



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 14 March – 8.00pm

## Important South African and International Art Evening Sale

Lots 441 –538

Lot 446 Marc Chagall, *Pour Gustave Zumsteg* (detail)

## Important South African and International Art



441

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441

Pablo  
**PICASSO**

SPANISH 1881-1973

*Mask (Alain Ramié 311)*

executed in 1956

numbered 78/250 and inscribed 'Edition Picasso' and 'Madoura' on the reverse

partially glazed white earthenware tile painted in colours

20 by 20cm

R40 000–60 000



442

© Picasso Administration | DALRO

442

Pablo  
**PICASSO**

SPANISH 1881-1973

*Taureau et Picador (Alain Ramié 369)*

inscribed 'Edition Picasso' and stamped with 'D'apres Picasso' and

'Modoura Plein Feu' on the base

partially glazed ceramic pitcher

height: 13,5cm

R50 000–70 000

443

Pablo  
**PICASSO**

SPANISH 1881-1973

*Visage De Profil (Alain Ramié 209)*

dated 19.12.53; numbered 97/150,  
incised 'Edition Picasso', 'Madoura' and  
'R154', stamped 'Madoura Plein Feu' and  
'Edition Picasso' on the base  
partially glazed and engraved terracotta  
vase

height: 26cm

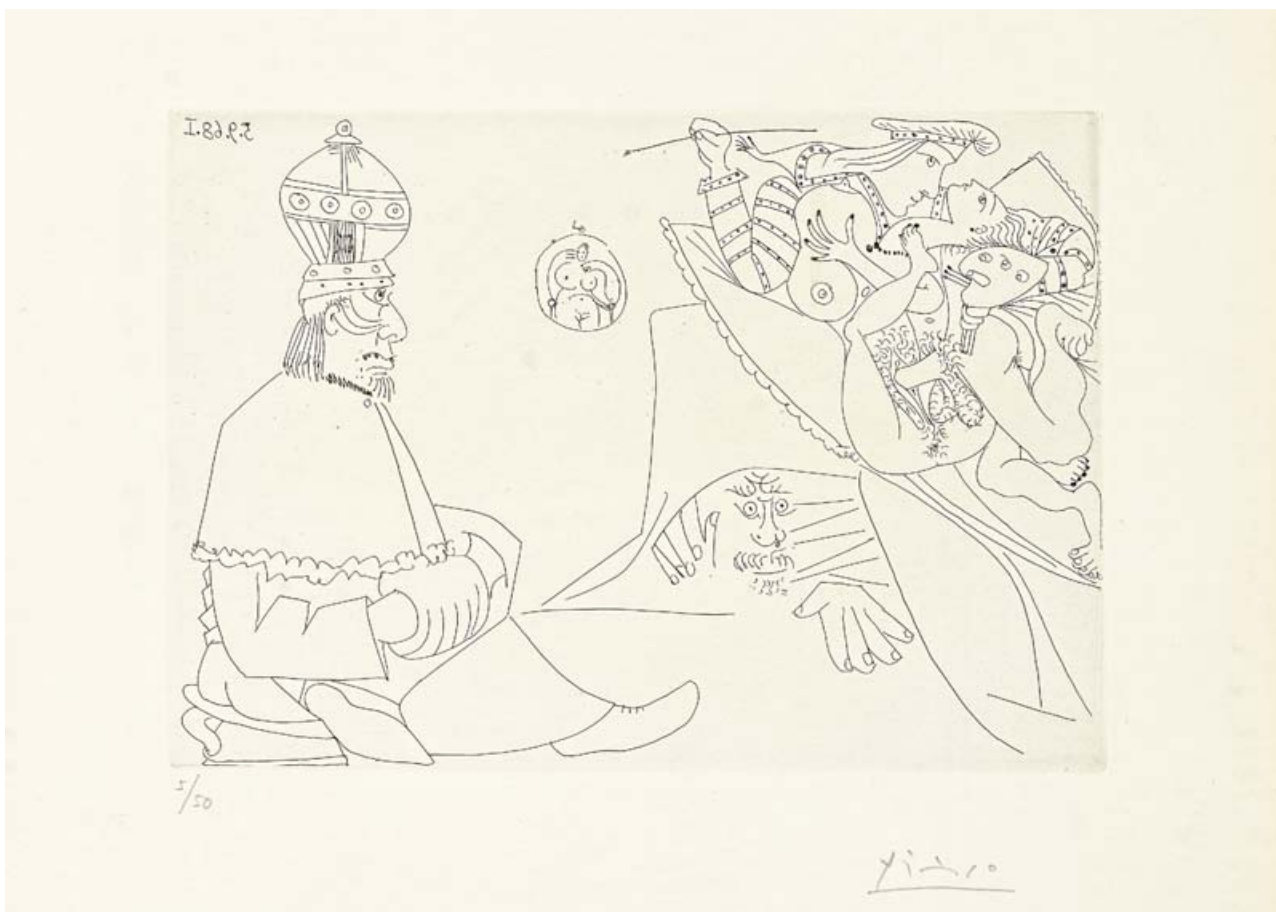
**R280 000–320 000**

**PROVENANCE**

Acquired from Dennis Hotz Fine Art,  
Rosebank, Johannesburg, circa 1985.



© Picasso Administration | DALRO



© Picasso Administration | DALRO

444

Pablo  
**PICASSO**

SPANISH 1881-1973

*Raphael and the Fornarina XIX, from 347 Suite (Bloch 1794)*

dated 5.9.68.I in the plate; signed and numbered 5/50 in pencil in the margin

etching

image size: 14,5 by 20,5cm

**R70 000–100 000**

#### LITERATURE

Georges Bloch. (1971) *Pablo Picasso Volume II: Catalogue of the printed graphic work 1966 - 1969*, Berne: Kornfeld et Klipstein. Illustrated on page 310.

Gary Tinterow and Susan Alyson Stein. (eds) (2010). *Picasso in the Metropolitan Museum of Art*, New York: The Metropolitan Museum of Art. Illustrated on page 315.

445

Marc  
**CHAGALL**

RUSSIAN/FRENCH 1887-1985

*Bouquet Sur La Ville (Mourlot 1009)*

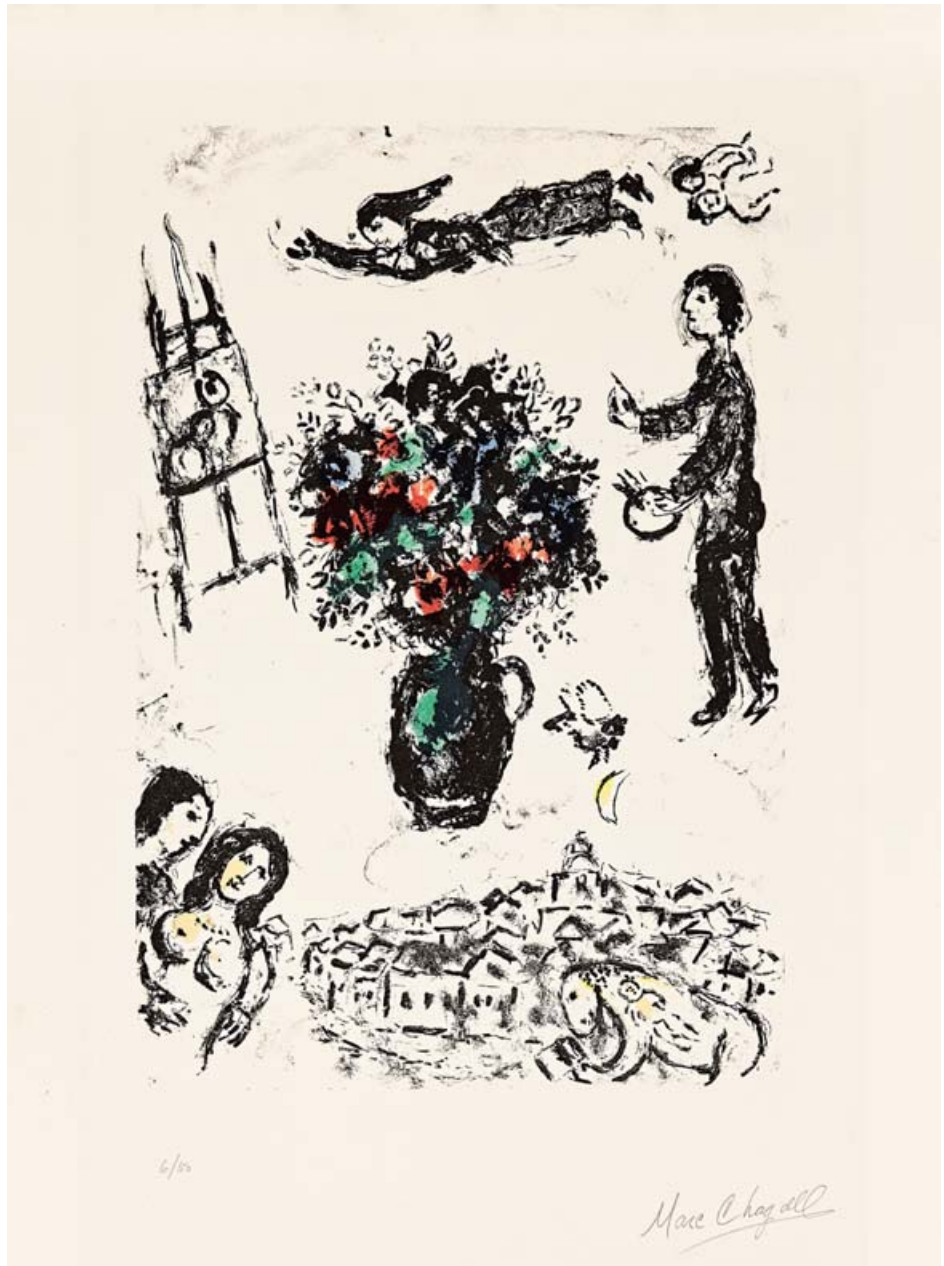
executed in 1983

signed and numbered 6/50 in pencil in the  
margin

colour lithograph

sheet size: 65 by 47,5cm

**R60 000–80 000**



© Marc Chagall | DALRO



Rudolf Nureyev and Hulda Zumsteg



Sophia Loren with her son



Hulda Zumsteg with Yves Saint Laurent

446

Marc  
**CHAGALL**

RUSSIAN/FRENCH 1887-1985

*Pour Gustave Zumsteg*

signed, dated 1959, inscribed with the title and  
'souvenir amicale'  
pastel and ball point pen  
24 by 18,5cm (2)

**R1 100 000–1 300 000**

Accompanied by a certificate of authenticity from the Comité Marc Chagall and a copy of the publication, *Kronenhalle Zürich*, Orell Füssli, 2005, a prestige book on the restaurant of which Zumsteg was proprietor.

Marc Chagall is best known for his richly coloured figure paintings depicting dream-like scenes. Floating lovers, farmyard animals, musical instruments and, in later years, Christian scenes are hallmarks of this émigré Russian painter, who translated the vanguard styles of pre- and post-WW1 Paris, notably fauvism and cubism, into an authentic personal idiom. Although best known for his paintings and stained-glass commissions, Chagall was also an accomplished draughtsman. He produced numerous etchings for art dealer and publisher Ambroise Vollard including an illustrated edition of the Old Testament. By the time he produced this autographed drawing for the Zurich fabric merchant and art collector Gustav Zumsteg (1915-2005), Chagall had returned from exile in the US and was living in the Mediterranean village of Saint-Jean-Cap-Ferrat, between Nice and Monaco. At 72 he remained a prolific artist, working on a commission for Metz Cathedral, his canvas study *The Circus with a Black Background* (1959), and an exhibition at the Museum of Decorative Arts in Paris. Between all this he met with Zumsteg, whose company Abraham AG was a major collaborator for haute couturiers like Christobal Balenciaga, Hubert de Givenchy and Yves Saint Laurent. Zumsteg's fastidious sense of style extended beyond fashion



to food. Founded in 1924 and still operating, Kronenhalle is a ritzy Zurich restaurant known for its wood-panelled walls displaying earlier twentieth-century art. Zumsteg's parents, in particular his mother Hulda, helped establish Kronenhalle's name as a leisure destination for discriminating talents like Coco Chanel, Pablo Picasso and Sophia Loren. The quiet Chagall Room still displays original works by both Chagall and Pierre Bonnard. Zumsteg was a prominent collector of Chagall's work. He for instance owned Chagall's oil *The Gladioli* (1956), as well as an autographed copy of *Vitraux Pour Jerusalem* (1963), a folio containing seven lithographs based on stained-glass windows for the synagogue of Hebrew University's Hadassah Medical Center in Jerusalem. The blue donkey in this drawing is a familiar icon from Chagall's earlier paintings, notably his 1930 canvas *The Blue Donkey*, a work that bears out what Chagall biographer Sidney Alexander describes as the artist's conviction that "image-making was not the fixing of vision but the language of emotion": The dominant emotion in this drawing is one of kinship and mutuality between friends.

1. Sidney Alexander. (1978) *Marc Chagall: A Biography*, London: G. P. Putnam's Sons. Page 251.



Pour Gustave  
Zamsted  
souvenir amical  
Marc Chagall 1959



447

Paul  
MAK

RUSSIAN 1891-1967

*Twelve Persian Fantasy Illustrations*

each signed, dated from 1922 to 1927 respectively and inscribed 'Teheran'  
mixed media on paper  
the largest: 23,5 by 38cm (12)

**R80 000–100 000**

After studying at Konstantin Fedorovich Ikonnikov's (1875-1958) studio in Moscow, Mak provided illustrations for Moscow and St. Petersburg journals for two years, before enrolling at the Kiev Military Academy following the outbreak of World War I. He was something of a war hero, being promoted to Captain before being wounded in action. After the war he was imprisoned for six months by the Bolsheviks in the infamous Butyrka prison, but was swiftly rehabilitated. By 1920, he was working as an artist for the Theatre of Revolutionary Satire in Moscow.

Mak's emigration in 1922 marked the creative turning-point in his work. He travelled extensively throughout the Middle East, eventually settling in Persia (modern-day Iran), where he initially worked as a racehorse trainer, before an introduction to the Reza Shah (1878-1944) led to his appointment as official court artist. During this period, Mak devoted himself to the study of the Persian miniature, renowned for its exquisite detail and intricacy, and he found constant inspiration from the culture of the region. He continued to travel throughout the 1920s and 1930s, eventually settling in Belgium, where he worked for the rest of his life.

<http://www.artfinding.com/61899/Biography/Mak-Paul>



part lot



448

Germaine  
**RICHIER**

FRENCH 1904-1959

*Sculpture (No. 1972)*

bronze with gold patina, mounted on a wooden base  
height: 16cm excluding base;  
base 2cm high

**R80 000–120 000**

**PROVENANCE**

Galerie Krugier et Cie, Geneva,  
purchased 30 July 1970



449

David  
**SHEPHERD**

BRITISH 1931-

*Rhino Emerging from the Bush*

signed and dated '90

oil on canvas

19,5 by 26,5cm

**R180 000–240 000**

**PROVENANCE**

The Riaan Potgieter Collection

450

Anton  
**VAN WOUW**

SOUTH AFRICAN 1862-1945

*The Bushman Hunter*

signed and indistinctly dated 1902  
bronze with a dark brown patina  
height: 48,5cm

**R350 000–450 000**

#### LITERATURE

AE Duffey. (2008) *Anton van Wouw:*

*The Smaller Works*, Pretoria: Protea Book House.

Similar examples are illustrated on pages 36 to 38.

Joy Ernst. (2006) *Anton van Wouw:*

*A Biography*. Corals Publishers.

Another example from the edition is illustrated on page 66.

Stephan Welz, (1989) *Art at Auction in South Africa:*

*Twenty Years of Sotheby's/Stephan Welz & Co 1969 - 1989*, Johannesburg: AD Donker. Another example from the edition is illustrated on page 68.

"...through his smaller works [van Wouw] reached heights of sculptural expression which he seldom attained in his monumental works."<sup>1</sup>

Anton van Wouw's smaller sculptures were produced out of his own will, in contrast to his larger, monumental works which were usually commissions. It is apparent in these sculptures the enjoyment he took in their production and the consequent effort that he devoted, resulting in the superior quality of rendering and finish inherent therein.

The model for this sculpture was a Bushman named Korhaan. At the time that Van Wouw produced the sculpture Korhaan lived with him for a year working as domestic help and model. After this he went into the employ of a man who took him to America where he was exhibited as a human rarity and, ultimately, he ended up at Barnum and Bailey's circus where he remained for over 30 years.

1. Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Page 9





451

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

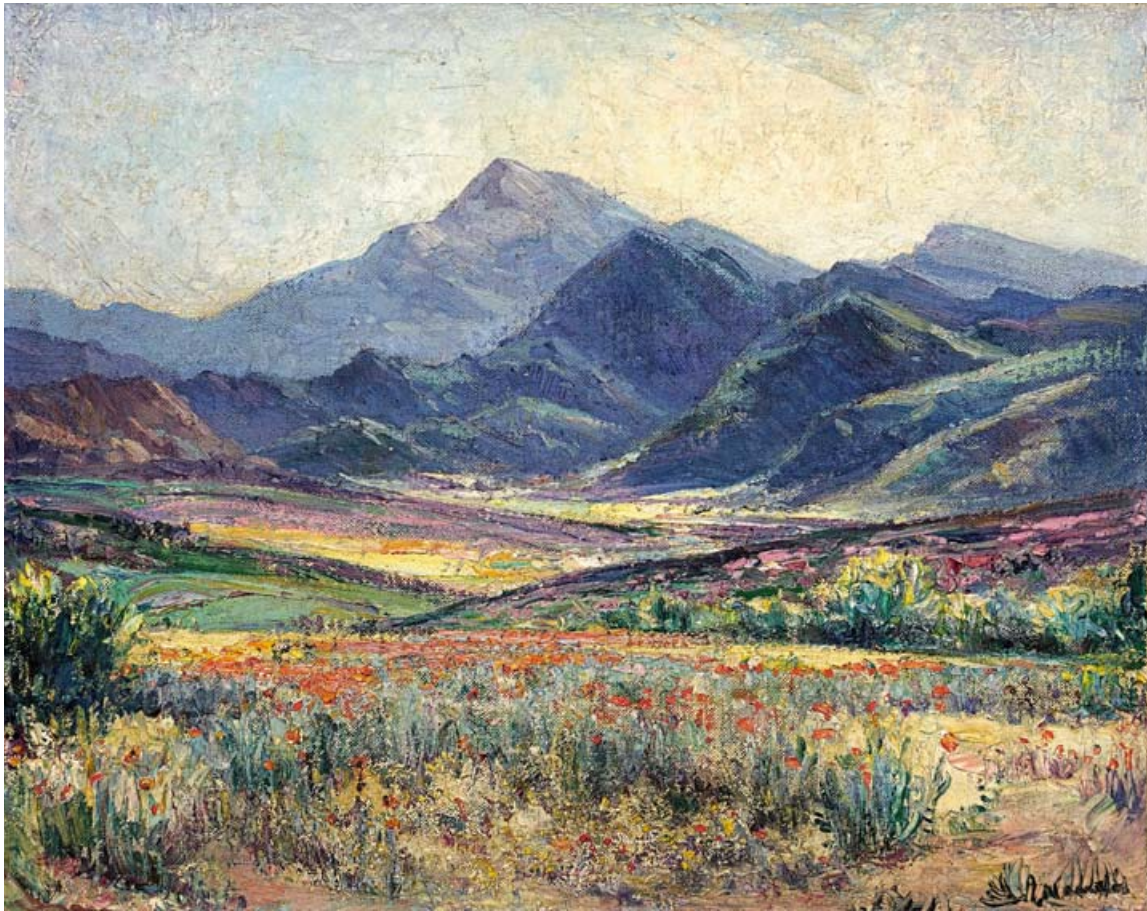
*Namaqualand in Spring*

signed  
oil on panel  
24 by 34cm

**R200 000–300 000**

**PROVENANCE**

Acquired circa 1930 directly from the artist and bequeathed to the current owner, Clive van Ryneveld, former South African cricket captain, rugby player, lawyer and politician.



452

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Springtime in Namaqualand*

signed

oil on canvas

40,5 by 50,5cm

**R250 000–350 000**

**PROVENANCE**

DC Loubser and thence by descent

Plaque reads: "Presented to DT Loubser Esq. as a mark of esteem by the members of the Divisional Council and School Board, Springbok, Oct. 1925."



453

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Ou Pretoria at Van der Hovensdrift*

signed; inscribed with the title on the reverse  
casein

28,5 by 37cm

**R350 000–500 000**

**EXHIBITED**

The Everard Read Gallery, Johannesburg,  
23 May 1981

Modestly scaled and less architectonic than his oils, JH Pierneef's casein paintings are widely regarded as amongst his most lyrical works. The artist is said to have produced upwards of 50 landscape studies using casein, a milk-based binding agent that Pierneef obtained from a Düsseldorf-based supplier.<sup>1</sup> Characterised by their notational brushstrokes and impressionistic use of colour, Pierneef's casein works are a benchmark of his intuition and assuredness as a painter. A fast-drying material casein demands certainty. "It is not likely that it will become a very

popular process with artists owing to the extreme difficulty of its manipulation, as after application to the prepared surface the mixed paint sets like a fine and indestructible cement," wrote Ernest Lezard, a Johannesburg art dealer, in an appreciation of Pierneef:<sup>2</sup>

1. Frieda Harmsen, Joey De Jager, and Katinka Kempff, (1985) *Looking at South African art: A guide to the study and appreciation of art*, Pretoria: JL van Schaik. Page 47.
2. KL De Villiers, (1997), *The JH Pierneef collection of the City Council of Pretoria housed in the Pretoria Art Museum*, MA dissertation, University of Pretoria, Pretoria. Page 208.





454

Maggie (Maria Magdalena)  
**LAUBSER**

SOUTH AFRICAN 1886-1973

*Birds and Boats*

signed

oil on canvas laid down on board

39,5 by 49,5cm

**R700 000–900 000**

**PROVENANCE**

Acquired from the artist by Col Wicht, Gordon's Bay, and thence by descent

**EXHIBITED**

Carnegie Library, Stellenbosch, 4 to 18 June 1954, catalogue number 17, with the title *Bootjies en Voëls*

**LITERATURE**

Elsa Botha, 1964: 102, 106, catalogue number 206.  
Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 276, catalogue number 1077 and 1079, with the titles *Birds on Shore; Seascape with Boats in Background* and *Birds and Boats*.

'New vitality and a fresh spirit of exploration buoyed her work. Sketch tours to Arniston, Langebaan, Gansbaai and Elim, broadened her thematic field of reference. The close-knit communities of the fisherfolk of the Cape coast resembled the lifestyle of the familiar farm labourers. Memories of happiness were stirred as boats of joy set their sails. ... Often present are gulls as agents of freedom.'<sup>1</sup>

So said celebrated author Johan van Rooyen of Laubser's paintings from the 1930s.

We know from her correspondence with friends in 1929 that Maggie Laubser had already visited Langebaan and adjacent coastal areas near her family home at Oortmanspost in the Malmesbury District of the Western Cape. In 1937 she communicated her desire to establish her own studio in Langebaan.<sup>2</sup> *Boats and Birds* may be a view of Langebaan lagoon. The sails are



*Maggie Laubser standing with her hand on the shoulder of her friend, Johanna Wicht.*

billowed by the characteristic West Coast breezes while a glorious sunset bathes the scene in a rosy glow, no doubt fuelled by memories of idyllic experiences shared with good friends.

The repetition of billowing sails and the variations in the birds set up a lively rhythmic structure informed by Laubser's abiding love of music. As Van Rooyen points out, Laubser's mother shaped her musical tastes and throughout her life she was surrounded by musicians.

This painting has a special provenance. It was acquired directly from Maggie Laubser by her life-long friends, Colonel and Mrs Wicht (née Claasens). Johanna Claasens had come from Victoria West to Stellenbosch to study for her licentiate in piano and singing. Committed to sharing her passion for music, she founded a musical club in Stellenbosch with Professor Hans Endler and organised regular evenings at which celebrated musicians and singers such as Cecilia Wessels performed while staying in the Wicht's family home. It is during this period that Johanna Wicht made the acquaintance of

Maggie Laubser with whom she remained firm friends throughout her life. Maggie had enjoyed weekly singing lessons in Cape Town. Her mother, a talented pianist, was a former pupil of Professor Jannasch of Stellenbosch and music was central to their family life. Professors LW Jannasch and Endler were instrumental in the founding of the Stellenbosch Conservatorium in 1905.

The Wicht family lived on the farm Schoongezicht which had been acquired by Johan Hendrik Wicht in 1887. Sold in 1922 to Mrs Elizabeth English, it was later to be developed into the renowned Lanzerac wine estate, hotel and legendary restaurant under the ownership of the visionary David Rawdon who was also responsible for the phenomenal success of Matjiesfontein.

Many marvellous stories are told of Colonel Wicht's military achievements, his involvement in assisting business and farmers through the Board of Executors and Boland Bank as well as his political career as United Party member of the Provincial Council in association with Sir De Villiers Graaff. And Johanna Wicht was an adventurous and independent minded woman - the first in the Cape Province to obtain a driver's licence.

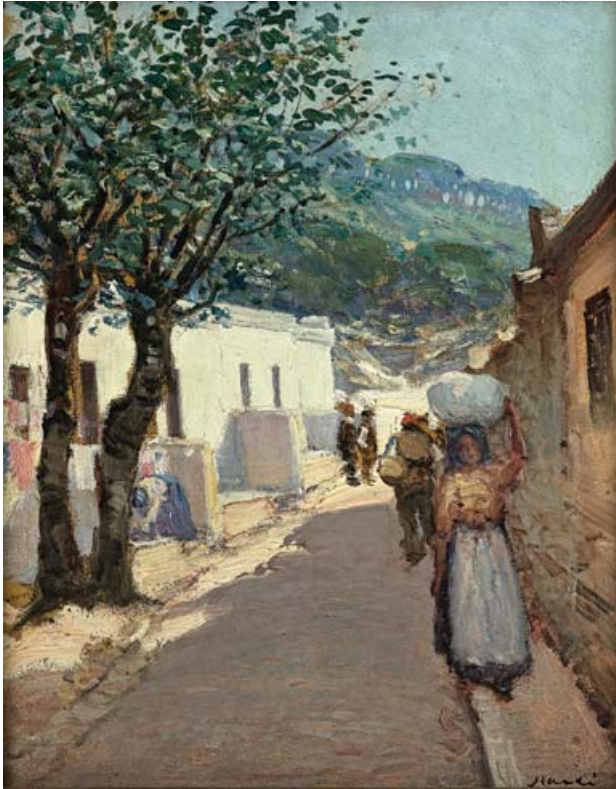
After the war, the Wichts retired to their Gordon's Bay house, 'Af-en-toe', where they regularly entertained their friend, Maggie Laubser who, by this time, was living at her home 'Altyd Lig' in the Strand. It is here, probably over a sumptuous shared meal, that Johanna Wicht acquired this painting from her beloved friend, Maggie, and it has remained in this family ever since.

"I want to express joy and give joy and happiness."<sup>3</sup> So reads an annotation on one of the artist's sketches found in her studio after her death. It perfectly expresses Maggie Laubser's approach to life and to art and is encapsulated in this joyful work.

1. Johan van Rooyen. (1974) *Maggie Laubser*. Cape Town and Johannesburg: C. Struik Publishers. Page 18.
2. Van Rensburg. *Brandwag*, 1 May 1937. Pages 12 – 13 in Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Page 8.
3. Johan van Rooyen. Op cit. Page 22.



© The Estate of Maggie Laubser | DALRO



455

455

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*District Six, Cape Town*

signed

oil on cardboard

28 by 22cm

R120 000–160 000



456

456

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*The Malay Quarter, Cape Town*

signed

oil on artist's board

28,5 by 22,5cm

R150 000–200 000

457

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*View of Chiappini Street*

signed

oil on artist's board

29 by 25cm

R150 000–200 000





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458

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Karoo*

signed  
oil on board  
11 by 14,5cm

**R120 000–160 000**



459

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Woodstock Pier*

signed

oil on cardboard

24,5 by 29,5cm

**R120 000–160 000**



460

Alexis  
**PRELLER**

SOUTH AFRICAN 1911-1975

*Still Life with Sandals and Fruit*

signed and dated 44

oil on linen laid down on cardboard

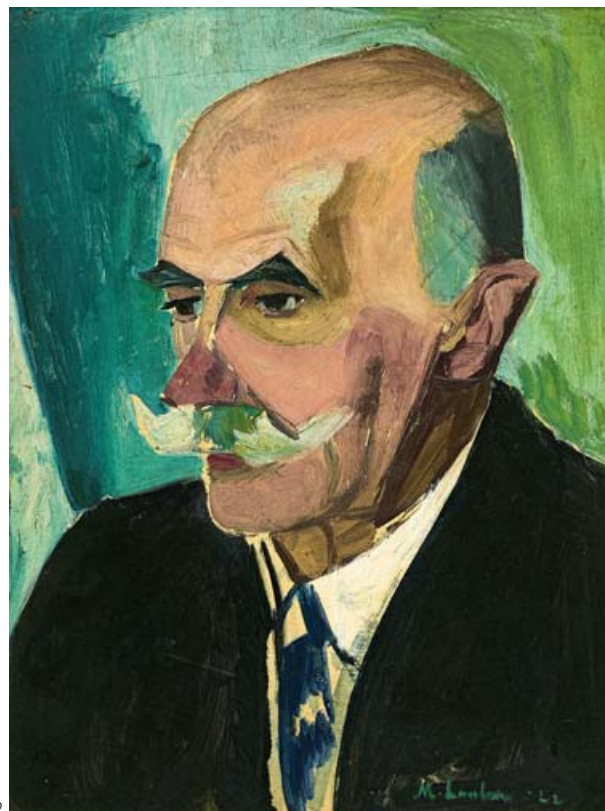
35 by 45,5cm

R200 000–300 000



461

© The Estate of Maggie Laubser | DALRO



462

© The Estate of Maggie Laubser | DALRO

461

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886-1973

*Portrait of a Girl*

signed

charcoal

41 by 32cm

**R60 000–80 000**

462

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886-1973

*Portrait of a Man with a Moustache*

signed and dated 22

oil on board

50 by 37,5cm

**R70 000–90 000**

cf. Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Similar examples are illustrated on page 159, catalogue numbers 379 and 380



463

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Two Congolese Women Seated  
in a Forest*

signed  
oil on board  
60 by 52cm

R100 000–150 000



464

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Ndebele Woman*

signed and dated 1955  
mixed media on paper  
62 by 49,5cm

**R800 000–1 200 000**

**PROVENANCE**

Sold: Estate Late Irma Stern, Ashbey's  
Galleries Auctioneers, Cape Town, April  
1968, lot 130. Purchased by the current  
owner's father.



© Irma Stern Trust | DALRO



465

465

Terence John  
**MCCAW**

SOUTH AFRICAN 1913-1978

*Portrait of an Arab Sheikh*

signed and dated 50  
oil on canvas  
60 by 50cm

**R60 000–80 000**

McCaw spent a year in  
Zanzibar in 1950.



466

466

Alfred Neville  
**LEWIS**

SOUTH AFRICAN 1895-1972

*Portrait of a Woman in a Doek*

signed  
oil on canvas board  
39 by 29cm

**R70 000–90 000**

467

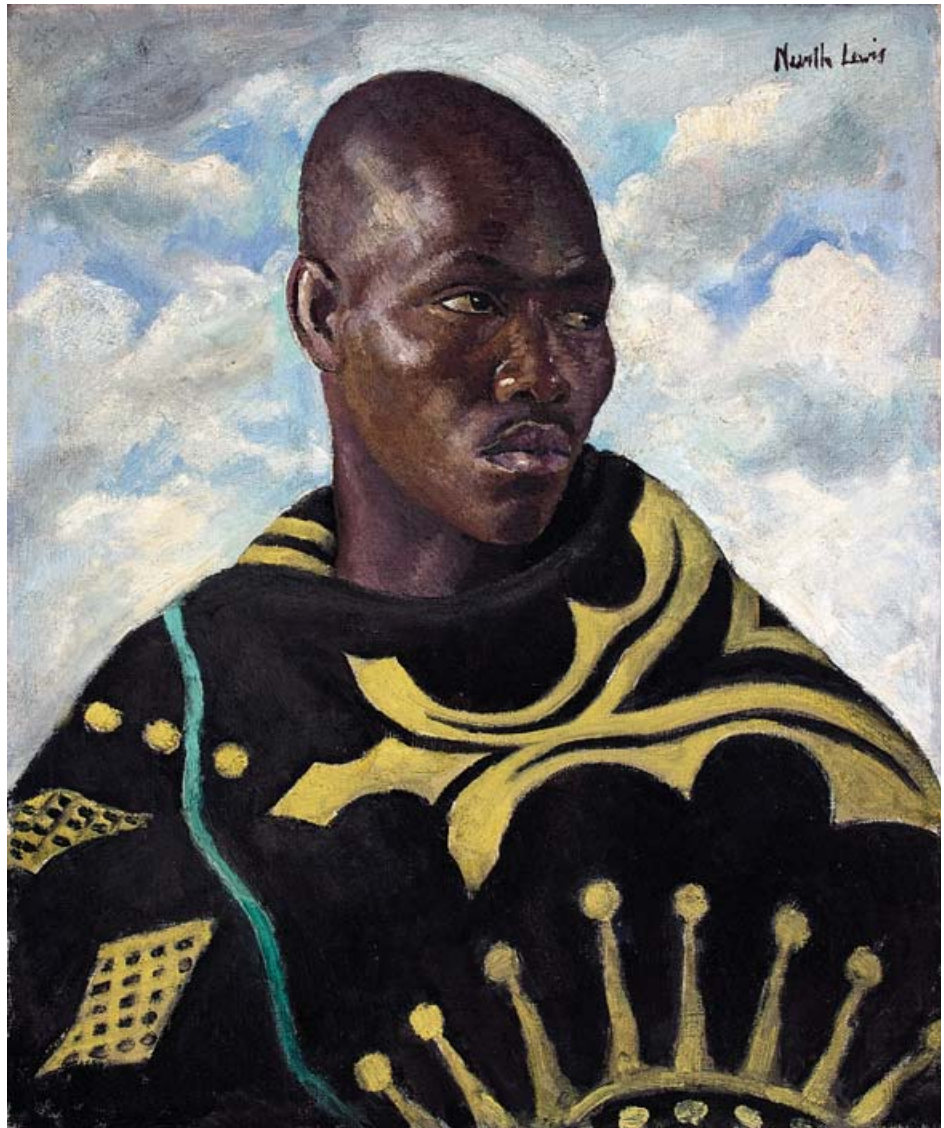
Alfred Neville  
**LEWIS**

SOUTH AFRICAN 1895-1972

*Portrait of a Man in a  
Basuto Blanket*

signed  
oil on canvas  
60 by 49,5cm

R100 000–150 000



468

Wolf  
**KIBEL**

SOUTH AFRICAN 1903-1938

*Still Life with Proteas*

signed  
oil on canvas  
43,5 by 29cm

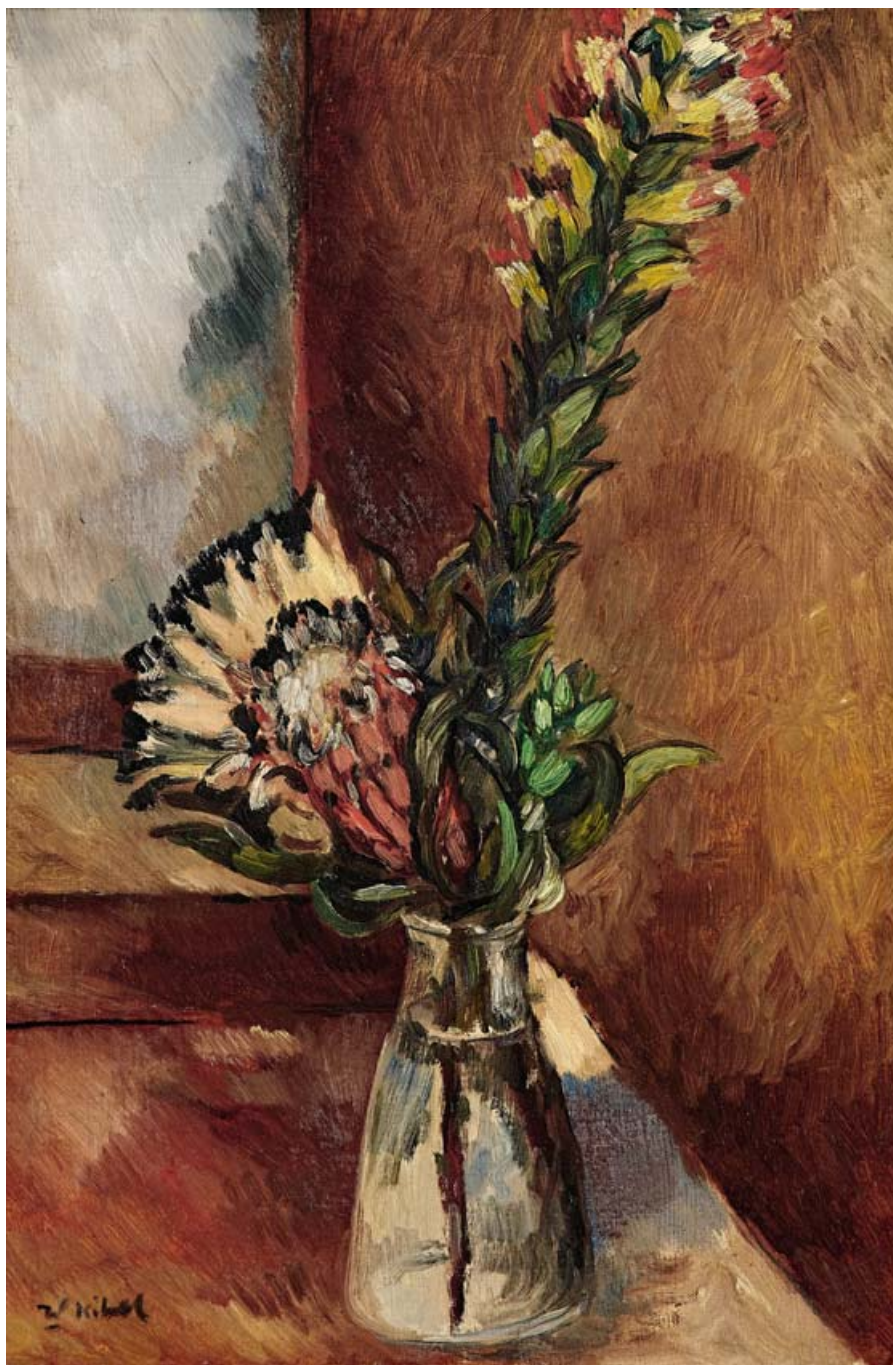
**R70 000–90 000**

**PROVENANCE**

Acquired from the artist by Ben and  
Cecilia Jaffe, gifted to Gabi Shapiro and  
thence by descent.

**EXHIBITED**

South African National Gallery, Cape  
Town, *Wolf Kibel Retrospective*, 1976,  
catalogue number 23.





469

Frans David  
**OERDER**

SOUTH AFRICAN 1867-1944

*A Vase of Hibiscus, Dog-rose and Cyclamen*

signed

oil on canvas

59 by 99cm

**R100 000–150 000**



470

Jean Max Friedrich  
**WELZ**

SOUTH AFRICAN 1900-1975

*Still Life with Bottle and Flowers in a Vase*

signed and dated 58

oil on canvas

40 by 50cm

**R150 000–200 000**

471

Jean Max Friedrich  
**WELZ**

SOUTH AFRICAN 1900-1975

*Still Life with Typewriter*

signed and dated 59

oil on board

50 by 40,5cm

R150 000–200 000





472

Maud Frances Eyston  
**SUMNER**

SOUTH AFRICAN 1902-1985

*Desert Landscape*

signed; inscribed on the stretcher 'Oasis,

No 7' in another hand

oil on canvas

91 by 72cm

R150 000–200 000





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473

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902-1985

*Desert*

signed

oil on canvas

46 by 61cm

**R100 000–150 000**



474

Alfred Friedrich Franz  
**KRENZ**

SOUTH AFRICAN 1899-1980

*Still Life of Pumpkin and a Pitcher*

signed and dated 1971

oil on paper laid down on board  
53,5 by 72cm

**R60 000–90 000**



475

Walter Whall  
**BATTISS**

SOUTH AFRICAN 1906-1982

*African Market*

signed

oil on canvas

39,5 by 39,5cm

**R150 000–200 000**

476

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Red Rock*

signed and dated May '49

oil on canvas

63 by 98,5cm

**R600 000–900 000**

**PROVENANCE**

Prof Murray Schoonraad

**EXHIBITED**

Pretoria Art Museum, *Looking at Our Own: Africa in the Art of Southern Africa*, 20 June to 15 August 1990, catalogue number 33.

**LITERATURE**

Karin Skawran. (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 106.

Pretoria Art Museum label adhered to the reverse.

Walter Battiss first encountered rock art when, in his early teens, he was introduced to the engraved petroglyphs near Koffiefontein where his family was living. It was in 1933 that he first saw rock paintings now dated from the early years of colonisation back several thousand years in time. He was captivated by this art form which was to play such a significant role in the development of his own art. Later that year he accidentally kicked up a stone which so entranced him that he traced its source to a river of beautiful water-washed stones including implements that would have been used by prehistoric artists. This profound experience led him to conclude, "It was my foot which spurred me onto this and I decided that pre-historic art in South Africa belonged to us, the artists. Fate had sent it to me to go into action as an artist and not as an archaeologist!"

Accompanying Battiss on a rock art excursion to the Barkly East district, Terence McCaw recalls Battiss sitting in a cave and exclaiming "This belongs to us. This is our beginning. This is where we move from!"<sup>2</sup> With great enthusiasm, Battiss continued

his intensive research into South African rock art, documenting numerous local sites as well as visiting several prehistoric rock art sites in the south of France after consulting with the acknowledged authority, Abbé Breuil in Paris. His first book on the subject, *The amazing Bushman*, was published in 1939. Over the next few years he sought various ways to incorporate the style and content of what he was seeing on the rock faces into his paintings, linocuts, woodcuts and wood engravings.

In 1948 Battiss visited the rock art areas of Namibia for the first time and hunted with the Heikum bushmen from Namutoni in the Etosha region. By this time Battiss had visited many of the major painted shelters and petroglyph sites in southern Africa, including those in Zimbabwe, the Eastern Cape and the Drakensberg area. His research culminated in the publication in 1948 of *The artists of the rocks*, which was to become a classic of rock art literature. A copy was presented to Pablo Picasso when Battiss made a visit to his Paris studio in 1949. After studying the images thoughtfully, Picasso enquired, "Tell me now Battiss, am I as good as your Bushman artists?"<sup>3</sup>

His engagement with rock art was the catalyst in Battiss's own move away from naturalism towards figurative abstraction. The insights he gained enabled him to approach his canvas as the bushmen had seen the rock face and treat it as an overall surface across which to arrange elements without being constrained by the one-point perspective of European art. *Red Rock* painted at this critical time in 1949 is a seminal work in the liberation from such conventional norms. Not only was the artist enabled to forge a path away from naturalism towards developing his own unique vision but this painting may be viewed as a key work in South African art, setting a new bench mark in art history. Eliminating light and shade in favour of bold colours applied flatly in clearly delineated areas, Battiss reveals his delight both in his subject and in his newfound approach to painting.

1. Murray Schoonraad. 'Battiss and Prehistoric Rock Art' in Karin Skawran and Michael Macnamara (1985) *Walter Battiss*. Craighall: AD. Donker Publisher. Page 41.

2. Ibid. Page 41.

3. Ibid. Page 49.







477

François  
**KRIGE**

SOUTH AFRICAN 1913-1994

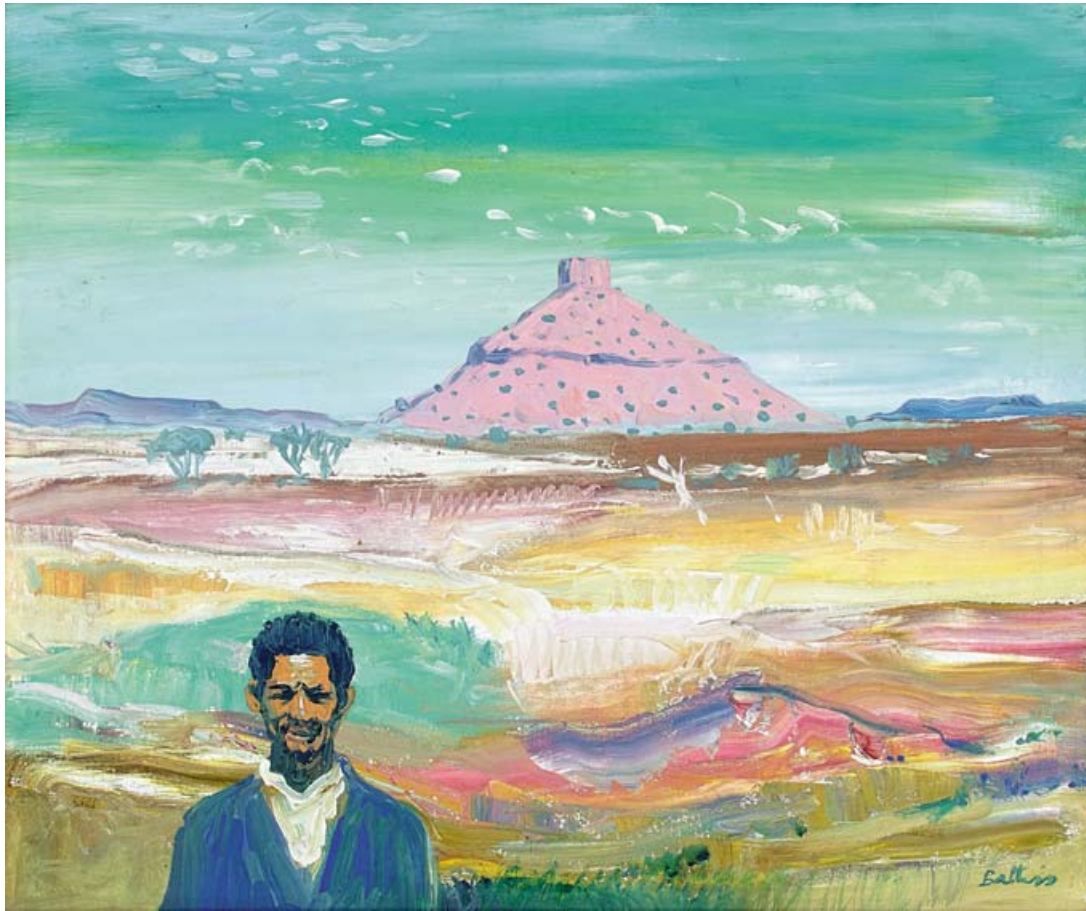
*Ladismith*

signed and dated 41

oil on canvas

45,5 by 58,5cm

**R70 000–100 000**



478

Walter Whall  
**BATISS**

SOUTH AFRICAN 1906-1982

*Man in Karoo*

executed in 1976-7

signed

oil on canvas

48,5 by 58,5cm

**R150 000–200 000**

**PROVENANCE**

Prof Murray Schoonraad

**EXHIBITED**

Exhibited in the public art museums of the following cities: Pretoria, Johannesburg, Pietermaritzburg, Durban, Port Elizabeth, Cape Town and Kimberley, *Walter Battiss: Comprehensive Exhibition*, September 1979 to August 1980, catalogue number 66.

**LITERATURE**

Karin Skawran and Michael Macnamara. (eds.) (1985) *Walter Battiss*, Johannesburg: AD Donker. Illustrated in colour on page 164, plate 40.

Karin Skawran. (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 94. Pretoria Art Museum exhibition label adhered to the reverse.



479

Alexis  
**PRELLER**

SOUTH AFRICAN 1911-1975

*A Welsh Farm*

signed  
oil on canvas  
50 by 60cm

**R200 000–300 000**

#### PROVENANCE

A gift from the artist to his friend, Alastair Denoon, and thence by descent.

Accompanied by photographs of Alastair Denoon and of Alexis Preller inscribed 'Allie, ever your friend Alexis'.

#### LITERATURE

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Pages 3 and 18.

In 1934, encouraged by his lifelong friend Norman Eaton and advised by JH Pierneef, Preller travelled to London and enrolled at the Westminster School of Art. Preller was somewhat apprehensive about his prospects as an artist until gaining recognition for a work entitled *A Welsh Farm*, in all likelihood the present lot.

Esmé Berman and Karel Nel recount the story surrounding this work:

'With the end of the year approaching, one of the events devised to challenge students and to separate sheep from goats was scheduled to take place very shortly. For that occasion students were given a set subject to work on, away from the studio. They were then to bring the paintings to the school on the appointed day, when they would be assembled into an exhibition. A critic from one of the well-known newspapers was usually invited to inspect the show and to criticise the works from a professional point of view.



*Alexis Preller*

The subject assigned for this term's exercise was 'The Edge of the City'. Alexis wasn't sure how to set about expressing that theme, but he did have a painting that he had worked on while on a short holiday with friends in Wales. He had called it *A Welsh Farm* and he thought that it would serve the purpose. When he arrived at the studio on the day of reckoning, he was quite upset to discover that most of the students who had the know-how about such events had had their paintings beautifully framed. Amidst them his "just looked like an old piece of canvas!" He added his picture to the pile and left. The tutor and a few assistants would arrange the exhibition.

On his walk back to the Westminster School of Art late that afternoon he was filled with foreboding. Had he been misguided in assuming that he had any prospects as an artist? Was this to be the deflating moment of truth? Since there was nothing to be gained from evading the inevitable, he hurried on along the road and



*Alastair Denoon*

through the entrance of the School of Art ...

When I came in my painting had been framed and placed in the centre of the room. I remember the shock and surprise I had at how complete and finished the painting suddenly looked. I had never thought of putting it in a frame.

We all sat back on a tier of seats ... and the tutor and this man went around from one painting to the other, discussing them. When they got to mine, his remark was, "I think this is the most outstanding painting in the room ...!"

By the time I left the studio I was so excited to think that a painting of mine could be singled out ... I knew from the excitement of the students that something had been achieved and when I walked back through the park to my rooms that night, I realized that if I could have done that in a year, then painting would be the thing... From then on I stopped trying to write, to act, and made up my mind that I would be a painter!





480

480

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Table Bay from District Six*

signed  
oil on canvas  
39 by 49,5cm

**R120 000–160 000**

**LITERATURE**

Stephan Welz. (1989) *Art at Auction in South Africa*, Johannesburg: AD. Donker. Illustrated on page 176.

481

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Moskee, Chapelstraat, Distrik Ses, Kaapstad*

signed and dated 1960; signed, inscribed with the title and 'No 37' on the reverse  
oil on canvas  
60,5 by 74,5cm

**R600 000–800 000**



481

cf. Martin Bekker. (1990) *Gregoire Boonzaier, Cape Town: Human & Rousseau*. A similar example is illustrated in colour on page 61.

This mosque, built on the corner of Chapel and Muir Street in 1938 to replace earlier mosques which the Muslim community had outgrown, is better known today as the Muir Street mosque. The largest masjid in the city, it formed the focal point of the religious and cultural activities of the people of District Six.<sup>1</sup>

Painted in 1960 at a significant moment in history, before the proclamation of District Six as a white area and the consequent evictions, the painting captures the mosque as it was then – central to a thriving multicultural community that was rich in its religious, racial and ethnic diversity. The streets, bordered by period houses characteristic of the Cape, are alive with people going about their business, providing insights into what has been lost and allowing us to imagine what life must have been like at that time.

Today the surrounding landscape has changed. Most of the buildings are gone, and the new land restitution housing has emerged nearby. Yet the mosque, now further renovated and expanded, still stands proud as a testament to belief and a bastion of resistance to oppression. With paintings such as this, Boonzaier contributes to preserving the cultural heritage of old Cape Town and the memory of District Six.

1. <http://zeenatul-islam.com/history/>

482

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Portrait of Alexander Rose-Innes*

signed and dated 1970  
oil on board  
39,5 by 29,5cm

**R100 000–120 000**

**EXHIBITED**

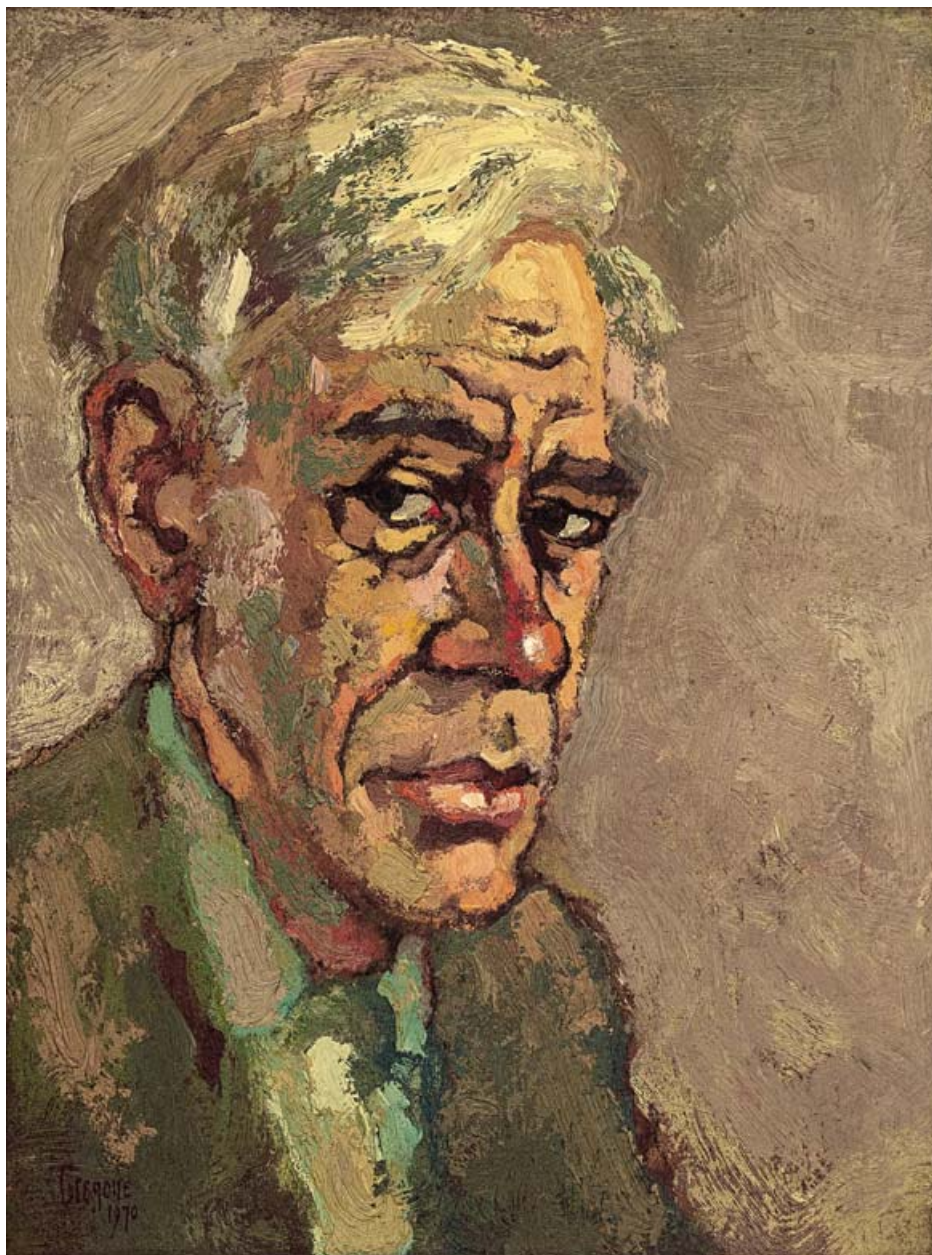
Pretoria Art Museum, *Friends of the  
Museum*, 13 March to 15 April 1973,  
catalogue number 11.

Pretoria Art Museum Exhibition label  
adhered to the reverse

**LITERATURE**

Martin Bekker. (1991) *The Art of Alexander  
Rose-Innes*, Cape Town: Perskor.

Illustrated in colour on the frontispiece.



483

Alexander  
**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*Staircase at Kleine Oude*

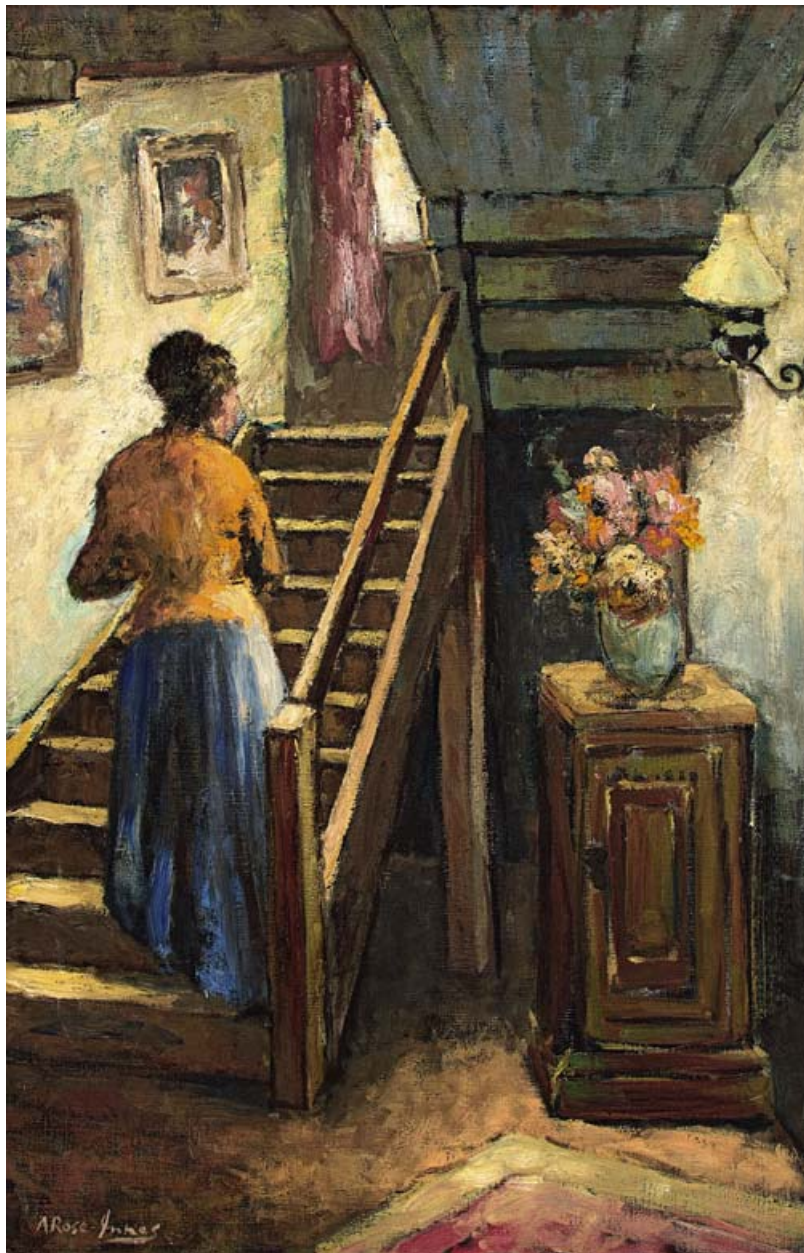
signed  
oil on canvas  
87,5 by 57cm

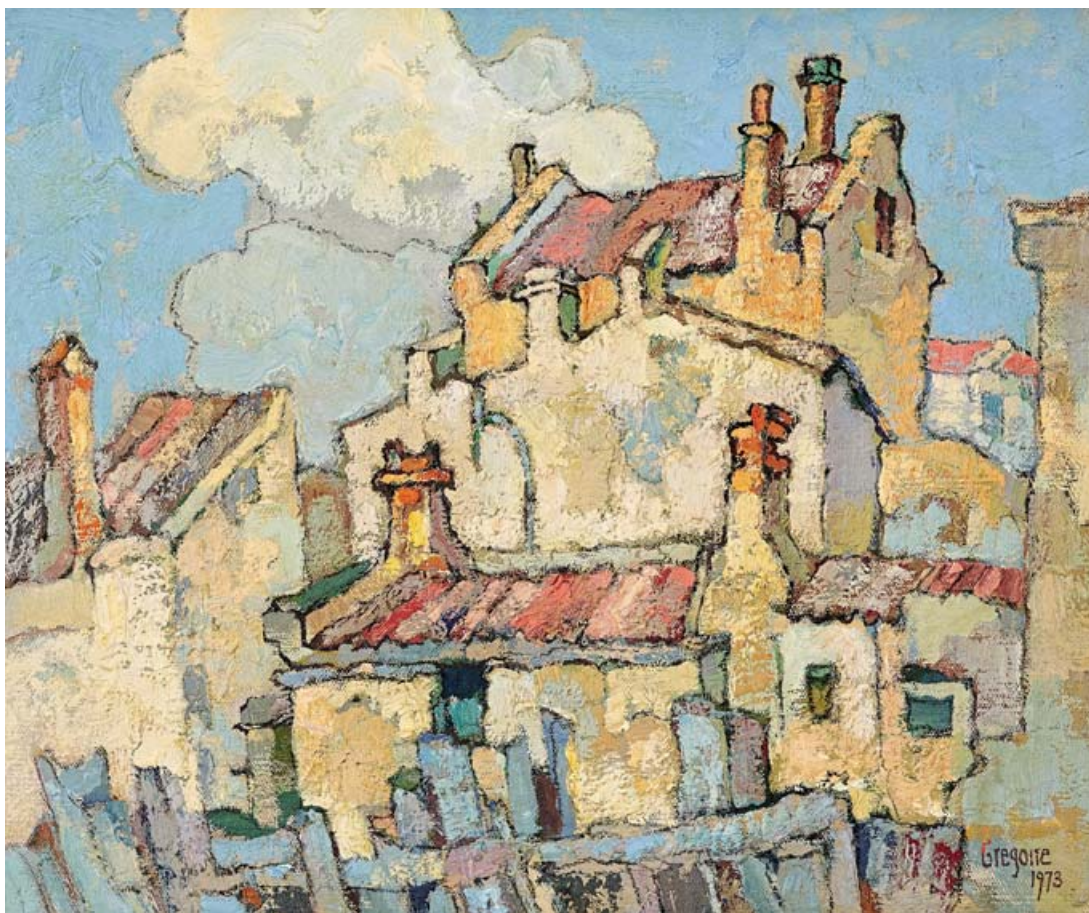
**R150 000–200 000**

**LITERATURE**

Martin Bekker. (1991) *The Art of Alexander Rose-Innes*, Cape Town: Perskor.

Illustrated in colour on page 13. Page 8: 'In the sylvan suburb of Wynberg, one of the Cape's most beautiful old residential areas at the southeastern foot of Table Mountain, is a picturesque thatched cottage in traditional Cape Dutch style named *Kleine Oude* – 'Little Old One'. This was the house in which Alexander Rose-Innes lived and worked with his wife Joy, the subject of this work.





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484

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Dakke en Skoorstene, Dist. Ses, Kaap*

signed and dated 1973; signed and inscribed  
with the title on the reverse  
oil and charcoal on canvas  
49,5 by 59,5cm

**R120 000–160 000**



485

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Moskee & Leeuwkop, Bo-Kaap*

signed and dated 1934; signed, dated and  
inscribed with the title on the reverse  
oil and charcoal on canvas  
64,5 by 84,5cm

**R600 000–800 000**

**PROVENANCE**

Acquired from the artist by the current owner.

The artist skilfully leads the viewer's eye down Chiappini Street towards Lion's Head as if inviting us to take a stroll down memory lane. On the right is the Mosque Shafee which stands on the corner of Helliger Lane. The mosque was built by Imam Hadjie after acquiring the land in 1859. The earliest members of this community arrived from

the Malayan Archipelago in the late seventeenth century and the area was increasingly settled between 1790 and 1840. During this period the character of the Bo-Kaap emerged as its inhabitants utilised their building and artisanal skills to develop a vernacular architecture influenced by elements of Cape Dutch and Georgian styles. Despite many changes, its architecture and culture have remained relatively coherent over the years.





486

486

Alexander  
**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*District Six*

signed

oil on canvas

60 by 50cm

**R180 000–240 000**

**PROVENANCE**

Acquired from the artist by the current owner.

**LITERATURE**

Martin Bekker. (1991) *The Art of Alexander Rose-Innes*, Cape Town: Perskor. Illustrated in colour on page 43.



487

487

Alexander  
**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*Out Shopping*

signed

oil on canvas

60 by 45cm

**R70 000–90 000**

488

Adriaan Hendrik  
**BOSHOFF**

SOUTH AFRICAN 1935-2007

*A Stitch in Time*

signed

oil on canvas laid down on board  
120 by 73cm

R250 000–350 000



489

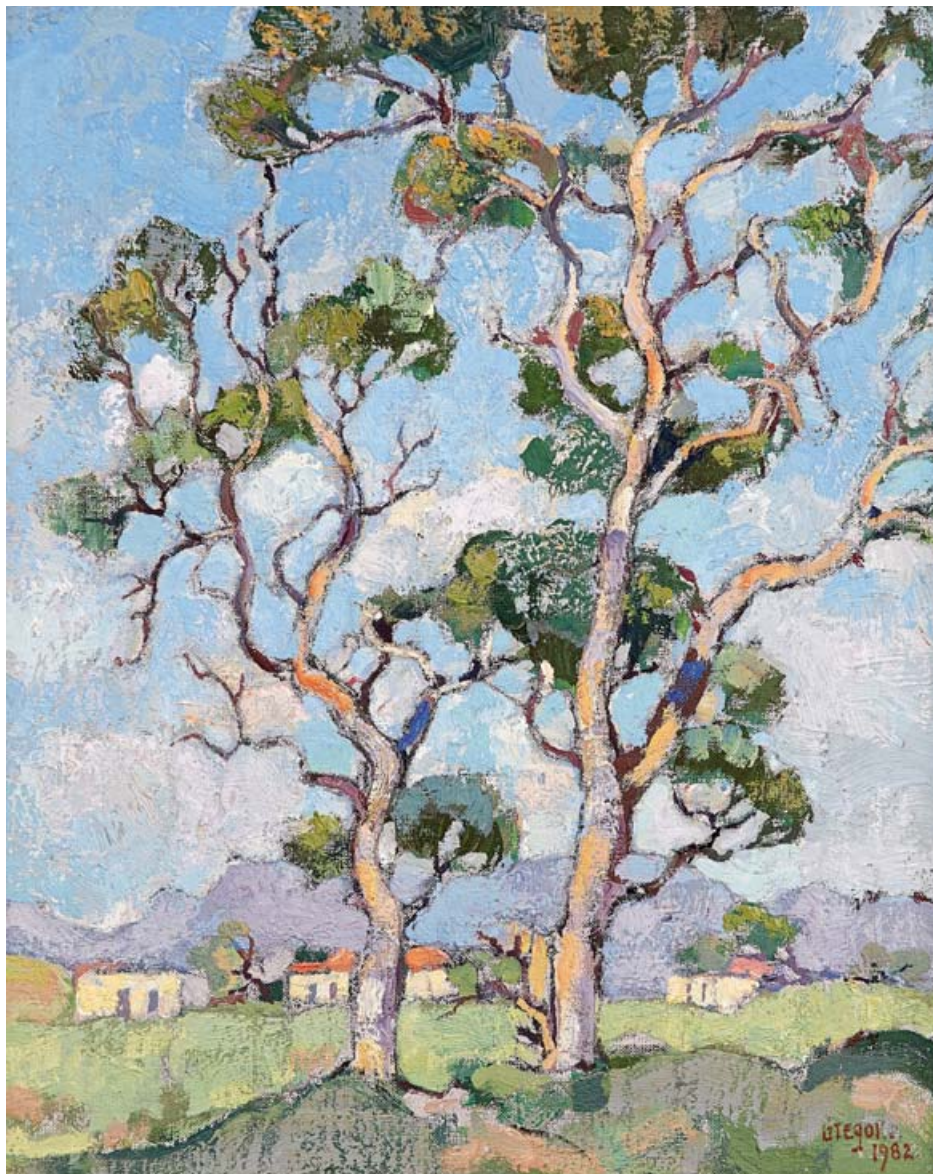
Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Bloekombome, Kenilworth*

signed and dated 1982; signed and  
inscribed with the title on the reverse  
oil on canvas  
50 by 40cm

R80 000–120 000





490

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Man with Cart*

signed and dated 1950

oil on canvas

55 by 70,5cm

**R300 000–400 000**

**PROVENANCE**

Acquired from the artist by the current owner..



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491

George Mnyaluza Milwa  
**PEMBA**

SOUTH AFRICAN 1912-2001

*A Celebration*

signed and dated 75

oil on canvas board

34 by 44cm

R150 000–200 000



© The Estate of Ephraim Ngatane | DALRO

492

Ephraim Mojalefa  
**NGATANE**

SOUTH AFRICAN 1938-1971

*Sophiatown*

signed and dated '69

oil on board

60 by 90cm

R150 000–250 000

493

George Mnyaluza Milwa  
**PEMBA**

SOUTH AFRICAN 1912-2001

*Trader Horn*

signed and dated 82

oil on board

55 by 44cm

**R80 000–120 000**

**PROVENANCE**

Commissioned by Tim Couzens  
Trader Horn (real name Aloysius Smith)  
was a great wanderer, especially  
in Africa and North America. His  
adventures were recorded by the  
novelist Ethelreda Lewis and their  
publication was a worldwide sensation.  
Many of his tales sounded so outlandish  
that they were regarded as fiction by  
many commentators, but they have  
since been shown to be 99% true. He  
died in 1931.

The extraordinary story of the literary  
cooperation between a housewife and  
a gentleman of the road, a settler and a  
nomad, has been fully documented by  
Tim Couzens in his book *Tramp Royal:  
The True Story of Trader Horn*.



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494

George Mnyaluza Milwa  
**PEMBA**

SOUTH AFRICAN 1912–2001

*Ethelreda Lewis*

signed and dated 83

oil on board

54 by 39cm

**R80 000–120 000**

**PROVENANCE**

Commissioned by Tim Couzens  
Ethelreda Lewis, English-born but married to a South African, was a minor novelist with scant success until one day in 1925 an old tramp arrived on her doorstep at 26 Loch Avenue, Parktown, Johannesburg. She was so intrigued by his way of speaking and lively turn of phrase that she took down his memories in three volumes. The first volume was a world bestseller and was made into a famous Hollywood movie, called 'Trader Horn', in 1931. She wrote a couple of novels after the Trader Horn books under a pseudonym, because she wanted them approached for their quality, not her fame. She died in 1946.



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495

Peter  
**CLARKE**

SOUTH AFRICAN 1929-2014

*Boys being Boys*

signed and dated 13 Oct 1976; inscribed  
with the title on a label adhered to the  
reverse

gouache on card  
34 by 30cm

**R80 000–120 000**

**PROVENANCE**

A gift from the artist to the current  
owner's mother



© The Estate of Peter Clarke | DALRO

496

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

*Convicts Cutting the Hedge*

signed  
oil on cardboard  
23 by 22cm

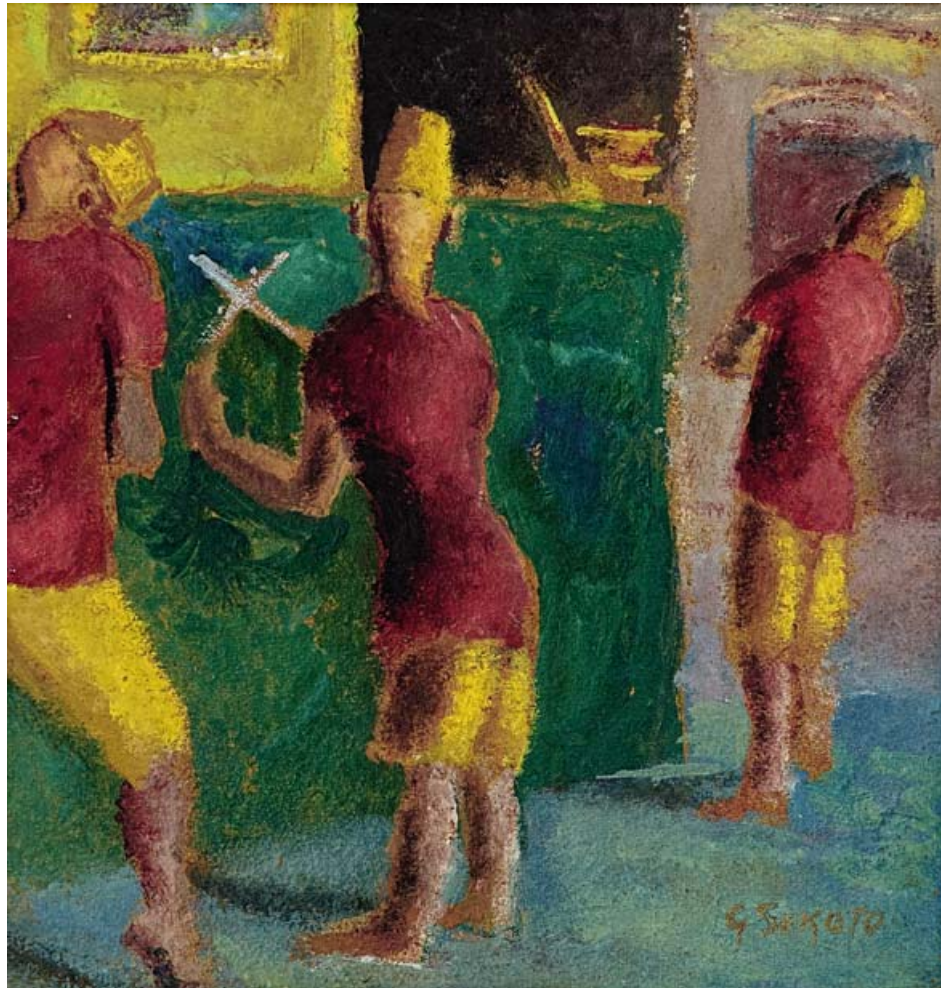
**R250 000–350 000**

**LITERATURE**

Barbara Lindop. (1988) *Gerard Sekoto*,  
Randburg: Dictum Publishing. Page 108,  
illustrated in colour on page 109  
Barbara Lindop et. al. (2013) *Song  
for Sekoto: Gerard Sekoto 1913-2013*,  
Johannesburg: The Gerard Sekoto  
Foundation. Page 112, illustrated in  
colour on page 85

"This is done in Cape Town. The  
prisoners who were my neighbours  
are cutting a hedge at this time, before  
they are marched into their located  
place." Gerard Sekoto in Barbara Lindop,  
(1988) page 108.

In 1942, Sekoto moved to the outskirts  
of District Six in Cape Town where  
Brother Roger organized for him to rent  
a room with the Manuel family who  
lived opposite Roeland Street prison.  
He met with members of the New  
Group - contemporary South African  
artists who worked and exhibited  
together, including Judith Gluckman  
and Alexis Preller as well as Lippy  
Lipschitz, Gregoire Boonzaier, Louis  
Maurice, Solly Disner and Walter Battiss.  
During this time, his work was exhibited  
in a number of galleries in Cape Town,  
namely the Argus Gallery, with the  
New Group, and at the Jerome Gallery,  
where he and Louis Maurice held a  
joint exhibition in 1944. Barbara Lindop,  
(2013) page 112.



© Gerard Sekoto Foundation | DALRO

497

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926-2009

*Head*

signed and dated 88; inscribed with  
the title and 1988 in another hand on  
the reverse  
carved, incised and painted wood panel  
93,5 by 93,5cm, in the artist's handmade  
frame

R350 000–500 000



© The Estate of Cecil Skotnes | DALRO

498

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926-2009

*Conversation*

signed

carved, painted and incised wood panel

91,5 by 90cm

R300 000–500 000



© The Estate of Cecil Skotnes | DALRO

499

Sydney Alex  
**KUMALO**

SOUTH AFRICAN 1935-1988

*Mask*

signed  
terracotta  
height: 35,5cm

**R140 000–180 000**

cf. Elza Miles. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: The Ampersand Foundation. Similar examples are illustrated on pages 84 and 85.

In the early 1960s, Kumalo sculpted three terracotta heads, two of which are dehumanised masks [figs. 103, 104]. These heads are constructed in a cubist fashion using volumes and geometric shapes [...] Elza Miles, page 88.



500

Sydney Alex  
**KUMALO**

SOUTH AFRICAN 1935-1988

*Praying Woman*

signed

bronze

height: 40,5cm including base

**R200 000–300 000**

cf. Elza Miles. (2004) *Polly Street: the story of an art centre*, Johannesburg: The Ampersand Foundation. A similar example illustrated in colour on page 71.  
cf. Stephan Welz. (1996) *Art at Auction in South Africa*, The Art Market Review 1969-1995, Johannesburg: ArtLink. A similar example illustrated in colour on page 173.

*Praying Woman* is one of an edition of fifteen that were cast by the Fiorini & Carney Foundry, London in 1966. At 40,5cm, the work is intimate in scale. Its modest form nevertheless still commands a monumental presence, a feature that epitomizes the artist's sculpture more generally and on which Cecil Skotnes has commented, "Kumalo has a remarkable sense of form – no matter how big the work, it has a sculpturally monumental feeling."<sup>1</sup>

*Praying Woman* is a simplified iconic form. An elongated body transitions into an elegant neck with a small head. Hands, rendered in delicate linear fashion, are crossed over the chest. The elongation of form and the gesture of the hands, coupled with the title, suggest an interest in spirituality and transcendence, but the fuller and more concretely moulded feet, put the figure

firmly on the ground and root it to the base.

The beautifully attenuated neck becomes the focal point in much writing on the work. Commenting on a larger version of the sculpture made in 1960 for the Union Pavilion at the Rand Easter Show in Milner Park, Johannesburg, Elizabeth Rankin notes; "The elongated body flows... into the slender neck, on top of which the enlarged head turns upward in supplication."<sup>2</sup> Although Rankin's comment relates to the larger version this supplication is also clearly visible in the tilted up head of the current lot.

*Praying Woman* has considerable delicacy yet retains the physical and symbolic weight of the medium, bronze. This work and works like it exerted a powerful influence on younger sculptors of his day, artists intent on finding an aesthetic that felt rooted in the part of Africa in which they lived. Kumalo's significance is confirmed by Ivor Powell:

"The importance of Kumalo in terms of the developing traditions of South African art can hardly be overstated... he succeeded in finding formulas and registers which, while they drew strongly on African sculptural tradition, nevertheless articulately spoke the languages of international modernism, and demanded to be taken seriously as such."<sup>3</sup>

1. Elza Miles (2004) *Polly Street: the story of an art centre*, Johannesburg: The Ampersand Foundation. Page 71.
2. Elizabeth Rankin (1994), *Images of metal*, Johannesburg: Wits University Press. Page 130.
3. Ivor Powell 'Sydney Kumalo' in Hayden Proud (Ed.) (2006) *Revisions: Expanding the Narrative of South African Art - The Campbell Smith Collection*, South Africa: SA History Online and UNISA Press. Page 144.



front view



side view

501

Edoardo Daniele  
**VILLA**

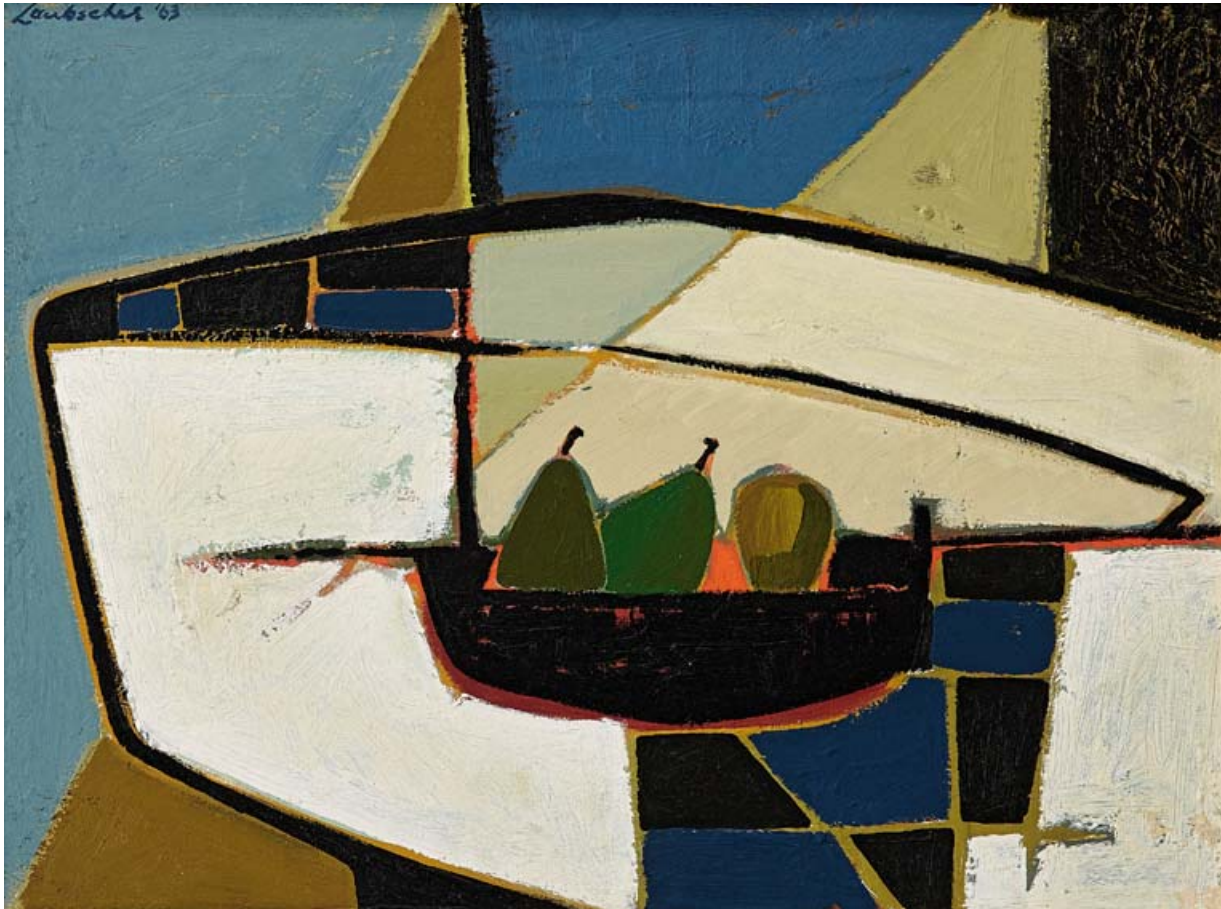
SOUTH AFRICAN 1915-2011

*Standing Form*

signed, dated 1964 and inscribed AP2  
bronze mounted on a wooden base  
height: 38cm excluding base;  
base 5cm high

**R70 000–100 000**





502

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Still Life with Black Bowl and Fruit*

signed and dated '63; signed, dated 1963, inscribed with the title and dimensions on the reverse

oil on board

45 by 60cm

**R 200 000–300 000**

**LITERATURE**

Hans Franssen. (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 257.





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503

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Quarry in Swartland*

signed and dated '03; signed, dated 2003/2005, inscribed  
with the title and artist's address on the reverse

oil on canvas

88,5 by 116cm

**R160 000–180 000**

504

Stanley Faraday  
**PINKER**

SOUTH AFRICAN 1924-2012

*Three Storks*

signed  
oil on canvas  
35 by 22cm

R80 000–120 000



© The Estate of Stanley Pinker/DALRO



505

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920-2010

*Bad Man with Great Threads*

signed, dated 1997, inscribed with the medium and 'begun 27/6/97 My 77th birthday' on the reverse  
charcoal and oil on canvas  
121,5 by 91,5cm

**R700 000–900 000**

*Bad Man with Great Threads* brings an involuntary smile to one's face, not least because we all know someone like this. But closer inspection reveals how much more Hodgins, in his brilliance, uncovers. The canvas is bisected horizontally into two large areas of colour, the lower half washed in peach tones and the top half iridescent in bright yellow, echoing the way in which Abstract Expressionist, Mark Rothko, divided his canvases. Across each top corner are dribbles of primary colour, akin to Morris Louis' Colour Field canvases of the 1950s. As South African artists and fine art lecturers sought to come to terms with the impact

of Clement Greenberg's single-minded insistence on the flatness of the canvas, Hodgins refused to sacrifice figuration and instead found ingenious ways to challenge such narrow orthodoxies and to make abstraction serve his painterly needs. Not only does Hodgins quote the leading abstractionists of the 50s and 60s but he is able to paint in such a way that his areas of colour may be interpreted in terms of both abstraction and figuration. Louis' dribbles also read as curtains that part to reveal Rothko's floating squares which, in turn, provide a well-lit stage on which our Bad Man may be seen to act out his nefarious deeds.





506

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Almost Don't Worry*

signed, numbered 11/40 and inscribed 'EV'  
in pencil in the margin  
linocut with hand colouring  
image size: 100 by 99cm

R120 000–160 000

Sometimes an edition is produced with more variation within the set than usual. This variation is deliberate, not due to poor printing. These prints are often signed as an "edition variée" or "E. V."



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507

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*Head*

signed, dated 2004 and inscribed with the title and the medium on the reverse

oil on canvas

50 by 50cm

**R250 000–350 000**

508

Robert Griffiths

## HODGINS

SOUTH AFRICAN 1920-2010

*Three characters in search of a painter -  
and I know some smart-ass critic will say:  
"Well, they didn't find him, did they?"*

signed, dated 1998, inscribed with the medium  
and the title on the reverse

oil on canvas  
91,5 by 121,5cm

**R600 000–800 000**

### LITERATURE

Brenda Atkinson et al. (2002) *Robert Hodgins*,  
Cape Town: Tafelberg Publishers. Illustrated in  
colour on page 102.

This extraordinary painting was clearly inspired  
by Robert Hodgins' love of theatre and all things  
thespian. As Kendell Geers has pointed out:

It was through art museums, theatres,  
music, and literature that the young Robert  
Hodgins found his escape from the London  
of the Depression-era 1930s, an escape that  
no doubt still informs his conception of art  
and his understanding of its possibilities.  
... A vast library of cultural knowledge  
and points of reference is filtered through  
lived experience and deposited onto the  
white canvas, a battleground of countless  
possibilities but only one solution.<sup>1</sup>

The painting's title is a playful reference to  
*Six Characters in Search of an Author*, Italian  
playwright, Luigi Pirandello's absurdist play, first  
performed in 1921, in which a theatre rehearsal is

invaded by six unfinished characters who have  
lost their author and demand an end to their  
story.

With characteristic humour, Hodgins challenges  
distinctions between life and theatre, between  
reality and artifice. He also defies all preconceived  
ideas about art by allowing the process to  
dictate how the painting evolves. Anchored  
in a saturated red floor, against a limitless blue  
backdrop are three actors, bathed in the same  
yellow light reflecting off a proscenium arch  
draped in green and pink curtains. Sensational  
colour contrasts – scarlet, crimson, lemon  
and lime – reverberate across the surface creating an  
electric energy and setting the stage for some  
high drama to unfold.

1. Kendell Geers. 'Undiscovered at 82' in Brenda Atkinson  
et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg  
Publishers. Page 65.









509

Erik (Frederik Bester Howard)  
**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Autumn Composition*

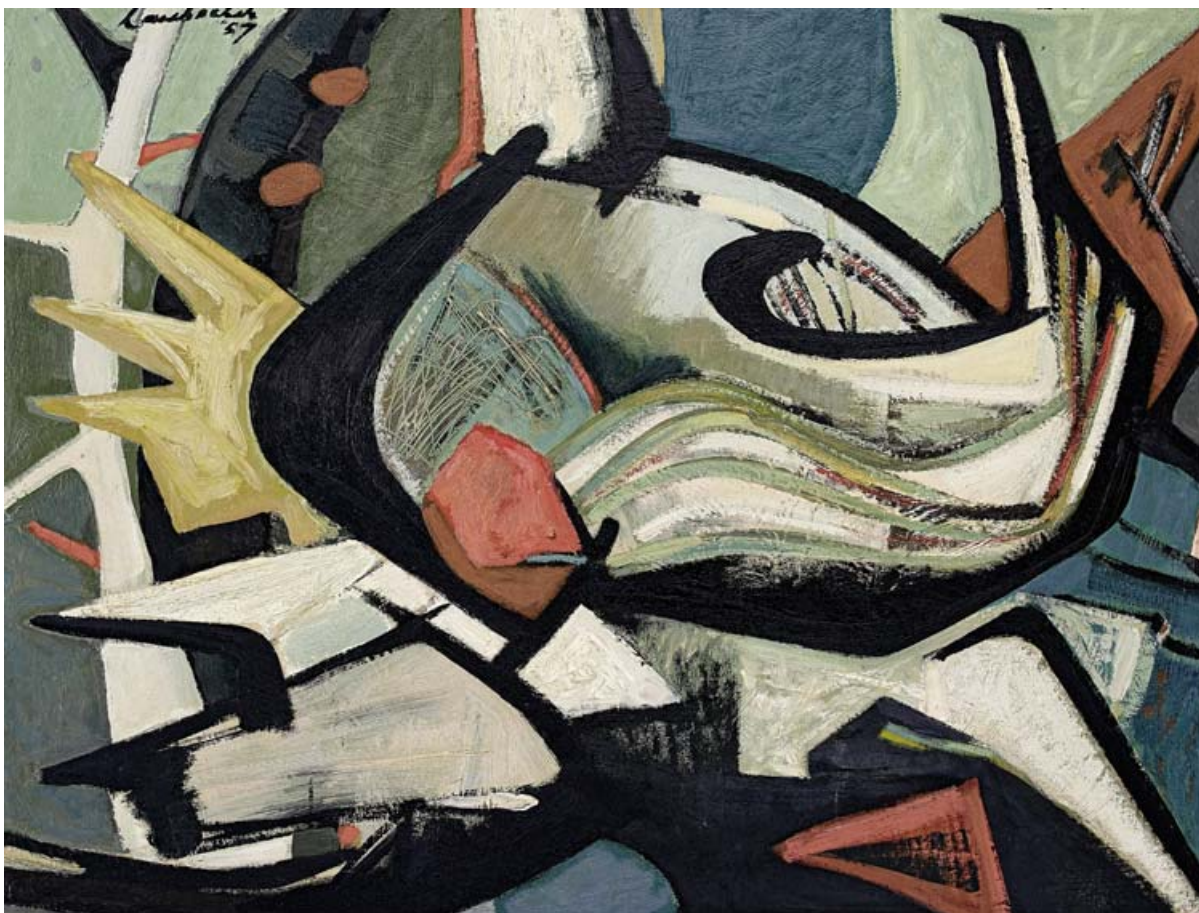
signed; signed, dated 1961 and inscribed with  
the title on the reverse

oil on board  
63,5 by 121,5cm

**R150 000–250 000**

**EXHIBITED**

Biennial of São Paulo, September to  
December 1963, exhibition label adhered  
to the reverse



510

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Tree Fragment*

signed and dated '57; signed and dated on the reverse, signed  
and inscribed with the title on a label adhered to the reverse

oil on board

61,5 by 81,5cm

**R250 000–350 000**



511

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920–2010

*Model and Abstract Painting*

signed, dated 2000/2001, inscribed with  
the title, artist's name and medium on  
the reverse

oil and graphite on canvas  
90 by 120cm

**R600 000–800 000**

Robert Hodgins loved to paint. As Michael Godby explains, "He would want his insistent expression of the desire to paint, and his rigorous working routine, to be understood, not as acknowledgement that time may be short, but as simple statements that he feels most fulfilled in his studio, that he is most alive when he is painting."<sup>1</sup> This love for painting and being in his studio clearly evident in this work.

Through a skillful mix of abstract form and sketchy linear depiction, Hodgins draws attention to the process of painting, presenting a scene that suggests the artist's studio. Shapes and colours converge to create a figure who we might assume to be the artist's model. Seated in front of a shape that implies a canvas, the figure is both part of the painting and part of the space that surrounds it. Expressive marks escape the canvas and enter the space as well. The space is rendered in a warm pink wash and a sketchy horizon line. Another figure appears to the right of the scene, and is partly obscured by the edge of the painted field. One might imagine this figure to be

the artist pacing up and down as he reflects on the next creative move. What looks like a suit – a popular symbol for Hodgins – could be a painting overall.

Whilst different from his well-known critiques on humankind and society, this work reveals Hodgins' characteristic irony and wit, as well as his relish of paint.

Hodgins' reflections on his painting practice seem pertinent to this work, "Being an artist is about putting something into your subject matter that isn't inherently there. You are not at the mercy of your subject matter, it's the content, and what you put into it, what you do with it, what you extract from it, and what you put it with, that is so exciting. If you are aware of this, then you begin to build on the content of your whole life".<sup>2</sup>

1. Brenda Atkinson et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 77.
2. Kathryn Smith. (2003) *Robert Hodgins*, [Online], Available: <http://artthrob.co.za/oojun/artbio.html> [02/02/2016]



512

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Sleeper Red*

executed in 1997

signed and inscribed PP IV/V

etching, aquatint and drypoint, from 2 copper  
plates, on Velin d'Arches Blanc

300 gsm paper

sheet size: 97 by 193cm

**R800 000–1 200 000**

#### LITERATURE

Bronwyn Law-Viljoen. (ed.) 2006. *William Kentridge Prints*. Johannesburg and Grinnell College, Iowa: David Krut Publishing, another example from the edition is illustrated in colour on pages 68 and 69.

*Sleeper Red* depicts a recumbent naked man rendered in black etched marks and set against a deep red background. The etching is unusually large in scale for an intaglio print. It is also atypical in the type and range of etched marks that have been deployed by the artist. In this regard Kentridge notes:

"With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture... I wheeled a bicycle across the paper, hit it with a charcoal-impregnated silk rope, invited children and cats to walk over it, spattered it freely with pigment."<sup>1</sup>

As Kentridge is well known for his monochromatic work, such large expanses of colour are rare in his oeuvre. In those instances where colour has featured it has generally been confined to blue and red drawn lines subordinate to the dominant monochromatic form.

The viewer might recognize a reference to

Kentridge himself in the figure, and this would be consistent with the manner in which the artist works with his own image as an alter ego, mostly stemming from his creation of the characters Soho Eckstein and Felix Teitelbaum in his early drawings for animation.

Sleep has been an important metaphor in Kentridge's work over the years and many have interpreted it as the difficulty in facing the history of exploitation associated with apartheid and colonialism. Sleep has been a popular subject for international artists over time. One thinks of Francisco Goya's 18th century etching, *The Sleep of Reason Produces Monsters*.

However, Kentridge completed the etching in 1997 which emanated from his work on *Ubu and the Truth Commission*. This fact might account for the reason another version of the Sleeper series, *Sleeper Black*, forms such an important part of the Constitutional Court Art collection, assembled

by Former Constitutional Court Judge, Albie Sachs. In a review of the collection and through conversations with Sachs, Emile Maurice notes that:

"Reading as a universal statement on vulnerability and remorse, and rendered with great empathy, Kentridge's 'Sleeper' shows a corpulent, naked and prostrate man who, unable to face the world, seeks comfort and solace in his own arms."<sup>2</sup> But Maurice later explains that one should not necessarily feel sorry for the subject, rather that it is a work about internal conflict, guilt and atoning for sins and excesses.

The importance of *Sleeper Red* is confirmed by its inclusion in the Tate Modern Collection.

1. Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 66.
2. Emile Maurice, Supper with Sachs, [Online], Available: <http://www.constitutionalcourt.org.za/site/artcollection/thecollection.htm> [01/02/2016]



513

Stanley Faraday  
**PINKER**

SOUTH AFRICAN 1924-2012

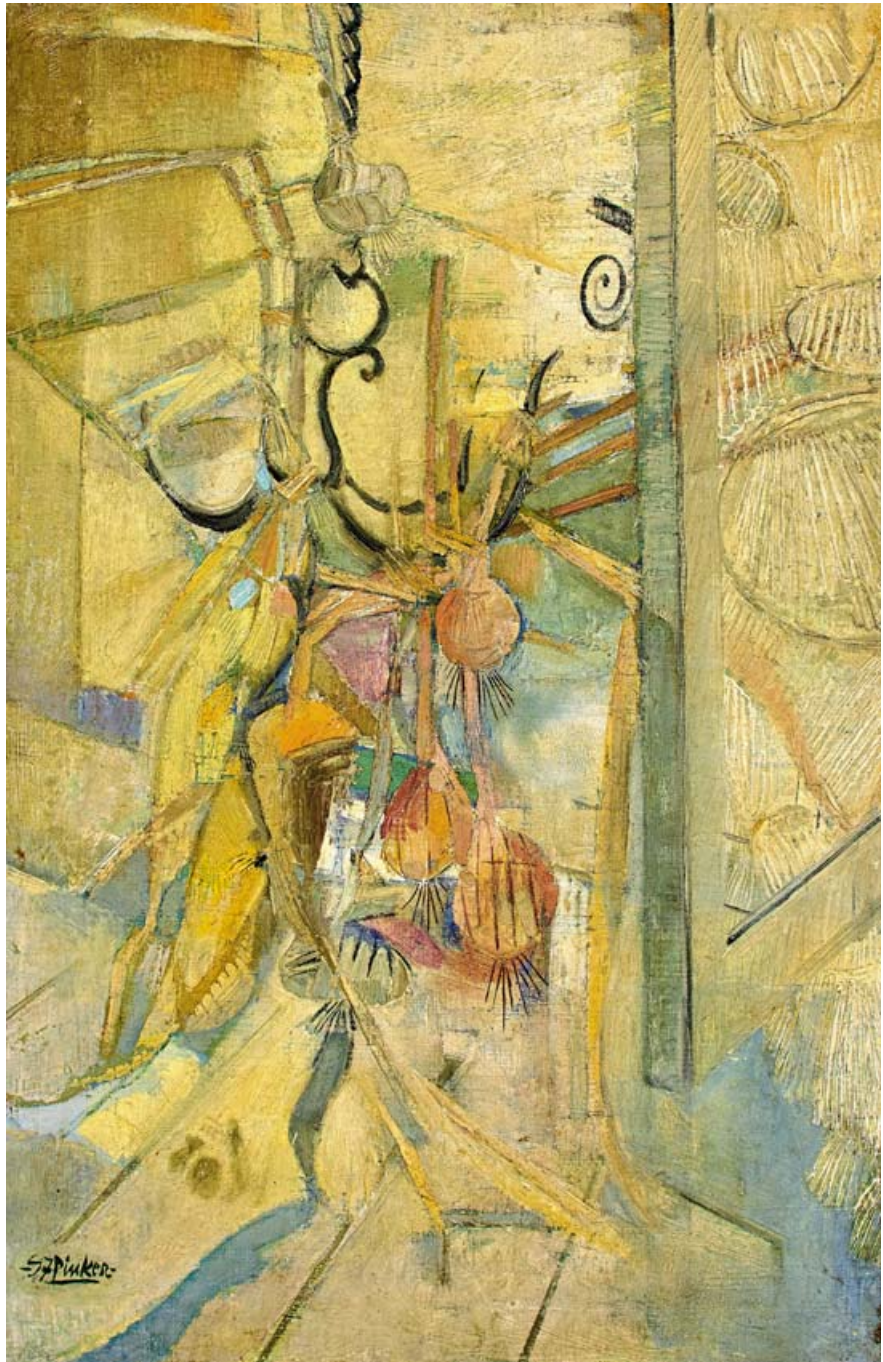
*A String of Onions*

signed

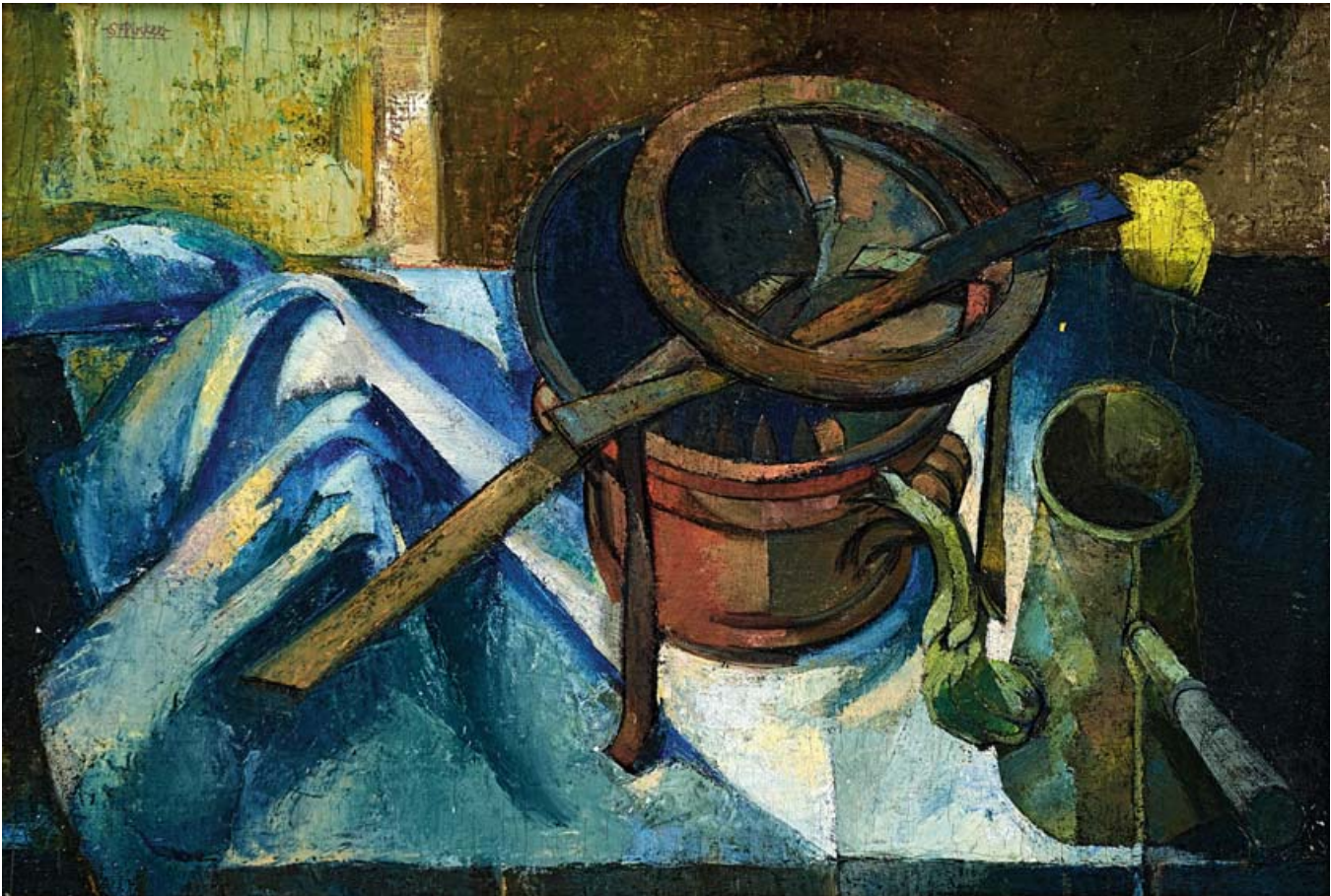
oil on canvas laid down on board

90,5 by 59cm

R80 000–120 000



© The Estate of Stanley Pinker/DALRO



© The Estate of Stanley Pinker/DALRO

514

Stanley Faraday  
**PINKER**

SOUTH AFRICAN 1924-2012

*Still Life with Coffee Pot*

signed

oil on canvas laid down on board

40 by 59,5cm

R150 000–200 000



515

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923-1980

*Maanlig op die Stoep*

signed and dated 50  
oil on board  
74 by 49,5cm

**R200 000–300 000**

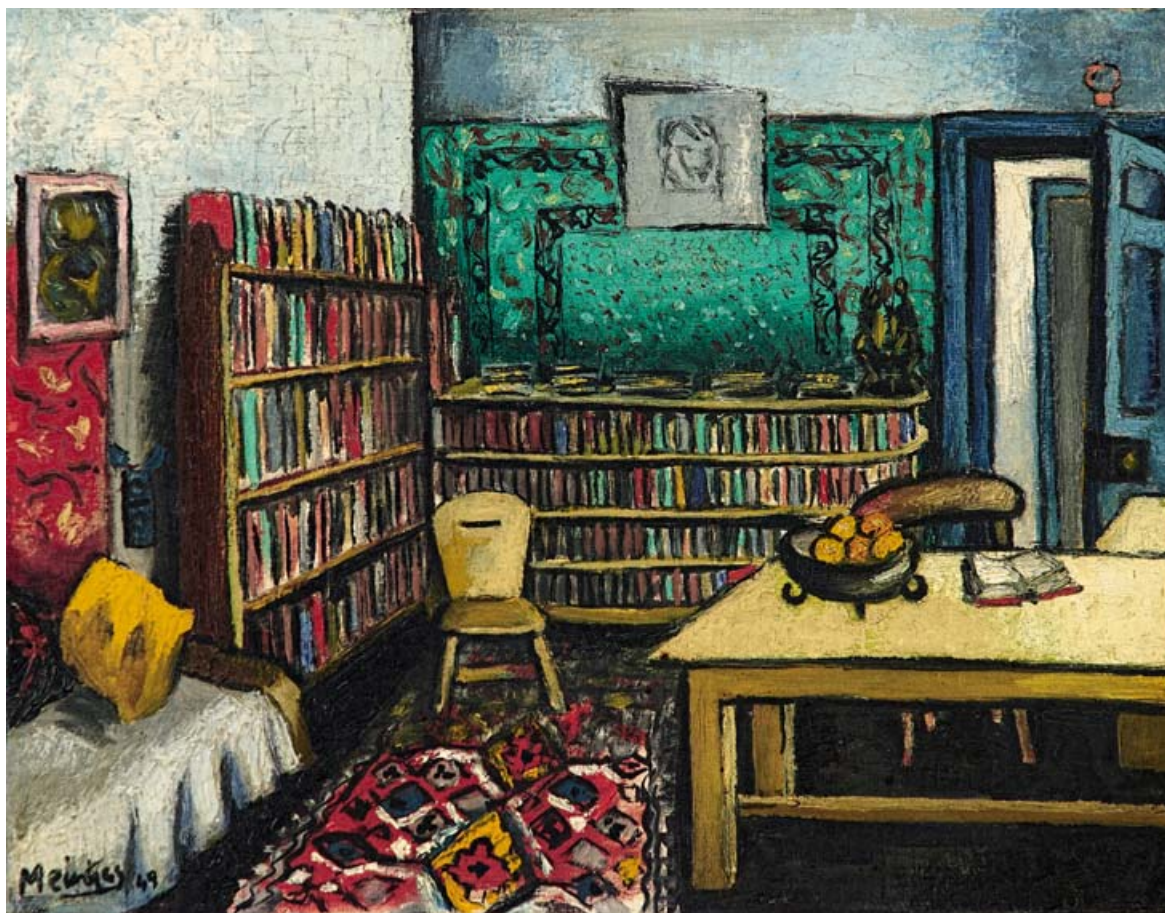
This is the stoep at Groetzeekoegat, the family farm at Molteno.

**LITERATURE**

*Dagboek van Johannes Meintjes* (1972)  
Molteno: Bamboesberg-Uitgewers.  
Illustrated opposite page 156, catalogue  
number JM 303.

Kobus Opperman. (2007) *Johannes Meintjes, 1923-1980, Artist, Author, Historian*. Unpublished essay. Illustrated in colour.





516

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923-1980

*Interior, Grootzeekoegat*

signed and dated 49

oil on canvas laid down on board

35 by 45cm

**R250 000–350 000**

Grootzeekoegat was the family farm in Molteno.

**LITERATURE**

*Dagboek van Johannes Meintjes* (1972) Molteno:  
Bamboesberg-Uitgewers. Catalogue number JM 259.



517

© Andrew Clement Verster | DALRO

517

Andrew Clement  
**VERSTER**

SOUTH AFRICAN 1937-

*Fragile Paradise*

signed and dated 90  
oil on canvas, six panels  
181 by 181cm

R80 000–120 000

518

Andrew Clement  
**VERSTER**

SOUTH AFRICAN 1937-

*Ornate Interior*

signed and dated 96  
oil on canvas  
170 by 98cm

R80 000–120 000



518

© Andrew Clement Verster | DALRO

519

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923-1980

*Two Young Boys*

signed and dated 1951

oil on board

29 by 19cm

**R60 000–80 000**

**LITERATURE**

*Dagboek van Johannes Meintjes* (1972)

Molteno: Bamboesberg-Uitgewers.

Catalogue number JM 335.

Kobus Opperman. (2007) *Johannes Meintjes, 1923-1980, Artist, Author, Historian*. Unpublished essay. Illustrated in colour.



520

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923-1980

*Narcissus*

signed and dated 1947

oil on canvas

44,5 by 34,5cm

**R120 000–160 000**

**LITERATURE**

*Dagboek van Johannes Meintjes* (1972)

Molteno: Bamboesberg-Uitgewers.

Catalogue number JM 168.

Kobus Opperman. (2007) *Johannes Meintjes, 1923-1980, Artist, Author, Historian*. Unpublished essay. Illustrated in colour



521

Christo  
**COETZEE**

SOUTH AFRICAN 1929-2000

*Repaired Hole & Discism*

signed and dated 72; signed twice,  
dated 27/1/75, inscribed with the title  
and 'Protest exhibition' on the reverse  
mixed media on canvas laid down on  
board

93 by 66cm

**R70 000–90 000**

"For myself, an intuitive happening  
of this kind made in protestation by  
apparent destruction should also be  
considered as an act of construction,  
I think, especially when related to my  
work of the Fifties." Christo Coetzee.  
PROTESTISM – IS IT ART? Summary  
of a public lecture at the former SA  
Association of Arts (Western Cape)  
in Cape Town on 7 February 1975  
published in Muller Ballot. (1999)  
*Christo Coetzee*, Cape Town: Human &  
Rousseau. Page 85.

522

Christo  
**COETZEE**

SOUTH AFRICAN 1929-2000

*Simon's Icon*

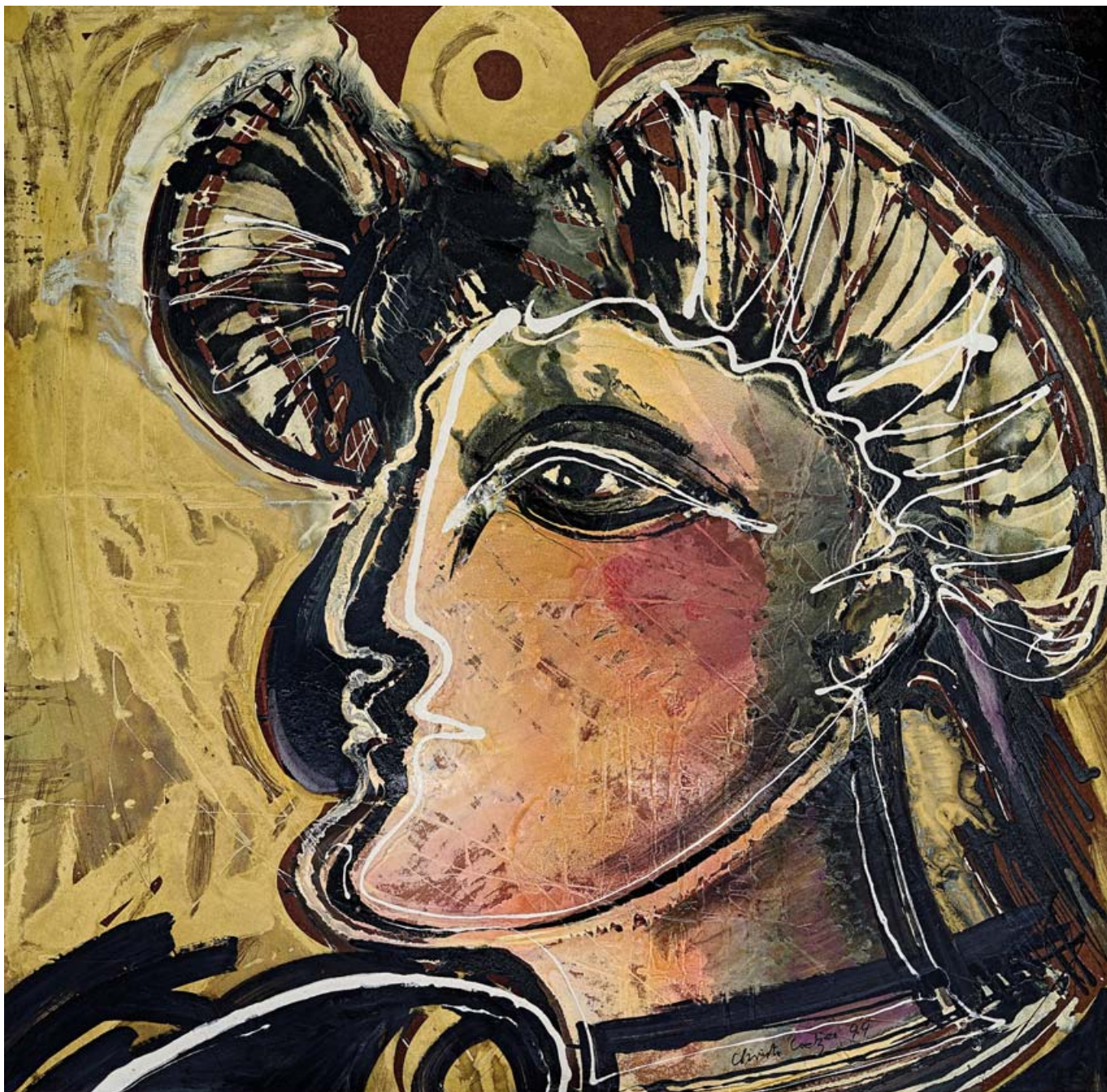
signed and dated 99; signed, dated and  
inscribed with the title on the reverse  
enamel on board

117,5 by 120,5cm

**R100 000–150 000**



521





523

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Still Life with Irises and Tulips*

signed and dated 1935

oil on canvas

50 by 39,5cm

**R60 000–80 000**

**PROVENANCE**

Acquired from the artist in 1935 by Bernard Lewis, art critic and trustee of the South African National Gallery, and gifted to the current owner's parents on the occasion of their wedding.

524

Christo  
**COETZEE**

SOUTH AFRICAN 1929-2000

*Rose*

signed; signed, dated 93 and inscribed

with the title on the reverse

mixed media on board

121,5 by 121,5cm

**R140 000–180 000**



523





525

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Eight Figures*

signed and numbered P/P 2/2 in pencil in the margin  
linocut with hand colouring  
image size: 84 by 184,5cm

**R400 000–600 000**

cf. R Krauss, R Malbert and K McCrickard. (2012)  
*A Universal Archive: Kentridge as Printmaker*,  
London: Hayward Publishing, another  
example from the edition is illustrated on  
pages 106 and 107.

526

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Dutch Iris*

executed in 1992

signed and numbered 27/50 in pencil in  
the margin

etching and aquatint with three copper  
plates

image size: 108 by 59cm

R400 000–600 000





527

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Underweysung der Messung: Melencolia, Momento Mori, Still Life, A Cat in the Meat Trade, Étant Donnée, Larder*

executed in 2007

each signed, numbered BC1 5/5 in pencil and embossed with the *Brodsky Centre* chop mark in the margin

six photogravures with stereopticon on wove paper, including stereoscope sheet size: 34 by 57cm, each (7)

**R70 000–90 000**

#### LITERATURE

John McDonald and Bill Gregory. (2008) *William Kentridge: Telegrams From The Nose*, Australia: Annandale Galleries. Other examples from the edition and installation views illustrated on pages 39 to 49.

*What will come (has already come)* (2007) Basel: Stroemfeld Verlag

In another group of works Kentridge shows motifs which refer directly to Dürer's drawing machines. Six model stages, distinguished by different actors and props, have been stereoscopically photographed and photogravures made of the two photographs.

These are now presented horizontally on tables, like the anamorphoses. Through six stereoscopes one can see twelve images arranged in pairs, which when looked at may be linked to form three-dimensional images. The manner of presentation also emphasises the laboratory character of these images. The exhibition becomes a cabinet of knowledge, a Wunderkammer, a curiosity cabinet of a self-questioning seeing.

Another example from the edition forms part of the The Metropolitan Museum of Art permanent collection.

528

Sue (Susan Mary)  
**WILLIAMSON**

SOUTH AFRICAN 1941-

*A Tale of Two Cradocks*

signed, dated 1994, and numbered 1/10 on the reverse, South African National Gallery label adhered to the reverse  
colour laser prints, wood, extruded acetate, with brass hinges  
43,5 by 500cm

**R80 000–120 000**

**EXHIBITED**

South African National Gallery, Cape Town, *Lines of Sight: Perspectives on South African Photography*, 1999  
Bamako Biennale, Mali, *Lines of Sight: Perspectives on South African Photography*, 2001

Other examples from this edition:

Art First, London, *Trackings*, 19 April to 19 May 1994  
Haus der Kulturen der Welt, Berlin, *Colours: Kunst aus Südafrika*, 24 May to 18 August 1996  
Centre d'Art Contemporain, Brussels, Belgium, *Sue Williamson*, 24 April to 14 June 2003  
International Center of Photography, New York, *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, 14 September 2012 to 6 January, 2013  
Gloucester Green, Regent's Park, London. *Frieze Masters*, 15 to 19 October 2014

**LITERATURE**

Other examples from this edition:

Alfons Hug and Sabine Vogel. (eds.) (1996) *Colours: Kunst aus Südafrika*, Berlin: Haus der Kulturen der Welt. Illustrated in colour on page 147.



Nicholas Dawes. (2003) *Sue Williamson: Selected Works*, Cape Town: Double Storey Books. Illustrated in colour on pages 64 and 65.  
Okwui Enwezor and Rory Bester. (eds.) (2013) *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, New York: International Center of Photography. Illustrated in colour on pages 330 and 331.  
Mark Gevisser. (ed.) (2015) *Sue Williamson: Life and Work*, Torino: Skira. Illustrated in colour on page 89 to 93.  
Other examples from this edition in the Museum of Contemporary Art, San Diego, USA as well as major international private collections.  
Mark Gevisser. (ed.) (2015) *Sue Williamson: Life and Work*, Torino: Skira. Page 88 (excerpt):  
In her artwork, Williamson alternates pages of the guidebook with the story of Matthew and Nyameka Goniwe and, specifically, the killing of the Cradock Four. As she had been doing since A

*Few South Africans* (1983-7), the artist endeavoured to tell those stories erased from the official history, and to use the research in an artwork to educate herself, and her viewers, about her country's real history.

Williamson's own practice is an act of restitution. If white Cradock is "received" through official channels and presented, flat and official, without the artist's intervention, then the black Cradock we view is seen through her own camera and found documentation, sketched by her own hand, and understood through the words of Nyameka Goniwe.

In *Selected Work* the artist writes that "the concertina form of the piece relates to the effects of apartheid: depending on where you stand, only one side of the tale can be seen." After many years away from Cradock, Nyameka Goniwe returned to the town and was elected its first female mayor in 2011.

529

Penny (Penelope)  
**SIOPIS**

SOUTH AFRICAN 1953-

*The Bench, Grahamstown Library*

signed

oil on board

105 by 79,5cm

R80 000–120 000





530

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Untitled (Tree Man from 'Procession')*

signed

charcoal on paper  
26,5 by 36cm

**R200 000–250 000**

The drawing is a study for the tree man (walking) from the video, *Shadow Procession* (1999), and the suite of 26 bronze sculptures, *Procession* (2000).





531

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957-

*Fuse*

signed, dated 2008 and inscribed with the title  
mixed media on paper  
56 by 75,5cm

**R120 000–150 000**

**EXHIBITED**

Goodman Gallery, Cape Town, *Deborah Bell: Flux*,  
January, 2009

532

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957-

*Moral Lesson IV*

signed and dated 2012; inscribed with  
the title and medium on an Everard  
Read Gallery label adhered to the  
reverse

Indian ink and pastel on paper  
152 by 63cm

R100 000–150 000





533

David James  
**BROWN**

SOUTH AFRICAN 1951-

*Thomas and the Boneyard*

bronze casting, stainless steel, copper, brass,  
wood, glass and found objects  
approximately 450 by 260 by 140cm

**R120 000–160 000**

**EXHIBITED**

The 1st Spier Outdoor Sculpture Biennial, 2001/2002.

**LITERATURE**

Paul Edmunds. (ed.) (2001/2002) Spier Outdoor Sculpture Biennial, Stellenbosch: Spier. Illustrated in colour on a double-page spread, unpaginated. Emma Bedford. 'Common Ground: The Case for Public Art' in Edmunds. Ibid, unpaginated:

In *Thomas and the Boneyard* David Brown likewise encourages playful exploration, but closer examination of the work exposes sinister undertones. Toy trains reminiscent of childhood innocence contrast with references to the trains

that carried the condemned to concentration camps. Chilling reverberations of the holocaust raise the spectre of apartheid in South Africa and its devastating impact. Through a range of autobiographical investigations the artist prompts a voyage of discovery that leads one alternately through evocative associations of everyday life and the darkest moments of the twentieth century. Employing construction, welding, bronze casting, carving, and found objects, this work embodies a history of contemporary sculptural processes.

534

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Untitled (Nose)*, three

signed

Indian ink and coloured pencil on

found book pages

each approximately: 23,5 by 28cm (3)

R200 000–300 000



535

Carl Walter  
**MEYER**

SOUTH AFRICAN 1965-

*Street Corner*

signed with the artist's initials

and dated 83

oil on canvas

74 by 48cm

**R70 000–100 000**



536

Ian  
**GROSE**

SOUTH AFRICAN 1985-

*Moiré*

signed, dated 2013, printed with the title and medium on a Stevenson Gallery label on the reverse

oil on linen laid down on board

155,5 by 119,5cm

**R70 000–90 000**

Ian Grose completed his post-graduate diploma in painting at the Michaelis School of Fine Art, University of Cape Town, in 2010. He received the Tollman Award for Visual Arts in 2011 and was awarded the Absa l'Atelier prize in 2011, spending six months in residence at the Cité Internationale des Arts in Paris in 2012. During his time in Paris he was exposed to the painting traditions held in the city's famous museums. Grose like Post-Impressionist, Edouard Vuillard is famed for his handling of genres like portraiture, interiors and still life. He wants to make paintings "that work": an image that "pulls your eye and your mind back to it and you can dwell in the painting for a long time, visually, and also ... you can constantly work out different meanings – or it just seems there's a kind of inner mystery to it that you can't quite get to the bottom of."<sup>1</sup> This mystery is present in his work *Moiré* which also reveals his interest in the materiality of paint and his curiosity in the proliferation and recontextualisation of imagery. *Moiré* is a textile, traditionally of silk, with a rippled or 'watered' appearance. Encouraging the viewer to focus on an image that seems to be flowing, he captures the feel of the fabric on a flat painted surface.

1. Alexander Matthews. (2014) *Painting and the miracle of representation* [Online], Available: <http://mg.co.za/article/2014-07-31-painting-and-the-miracle-of-representation> [02/02/2016].





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537

Hennie (Hendrik Christiaan)  
**NIEMANN JNR**

SOUTH AFRICAN 1972-

*Bathers*

signed with the artist's initials and dated '09; signed,  
dated 2009 and inscribed with the title on the reverse  
oil on canvas

69,5 by 79,5cm

**R150 000–200 000**

**EXHIBITED**

Johans Borman Fine Art Gallery, *Art that Inspires:  
Our 10-20 Anniversary Exhibition*, 15 August to  
12 September 2009, catalogue pages 140 to 141,  
illustrated in colour



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538

Jabulane Sam  
**NHLENGETHWA**

SOUTH AFRICAN 1955-

*Mine Worker*

signed and dated 79  
mixed media and collage on canvas  
101 by 115cm, unframed

**R90 000–130 000**

END OF SALE