



The Wanderers Club, Illovo, Johannesburg
23 May 2016 – 8 pm

Important South African and International Art

Evening Sale
Lots 231–351

OPPOSITE
Lot 302 Robert Hodgins, *A Military Disaster* (detail)

231

Marc

CHAGALL

RUSSIAN/FRENCH 1887–1985

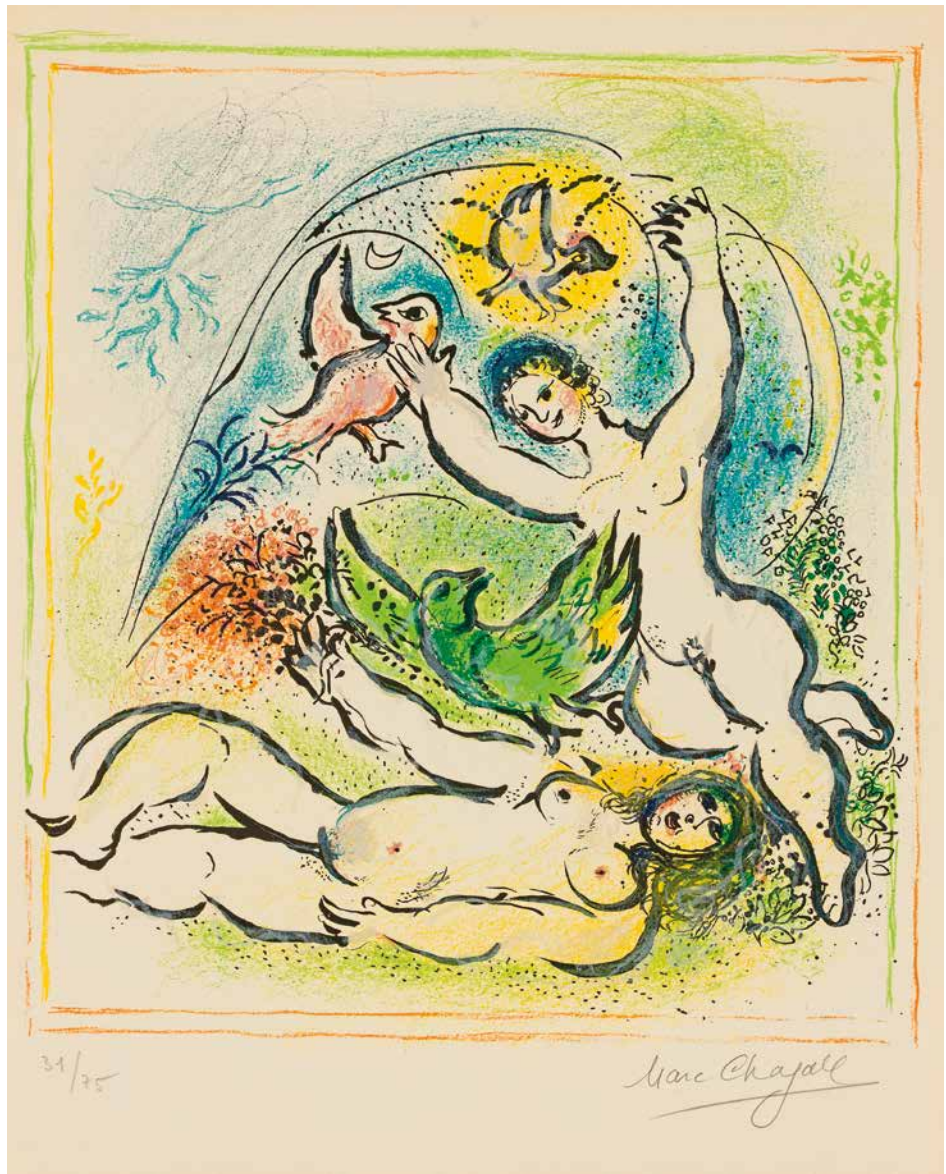
*In the Land of the gods: Tomorrow
My Fair One Shall Have a Dove*
(Mourlot 538)

signed and numbered 31/75 in pencil in
the margin; executed in 1967

colour lithograph

sheet size: 64,5 by 50,5 cm

R80 000 – 120 000



© Marc Chagall | ADAGP, France | DALRO

232

Marc

CHAGALL

RUSSIAN/FRENCH 1887–1985

Les Adolescents (Mourlot 741)

signed and numbered 43/50 in pencil in the margin; executed in 1975
colour lithograph
sheet size: 75 by 56,5 cm

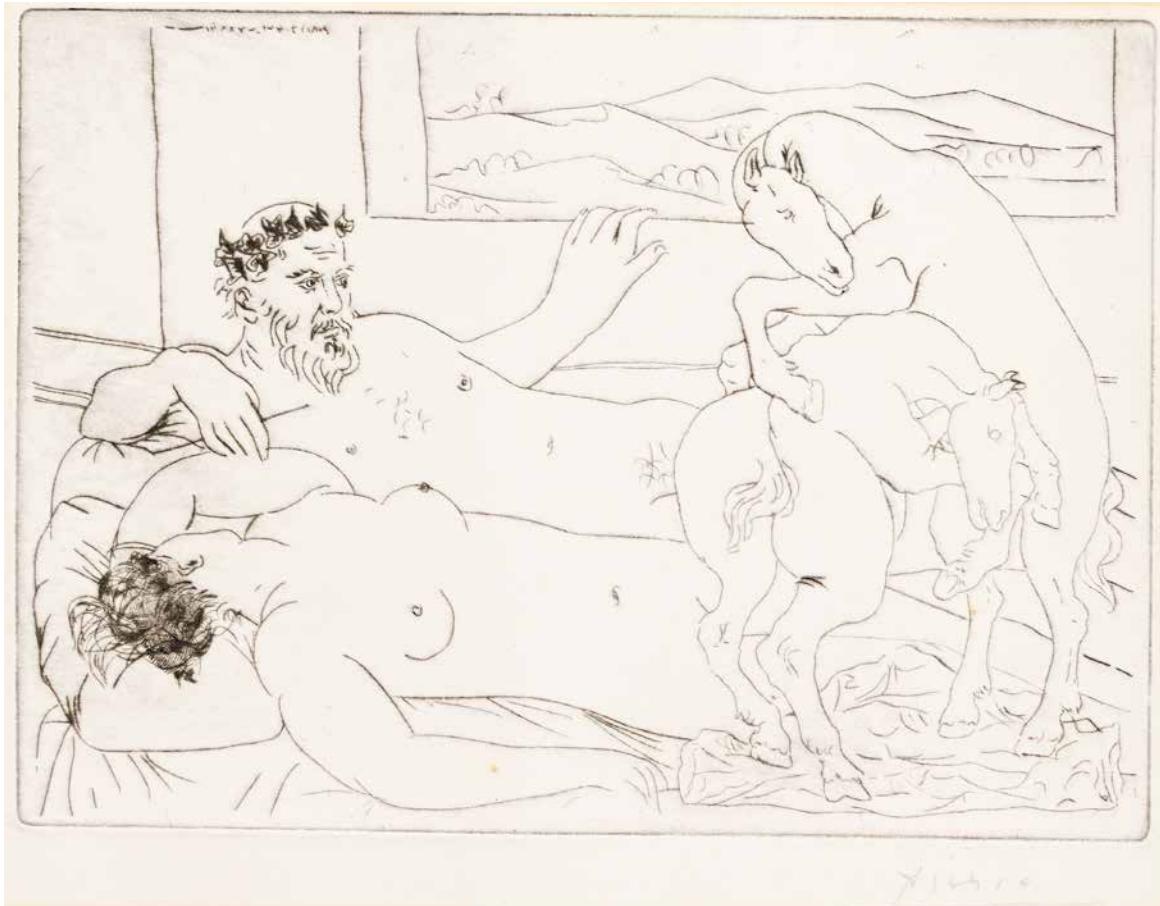
R120 000 – 180 000

LITERATURE

Gauss, Ulrike (ed.) (1998) *Marc Chagall: The Lithographs (La Collection Sorlier)*, Berlin: Verlag Gerd Hatje. Another example from the edition illustrated on page 324.



© Marc Chagall | ADAGP, France | DALRO



© Picasso Administration | DALRO

233

Pablo

PICASSO

SPANISH 1881–1973

Le Repos du Sculpteur III, from: *La Suite Vollard* (Bloch 173)

signed; from an edition of 260, executed in 1933

etching

sheet size: 28 by 35 cm

R70 000 – 100 000

Published by A. Vollard, Paris, 1939

234

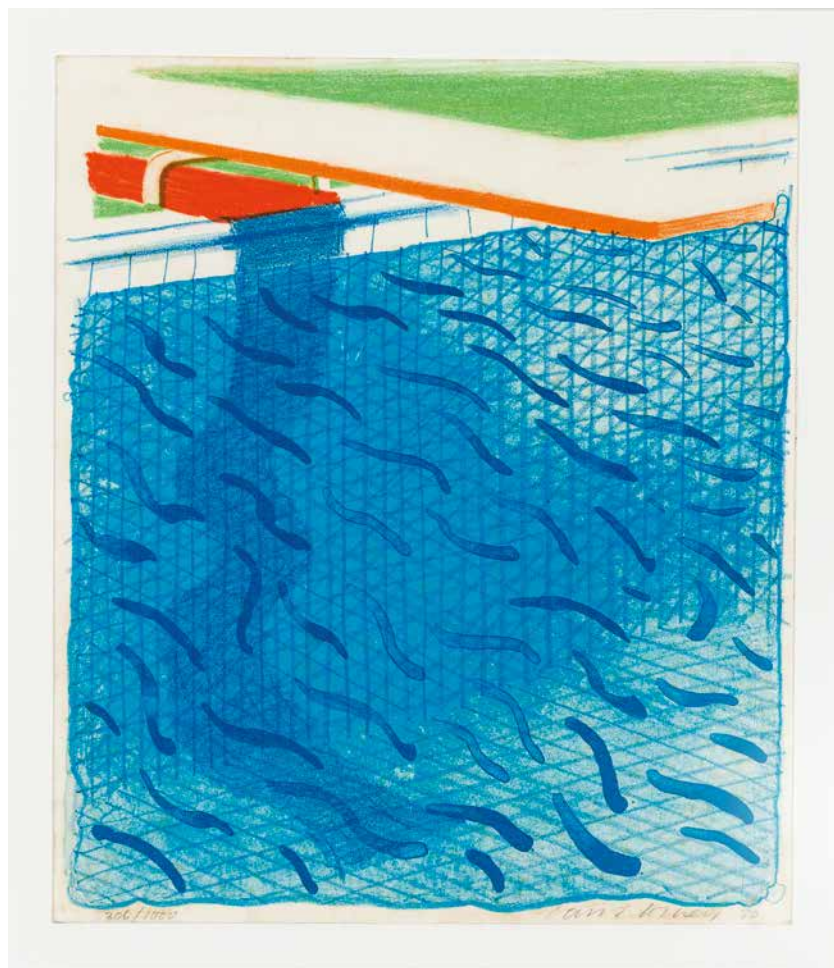
David
HOCKNEY

BRITISH 1937–

Pool Made with Paper and Blue Ink for Book, together with the accompanying book *Paper Pools* signed, dated 80, numbered 306/1000 in pencil and stamped with the 'Tyler Graphics Ltd.' chop mark; book with the title, text and justification, signed by the artist on the justification in red ink colour lithograph sheet size: 26 by 22 cm
(2)

R180 000 – 240 000

Book published by Tyler Graphics Ltd,
Mount Kisco, New York





235

Edward

SEAGO

BRITISH 1910–1974

The Yellow Sail

signed; inscribed with the title on the reverse

oil on board

49,5 by 74 cm

R400 000 – 600 000

PROVENANCE

Everard Read Gallery, Johannesburg



236

Edward
SEAGO

BRITISH 1910–1974

Yachts on the Thurne, Norfolk

signed; inscribed with the title on the reverse

oil on board

34 by 49 cm

R350 000 – 500 000



237

Otte

SKÖLD

SWEDISH 1894–1958

Pärlehöns

signed; inscribed with the title and dated 1925 on a label adhered to the reverse

oil on canvas

59,5 by 48 cm

R100 000 – 150 000

EXHIBITED

Liljevalchs Konsthall, Stockholm, Otte Sköld, 7 November 1998 to 10 January 1999, catalogue number 73

Moderna Museet, Stockholm,

Otte Skölds, 1959

Exhibited in the Swedish Pavilion (Hall 2) at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris, 1925

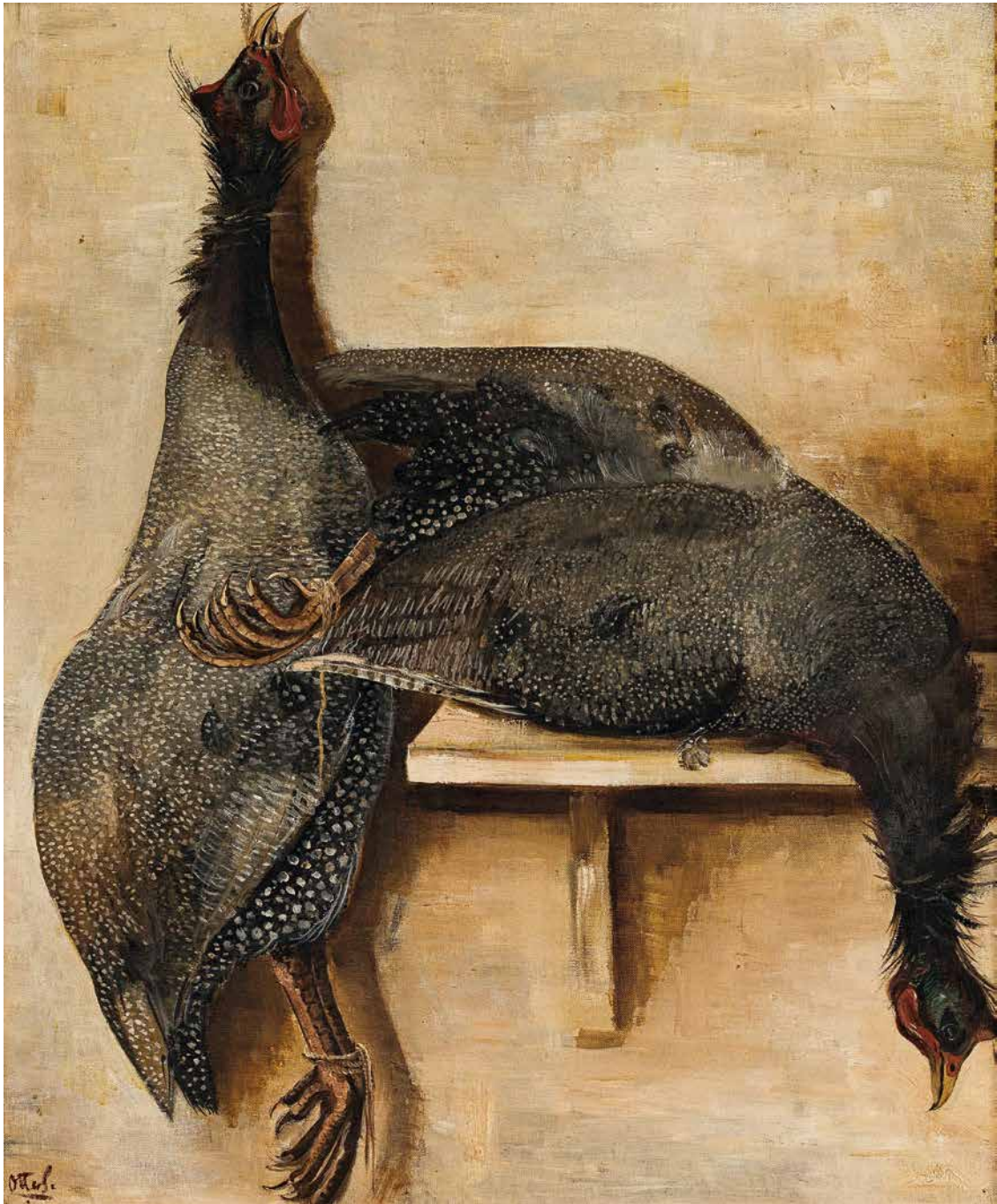
Pärlehöns by Swedish painter, draftsman and graphic artist Otte Sköld was originally exhibited at the watershed *L'Exposition Internationale Des Arts Décoratifs Et Industriels Modernes* in Paris in 1925, in the Swedish Pavilion. Since then it has been widely exhibited as an important example of his work in a number of retrospectives, most recently in Stockholm in 1998.

Sköld is credited with being central to introducing modernism to Swedish art.¹ As a young artist in 1914, Sköld spent time in Copenhagen soaking up the modern art scene there, which was much freer than its counterpart in Sweden. Later, from 1920, he spent a number of years in Paris where he painted some of his most important works.

In the 1910s, Sköld's style was influenced by Cubism and had futuristic elements, but he later embraced The New Objectivity, a response with its roots in Germany challenging the Expressionism that dominated modern art at the time. The New Objectivity posed painstaking naturalism against what was seen as Expressionism's tendencies towards romanticism and sentimentality. Whereas German practitioners such as Max Beckmann and Otto Dix represented Weimar society, Sköld focussed on the cafes and dance halls of Paris. He also painted highly detailed portraits, views from windows and still lifes, of which *Pärlehöns* is an exemplary case, employing techniques reminiscent of the Old Masters.

Sköld was also highly influential in Sweden as a teacher – he opened a painting school in 1929 – and later served as a professor at the Swedish Academy of Fine Arts. Later in his career, in 1950, he served as director of Nationalmuseum, and famously founded the Moderna Museet, Sweden's new museum for 20th Century art, which opened just before he died in 1958.

1. Elgán, Elisabeth and Scobbie, Irene. (1995) *Historical Dictionary of Sweden*, Lanham: Rowman & Littlefield. Page 35.



238

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Government House, Pretoria

signed and dated 18
watercolour over pencil
60,5 by 46 cm

R80 000 – 120 000





239

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Cape Dutch House

signed and dated 21

oil on board

24 by 33,5 cm

R250 000 – 350 000



240

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Aanddienst, Worcester

signed with the artist's initials; signed, dated 1914

and inscribed with the title on the reverse

oil on board

26 by 36 cm

R80 000 – 120 000



241

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

Ou Huisie, Nuweland

signed and dated 17

oil on canvas

24,5 by 34,5 cm

R280 000 – 340 000

PROVENANCE

Mr W. Mossmer.

Sotheby Parke Bernet, Johannesburg, 26 April 1978, lot 11.



242

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Winter Bosveld

signed; inscribed with the title
in another hand on the reverse
oil on board
44 by 59 cm

R800 000 – 1 200 000



Pierneef's paintings of the bushveld remain among the most recognisable and iconic of his works. *Winter Bosveld* is exemplary in the way that it features Pierneef's most definitive stylistic trademarks. In his introduction for *A Space for Landscape*, the recent major Pierneef exhibition at The Standard Bank Gallery, curator Wilhelm van Rensburg noted: 'To heighten the scenic quality of the landscape, Pierneef made use of a raised viewpoint, and to increase the sense of depth, he often darkened the foreground and sides of the image, sometimes placing one or more trees in silhouette in the foreground to achieve a similar effect'¹.

This description aptly fits the composition that Pierneef employed in *Winter Bosveld*. Also beautifully expressed in this work is the 'visible system of order and harmony'² that brings an almost spiritual quality to Pierneef's compositions. In an essay in the same publication, Hayden Proud eloquently describes the trees that 'repeatedly arch inwards to 'frame' many a distant vista in Pierneef's landscapes'³, and the parallel lines and rhythmic quality of the composition exemplify nature perfected in the artist's eye.

The clarity of the scene, with its bleached sky in the background is a fine example of Pierneef's achievement in evolving a 'personal style that could express qualities unique to the atmospheric conditions of the landscape'⁴. It is also with the fusion of 'a forward-looking modernist style'⁵ and a rather more romantic sense of the sublime that Pierneef heightened his dramatisation of the South African landscape, lending it a sense of national authenticity that no artist before him had achieved.

1. Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 17.

2. Ibid. Page 13.

3. Proud, Hayden in Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 32.

4. Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 17.

5. Proud, Hayden in Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 33.



243

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Acacias

signed

oil on board

22 by 29 cm

R250 000 – 350 000



244

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Die Bosveld Huisie

signed; inscribed with the title in another hand on the reverse

oil on board

22,5 by 29,5 cm

R200 000 – 300 000



245

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Cape Farmhouse with Children and Chickens

signed and dated 1942

oil on canvas

66 by 86 cm

R250 000 – 350 000

In 1976; Gregoire wrote: 'In winter when the oaks are bare you see the knots, you see the moss, you see the scars in the trees where the wind tore out the branches and you see the twists ... and if the sun should shine and you look up into the sky, it is almost like embroidery. ... To me the oak in winter is one of the most beautiful things.'¹

There can be no doubt that the Cape was the place that inspired Gregoire Boonzaier most. The landscape around Cape Town with its oak trees, cottages and farmhouses recur throughout his long career. This large, early work features many of the characteristics of his definitive farm scenes, although somewhat less abstracted than his treatment was to become later. Nevertheless, artist and critic, Pierre Volschenk, wrote of Gregoire's work by this stage of his career: 'One could say that by 1940 Gregoire had developed the kind of self-confidence he was after.'²

While *Die Burger's* art critic FL Alexander noted how, 'Like the great Dutch landscapists of the seventeenth century, Gregoire seeks beauty in featureless, everyday sights,' he also notes how Gregoire 'sees drama in this landscape'³. Bekker is not the only critic to have noted the 'storm-battered Cape trees, branches ripped off by the wind'⁴ that feature in so many of Gregoire's Cape scenes, and which are clearly evident in this piece.

What former Pretoria Art Museum Director AJ Werth refers to as 'the exuberant play of light...'⁵, particularly in the skies and grass, brings great atmosphere to this work, anchored by the characterful building, which seems almost at one with the landscape and made tranquil by the peaceful presence of children and chickens.

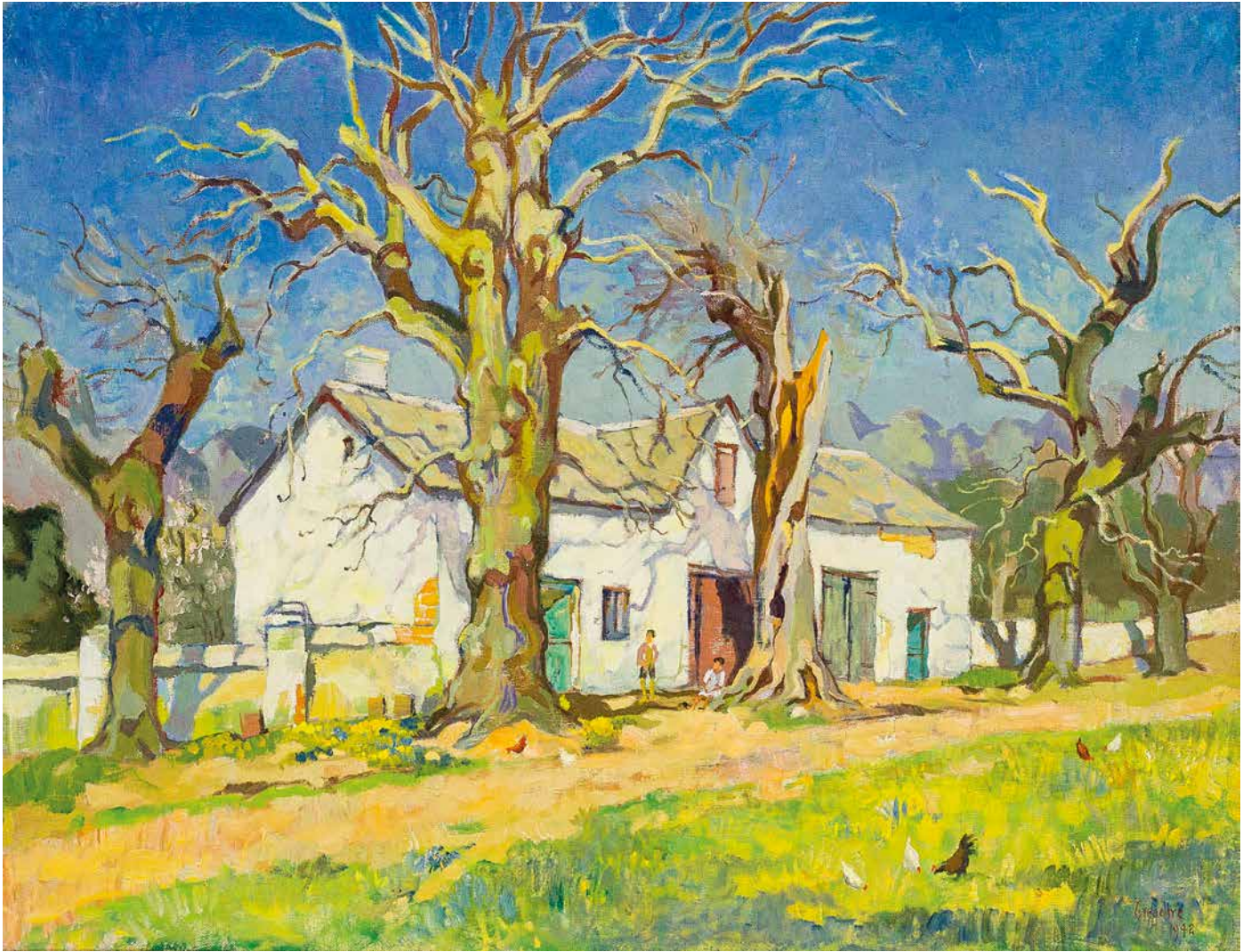
1. Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 38.

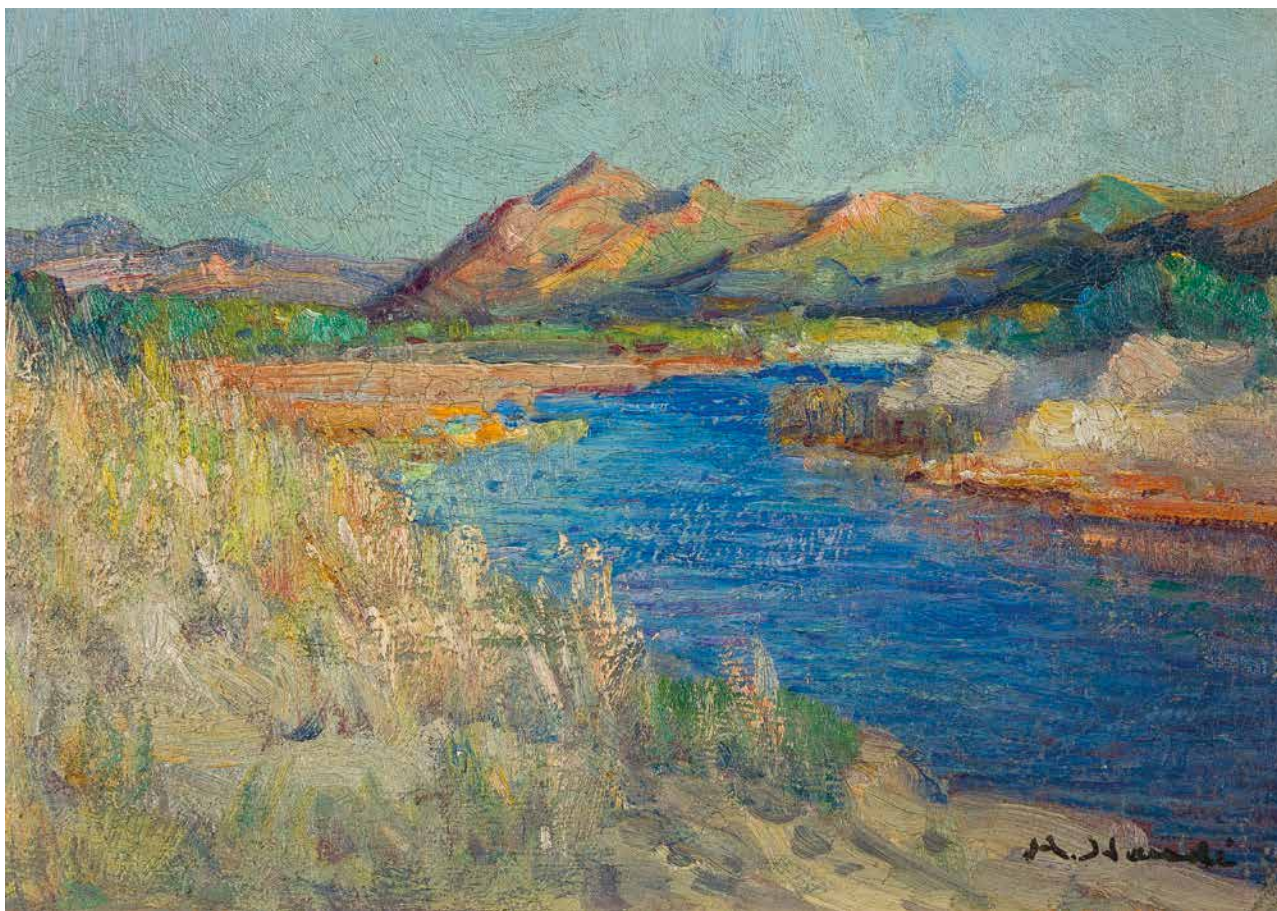
2. Pierre Volschenk in Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 31.

3. FL Alexander in Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 55.

4. Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 39.

5. AJ Werth in Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 47.





246

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Waterway with Distant Mountains

signed

oil on card

28 by 19,5 cm

R60 000 – 90 000



247

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Wemmer's Hoek

signed with the artist's initials; inscribed with the artist's
name and the title in another hand on the reverse

oil on board

22 by 28 cm

R70 000 – 100 000



248

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Winter Landscape

signed

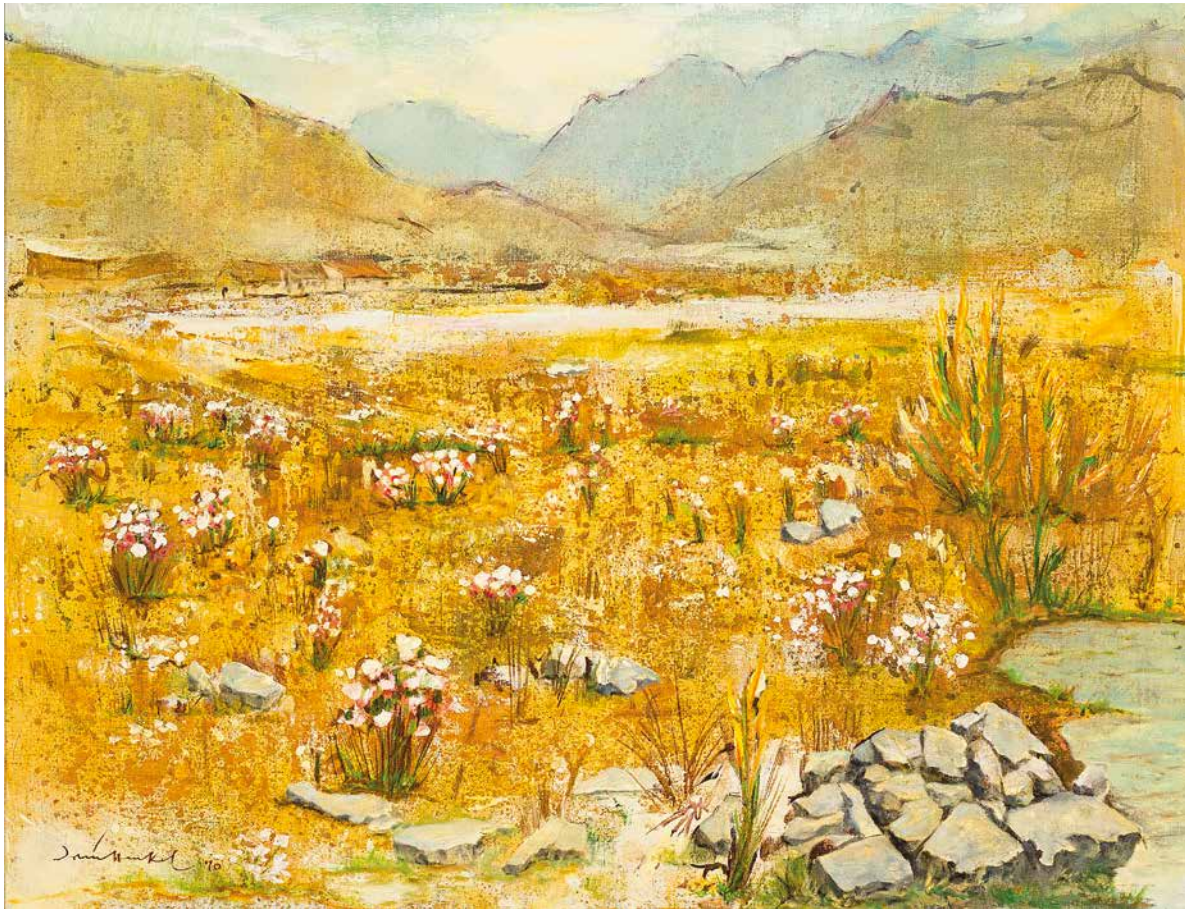
oil on board

29 by 40 cm

R280 000 – 340 000

PROVENANCE

Adler Fielding Gallery, Johannesburg



249

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

Arid Landscape with Spring Flowers

signed and dated 70

oil on canvas

70,5 by 90 cm

R120 000 – 160 000

This still life dates from a significant episode in Pieter Wenning's professional biography. In June 1916, Wenning took a leave of absence from his job as a bookseller in Pretoria to work on a new body of paintings in Cape Town. Already an established landscape artist and member of The Individualists, a progressive grouping of Pretoria painters that included JH Pierneef, Wenning's two-month stay in Newlands led to his decision to become a fulltime artist. He was 41. This is the only still life Wenning produced during his stay, a key transition period, which was followed by what painter Gregoire Boonzaier later characterised as a 'short, tragic, yet brilliant career'.¹ The political cartoonist DC Boonzaier, who assisted Wenning during his career-influencing stay, catalogued this work. He additionally observed that it was the only work Wenning produced inside his lodgings at Newlands House.²

1. Boonzaier, Gregoire. (1968) 'Pieter Wenning' in *Our Art*, Pretoria: Lantern, page 134.

2. Scholtz, J Du P. (1973) *D.C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg, pages 29 and 33.



250

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

Varkblom in Rooi Vaas

signed, inscribed with the title on a
gallery label adhered to the reverse
oil on canvas laid down on board
36 by 24 cm

R300 000 – 400 000

EXHIBITED

Pretoria Art Museum, Pretoria,
Wenning Commemoration Exhibition,
1967

LITERATURE:

Scholtz, J Du P. (1973) *D.C. Boonzaier
en Pieter Wenning: Verslag van 'n
Vriendskap*, Cape Town: Tafelberg.
Illustrated on page 101.

251

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

Floral Symphony

signed; inscribed with the title on a
gallery label adhered to the reverse
oil on canvas laid down on board
26 by 17,5 cm

R300 000 – 500 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Wenning
Commemoration Exhibition*, 1967

Accompanied by copy of a note of
gratitude from A.J Werth, curator of
the Wenning Memorial Exhibition in
Pretoria, dated 25 April 1967, adhered
to the reverse.



251

252

Alfred Neville
LEWIS

SOUTH AFRICAN 1895–1972

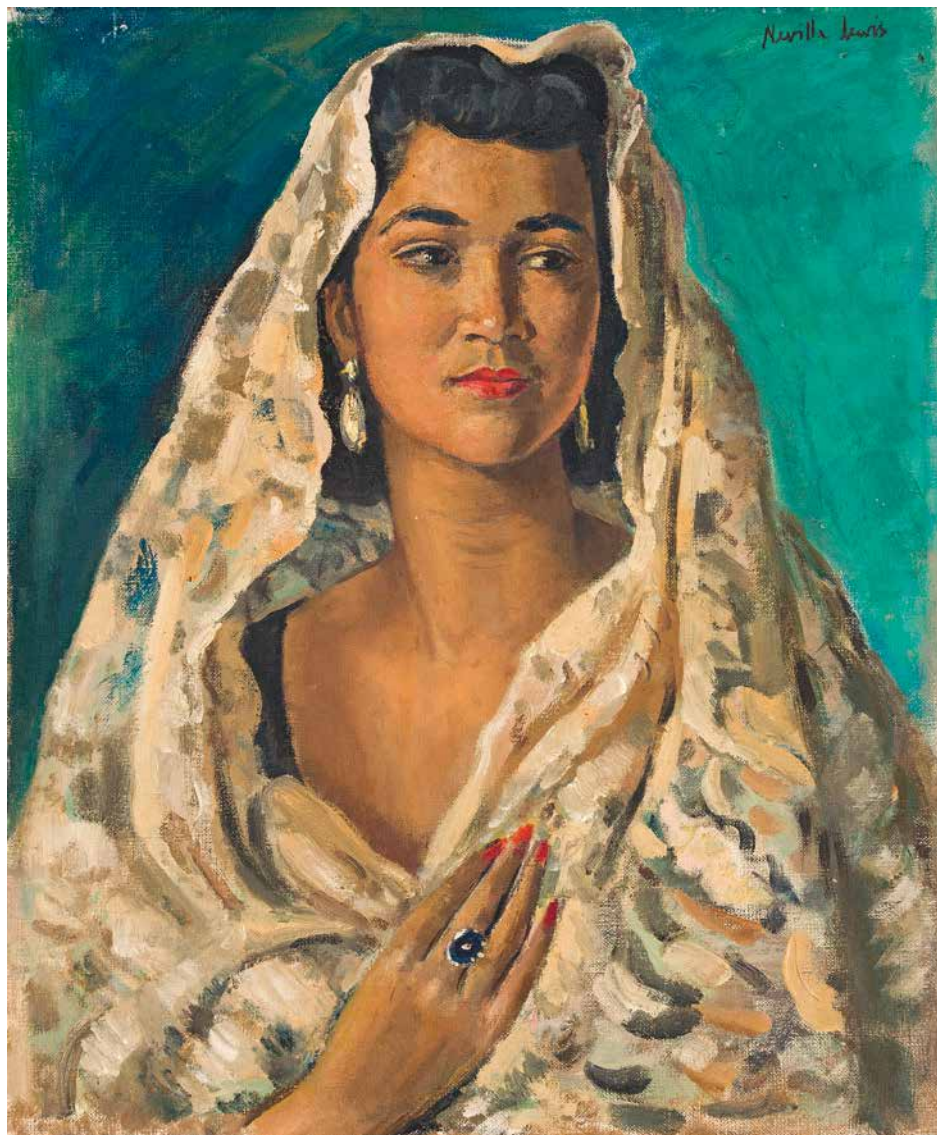
Portrait of a Woman in a Mantilla

signed

oil on canvas

59,5 by 50 cm

R80 000 – 120 000



253

Alfred Neville

LEWIS

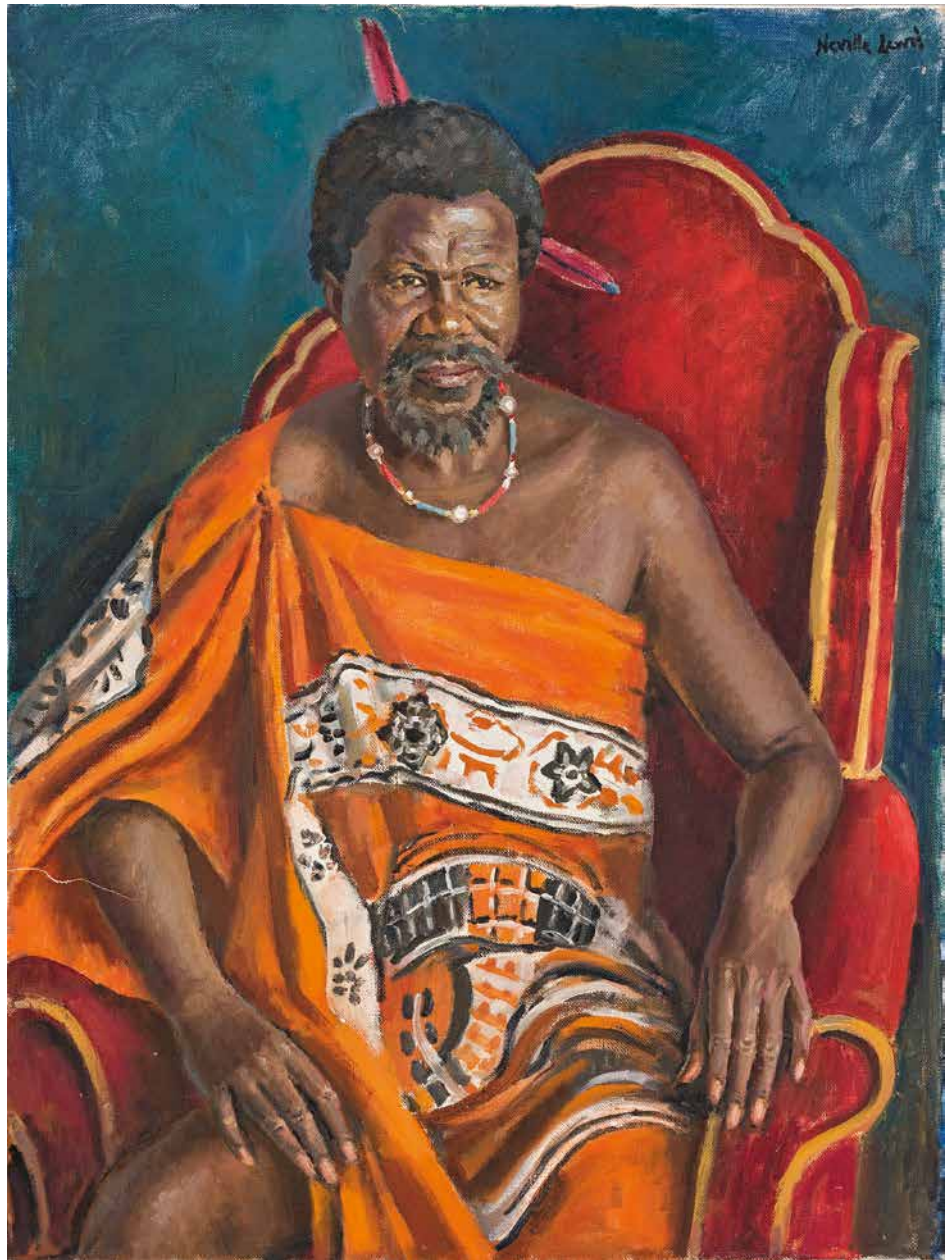
SOUTH AFRICAN 1895–1972

King Sobhuza II

signed; engraved with the title and
with dedication on a plaque adhered
to the frame
oil on canvas
101 by 76 cm

R180 000 – 240 000

Presented to the Swaziland
government by the van Eck family in
memory of Dr H.J van Eck (1902–1970)
and his great contributions to the
development of Swaziland.



254

Irma

STERN

SOUTH AFRICAN 1894–1966

Still Life with Mask

signed and dated 1933

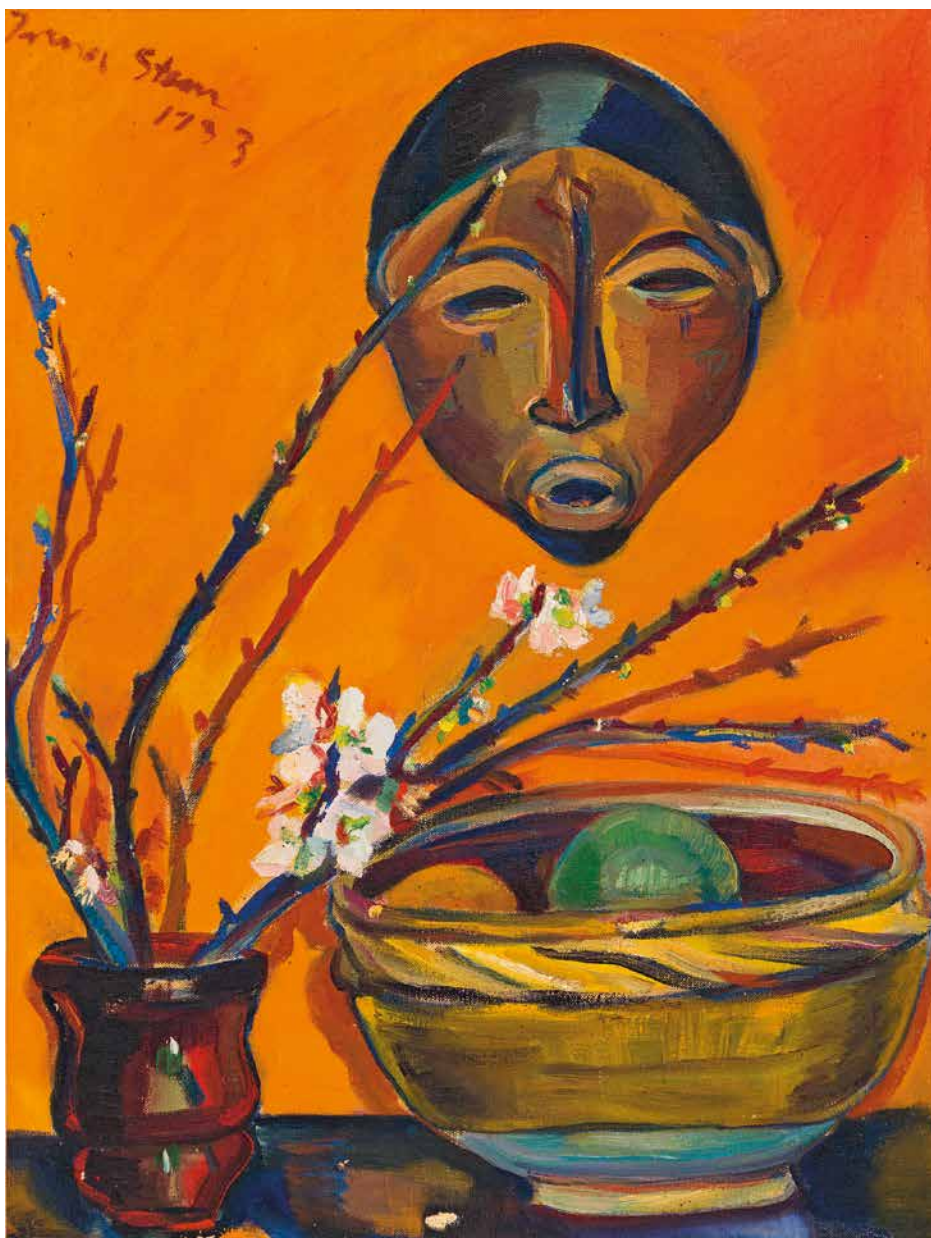
oil on canvas laid down on board

56,5 by 43 cm

R900 000 – 1 300 000

Considering the vibrancy of colour and confidence evident in Stern's *Still Life with Mask*, it comes as no surprise that Marion Arnold, author of *Irma Stern: A Feast for the Eye*, devoted an entire chapter to the artist's still lifes. 'Although many of Irma Stern's wide range of subjects derived from hasty notations during her travels,' Arnold wrote, 'the interior spaces of her home and the sanctuary that was her studio were as important to her as the world at large. Her still life paintings comprise some of her most sumptuous and sensual images. Here – in her depictions of objects – she fuses form and content, Modernist preoccupations with visual language, and social commentary on nature and material culture.'¹

1. Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*. Vlaeberg: Fernwood Press. Page 125.



© Irma Stern Trust | DALRO





255

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Still Life with Apples and Bananas

signed and indistinctly dated

oil on canvas laid down on board

23,5 by 34 cm

R150 000 – 200 000



© The Estate of Cecil Skotnes | DALRO

256

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Still Life with Fruit and Bottles

signed

oil on panel

49 by 70 cm

R100 000 – 150 000

257

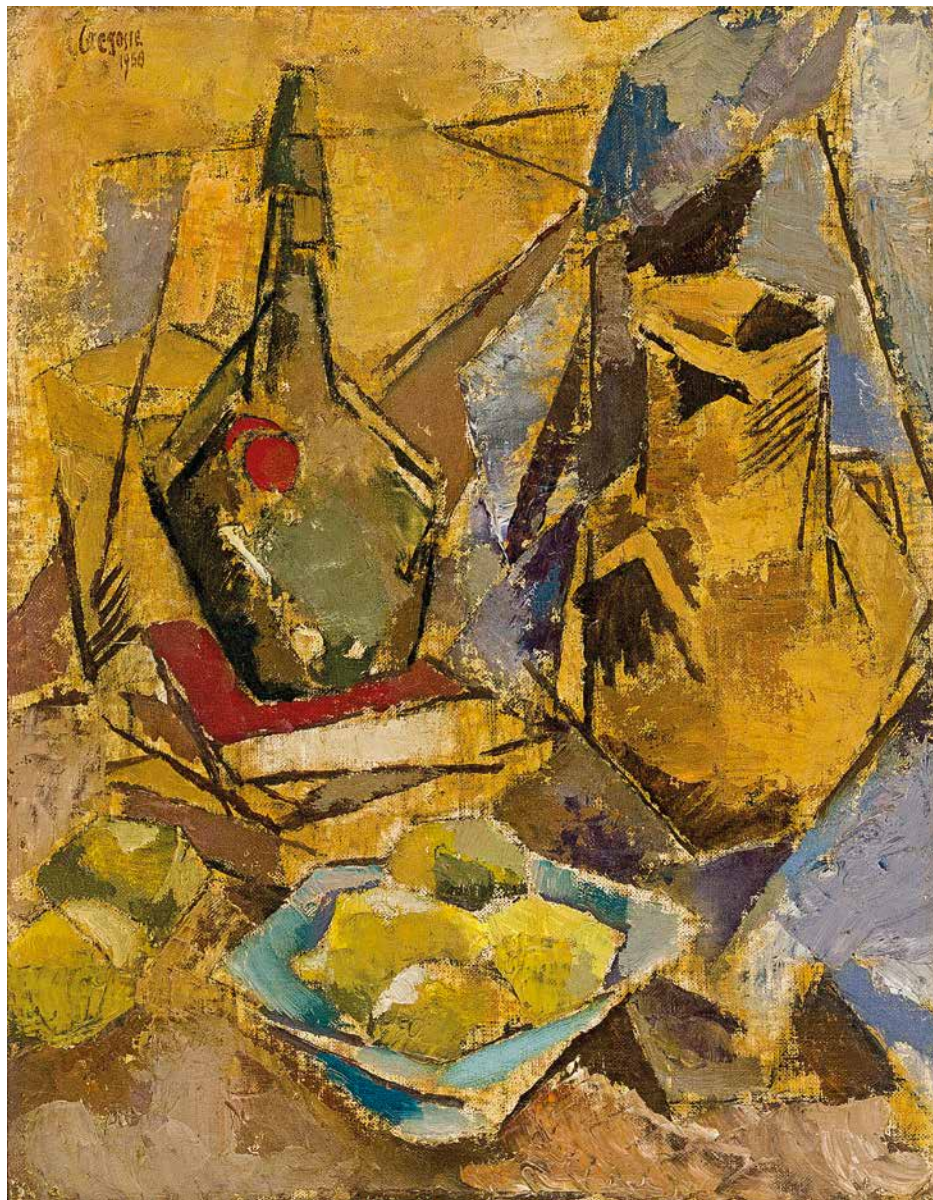
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Vessels and Fruit

signed and dated 1958
oil on canvas laid down on board
45,5 by 35,5 cm

R90 000 – 120 000



258

Wolf

KIBEL

SOUTH AFRICAN 1903–1938

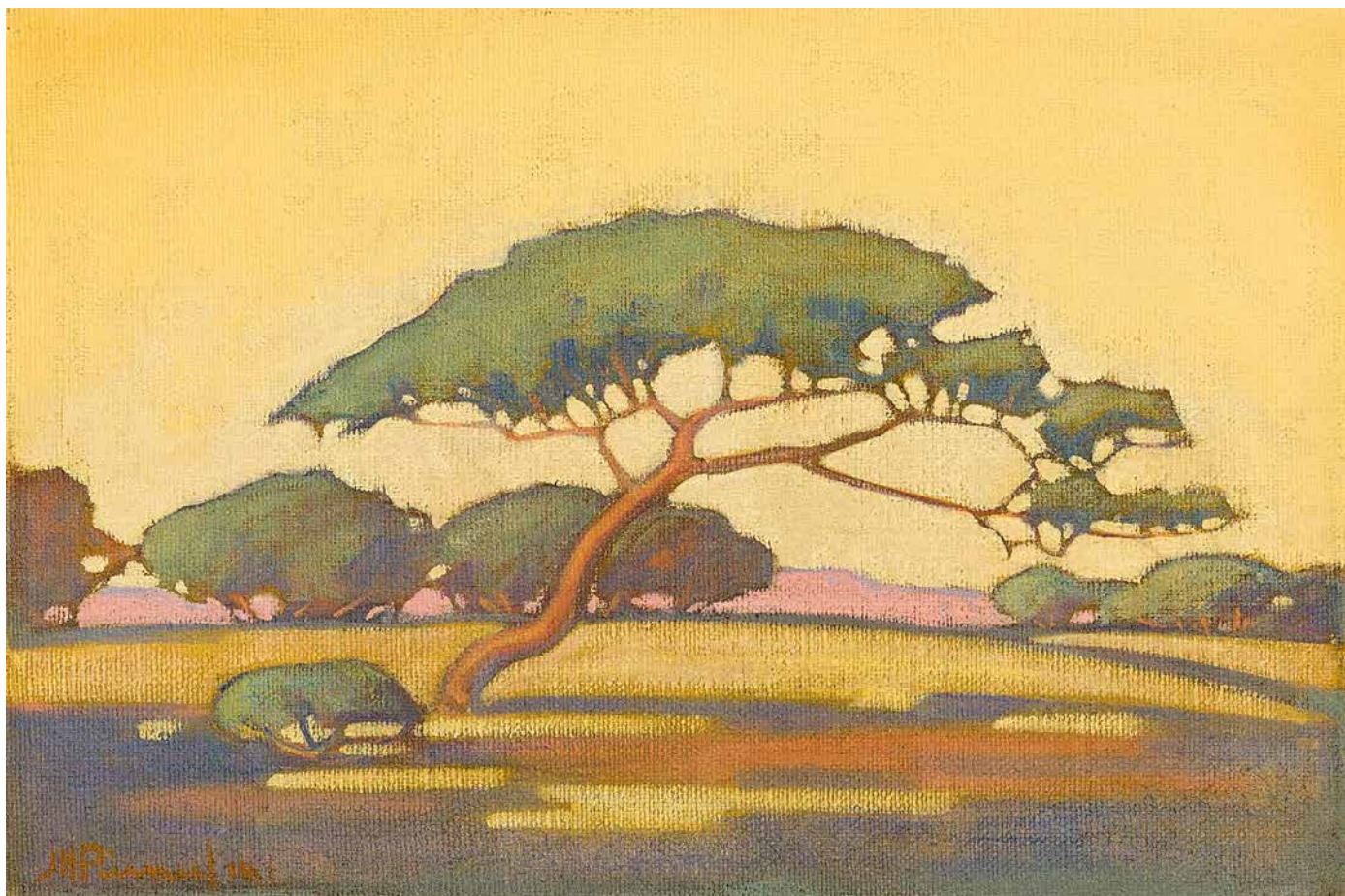
Girl in a Blue Gown

signed; engraved with the artist's name
and title on a plaque adhered to the
frame

oil on canvas laid down on board
13,5 by 11,5 cm

R70 000 – 100 000





259

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Umbrella Thorn

signed and indistinctly dated
oil on hessian
50 by 75 cm

R800 000 – 1 200 000

The recent and long-overdue Pierneef retrospective at the Standard Bank Gallery in Johannesburg, which drew works from many of the country's most important private collections and public institutions, showcased the range of the artist's technique and style. The variable textures of his surfaces, and the different ways in which he manipulated paint, whether oil or casein, were particularly evident, and relied to some extent on his chosen support medium. Compressed board, for instance, lent itself to the mirage-like effect the artist created on the horizon of *Sonsondergang*, *Lichtenburg*, while primed panel gave extra brilliance to the glinting hulls, waves and roof tiles of his Zanzibari harbour scenes. Similarly, the more restful landscapes on show, with their breezeless savannahs, dusty plains, high clouds and isolated acacias often benefited from coarser canvases or open-weave hessian. The medium was certainly well-suited to the current lot, *Umbrella Thorn*, in the way in which it complemented the dry, sun-touched earth and the warm shadows of the bushveld at dusk. The motifs are so typically Pierneef's, but made more exceptional by the unusual, graded yellows and the streaks of violet on the horizon.



260

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

*Portrait of a Woman with
Necklace and Earrings*

signed and dated '22

oil on board

50 by 37 cm

R300 000 – 400 000

PROVENANCE

Gallery 101, Johannesburg, circa 1970

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 168, catalogue number 430.



© The Estate of Maggie Laubser | DALRO

261

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

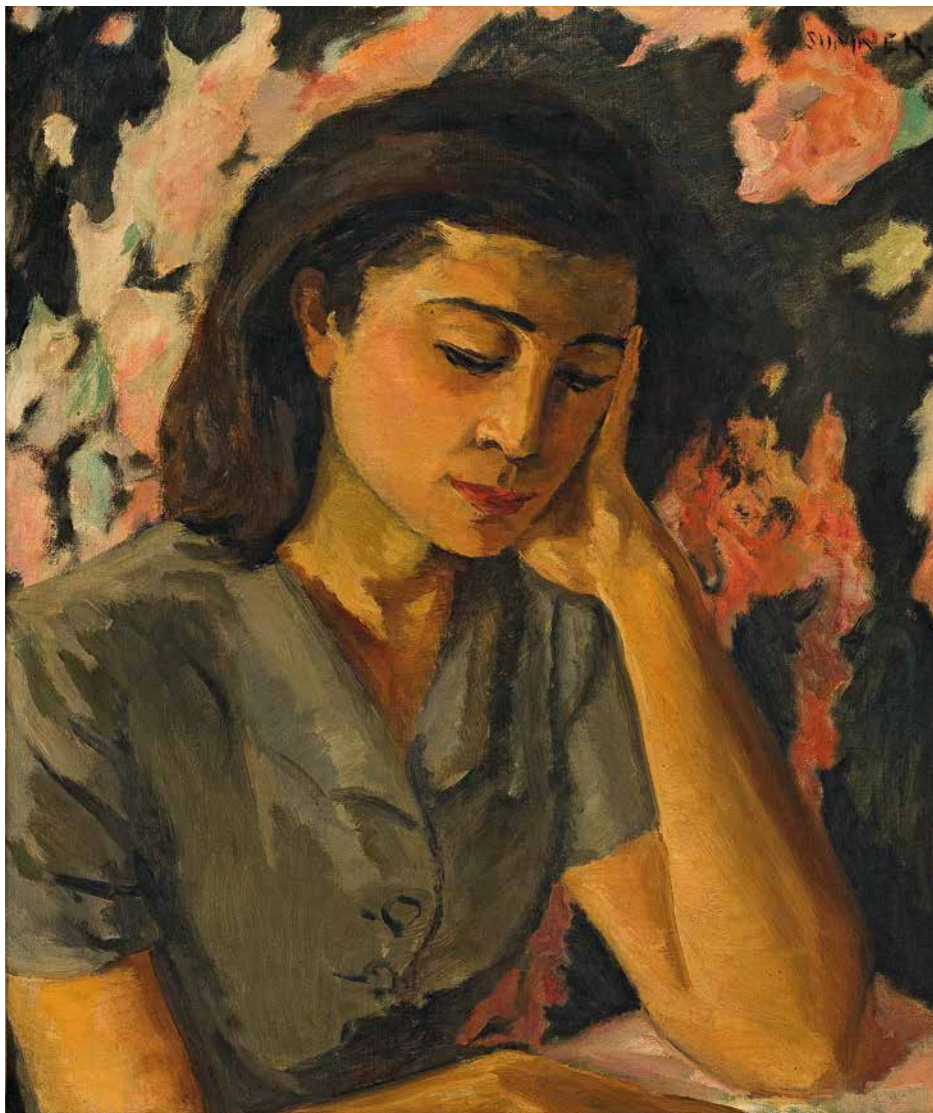
Portrait of Mrs GD Fleiszer

signed; engraved with the artist's
name and title on a plaque adhered
to the frame

oil on canvas

57 by 48 cm

R100 000 – 150 000



262

Bertha Amy

EVERARD

SOUTH AFRICAN 1873–1965

Spring Evening, Longueval

signed; inscribed with the artist's
name and medium on a gallery label
adhered to the reverse

oil on board

71 by 52,5 cm

R70 000 – 100 000

PROVENANCE

Everard Read Gallery, Johannesburg



263

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

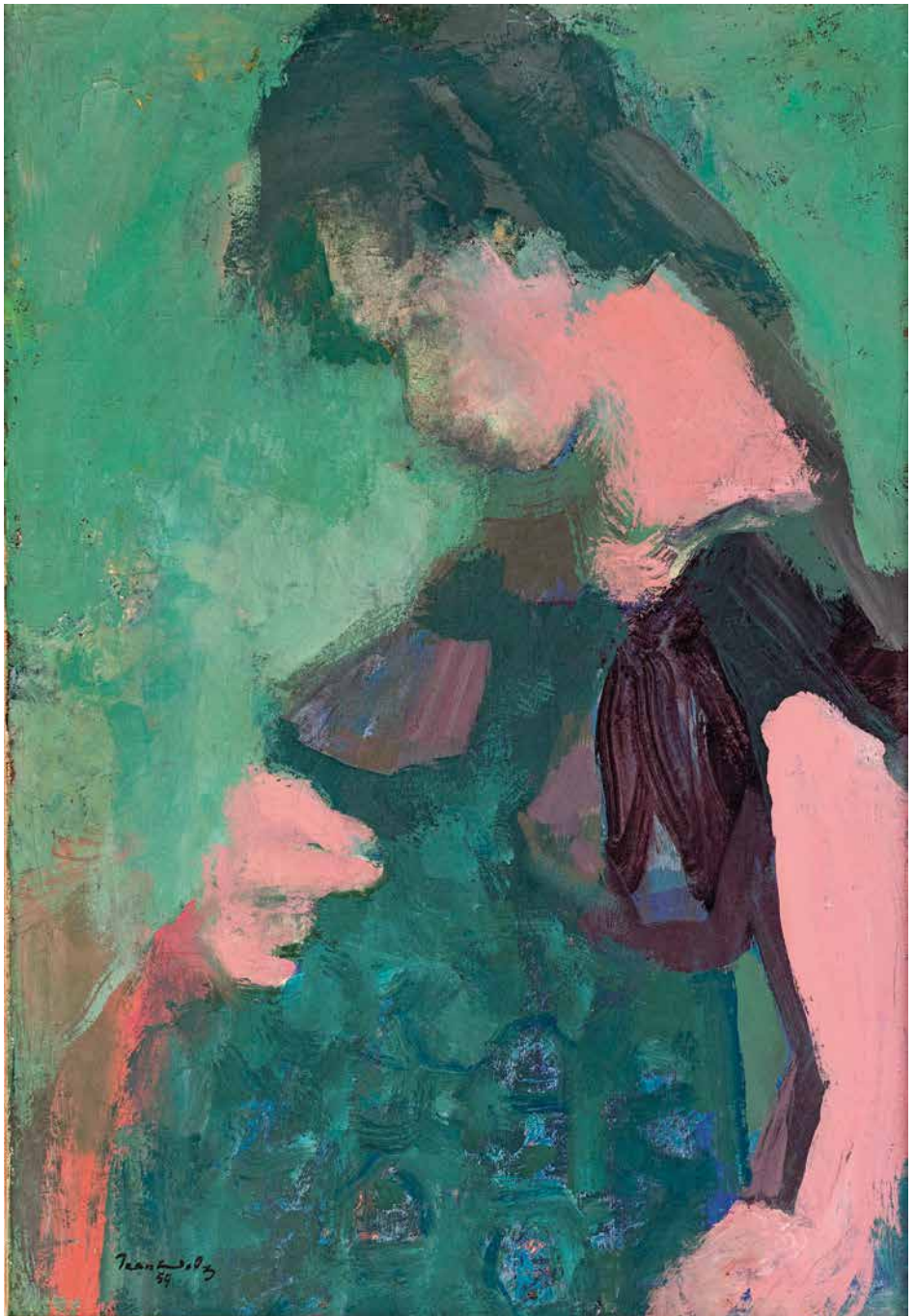
Portrait of a Pregnant Woman

signed and dated 59

oil on canvas

65 by 45 cm

R100 000 – 150 000





264

Freida

LOCK

SOUTH AFRICAN 1902–1962

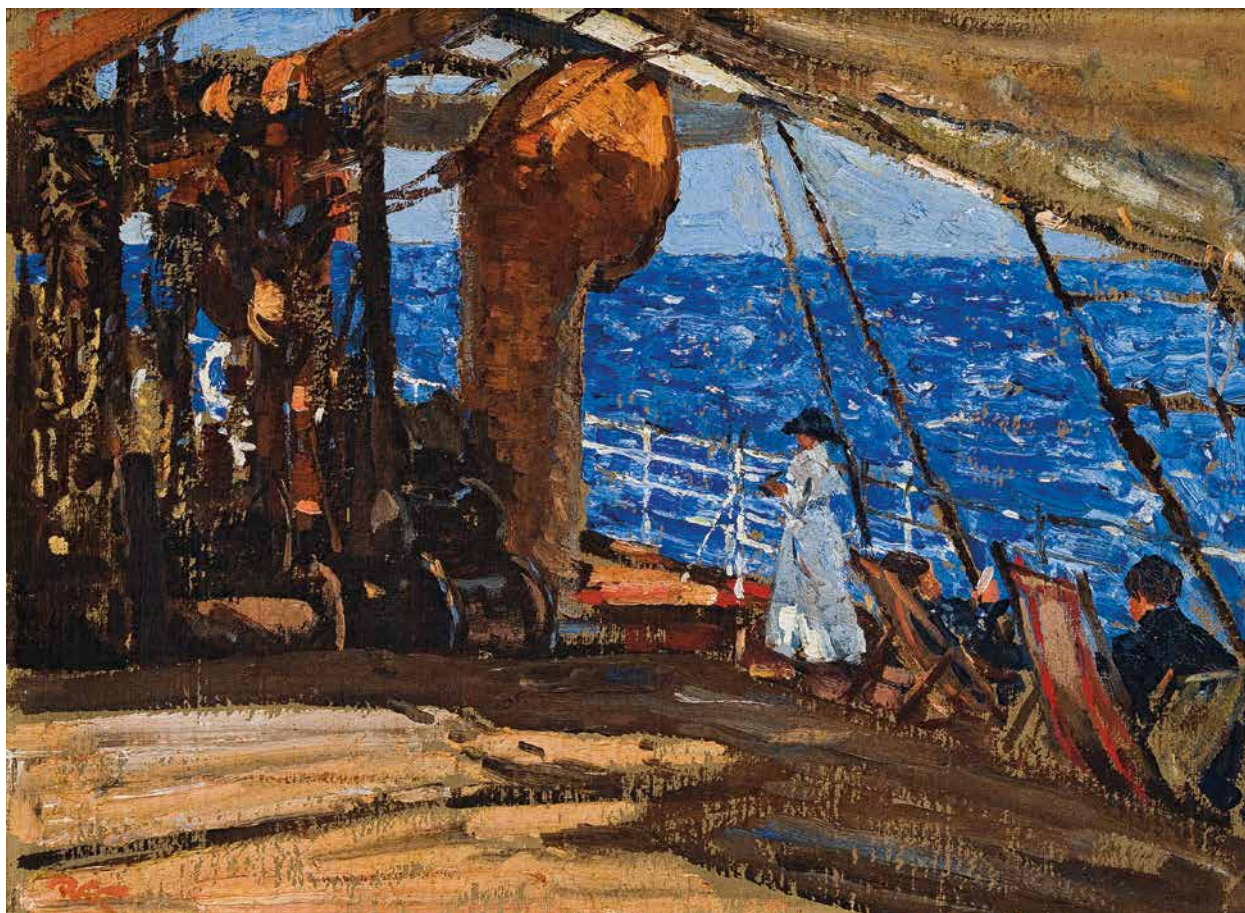
Fishing Boats on the Beach

signed and dated 47 twice

oil on canvas laid down on board

56 by 71 cm

R90 000 – 120 000



265

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Relaxing on the Deck

signed with the artist's initials

oil on canvas laid down on board

30 by 40 cm

R70 000 – 100 000



266

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

District Six

signed and dated 1978

oil on canvas

40 by 60 cm

R120 000 – 160 000

267

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

*Mosque, Malay Quarter,
Cape Town*

signed; inscribed 'Malay Quarter' on
the reverse

oil on canvas
35 by 24,5 cm

R180 000 – 240 000

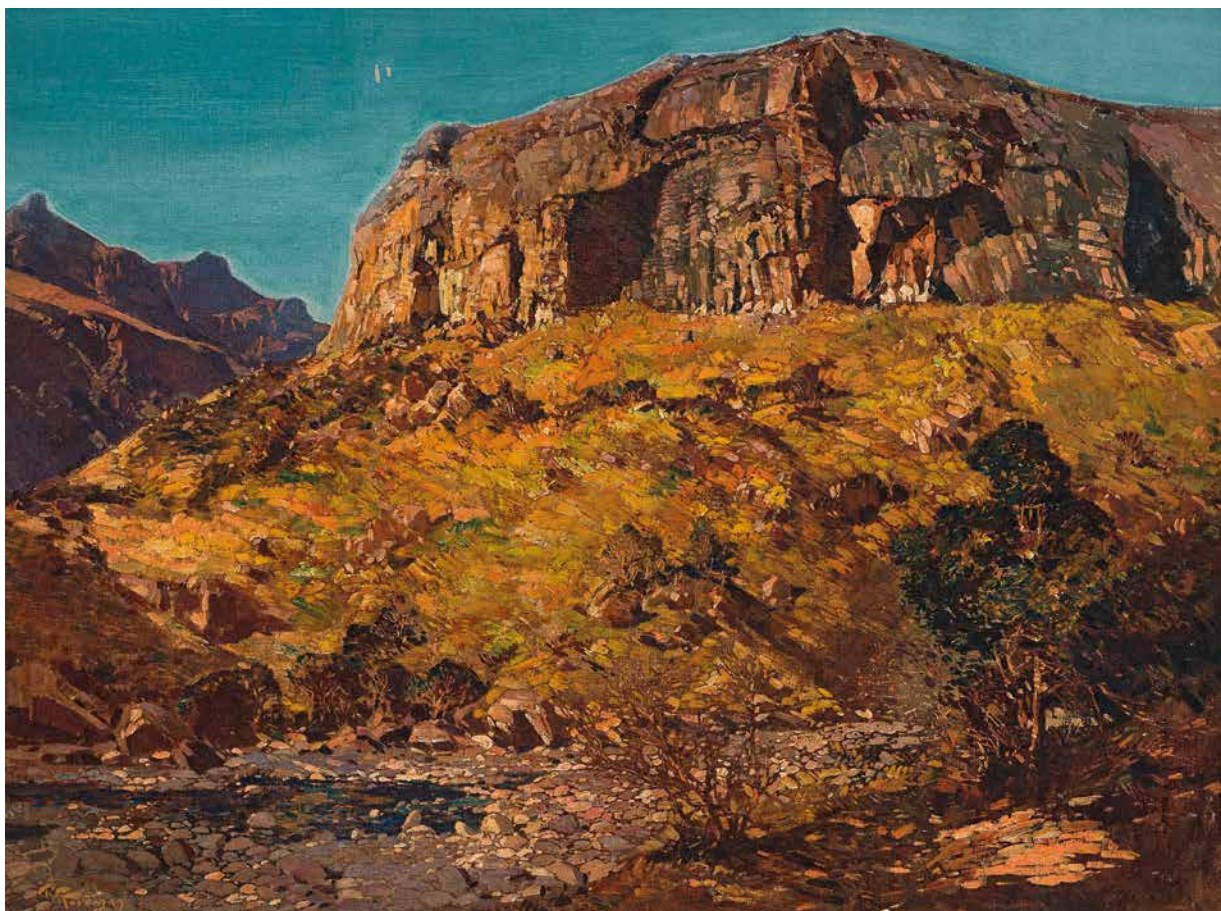
PROVENANCE

Collection of Professor JJ Smith,
Stellenbosch

LITERATURE

Boonzaier, Gregoire and Lipshitz,
Lippy. (1949) *Wenning, Cape Town:*
Unie-Volkspers Beperk. Illustrated on
page 16, plate 12.





268

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

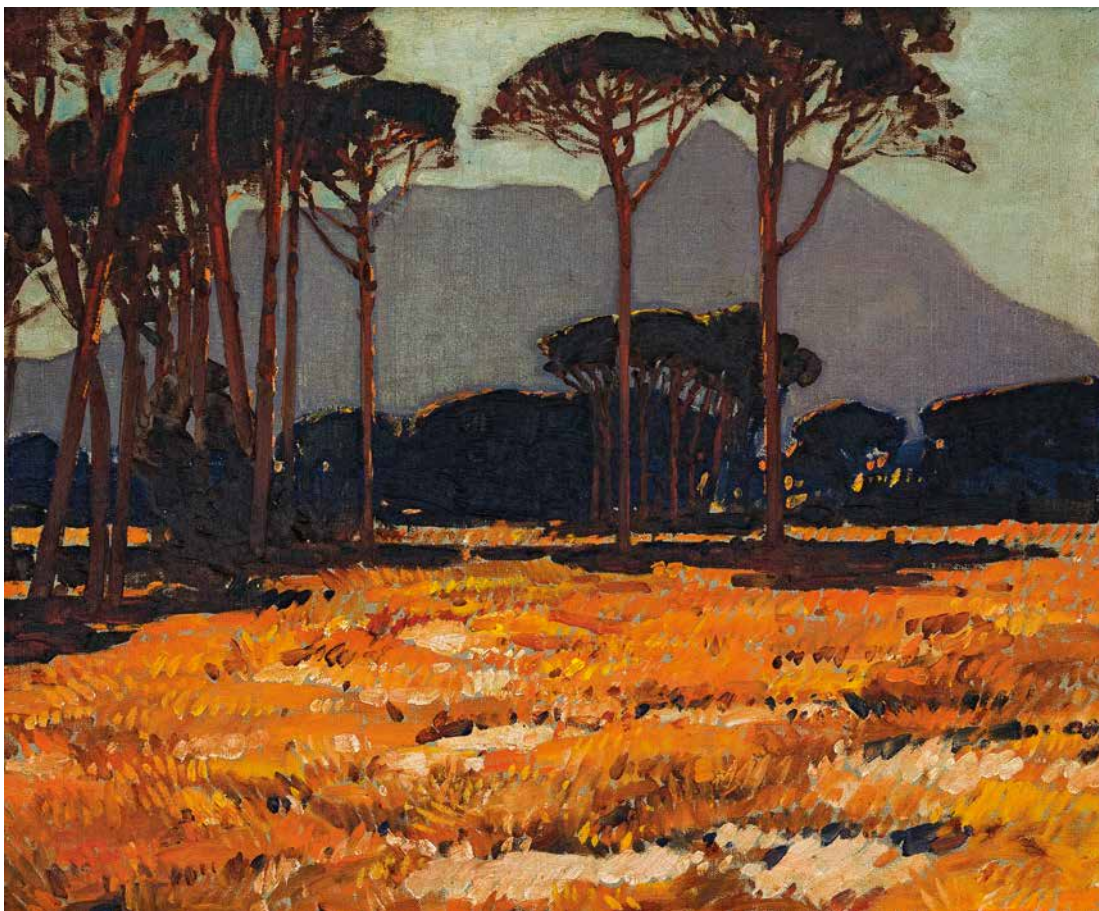
The Little Berg, Natal

signed

oil on board

73,5 by 99 cm

R350 000 – 400 000



269

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

View of Devil's Peak

signed with the artist's initials

oil on canvas

37 by 44,5 cm

R150 000 – 200 000

Accompanied by a letter of authenticity from The Sandown Gallery,
Johannesburg, dated 2 February 1974.

270

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Hibiscus

signed and dated 1982

oil on board

37,5 by 33,5 cm

R120 000 – 160 000



271

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Cannas

signed and dated 1979
oil on canvas
56 by 41 cm

R180 000 – 240 000



272

Peter
CLARKE

SOUTH AFRICAN 1929–2014

*Still Life with Oranges, Bottle
and Jug*

signed and dated 29.04.1968
oil on canvas laid down on board
27 by 17,5 cm

R250 000 – 350 000



© The Estate of Peter Clarke | DALRO

273

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927–2013

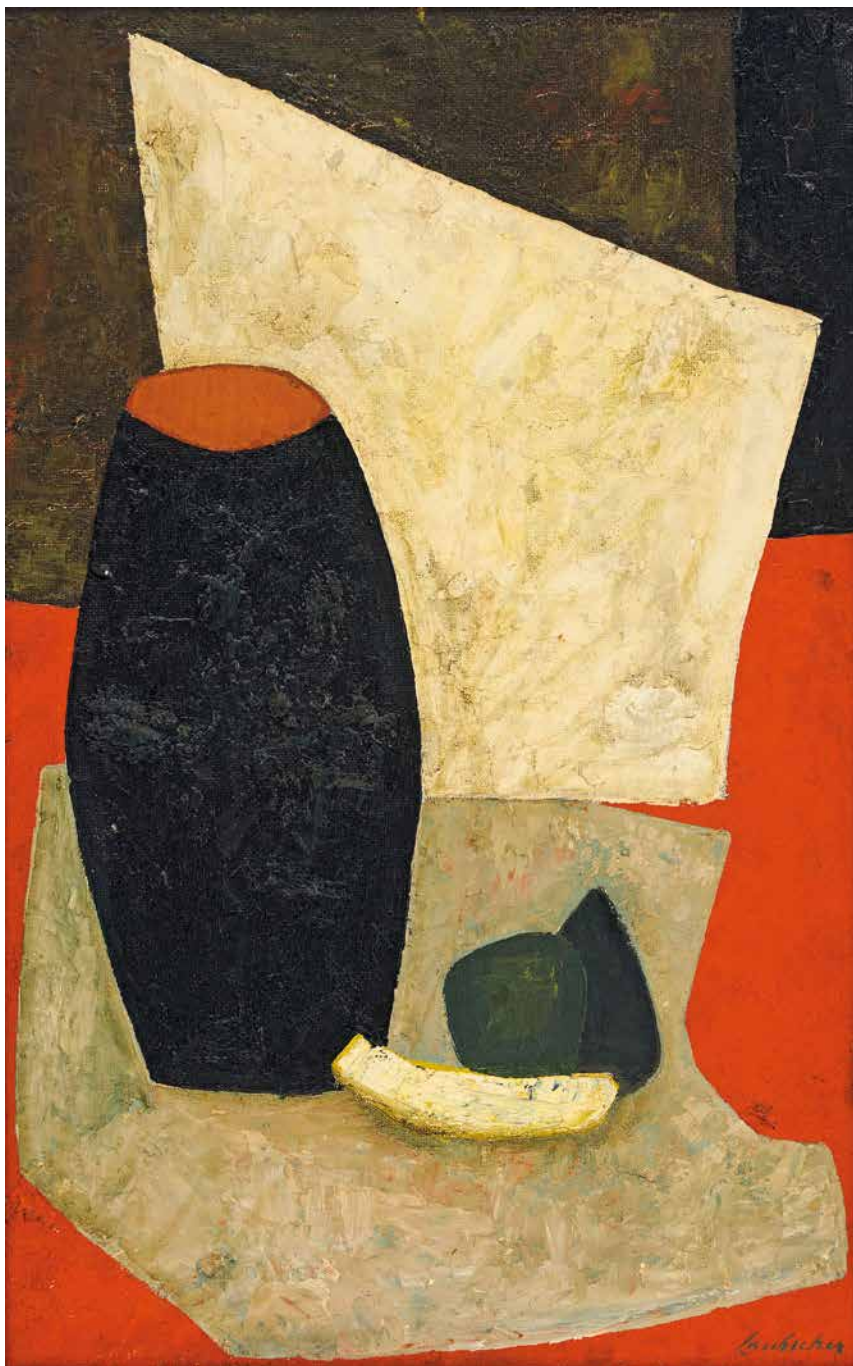
Still Life with Urn and Tusk

signed
oil on board
70 by 44 cm

R200 000 – 300 000

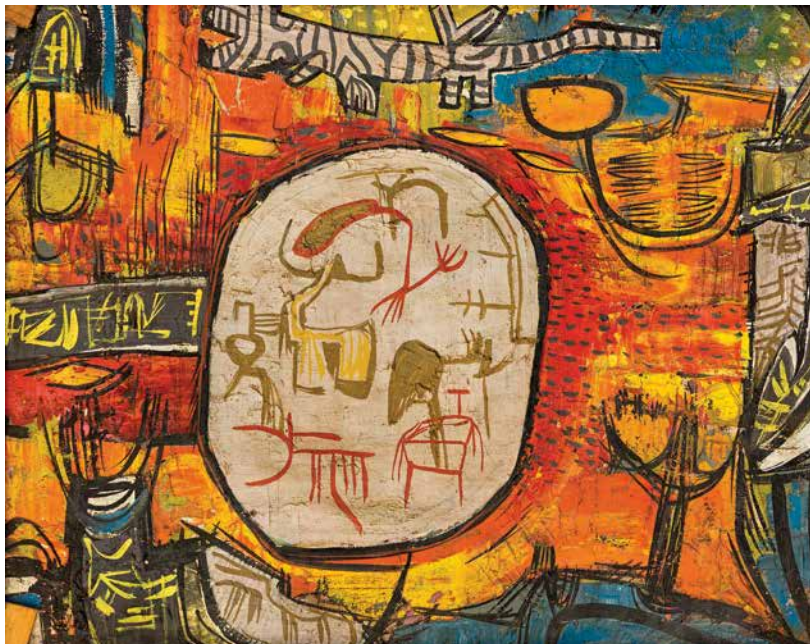
PROVENANCE

The collection of Ben and Cecilia Jaffe
Sotheby Parke Bernet, Johannesburg,
October 1981, lot 206





recto



verso

274

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

*Abstract Composition, recto; Rock
Art, verso*

signed

oil on canvas

50 by 60,5 cm

R250 000 – 400 000



275

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Alexander Kouros

signed and dated '66

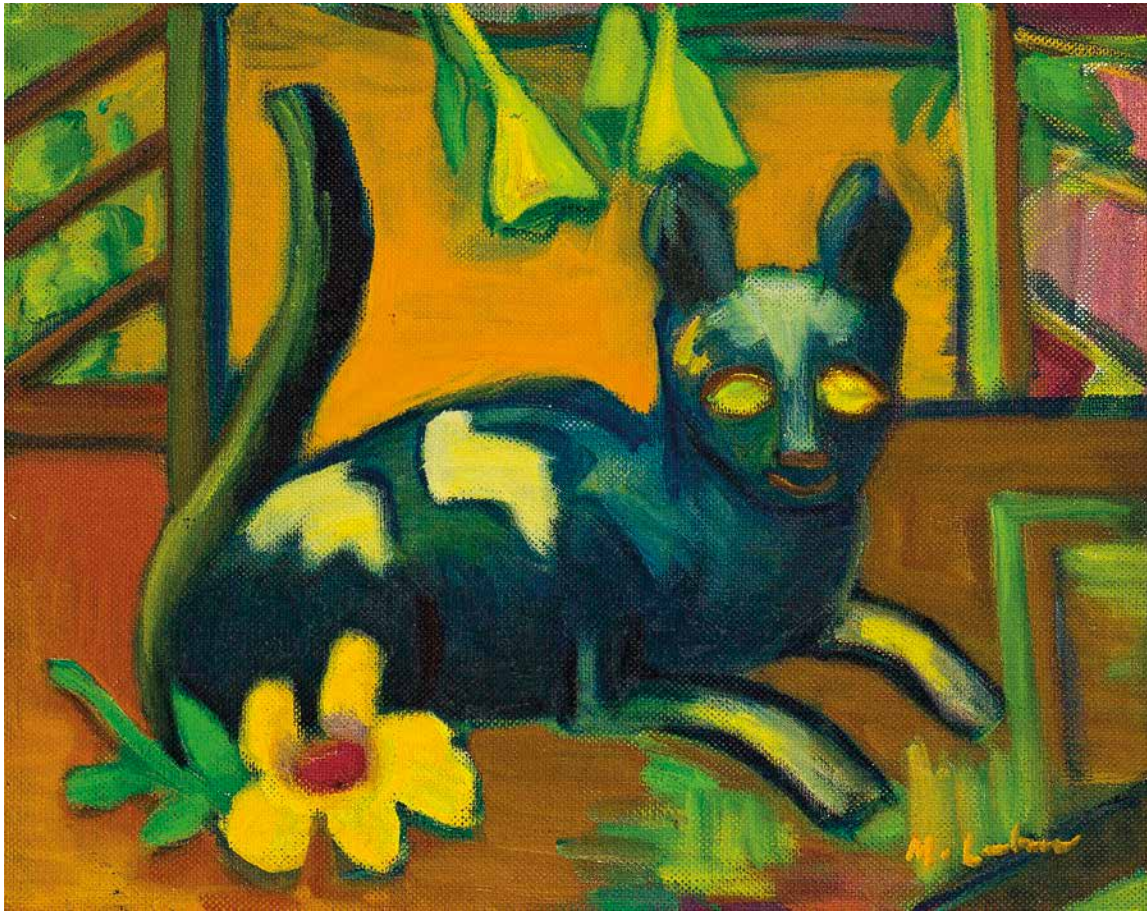
oil on canvas

100 by 90 cm

R350 000 – 500 000

EXHIBITED

Pretoria Art Museum, Pretoria, possibly the *Republic Festival Exhibition*, 1966 (partial exhibition labels adhered to the reverse)



© The Estate of Maggie Laubser | DALRO

276

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Cat and Flower

signed

oil on canvas laid down on board

40 by 50 cm

R300 000 – 400 000



277

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Guinea Fowl, Birds and Buck

signed

oil on canvas

30 by 39 cm

R150 000 – 200 000



278

Eleanor Frances
ESMONDE-WHITE

SOUTH AFRICAN 1914–2007

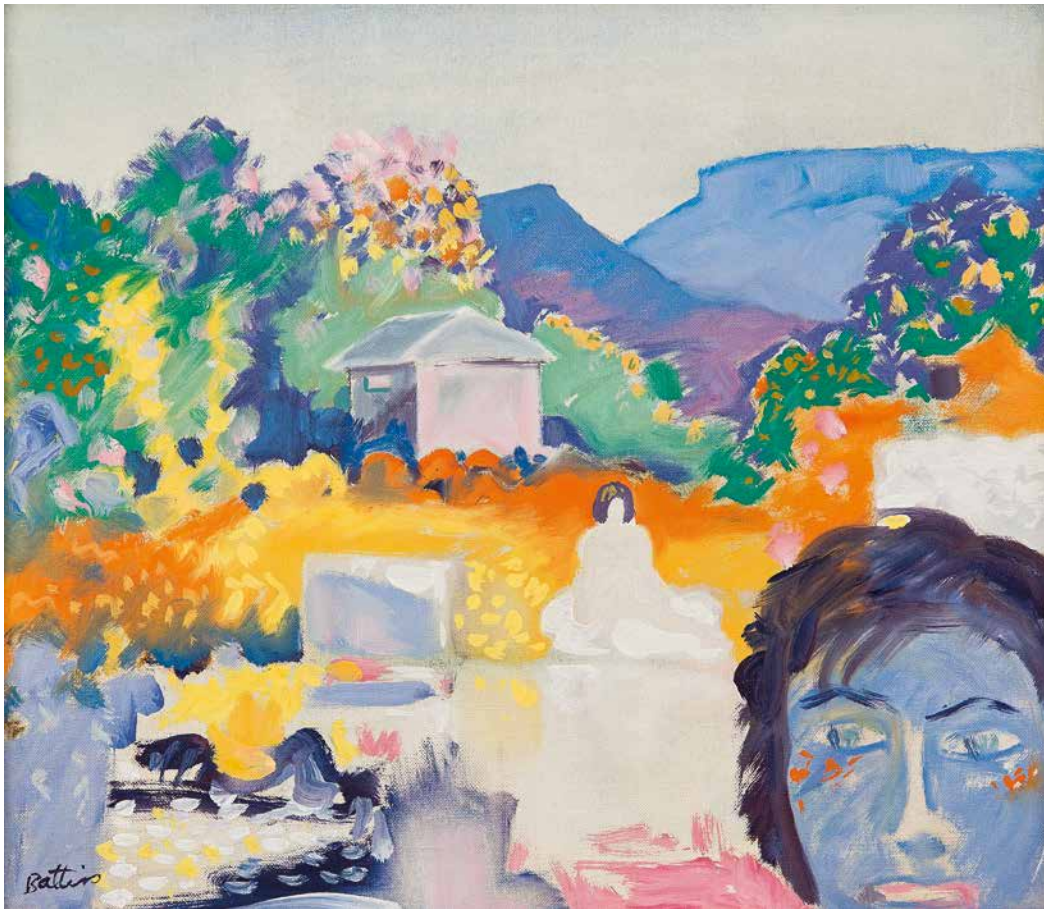
Women in the Wind

signed

oil on canvas

40 by 52 cm

R90 000 – 120 000



279

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Swimming Pool, Calvinia

signed; inscribed with the title and 'acquired Oct 1979' on the reverse

oil on canvas

34,5 by 39,5 cm

R150 000 – 200 000



© Gerard Sekoto Foundation | DALRO

280

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

The Casamance Dancers and the River Seine

signed and dated 75; signed and inscribed with the title on the reverse
oil on canvas

48,5 by 63,5 cm

R500 000 – 700 000



© Gerard Sekoto Foundation | DALRO

281

Gerard

SEKOTO

SOUTH AFRICAN 1913–1993

Woman Carrying Fruit

signed and dated 60

oil on canvas laid down on board

63 by 90 cm

R500 000 – 700 000

282

Irma

STERN

SOUTH AFRICAN 1894-1966

Portrait of Freda Feldman in Basuto Hat

signed and dated 1943

oil on canvas

60 by 55cm

R5 000 000 – 7 000 000

Accompanied by the Basuto hat worn by the sitter.

LITERATURE

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press for the Rembrandt van Rijn Art Foundation. Illustrated in colour on page 106.

Berman, Mona. (2003) *Remembering Irma: Irma Stern: A Memoir with Letters*, Cape Town: Double Storey Books. Illustrated in colour on page 175.

Gordin, J and Sassen, Robyn. (2003) *Reflections of a Journey: an education resource to accompany the exhibition Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Studio. Illustrated in colour on page 21.

Van Rensburg, Willem. (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Studio. Illustrated in colour on page 81.

Irma Stern's early career was greatly aided by an influential group of Jewish patrons living in Johannesburg. Her early promoters included Leon Levson, a respected photographer and art dealer, Richard Feldman, a prominent businessman and public intellectual. Both Levson and Feldman authored favourable press articles during the run of Stern's 1926 solo exhibition at the Levson Gallery in Johannesburg. 'In Stern's painting we find the thunder of new creation,' wrote Feldman in *The Zionist Record* (18 June 1926). Stern reciprocated the favour by painting a double portrait of Richard and his sister, Ray.

In 1931 Feldman married Freda Ginsburg. She would become a close friend and regular portrait subject for Stern. Both women shared a taste for elegant dinner parties and fashionable hats – the 'paraphernalia of culture' as Stern once described her cultivated tastes in a letter (29 September 1921). 'For Irma, Freda was a nurturing yet undemanding presence, as well as the child and protégé that she never had,' writes Mona Berman of her mother's relationship with Stern. 'In this way their

friendship was rewarding but non-threatening to both of them.¹ Stern produced at least four oil portraits of Freda, also a pregnant nude in gouache, which Freda concealed behind a dressing-room door in her fashionable Lower Houghton residence.²

This portrait of Freda wearing a conical Basuto hat (or mokorotlo) was the subject of much discussion amongst the Feldmans, both because of its muted 'war colours' and its juxtaposition of the sitter's sombre demeanour with the playful choice of hat.³

Art historian Marion Arnold has commented on the restrained painterly style Stern adopted for her domestic portraits, many of them commissions. She quotes Stern's friend Hilda Purwitsky as stating, 'fashionable ladies didn't like their figures distorted, their faces prophetic of the future.'⁴ This portrait of Freda is important nonetheless. Stern never produced any painted self-portraits, in part due to her difficult relationship with her overweight body. Berman has put forward the idea that the artist found a visual 'surrogate' self in her mother.⁵ Freda though floated a different theory: 'During the war years [Stern] couldn't travel abroad, and needed the company and stimulation of people who amused her, especially when she couldn't feast her eyes or soul on the art of Florence and Paris. Perhaps she compensated by painting portraits.'

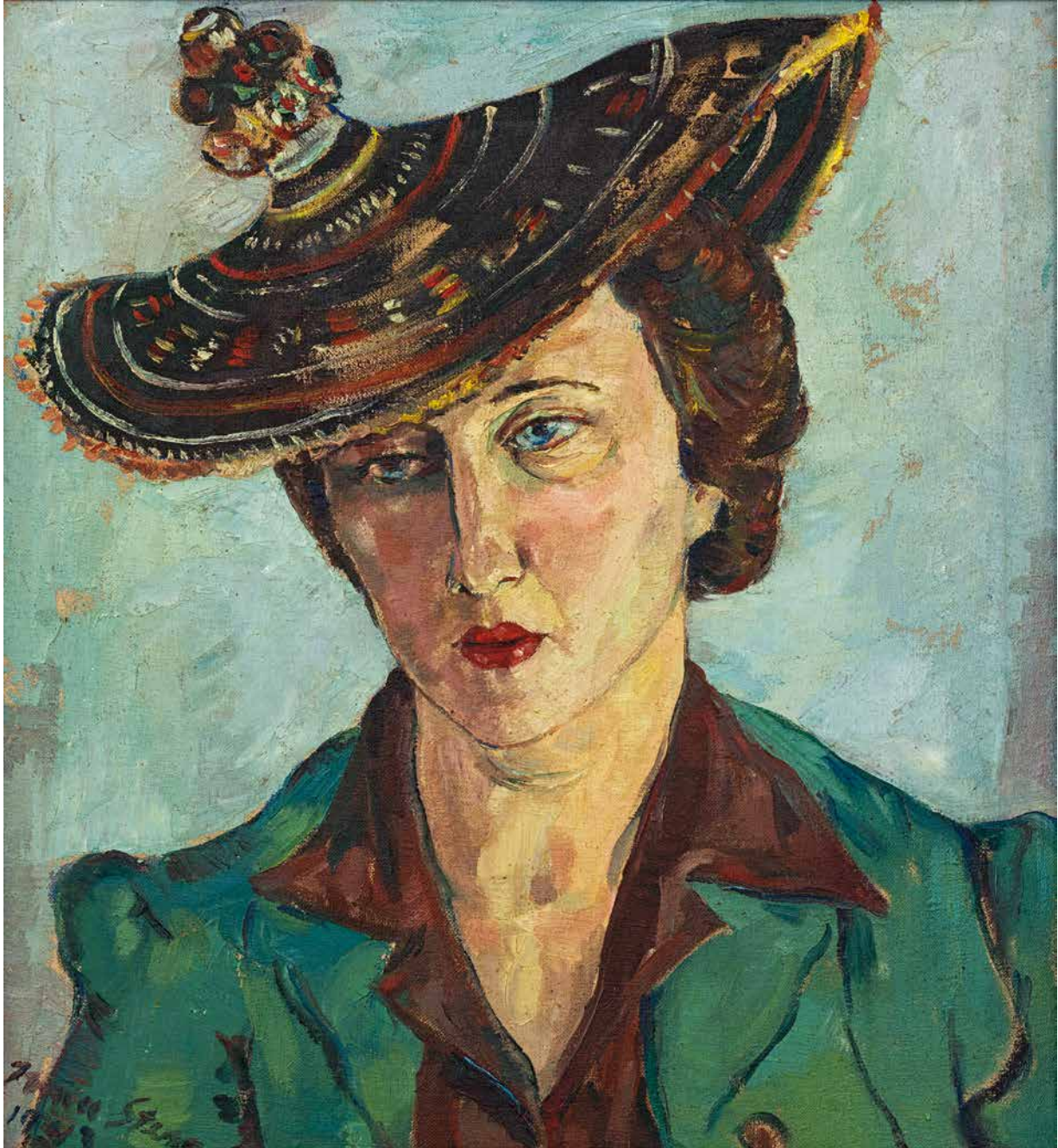
1. Berman, Mona. (2003) *Remembering Irma: Irma Stern: A Memoir with Letters*, Cape Town: Double Storey, page 79

2. Ibid., page 162

3. Ibid., page 174

4. Arnold, Marion I. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, page 99

5. Berman, op. cit., page 162



© Irma Stern Trust | DALRO

283

Freida
LOCK

SOUTH AFRICAN 1902–1962

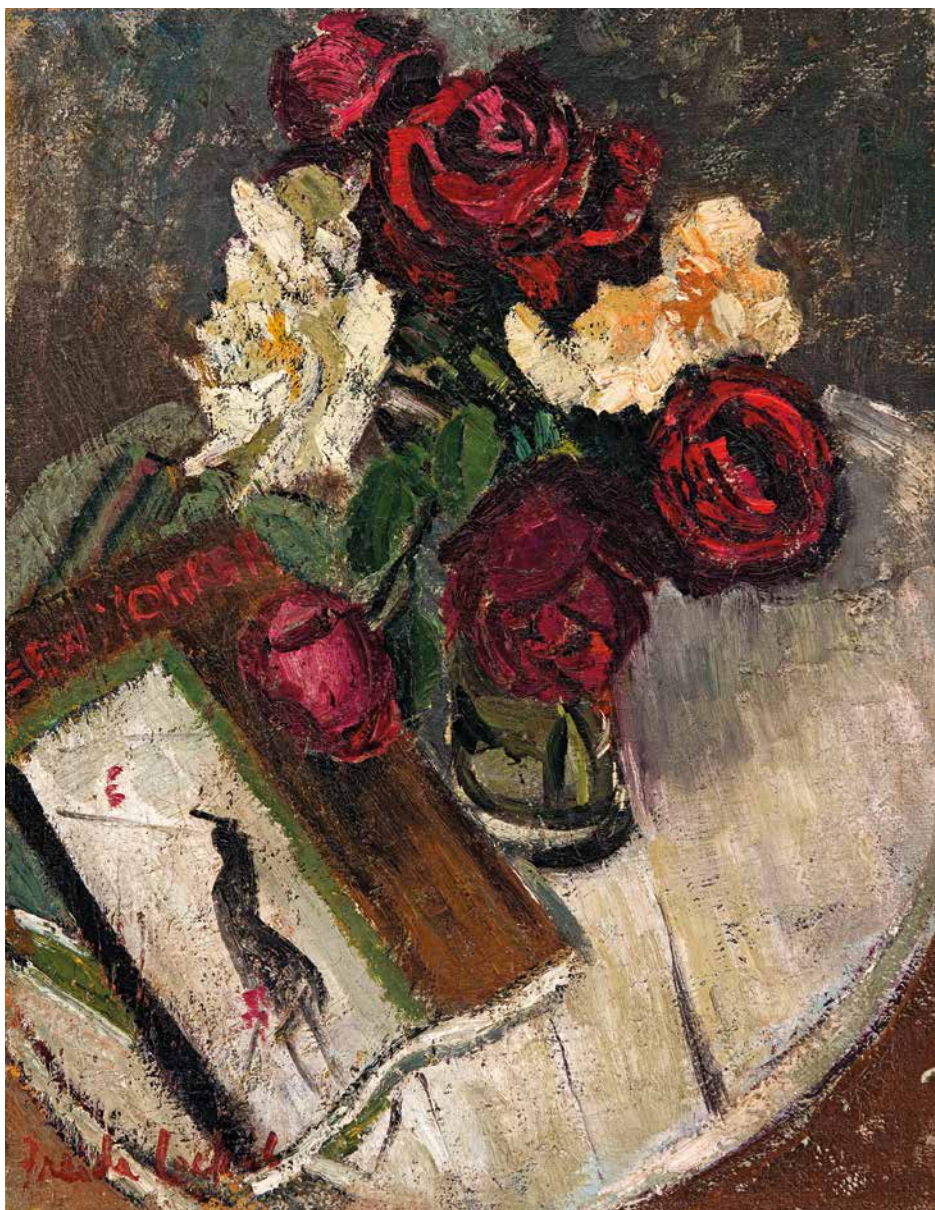
*Still Life with New Yorker
Magazine and Roses*

signed

oil on canvas

51 by 40 cm

R80 000 – 120 000





284

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Still Life with Magnolias

signed

oil on canvas laid down on board

59,5 by 88 cm

R80 000 – 120 000

285

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Hammer Worker, maquette

signed and inscribed 'Fonderia G.

Nisini, Roma'

bronze with a brown patina, on a wooden base

height: 13cm, excluding base

R300 000 – 400 000

LITERATURE

cf. Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 89 to 92.

cf. Ernst, J. (2006) *Anton van Wouw: a Biography*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 74 with the title Die Hammerwerker.

cf. Fransen, Hans. (1982) *Three Centuries of South African Art*, Johannesburg: AD Donker. Another cast from the edition illustrated on pages 326 and 327.

cf. Duffey, AE. (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 12.

cf. Du Toit, ML. (1933) *Suid-Afrikaanse Kunstenaars: Deel 1, Anton van Wouw*, Cape Town: Unknown Publisher.

Another cast from the edition illustrated, plate 13.

Anton van Wouw's 1911 sculpture, *The Hammer Worker*, is one of the artist's most recognisable sculptures and is widely considered one of his best. A.E. Duffey, author of *Anton van Wouw: The Smaller Works*, comments at some length on the superiority of the castings by the Nisini and Massa foundries in Rome. 'It is remarkable to see how many differences there are between the finer details of the best Massa and Nisini castings and local creations. In this regard special attention should be paid to the hammer which is more prominent in the Italian castings, the cord of the water bottle which is clearer, the more accurate rendering of the rockface and the loincloth of the miner, the way that the top of the chisel has been damaged by continual hammering, the finish on the skin on the heels and feet of the miner and the portrayal of the hands.'¹

Even at the small scale of this maquette, cast by Nisini, the details of the candle, rope, haversack and water bottle, are clearly visible, and the fine rendering of the miner's muscles, hands, feet and hair are quite remarkable. As in the full sized version of this small sculpture, the contrast between the polish and lighter colour of the patina on the miner's body and the dark, rough rock face marks out the exceptional quality of the casting.

The tension and concentration in the miner's posture as he works, braced beneath a rocky ledge with only a candle for light, brings to life the realities of the difficult conditions under which miners worked at the turn of last century. Van Wouw actually visited mines himself to research his subject matter. In an article in Durban Technical College's *the Common Room Magazine*, he wrote, 'In order to absorb the atmosphere and conditions under which they work, I tried to take in all that appertained to the subject and after my visit to the Ferreira Deep Mine, I had the same model brought to my studio where he posed for me until the whole study was completed.'²

Strauss & co. sold the larger version of this sculpture for R4 774 560 which set a world record auction price for a work by Anton van Wouw in November 2015.

1. Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Page 91.

2. Ernst, J. (2006) *Anton van Wouw*, Vanderbijlpark: Corals Publishers. Page 74.



286

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

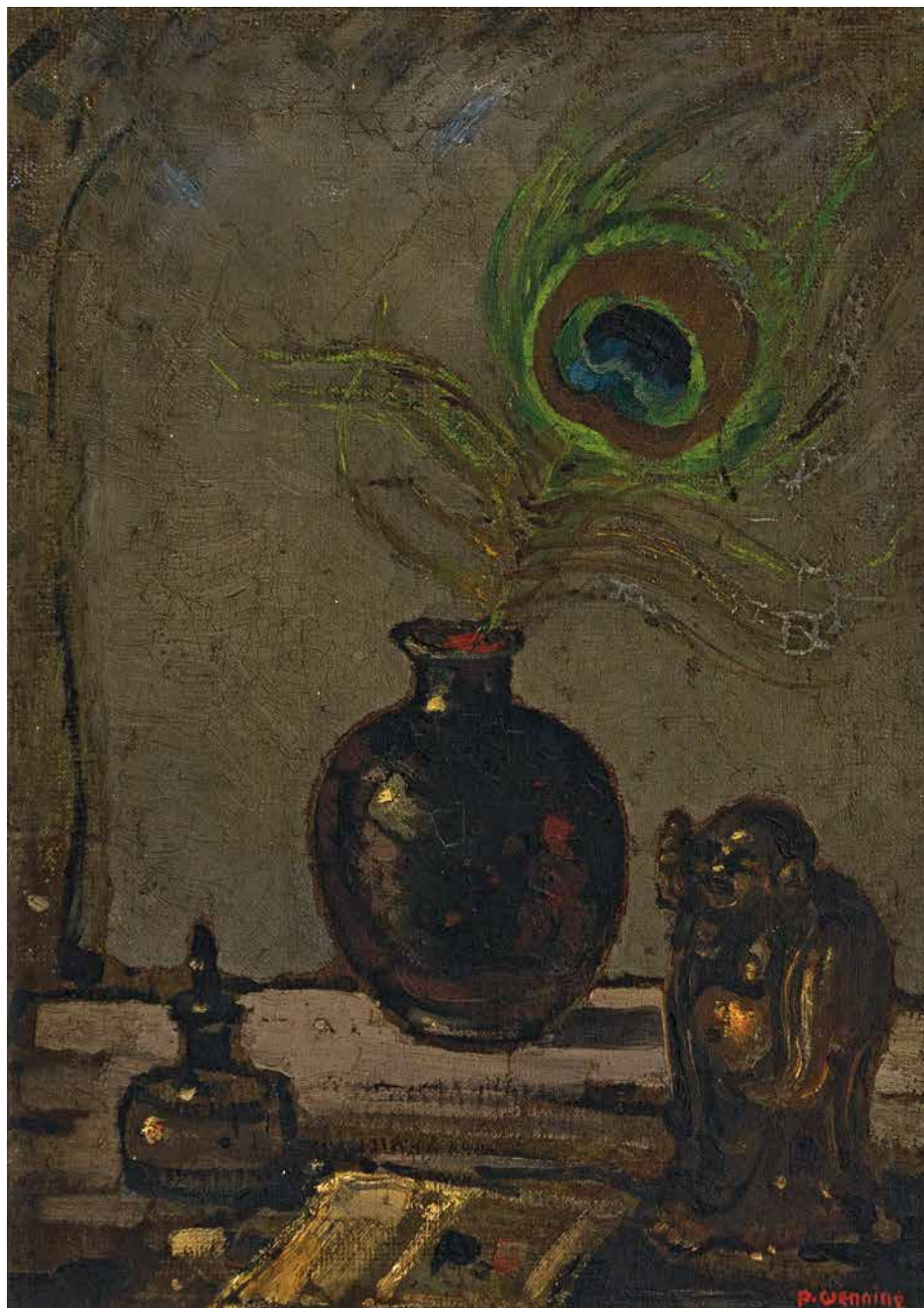
*Still Life with Peacock Feather
and Buddha*

signed

oil on canvas

35 by 25 cm

R80 000 – 120 000





287

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Helmet II

signed and numbered 3/5
bronze with a brown patina,
mounted on a wooden base
height: 47cm, including base

R100 000 – 150 000

288

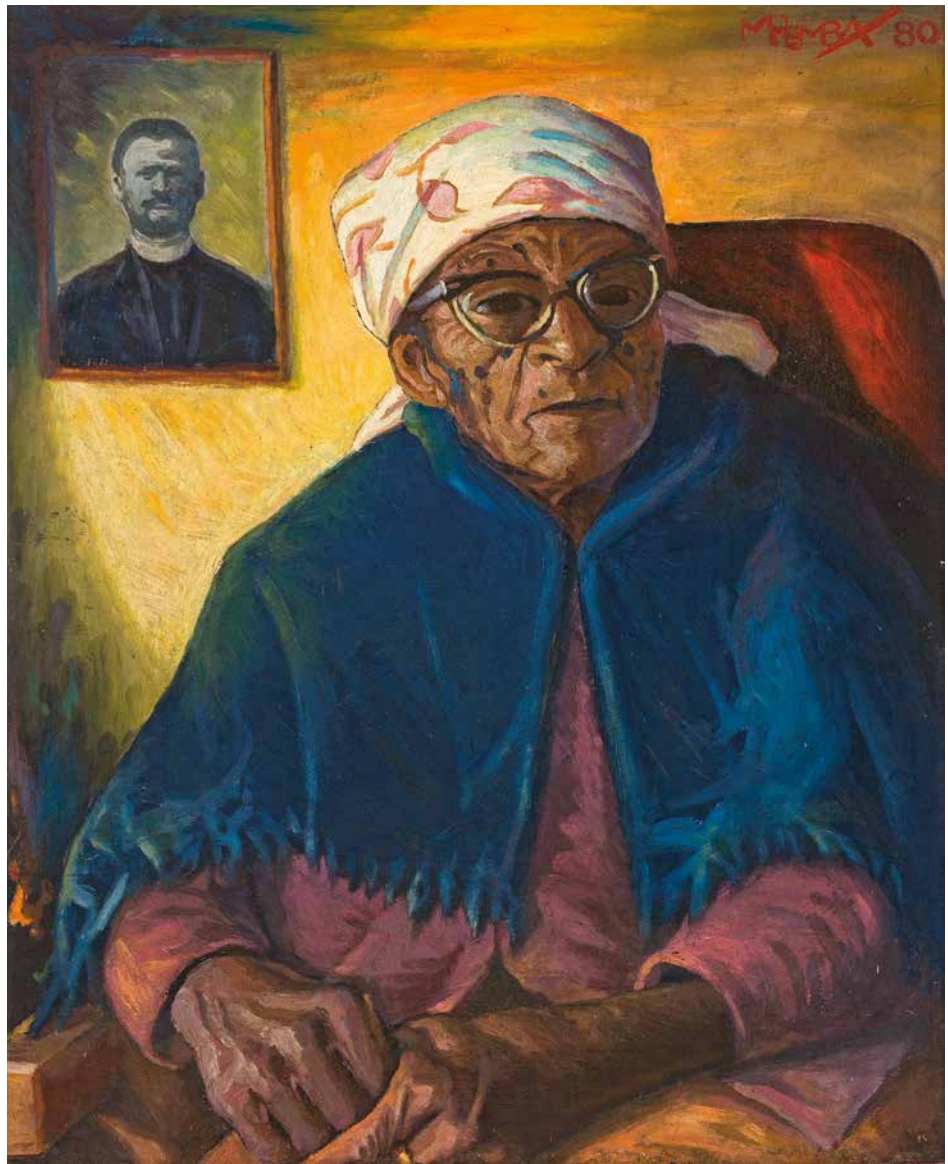
George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

*Portrait of Sol Plaatjie's
Granddaughter*

signed and dated 80
oil on board
58 by 46,5 cm

R100 000 – 150 000



© The Estate of George Pemba | DALRO



© The Estate of George Pemba | DALRO

289

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

Out of evil came forth sweetness

signed and dated 74; inscribed with the title in another hand on the reverse

oil on canvas board

49 by 73 cm

R200 000 – 300 000



290

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Agterblaas en Skoorstene

signed and dated 1960; signed and inscribed with the title on the reverse

oil on canvas

44,5 by 62 cm

R140 000 – 180 000



291

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Mount Ararat, E. Free State

signed and dated 1963; signed and inscribed with the title on the reverse

oil on canvas

39,5 by 54,5 cm

R90 000 – 120 000



292

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Hibiscus

signed

oil on panel

60,5 by 89 cm

R100 000 – 150 000

293

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

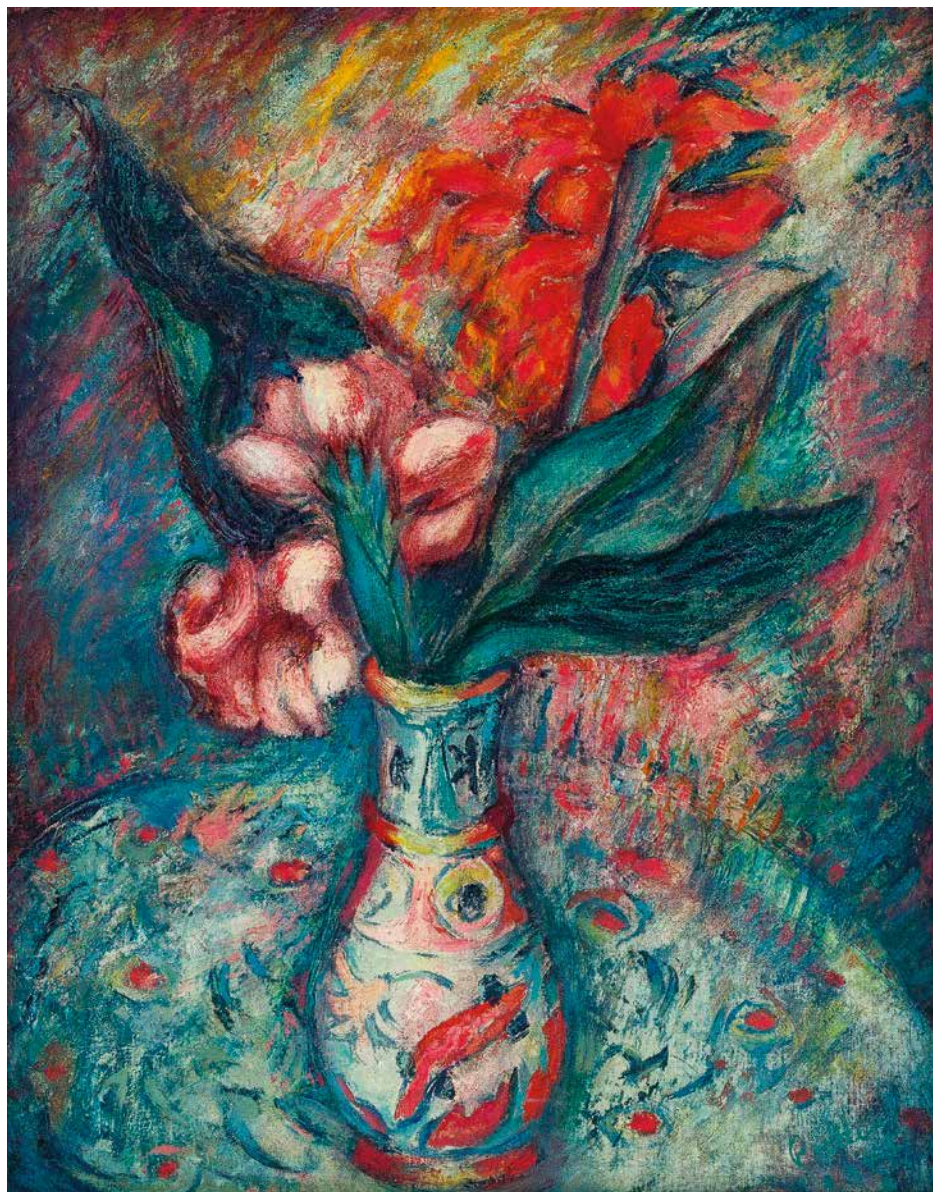
Flowers in a Persian Vase

signed and dated 45
oil on canvas laid down on board
48,5 by 38 cm

R250 000 – 300 000

LITERATURE

cf. Berman, Esmé and Nel, Karel.
(2009) *Alexis Preller: Collected Images*,
Johannesburg: Shelf Publishing.
Persian vase illustrated on page 109.



294

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Sunflowers

signed and dated 59

oil on canvas

74,5 by 64 cm

R400 000 – 600 000



According to Boris Gorelik, acknowledged Tretchikoff expert and author of *Incredible Tretchikoff: Life of an Artist and Adventurer*: this work was created in the 1950s, Tretchikoff's 'golden age'. In that decade he completed his best-known, most reproduced paintings, such as the *Chinese Girl*. It was also when he achieved international fame.

After a tour of Canada and the US, Tretchikoff returned to Cape Town to produce 'mass-market masterpieces': *Miss Wong*, *Balinese Girl* and *Lady from Orient*. In 1959, the country's 'richest and most controversial artist' took them on his first tour of South Africa in seven years. *Sunflowers* was exhibited alongside these canvases.

By the time he reached Durban, most of the pictures on display had already been purchased by collectors from South Africa, Britain and America. The exhibition at Payne Bros department store, was opened by the mayor. Every day, about five thousand people attended the show.

On 25 September, Tretchikoff drove to Johannesburg with a few paintings, apparently to have them photographed for reproduction. He stopped over at a garage in Durban Road, Pietermaritzburg for a meal at the tearoom. The owner, Richard Bunn, who had just won money at the horse races, was willing to invest in his passion — fine art. He had an array of contemporary South African works, including a canvas by Walter Battiss, some of which Bunn displayed in his tearoom.

Tretchikoff went to his Cadillac and fetched the painting. Bunn liked the picture so much that he bought it for 500 guineas and hung it in his tearoom. Executed in the technique combining paint and impasto, the petals appeared so lifelike that some customers even tried to touch them to see if they were real.

As Tretchikoff was handing his *Sunflowers* over to Bunn, he said, 'Don't sell it. Wait until I die!' The artist passed away in 2006, and now the painting is on sale for the first time.



295

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

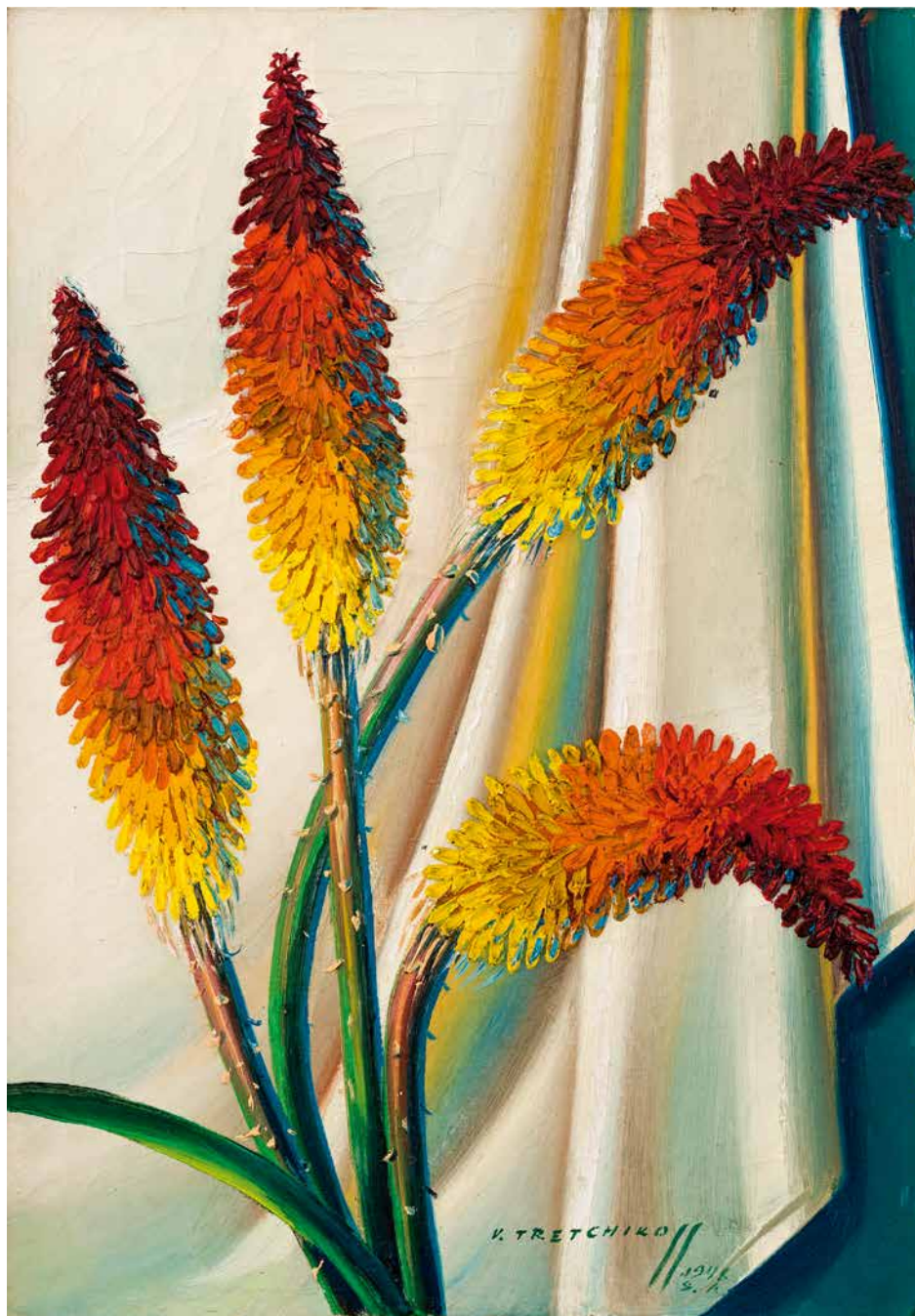
Red Hot Pokers

signed, dated 1948 and inscribed 'S.A.'

oil on canvas

68,5 by 48 cm

R250 000 – 350 000



296

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

North African Woman

signed, dated 51 and inscribed 'S.A.'

oil on canvas

75 by 59,5 cm

R200 000 – 300 000





297

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

Water Carriers

signed

oil on canvas

53 by 63,5 cm

R150 000 – 200 000

298

Maurice Charles Louis
VAN ESSCHE

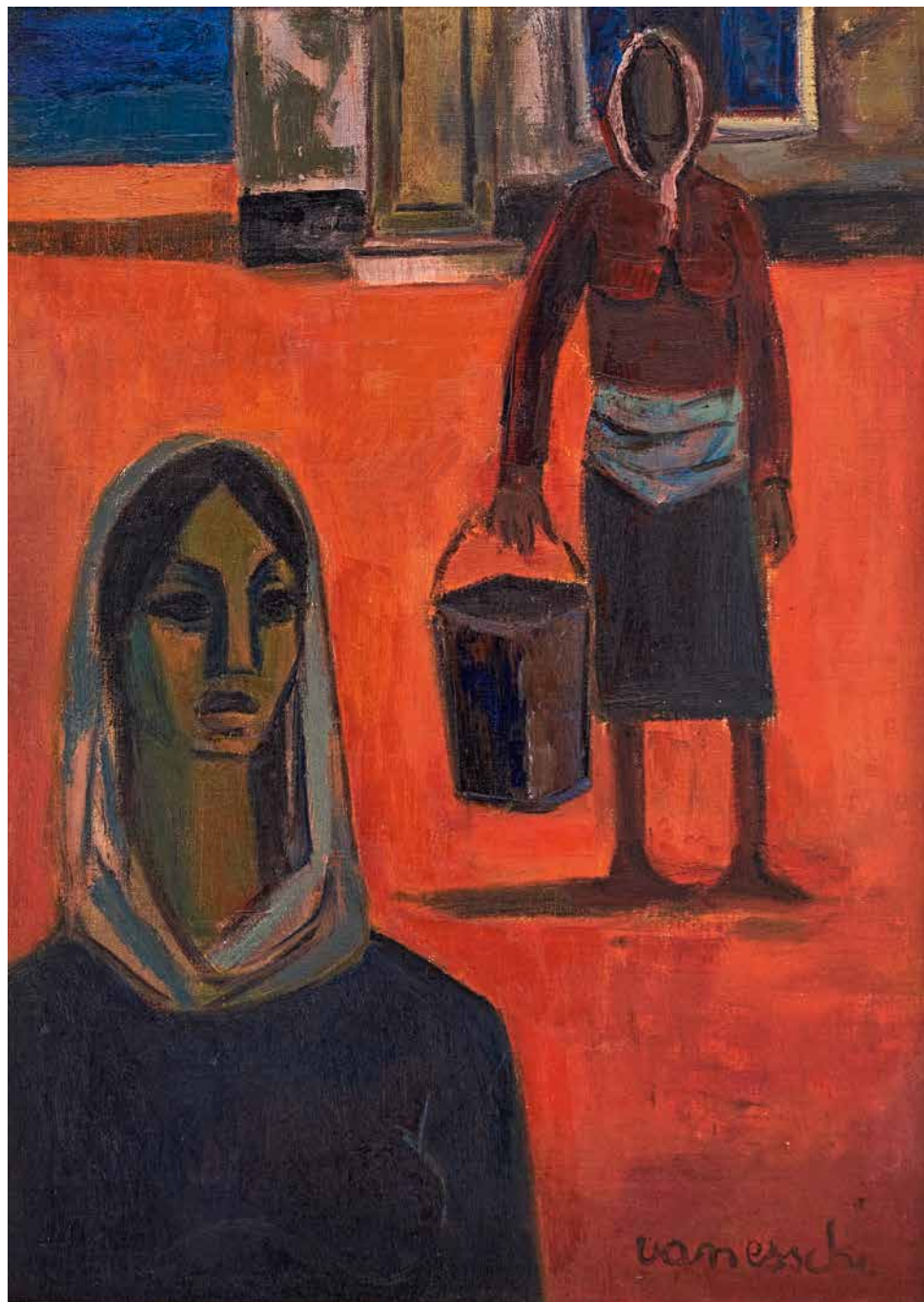
SOUTH AFRICAN 1906–1977

Water Bearer

signed

oil on canvas laid down on board
67 by 48 cm

R150 000 – 200 000



299

Peter
CLARKE

SOUTH AFRICAN 1929–2014

The Boat

signed and dated 6.12.1966;
inscribed with the title on
the reverse
gouache
31 by 36,5 cm

R200 000 – 300 000



© The Estate of Peter Clarke | DALRO

In *Listening to Distant Thunder*, the monograph of Peter Clarke's work that accompanied his major retrospective held at the Standard Bank Gallery in 2011, Philippa Hobbs and Elizabeth Rankin provide commentary on two oils he painted in the 1970s depicting scenes similar to *Bathers*. 'Clarke has spoken of the boys capturing a world of innocence – hence their nudity,' they write. The 'warm glow' of the 'sunlit scenes [recall] the Simon's Town of Clarke's youth² and represent a memory of simplicity and stability in a time of upheaval.

The 'rather stylised formality'³ of the figures adds a pensive dimension, as if they are 're-enacting a distant memory of a golden age.'⁴ Clarke's

reputation as a colourist, particularly in this phase of his career, is evident in his use of a limited palette, relying instead on tonal variation to create his effects. Also in evidence are Clarke's stylistic explorations into modernist-inspired angled and faceted abstractions, particularly in the rocks and sky.

1. Philippa Hobbs and Elizabeth Rankin. (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: The Standard Bank of South Africa. Page 124.

2. Ibid.

3. Ibid.

4. Ibid.

300

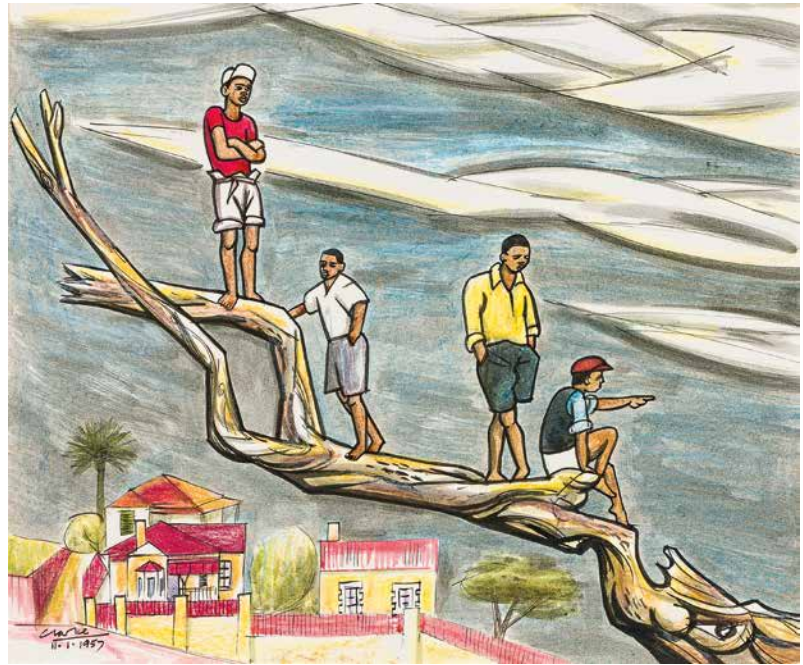
Peter
CLARKE

SOUTH AFRICAN 1929–2014

Fallen Tree

signed and dated 11.1.1957
mixed media on paper
24,5 by 29,5 cm

R100 000 – 150 000



© The Estate of Peter Clarke | DALRO

The year before he made this work, Peter Clarke made the momentous decision to abandon his job as a dock worker in Simonstown and become a full-time professional artist.¹ To start this new period in his life, Clarke went to Tesselaarsdal, near Caledon in the Overberg district, for three or four months at the end of 1956,² note Philippa Hobbs and Elizabeth Rankin, the authors of the monograph, *Listening to Distant Thunder*, that accompanied his major retrospective held at the Standard Bank Gallery in 2011. 'He was to return there every spring from 1956 to 1960.'³

They quote Elsa Miles, who said: 'Tesselaarsdal is Peter Clarke's Pont-Aven'⁴ comparing Clarke with Gauguin. The rural setting was 'an inspiration for his new career'⁵ and 'seems to have been a place whose mood Clarke could reach imaginatively and relive at will'⁶ and to which he would return as a 'creative refuge'⁷ later in his career.

During this early phase of his career, Clarke can be seen to experiment with many of the ideas that were to inform his later work, such as the faceted shapes of the cloud in this work, which presage the modernist-influenced faceted interlocking shapes that he employed in the early to mid-60s when he began painting scenes of Tesselaarsdal again.

The figures are typical of his interest 'in capturing figures ... in a variety of poses and different angles, using a simple contour.'⁸ The graphically

contoured figures record 'empathetically, and with dignity, the communities in which [he] lived and worked.'⁹ Hobbs and Rankin also note that 'while Clarke rarely creates individualised portraits, his figures are not devoid of the dignity of self-will, whatever their setting.'¹⁰

Even the specific motif of the dead tree would reappear a decade or more later in Clarke's most important works, such as *Listening to Distant Thunder* – after which his retrospective and the monograph was named – although it would become 'a dispiriting symbol that recurs in many works.'¹¹ Clarke's essential humanism is evident in the self-contained figures preoccupied with something beyond the frame of the image.

1. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: The Standard Bank of South Africa. Page 51.

2. Ibid.

3. Ibid. Page 53

4. Ibid.

5. Ibid.

6. Ibid. Page 105

7. Ibid.

8. Ibid. Page 57

9. Ibid. Page 75

10. Ibid. Page 108

11. Ibid. Page 112

301

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Mexico: Priest, Wife, Midwife

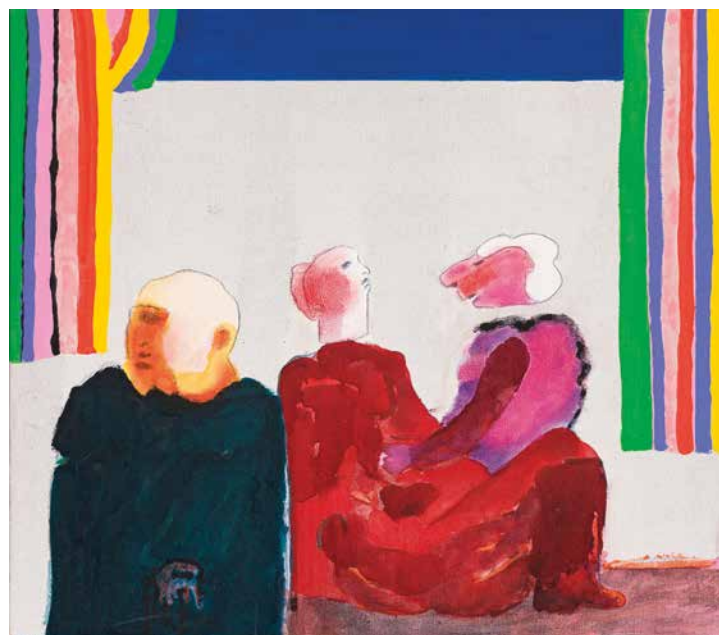
signed twice, dated 2002/3 and inscribed

with the title on the reverse

oil on canvas

70 by 80 cm

R250 000 – 350 000



Priests feature frequently in the work of Robert Hodgins among the businessmen in striped suits, military men and other representatives of institutional power. They form part of what Sue Williamson refers to as Hodgins' 'retinue of fools for mocking'. Hodgins seems to have an endless capacity for satirising these men, derived from the Ubu figure that appears in so much of his work. Kendell Geers notes: 'Behind the pin stripes and the dark suit lurk the lurid ogres of rampant convention, the sloths of greed and the priests of emotional apathy.'²

Just such a priest haunts the scene in *Mexico: Priest, Wife, Midwife*, appearing 'as both witness and emblem, to represent the presence of evil'³, as Michael Godby describes the role of the Ubu figure.

The ambiguity of the scene – is it the birth or death of a child? – is central to Hodgins' technique, expressed also in its formal dimension. Geers refers to 'the hide-and-seek play of forms'⁴ in Hodgins' work. He calls Hodgins' method of working 'image divination'⁵, because he allowed the forms he painted 'slowly [to materialise] with neither premeditation or preemptiveness'⁶ from the paint itself.

The curtains in the scene are reminiscent of stage curtains, suggesting 'a theatre of paint'⁷ that is as much about painting as about the purported subject matter. The bands and blocks of colour in the background resemble the explorations of colour and form in the works of artists like Mark Rothko or Gerhard Richter. Geers points out: 'Where

Gerard Richter explores the mechanics of expression through the convention of paint, Hodgins explores the mechanics of paint through the convention of expression.'⁸

This doubling of abstraction and representation allows spontaneous associations to spring up in the viewer's mind through the distortions and the performative dimension of Hodgins' works. Brenda Atkinson notes, 'Hodgins' genius is in his ability to produce chillingly effective visual instances of the archetypal unconscious'⁹ *Mexico: Priest, Wife Midwife* certainly is one such instance.

1. Sue Williamson. (2009) 'Robert Hodgins' in *South African Art Now*, New York: Collins Design. Page 186.

2. Kendell Geers. (2002) 'Undiscovered at 82' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 67.

3. Michael Godby. (2002) 'The Old Man Mad About Painting' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 77.

4. Kendell Geers. (2002) 'Undiscovered at 82' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 67.

5. Ibid. Page 66.

6. Ibid. Page 63-4.

7. Ibid. Page 67.

8. Ibid. Page 68.

9. Brenda Atkinson. (2002) 'Old Loves, New Affairs' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 17.

302

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

A Military Disaster

signed, dated 2005 and inscribed with
the title and medium on the reverse
oil over graphite on canvas
84 by 60 cm

R250 000 – 350 000





303

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Yellow Figures

signed

oil on canvas

49,5 by 74,5 cm

R280 000 – 340 000



recto



verso

304

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

*Crowd, recto; Abstract
Composition, verso*

signed

oil on canvas

46,5 by 56 cm

R250 000 – 350 000

305

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

All the Long Tomorrows

signed and dated 71

acrylic on board

106,5 by 101 cm

R200 000 – 300 000

PROVENANCE

Bonhams, London, *Liknaitzky Collection*,
3 October 2013, lot 103

LITERATURE

Wright, Jean and Kerbel, Cecil.
(2011) *Fred Page: The Ring Master of
Imagination*, Port Elizabeth: Cecil
Kerbel and Jean Wright. Illustrated in
colour on page 15, plate 4.



306

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

Man with Chicken on Plate

signed and dated '67

oil on board

76,5 by 54 cm

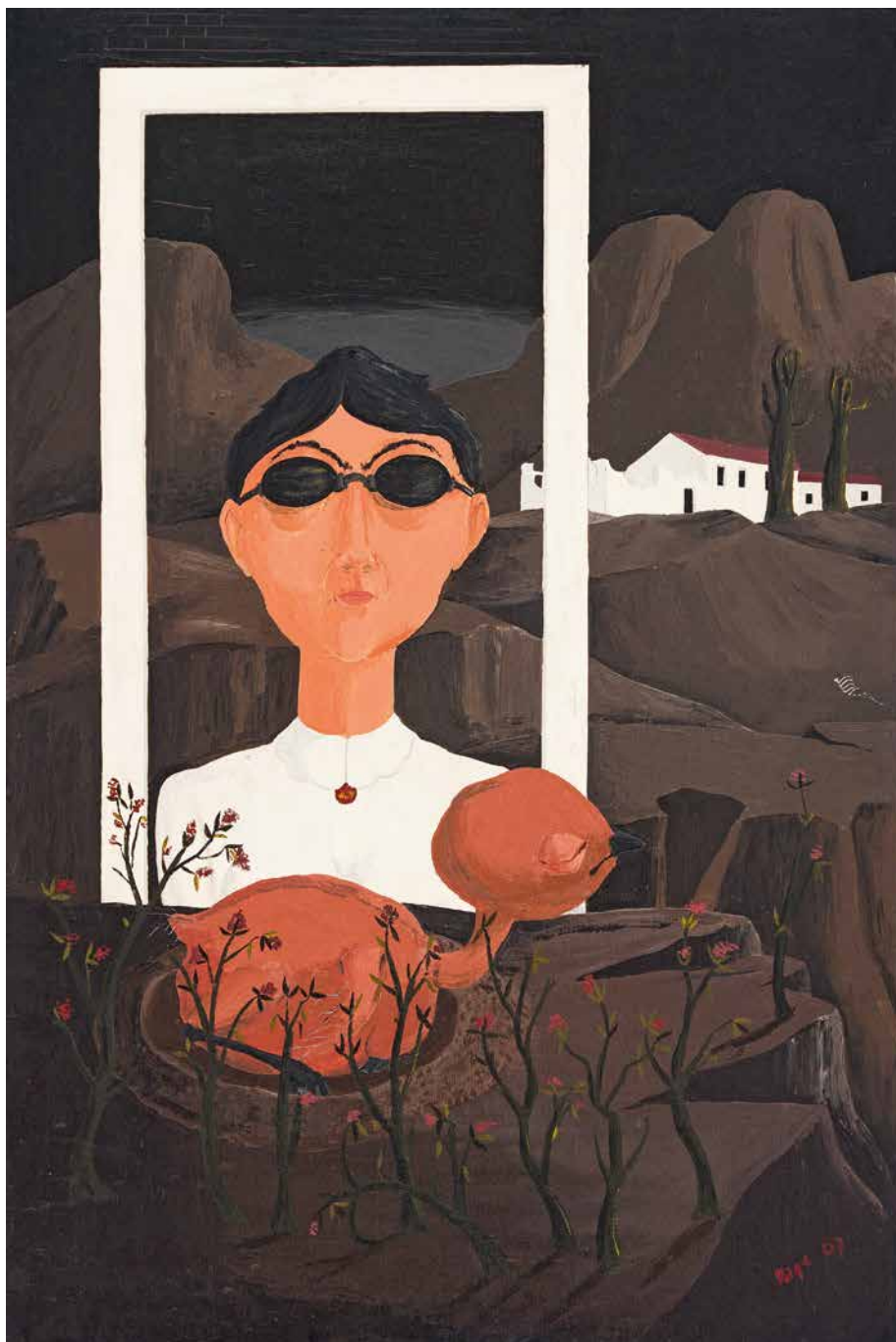
R120 000 – 160 000

EXHIBITED

Unisa Art Gallery, Pretoria, *Fred Page 1908–1984*, 1992, illustrated on page 18 of the catalogue

LITERATURE

Wright, Jean and Kerbel, Cecil.
(2011) *Fred Page: The Ring Master of Imagination*, Port Elizabeth: Cecil Kerbel and Jean Wright. Illustrated in colour on page 4, plate 17.



307

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

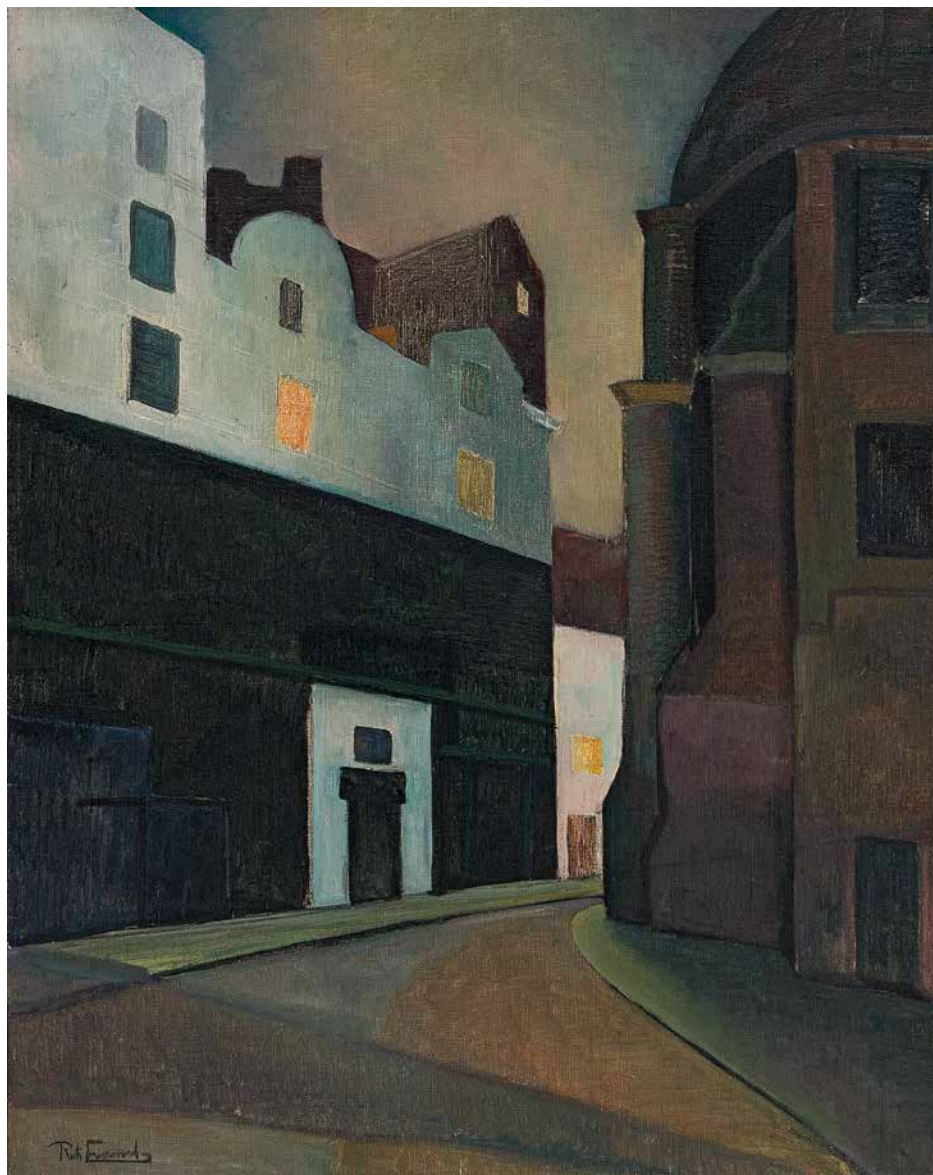
Behind St-Sulpice, Paris

signed; authenticated by Leonora
Everard-Haden, the artist's daughter,
on the reverse
oil on canvas
92 by 73 cm

R80 000 – 120 000

PROVENANCE

Everard Read Gallery, Johannesburg



308

Keith Savel
ALEXANDER

SOUTH AFRICAN 1946–1998

The Incident

signed and dated 91; inscribed with
artist's name and title in another hand

on the reverse

oil on canvas

72 by 38,5 cm

R90 000 – 120 000



309

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Group III

signed and dated 1970
bronze with a white patina
height: 33 cm

R200 000 – 250 000

PROVENANCE

Collection of Mr and Mrs Harry
Gottlieb, founder of JH Isaacs

LITERATURE

Engel, E.P (ed.) (1980) *Edoardo Villa:
Sculpture*, Victoria: United Book
Distributors. Illustrated on page 113.

This sculpture is a unique cast.



310

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Maquette for Sculpture III

signed and dated 1970
bronze with a brown patina, mounted
on a marble base
height: 42cm, including base

R100 000 – 150 000

PROVENANCE

The Linda Givon collection

LITERATURE

cf. Engel, E.P (ed.) (1980) *Edoardo Villa: Sculpture*, Victoria: United Book Distributors. The larger version illustrated on page 193, plate 44. Pretoria Art Museum exhibition catalogue. (1970) *Sculpture by Edoardo Villa 1960–1970*, Pretoria: Hansa Press Pty Ltd. The larger work illustrated, unpaginated.

This sculpture is a unique cast.



311

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Uranium

36 carved, incised and painted wood panels, the last panel engraved with poem and signed by Stephen Gray
200 by 200cm, framed
each panel: 29 by 29 cm

R500 000 – 700 000



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312

Lucky Madlo
SIBIYA

SOUTH AFRICAN 1942–1999

Three Figures

signed and dated '89
four carved, incised and
painted wood panels held
together with a metal frame
105 by 61,5 cm

R70 000 – 90 000





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313

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Reclining Figure

signed and dated 76

carved, incised and painted wood panel

76,5 by 121,5 cm

R200 000 – 300 000



314

Bertha Amy

EVERARD

SOUTH AFRICAN 1873–1965

Haycover

inscribed with the artist's name and title on a label and authenticated by Leonora Everard-Haden, the artist's granddaughter, on the reverse oil on canvas

44,5 by 59 cm

R80 000 – 120 000

Before their Parisian studies in 1925 and 1926, Bertha Everard and her daughters Ruth and Rosamund settled in Hertfordshire late in September 1922, first in Harpenden, and then later in Kimpton. The paintings she produced in the surrounding countryside showed, to Frieda Harmsen at least, the author of *The Women of Bonnefoi: The Story of the Everard Group*, 'a definitive change of style'.¹ Not only are these works smaller than previous examples, and invariably without any figural forms, but 'the colours are bright and directly applied, the shapes are simple, the lines crisp, (and) the brush strokes long, sweeping and rhythmic'.² *Haycover* certainly fits this formal description, but in Harmsen's eyes it also suggests 'a surreal character that points to an interest in the work of Paul Nash'.³ Besides the pictures of Nash who, with the likes of Stanley Spencer, Mark Gertler and Edward Wadsworth, had been part of the exceptional pre-War class at the Slade School, Bertha's 'Hertfordshire landscapes (also) show a resemblance to the work of the Bloomsbury Group of painters – Duncan Grant, Vanessa Bell, Roger Fry – rebellious *avant-garde* artists who were exhibiting regularly during the years in which the Everard group was in England'.⁴

1. Harmsen, Frieda. 1980. *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: J.L.van Schaik. Page 95.

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*

315

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

The Meeting, maquette

signed and dated 1975

painted steel

height: 185 cm

R400 000 – 600 000

LITERATURE

cf. Engel, E.P (ed.) (1980) *Edoardo Villa: Sculpture*, Victoria: United Book Distributors. The larger version illustrated on pages 150–151.

cf. Nel, Karel; Burroughs, Elizabeth and Von Maltitz, Amalie (eds.) (2005) *Villa at 90*, Johannesburg: Jonathan Ball Publishers and Shelf Publishing. The larger version illustrated on pages 172 to 171.





316

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Standing Figure

bronze mounted on a steel base
height: 113 cm, including base

R120 000 – 160 000

This work is a unique cast.



317

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Not Again (Ngeke) – LS8121

signed; executed in 1981

carved yellowwood on a tambotie base

height: 56,5 cm

R60 000 – 90 000

PROVENANCE

Gallery 21, Johannesburg, 1985

Julia Meintjes Fine Art, Johannesburg, 2011

Goodman Gallery, Johannesburg, 2011

EXHIBITED

Gallery 21, Johannesburg, *Recent*

Acquisitions, July 1983

Goodman Gallery, Johannesburg, *Battiss & Company*, 30 June to 6 August 2011



© The Estate of Ephraim Ngatane | DALRO

318

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Family Group

signed and dated '69
oil on board
49 by 74,5 cm

R100 000 – 150 000

LITERATURE

Bester, Rory (ed.) (2009) *Ephraim
Ngatane: A Setting Apart*,
Johannesburg: Blank Books.
Illustrated on page 70.

319

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of Miena

signed with the artist's initials and
dated '24

oil on board

47 by 35,5 cm

R300 000 – 400 000

PROVENANCE

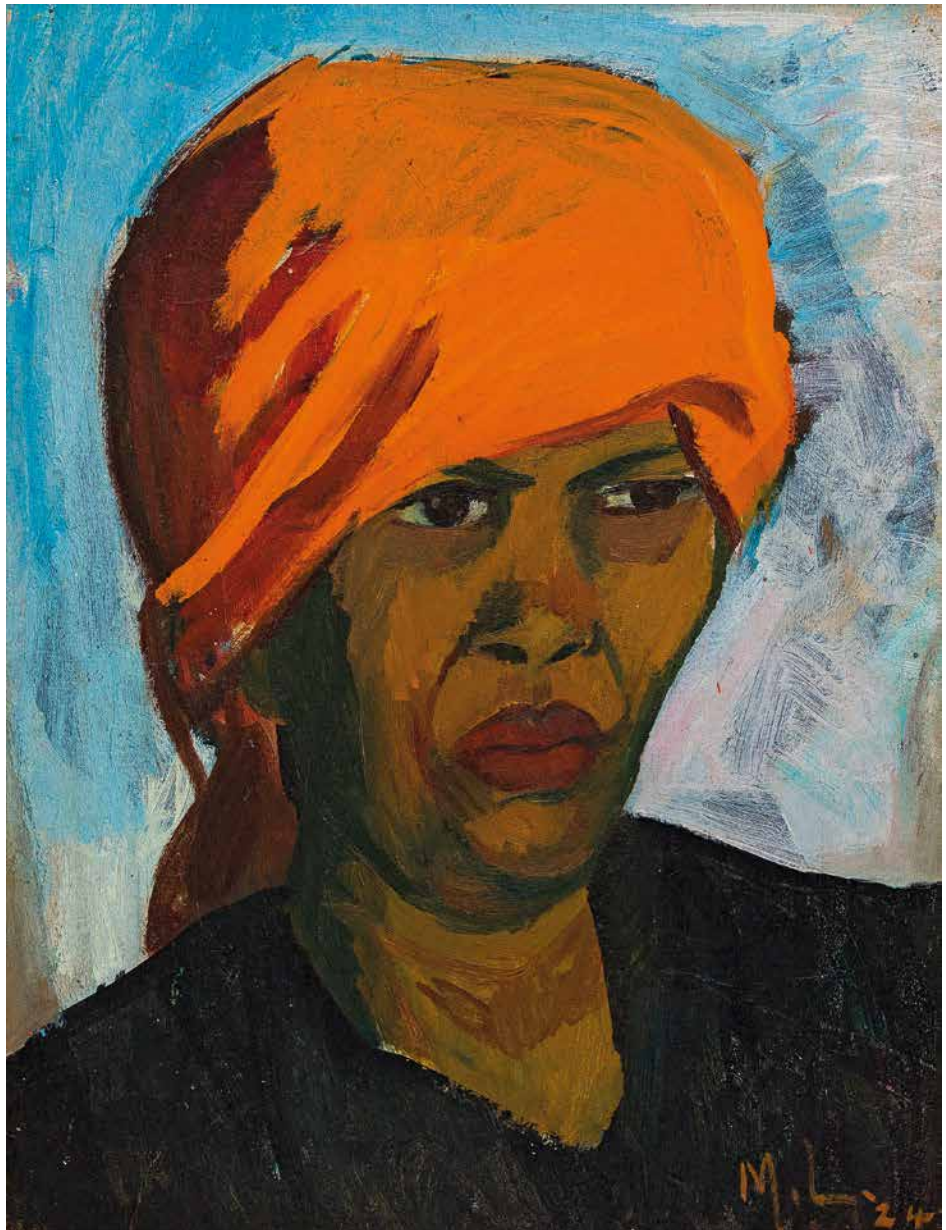
Sotheby Parke Bernet, Johannesburg,
October 1974, catalogue number 156,
illustrated in catalogue.

EXHIBITED

South African National Gallery, Cape
Town, *Maggie Laubser Retrospective*,
1969

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 186, catalogue
number 535, where the title *Portrait of a
Woman with Head Scarf* is given.



© The Estate of Maggie Laubser | DALRO



320

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Labyrinth II

signed and dated 1996

painted steel

height: 139 cm

R250 000 – 400 000

EXHIBITED

Everard Read Gallery, Johannesburg, *Edoardo Villa*
at the Everard Read Gallery, May to June 1997, the
unpainted sculpture illustrated on the back cover
of the catalogue



321

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Various Encounters

signed, dated 2006, inscribed with the title and medium on the reverse

oil on canvas

60 by 60 cm

R180 000 – 240 000

322

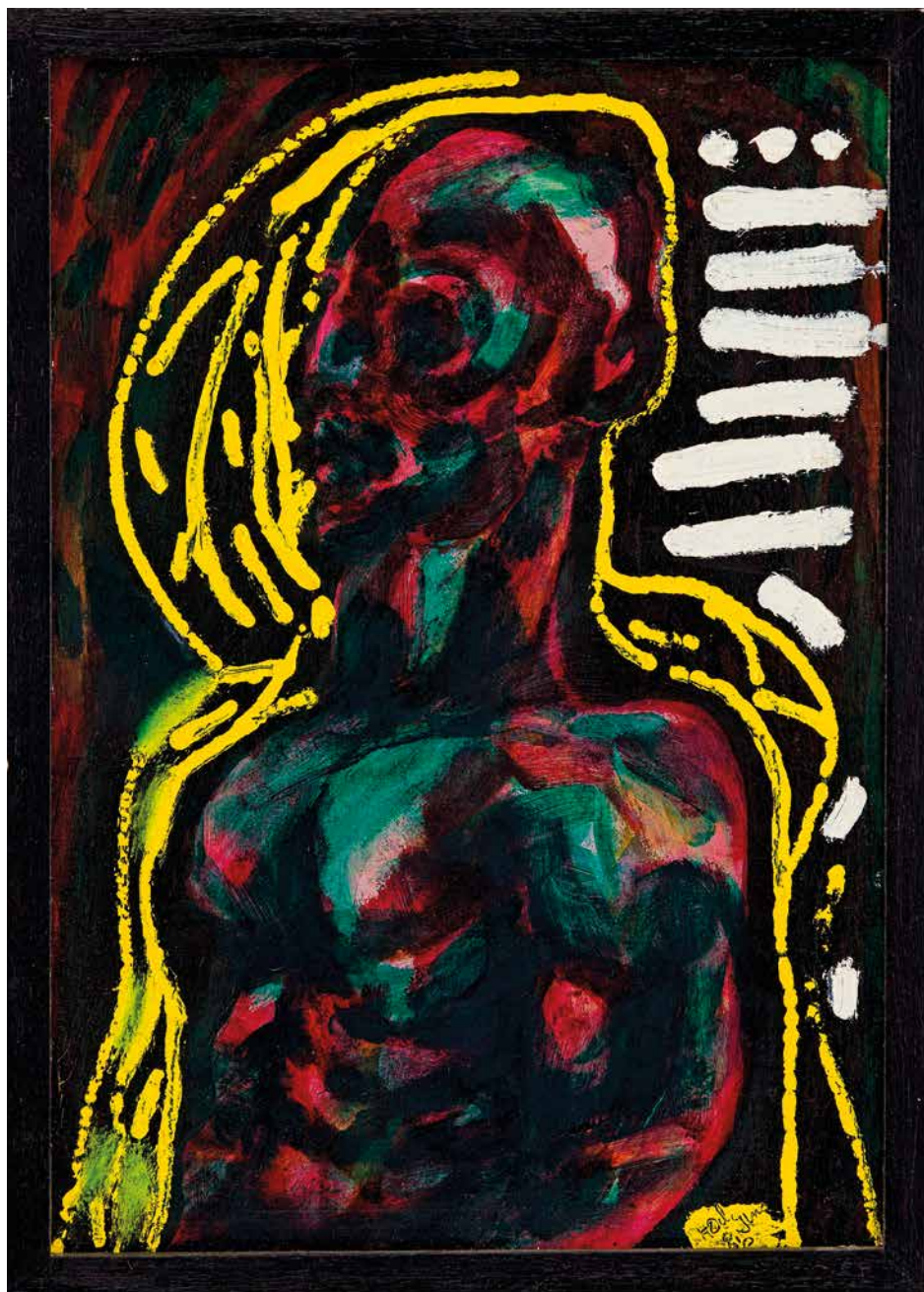
Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Orange Man

signed and dated 86; inscribed with
the title on the reverse
oil on board
50,5 by 35,5 cm

R100 000 – 150 000



323

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

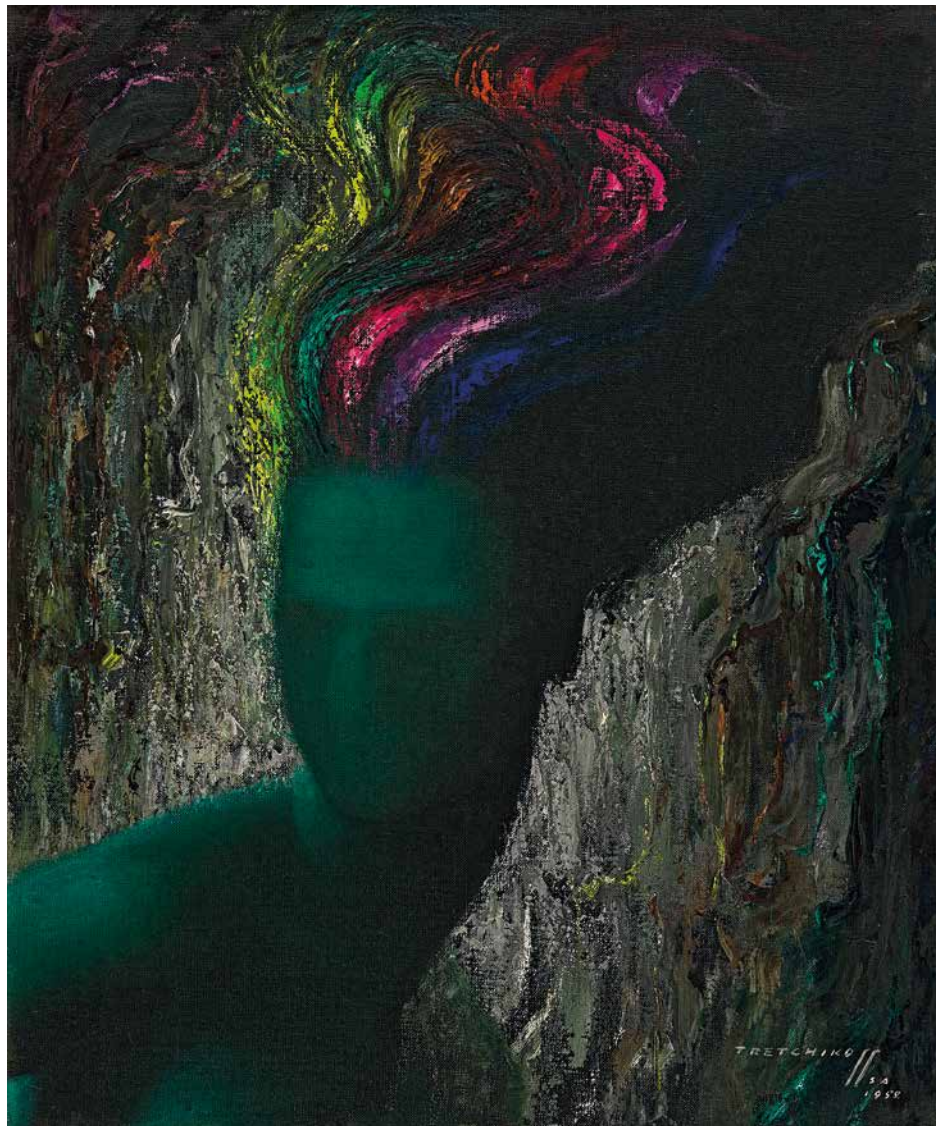
Woman with Colourful Hair

signed, dated 1952 and inscribed 'SA'

oil on canvas

75,5 by 63 cm

R120 000 – 160 000



324

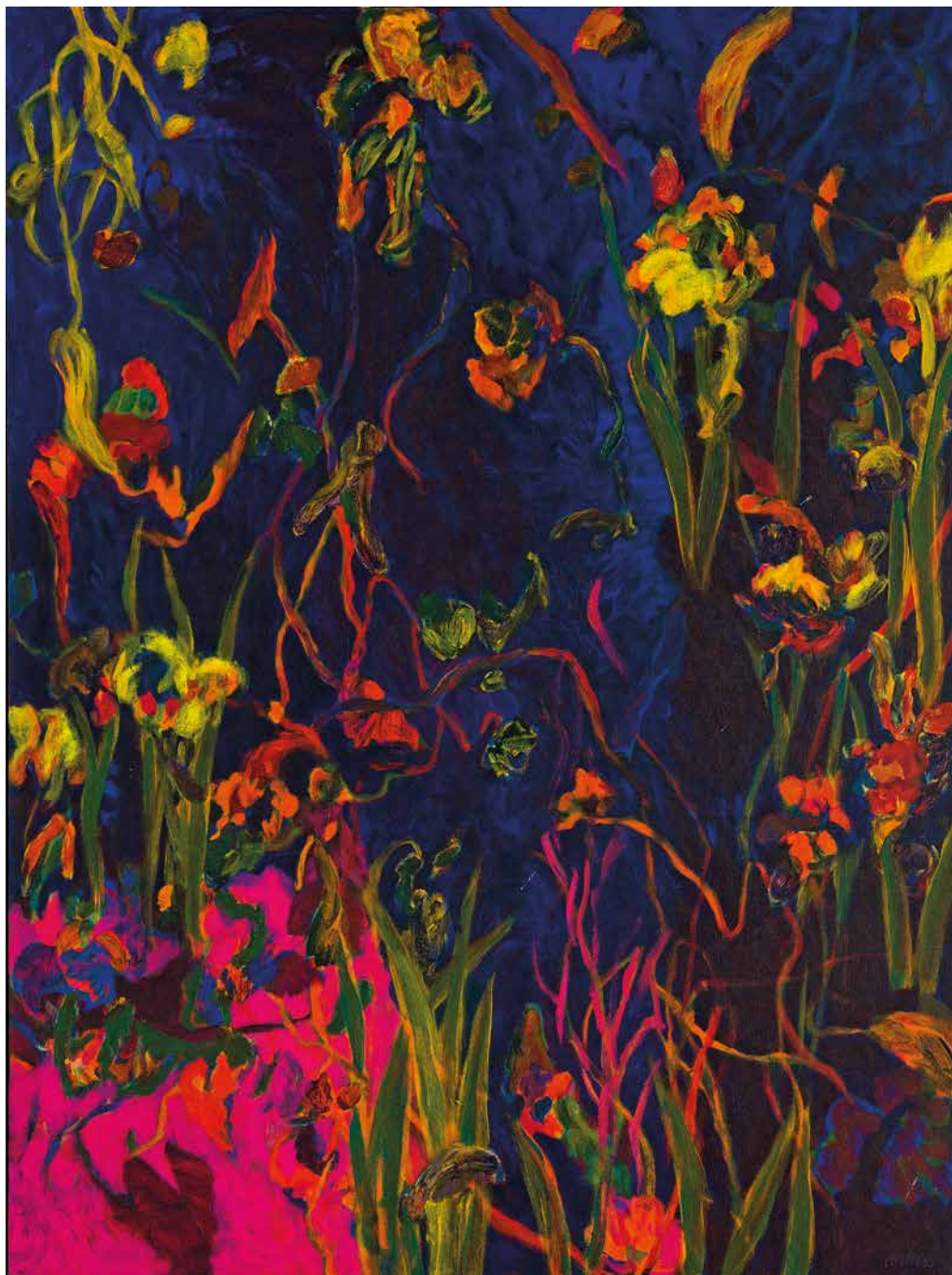
Andrew Clement
VERSTER

SOUTH AFRICAN 1937–

Composition

signed and dated 95
oil on canvas
121,5 by 90 cm

R60 000 – 90 000



© Andrew Verster | DALRO



325

Cecily

SASH

SOUTH AFRICAN 1924-

Target Composition

signed and dated 73; inscribed with the artist's name and numbered 1/6 on a

'Tapisserie d'Abusson' label adhered to the reverse

handwoven tapestry

139 by 208,5 cm

R80 000 – 120 000

326

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Standing on a Chair

signed; inscribed with the

title on the reverse

oil on panel

80 by 59,5 cm

R80 000 – 120 000



327

Simon Patrick
STONE

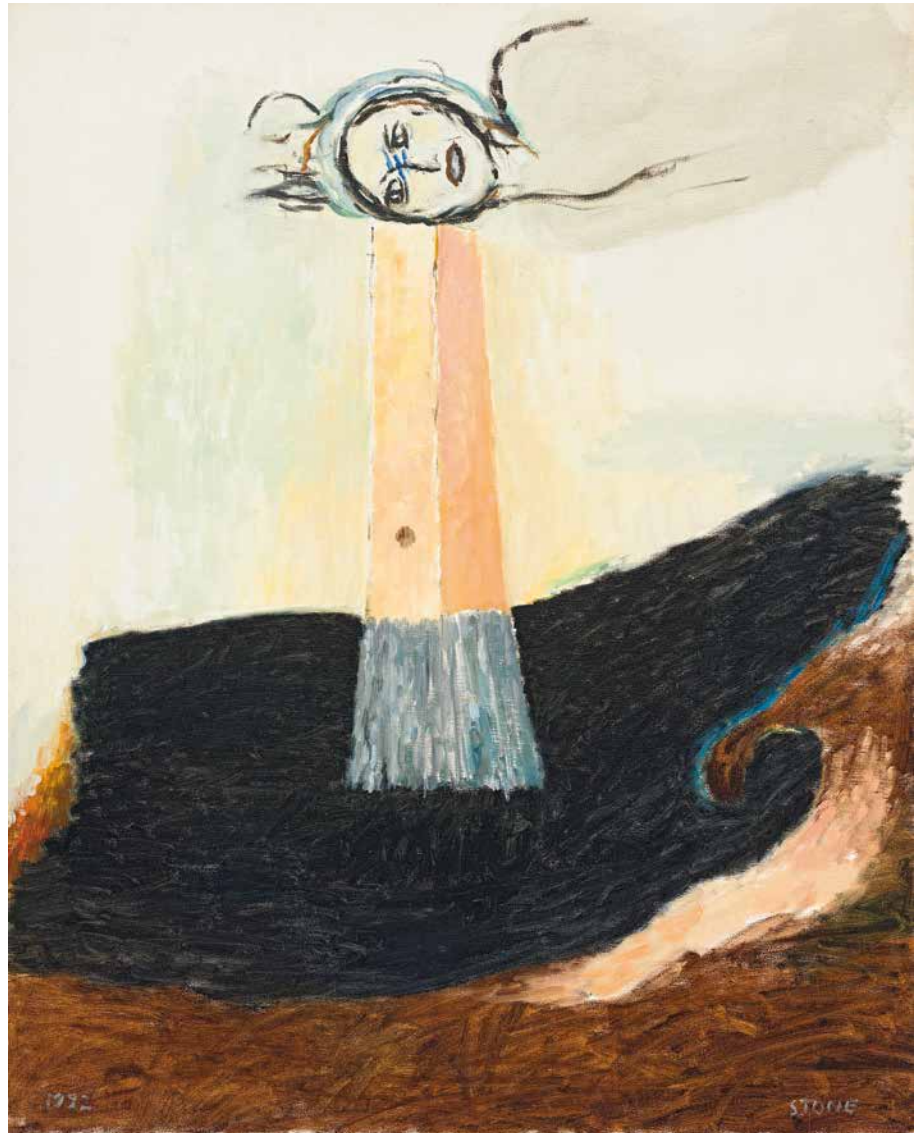
SOUTH AFRICAN 1952–

Exposed Foundation

signed and dated 1992; signed, dated
1992 and inscribed with the title on
the reverse

oil on canvas
116 by 93,5 cm

R70 000 – 100 000





328

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Playing in the Rock Pools

signed

oil on board

45 by 59,5 cm

R80 000 – 120 000



329

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Children on the Slipway

signed

oil on canvas laid down on board

73,5 by 121 cm

R250 000 – 400 000

330

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Seated Form

painted steel, on a painted steel

base

height: 223 cm, including base

R200 000 – 300 000



331

Hennie (Hendrik Christiaan)
NIEMANN JNR

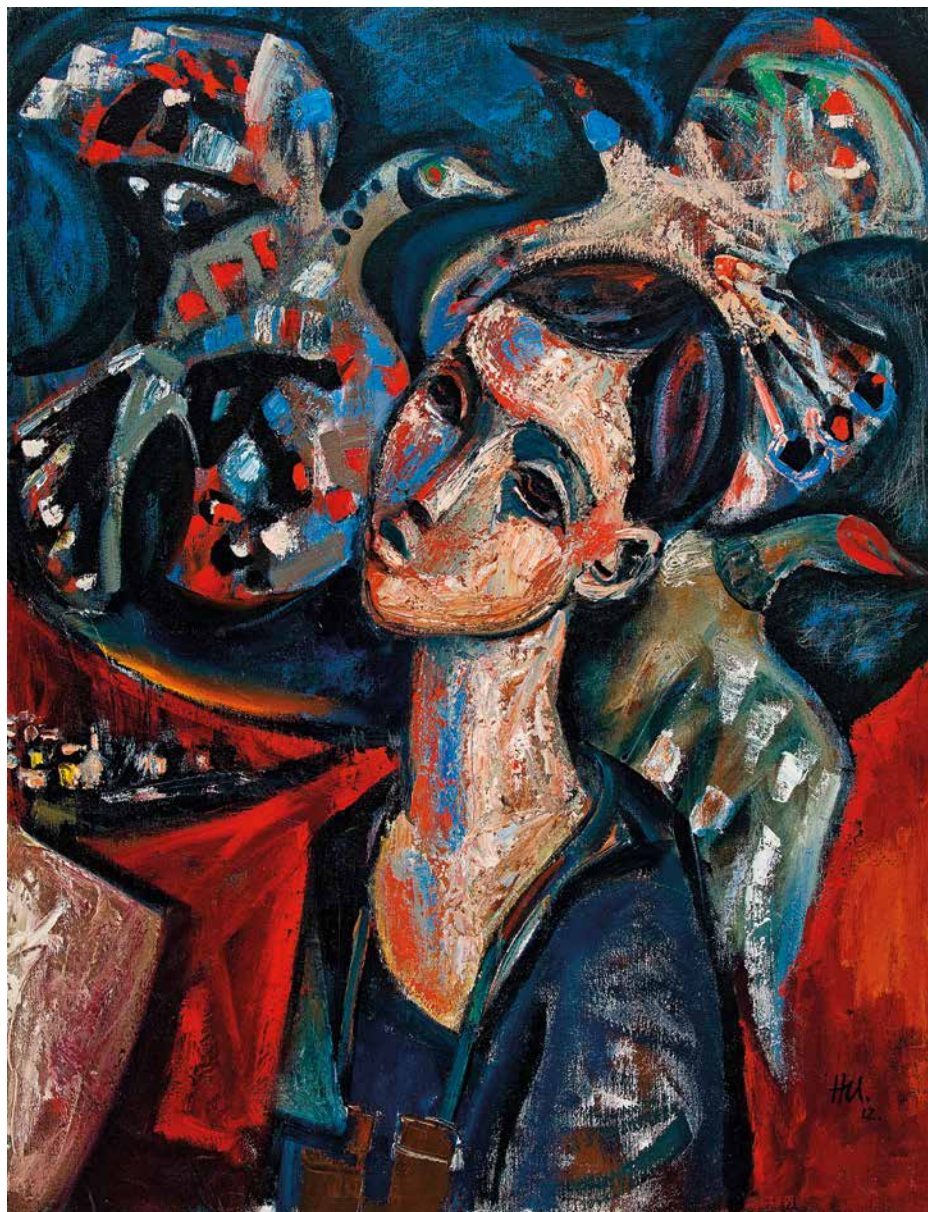
SOUTH AFRICAN 1972–

Return of the Summer Migrants

signed with the artist's initials and
dated 12; signed, dated 2012 and
inscribed with the title on the reverse
oil on canvas

89,5 by 69 cm

R100 000 – 150 000





332

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Ear, Nose and Throat

signed

oil on canvas

59,5 by 69,5 cm

R100 000 – 150 000



333

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Eye to Eye I

signed and numbered 4/5; signed and numbered 4/5 on the reverse

tufted wool

297 by 215,5 cm

R120 000 – 160 000

334

William Joseph
KENTRIDGE

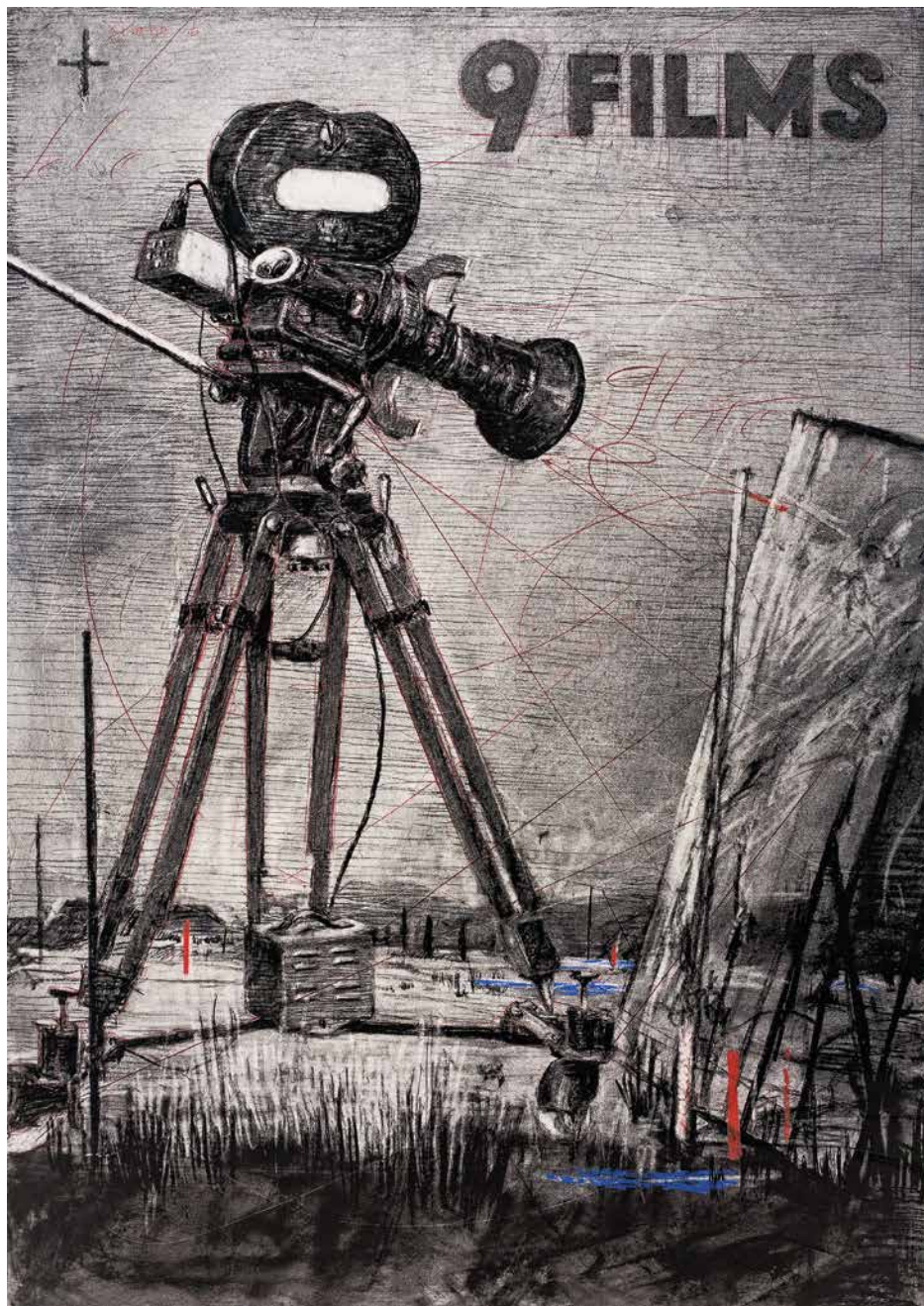
SOUTH AFRICAN 1955–

9 Films

signed and numbered 1/10 in
red conté

colour photolithograph
sheet size: 219 by 154 cm

R275 000 – 375 000



335

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Telephone Lady

signed and numbered 'Printer's Proof 2'
on the reverse
linocut on canvas
204 by 99 cm

R400 000 – 600 000

LITERATURE

cf. Law-Viljoen, Bronwyn. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition on paper illustrated on page 97.

cf. Hecker, Judith B. (2010) *William Kentridge Trace: Prints from The Museum of Modern Art*, New York: The Museum of Modern Art. Another example from the edition on paper illustrated plate 12.

cf. McCrickard, Kate. (2012) *William Kentridge*, Johannesburg: David Krut Publishing. Another example from the edition on paper illustrated on page 38.

cf. Stewart, Susan. (2004) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition on paper illustrated on page 97.



336

Cameron
PLATTER

SOUTH AFRICAN 1978–

I Love Durban

executed in 2010
pencil crayon on paper
170 by 170 cm

R100 000 – 150 000



Although trained as a painter, Cameron Platter chiefly works with drawing, sculpture and film. His output is marked by its vivid colour palette, surreal humour and recombinant visual style, which sutures together quotations from outdoor advertising, tabloid newspapers, TV culture and art history, notably artist John Muafangejo. His work explores themes of power, faith, security, sex and consumption. Platter's large-scale drawings, each painstakingly produced with Faber-Castell pencils, have been a mainstay of his practice since his debut solo exhibition

at the Bell-Roberts Gallery, Cape Town, in 2005. Lot 337 was included on this exhibition. The self-conscious simplicity of this work – both in style and subject – is consistent with Platter's earlier drawings. These works were followed by a series of text-based drawings exploring the signage attached to prophecy, healing and sexual commerce. Lot 336 was included on his 2010 solo exhibition at Whatiftheworld Gallery, Cape Town. It references, amongst other things, a real-life nightclub and brothel in Durban called La Mirage.



337

Cameron

PLATTER

SOUTH AFRICAN 1978–

The Attack of the Killer Zebras From Outta Space (The Second Coming ...)

executed in 2005

pencil crayon on paper

128 by 188 cm

R60 000 – 90 000



338

Karel Anthony
NEL

SOUTH AFRICAN 1955–

Rod Latent Light

dated 1991

graphite, charcoal, pastel and painted
wood

174 by 296 cm

R300 000 – 500 000

LITERATURE

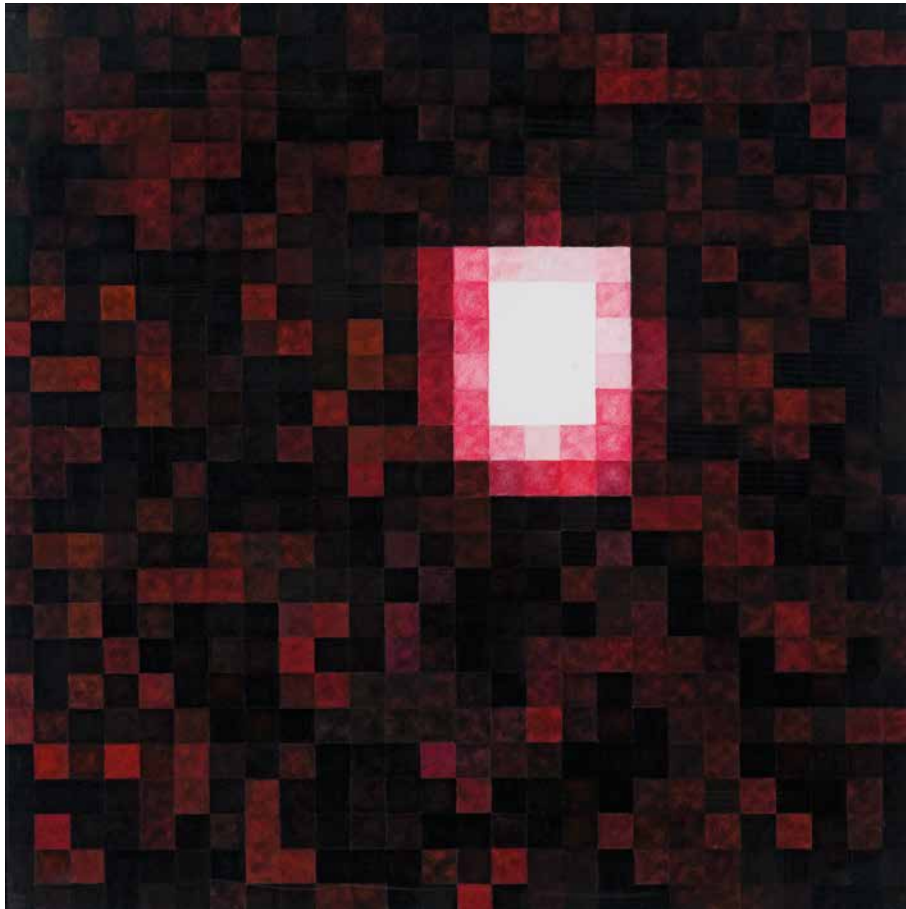
Siebrits, Warren. (March 2009) *Exit Ahead Push Trolley Now*, Johannesburg. Illustrated, unpaginated.

Drawing is central to Karel Nel's worldly, science-interested practice. 'For me drawing has always been a kind of reconnaissance, a means to explore the world around me,' he has stated.¹ This drawing was produced shortly after Nel returned to Johannesburg from an extended period abroad, notably at the University of California at Berkeley where he was a Fulbright Scholar (1988-89) and Simpson Fellow (1991). It evidences his accumulative style of drawing where 'fugitive but precise' elements are layered to create the final composition.² The work forms part of a series of drawings portraying rod-like objects. 'The rod is a signifier of transition and power in many cultures,' says Nel, who is an accomplished scholar of sacral objects from pre-capitalist societies.³ The juxtaposition of the flare-like red object with a similarly scaled black rod is purposeful and speaks to the artist's interest in mental (or eidetic) imagery. The work was acquired directly from Nel's studio by architects Meyer Pienaar & Partners, and thereafter passed on.

1. Nel, Karel. (1999) *Wedge*, Johannesburg: Wits. Unpaginated catalogue for staff exhibition of Department of Fine Arts, University of the Witwatersrand, at NSA Gallery, Durban.

2. Burroughs, Elizabeth. (2015) *Karel Nel: Observe*, London: Art First. Page 15.

3. Telephonic interview with artist, 20 April 2016



339

Richard

PENN

SOUTH AFRICAN 1976–

Quaoar and Quaoar (enhanced), two

signed and dated 09

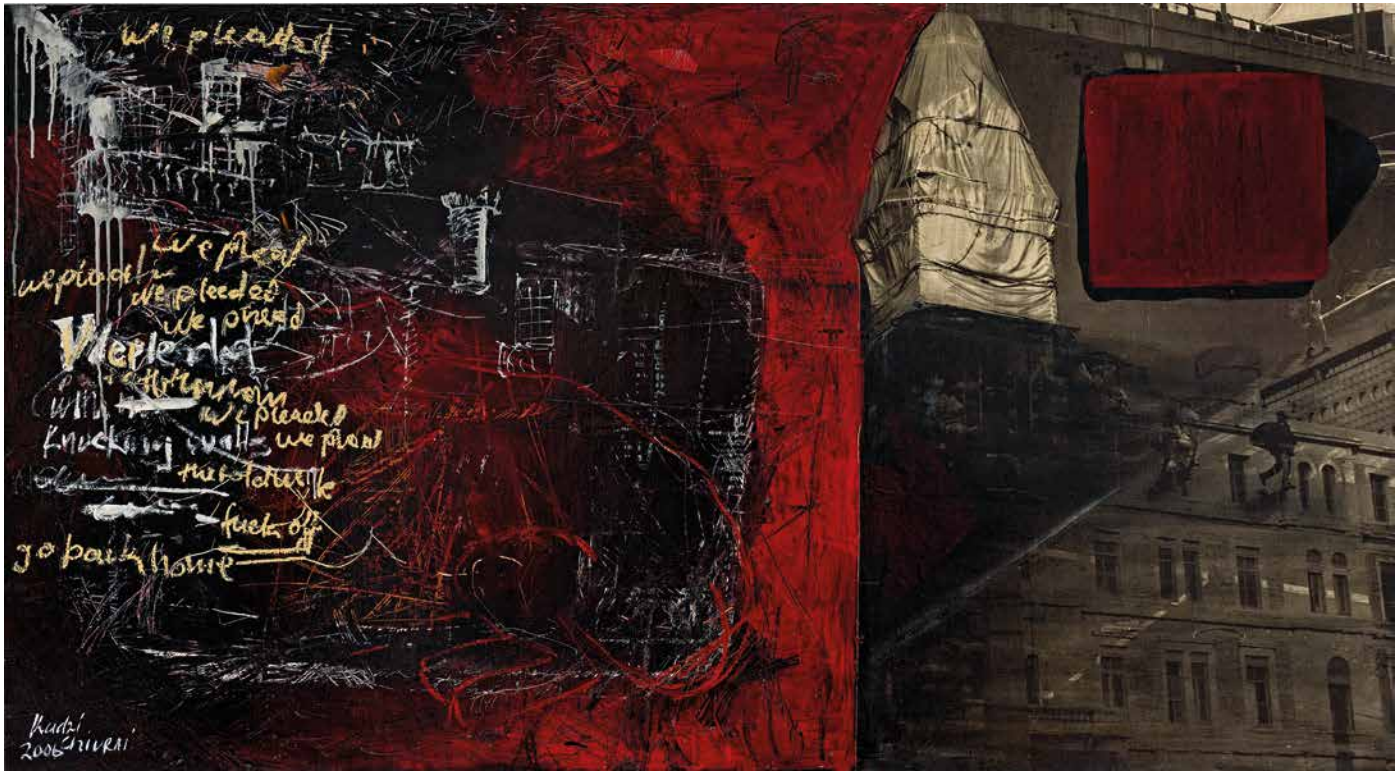
pastel; ink

129,5 by 129 cm

(2)

R60 000 – 90 000

Penn's interest in origins naturally draws him toward observations of objects that are extremely large and distant as well as extremely small and equally distant. Images of the cosmos and of the microscopic and even the quantum realities of atoms and energies are often conflated in his works. Quaoar is a distant object in our solar system situated in the Kuiper belt beyond the orbit of Neptune and is one of thousands of such Kuiper belt objects. Pluto is now one of three Kuiper belt objects to be officially recognised as a dwarf planet. *Quaoar*, 2009 is a pastel drawing of our best optical image of the object as it drifts slowly around the sun and is accompanied by a small ink drawing, *Quaoar (enhanced)*, 2009 of the same object based on a different imaging system.



340

Kudzanai

CHIURAI

ZIMBABWEAN 1981–

Go Back Home

signed and dated 2006

mixed media and collage on board

110,5 by 200,5 cm

R90 000 – 120 000

The rough compositional style of Kudzanai Chiurai's early paintings, which melded new trends in contemporary street art (such as collage and stencil) with the influence of expressive mark makers like Jean-Michel Basquiat, generated widespread interest. Chiurai was the subject of a 2005 profile in the *Sunday Times*, in which he spoke of the complexities involved in openly criticising Zimbabwe's veteran president, Robert Mugabe: 'I might sound brave, but I am very disturbed ... my mother still lives in Zimbabwe ... I still want to go back ... The country is in my bloodstream.'¹ This mixed-media work was produced a year after his breakout exhibition *Y Propaganda* at Obert Contemporary and appeared on curator Storm Janse van Rensburg's 2006 travelling group exhibition, *New Painting*. This work's muted colour tones register Chiurai's sombre mood at the time, while its scratchy text component highlights a complication faced by many Zimbabwean exiles: xenophobia. Two years after making this work South Africa experienced widespread anti-immigrant violence, which Chiurai witnessed first-hand from his Johannesburg studio.

1. Madondo, Bongani (2005). 'Pop goes the easel', *The Sunday Times*, 1 May 2005.



341

Wim

BOTHA

SOUTH AFRICAN 1974–

The Kill

oil on board

178,5 by 41,5 cm

R100 000 – 150 000

The following is an excerpt taken from an interview with Michael Stevenson published in the *Standard Bank Young Artist for the Visual Arts 2005* catalogue on page 63.

MS: Are the hyenas, antelope and wildebeest that appear in your work related in some way to the fact that your father was the administrative director of the National Parks Board?

WB: My experience through my father's position at the Parks Board is based almost entirely on seeing live animals in the parks.

342

Michael

MACGARRY

SOUTH AFRICAN 1978–

Fetish V

AK47 and rusted nails

36 by 91,5 cm

R70 000 – 100 000





343

Pieter

HUGO

SOUTH AFRICAN 1976–

Animal Handler with Ajusco, Lagos, Nigeria, 2007

C-print mounted on plexiglass

image size: 100 by 100 cm

R70 000 – 100 000

LITERATURE

Hugo, Pieter. (2007) *The Hyena and Other Men*, Munich: Prestel.
Illustrated on page 2.

Accompanied by a certificate of authenticity.

344

Willem Hendrik Adriaan
BOSHOFF

SOUTH AFRICAN 1951–

Hot Cross Bowl I

signed and dated '85 on the underside
assembled wood
90 by 66 by 35 cm

R150 000 – 200 000

EXHIBITED

Standard Bank Gallery, Johannesburg,
*Willem Boshoff: Word Forms and
Language Shapes 1975–2007*, 25
September to 1 December 2007,
illustrated in colour in the catalogue
on page 67

Accompanied by the Standard Bank
Gallery, *Willem Boshoff: Word Forms and
Language Shapes 1975–2007* exhibition
catalogue.

Although raised in a conservative Afrikaans household, it was only in 1971, while studying at the Johannesburg College of Art, that Willem Boshoff became interested in the Jesus movement. Inspired by its restorationist theology and promotion of ascetic values, in 1973 he briefly dropped out of art school and became a full-time lay preacher. Christian faith has often surfaced as a subject in Boshoff's masterfully crafted sculptures. This work was produced during the dissolution of his marriage in 1985. It is one of a pair of bowls produced by the artist, although the other bowl was only fully completed in 1997. The bowls were initially intended as receptacles for the large hot cross buns eaten during Easter.¹ This bowl features a cross form in its construction, a symbol of Christ most obviously, but also in the artist's view suggestive of 'the lacerations on the body after a whipping.'²

1. Siebrits, Warren. (2007) Willem Boshoff: Word Forms and Language Shapes, Johannesburg: Standard bank Gallery, p. 66.

2. Ibid., p. 66.



345

Willem Hendrik Adriaan

BOSHOFF

SOUTH AFRICAN 1951–

Berylloid

wood

40 by 49 by 130 cm

R90 000 – 120 000

As this work could not be located at the time the *Willem Boshoff Word Forms and Language Shapes 1975–2007* exhibition was being curated, it does not appear in the catalogue. The importance of this work as a transition piece cannot be overstated, the base was produced in 1982/83 whilst making the 370 Day Project – the bereloid form is part of Letter B of the Blind Alphabet made in 1993–94.

Accompanied by the Standard Bank Gallery, *Willem Boshoff: Word Forms and Language Shapes 1975–2007* exhibition catalogue.



346

Angus

VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Chartered Self

executed in 2014, from an edition of 3
rammed earth and Belfast granite,
Rustenburg granite, hematite from
Thabazimbi, and granite from just
above the Jukskei River
198 by 40 by 64 cm

R150 000 – 200 000

EXHIBITED

Everard Read Gallery, Johannesburg,
From Explicit to Implicit, 23 October to
November 2014, illustrated in colour in
the exhibition catalogue on
pages 48 to 49.



347

Harry

BERTOIA

AMERICAN 1915–1978

Spray

signed on the underside
welded stainless steel rods mounted
on a wooden base
height: 44 cm, including base

R60 000 – 90 000

'*Spray* (1956) was produced using fine stainless steel rods which were tightly gathered at their base and expertly welded by Bertoia. These rods being thin and lightweight are then allowed to open up, with the help of gravity, the further they emerge away from their welded core. The rods are so fine and delicate that the work also doubles up as a kinetic sculpture, moving at the slightest touch or air-movement. A decade later in the mid-sixties Bertoia would make larger and more complex versions of these early experiments in form and space.'

Taken from Warren Siebrits and The Art of Collecting. (March 2015) *Harry Bertoia and the Importance of Where You Find Yourself*



348

Willem Hendrik Adriaan

BOSHOFF

SOUTH AFRICAN 1951–

Blind Fish IV

signed

wild olive wood with braille text in
escutcheon pins

height: 38,5cm; length: 74cm; width: 18 cm

R80 000 – 120 000

Willem Boshoff decided to become a sculptor at age 14. At the time he was already serving an informal apprenticeship with his carpenter father, Martiens Boshoff. Although financially supported by his family during his studies at the Johannesburg College of Art, Boshoff had to make up for shortfalls by teaching part-time classes. This work traces its beginnings to a series of 13 metal sculptures, some fish-like in form, produced by the artist in a Parktown stable he rented for his popular night-time art classes. Years later he reinterpreted these forms into wood, producing two works in kiaat (African teak) with the assistance of his son, Martin. The *Blind Fish* series runs to nine sculptures in various wood types. This is the only work produced in wild olive. Each work additionally features a Braille text marking. The text here quotes a line from US rock band Nirvana's song 'Something in the Way' (1991): 'It's OK to eat fish because they don't have any feelings.'





349

Stefanus

RADEMEYER

SOUTH AFRICAN 1976–

Differential Modulation, diptych

executed in 2007/8

laminated wood

178 by 200 by 50cm, each

R80 000 – 120 000

LITERATURE

Siebrits, Warren. (March 2009) *Exit Ahead Push Trolley Now*, Johannesburg. Illustrated, catalogue number 27.

Rademeyer has only made five sculptures using wood and interlocking elements. The first four were exhibited at Warren Siebrits Modern and Contemporary Art in November 2004; they were all sold to prominent collectors. *Differential Modulation* was made three years later and was exhibited at the first Johannesburg Art Fair in March 2008.



350

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Partnership

signed and dated 2005

oil on canvas

100 by 130 cm

R150 000 – 200 000



351

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Totem

signed and numbered 3/3
carved and painted wood
height: 208cm, including base

R100 000 – 150 000



352

Kendell
GEERS

SOUTH AFRICAN 1968–

(X) *Version I*

signed, dated 1993 and inscribed with the title on the reverse
photocopy collage on masonite with X shape form cut-out
102 by 196cm (2)

R80 000 – 120 000

PROVENANCE

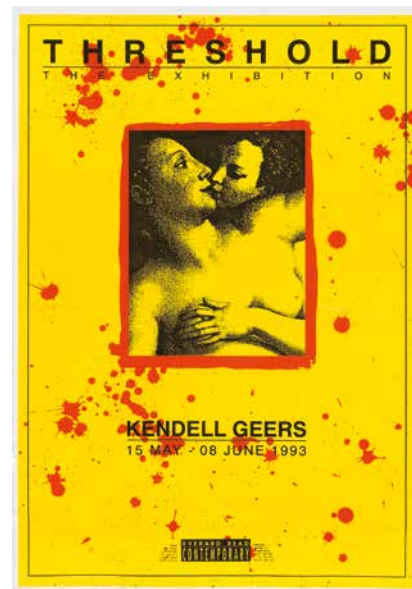
Strauss and Co., *South African and International Art*, 1 November 2010, lot 223

EXHIBITED

Everard Read Contemporary,
Johannesburg, *Threshold The Exhibition*,
15 May to 8 June 1993

LITERATURE

Siebrits, Warren. (September 2011)
Aspects of South African Art II: 1910–2010,
Johannesburg: Warren Siebrits.
Illustrated in colour, unpaginated.
Accompanied by a *Threshold The Exhibition* poster



353

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Owl I

signed, dated 95 and numbered 6/6
bronze with a brown patina,
mounted on a marble base
height: 53 cm, including base

R80 000 – 120 000

LITERATURE

De Klerk, Chris and De Kamper, Gerard.
(2012) *Villa in Bronze: A Comprehensive
Reference to the Castings of Edoardo
Villa*, Pretoria: University of Pretoria
Museum. Another example from this
edition illustrated on page 113.



END OF SALE