



The Vineyard Hotel, Newlands, Cape Town
10 October - 8pm

Important South African and International Art

Evening Sale
Lots 541 – 637

Lot 566 Hugo Naudé *Springtime in Namaqualand* (detail)

The proceeds from the sale of this lot will benefit the Association for Visual Arts' ArtReach fund.

541

VARIOUS ARTISTS

SOUTH AFRICAN 20TH CENTURY

BURR: Print and Purpose

executed in 2016

etching

image size: 19 by 19cm; paper size: 39 by 39cm

each signed and numbered 1/10 in pencil

in the margin

R30 000–50 000

The AVA/Strauss & Co Portfolio 2016 features drypoint etchings by eight artists, including: Bridget Baker, Lien Botha, Georgina Gratrix, Randy Hartzenberg, Bonolo Kavula, Vulindlela Nyoni, Andrew Putter, Mandla Vanyaza, and a poem by Karin Schimke.

The curators were Eunice Geustyn and Melvyn Minnaar and the portfolio was produced by Alma Vorster at the Ruth Prowse School of Art. A limited edition of ten portfolio boxes and three artist's proofs were produced, the current lot being the first of the edition.

About Burr Print & Purpose:

Printmaking has a unique presence and history in South Africa. For this first AVA portfolio, artists working in various media were invited to rekindle the tactile power of the hands-on creative craft of print in an era of media and communication overload.

The theme is print itself, for which 'burr' acts as metaphor. Artists were challenged to consider the power and effect of constructing a printed image on paper; to develop a visual signal of purpose and passion; create a portfolio of presence for our time.

Strauss & Co has supported the Association for Visual Arts to promote the fine art of printmaking.



then why

look, she said,
it's binary code:
black and white,
all made and
remade from the
vaults of nought
& the arrows of one.

her eyes were stripes
against the sun, her
mouth an o.

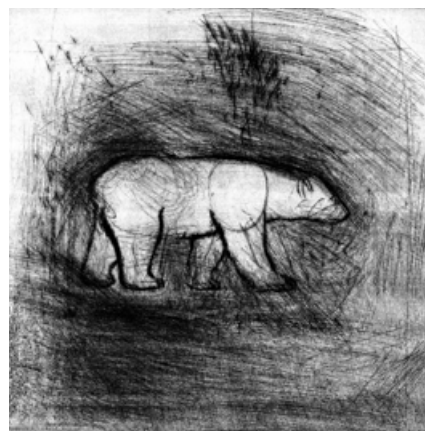
we make,
that's all. the pen
the brush the drill
the wood the tool
the trowel, your hand -

stippling the edges of nought
containing a filigree
of night-framed thought
swaying the lines
scratching the edge
toothing some surface
holding the strain
straining the end
curving what's plain.
i said: my head is sore.
she said: halo-ache, ah!
hail the burr the coronet
the fuzzy crown
the blister the weal

it hurts, i said.
here, she said,
pouring ink
into my palm.

it's medicine.

©Karin Schimke



Lien Botha (1961-)

"How to draw a polar bear (for burr) is implied by the sharp incision of ice at the edge of extinction."



Bridget Baker (1971-)

"The image in the drypoint etching that which is lost is not buried in the ground is like a jumbled-up sentence, or an extended footnote, disrupting the linearity of a narrative. When preparing, I photographed close-up images of a Persian carpet under the dining room table in my mother's house. I had been staying there for long periods while preparing to return to live in South Africa. The often estranging and anxious experiences of a nomadic life becomes more punctuated when surrounded with familial objects from one's childhood. Overlaying these close-up images by dry scratching and hatching, I wanted to create an inexplicable hovering moment where the readable image is disrupted. The title too is treated as a footnote. It's a manipulated quote from the memoir of a British Settler ancestor who buried the family silver near present-day Port Alfred during the War of the Axe. He returned a while later, but forgot where he dug the hole."



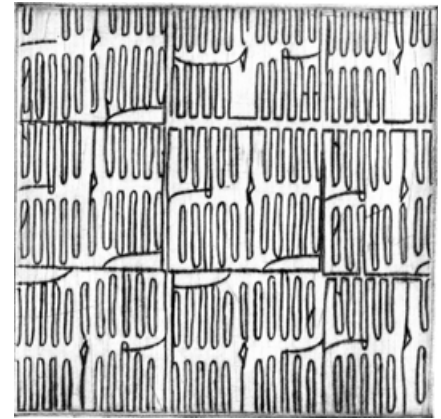
Vulindlela Nyoni (1976-)

"Thematically I use print as a means to address real world situations that affect me directly. The rough, and in some way unpredictable nature of drypoint printing provides a space for me to reflect on the unpredictability of human nature. In this set of works I have chosen to focus on the current events that are taking place in Zimbabwe, the place where I was born. It has been some time since I went home and the information I have as to the current situation is but hazy, rough around the edges. These prints speak of this diaphanous relationship I have with what once was 'home'."



Randolph Hartzenberg (1948-)

"I am responding to the notion of visual signals, and since, for me, our time is marked by a sense of uncertainty I have used the drypoint technique and via the burr I want to signal visually and create an image that is evocative of that personal sense of uncertainty."



Bonolo Kavula (1992-)

"In our world information is given and received instantaneously in the media. Printmaking had the same effect before the world wide web. Apart from being used as a strategy for art making it was effective as a means of disseminating information to the masses. To create a portfolio like this is to appreciate and understand the medium in its entirety – technique and process - not only for making art but as a strategy in cultural exchange and in moments of cultural revolution."



Georgina Gratrix (1982-)

"Print as a medium is about the surprise. It never turns out how you think it will. Something is always lost and found in the translation."



Mandla Vanyaza (1963-)

"The burr suggests a narrative, and a passage to poke the societal and leadership veneer, revealing deep, long and winding fault lines in present day South Africa."



Andrew Putter (1965-)

"The richness of the inked burr stands for the richness of the world. The masked areas gesture towards the sterility of judging the world according to categories that are imagined to be timeless, or beautiful, or true, or good."

Important International and South African Art



542

Joan **MIRÓ**

SPANISH 1893-1983

Le Léopard aux Plumes d'Or

executed circa 1971

lithograph in colour, on Rives BFK watermark Miro

image size: 33,5 by 47,5cm

R30 000–50 000



543

Pablo **PICASSO**

SPANISH 1881-1973

Comédiens Ambulants et Combat de Coqs
(from Series 347)

executed in 1968, printed in 1969

signed and inscribed E.A. II in pencil in the margin

etching

image size: 27 by 37cm

R70 000–90 000

544

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873-1921

Newlands

signed and dated 1916

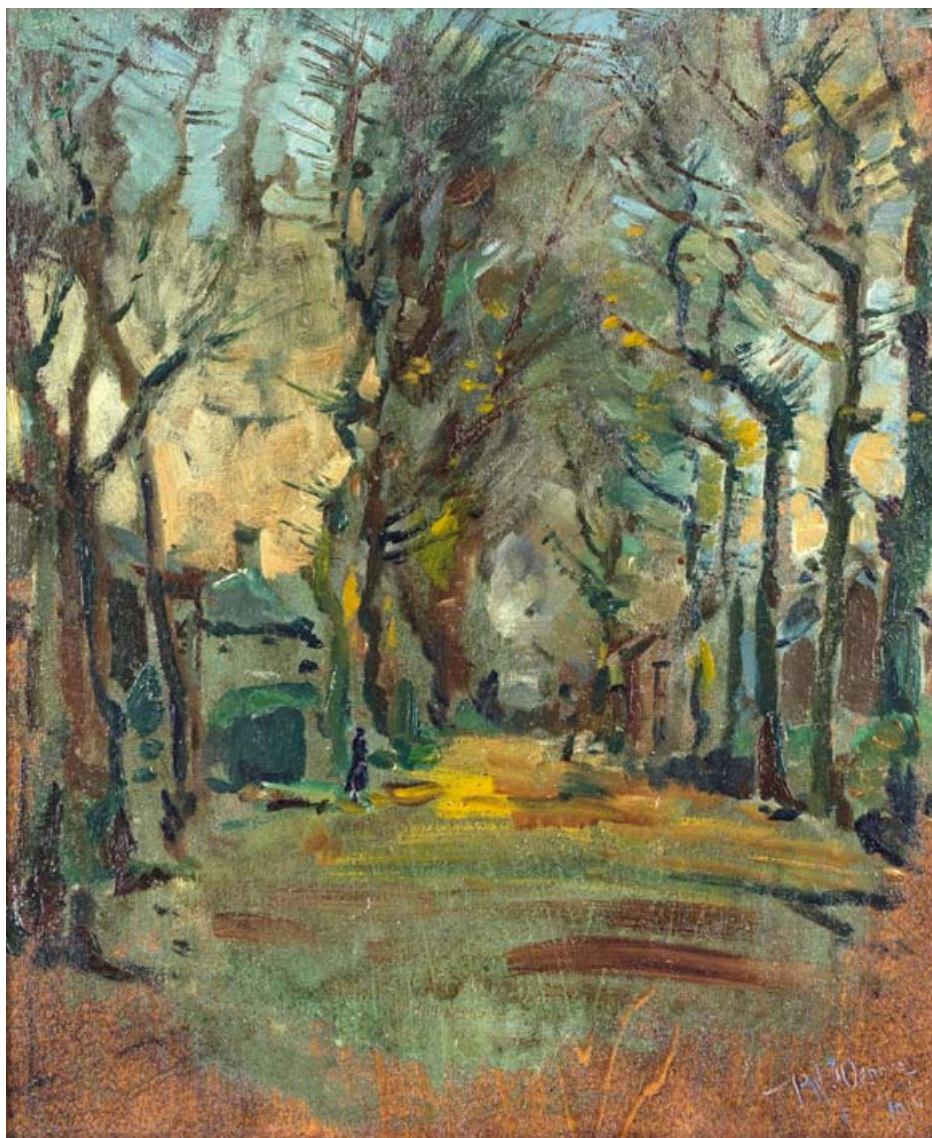
oil on panel

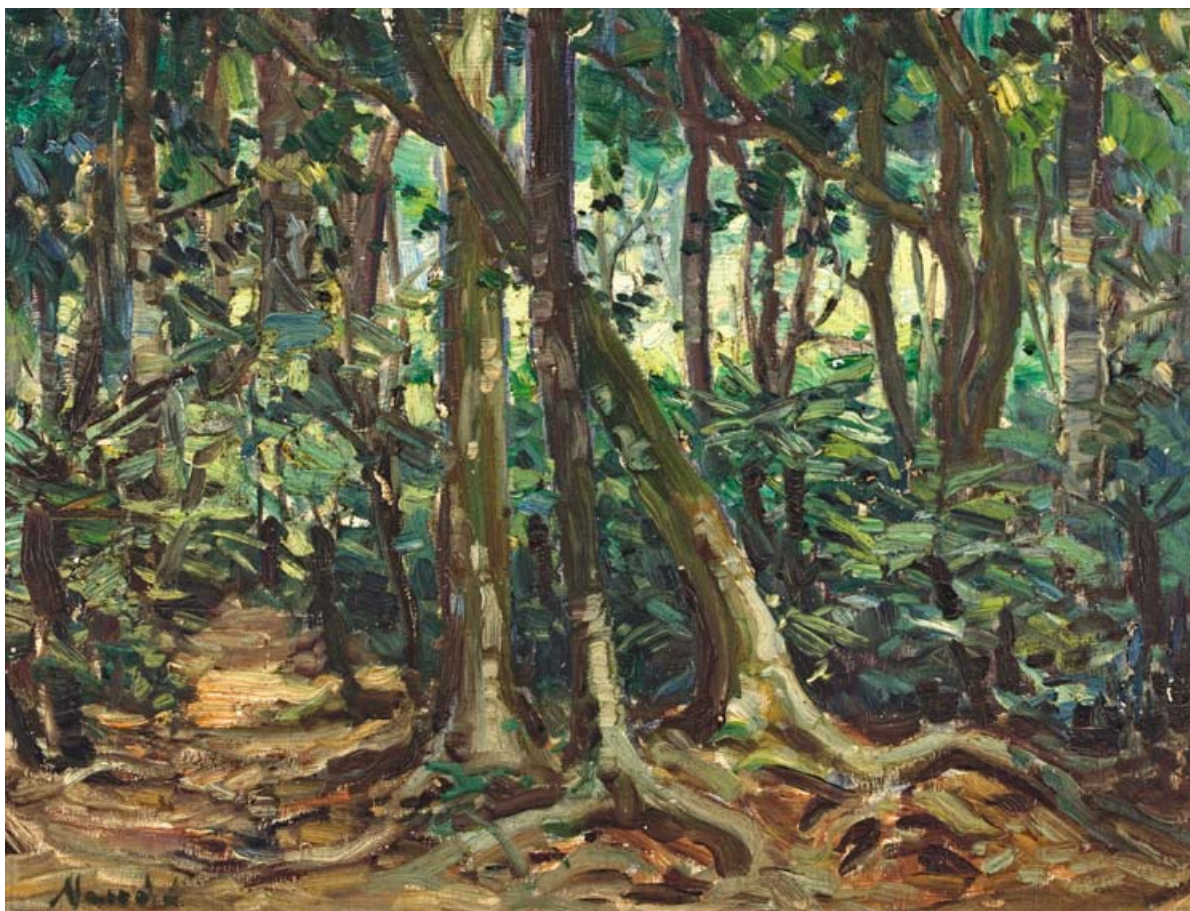
29,5 by 24,5cm

R120 000–160 000

LITERATURE

J du P Scholtz. (1973) *D.C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg. Illustrated on page 98, number 17.





545

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

A Dense Forest

signed

oil on panel

29,5 by 39,5cm

R80 000–120 000



546

Pieter Willem Frederick **WENNING**

SOUTH AFRICAN 1873-1921

Newlands, Old Houses

signed and dated 17; inscribed with the title on the stretcher

oil on canvas

24,5 by 34,5cm

R200 000–300 000

PROVENANCE

Mr W Mössner, Pretoria

Lezard & Co, Johannesburg, 12 March 1917,
lot 27

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

LITERATURE

J du P Scholtz. (1973) *D.C. Boonzaier en
Pieter Wenning: Verslag van 'n Vriendskap*,
Cape Town: Tafelberg. Page 41.



547

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

Plumstead

signed and dated 1927

oil on canvas laid down on board

28 by 43,5cm

R60 000–80 000



548

548

Tinus (Marthinus Johannes)
DE JONGH

SOUTH AFRICAN 1885-1942

Cloud Blanket over Mountains

signed
oil on canvas
61 by 98cm

R70 000–100 000

549

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Free State Mountains

signed and dated 1953
oil on canvas
50 by 60cm

R200 000–300 000



549

Constituting a mature landscape, *Free State Mountains* contains all the elements that make Gregoire Boonzaier one of South Africa's best-loved landscape painters. When he painted this scene in 1953, the influence of Pieter Wenning early in his career was completely integrated and to a large extent eclipsed by a more assertive style and composition of the South African landscape. Studies in the United Kingdom in the early 1930s contributed significantly to Boonzaier's development as an artist. In 1938

he was arguably the most dynamic founder member of the New Group. Artists included Terence McCaw, Florence Zerffi and Freida Lock, all intent on breaking with the staid tradition in South Africa of representational European landscape painting and replacing it with a more abstract approach. Boonzaier subsequently travelled throughout South Africa, introducing the platteland to a form of modernism that was certainly unknown to most of its inhabitants and consequently creating a receptive market

for his own work and that of many other South African artists. His credo was simple: "Abstract art is a capitulation to the camera, yet mere verisimilitude has never been an aim of art – the artist's personality has always imbued the object with his own artistic vision. Present preoccupation with colour, form and texture display undue concern with facets of the craft."

1. Esmé Berman. (1983) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*. Cape Town: A. A. Balkema publishers. Page 68.

550



550

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Boerewoning, Rotterdam, Holland

signed and dated 16; inscribed with the title in another hand on the reverse

oil on board

29 by 39,5cm

R120 000–160 000

551

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Mountain Cottage

signed and dated 28

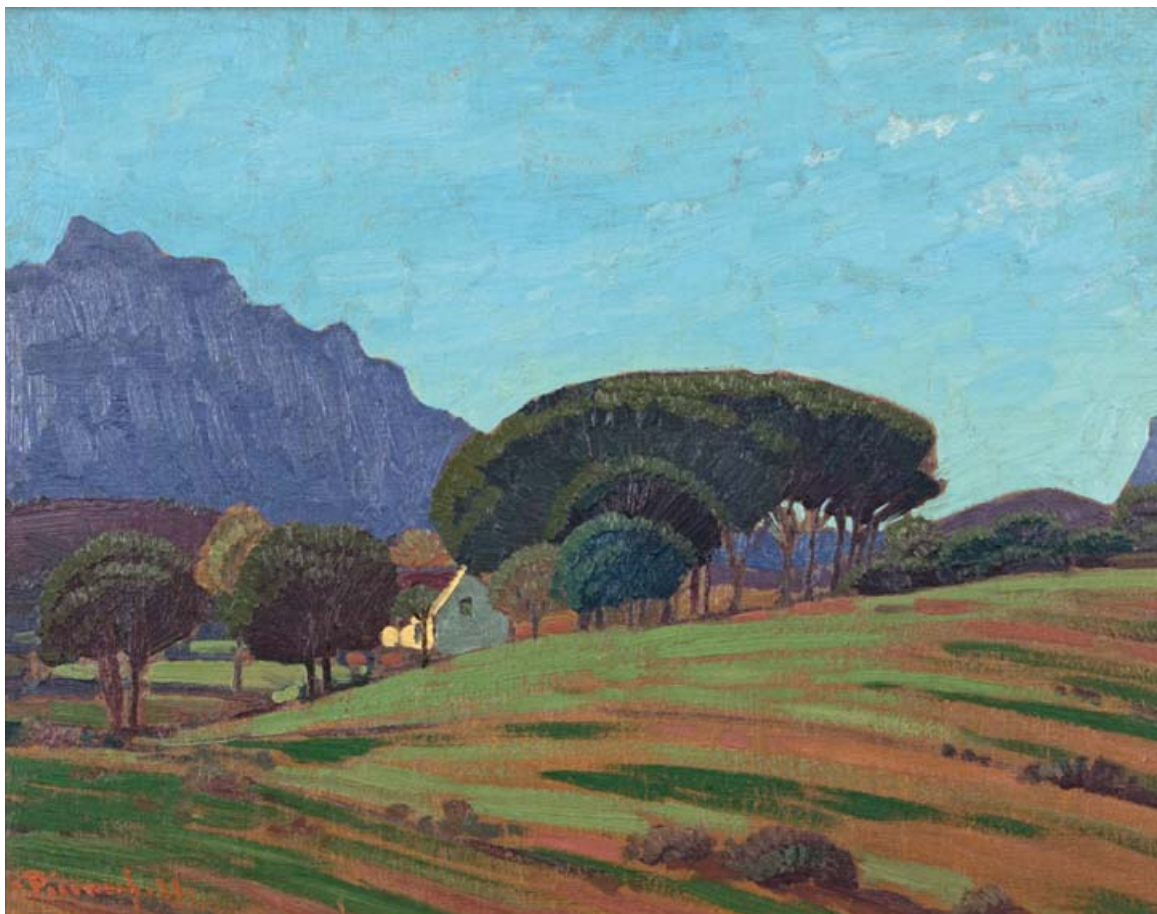
oil on canvas

34,5 by 44,5cm

R300 000–400 000

PROVENANCE

Charl (Charles) Malan, Minister of Railways 1924-1933, who commissioned the Station Panels, and thence by descent



The extensive repertoire of visual imagery on which JH Pierneef based his iconic and most famous body of work, the Johannesburg Station panels, a commission he received in 1929, includes this charming landscape painted in 1928 of the wine farms surrounding Stellenbosch. In fact, one of the peaks of the well-known Twee Jongen Gezellen can clearly be identified in the background. Pierneef traversed South Africa in search of interesting visual material and the panels depicted scenes from the Western

Cape, from historic towns to famous holiday resorts of the then Transvaal, the mines on the Witwatersrand, from Natal to Namibia, and from the Southern Cape coastline to the Karoo. Most of the characteristic features of Pierneef's painterly style can be identified in this work. Pierneef was fond of including some form of "obstacle" in the immediate foreground of his landscapes – in this case, the diagonal of the rolling slope on the left – challenging the viewer to overcome this visual barrier in order to access the scene beyond. The

viewer, however, is immediately confronted by another obstacle – a much steeper hill on the right hand side, beyond which lie the homestead and the clump of trees, with the mountains dominating behind. The composition is further enhanced by the subtle direction of the artist's brush strokes that crisscross the picture plane: bright green diagonal strokes in the foreground, vertical ones forming the mountains, and a more gradual incline of the diagonal strokes which form the sky and clouds.

552

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

Seated Figure

signed and dated 57

oil on board

39 by 29cm

R70 000–90 000





553

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Eroded Rocks

signed and dated 68.69

oil on canvas

50 by 65cm

R70 000–90 000

EXHIBITED

South African National Gallery, Cape Town,
Cecil Higgs: A Retrospective Exhibition, 1975,
catalogue number 78

Pretoria Art Museum, Pretoria, *Cecil Higgs:
A Retrospective Exhibition*, 1975, catalogue
number 78



554

Alexis
PRELLER

SOUTH AFRICAN 1911-1975

Egrets

signed and dated '53
oil on canvas laid down on board
17 by 28,5cm

R150 000–200 000

Slender, needle-beaked egrets were an important motif for Alexis Preller, and after including one for the first time in his 1947 painting *Basuto Allegory*, the birds re-appeared in *The Small White Bull*, *The Herd Boy*, *The Haycart*, *Sweet Bird of Youth*, and even in the artist's monumental *Discovery* mural for the former Transvaal Provincial Administration Building in Pretoria. Preller developed and maintained a deep interest in the African

mystique, and he was well aware of the symbolic connection among certain African communities between the egret and their ancestral spirits. While the birds regularly took up a secondary position in his compositions, often punctuating the action, they were very much the focus of this painting. An ancestral presence is suggested as each elegant bird tilts its head expectantly heavenward.



555

Walter Whall **BATTISS**

SOUTH AFRICAN 1906-1982

After the Bathe

signed; inscribed with the artist's name, title and 'exhibited international art exhibition Johannesburg 1955' in another hand on the reverse
oil on canvas
41 by 51cm

R140 000–180 000

PROVENANCE

The Jack Lugg Collection

In the early 1950s Walter Battiss developed an interest in rock art, an art form he had encountered as a boy. Subsequently mentored by Erich Mayer, Battiss became a systematic South African rock art researcher, even going so far as contacting Wilhelm Bleek's widow, Dorothea, to enquire about possible sites her husband and his co-researcher, Lucy Lloyd, had not covered. Previously unexplored terrain included the Northern and North-eastern Limpopo valley and

the South-eastern parts of the then Rhodesia. As art master at Pretoria Boys High School, Battiss' visits to these areas were restricted to school holidays. He kept meticulous diaries and notebooks of these travels in the early 1950s and his research culminated in the publication of his famous book, *Limpopo*, in 1965. *After the Bathe* depicts a scene from this period and is an early example of what later became Battiss's signature style, the so-called sgraffito-style of the 1960s, where he literally scratched images into thick layers of paint.

556

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Composition with Figure

signed; signed, dated 1958 and inscribed
with the title on a note adhered to the
reverse

oil on board
44 by 34cm

R200 000–300 000

PROVENANCE

Acquired directly from the artist by the
current owner

EXHIBITED

Adler Fielding Gallery, Johannesburg, 1962,
catalogue number 46
Egon Guenther, Johannesburg,
Retrospective Exhibition, 1963, catalogue
number 1

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 331, catalogue
number 1411.





557

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Boontjieplukkers

signed

oil on board

39,5 by 51,5cm

R350 000–500 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 351, catalogue number 1534.

558

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Washingroom

signed
oil on canvasboard
59,5 by 44cm

R60 000–80 000

EXHIBITED

Sanlam Art Gallery, Cape Town,
20 September to 13 October 1994,
catalogue number 22



559

Freida
LOCK

SOUTH AFRICAN 1902-1962

Little Interior

signed; inscribed with the title on the reverse

oil on canvas

38 by 28cm

R200 000–400 000



560

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

Horse Memorial, Port Elizabeth

signed and dated 65
oil on canvas laid down on board
29 by 44cm

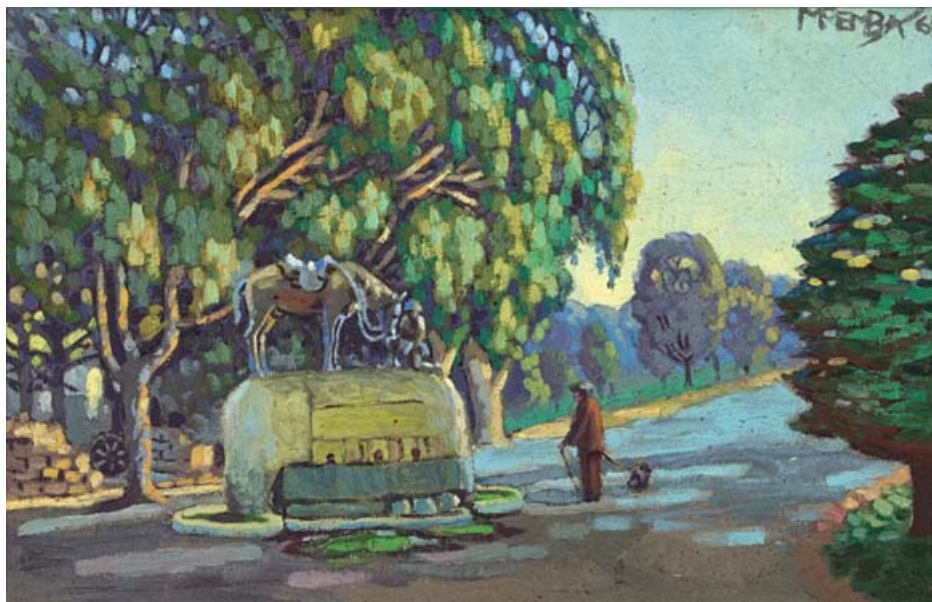
R100 000–150 000

EXHIBITED

South African National Gallery, Cape Town
King George VI Art Gallery, Port Elizabeth
Johannesburg Art Gallery, Johannesburg,
George Pemba Retrospective Exhibition,
27 April 1996 to March 1997, page 84,
catalogue number 81

LITERATURE

Sarah Huddleston. (1996) *Against All Odds: George Pemba, his life and works*.
Johannesburg: Jonathan Ball Publishers.
Illustrated in colour on page 120.



560

561

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

Township Scene

signed and dated 57
oil on canvas laid down on board
26 by 37,5cm

R100 000–150 000

EXHIBITED

South African National Gallery, Cape Town
King George VI Art Gallery, Port Elizabeth
Johannesburg Art Gallery, Johannesburg,
George Pemba Retrospective Exhibition,
27 April 1996 to March 1997, page 83,
catalogue number 71



561



562

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

At the Sea, Kommetjie

signed and dated 1929

oil on canvas

37 by 42cm

R60 000–90 000

cf. Martin Bekker. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau, where a similar painting, dated 1921, is illustrated on page 20.

The proceeds from the sale of this painting will benefit the work of The Black Sash Trust

563

George Mnyaluza Milwa **PEMBA**

SOUTH AFRICAN 1912-2001

Pensioners Queuing for Payouts

signed and dated 93; inscribed with the title on a gallery label adhered to the reverse
oil on board
52 by 75cm

R100 000–150 000

PROVENANCE

The Black Sash, Port Elizabeth

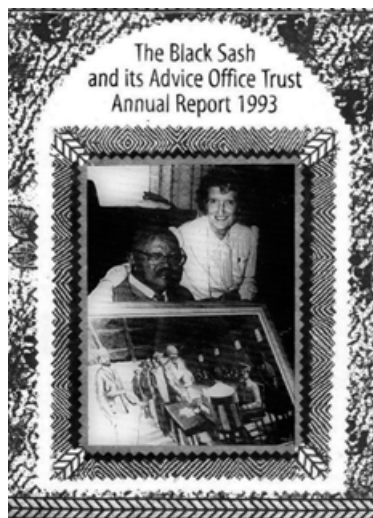
EXHIBITED

The South African National Gallery, Cape Town, *George Pemba Retrospective Exhibition*, 1996, catalogue number 121

LITERATURE

Sarah Hudleston. (1996) *Against All Odds: George Pemba, his life and works*. Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 150.

A gift from the artist to the Port Elizabeth Black Sash in 1993.



George Pemba and Judy Chalmers

George Pemba's involvement in the struggle against apartheid is well documented. The writer Herbert Dhlomo, who met Pemba in 1944 when he was still painting with watercolour, places the painter's activism into a broader context. Dhlomo writes that Pemba believed an artist "must be well versed in the political, social and economical problems of the contemporary scene so that he can express his feelings, aspirations and will of the people".¹ This painting, produced when Pemba was already an octogenarian, bears this out, both in subject and spirit. Pemba, who in 1985 produced a similar, if less dramatically positioned study of pensioners queuing, gifted this lot to the Black Sash. The Black Sash is a vintage civil society human rights organization.

It partners with a network of community organizations throughout South Africa and today focuses on achieving socio-economic rights for all, particularly the economically disadvantaged. Pemba was photographed presenting this painting to the organisation's regional chairperson, Judy Chalmers, at the launch of the Black Sash's vision statement in Port Elizabeth.

In 1994 Chalmers was elected to parliament on an African National Congress ticket. Pemba's allegiance to the ANC is also well known. In the late 1950s, having already established his name as an exceptional water-colourist and graphic artist, he was approached by ANC members Raymond Mhlaba and Govan Mbeki to contribute cartoons to the newspaper *Isizwe: The Nation*. Pemba's most notable cartoon portrayed Prime Minister HF Verwoerd in tribal regalia brandishing a knobkerrie and bible. In later years, having switched to oil on the advice of Gerard Sekoto, Pemba produced numerous portraits of the ANC's co-founder, Sol Plaatje. Pemba's involvement in the struggle was however more than party-political. He also illustrated for the Lovedale Press, an important publisher of black literature, and worked with liberal institutions like the South African Institute of Race Relations. These associations enriched rather than devalued Pemba's considerable reputation, which gained additional momentum following a 1996 retrospective exhibition at the National Gallery in Cape Town.

1. Sarah Hudleston, *Against All Odds: George Pemba*, Cape Town: Jonathan Ball Publishers, 1996, page 47.





564

Anton **VAN WOUW**

SOUTH AFRICAN 1862-1945

The Dagga Smoker

signed, inscribed 'S.A. Joh-burg' and 'FVSE. G. Massa Roma'
bronze with a dark brown patina, mounted on a wooden base
length: 54cm, including base

R400 000–600 000

LITERATURE

cf. AE Duffey. (2008) *Anton van Wouw: The Smaller Works*,
Pretoria: Protea Book House. Another cast from the
edition illustrated on pages 61 to 62.

cf. AE Duffey. (1981) *Anton van Wouw 1862-1945 en die Van
Wouwhuis*, Pretoria: University of Pretoria. Another cast
from the edition illustrated on page 32.



565

Anton **VAN WOUW**

SOUTH AFRICAN 1862-1945

The Mealiepap Eater

signed and inscribed 'SA Joh-burg' and 'Foundry G. Massa - Rome'

bronze with a dark brown patina, on a marble base
length: 29cm, including base

R350 000–450 000

LITERATURE

cf. ML du Toit. (1933) *Suid Afrikaanse Kunstenaars, Deel 1*, Anton van Wouw, Cape Town. Another cast from the edition illustrated, number 14.

cf. AE Duffey. (1981) *Anton van Wouw 1862-1945 en die van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 45.

cf. AE Duffey. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Pages 71 - 72. Another cast from the edition illustrated on pages 71 - 72.



566

566

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Springtime in Namaqualand

signed

oil on board

24,5 by 34,5cm

R200 000–300 000

567

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Namaqualand Landscape

signed

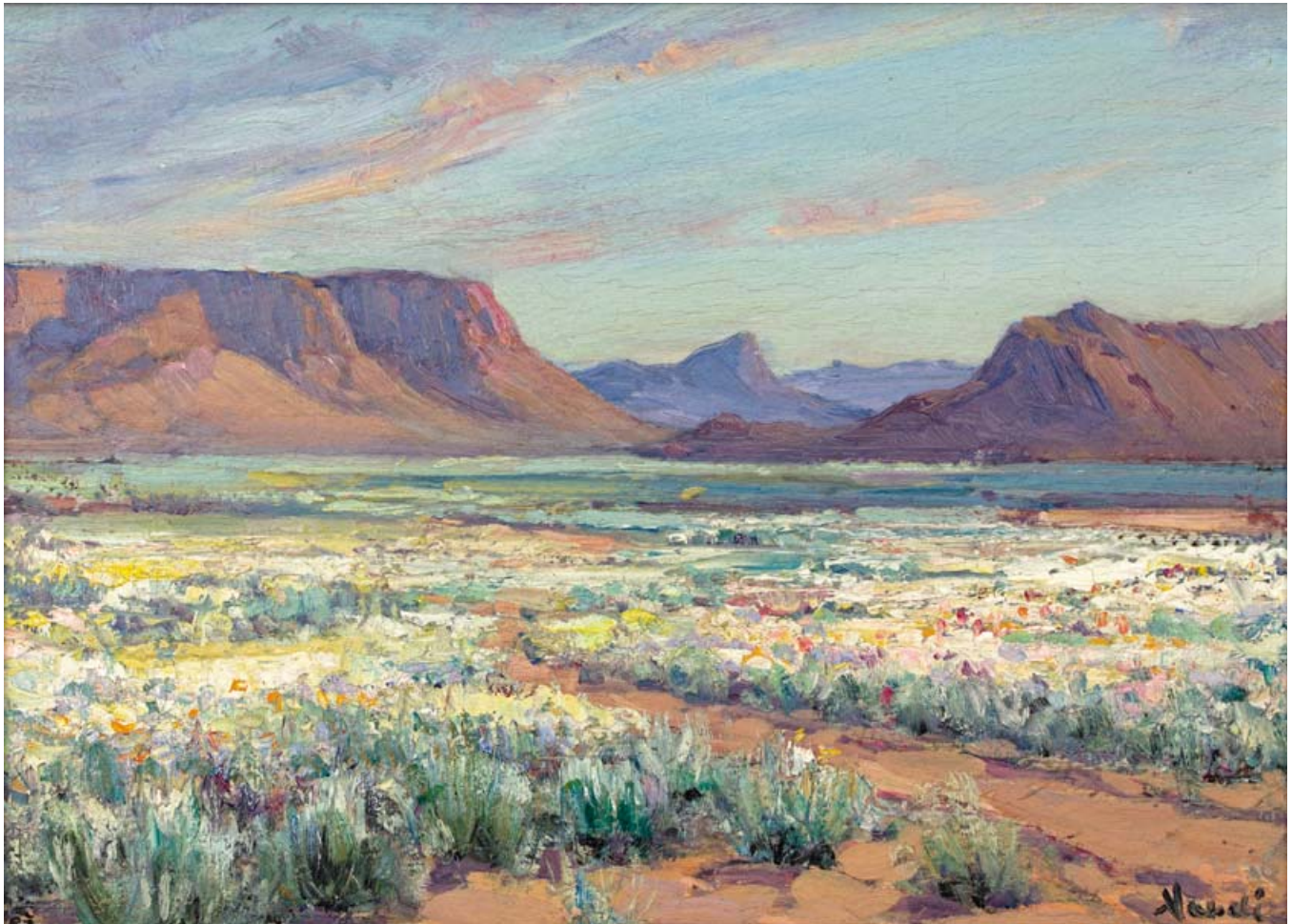
oil on canvas

23,5 by 34cm

R200 000–300 000

PROVENANCE

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



567

In typical impressionist fashion, Hugo Naudé enjoyed painting *en plein air*. He travelled extensively by caravan to Namaqualand, the Drakensburg and even as far afield as the Victoria Falls. But it is the Namaqualand flowering landscapes that became the most recognizable and loved in his oeuvre. The two examples above were completed on the farm O'Okiep and were given by Naudé to the current owner's grandparents as a token of gratitude for accommodating him.

As declared by a press critic in 1904, "His brush is certainly drunk with sunshine...".¹ The impressionism for which Naudé became renowned was intuitive, rather than scientific, such as that of the French Impressionists of the late-19th century. "Naudé was not as much concerned", says Esmé Berman, "with the physical properties of light as with the sun-drenched colour, the fresh air and the natural abundance of the verdant countryside around him."²

1. Esmé Berman. (1983) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*, Cape Town: A. A. Balkema publishers. Page 303.
2. Ibid. Page 304.

568

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

*Still Life with Two Arum Lilies
and a Leaf in Vase*

signed
oil on board
47 by 33,5cm

R200 000–300 000

PROVENANCE

Purchased in 1930 at a Stellenbosch
exhibition by the current owner's
grandfather

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 152, catalogue
number 334.



569

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

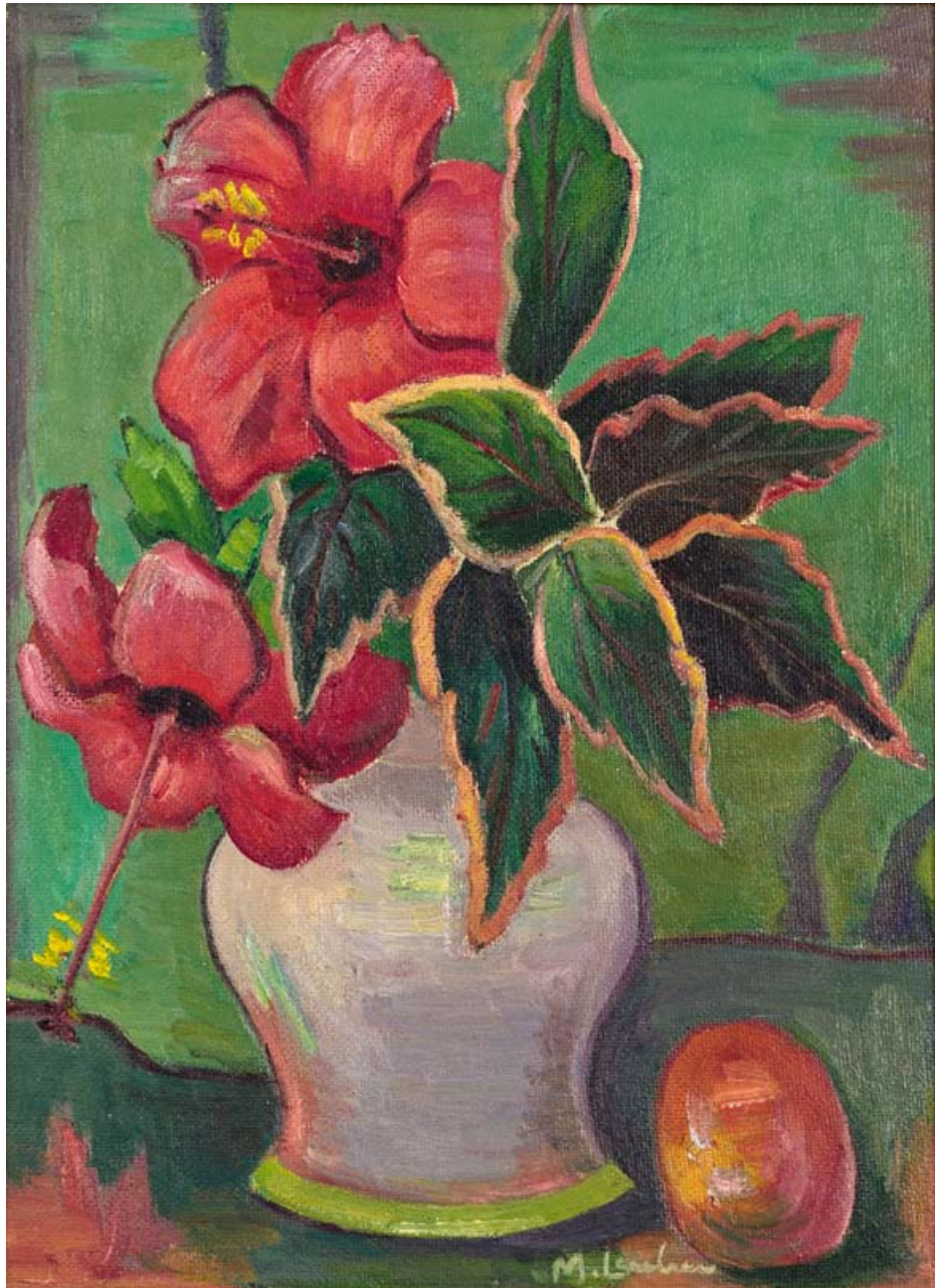
Still Life with Hibiscus

signed

oil on board

46,5 by 34cm

R250 000–350 000





570

Irma
STERN

SOUTH AFRICAN 1894-1966

Lovers

signed and dated 1954
oil on panel
45,5 by 30cm

R1 000 000–2 000 000

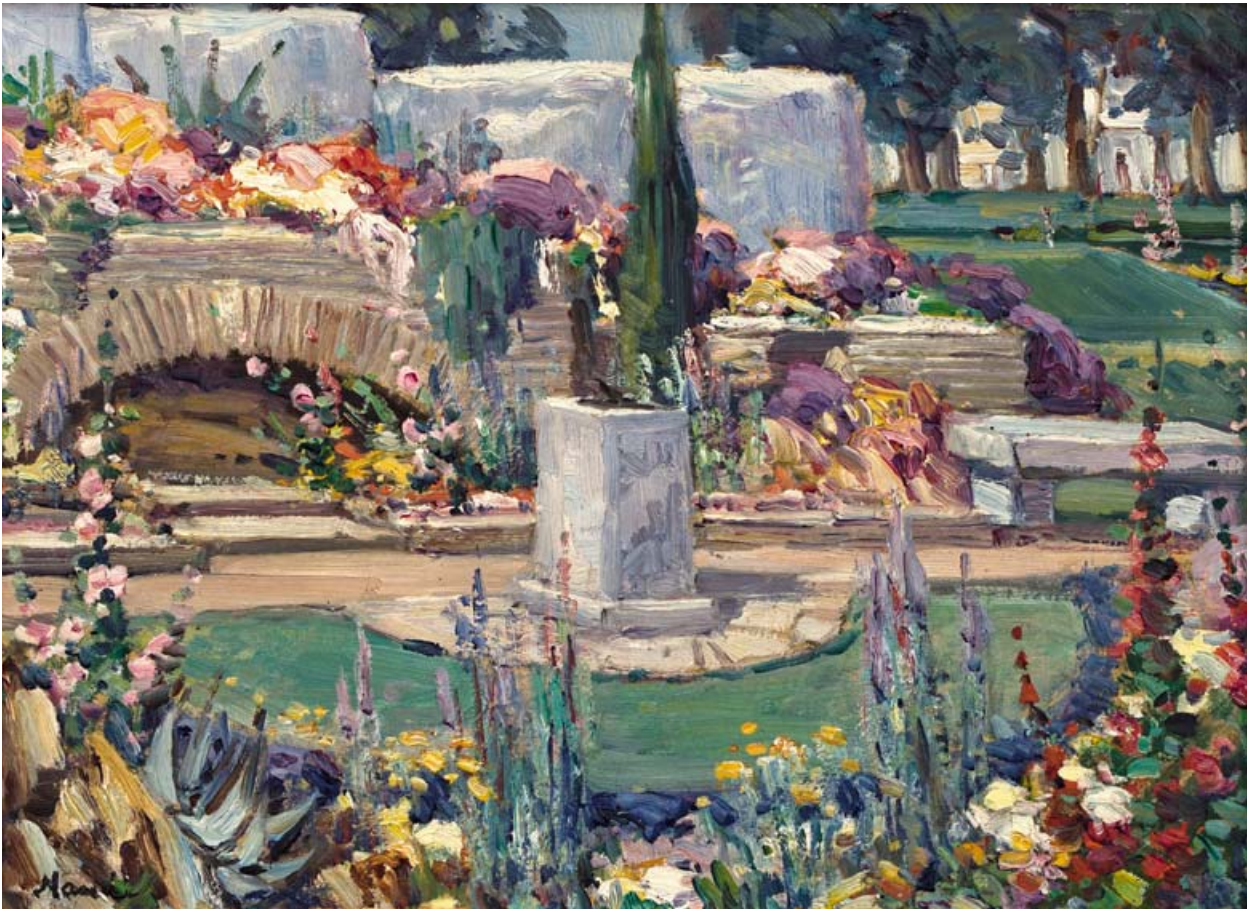
The 1950s was a period of consolidation rather than innovation for Irma Stern. While the "spontaneity and impetuosity"¹ of her brush strokes continued to divide critics, she was nonetheless accepted as a "pioneer"² artist in official circles. Stern represented South Africa at the Venice Biennale throughout the decade. In between solo shows in South Africa and abroad, she also managed to travel widely, notably to Madeira (1950) and Congo (1955), where she produced harbour scenes and portraits. Stern turned sixty in the year she painted *Lovers*. The linear form of her echoed figures eschews her usual "expressionist distortion"³ in favour of a

schematic depiction that is reminiscent of Picasso, one of only a few contemporary artists Stern did not disregard. The two figures create a unified face. This is accentuated by what appears to be a white veil on the left figure that also covers the head of the second figure.

In 1968, the art historian Heather Martienssen wrote a penetrating essay about Stern's late career work: "By 1954 she had reached the age of sixty, the time at which, with few exceptions, an artist begins to show a decline in vigour, though this is offset in the case of the more distinguished artists by other qualities resulting from experience: insight, elegance, sureness of touch, economy of technique, and integration of the visual theme (which may accompany increasing complexity of design)."⁴ All these indicators of merit are visible in this unusual painting by Stern.

1. FL Alexander. (1962) *Art in South Africa*, Cape Town: A. A. Balkema. Page 36.
2. Walter Battiss. (1951) 'Painting in the Union of South Africa', *South African Scene*, Vol. 1. Page 19.
3. Neville Dubow. (1974) *Irma Stern*, Cape Town: Struik. Page 16.
4. Heather Martienssen. (1968) 'The Art of Irma Stern', *Lantern*, Vol. 18. Page 31.





571

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

The Garden of Remembrance, Worcester

signed

oil on board

25 by 35cm

R80 000–120 000

The World War Garden of Remembrance in Church Square, Worcester, was designed by Naudé in 1919.



572

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Hex River Valley, Matroosberg Mountains Beyond

signed; dedication typed on a note adhered to the reverse
oil on board

33,5 by 44,5cm

R140 000–180 000

PROVENANCE

Presented to Mr P D Rousseau on his retirement
as Inspector of Schools in the Cape Province,
between 1942 and 1947

573

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Totem I

signed

carved, painted and incised wood with nails

height: 93cm; 126cm, including base

R80 000–120 000

574

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Totem II

signed

carved, painted and incised wood with nails

height: 103cm; 117cm, including base

R100 000–150 000

575

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Fishing Boats on the Beach

signed

oil on board

121 by 121cm

R500 000–700 000**PROVENANCE**

Acquired directly from the artist by the current owner

Cecil Skotnes was trained as a painter at the University of the Witwatersrand and after graduating in 1951 staked his professional ambition on this medium. In 1955 he met Egon Guenther, a German-born goldsmith and collector who operated an art gallery in Johannesburg. Guenther made a strategic intervention after seeing a painting by Skotnes: he told Skotnes to cancel his upcoming show

and stop painting. Skotnes took Guenther's advice. A remarkable friendship and mentorship ensued. "He greatly assisted and directed my attention towards ideas that helped me to understand and utilise negative forms – to see that these forms interchange and take the place of positive shapes," remarked Skotnes in 1996.¹

Skotnes kicked off his post-painterly career by making woodcuts, from which emerged his career defining carved-and-painted wood panels. A skilled printmaker and graphic artist, he also produced numerous print portfolios and contributed covers and illustrations to books by Sol Plaatje and Athol Fugard, among others. Skotnes further applied himself to producing architectural features – notably murals, doors and interior panels – for churches, schools, businesses and private homes. The artist's totems, two examples of which appear in this sale, are a product of this interest. He rediscovered painting after moving from Johannesburg to Cape Town in 1979.

As is evidenced in this work Skotnes transposed the distinctive iconography of his carved panels to his painting rather than develop a new idiom. His subject, a group of fishing boats, revisits an established genre of painting. This painting shares some passing affinities with a work from Van Gogh's series made at Saintes-Maries-de-la-Mer in 1888. But Skotnes fully possesses the scene, notably through his faceted description of the boats and elementary human figure. His colour treatment is also particular and personal. "I see sensitive, bleached colours and the pale ochres rather than the strident, saturated primaries," Skotnes once offered of how he read the African landscape.² Of interest, Skotnes contributed an illustration to Michael Youngleson's history of South African fishing, *All Fishermen Are Liars* (2003).

1. Neville Dubow, 'Landscapes of the Mind', in *Cecil Skotnes*, Cape Town: South African Breweries, 1996, p.120.

2. Walter Battiss, 'Cecil Skotnes and the Angst of Africa', *Studio International*, Vol. 170, 1965, p.125

573



574







576

Sydney Alex

KUMALO

SOUTH AFRICAN 1935-1988

Study for Mythological Rider

stamped with the artist's name and 'AP'

bronze

height: 123cm

R600 000–800 000

LITERATURE

cf. The Standard Bank of South Africa Limited. (2009) *Signature Pieces*, Vlaeberg: Bell Roberts. A similar example illustrated in colour on page 184.

Alongside his diverse human and animal sculptures from the 1960s and 70s, Sydney Kumalo also produced a number of bronzes that placed his two key subjects in conversation. Kumalo's approach to form in these works was confident and expressive. His figures are effortlessly shaped and wilfully distorted. This sculpture's drama and distinction resides in its height. Many of Kumalo's studies of humans astride animals were compact. In a far smaller bronze, similarly titled *Mythological Rider*, an oversized human figure straddles a diminutive animal. The power relation in that work, and others depicting men seated on bulls and horse-like creatures, is self-evident: the animals are beasts of burden. This work suggests independence as well as harmony between the two animal forms. Kumalo's approach to modelling further underscores this commonality. Eyes and mouths are evoked with the same

elementary flourish. Both the animal and human components feature the same striated surface texture. The pronounced grooves on the human figure's abdomen bears noting. The same surface forms are discernable in Congolese "power figures", or *nkisi*, representing heroic ancestors. There are also affinities between Kumalo's overall approach to his human figure and the male guardian figures produced by Senufo and Northern Fang carvers. Johannesburg art dealer Egon Guenther, with whom Kumalo was closely associated, had these figures in his formidable collection of African art. Kumalo held his debut solo exhibition with Guenther in 1962. Guenther greatly aided in Kumalo's early public reception, notably by showing him under the Amadlozi banner with artists Giuseppe Cattaneo, Cecily Sash, Cecil Skotnes and Edoardo Villa from 1963. Kumalo's mature style emerged out of this association.

In later years Kumalo was represented by the Goodman Gallery, which sold an artist's proof of the present work to the Commonwealth Development Corporation on behalf of the artist's widow, Esther Kumalo. Neil Dundas of the Goodman Gallery elaborates: "The artist's proof was made for the family, at Sydney's express wish, and from the original mould, but was cast after his death, in the 1990s. Only the first edition was ever cast with him at Vignali Foundry, but he did leave the rights to Esther to cast the full seven editions of the work, and wanted her to have his proof. The terracotta, made in 1970, intended for moulding and casting, was broken after the edition was made, and the mould destroyed, but two to seven were cast after his death."



577

Adolph Stephan Friedrich **JENTSCH**

SOUTH AFRICAN 1888-1977

Landscape, Seeis, Namibia

signed with the artist's initials and dated 1938

oil on canvas

59,5 by 79,5cm

R300 000–400 000

The acclaimed desert landscape painter Adolph Jentsch only settled in Namibia when he was 49. Born in Germany and trained at the State Academy for Visual Arts in Dresden, he worked as an interior designer before immigrating to Namibia, then a South African protectorate, in February 1938. His first address was a cousin's farm, Kleepforte, roughly 100km east of Windhoek in the high-plateau region of Khomas. The present work depicts a landscape at Seeis, a small settlement en route to Windhoek from Kleepforte. It offers a valuable record of this northern immigrant's earliest response to his adopted homeland. According to Jentsch's biographer, Olga Levinson, he revelled in the "vast open spaces and endless horizons" of Namibia.¹ Jentsch spent his first few months actively recording the country's landscapes. He presented his first solo exhibition the same year he arrived. Held in Windhoek's storied Grossherzog Hotel, this exhibition received favourable reviews. Jentsch's earliest paintings of Namibia were all produced in oil, which Levinson typifies as "large canvases with a cosmic conception".² In the early 1940s he moved to aquarelle, a medium better suited to Jentsch's

evolving pursuit of mystical description in his landscape work. This painting predates his more austere watercolours, which referenced Chinese techniques and placed a premium on spiritual empathy. Jentsch's brand of impressionism in this painting is marked by his "extremely delicate style".³ Compositionally, *Landscape, Seeis, Namibia* is typical of Jentsch's horizon-line renderings of an observable reality. The techniques that Jentsch would later refine in his watercolours are also suggested here. Writing in a 1976 magazine article about Jentsch, art historian Esmé Berman observed, "the most impressive of his oil canvases are those in which the medium is drastically thinned, its viscous properties negated and colour is applied in brisk and liquid brushstrokes".⁴ Many of these attributes are observable in this fine work.

1. Olga Levinson. (1973) *Adolph Jentsch*, Cape Town: Human & Rousseau. Page 35.
2. Olga Levinson. (1970) 'Adolph Jentsch', *SWA Annual*, Windhoek: South West Africa Publications. Page 91.
3. Hans Franssen. (1982) *Three Centuries of South African Art*, Johannesburg: AD. Donker. Page 272.
4. Esmé Berman. (1976) 'Adolph Jentsch', *Art International*, Vol. 20. Page 20.





578

578

Irma **STERN**

SOUTH AFRICAN 1894-1966

Sailing Boats, Saldanha

signed and dated 1934

watercolour on paper laid down on board

36,5 by 54cm

R300 000–400 000

579

Erik (Frederik Bester Howard) **LAUBSCHER**

SOUTH AFRICAN 1927-2013

Naby Visrivier Afgrond

signed and dated 87; signed, inscribed with the title and the artist's address on the reverse

oil on canvas

64,5 by 80cm

R150 000–200 000



579

Erik Laubscher was mentored by an esteemed group of artists, including painter Maurice van Essche in Cape Town; critic John Berger and painter Frank Slater, a student of Walter Sickert, in late-1940s London; and painters Fernand Léger and Bernard Buffet in Paris thereafter. Laubscher only discovered the South African landscape, for many his career-defining subject, after a period of adjustment following his return to Cape Town in 1951. It was a trip to the Bushman's River near Kanton-on-Sea that set him off on his decades-spanning journey describing as much as transforming the landscape with a paintbrush.

Laubscher once described the challenge he set himself as creating "the illusion of the landscape having continuing vastness and the painting being part of the whole, instead of something complete and contained".¹ *Naby Visrivier Afgrond* dates from a period of intensive travel and painting, which culminated in a well-received solo show at Cape Town's Association of Arts Gallery. The paintings from this period balance factual description with mythical statement. "I've never thought in terms of seeing a scene and thinking ah ... ja ... that will make a nice picture. The painting has to evoke the monumental

feeling that really does exist in Africa."²

Laubscher's paintings were often informed by camping trips. He ranged across many parts of the Cape region, asking farmers if he could set up camp and paint. He also visited the Fish River Canyon in southern Namibia, as represented here.

1. Jeremy A. Foster. (2008) *Washed with Sun: Landscape and the Making of White South Africa*, Pittsburgh: University of Pittsburgh Press. Page 296.
2. Hans Franssen. (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 265.

580

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-2012

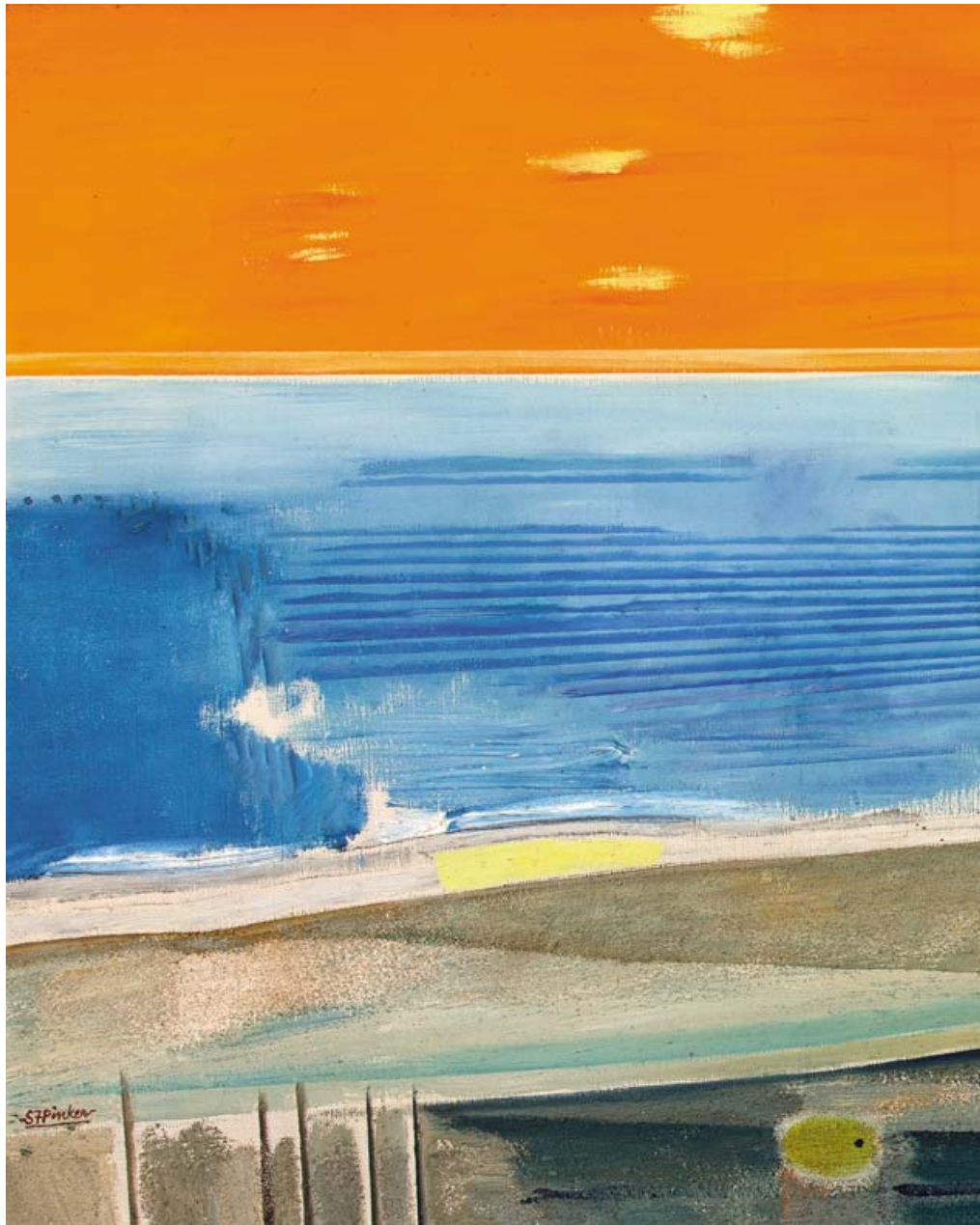
Tietiesbaai

signed; signed and inscribed 'Landscape: Titi's Baai'
on the stretcher
oil on canvas
60 by 120cm

R500 000–700 000

Unusually sparse for Stanley Pinker, whose canvasses are often crowded with interesting and contradictory images of a topsy-turvy colonial and post-colonial South Africa, this landscape is no less complex in composition and in conceptual intent. Represented in a couple of broad brushstrokes and horizontal bands of colour, the artist manages to suggest an expansive coastal line of sand, sea and sky, with a small green tent embedded in a veritable knot of sand dunes. The green tent, seemingly arbitrarily placed in Pinker's composition is emblematic of the artist's dominant presence and appears sporadically in Pinker's work, most notably in a work titled *"Once upon a time there was..."* The work adorns the cover of the Pinker monograph, published by Michael Stevenson in 2004, and represents, according to Pinker, a strong sense of "being there". As a result, the present landscape has a special significance. According to Pinker, he often found inspiration in drawings and ideas, which, he goes on to say, "become paintings which are meant to be LOOKED at: they are visual experiences, using the traditional elements of paintings, where I see the structural organisation of a surface every bit as important as its colour."¹

1. Esmé Berman. (1983) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*, Cape Town: A. A. Balkema publishers. Page 336





581

Freida
LOCK

SOUTH AFRICAN 1902-1962

Portrait of Gregoire

signed

oil on canvas

38,5 by 27,5cm

R100 000–150 000



582

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Self Portrait

signed and dated 1969

oil on board

45 by 29,5cm

R60 000–80 000



583

Freida
LOCK

SOUTH AFRICAN 1902-1962

Portrait of a Lady Wearing a Hat

signed and dated 51

oil on canvas

49 by 39cm

R80 000–120 000



584

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Portrait of a Woman

signed and dated '40

oil on board

52,5 by 39,5cm

R300 000–400 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 259, catalogue number 969.



585

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Woman and Child

signed
gouache on paper
48,5 by 35cm

R150 000–200 000

PROVENANCE

Acquired from the artist by the current
owner's father

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 214, catalogue
number 708.





586

Eleanor Frances **ESMONDE-WHITE**

SOUTH AFRICAN 1914-2007

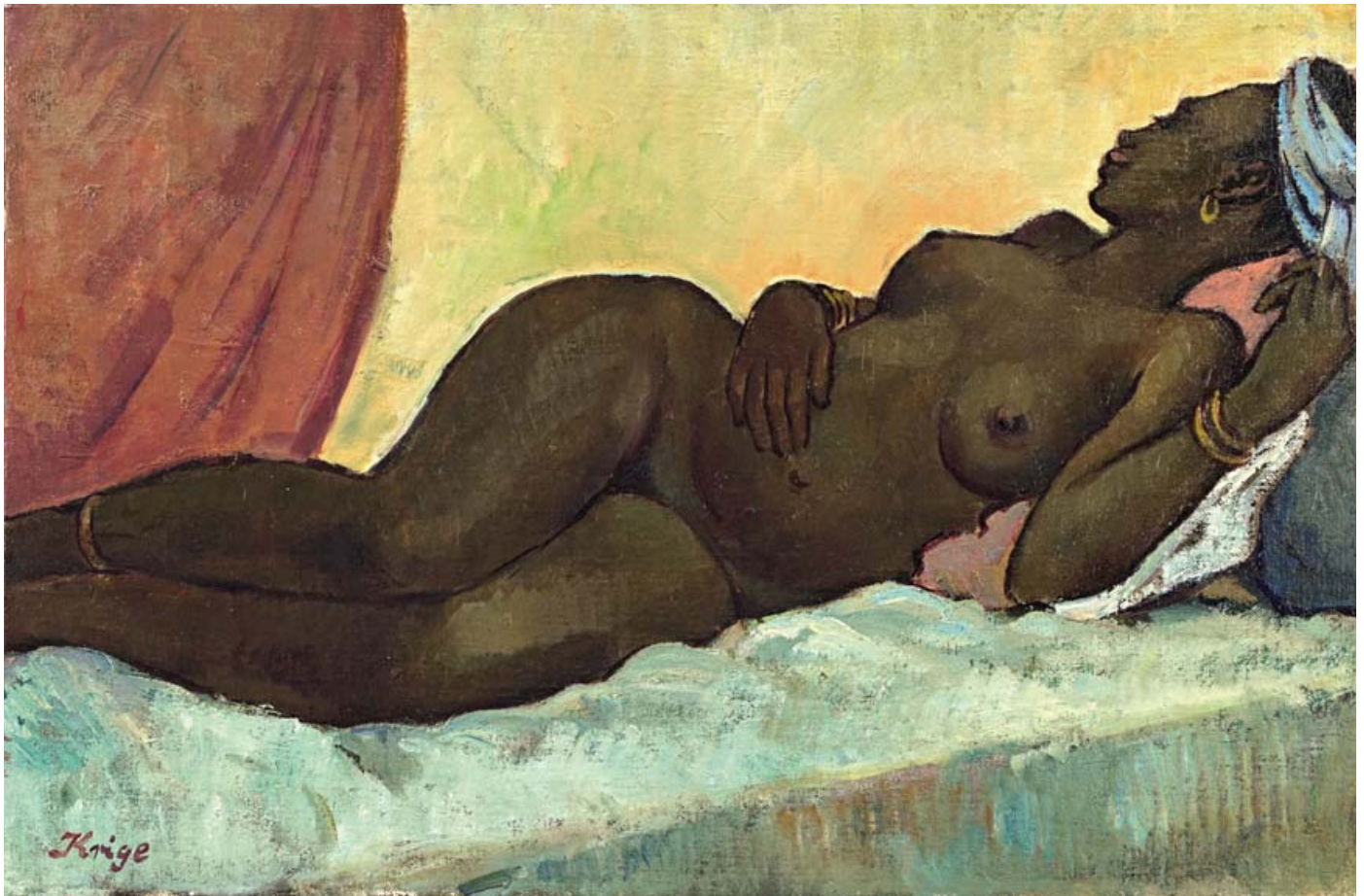
Pea Pickers

signed

oil on canvas

35 by 50cm

R180 000–240 000



587

François **KRIGE**

SOUTH AFRICAN 1913-1994

Reclining Nude

signed

oil on canvasboard

30,5 by 46cm

R200 000–300 000



588

François KRIGE

SOUTH AFRICAN 1913-1994

Augrabies

signed

oil on canvas

65,5 by 77cm

R150 000-200 000



View of Opera Square, Cairo, circa 1948

589

François KRIGE

SOUTH AFRICAN 1913-1994

Cairo

signed with the artist's initials; signed and inscribed with the title on the reverse
oil on canvas

74 by 89cm

R180 000–240 000

In 1941, François Krige, along with his three brothers, joined the war effort. Right-wing nationalists were irked by this prominent Afrikaner family's decision to join the Allies. Krige, one of three war artists, initially edited a weekly magazine for the troops in Cairo. He was subsequently despatched to the frontlines and journeyed with troops as far as the Libyan harbour town of Benghazi in 1943. Krige, a member of the avant-garde New Group of artists, produced 124 works in his role as a "paintbrush soldier". His approach to describing the conflict was distinctive: "Krige was uninterested in trying

to paint battle pieces or celebrate the 'glory' of war. Instead, he became a master at capturing the daily genre scenes of life in the desert, the non-heroic chores and boredom, the workman-like jobs behind the lines."² *Cairo* was produced during Krige's leave of absence from the front. It is one of two scenes portraying Opera Square and the Esbekieh Gardens in central Cairo. The square was a copy of its Parisian namesake. The present work was likely painted from a balcony of the Continental-Savoy Hotel, a leading caravansary where Krige was billeted. Famed for its cuisine, the hotel was also the preferred address of English aristocrats. Lord Carnarvon, discoverer of the tomb of Tutankhamun, died in the hotel in 1923. Krige's architectural scene is leavened by whimsy: a couple kisses on the balcony adjacent to the industrious painter. The scene recalls a line from a play by the artist's older brother, Uys: "Ek soen jou hartstogtelik hier op die helder dag" (I kiss you passionately here on the bright day).³

1. Justin Fox. (2000) *The Life and Art of Francois Krige*, Cape Town: Fernwood. Page 47.
2. Ibid. Page 48.
3. Uys Krige. (1976) *Die Goue Kring*, Cape Town: Human & Rousseau. Page 15.





590

Irma STERN

SOUTH AFRICAN 1894–1966

Still Life with Lilies

signed and dated 1947

oil on canvas

83 by 76,5cm

R5 000 000–7 000 000

PROVENANCE

A gift from the artist to her brother Rudi Stern, and thence by descent.

LITERATURE

Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Illustrated in colour on page 145.

Irma Stern painted still-life scenes throughout her prolific career. These compositions served an important function in relation to her overall practice. “She did not attain the fluent and evocative style that characterizes her mature paintings, from about 1935, without effort,” writes art historian Marion Arnold. “Object painting enabled her both to experiment with paint application and to determine how she related to empirical reality. The physicality of objects – their materials, surfaces and forms – presented a challenge: description had to be balanced with expression.”¹ Stern would also use the genre of still life as a “testing ground for colour experiments,” writes Arnold. Given the preponderance of figurative elements – here a Buddha sculpture – it is possible to infer a relationship with her understanding of the human form too.

These formal considerations are, though, subsumed by a bias against botanical still lifes. The genre, writes Arnold, is viewed as a “popular, light-weight, purely decorative art”² Arnold has argued for a reappraisal of Stern’s floral still lifes, stating that they possess diverse meanings

related to commercial enterprise and the ecology.³ Stern’s choice of ornamental tiger lilies in this painting is instructive. Tiger lilies flower in shades from salmon-orange to orange-red in late summer and autumn. They are not indigenous to South Africa. Their exuberant flowers are unlike the delicate blooms of the Southern Cape. Their “untidy leaf structure” and “wonderful abundance” were, however, perfectly suited to Stern’s expressive style of painting.⁴

Emil Nolde, an important German-Danish painter and member of Die Brücke group of expressionist painters, also painted tiger lilies. Nolde’s reputation was partly staked on the “storms of colour” his works presented, which is an appropriate description for this brilliantly coloured canvas too. The vessels and objects in *Still Life with Lilies* merit description. The vase, a partly glazed Chinese storage jar thought to date from the Yuan dynasty, formed part of Irma Stern’s personal collection. The Buddha figure, however, is of unknown provenance. It was not listed in the sale of Stern’s estate at Ashbey’s Galleries in 1968. It is thought to have been disposed of earlier, or may have been loaned. Stern collected widely and her collection included several other Buddha statues, as well as religious artefacts from Africa, Asia and Europe. Stern attributed aesthetic – rather than religious – significance to these objects. Mona Berman writes: “Irma’s eclectic but priceless collection had nothing to do with her religious beliefs or absence of them. She acquired the artworks as an artist and a collector, not for their religious associations.”⁵ Strauss & Co achieved a record price for a Stern still life with *Gladioli* (1939). The lot sold in 2010 for R12 million (hammer price).

1. Marion I. Arnold. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Page 139.
2. Marion I. Arnold. (2001) ‘Petals and Stigmas’, in *South African Botanical Art*, Cape Town: Fernwood. Page 148.
3. Ibid. Page 148.
4. Interview with Christopher Peter, Director, Irma Stern Museum, 25 August 2016.
5. Mona Berman. (2003) *Remembering Irma: Irma Stern: A Memoir with Letters*, Cape Town: Double Storey Books. Page 136.





591

Maud Frances Eyton **SUMNER**

SOUTH AFRICAN 1902-1985

Red Desert

signed
oil on canvasboard
37 by 75,5cm

R100 000–150 000

592

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-2013

Near Bredasdorp

signed and dated 74; signed, dated and inscribed
with the title on the reverse
oil on canvas laid down on panel
80 by 99cm

R150 000–200 000



PROVENANCE

Miso Markovina

EXHIBITED

The South African Association of Arts, Cape Town, 1974

Miso Markovina acquired the painting from the SA Association of Arts Gallery in 1974. In 2006 he asked the artist to restore the painting. In this particular occasion the artist left a note on the reverse of the painting to testify the work done: 'This painting has been restored in small areas, varnished and glued to plywood to prevent

further damage and protect the canvas.'

In the mid 1960s the artist became friendly with Markovina's wife, Pat, an artist herself, while they were both painting at the the Green Point Art Centre. In 1970 Laubscher, with the approval of Ruth Prowse trustees, opened the Ruth Prowse Art Centre, a unique art school with a balance between tradition and innovation, still home to renowned artists today. Pat later became Laubscher's personal assistant at the school. The Markovinas and the Laubschers shared their common passions for art and jazz.



593

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

After the Masquerade

signed and dated 52

oil on canvas

77 by 72cm

R500 000–700 000

PROVENANCE

Purchased at the artist's exhibition in Cape Town
in 1952 by the current owner's father.

EXHIBITED

Iziko South African National Gallery, Cape Town,
Tretchikoff: The People's Painter, 26 May - 25
September 2011, catalogue number 49.

According to Boris Gorelik, acknowledged
Tretchikoff expert and author of *Incredible
Tretchikoff: Life of an Artist and Adventurer*:
After the Masquerade was also known as *After the
Party*, *After the Ball* and *After the Carnival*.

Tretchikoff identified his style as 'symbolic realism'.
Nowhere was it more prominent than in his
orchid studies. In China, where Tretchikoff spent
his teenage years, poets and painters saw the
orchid as an emblem of love and refinement.
On Java, where Tretchikoff lived during the war,
the flower was endowed with mystical powers.
In Singapore, where he started to paint, orchids
bloomed in almost every garden.

After the Masquerade (or *After the Party*)
conveys Tretchikoff's belief that flowers are
living organisms, capable of feeling pain. In

composition, this work is similar to the *Lost
Orchid*, of which he once said:

'The orchid represents life. People use it and
throw it away afterwards, without thinking. That is
why now it is abandoned, lost, crying!'

In 1952 a land surveyor from Riversdale attended
Tretchikoff's exhibition in Cape Town. He was so
taken with it that he drove all the way home and
returned the next day with his wife, only to find
that the exhibition had closed. So the couple
visited Tretchikoff at his studio and there they saw
After the Masquerade, a sequel to the well-known
work *Lost Orchid*.

The gentleman from Riversdale liked it so much
that he bought it for 125 guineas (an equivalent of
today's £12,000).

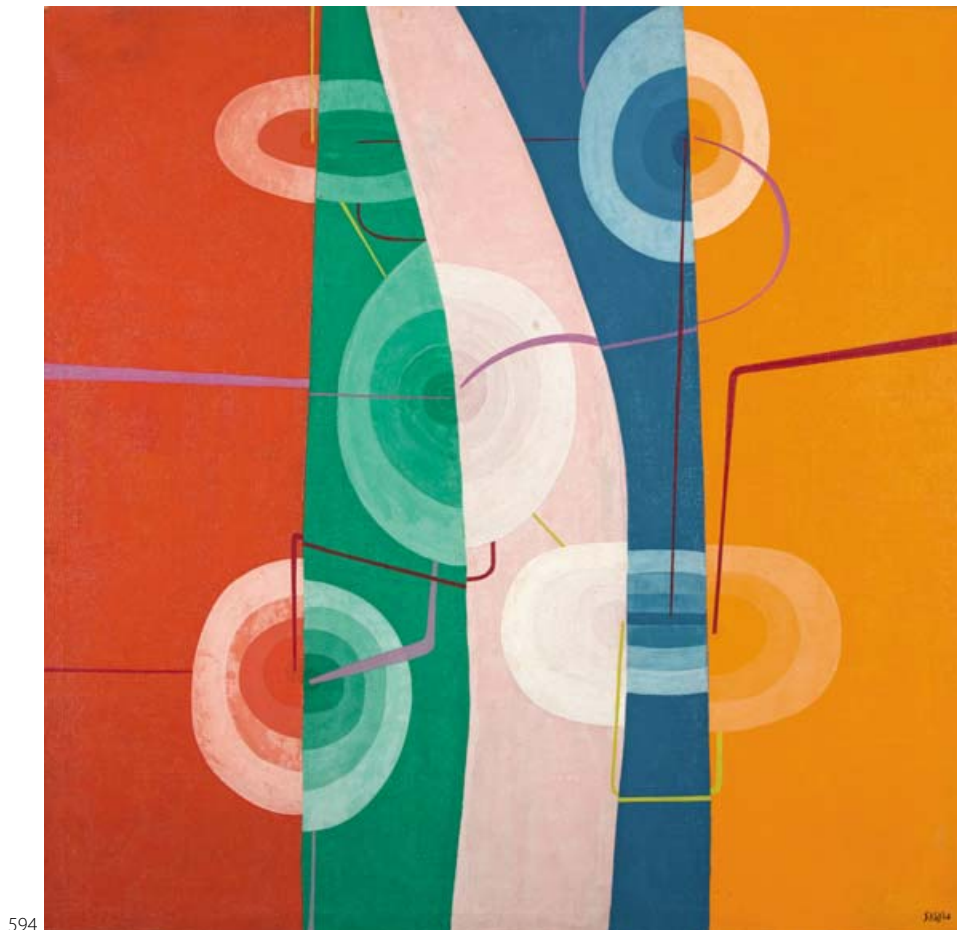
His wife protested strongly as the family was up
against hard times and could not afford such a
valuable work of art. To appease her, her husband
swore that he would give up liquor for a year if
she let him keep this painting. The couple drove
the 300 km back to Riversdale without speaking,
with the painting in the boot.

Nine years later, they attended a Tretchikoff show
in Cape Town. Tretchikoff remembered them and
invited them to come and have a drink. The wife
beamed, 'No thanks, not only has my husband
kept his word, but he has never touched a drop
since.'

When Tretchikoff mentioned to them that
the value of this canvas had appreciated
considerably, the wife replied, 'This picture has
saved us so much money that I wouldn't sell it for
twenty times the price.'

Because it was purchased directly from the artist,
After the Masquerade was not listed in Tretchikoff's
catalogues and was never reproduced for sale to
the public.





594

594

Cecily
SASH

SOUTH AFRICAN 1924-

Abstract Composition

signed and dated '68

oil on canvas

91 by 91cm

R40 000–60 000

595

Stanley Faraday
PINKER

SOUTH AFRICAN 1924-2012

Landscape for a Lost Child

signed

oil on canvas

50,5 by 75,5cm

R300 000–400 000



595

Referencing Pinker's training in early and mid-century European modernism, *Landscape for a Lost Child* constitutes a portent 'map' for finding oneself again. It contains subtle references to many of the -isms to which he was introduced as an art student in England and in the South of France in the 1950s and 60s, ranging from Dadaism and Surrealism to such modernist movements as Cubism, Futurism and even Geometrical Abstraction. Most intriguing is the

unusual use of stencilled letters in this work. Hidden among a range of abstract shapes are the letters which spell out the sentence: "I love u", a prototypical form of primitive language. "The language of modernism in painting" Hayden Proud argues, "of dealing intelligently with such concerns as the integrity of the picture plane, shallow pictorial space, open compositional modes and the notion of colour and texture as primary, independently expressive elements was

poorly understood in South Africa". Pinker took it upon himself, in such works as *Landscape for a Lost Child*, to learn a new language and to make a noise about it creating what Proud calls "a peculiarly Pinkeresque pictorial noise and clutter, a Dadist circus orchestrated by the artist."¹

1. Michael Stevenson. (2004) *Stanley Pinker*. Cape Town: Michael Stevenson Publishing. Foreword by Hayden Proud. Page 9.



596

Titta **FASCIOTTI**

SOUTH AFRICAN 1927-1993

Xhosa Women, Transkei

signed and dated 86; inscribed 'Oct '87, Xosa (Coza) Women
(African Tribe) Transkei (County) (Tran-sky)' on the stretcher
oil on canvas

60 by 75,5cm

R80 000–120 000

597

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

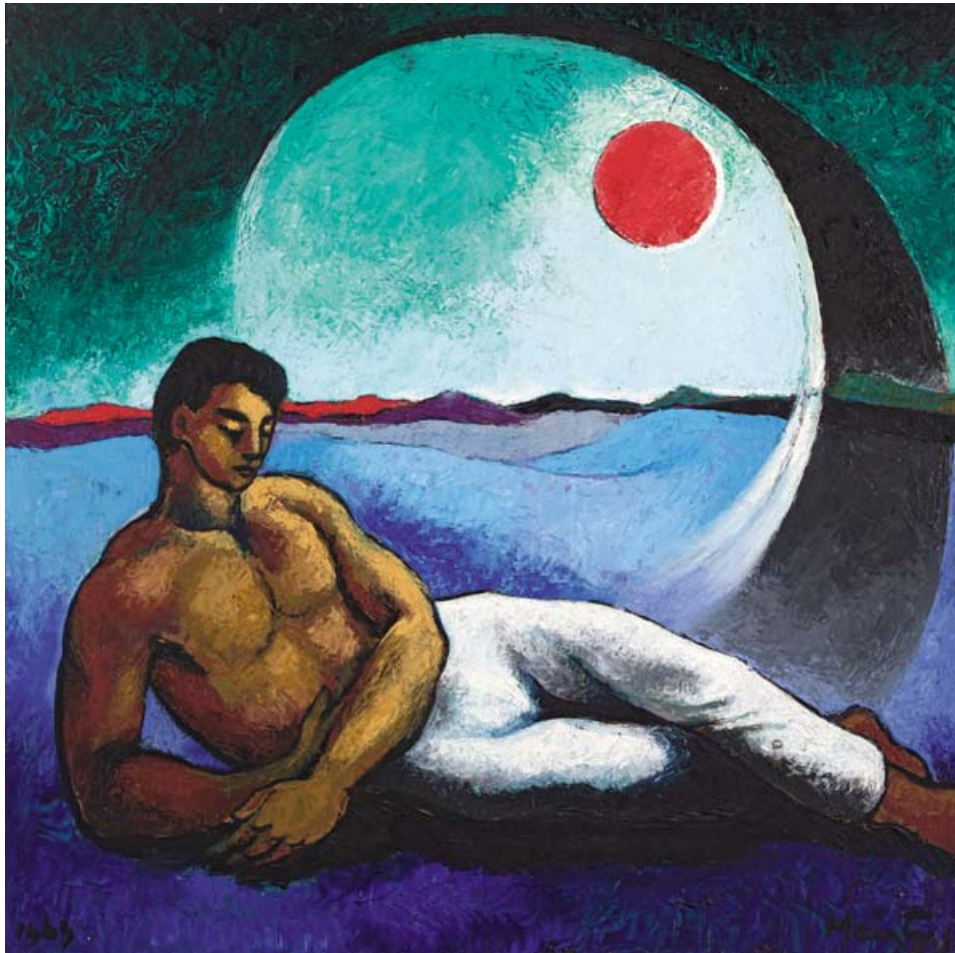
Congolese Figures

signed
oil on board
58,5 by 48,5cm

R150 000–200 000

Inscribed on the reverse: 'Bought by
student of van Essche at Michaelis Art
School, UCT. Picture sent to the São Paulo
Biennale in South America in 1964.'





598

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Young Shepherd

signed and dated 1963

oil on board

59,5 by 60cm

R80 000–120 000

PROVENANCE

Mr Jim Meredith, Australia

LITERATURE

Die Dagboek van Johannes Meintjes Volume 7, unpublished manuscript. Catalogue number JM 799.

599

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Self Portrait

signed and dated 1948
oil on canvas
45 by 32cm

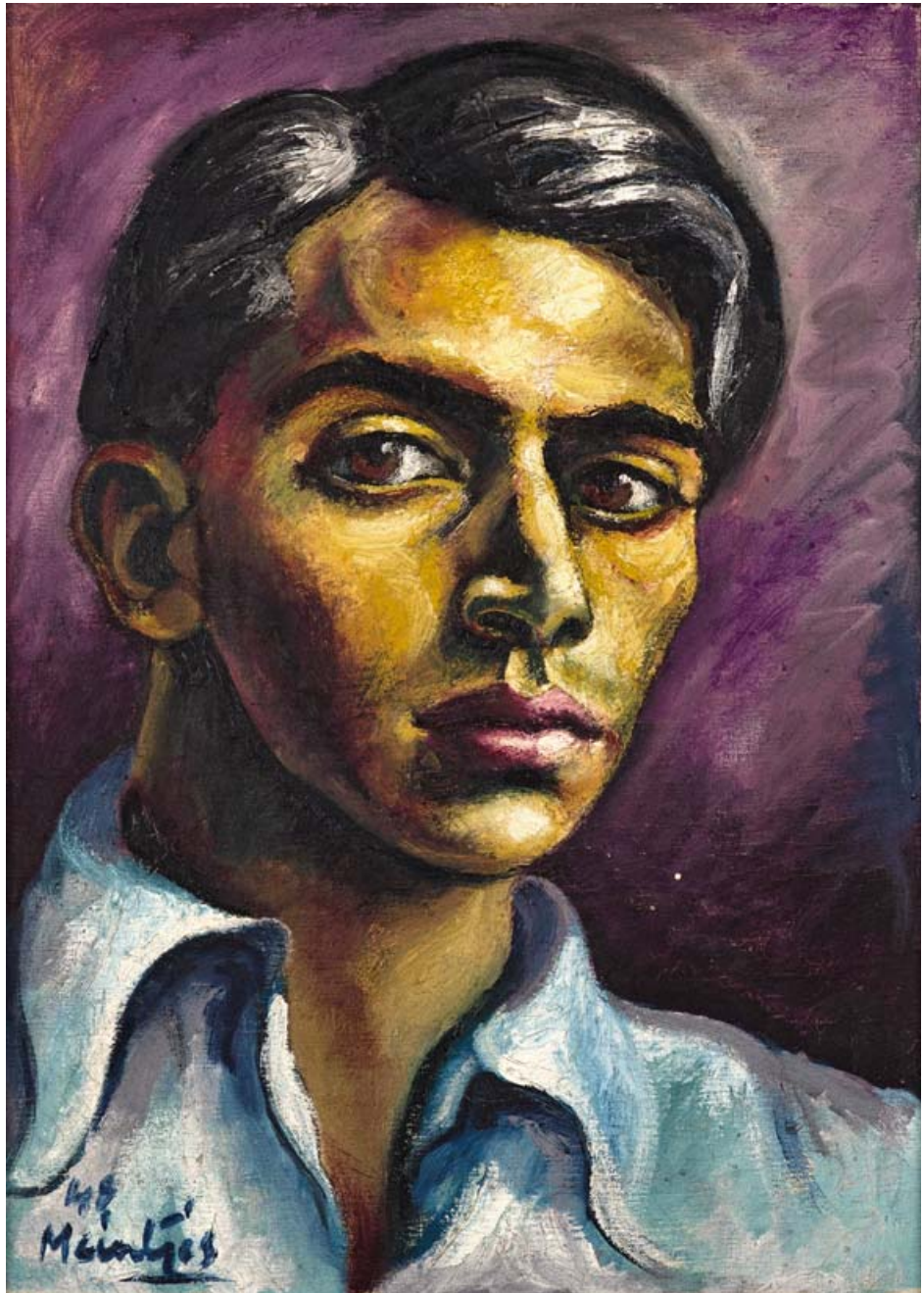
R80 000–120 000

PROVENANCE

Dr NEC de la Hunt, Johannesburg, a close
friend of the artist

LITERATURE

*Dagboek van Johannes Meintjes, Volume
2, Feb 1947 - April 1951.* (1972) Molteno:
Bamboesberg-Uitgewers. Page 212,
catalogue number JM 225.
Illustrated in colour on the frontispiece.
References to Dr de la Hunt on pages 86,
89 and 189.



600

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

*Portrait of a Girl, Leaves in the
Background*

signed; signed and dated 1936 on the
reverse
charcoal on brown paper
60 by 47cm

R100 000–150 000

PROVENANCE

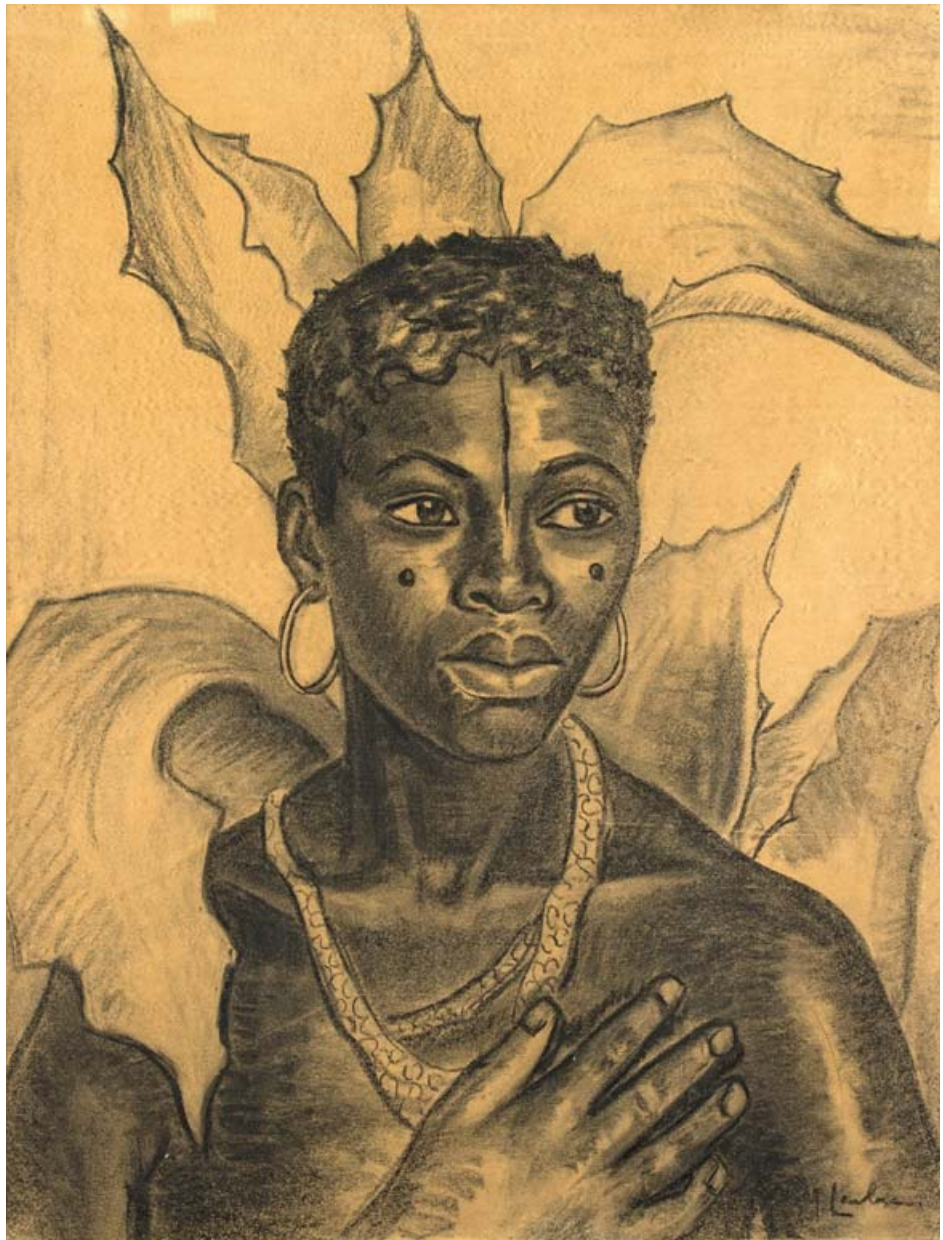
Acquired from the artist by the current
owner's father

EXHIBITED

Royal Institute Galleries, London, May 1937

LITERATURE

Dalene Marais. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 239, catalogue
number 848.



601

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

Blue Head

signed and dated 68
gouache on paper
52,5 by 37cm

R200 000–300 000

LITERATURE

cf. Barbara Lindop. (1988) *Gerard Sekoto*,
Randburg: Dictum Publishing. A similar
example is illustrated in colour on page 219



602

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908-1984

Girl in a Bath

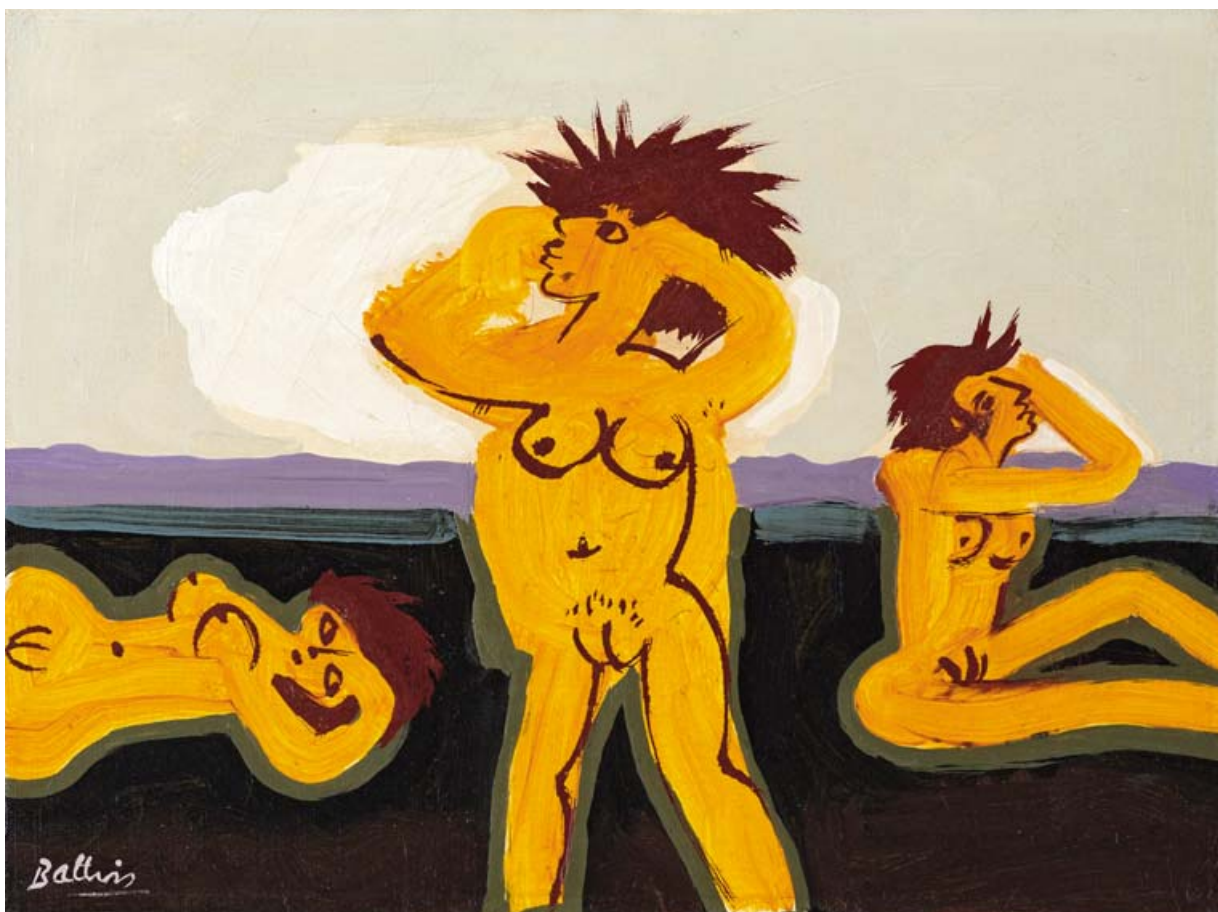
signed and dated '67

oil on board

59 by 42cm

R80 000–120 000





603

Walter Whall **BATTISS**

SOUTH AFRICAN 1906-1982

Girl Turning into a Woman

signed

oil on canvas

30,5 by 40,5cm

R180 000–240 000

EXHIBITED

Stevenson, Cape Town, *South African Art Now 1848 - Now*, Catalogue 18, December 2005. Page 17, illustrated in colour on page 20.

"As Battiss grew older so his work grew bolder, and the oils from his last years are painted in fluid and

broad brushstrokes. His portrayal of people was often underscored by elements of eroticism... In *Girl Turning into a Woman* he has calligraphically sketched the breasts and genitalia of the women against flat planes of colour reflecting the austerity of the Karoo landscape."



604

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-2013

Contemplation

signed and dated '88

oil on canvas

122 by 187,5cm

R600 000–800 000

LITERATURE

Hans Fransen. (2009) *Erik Laubscher, A Life in Art*, Cape Town: SMAC Art Gallery. Illustrated in colour on pages 194-195.

After completing his art studies in London and Paris, Erik Laubscher settled in Cape Town where he would become a prominent and much-loved member of the art community. Walter Battiss, then an influential critic and member of the New Group of painters, was an early praise singer. In 1952 he wrote in a London periodical: "Cape Town is still the home of Impressionism, but the new and compelling work of Erik Laubscher ... at a recent Art Club exhibition is a challenge to stale ideas in the Cape."¹ He also praised Laubscher's ability to "paint big canvases with satisfying assurance". This captivating oil, painted 36 years after Battiss singled out Laubscher for praise, demonstrates the endurance of his great technical skills.

The painting reimagines a vista in the Koue Bokkeveld, a sandstone mountain range north of Ceres that Laubscher visited with his wife, painter Claude Bouscharain, and close friend, painter Stanley Pinker. In

2014 Strauss & Co sold Pinker's *Camping in the Kouebokkeveld* (1985). *Contemplation* forms part of a series of monumental landscape paintings in which Laubscher negotiates description and metaphorical statement. Common to all these paintings is Laubscher's cubistic treatment of his geological forms, tilled landscapes and wispy clouds. *Contemplation* is nonetheless unusual for the figure in the left foreground. Various writers have commented on the absence of human figures in Laubscher's landscapes. "He does not need to paint a human figure to say what he has to say," offered a critic in 1988 when Laubscher showed at the Association of Art Gallery.² Stephen Gray, writing about Laubscher in 1978, argued a similar line.

Hans Fransen, Laubscher's biographer, addresses this issue: "In 1987 [Laubscher] did produce a rare painting with a human figure, seen from the back, in outline only, and used as a *repoussoir*, staring into the dramatic Koue Bokkeveld landscape. The figure seems to be pondering the contrast between the aggressive rock formations and the softly undulating shapes of the fertile landscape in the distance, which suggests a sort of promised land."³ This reading overlooks the flames sweeping in from left, and the vast grey cloud filling in the sky. Pinker also produced a similarly ambivalent landscape marked by plenitude and destruction by fire. Fire is a natural and essential ecological process in most of Western Cape. It is a prelude to renewal.

1. Walter Battiss. (1952) 'New Art and Old Art in South Africa', *The Studio*, Vol. 144. Page 70.
2. Hans Fransen. (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 188.
3. Ibid., Page 188.



605

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Shanty Town

signed and dated 1954
oil on canvasboard
34 by 44cm

R80 000–120 000

PROVENANCE

Acquired from the artist by the current
owner's father.

606

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

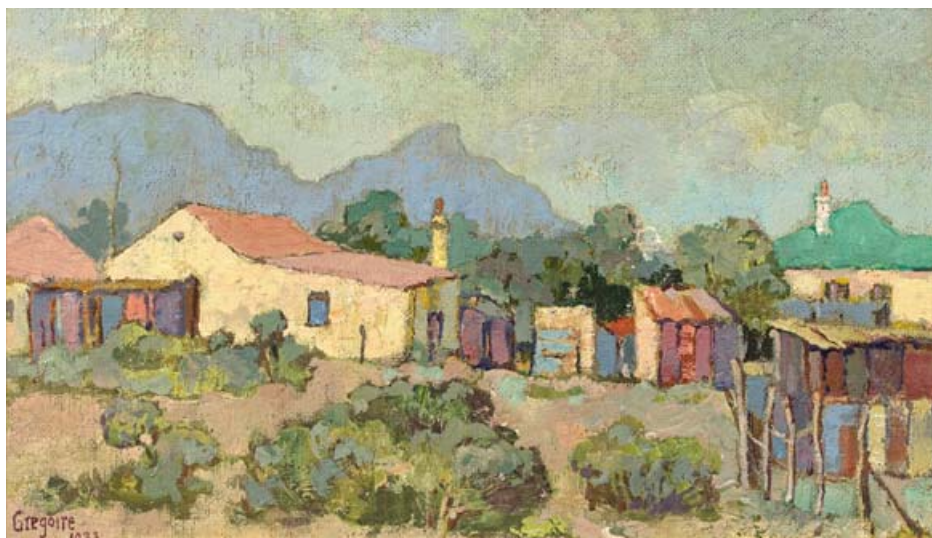
Rural Dwellings

signed and dated 1933
oil on board
20,5 by 38cm

R70 000–90 000



605



606



607

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Rainy Day at Zomerlust, 193 Main Street, Paarl

signed and dated 86

oil on canvas laid down on board

49,5 by 59,5cm

R100 000–150 000

The history of Zomerlust, at 193 Main Street, dates back to the 18th century. This was home to three generations of the family of Abraham Pieter de Villiers, founder of Paarl Rock Brandy Cellars.

The cellar was situated across the road from Zomerlust. The story goes that an underground pipe connected the cellar to the house, allowing de Villiers to offer his guests brandy out of the cellar from the comfort of his home.

The same tap can still be seen in *Die Kraan's* bar. This guesthouse is the only place where Paarl Rock brandy is still served (regrettably no longer via the underground pipe).

608

Irma
STERN

SOUTH AFRICAN 1894-1966

*Still Life with Roses and Bromeliads
in a Vase*

signed and dated 1964

oil on canvas

62 by 50cm

R2 000 000–4 000 000

By 1964 Irma Stern had been painting roses for decades. In 1937, when exhibiting at the Cooling Galleries in London, she is reported to have claimed that Jacob Epstein, on seeing a still life of roses by her, had exclaimed: "At last painter who can paint! You and I understand one another. Renoir's roses look like paper next to yours."¹

Arguably it could be said that roses were not always her metier, but here she was inspired – and she excels. She has combined a group of garden roses with bromeliads, a pink pencil-like flower (albeit a bent pencil with a tassel at the end), shade-loving winter-flowering perennials still to be found in the Museum garden today. It is the kind of plant which looks after itself in the cool shady garden of The Firs, as Irma's house was called in her day. This garden yielded magnificent magnolias and luscious vegetation as well as many other unusual flowers which featured frequently in her still life compositions.

The great masters of the rose, Fantin-Latour and Mathew Smith are evoked here. Did she admire them, one wonders?

The container is a Chinese stoneware martaban of the late 18th century, which is in the Museum collection. It is slightly unsteady, which creates a tilting dynamic feeling to the work as a whole. The drooping bromeliads and the tilting martaban form an ideal marriage, as do the colours, exquisite viridian green touches (unusual for Irma), together with the creamy custard pinks of the roses. The artist, "home alone" in her studio, and loving it. Christopher Peter, Director, UCT Irma Stern Museum, Cape Town.

1. Neville Dubow. (1974) *Irma Stern*, Cape Town: C Struik Publishers. Page 18.







609

Peter
CLARKE

SOUTH AFRICAN 1929–2014

Cock Stand

signed and dated 31.5.1975

gouache

62 by 47cm

R300 000–500 000

PROVENANCE

Acquired from the artist by Rashid Lombard, photo-journalist and founder of the Cape Town International Jazz Festival

EXHIBITED

Standard Bank Gallery, Johannesburg, *Listening to Distant Thunder: The Art of Peter Clarke*, 2 May to 2 July 2011

Iziko South African National Gallery, Cape Town, *Listening to Distant Thunder: The Art of Peter Clarke*, 20 October 2011 to 19 February 2012.

LITERATURE

Philippa Hobbs and Elizabeth Rankin. (2011) *Listening to Distant Thunder: The Art of Peter Clarke*. Johannesburg: Standard Bank of South Africa. Illustrated in colour on page 196.

Peter Clarke's paintings from the 1970s represent his achievement of a fluent and mature style. The magical-realist works of this period represent the synthesis of a journey that started two decades earlier. In 1952, while working at the docks in Simon's Town, Clarke's watercolours generated public notice. Four years later, aged 27 and still living with his family, Clarke quit his harbour job

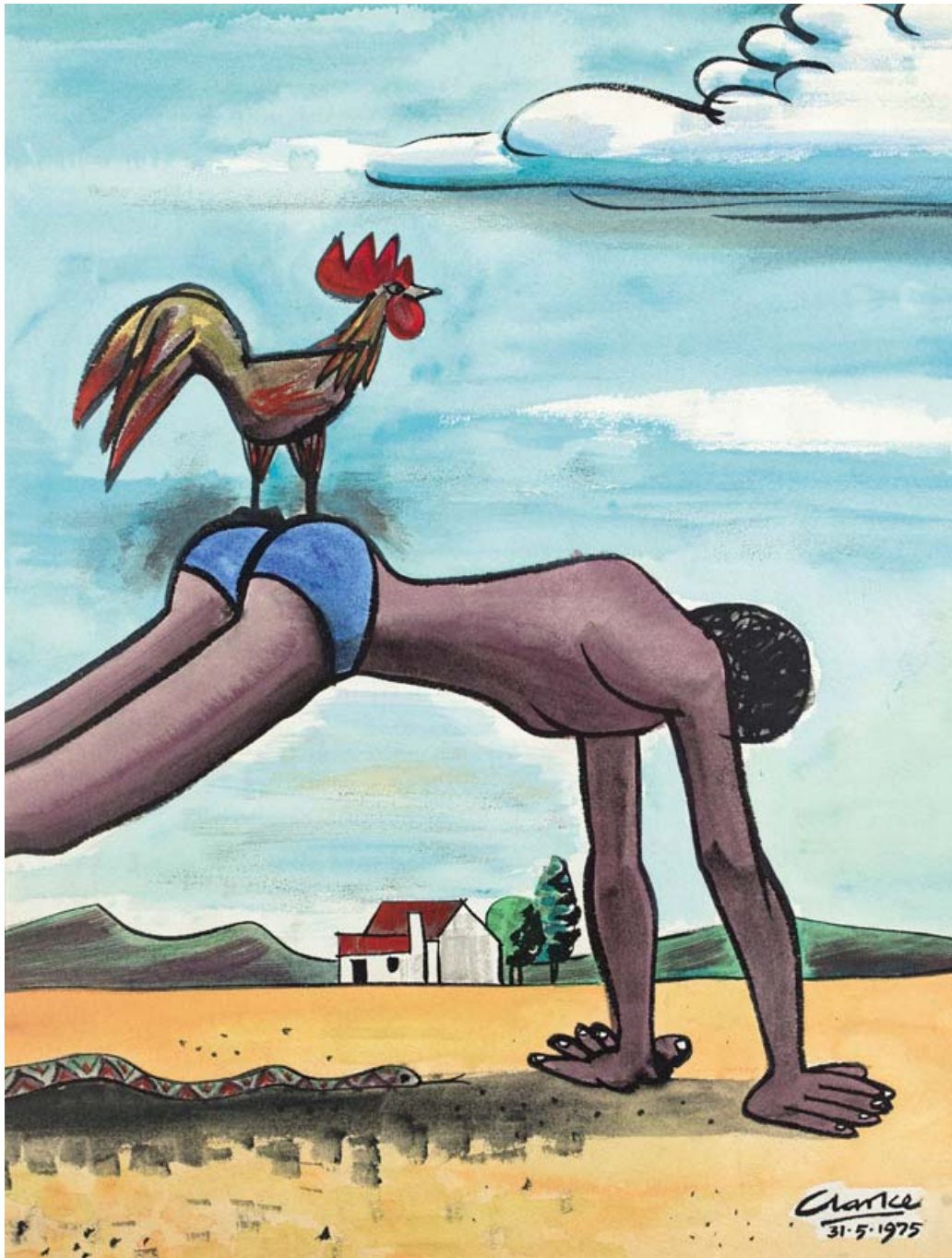
to pursue painting. He had sufficient savings to keep him going for three months. Clarke's commitment and talent was matched by his formal daring. Proficient in oil, watercolour and gouache, Clarke also drew, photographed, produced artists' books, and wrote poetry and fiction. Clarke did not narrowly pigeonhole himself as an artist, neither formally nor in terms of influence. His work was variously informed by German expressionism, Japanese woodblock prints, Mexican social-realist paintings and the work of Pablo Picasso.

Clarke's output, while diverse, demonstrated his abiding commitment to the human form. The lithe figure in this composition is typical of his portrayal of long-limbed young subjects. Clarke produced few nude studies, although sexuality is a "minor theme" in his work.¹ This lot, which was acquired directly from the artist by jazz photographer and political photojournalist Rashid Lombard, is notable for its use of sexual innuendo. Its "naughty pleasure" is both a product of the lot's punning title and its choreographed visual signs – "a smug rooster perched on the buttocks of a man whose arched body takes up an absurd acrobatic pose, while a supine snake slithers below".²

Of note, in 1975 Clarke also painted a naked female figure holding a rooster aloft in a composition entitled *Desire*. Clarke also attended the renowned University of Iowa writing programme in the United States. Two decades earlier, in 1955, he won the Drum International Short Story Award, beating now-canonical writers Richard Rive and Cyprian Ekwensi.

1. Elizabeth Rankin and Philippa Hobbs. (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa. Page 196.

2. Ibid. Page 196.





610

Alexis **PRELLER**

SOUTH AFRICAN 1911-1975

Strelitzia

signed and dated '65

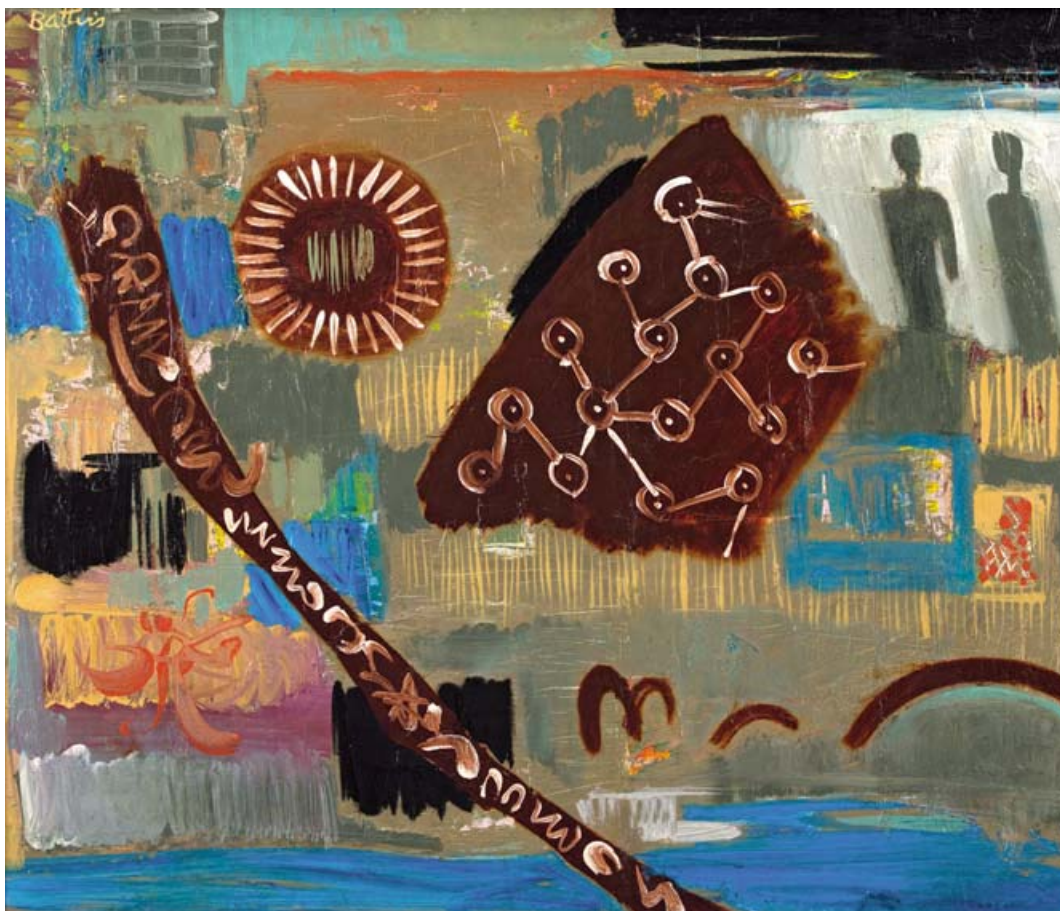
oil on canvas laid down on board

20 by 24cm

R40 000–60 000

PROVENANCE

The Jack Lugg Collection



611

Walter Whall **BATTISS**

SOUTH AFRICAN 1906-1982

Two Silhouettes

signed

oil on canvas

50 by 60cm

R150 000–200 000



612

Erik (Frederik Bester Howard) **LAUBSCHER**

SOUTH AFRICAN 1927-2013

Overberg in September No.3

signed and dated '03; signed, inscribed with the title and 'Ref
243' on the reverse

oil on canvas

53 by 63,5cm

R120 000–160 000



613

Erik (Frederik Bester Howard) **LAUBSCHER**

SOUTH AFRICAN 1927-2013

Ploughed Lands, Overberg

signed and dated '02; signed, dated 2002, inscribed with the title and the artist's address on the reverse

oil on canvas

41 by 52,5cm

R80 000–120 000

614

Irma
STERN

SOUTH AFRICAN 1894-1966

Writing Lessons

signed and dated 1939

charcoal on paper

63 by 47,5cm

R180 000–220 000



615

Irma
STERN

SOUTH AFRICAN 1894-1966

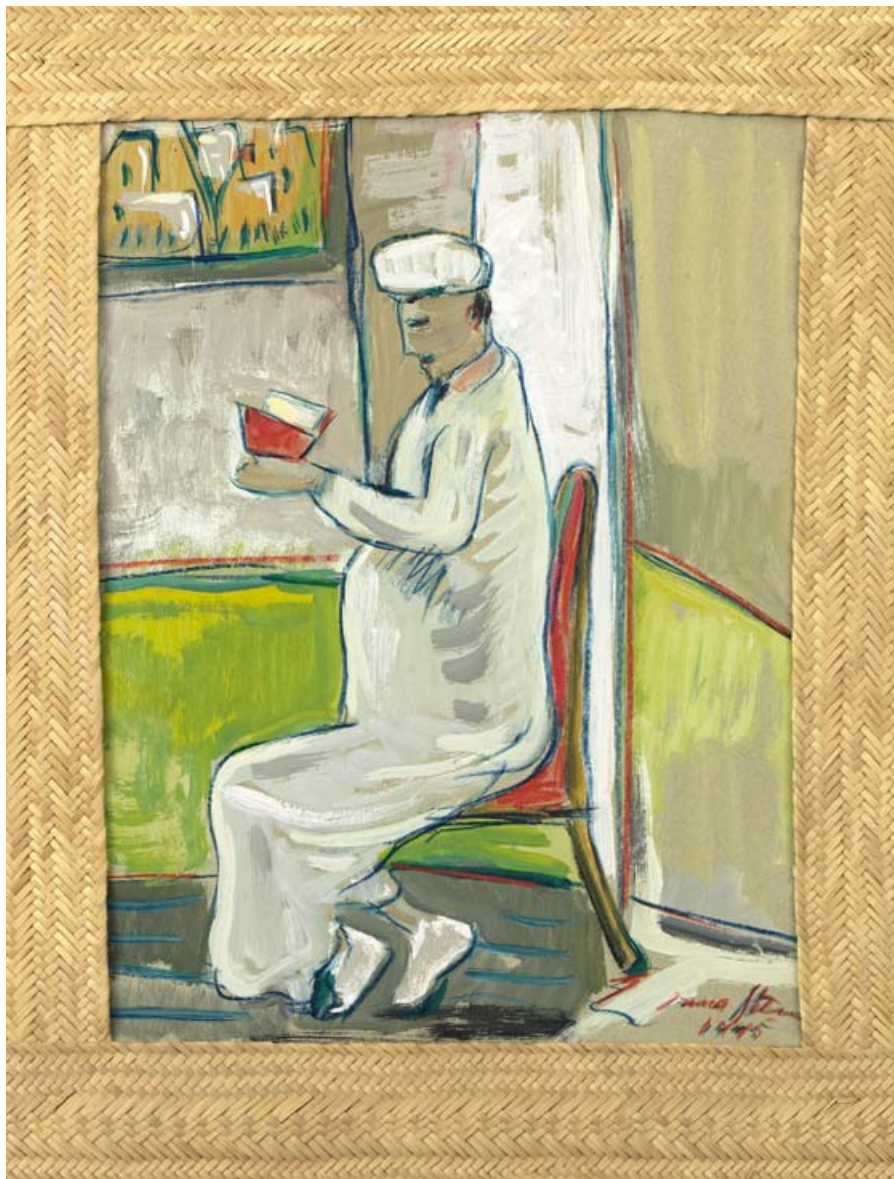
An Arab Reading

signed and dated 1945

mixed media on card

31 by 22,5cm

R200 000–300 000





616

Vladimir Griegorovich **TRETCHIKOFF**

SOUTH AFRICAN 1913–2006

Gallopig Zebras

signed

oil on canvas

61 by 122,5cm

R300 000–400 000

PROVENANCE

The Tretchikoff Family's private collection.

Boris Gorelik writes:

"In the 1960s, Tretchikoff often travelled to Namibia, or South West Africa, as it was known at the time. He was often accompanied by his business partner, Samuel Collins, a Texan millionaire nicknamed the 'king of sea diamonds'. Collins, who used to carry two guns and wear a diamond-studded belt, pioneered large-scale mining off Namibian shores.

An avid collector of Tretchikoff's paintings, Collins persuaded the artist to buy shares in Marine Diamonds, and the artist invested about R50 000 in the venture. The company was eventually taken over by De Beers.

The trips to Namibia gave Tretchikoff his first opportunity to spend considerable time outside of

urban areas and observe African wildlife. Tretchikoff was fascinated and inspired by what he saw.

As a result, by 1972, when his Birmingham exhibition was launched, he had come up with a series of zebra paintings. *Gallopig Zebras* was among them.

Showing in Britain for the first time in a decade, Tretchikoff had 172,000 visitors to his exhibition. Equally popular and lucrative exhibitions in Manchester and Edinburgh followed.

Nova, the London Intellectual women's magazine, pronounced 'Once again, Vladimir Tretchikoff has demonstrated that he is more popular with the British than cricket, the cinema... and any other art show.'

617

Vladimir Griegorovich **TRETCHIKOFF**

SOUTH AFRICAN 1913–2006

Steeplechase

signed

oil on canvas

118 by 67cm

R400 000–600 000

PROVENANCE

Acquired from the Tretchikoff Foundation

Boris Gorelik writes:

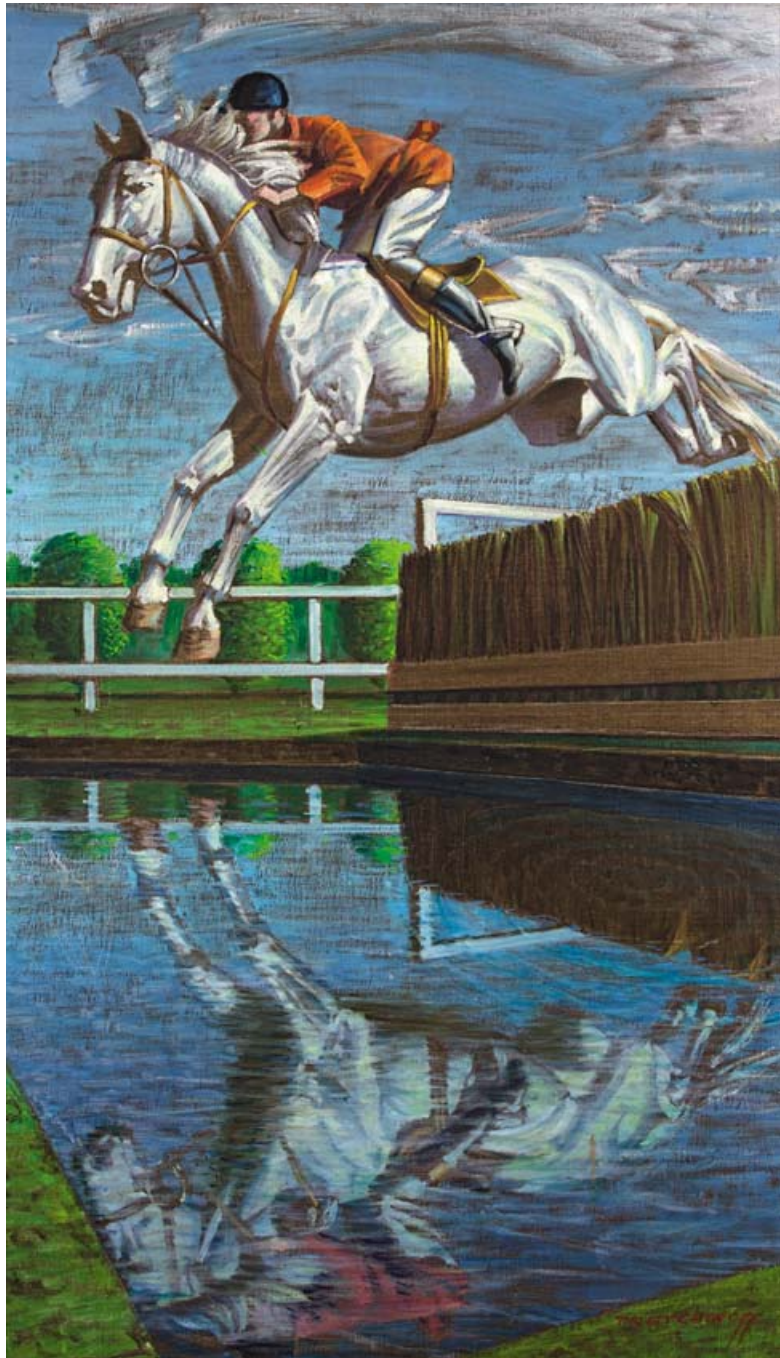
"Tretchikoff first painted horse races in the late 1960s and continued doing so well into the 1970's. 'I remember how we went to the race course in Cape Town', says the journalist and art critic, Amanda Botha. 'The winner was determined by examining a photo finish. To Tretchikoff, it was too marvellous for words. I worked at a daily newspaper, so he asked me to get the photo finish for him. When I brought the shots, Tretchikoff told me: "This is going to be a painting!"

For this series, in order to portray his subject as accurately and vividly as possible, Tretchikoff consulted with the *Cape Argus's* racing editor.

Tretchikoff produced few such studies. 'They are very difficult to do and take up a lot of time', he explained. 'When you paint action, you cannot have your models standing still.'

Steeplechase is one of the few known examples of depicting jump racing in Tretchikoff's oeuvre. Another remarkable feature of this canvas is that, unlike his other horse-racing efforts, *Steeplechase* is not what he called an 'action study', an attempt to capture motion by showing several phases of movement in the same painting. For this work, Tretchikoff used a conventional approach.

The painting was first exhibited at Birmingham, England, in 1972. Four years later, it became one of the highlights of Tretchikoff's South African tour. It was featured in the adverts for the tour."



618

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Painting Yellow

signed and dated 57 on the reverse
mixed media on canvas
182 by 91cm

R300 000–500 000

PROVENANCE

The Anthony Denney Collection, England

LITERATURE

Michael Stevenson and Deon Viljoen. (2001)
Christo Coetzee: Paintings from London to Paris, 1954–1964, South Africa: Fernwood Press. Illustrated in colour on page 35.

Christo Coetzee produced a groundbreaking body of work in London, Paris and Japan in the mid-1950s, of which *Painting Yellow* is a prime example. When Spanish critic and theorist, Michel Tapié de Ceyleran first saw the work at the apartment of mutual friend, Anthony Denney, in London, he recommended that Coetzee contact one of the most prominent Japanese avant-garde groups of the time, the Gutai Art Association (1954–1972). In the United Kingdom, according to Stevenson and Viljoen (2001) Coetzee came into contact with a number of contemporary, if not avant-garde British artists with whose work he was very familiar: “Coetzee shared Graham Sutherland’s fascination with the primordial and fantastical, and John Piper’s romantic and lyrical themes. He also drew on Reg Butler’s stripping down of traditional volumes of sculpture to lay bare

the underlying structure or skeleton, and Barbara Hepworth’s opening up of volumes to contrast void and solid, positive and negative space, exposing the inner nerves of her works like taut harp strings.”¹

On the European continent, in turn, Coetzee was familiar with the work of such Italian avant-garde artists as Alberto Burri and Lucio Fontana. In fact, Coetzee held a two-person exhibition with Fontana at Galerie Stadler in Paris in 1959 before he left for Japan. In Paris he also quickly got to know the work of Jean Dubuffet, Jean Fautrier and Yves Klein. In addition, Tapiés’ theories of *l’art informel* and of *un art autre* had a great impact on Coetzee. Tapiés was also closely involved with the Gutai group, visiting them regularly in the 1950s. He was thus in an ideal position to endorse Coetzee’s “Japanese” period in terms of his own art theories. Few of Coetzee’s European experiences, however, are documented in the literature, but its profound influence on his art is readily acknowledged. What is, however, mostly glossed over when it comes to the literature on Coetzee, is the period he spent in Japan amongst members of the Gutai. Literally translated, Gutai means the embodiment of the physical material of art making, and members thus revelled in such audacious acts as painting with their feet (Shiraga, Kazuo) or piercing the picture plane of paper canvases by running through them. (Murakami, Saburo) Coetzee adopted a similar playful and joyous approach when he made this work, which includes a number of painted, protruding ping pong balls attached to the surface.

1. Michael Stevenson and Deon Viljoen. (2001)
Christo Coetzee: Paintings from London to Paris, 1954–1964, South Africa: Fernwood Press. Page 13.





619

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

A Cadet Watching TV

signed, dated 2006/7 and inscribed with the title and medium on the reverse

oil on canvas

90 by 120cm

R600 000–800 000

LITERATURE

Sue Williamson. (2009) *South African Art Now*, New York: Harper Collins. Illustrated in colour on page 186.

Men wearing civilian and military uniforms are a constant in the work of Robert Hodgins. He depicted the financially and militarily powerful with mordant wit and equanimity. The title of two canvases, *A Wicked Man Sumptuously Attired* (1996) and *Bad Man with Great Threads* (1997) sold by Strauss & Co in 2016, capture the satirical spirit of these portraits. One of Hodgins's earliest depictions of a military figure is an etching of an officer in formal dress titled *General Ubu* (1960), a reference to French playwright Alfred Jarry's fictional French king Ubu Roi (1896). However, British-born Hodgins only started painting these figures with intent after his retirement from the art department at the University of the Witwatersrand in 1983. Canvases from this period explore his interest in the formal qualities of Francis Bacon's approaches to figuration. He placed these formal investigations in conversation with the fraught politics of late-apartheid South Africa.

A Cadet Watching TV from 2007 saw Hodgins return to a favourite and enduring subject. But his military man here is a mere junior, a cadet. He occupies less than a third of the canvas. The frame within a frame is another stock device from the Hodgins armoury. Isolated against a red backdrop, the stiff cadet is both spectator and guard to the corpulent figures that dominate the composition. These figures are rendered in a confident gestural style, which artist and critic Sue Williamson parses in her discussion of this painting: "Hodgins develops his image from an amorphous haze of seemingly randomly applied splotches. Accents of blue and red suggest a group of figures. The depiction of sadly lumpen, graceless bodies suggests a cruel humour."¹

Completed three years before the artist's death at age 89, this painting showcases Hodgins's tireless innovation in the studio. The work includes areas of canvas filled in with automotive spray paint. Hodgins was interested in street art, especially British artist Banksy, and began incorporating new materials into his later paintings. Art critic Michael Smith interviewed Hodgins when he exhibited a suite of similar paintings in 2007. "[Hodgins] says that he certainly never enters the studio with a definite idea of what it is he's going to paint that day. Instead he insists that, when painting, he thinks like a surfer, bobbing up and down while waiting for a good wave ... His open-ended formal process seems to be the wellspring of his conceptual creativity and relevance, and allows for the fluidity of his social observations."²

1. Sue Williamson. (2009) *South African Art Now*, New York: Collins Design. Page 186
2. Michael Smith, Robert Hodgins at Goodman Gallery, *ArtThrob.co.za*, Issue No. 116, April 2007: <http://www.artthrob.co.za/07apr/reviews/goodman.html>







620

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Ubu and Mr America

signed and dated 81/2; signed, dated '81/'82, inscribed
with the title and medium on the reverse

oil and enamel on board

36 by 88cm

R180 000–240 000

LITERATURE

Rory Doepel, (1997) *Ubu: +/- 101: William
Kentridge, Robert Hodgins and Deborah Bell*,
Johannesburg: University of Witwatersrand.
Illustrated on page 50.



621

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Ubu's Wedding Night

signed and dated 84; signed and inscribed with the artist's name, title, medium, date and exhibition details on a label adhered to the reverse

tempera and oil on pressed board

35 by 48,5cm

R80 000–120 000

EXHIBITED

The Carriage House Art Gallery,
Johannesburg, 1984



622

Penny (Penelope)

SIOPIS

SOUTH AFRICAN 1953-

Lace Cloth

oil on canvas

90 by 120cm

R300 000–500 000

Penny Siopis is an important innovator with paint. Her formal experiments in the studio follow on Christo Coetzee's earlier trials in the late 1950s, and are a significant precursor to the eruptive surfaces of younger contemporary painters like Zander Blom. *Lace Cloth* was painted in 1983 when Siopis was still teaching fine art at Technikon Natal (now Durban University of Technology). *Lace Cloth* forms part of a break-out series of thickly painted studies of cakes and confections displayed on tables. Two earlier works from this series were selected for the 1982 Cape Town Triennial.

After her move to Johannesburg, Siopis continued to paint cake-like structures, many trapped in lace surrounds. *Lace Cloth* anticipates larger canvases like *Three Lace Cloths* (1984, acquired by Chase Bank Manhattan) and *Table Setting* (1984, acquired by Iziko South African National Gallery). Colloquially referred to as her "cake paintings", these works negotiate painting's tradition of illusionistic representation while presenting the canvas as a site of material experiment. The process of producing this artwork is integral to its meaning. After laying down her impasto ground with a palette knife, Siopis further accentuates the physicality of paint with the aid of cake-icing instruments like



A still from a documentary film of Siopis working on 'Table Setting'.

decorative nozzles. "When she was growing up in Vryburg in the Northern Cape, her family owned a small bakery, which was attached to their home," writes art historian Jennifer Law. "This bakery was an integral part of the artist's early childhood, serving as the backdrop to some of her most powerful primal memories, both comforting and traumatic."¹

Siopis, who studied painting at Rhodes University, emphasises the ambiguity of her cake images, stating that they offer "sensuality with criticality."² The cakes infer human ritual and celebrations marking the passing of time. They are sublimated markers of decadence too, a theme she explored in iconic paintings *Still Life with Watermelon and Other Things* (1985) and *Melancholia* (1986) featuring sumptuous table settings.

Equally important for Siopis, though, is the medium itself, oil paint, which she speaks of as "an object, another body, not only a medium through which to render an image of a body."³ She refers to her richly textured cake paintings as behaving like human skin: they subtly transform over time.

1. Jennifer Law. (2014) 'Historical Delicacies', in Penny Siopis, Johannesburg: Wits University Press. Page 70.

2. Gerrit Olivier, 'Penny Siopis in conversation', in Penny Siopis, op.cit. Page 53.

3. Ibid. Page 55.





623

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

A Golem Couple

signed, dated 2002 and inscribed with the title
and the medium on the reverse
oil on canvas
90 by 120cm

R600 000–800 000

A Golem Couple presents two clearly delineated figures that, as is typical of Robert Hodgins's late style, bear almost no distinguishing features. Both are dark skinned and wedged into blue jeans. Neither figure wears a shirt, which enables the viewer to distinguish their genders. But the titular couple possess no facial features. They are generic rather than particular human types. Hodgins's choice of title supports this reading of his work as an unspecified portrait. The Hebrew word "golem" comes from the Old Testament of the Bible and has been used to refer to an artificial humanoid figure in Jewish lore. The word golem has variously been translated as "undeveloped" and "unformed,"¹ which is also a fair assessment of Hodgins's figures in this work (and indeed most of his late-career paintings). On the importance of titles and titling as a navigational guide to his work, Hodgins in 2007 stated: "My paintings find the words, the words

don't find my paintings. I very rarely start off painting with any sort of idea at all."²

One noteworthy feature of *A Golem Couple* is the nearly undifferentiated pink ground in which Hodgins situates his figures. Hodgins would occasionally create luridly pink canvases. His recurring use of pink was partly informed by his love for the work of Canadian-born American painter Phillip Guston, who in his later career disavowed pure abstraction in favour of existentially fraught, yet politically sharp figurative painting informed by comic book traditions. The influence of Guston is clearly discernable in Hodgins's canvases from the 1980s, the start of an intensive period of painting that lasted until his death. In later canvases this love affair is submerged. Thematic and colour affinities aside, Hodgins shared with Guston a passion for cigarettes.

Hodgins serially depicted a variety of types, notably businessmen, generals and rakes. Suburban couples are another Hodgins type. In the year that he produced this painting, Hodgins also painted a trio of vaguely formulated figures in a domestic setting, titled *Three Golem Figures*. Strauss & Co successfully sold this in 2012 for nearly R900 000, the start of a pronounced growth trend in works by Hodgins at auction.

1. Judith Markowitz. (2015) 'Cultural Icons', in *Robots that Talk and Listen*, Berlin: De Gruyter. Page 35.
2. Sean O'Toole. (2008) 'The Human Fog', in *The Ceramic Art of Robert Hodgins*, Cape Town: Bell-Roberts. Page 120.





624

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Sleeper and Ubu

signed and numbered 29/50 in pencil
etching, aquatint and drypoint, from 2 copper
plates, on Velin d'Arches Blanc 300 gsm paper
sheet size: 96 by 192cm

R350 000–500 000

LITERATURE

cf. Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishers, a comparative discussion about the Sleeper Series on page 66. Another example from the edition illustrated on page 67.

"The *Ubu Tells the Truth* etchings were the starting point for a theatre production *Ubu & The Truth Commission* (1997). The *Sleeper* prints were made

after the theatre production was completed. I had worked on a series of messy drawings of a naked man, sometimes enclosed by the white Ubu line drawing, trying to get some of the feel of the theatre production in them. With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture. With the large drawings one has to pull shape and texture into the drawing on a larger scale. I wheeled a bicycle across the paper, hit it with



charcoal-impregnated silk rope, invited children and cats to walk over it, spattered it freely with pigment. The *Sleeper* prints used a range of materials and objects placed in soft ground to try to effect the same damage upon the paper.” (Law-Viljoen, 2006:66)

Edition of 50, only 30 numbered editions were completed. Printed by Jack Shirreff and Andrew Smith, 107 Workshop. Published by David Krut Fine Art, London.

625

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Sleeper Red

signed and numbered HC 1/2 in white conte 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

cf. Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishers, a comparative discussion about the *Sleeper Series* on page 66. Another example from the edition illustrated in colour on pages 68 and 69.



626

Karel Anthony
NEL

SOUTH AFRICAN 1955-

Collected Images

signed, dated '1998 - 002' and inscribed with the title

pastel on bonded fibre
170 by 250cm

R300 000–500 000

Collected Images was produced for a prominent collector of Sub-Saharan art with whom Karel Nel was acquainted. The unusual compositional style, a grid of nine containers, directly quotes Alexis Preller's 1952 oil on canvas, *Collected Images*. Nel, an accomplished draughtsman and noted scholar of Preller, co-authored with Esmé Berman an important book on the artist. A description for Preller's precursor work offers his composition as a "kind of filing system" for his iconography.¹ Artists Joseph Cornell and René Magritte also employed this form of visual choreography.

While the objects in the composition are linked to the original owner, they also speak to Nel's biography and interests as an artist. The item at top left is a rare Zulu fertility child figure. In 1998, Nel, an expert in indigenous art and cultural artefacts, co-curated the exhibition *Evocations of the Child*. The exhibition

assembled a representative selection of these anthropomorphic objects from the southern African region and included thirteen important pieces from the Johannesburg Art Gallery, as well as this object. The item below the doll is a Chokwe birdcage from Angola. The architectural qualities of this work dialogue with the two depictions of Tsonga headrests, as well as the Cape Dutch home.

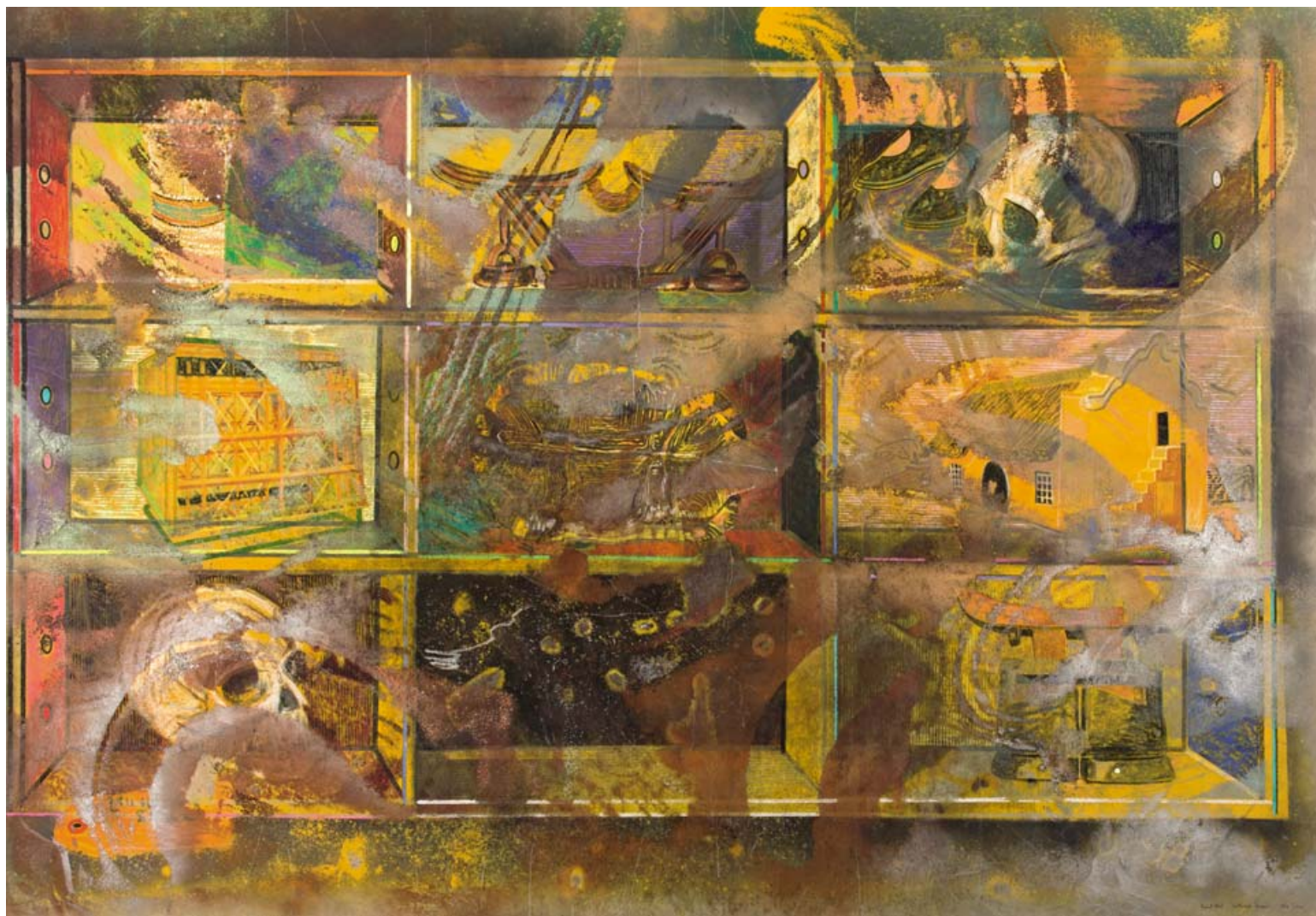
Nel refers to many of the objects as containers: "The tortoise shell in the central image is a housing for a living being. Preller spoke of the skull as the architecture of consciousness. While the skull images allude to Preller, they also refer to skulls in the collection."² The dialogue between specificity and non-specificity is central to this work. The one container that has no obvious object in it references a constellation of stars over Southern Africa, a theme that continues to preoccupy the artist.

The composition features additional metallic and bronze dust overlaid onto the pastel drawing. Nel's signature technique involves drawing pastel on bonded fibre in which his figuration is juxtaposed with abstract gestural marks. The process is ultimately one of layering, his aim being to achieve more than mere description, but rather a "considered mapping" of his interior world as a thinker and maker.³

1. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf. Page 125.

2. Interview with Karel Nel, 26 August 2016

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





627

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Ek sal jou so 'n klap gee!

signed, dated 2001 and inscribed with the title
on the reverse
oil on canvas
90 by 120cm

R600 000–800 000

EXHIBITED

Aardklop Festival, University of Potchefstroom;
SASOL Art Gallery, Stellenbosch;
Tatham Art Gallery, Pietermaritzburg;
Gertrude Posel Gallery, University of
Witwatersrand, Johannesburg; *Robert Hodgins:
50 Years a Painter*, 2001–2002

LITERATURE

Kathryn Smith (2001) Visual Art at the Aardklop
Festival, *Artthrob*, Issue nr 50, October 2001.
Illustrated in colour [http://artthrob.co.za/01oct/
reviews/aardklop.html](http://artthrob.co.za/01oct/reviews/aardklop.html):

In 2001, Robert Hodgins was awarded the status
of festival artist at the Aardklop National Art
Festival, a predominantly Afrikaans-language
cultural event held in Potchefstroom from
1998 until its demise in 2016. The honour
included a survey exhibition. Entitled '50 Years a
Painter', the exhibition was held in the Sanlam
Auditorium of the University of Potchefstroom
Art Gallery (now North-West University Gallery),
and subsequently travelled to various venues
nationally. This work was especially painted for
the exhibition. The painting's colloquial Afrikaans
title infers a quarrel between the two barely
differentiated figures locked in embrace. Couples,
of various relationships, are a recurring subject
in Hodgins's print and painting oeuvre. They are
often set apart in his compositions, but just as
often Hodgins depicted them in complicated
embraces.

His unusual title, which loosely translates as
"I'll whack you!", merits discussion. It is clearly
a concession to his Potchefstroom hosts.
London-born Hodgins developed a good
working knowledge of Afrikaans from his many
years living in Pretoria, where Afrikaans usage
is widespread. In 1954, he took up a lectureship
at the Pretoria Technical College (now Tshwane
University of Technology). Hodgins spent the
next decade living in Pretoria, for a period even
staying with an Anglicised Afrikaans family. In
1989 he briefly moved back to Pretoria from
Johannesburg, describing himself to friends as
"a Johannesburg artist in exile in Pretoria". His
understanding of colloquial Afrikaans would most
likely have derived from his extended residences
in this city.

The role of arts festivals in introducing Hodgins to
a wider public also deserves mention in relation
to *Ek sal jou so 'n klap gee!*. In 1986, Hodgins
wrote a letter to painter Mark Hipper in which he
discussed his upcoming retrospective exhibition
at the National Arts Festival in Grahamstown.
"By next year this time I'll be the most famous
(more likely the most detested) painter in South
Africa."² Hodgins wasn't far off with his estimate.
He was adjudged the overall winner of the
prestigious AA Mutual Life VITA Art Now Award
in 1987. But his reputation with a large public still
lagged. Writing in Hodgins's 2002 monograph,
published to coincide with his travelling survey,
artist Kendell Geers remarked: "Despite the fact
that he has been producing significant works
for more than half a century, his works still do
not enjoy blue-chip status, either in terms of
the marketplace or the proverbial art historical
canon."³ This assessment has been overhauled.
Hodgins has in recent years emerged as one of
the most important South African painters of the
late twentieth century at auction.

1. Interview with Retief van Wyk, 20 April 2015
2. Unpublished letter from Robert Hodgins to Mark
Hipper dated 23 February 1986
3. Kendell Geers. (2002) 'Undiscovered at 82', in *Robert
Hodgins*, Cape Town: Tafelberg. Page 62.



628

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Lamentation Canto I

signed and dated 92; inscribed with the
artist's name, title and dated 1992 on a label
adhered to the reverse
watercolour and charcoal
150 by 120cm

R100 000–150 000

EXHIBITED

Mary and Leigh Block Gallery, Northwestern
University, *Displacements*, 24 September to
12 May 1992, catalogue number 6





629

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Woman with Pink Knees

signed

charcoal and chine collé

69,5 by 99cm

R800 000–1 200 000

630

Peter
SCHÜTZ

SOUTH AFRICAN 1942-2008

St Lucy

executed in 2005

oil on jelutong

height: 72cm

R85 000–120 000

Peter Schütz began carving in wood shortly after his German immigrant family arrived in South Africa in 1952. His father worked as an architect at the Mariannhill Mission Society in Durban, where Schütz had formative encounters in the carpentry workshop. His formal art training in Durban coincided with the emergence of Pop Art. His early sculptures reiterated the graphic clarity and wit of this art movement. *St Lucy* is representative of his later practice from the 1990s until his death in 2008. Catholic icons and martyrdom featured prominently in this work. Made from smooth-grained jelutong dressed in oil paint, typically bold primaries, the present work depicts the murdered Christian martyr Lucia of Syracuse (283-304). The brilliant apple green is typical of works from this period. "In bringing the suffering saints into our contemporary world via a style of representation derived from comic books mixed with traditional and commercial religious imagery, Schütz seeks to evoke human presence and sacred themes in terms that he feels are appropriate to a contemporary audience," writes artist, colleague and friend Walter Oltmann.¹ Known for his deadpan wit, Schütz offered his own interpretation: "Saints are just like us but better at being better."²

1. Walter Oltmann. (2015) 'Of Relics, Icons and Idols', in Peter Schütz, *An Eye on the World*, Johannesburg: Wits Art Museum. Page 46.

2. Peter Schütz. (2002) in *KKNK 2002*, catalogue, Johannesburg: Sasol. Page 37.



631

Zander
BLOM

SOUTH AFRICAN 1982-

Untitled [1.62]

signed and dated 2011 on the reverse

oil on linen

152 by 107cm

R80 000–120 000

EXHIBITED

Stevenson Gallery, Johannesburg, *Zander Blom: New Paintings*, 27 October - 6 December 2011.

LITERATURE

Zander Blom. (2013) *Paintings Volume I*, Cape Town: Stevenson. Illustrated in colour on page 207.

Born in 1982 in Pretoria, Zander Blom came to public attention as an artist in 2007 with his exhibition *The Drain of Progress* at Rooke Gallery in Johannesburg. His work at the time combined abstract painting and photography in compositions that referenced Modernism and spatial depiction. Blom deepened his interest in abstraction by exploring specific Western painting traditions from a contemporary perspective. His use of impasto, gestural mark and pictorial structure, along with his exploitation of the oil paint's stain on unprimed Belgian linen, presents a distinctive painting style in South Africa. The monochromatic palette typical of some of his earlier works is evident in *Untitled [1.62]* as is his later concern with colour as form: yellow striations are juxtaposed with black and white shapes. While the work has no obvious representational reference, the structure and texture of the marks suggest forms in nature. Two years before this painting was created Blom was selected for the *Younger than Jesus artists'* directory published by the New Museum, New York.





632

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935-2007

Krans

signed

oil on board

60 by 90cm

R120 000–160 000

633

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935-2007

Still Life with Magnolias

signed

oil on canvas laid down on board

87 by 70cm

R80 000–120 000



634

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972-

Seated Woman

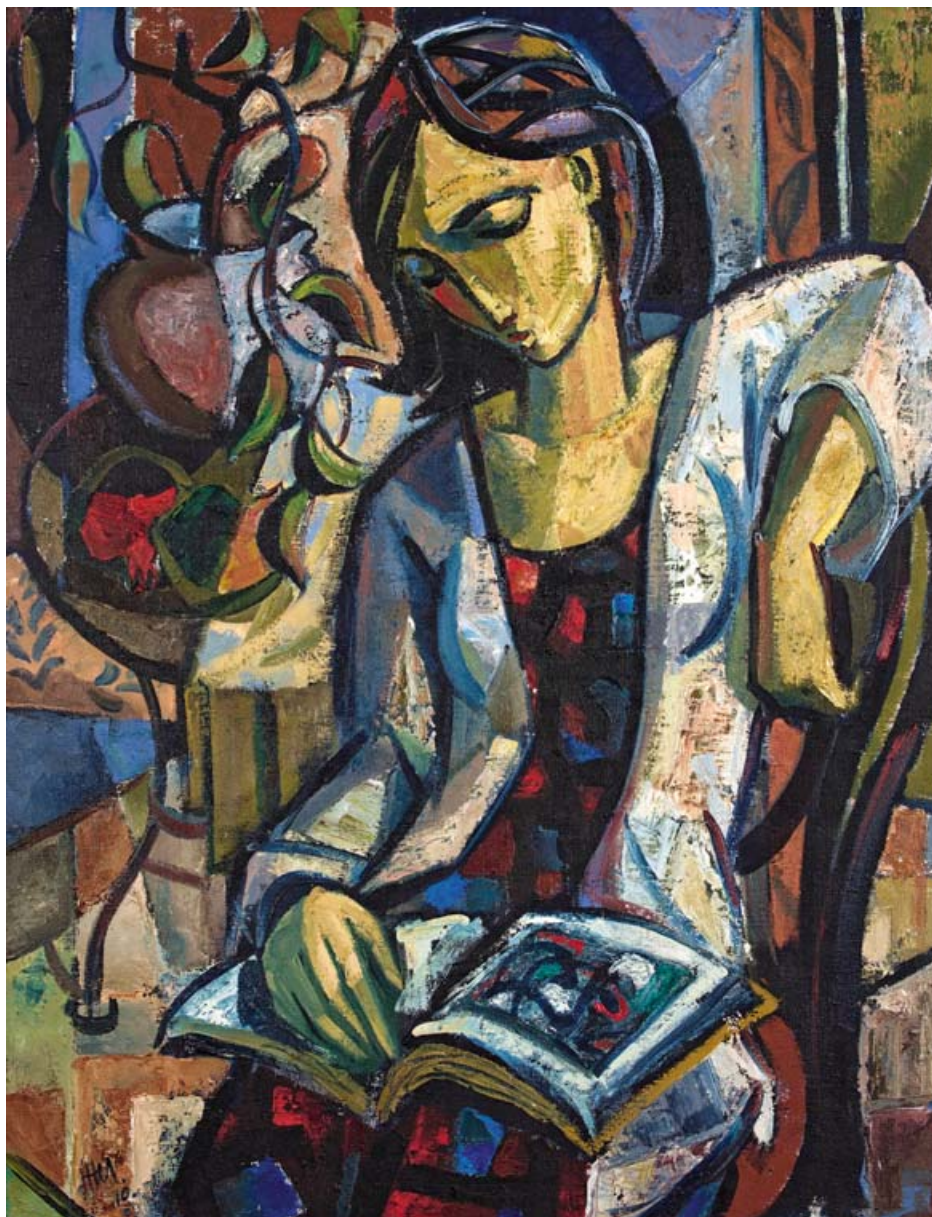
signed with the artist's initials and dated 10;

signed, dated 2010 and inscribed with the
title on the reverse

oil on canvas

89 by 69cm

R120 000–160 000





635

Beezy **BAILEY**

SOUTH AFRICAN 1962-

In the Purple Forest

signed and dated '07

oil on canvas

170,5 by 250,5cm

R140 000–180 000

"I tend not to plan what I paint ahead of my creations and, at times, I write poems that illustrate the images after I have painted them. In the *Purple Forest* is a typical 'Beezy' painting. It has components which often feature in my works, a surreal figurative subject set in an open landscape. The landscape here is based on the Namibian desert, I use my own photographs as reference. The pyramid was an

image I used a lot in my earlier work. The main subject of the crazy woman in an extended unreal pose is inspired by the Egyptian Goddess, Nut, who has fascinated me for many years. Her extraordinary shape, almost childlike, illustrates her all-encompassing command of the heavens, yet appears here as a modern woman, complete with handbag, as if out shopping." Beezy Bailey, 2016

636

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913-2006

Fish of Amethyst

circa 1971

stamped with the initials OP (Otello Pappadà)
amethyst and gold

height: approximately 55cm, on a semi-precious
stone base, base approximately 33cm high

R100 000–150 000

PROVENANCE

The Tretchikoff Family's private collection

Boris Gorelik writes:

"Another result of Tretchikoff's visits to Namibia was this work, his best-known and most expensive foray into sculpture.

In fact, he received his first piece of publicity as a sculptor. It was in China in the 1920s, when the teenage Tretchikoff modelled a female figure from sand on a beach, and a photograph of him and his work appeared in the press.

In 1971, the artist tried his hand at sculpture again. A rich man's sculpture, that is.

Ben du Preez, an art collector friend of Tretchikoff's in Namibia's Skeleton Coast, presented him with many valuable gemstones, including a twenty-two-kilogram rock of pure deep-purple amethyst. The shape of the stone

reminded the artist of a fish's body, with crystals as its scales.

Tretchikoff designed the head, tail and fins keeping in mind a golden mask he had seen at the Egyptian Museum in Cairo. "What is good enough for Tutankhamen", he said, "is good enough for my fish." As he was unable to obtain gold bullions in Cape Town, he

had a professional jeweller, Otello Pappadà, coat the attached parts in the melted-down Krugerrands.

The sculpture rests on a solid base of green fluorspar. This unlikely precursor to Damien Hirst's stab at exorbitant sculpture (*For the Love of God*) was first displayed during Tretchikoff's exhibition at Birmingham in 1972".





637

Lionel
SMIT

SOUTH AFRICAN 1982-

Large Malay Girl with Cuts

signed, dated 2010 and numbered 7/12

bronze

height: 118cm

R250 000–350 000

END OF SALE