







The Vineyard Hotel, Newlands, Cape Town  
6 March – 8 pm

## **Important South African and International Art**

Evening Sale  
Lots 491–577

Lot 545 Peter Clarke, *The Fence* (detail)



491

**Hylton NEL**

SOUTH AFRICAN 1941-

*Vase with Portrait (HN367)*

signed and dated 5.10.6

hand painted and glazed ceramic

height: 40,5 cm

**R18 000 – 24 000**

**PROVENANCE**

Stevenson Gallery, Cape Town



492

**Pablo PICASSO**

SPANISH 1881–1973

*Visage aux yeux rieurs*  
(*Laughing-Eyed Face*) (A.R.608)

executed in 1969  
base incised 'Edition Picasso',  
'249/350' and 'Madoura R.137', and  
with 'Edition Picasso' and 'Madoura  
Plein Feu' pottery stamps partially  
glazed white earthenware pitcher  
painted in colours  
height: 34 cm

**R250 000 – 350 000**





493



493

# **Tinus DE JONGH**

SOUTH AFRICAN 1885–1942

## *Mountainous Landscape*

signed

oil on canvas

67 by 105,5 cm

R80 000 – 120 000

### **PROVENANCE**

Dr DF Malan

494

# **Tinus DE JONGH**

SOUTH AFRICAN 1885–1942

## *De Dam, Amsterdam*

signed and dated 1912

oil on canvas

64 by 84 cm

R80 000 – 120 000

### **LITERATURE**

cf. Pat Weckesser in association with the De Jongh Family. (2013) *Tinus de Jongh: His life and works*, Cape Town: MJ de Jongh. Page 25 where an etching of this subject is illustrated with the title *De Dam in 1912 from inside the Royal Palace*.



494

'In 1912 Tinus was commissioned to paint a number of pictures for the Royal Ancient Society and Borough Archives of Amsterdam. These works comprised a large number of scenes of the old city centre with the purpose of preserving and recording various disappearing landmarks and these are still in the Beeldarchief in Amsterdam.

There were canals which were destined to be filled in and the famous monument, the "Naatje op de Dam" was scheduled to be dismantled prior to the rebuilding of the Dam Square which was renovated and re-opened on 7 April 1914.

A great honour was conferred upon Tinus when, he says, "Permission was given to me by Her Majesty the Queen of the Netherlands (Wilhelmina) to work in her palace for three months". The paintings, as a result of this work, were bought by the Amsterdam Museum. Although there is no evidence that Tinus lived at the Palace, permission was granted to paint from the windows on 24 February 1912. All members of the De Jongh family confirmed that their father took up residence in the Palace for three months and, as his uncle was gynaecologist to the Queen, an unofficial concession may have been made'. (Weckesser, pages 28 and 29)





495

**Hugo NAUDÉ**

SOUTH AFRICAN 1868–1941

*A Lagoon with Mountains Beyond*

signed and dated 1910

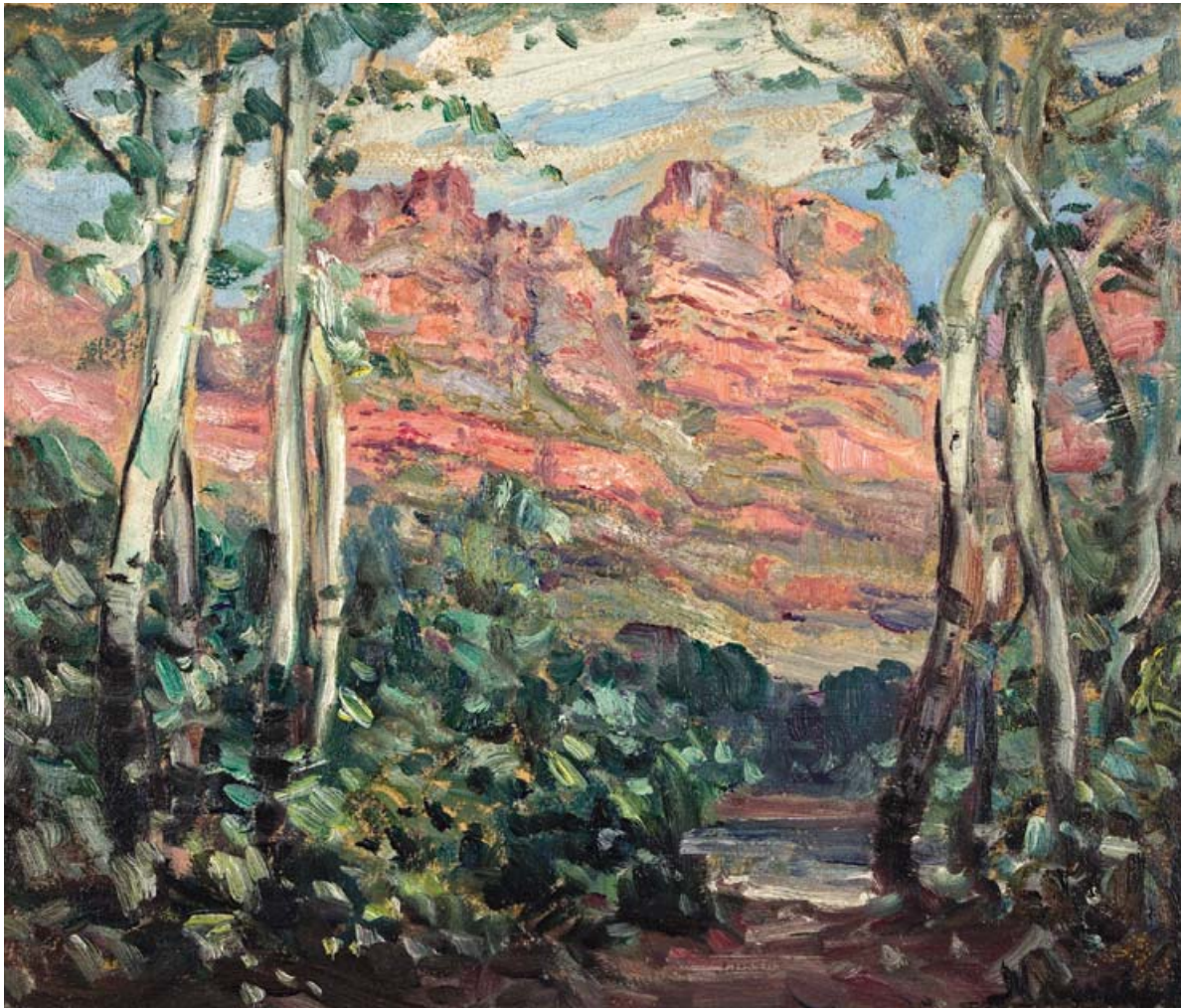
oil on board

28,5 by 39,5 cm

R50 000 – 80 000

**PROVENANCE**

Dr DF Malan



496

**Hugo NAUDÉ**

SOUTH AFRICAN 1868–1941

*Pakhuis, Clanwilliam*

signed; inscribed with the title on the reverse

oil on artist's board

25 by 29,5 cm

R60 000 – 80 000





497

**Cecil HIGGS**

SOUTH AFRICAN 1898–1986

*Neap Tide*

signed and indistinctly dated 65-66

oil on canvas

29,5 by 45,5 cm

R40 000 – 60 000





498

**Gregoire BOONZAIER**

SOUTH AFRICAN 1909–2005

*Samovar, Lamp and Pumpkins*

signed and dated 1962; signed and inscribed with  
the title in Afrikaans and English on the reverse

oil on canvas

55 by 70,5 cm

R200 000 – 300 000

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's,  
Johannesburg, 28 November 1994, lot 69



499

**Fanie ELOFF**

SOUTH AFRICAN 1885–1947

***Sitting Girl II***

executed circa 1934

signed

bronze with a verdigris patina

height: 48 cm

**R150 000 – 250 000**

**PROVENANCE**

The Fanie Eloff Family Collection

**LITERATURE**

cf. Gerard de Kamper and Chris de Klerk. (2011) *Sculptured – The Complete Works of Fanie Eloff*, Dept of UP Arts for Pretoria University. A Plaster of Paris version is illustrated on pages 90 and 96.



500

**Jean WELZ**

SOUTH AFRICAN 1900–1975

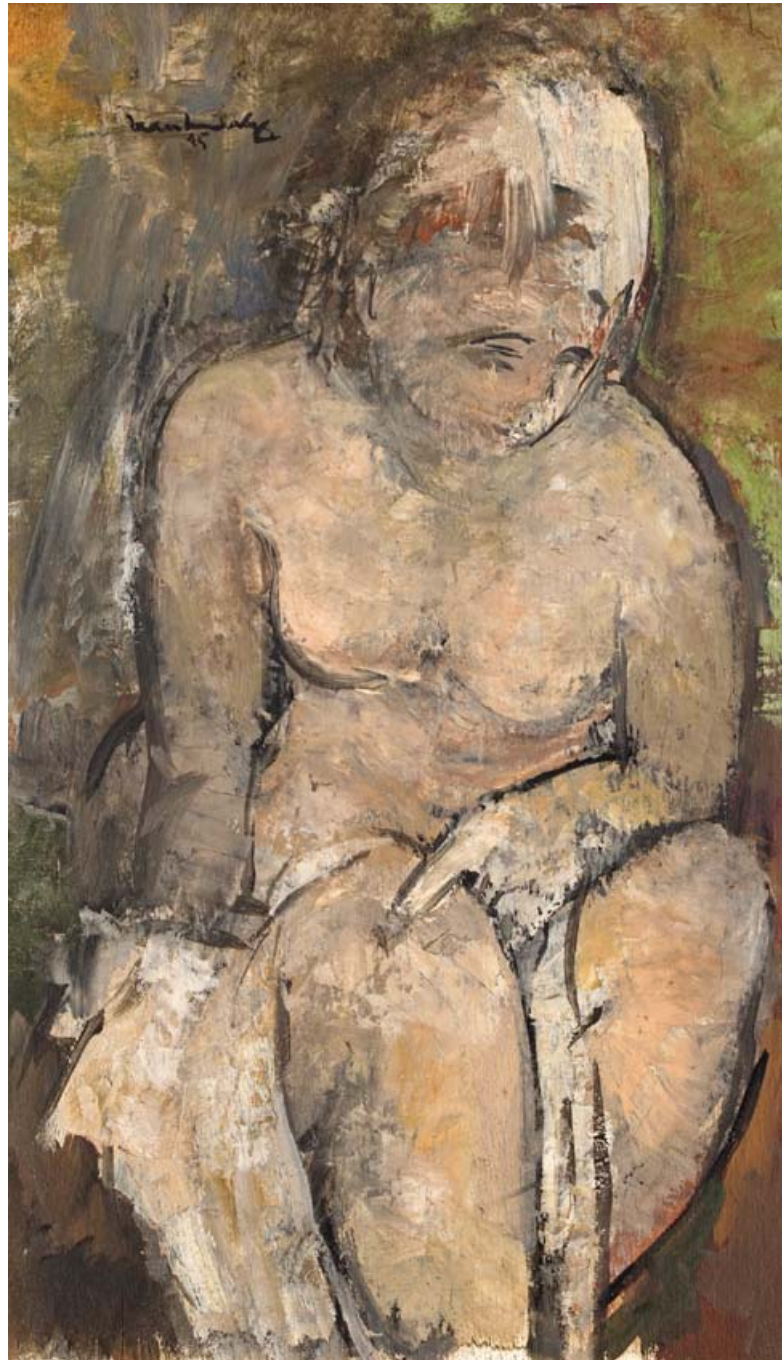
***Nude of a Young Girl***

signed and dated 45; signed  
and inscribed with the title and  
'Worcester, Cape' on the reverse  
oil on panel  
44,5 by 25,5 cm

**R450 000 – 600 000**

Why does one involuntarily associate this thoughtful *Nude* with Venus, the goddess of love? Looking at her the two aspects of Venus immediately come to mind: 'sexual attraction' and 'spiritual love'. The voluptuousness of the woman physically attracts one while the subtle play of light on and around the body enhances her spirituality. Subtly Welz unites these opposites. The nude looks down contemplating the removal of the cloth covering her upper left leg. Occupied thus she is unaware of her head's oval and her legs conjuring up the shape of a heart. Metaphorically the head and the heart will connect when she finally removes the wrap. Then Venus will symbolically arise from the enclosure of Botticelli's shell. Jean Welz performs another *tour de force*.

*Elza Miles*







501

**Anton VAN WOUW**

SOUTH AFRICAN 1862–1945

***The Hammer Worker***

signed, dated 1911 and inscribed  
'Joh-burg'

bronze

height: 61 cm excluding base;

base 75,5 cm

**R700 000 – 900 000**

**LITERATURE**

cf. Different casts are documented  
and illustrated in the following:

AE Duffey. (2008) *Anton van Wouw:  
The Smaller Works*, Pretoria: Pretoria  
Book House, illustrated on pages  
89 to 92 with the title *The Hammer  
Worker*.

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

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

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

ML Du Toit. (1933) *Suid-Afrikaanse  
Kunstenaars: Deel 1, Anton van Wouw*,  
Cape Town: Unknown publisher,  
illustration plate 13.









502

**Hugo NAUDÉ**

SOUTH AFRICAN 1868–1941

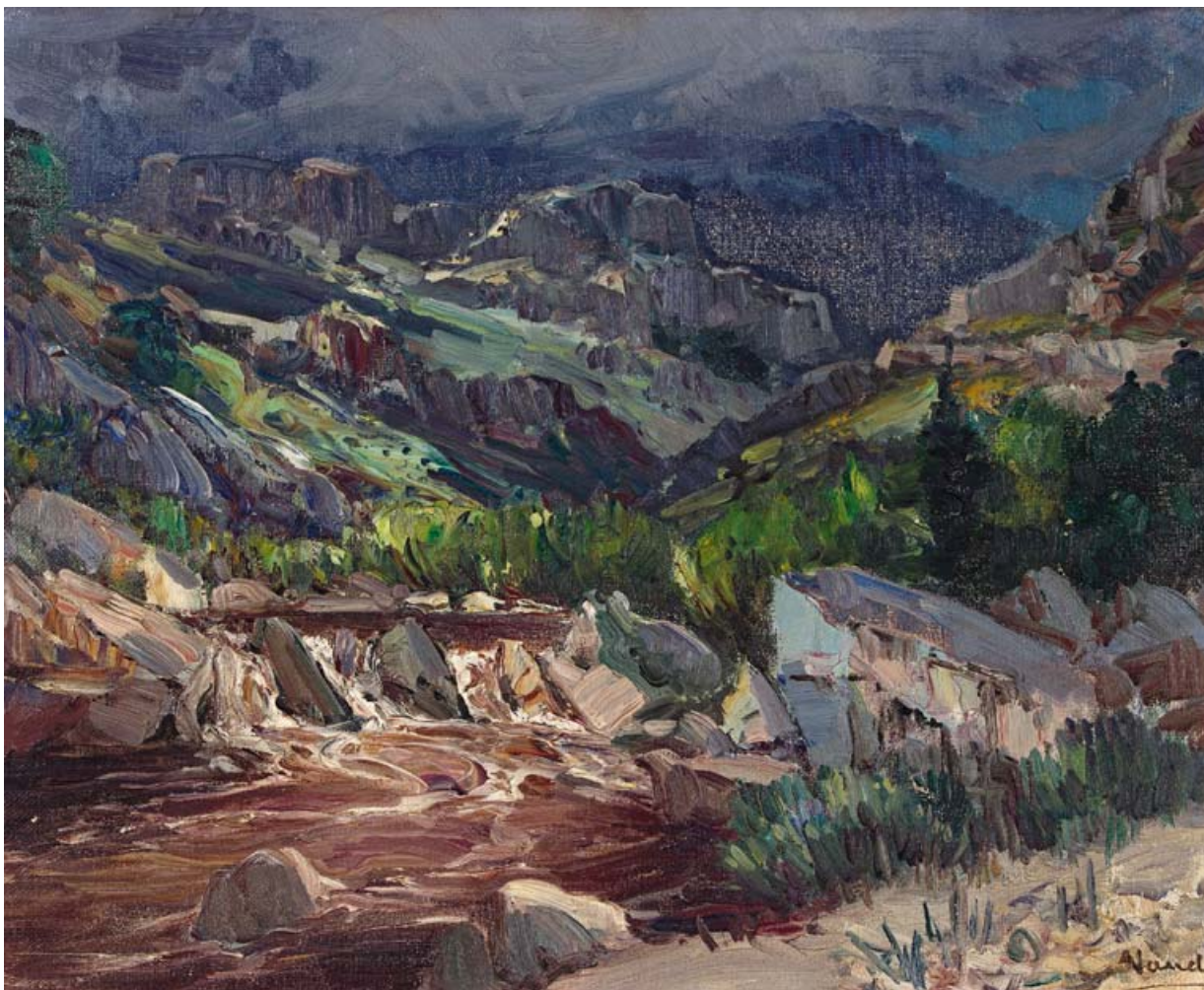
*Branders, Onrus (Waves, Onrus)*

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

oil on panel

24,5 by 35 cm

R70 000 – 100 000



503

**Hugo NAUDÉ**

SOUTH AFRICAN 1868–1941

***Baineskloof***

signed

oil on canvas

40 by 49 cm

**R300 000 – 400 000**

Proceeds from the sale of this lot will benefit the development of The Jakes Gerwel Entrepreneurs High School scheduled to open in January 2018.

**EXHIBITED**

Pretoria Art Museum, Johannesburg Art Gallery, South African National Gallery, *Hugo Naudé Retrospective Exhibition*, 1969, catalogue number 123





504

**Jacob Hendrik PIERNEEF**

SOUTH AFRICAN 1886–1957

***Bushveld Landscape***

signed and dated 56

oil on canvas

44 by 59 cm

**R1 500 000 – 2 000 000**

Contrary to popular belief, Pierneef seldom painted directly from nature. He made a number of naturalistic drawings and impressionistic water colours of the landscape before him, which he then translated into well-composed, synthesized oil paintings in his studio. Sometimes he relied on his memory only, drawing on pure imagination and fantasy. The first recorded drawing on which the present work is based, was executed as early as 1944. This was exhibited with the title, *Soutpan*, at the Pierneef Festival in Johannesburg arranged by the Egon Guenther and Adler Fielding galleries in 1964. The drawing is illustrated in the commemorative booklet that accompanied the exhibition.

The present oil painting provides a wonderful insight into the intervening synthesis that took place in Pierneef's studio. An off-white grassland forms part of the wintry foreground of the landscape, culminating in a typical thunder cloud formation, more indicative of a summer downpour than a winter scene. However, the two acacia trees seemingly are in full bloom, as they would be in springtime. Pierneef juxtaposes two types of cloud in the same background: on the left, the orange reflection of a setting sun on a billowing white cloud formation contrasting sharply with the ominous dark rain clouds on the right, typical of an impending mid-day downpour. Different time zones are thus present in the landscape. So potent and magical was the painter's artistry, according to Justice JF Marais, who opened the Pierneef Festival exhibition, "that those who know the Bushveld well have been, and still are, persuaded beyond all argument that that is the visible reality, as real as can be."

Justice JF Marais (1964) Pierneef Festival booklet.  
Johannesburg; Egon Guenther and Adler Fielding galleries,  
page 3.





505

**Maggie LAUBSER**

SOUTH AFRICAN 1886–1973

*Hibisci en Stokrose*

signed  
oil on board  
52,5 by 39,5 cm

**R300 000 – 500 000**

**PROVENANCE**

Acquired from the artist in  
1945 by the current owner's  
grandparents

**LITERATURE**

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 306, catalogue number 1261.

506

**Maggie LAUBSER**

SOUTH AFRICAN 1886–1973

*Still Life with Proteas in a Vase with Zig-Zag Pattern*

executed circa 1930  
signed  
oil on cardboard  
60 by 55 cm

**R300 000 – 500 000**

Preliminary painting verso.

**PROVENANCE**

Acquired directly from the artist  
and thence by descent

**EXHIBITED**

South African National Gallery,  
Cape Town, 1969, catalogue  
number 91

**LITERATURE**

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 296, catalogue number 1203.



505

© The Estate of Maggie Laubser | DALRO







507

**Jean WELZ**

SOUTH AFRICAN 1900–1975

***Still Life with a Bowl of Figs***

signed and dated 54  
oil on canvas laid down on board  
45 by 60 cm

**R300 000 – 500 000**

**PROVENANCE**

Sotheby Parke Bernet South Africa (Pty) Ltd,  
Johannesburg, 3 March 1975, lot 172

Empty utensils: jug, spoon and saucer are placed on the edge of a table. A vase with anemones dominates at the corner's edge. At the slightest pull of the cloth the arrangement will topple over and disappear into the void.

On the table in front of these objects a blue bowl with green figs is the focal point. It matches the anemones. Figs, classified as fruit, are flowers. With the anemones they belong to the domain of Lan Ts'ai-ho, the sixth of the *Eight Chinese Immortals*. He wore a blue cloak, carrying a basket with flowers and sang of the brevity of life and the fleeting nature of pleasure (see: J E Cirlot. *A Dictionary of Symbols*). In *Still Life with a Bowl of Figs* the blue bowl with its fig-flowers echoes Lan Ts'ai-ho's song...

*Elza Miles*







508

**Irma STERN**

SOUTH AFRICAN 1894–1966

***Flowers and Fruit***

signed and dated 1937

oil on canvas

74,5 by 64,5 cm

**R5 000 000 – 7 000 000**

Proceeds from the sale of this lot will benefit the Cape Peninsula Organisation for the Aged to support their extensive welfare retirement commitment for State pensioners in need.

**PROVENANCE**

Donated to The Cape Peninsula Organisation for the Aged

**LITERATURE**

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

Illustrated in colour on page 64.

Wilhelm van Rensburg. (ed) (2003) *Irma Stern: Expressions of a Journey*. Johannesburg: Standard Bank Gallery. Illustrated in colour on page 171.

Helene Smuts. (2003) *Reflections of a Journey: an educational resource to accompany Irma Stern: Expressions of a Journey*. Johannesburg: Standard Bank Gallery. Illustrated in colour on page 26.

'Each flower in *Flowers and Fruit* of 1937 is subtly different. Irma loved to fill her house with large bunches of the flowers that she grew in her garden herself. When she was painting in Johannesburg, it was Freda Feldman who drove to the market to buy large bunches of exotic flowers. "My mother shopped for perfect Cezanne-like fruits and unusual vegetables that seemed cultivated especially for the luscious still-lifes Irma would set up." ... "No sooner had Irma painted them, which she did at considerable speed – than she would devour them. Eating her still-lifes was a favourite pastime!" remembers Mona Berman.

In the still-life, *Flowers and Fruit*, of 1937, Irma Stern goes far beyond creating pictorial space by organising the forms of different objects in relation to one another. First her powerful colours evoke our senses and then she manipulates our perception of pictorial space by playing off the intensity of one colour against another. The bright turquoise of the vase is equal in intensity to the bold orange of the heavy pumpkin, but the evocation of its solid form and mass in a subtle gradation of oranges, reds and browns convinces us that it must be deeper in space, and therefore behind the vase. Irma Stern judges exactly the point at which intense colours are saturated and then balances these against subtly muted areas of colour. Her chromatic range creates a sense of life and meaning in the painting.' (Smuts, page 26)





© The Irma Stern Trust | DALÍO



509

**Adolph JENTSCH**

SOUTH AFRICAN 1888–1977

*Namibian Landscape, Summer*

signed with the artist's initials and  
dated 1939

oil on canvas stretched over board  
58 by 78,5 cm

**R400 000 – 600 000**



Fig 1. Adolph Jentsch painting *en plein air*

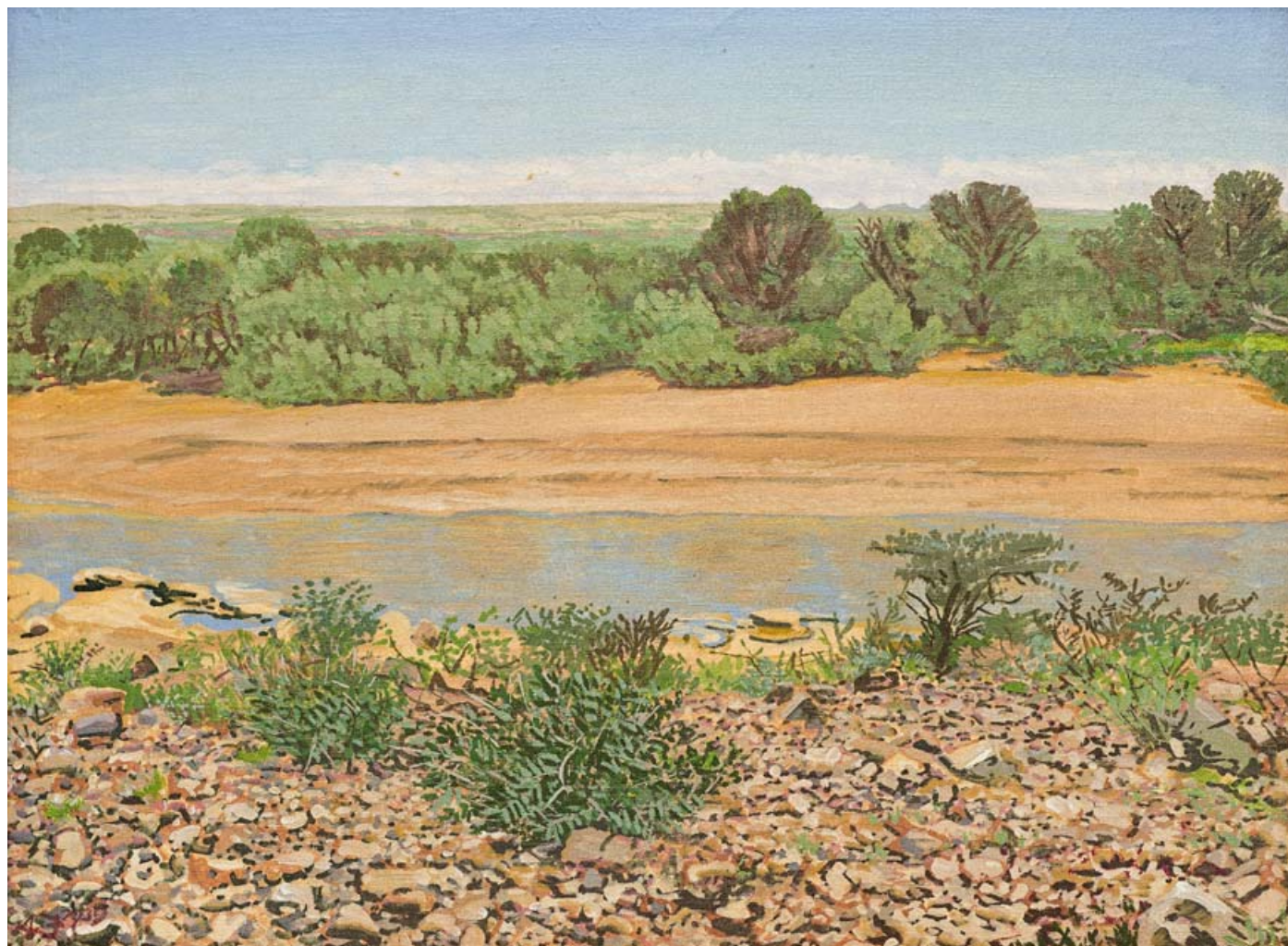
© Olga Levinson

The German, middle-aged Adolph Jentsch, having trained in Dresden, arrived in the then South West Africa in 1938. Having felt stifled in his work by the pressures of pre-war German policy and taste, the desert landscape around him, immeasurably vast and still, proved a revelation. He worked quickly towards a one-man show at the Grossherzog Hotel in Windhoek, and then made painting trips into the country's scorched, southern areas. While reinvigorated in his new environment, and despite having rubbed shoulders in Dresden with the likes of George Grosz, Kurt Schwitters and Max Pechstein, each of whom would become synonymous with various European and American modernisms, Jentsch remained committed to a conservative, controlled approach to his painting.

Bearing in mind the artist's iconic vistas of silver grasses, hardy scrub and sun-bleached, thirsty plateaux, the present lot is particularly unusual as it shows a flowing river and the desert in full bloom. Jentsch chose not to identify the spot, nor indeed the month, but one might imagine the artist, perched on his fold-away stool (fig.1), painting the scene in the summer of 1939 on his much-interrupted journey to Eirup, the farm owned by Richard Schröders, some 80 kilometres north-east of Mariental. The Auob River,

which had to be crossed several times on the way, was in spate at the time, and forced a number of apparently happy delays. Olga Levinson, in her very personal monograph on the artist, noted how much Jentsch enjoyed the amusing adventure of South West African travel, and how readily he would wade into the current in search of the best places for his vehicle to cross. But she also remarked on how moved the artist had been by the desert's rapid, near-miraculous transformation after the rain.<sup>1</sup> There is certainly much in this picture to suggest his fascination with the details of nature, and a real sense of his wonder at what he saw in front of him. On the nearest bank he laid out an intricate, decorative pattern of pebbles using spots and dense strokes of lavender, orange, grey and baked-pink clay. By way of contrast, he painted the new shoots and bushes with expressive, calligraphic flicks of shimmering green. The composition, however, he organised along strong horizontal lines: the reflective water, painted with as much yellow as blue, runs across the canvas, while above it and below the stony bank, the leafy treeline, the eroded beach, and the wide sky form parallel bands of differing colour and texture.

1. Olga Levinson. (1973) *Adolph Jentsch*. Cape Town: Human & Rousseau Publishers. Pages 37 and 43.





510

**Jacob Hendrik PIERNEEF**

SOUTH AFRICAN 1886–1957

*By McGregor, KP*

signed; inscribed with the title on the reverse

oil on board

44 by 59 cm

**R1 000 000 – 1 500 000**

**PROVENANCE**

Sotheby Parke Bernet South Africa, Johannesburg,  
18 September 1979, lot 81, The Property of Mrs WJ Steyn  
The Everard Read Gallery label adhered to the reverse

McGregor, a charming village at the foot of the Riviersonderend mountains, lies roughly 150 kilometres east of Cape Town. In 1905, a main road to Cape Town passing through the village was proposed, but was never constructed. As a result McGregor retained its allure as a peaceful retreat for artists and other creatives. This isolated, quiet town was the perfect repose for Pierneef when he visited the Cape after receiving the commission to paint the eponymous Johannesburg Station panels. He toured the Cape in 1929, and again for a protracted period from February to October in 1931, making numerous sketches and watercolours mainly of Table Mountain and Lion's Head, before moving on to Stellenbosch, where he was naturally attracted to the twin peaks of the mountains towering over the town. Before reaching the coastal town of Hermanus, he stopped over in the McGregor district where he recorded his impressions.

The present lot, evoking the feel of the Cape, may well have been considered as the basis for one of the Station Panels. What is of particular interest about this landscape, is the classic composition that is so characteristic of many of Pierneef's works. A curved dirt road leads to a homestead in the foreground, giving way to a mysterious drop beyond a row of sentinel trees, with some indication of extensive cultivated fields in the middle ground, ultimately culminating in a series of serrated mountain ranges. The work includes Pierneef's whole colour palette, and constitutes, as Esmé Berman describes "In a wealth of idealised landscape-compositions the cool harmonies of his earlier impressionistic paintings are reconciled with the intervening blaze of oranges and golds, to establish the unmistakable warm-cool palette of his middle years."

Esmé Berman. (1983) *Art and Artists of South Africa*. Cape Town: AA Balkema, page 330

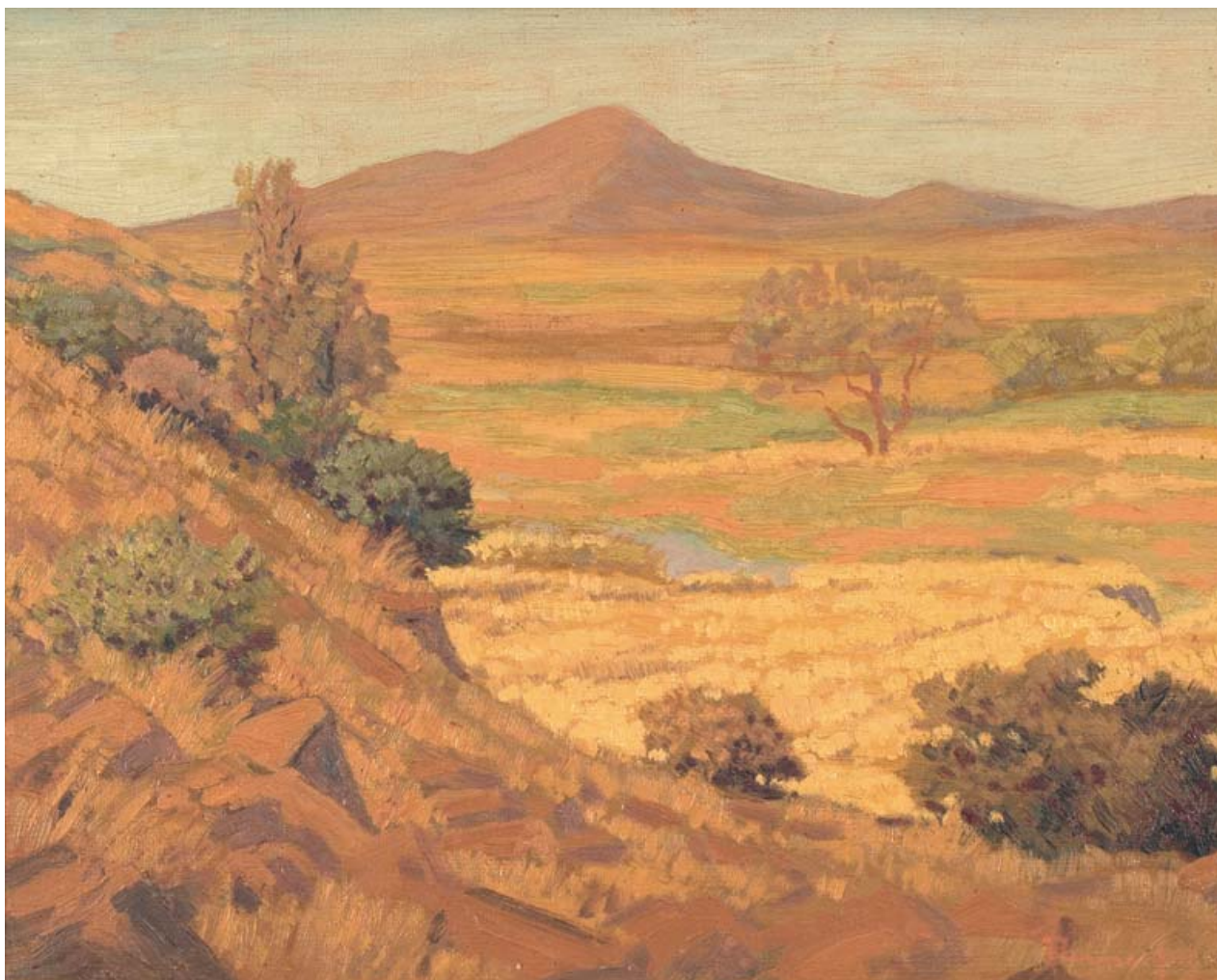






J.H. Pinner





511

**Jacob Hendrik PIERNEEF**

SOUTH AFRICAN 1886–1957

*Landscape*

signed

oil on canvas

29 by 36,5 cm

R350 000 – 500 000



512

**Jacob Hendrik PIERNEEF**

SOUTH AFRICAN 1886–1957

*Landscape with Trees*

signed and dated 44

oil on canvas

34,5 by 44,5 cm

R400 000 – 600 000

**PROVENANCE**

Purchased from the artist by the current owner



513

# Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

## *The Mountain behind Groote Schuur Estate*

signed

oil on canvas

60 by 82,5 cm

R800 000 – 1 200 000

Groote Schuur, the residence Cecil John Rhodes bequeathed to the nation, was gutted by fire in 1896, leaving behind only the outer walls and John Tweed's bronze frieze of *The Landing of Jan van Riebeeck*. It is anyone's guess whether or not Hugo Naudé visited the ruins when he arrived back in Cape Town that year from his European studies, but he evidently returned to the home repeatedly after it was refurbished in accordance with Sir Herbert Baker's designs. A number of quick-fire sketches survive (fig. 1), as do vivid, expressive paintings, made both from the back colonnaded stoep of the home and the surrounding, sloping gardens. The present lot, seems an altogether more considered, demanding and fully developed painting than earlier, smaller renditions. The scope is particularly broad, taking in a group of iconic Stone Pines, the familiar shoulder of Devil's Peak, and long, rolling, plum-shadowed clouds; the brushstrokes and dabs, moreover, are deliberate and compact. The wild flowers in bloom dominate the composition, allowing the painter to blanket the landscape in shades of turquoise, mauve, navy and teal.

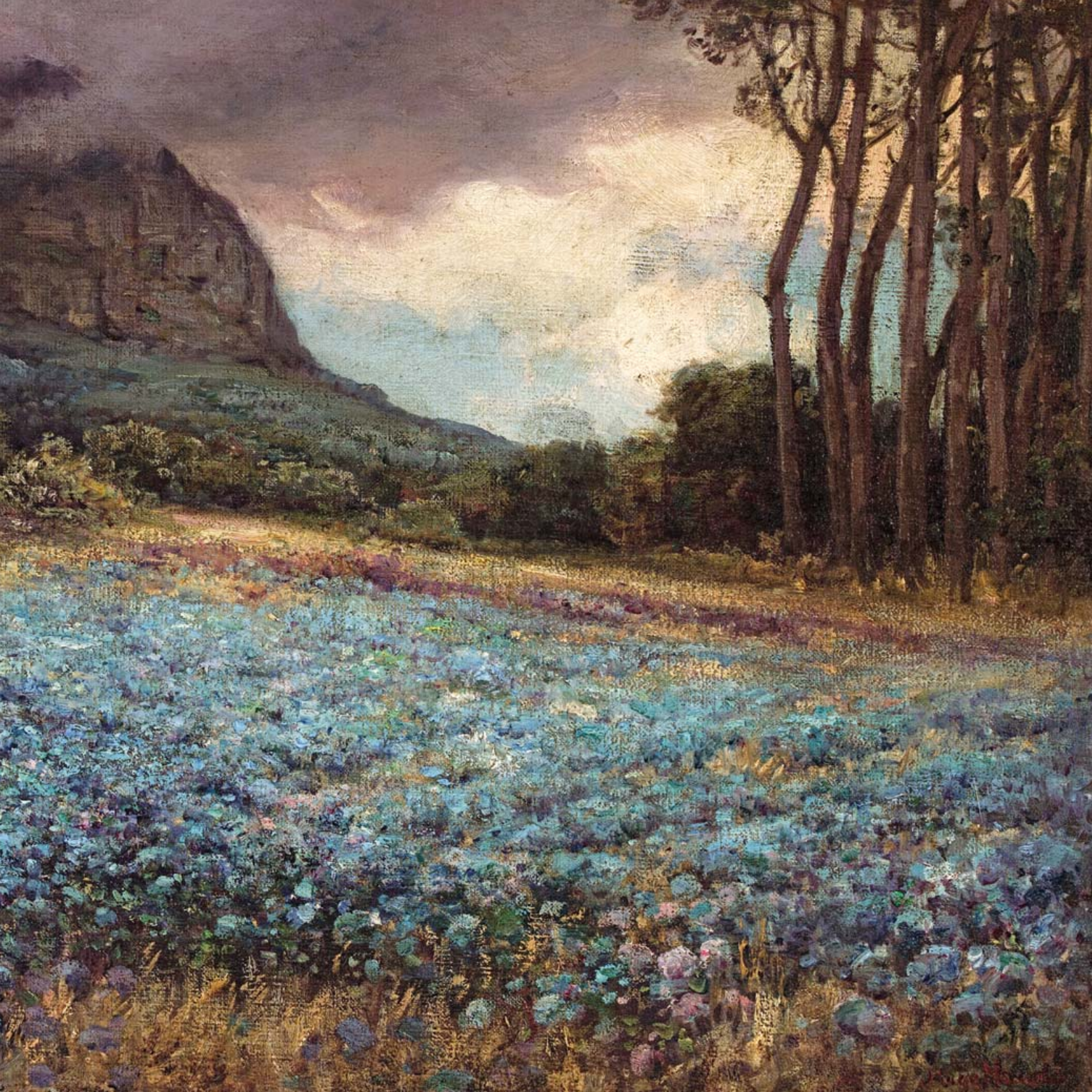
*The Mountain Behind Groote Schuur Estate* might be typical of Naudé's pioneering Cape Impressionist style, but the dewy luxury of its painted surfaces, the soft edges of the tree lines, and the gentle, atmospheric light, also recall the artist's year amongst the Barbizon painters in Fontainebleau near Paris. Most significantly, however, the sense of sheer delight the artist found in his famous Namaqualand flower fields, and the joyous spirit in which he captured them, is transferred to this instantly recognisable and historically significant Cape setting.



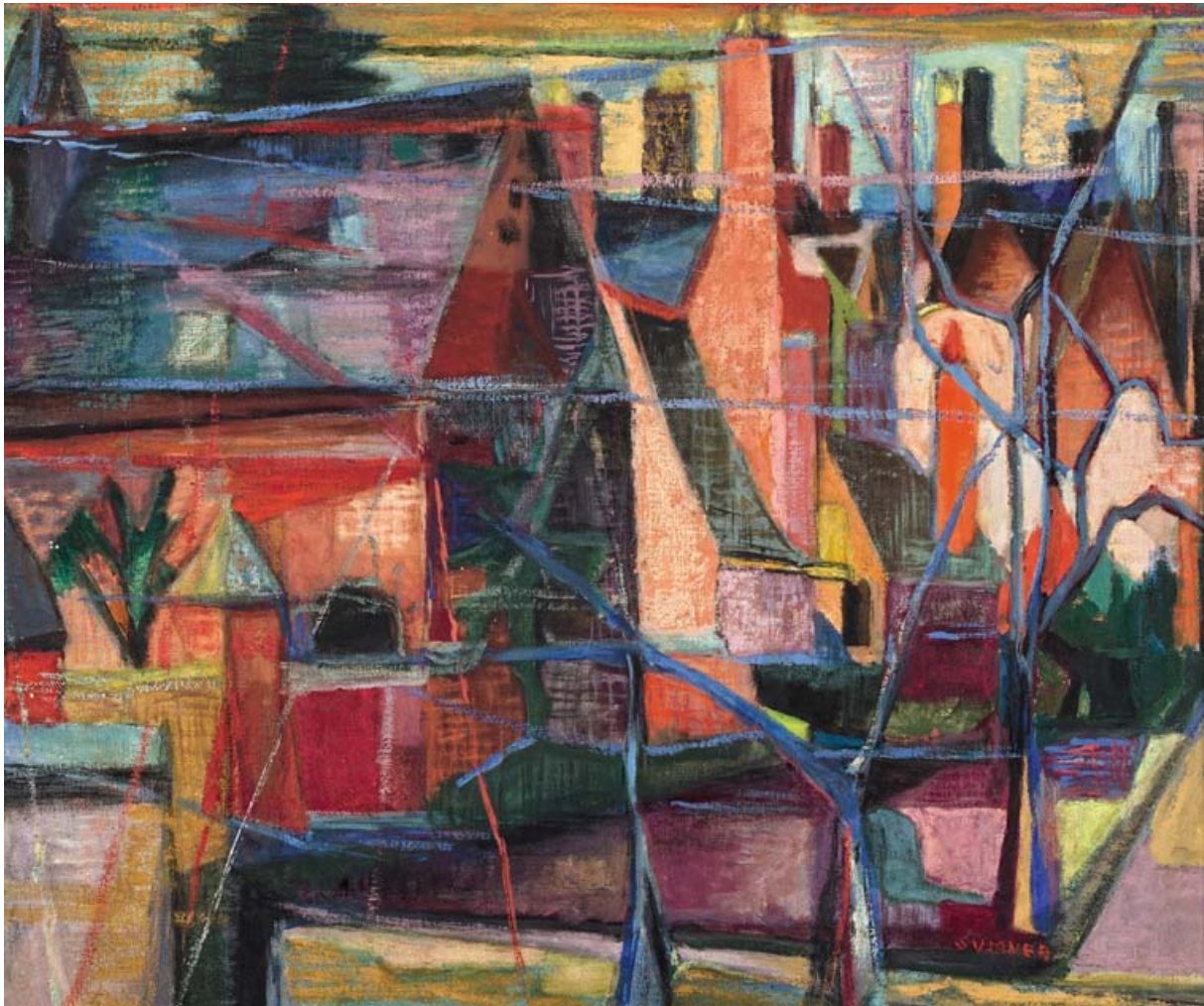
Fig 1. Groote Schuur Estate from one of Naudé's sketch books.











514

**Maud SUMNER**

SOUTH AFRICAN 1902–1985

*Cityscape*

signed

oil on canvas

48,5 by 60 cm

R100 000 – 150 000

**PROVENANCE**

Acquired from the artist  
by the current owner



515

**Maud SUMNER**

SOUTH AFRICAN 1902–1985

*Yachts*

signed

oil on canvas

39 by 79 cm

R180 000 – 240 000





516

**Irma STERN**

SOUTH AFRICAN 1894–1966

***Young Arab***

signed and dated 1942

oil on canvas

60 by 50 cm

**R12 000 000 – 16 000 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 8 May 1995, lot 268, with the title *Young Man with Orange Turban*

**EXHIBITED**

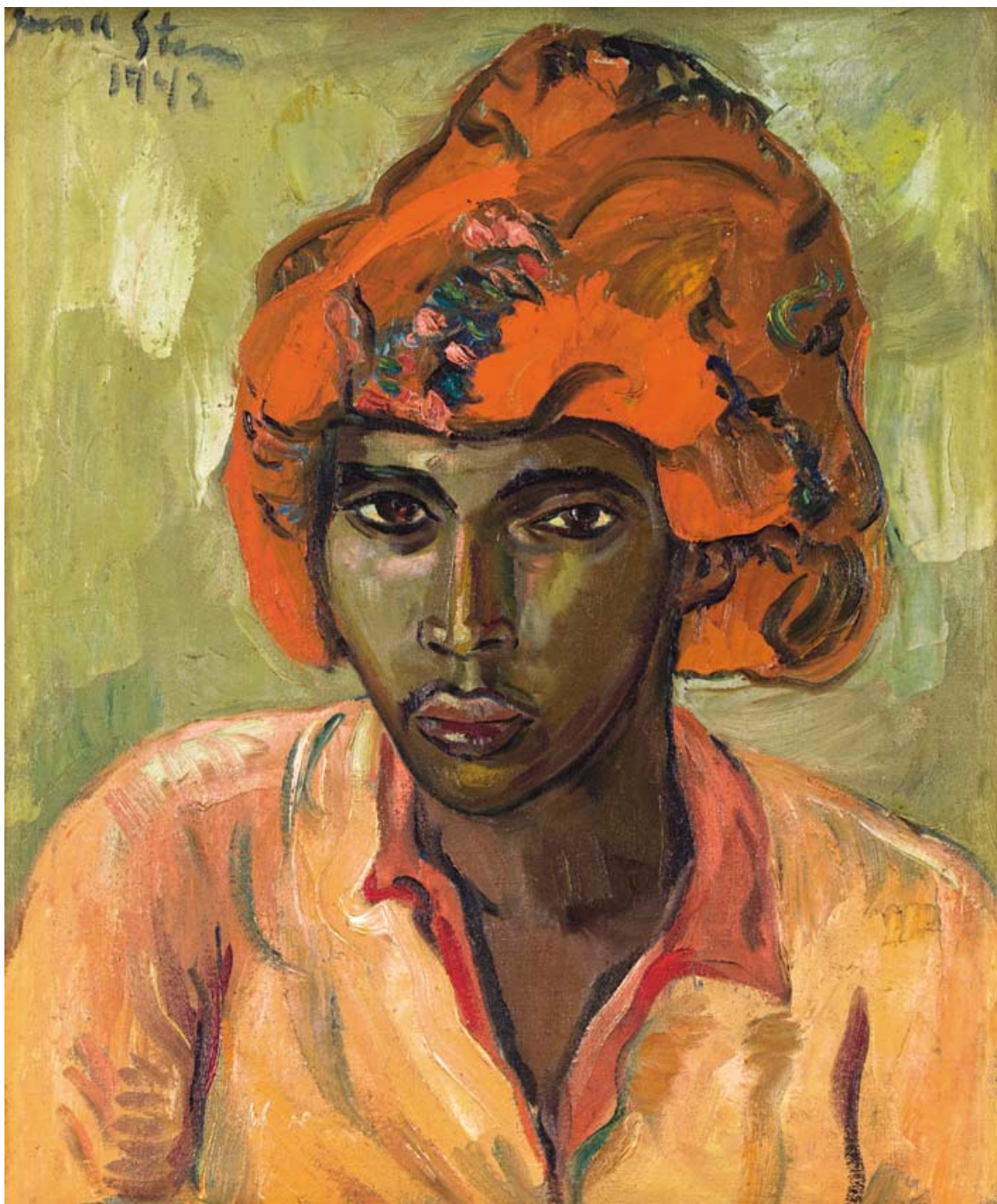
The Museum of Anthropology, Elizabethville, 1942, catalogue number 1  
The Gainsborough Gallery, Johannesburg, *Private View - an exhibition of Paintings and Drawings from the Belgian Congo*, 24 November - 8 December, 1942

**LITERATURE**

Wilhelm van Rensburg (ed.) (2003) *Irma Stern: Expressions of a Journey. Johannesburg: Standard Bank Gallery*. Illustrated in colour on page 73 and on back cover, with the title *Young Man with Orange Turban*.  
Stephan Welz. (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg: Art Link (Pty) Ltd. Page 7 and illustrated in colour on page 12, with the title *Young Man with Orange Turban*.

Most of Irma Stern's Arab subjects derive from the artist's two visits to Zanzibar in 1939 and 1945 – and she is documented to have made several *Young Arab* paintings during those visits. Less well-known are the few Arab subjects Stern depicted during her visit to the Congo in mid-1942. Stern had gone to the Congo specifically to paint the Watussi and Mangbetu peoples but along the way – and doubtless prompted by her Zanzibar experience – she painted a few Arab subjects: Stern alludes to these subjects in her book *Congo* (1943: p.38) "[the Arabs] squat all around, dark bearded men with heavy fallow faces and sad calculating eyes. They wear orange turbans wound around their heads". Some of these paintings were included in her exhibition in Elizabethville at the end of her stay in the Congo; and, again, at her 'Congo Exhibition' at the Gainsborough Gallery, Johannesburg, in December 1942. Both the annotated list of this exhibition that is pasted into the





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*Two Arabs (Father and Son)*  
Rupert Art Foundation

© The Irma Stern Trust | DALRO



The present lot

© The Irma Stern Trust | DALRO



Jan van Eyck, *Portrait of a Man (Self Portrait?)*

© The National Gallery, London

artist's Scrapbook and her Cashbook record that #7 *Young Arab* was sold for £40 to a Dr Swart. This is almost certainly the present work.

A comparison between the *Young Arab* and the *Two Arabs (Father and Son)* (Private Collection; Arnold, p.115) and other work from the first visit to Zanzibar, is revealing. In 1939, Irma Stern was clearly attracted to the exoticism of Zanzibar which she found expressed in colourful costume and, frequently, some form of rhetorical action: figures are represented saying prayers, drinking coffee or, as in the *Two Arabs (Father and Son)*, communicating with each other in some way. Moreover, the early paintings usually incorporate a spatial context for the figure, either a developed architectural setting or an indication of background drapery. This richness of content is expressed in both the relatively large scale of the early works – the *Two Arabs (Father and Son)* is over twice the size of the *Young Arab* – and by the artist's use of Zanzibari carved doorways converted into sensuously rich frames. The *Young Arab* is relatively simple on all these counts and seems never to have had an exotic frame. But where Stern herself would probably have regarded this work as a modest expression, contemporary taste values the removal of the paraphernalia of exoticism to focus on the pure presence of the subject.

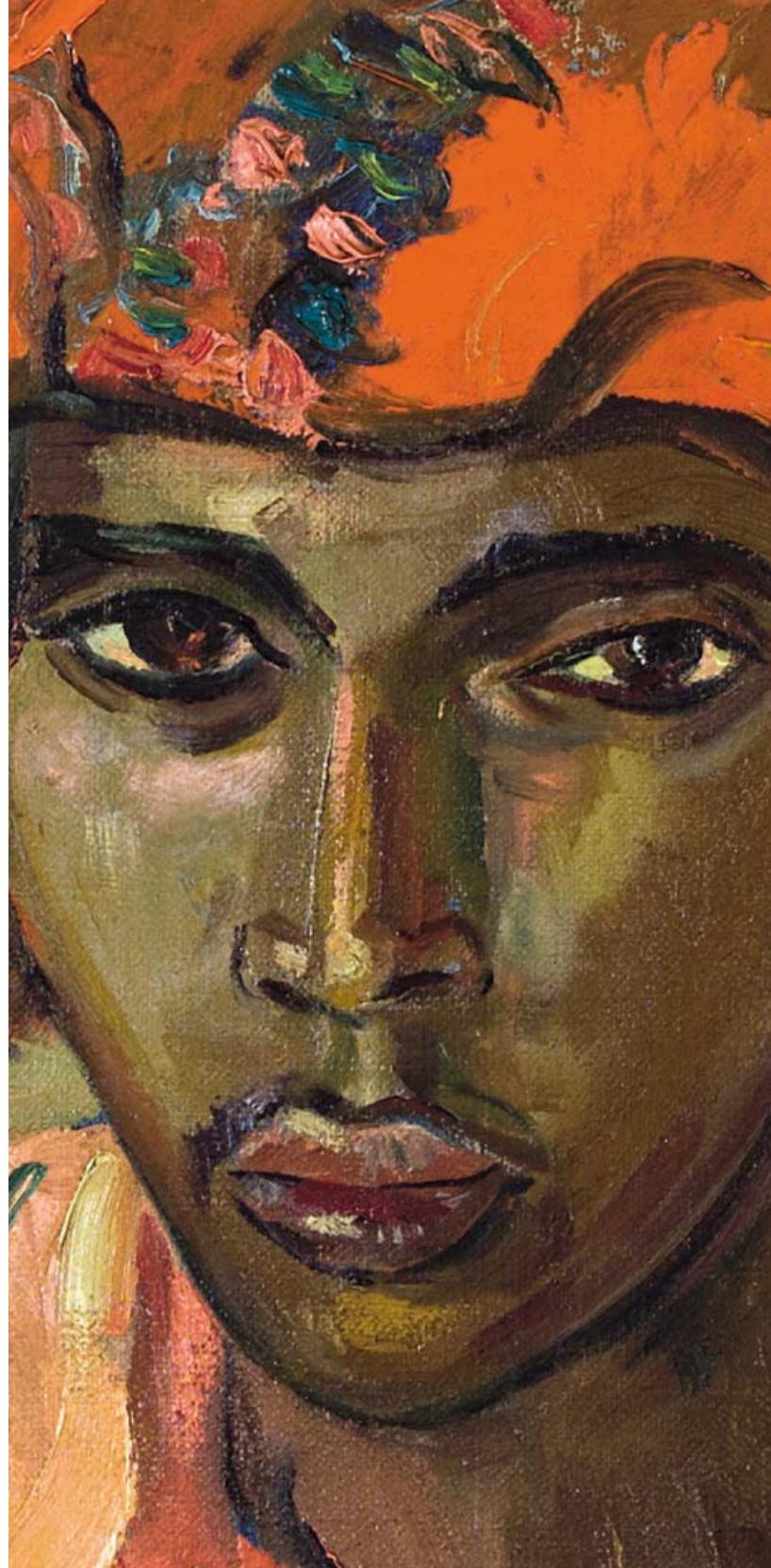
Against a backdrop defined more for its harmonious colour relationship with the principal subject than to create any spatial setting, the *Young Arab* presents himself to the spectator simply as a fellow human subject. According to Joseph Sachs, *Irma Stern and the Spirit of Africa*, published in 1942, the year this painting was made, Stern's Zanzibar figures, "lulled by [their] inherent indolence and [their] Oriental quietism", represent nothing less than "the rise and fall of Arab civilisation". But the *Young Arab* is free of these exotic associations and while perhaps questioning the purpose of the pictorial encounter, asserts his shared humanity through the vitality of his eyes and mouth. As in Jan Van Eyck's great *Portrait of a Man (Self Portrait?)* (National Gallery, London), which Stern had certainly seen, the magnificent headgear provides a note of extravagant ostentation but the deep silence of the figure is enriched by this attribute rather than disrupted. The gestural brushstrokes, whether defining form or enlivening the painted surface, also contribute vitality to the figure without disturbing its silence. The painting is not a portrait in the traditional sense: it lacks the self-referential specificity of works made in that genre and Stern was clearly not concerned with the identity of her subject. But as an essay in the exploration of shared human experience it is rarely matched in Irma Stern's oeuvre.

Michael Godby

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

Joseph Sachs. (1942) *Irma Stern and the Spirit of Africa*, Pretoria: J.L. Van Schaik.

Irma Stern. (1943) *Congo*, Pretoria: J.L. Van Schaik.







517

**Maud SUMNER**

SOUTH AFRICAN 1902–1985

*Mont Blanc*

signed

oil on canvas

59,5 by 72 cm

R60 000 – 80 000



518

**Maud SUMNER**

SOUTH AFRICAN 1902–1985

*Namibian Landscape*

signed; engraved with the title on a plaque adhered to the reverse

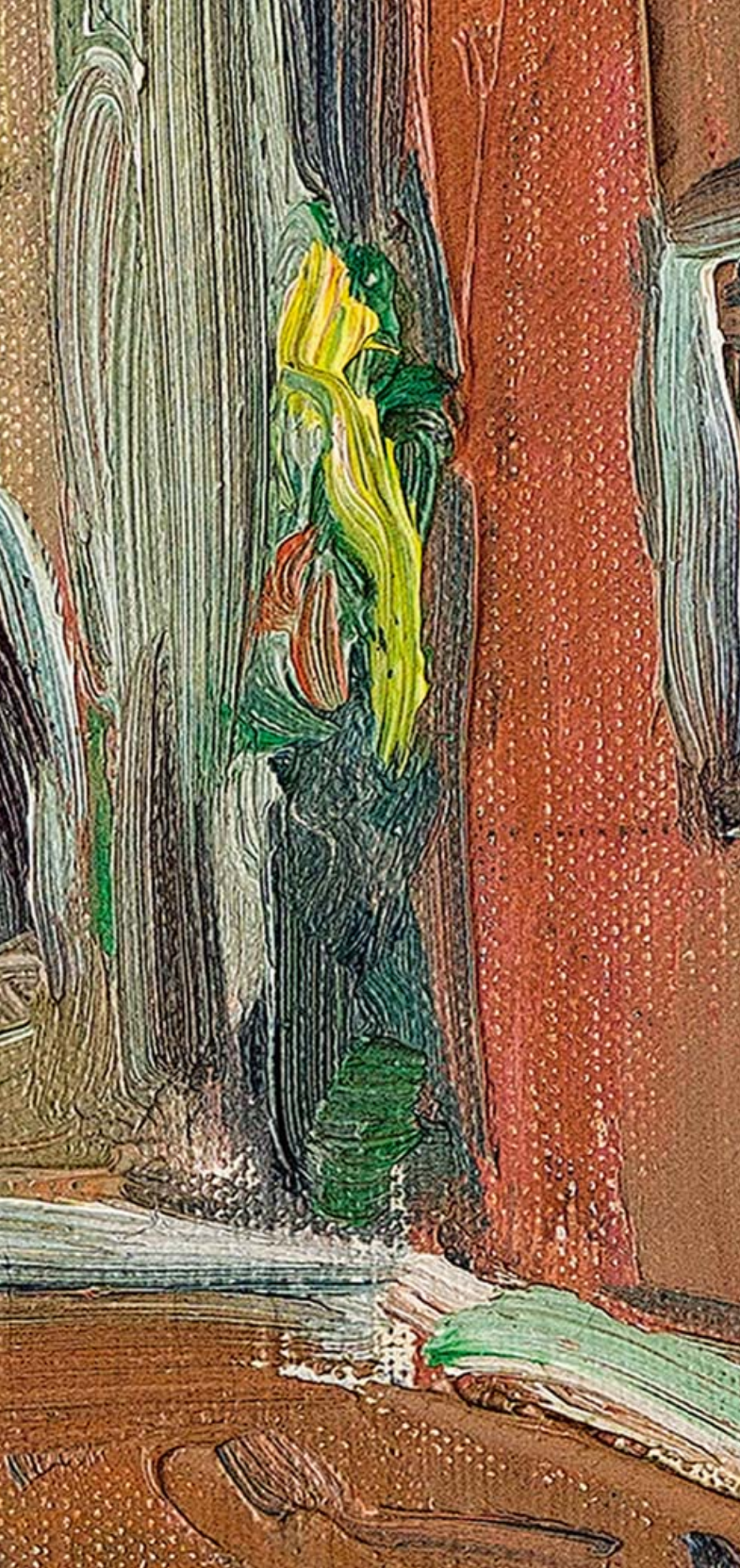
oil on board

59 by 120 cm

**R120 000 – 160 000**

Proceeds from the sale of this lot will benefit the development of The Jakes Gerwel Entrepreneurs High School scheduled to open in January 2018.





519

**Irma STERN**

SOUTH AFRICAN 1894–1966

***A Small Canal, Venice***

signed and dated 1948; inscribed with the artist's name, title and medium on a Johans Borman Fine Art label on the reverse

oil on canvas

59 by 49 cm

**R1 000 000 – 2 000 000**

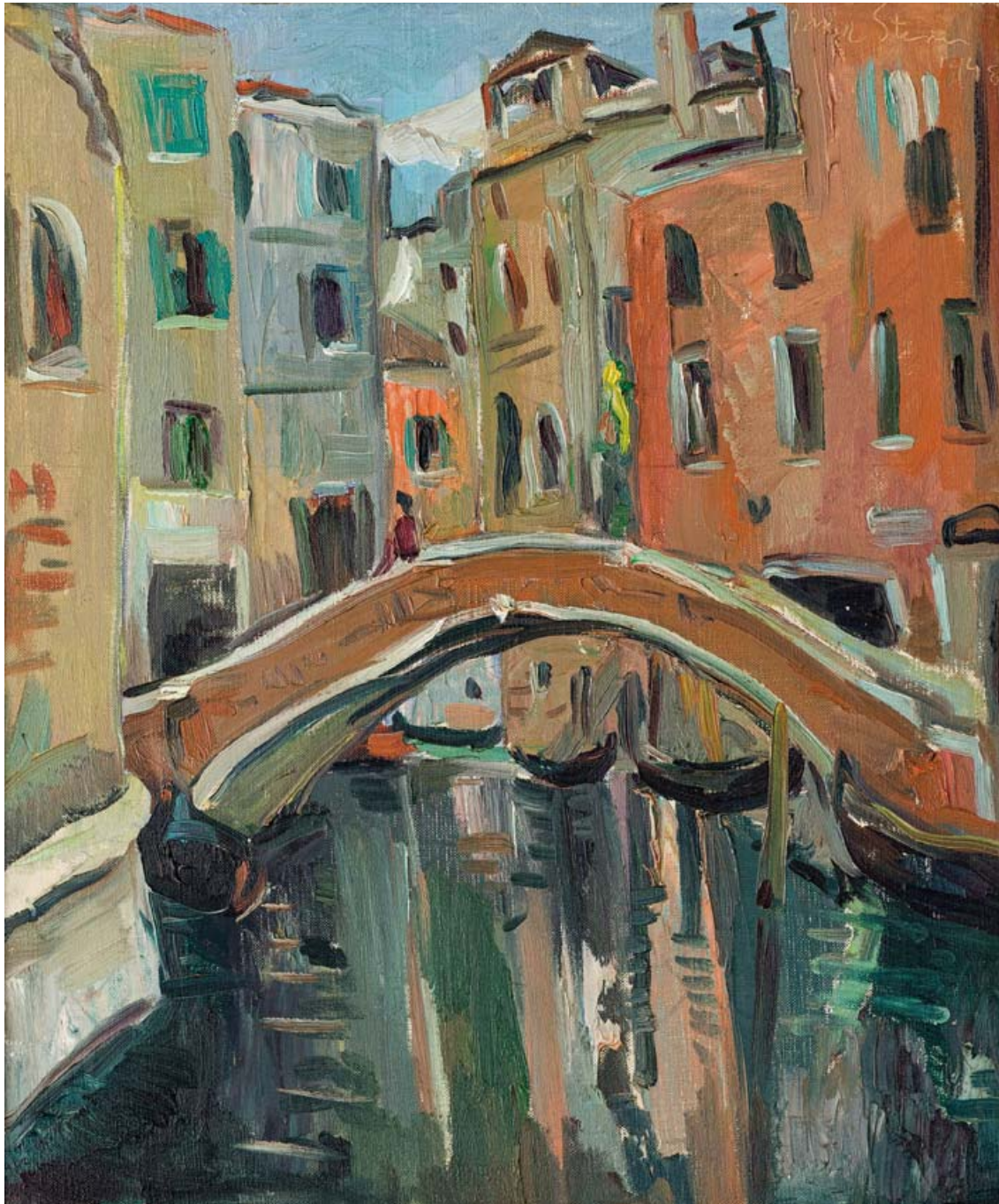
**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 6 November 1989, lot 352 with the title *Canal, Venice*

In the summer of 1947, Irma Stern visited Europe for the first time after a decade's absence. She exhibited at Wildenstein in Paris, as well as in Brussels, London and Rotterdam. Stern returned again in 1948, her itinerary including a stopover in Venice, where she attended the Venice Biennale. The visit resulted in the production of a number of Venetian scenes, including the canvas works *Venice Lagoon*, *Piazza San Marco* and *The Entrance to the Grand Canal, Venice*. This lot, a study of an arched pedestrian bridge in the San Marco district, shifts the view tentatively inwards, towards the everyday domesticity of Venice. Stern, who had already fine-tuned her expressive brush style and bold handling of colour, adopts a confidently restrained approach here to offer a scene that is observational rather than interpretive. It was a descriptive way of painting Stern had honed on her trip to Madeira in 1931. Stern's visit to Venice resulted in a noteworthy outcome. The monthly bulletin *Jewish Affairs* in 1956 reported: "It was she who was instrumental in South Africa being invited to take part in one of the most famous of all art exhibitions, the Biennale in Venice. In 1948 the Italian Minister in the Union admired her work and suggested that she show it at the Biennale." Two years later, South Africa debuted with a national exhibit in the Foreign Halls of the Venice Biennale's central pavilion. Stern was among the invited artists. She would return to Venice to exhibit at the Biennale again in 1952, 1954 and 1958.

1. GH Cooper. (1956) 'Irma Stern,' in *Jewish Affairs*, September, volume 11, page 32.





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520

**Maggie LAUBSER**

SOUTH AFRICAN 1886–1973

***Black Swan***

signed

oil on board

44,5 by 39,5 cm

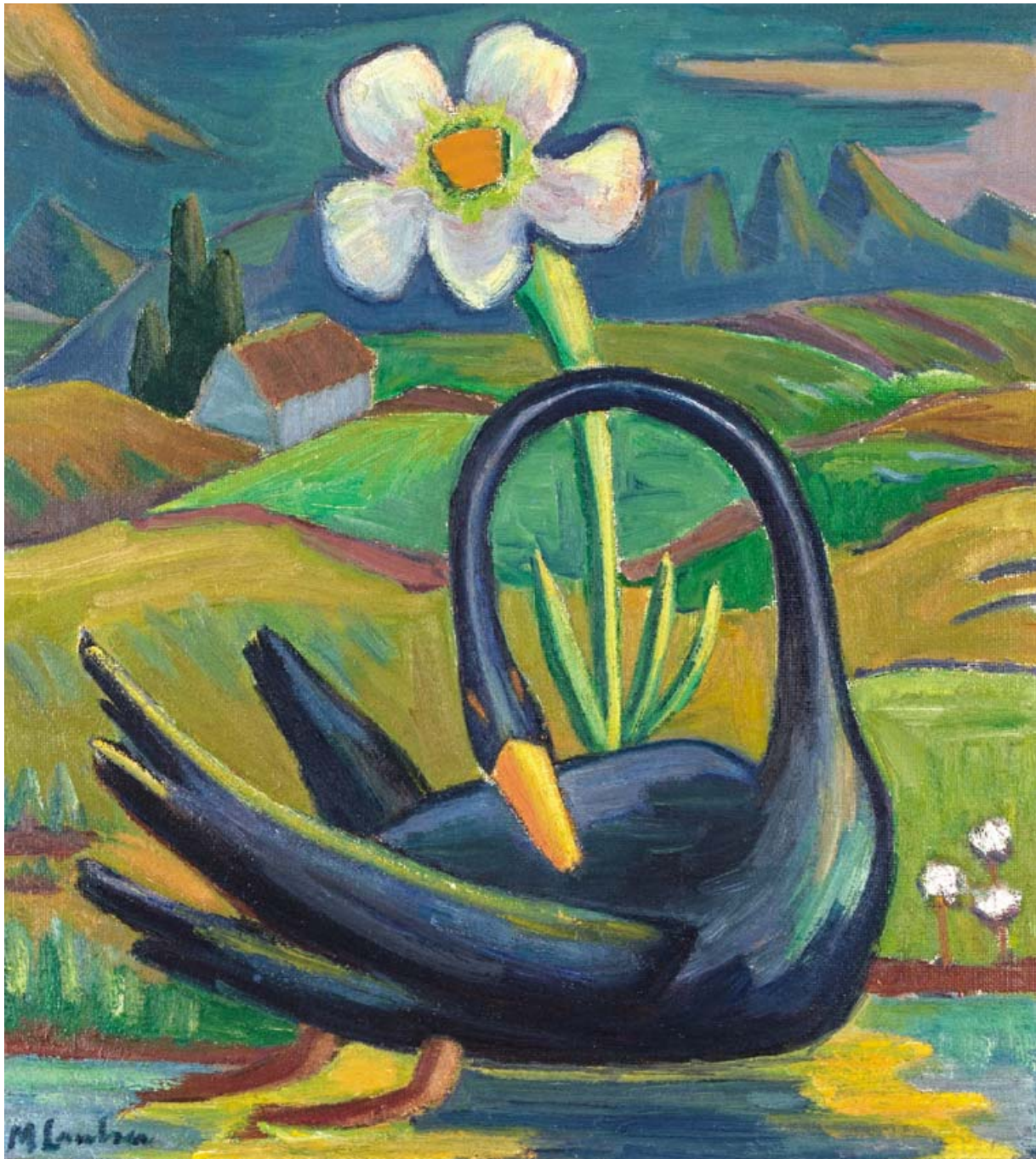
**R700 000 – 900 000**

The expressionist painter Maggie Laubser wed her radical technique to an emphatically pastoral vision. Laubser's farm upbringing near Malmesbury, and her later retreat to the farm Oortmanspoort, near Durbanville, shortly after her return from Berlin in 1924, greatly influenced her choice of subject matter. Shepherds, pickers, farm animals and flowers recur in her depictions of the Boland's agricultural landscapes. Laubser is well known having repeatedly portrayed the same limited range of subjects. Her output includes a small selection of black swans. Although executed in a figurative style, this lot offers a symbolic orchestration of subject matter that includes an oversized renosterveld daisy in the foreground and settled Boland landscape as backdrop.

In his discussion of a black swan work held in the Sanlam Art Collection, Professor Fransie Malherbe points out how natural phenomena come to appear "like apparitions from a world of fairy-tales" in Laubser's hands.<sup>1</sup> The historian F.L. Alexander similarly speaks of her "lyrical" works as being composed of "childlike symbols".<sup>2</sup> Early critics were flummoxed by the naïve styling of Laubser's paintings. "Time and again, Laubser found herself confronted by bewildered viewers who asked the question Why? Why cats with flowers? Why ducks with lilies?"<sup>3</sup> Her water birds were especially seen as provocative. "It's amazing how many people develop a kind of hydrophobia from her duck paintings," wrote Johannes Meintjes, whose 1944 biography helped overhaul Laubser's reputation.<sup>4</sup>

Meintjes describes Laubser's repeated description of nature as going beyond the superficial: "It is her ambition to know every object thoroughly, so that when she reproduces a flower it is the soul of a flower being portrayed – the soul, the basic shape and characteristics of everything around her."<sup>5</sup> In a 1956 radio interview, Laubser, then a resident in Strand, described her love of nature in almost sublime terms: "I enjoyed so much being out in the freedom and space of nature. I find it such a pity that our children of today do not know enough of nature because to be close to nature is so important for the refinement of the mind and the accentuation of the spirit."<sup>6</sup>

1. FEJ Malherbe. (1959) "Maggie Laubser," in *Our Art* Vol. 1. Pretoria: Lantern/SABC, page 40.
2. FL Alexander. (1962) *Art in South Africa: Painting, Sculpture and Graphic Work since 1900*. Cape Town: A.A. Balkema, page 13.
3. Esmé Berman. (1993) *Painting South Africa*. Johannesburg: Southern Book Publishers, page 71.
4. Johannes Meintjes. (1944) *Maggie Laubser*. Cape Town: H.A.U.M. Jacques Dusseau & Co., page 22.
5. *Ibid.*, page 14.
6. E Delmont. (1989) "Maggie Laubser: Juvenilia and early South African works before 1913", in *South African Journal of Cultural History*, Vol. 3.1, January 1989, page 60.



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521

**Freida LOCK**

SOUTH AFRICAN 1902–1962

*Still Life with Daisies*

signed and dated indistinctly

oil on panel

53,5 by 43 cm

R60 000 – 80 000



522

**Adriaan BOSHOFF**

SOUTH AFRICAN 1935–2007

*Still Life with a Copper Pot and a Blue and White Vase*

signed

oil on canvas

70 by 91 cm

R100 000 – 150 000



523

**Maggie LAUBSER**

SOUTH AFRICAN 1886–1973

***The Pianist (Vere Bosman di Ravelli)***

signed

oil on board

52 by 39,5 cm

**R250 000 – 350 000**

**EXHIBITED**

Johans Borman Fine Art, Cape Town, *Persona*, 11 October to 26 November 2011. Illustrated in colour on page 53 of the catalogue

**LITERATURE**

cf. Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. A drawing of the same subject illustrated on page 321, catalogue number 1350.

Vere Bosman di Ravelli was the first South African to forge into Europe's musical world as a pianist. Previously known as Jan Gysbert Hugo Bosman, he adopted the pseudonym Di Ravelli in 1902 in Leipzig, when he began his career as a concert pianist. Being the youngest of three children, Bosman 'learned his notes' from his sister in Murraysburg and after school pursued his BA degree. In the year before his final examination he heard the spirited Chopin-playing of Apolline Niay in Cape Town and, by way of contrast, the physical virtuosity of Friedenthal. No other career but music became possible after these experiences.

On 1 October 1899 he set sail for Britain, and after a short stay in London moved to Leipzig where he became the pupil of Winterberger (professor of piano at the Conservatoire at Dufour). While pursuing his career as a pianist he gave lessons in English and the classical languages. One of his students, Hesse – conductor of a choir and chamber orchestra – was the first to appear on stage with Bosman in November 1902. In 1903 Bosman made his debut with Chopin's second piano concerto, supported by Hesse and his chamber orchestra. An extended tour through Germany launched his career which took him across Europe.

In September 1905 Bosman returned to South Africa. In the ensuing five years he gave a great many concerts in the Cape, the Free State and Transvaal without showing any profit. During the time he spent in South Africa he was the first to attempt the setting of Afrikaans poetry into music. He also founded a national academy of music.



*Photograph of Vere Bosman di Ravelli*

© Morné van Rooyen

His skill, which was far advanced for his time, was unappreciated due to national and political unrest. Disappointed, he returned to Europe in November 1910 to resume his career as a pianist. There his career got into stride again only to be interrupted by the War in 1914. After the war he convalesced in Locarno in 1919, where he studied Arabic, supplementing his studies by delving into Hebrew, Chaldean, Samaritan, Syrian and later also Persian. A result of his studies was the completion of an Arabic – English glossary of the Quran.

Bosman resumed his career as a concert pianist in 1921 with Sharp's of England becoming his sole concert agents. During the approximately nine cold months of every year, he gave up to 80 concerts from Spain to Scandinavia. He used the summer months to prepare himself for the tours of the next year and to continue his oriental and classical studies.

The outbreak of World War II meant the end of Bosman's European concert career. After the War, his house in Florence was only restored to him in 1952. Two years later he almost lost his arm in an accident, and in February 1956 he returned to South Africa and stayed with Maggie Laubser in Somerset Strand. In 1959 the South African Academy elected him as an honorary life member and in 1964 his fable titled 'St Theodore and the crocodile' was published. Jacques Malan. (1979) *The South African Music Encyclopedia*, volume 1.



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524

**Irma STERN**

SOUTH AFRICAN 1894–1966

*Still Life with Figs*

signed and dated 1950

oil on canvas

42 by 55 cm

**R1 800 000 – 2 400 000**

One cannot but imagine that the execution of this work was an act of unbridled spontaneity by the artist.

Irma Stern's backyard hosted a black fig tree with the sweetest and most delicious fruit. The bounty of it must have been great in her day before it became the half-tree that was left by the end of the 20th century, finally collapsing in the late 1990s.

Figs are redolent of the Mediterranean and ancient culture, all very appealing to Irma.

Her masterful use of green is evident here, the fan-like spontaneity of the composition has a feminine elegance, a flourish, almost a flamenco.

These figs would have been, on numerous occasions, the completion of one her sumptuous feasts, where a sensual display of fruit on a brass platter was the climax.

*Christopher Peter  
Director, UCT Irma Stern Museum*





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525

**François KRIGE**

SOUTH AFRICAN 1913–1994

*The Old Harbour, Hermanus*

signed and dated 40

oil on canvas

36 by 46,5 cm

R100 000 – 150 000

**PROVENANCE**

Dr van Ryneveld van  
der Horst, Clovelan, and  
thence by descent

'While he lived on the Cape Peninsula, particularly during the decade following the war, Krige returned to the kind of fishing villages he had loved to frequent as a child growing up along the Onrus coast. Hundreds of his studies of fishing boats, hamlets and the traditional life style of Coloured fishermen from all over the Western Cape abound. We see old sailing craft, genre scenes of men repairing their nets, boat-builders at work on vessels and the wrecked carcasses of others washed up on the beach. Trek fishermen surf their boats home and drag in nets shimmering with fish; some sleep off the early morning voyage on the sand beside their craft, while others celebrate a good catch in the dingy local bar. We see the ubiquitous whitewashed



cottages on high ground overlooking the ocean and shacks down at the waterline with *bokkems* (dried mullet) strung up to dry.

Krige would often spend so much time in a fishing community that his presence went unnoticed and he was able to move among the locals recording their daily tasks in a uniquely insightful way, unmatched by any other South African artist. He was consciously capturing a lifestyle that he felt was threatened; indeed his beloved fishing harbour at Hermanus was soon to become extinct, replaced by a modern harbour and power-driven boats.'

Justin Fox. (2000) *The Life and Art of Francois Krige*, Vlaeberg: Fernwood Press. Page 65.

526

**François KRIGE**

SOUTH AFRICAN 1913–1994

*Visbaai, Hermanus*

signed and dated 41  
oil on canvas laid down on board  
35,5 by 45,5 cm

**R100 000 – 150 000**

**PROVENANCE**

Dr van Ryneveld van  
der Horst, Clocolan, and  
thence by descent



527

## Maggie LAUBSER

SOUTH AFRICAN 1886–1973

### *Shepherd Seated with his Flock*

signed  
oil on board  
45 by 55 cm

R2 000 000 – 2 500 000

Preliminary painting verso.

#### PROVENANCE

Mrs M van der Merwe, Johannesburg, who acquired the work on the Empire Exhibition, 1936  
Mr and Mrs LG van der Merwe, Northcliff  
Stephan Welz & Co in Association with Sotheby's, Johannesburg, 30 November 1993, lot 490, The Insolvent Estate Mr RA (Tony) Ross Die Kunsamer  
Private Collection

#### EXHIBITED

Empire Exhibition 1936

#### LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 261, catalogue number 984, with the title *Shepherd Seated in a Landscape with Sheep*.

In 1936 Johannesburg hosted the Empire Exhibition, an itinerant showcase of cultural and economic achievement by various territories within the British Empire. The event, held during the city's golden jubilee, remains an important milestone in the early reception of modernism in South Africa. A purpose-built fair ground was erected in Milner Park, on the current site of the western campus of the University of the Witwatersrand, and included innovative structures like architect Geoffrey Eastcott Pearse's art deco Tower of Light. A parallel exhibition was organized at the Johannesburg Art Gallery. The selection committee was chaired by Leo François, president of the Natal Society of Artists, and included Maggie Laubser as a juror. Laubser also presented work, including this lot.

Laubser's presence on the Empire Exhibition was no small accomplishment. Her expressive style of painting, informed by

her direct association with German painters Eric Waske, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff, was controversial. Johannes Meintjes writes how, following her return from Berlin in 1924, Laubser was "horribly persecuted" in the press, often receiving "coldblooded, cruel and unfair reviews".<sup>1</sup> As Esmé Berman notes the Empire Exhibition was the "first significant demonstration of critical recognition" for expressionist painters like Laubser, Irma Stern and Wolf Kibel.<sup>2</sup>

In a country haltingly embracing a metropolitan identity, expressionism was a radical challenge to the prevailing styles of romantic naturalism and impressionism. This lot is exemplary of Laubser's ostensibly naïve style. Produced during her highly productive years of withdrawal to the family farm, Oortmanspost, Laubser's technique is noteworthy. The subjects in the foreground are rendered with great delicacy, while the eruptive sky is demonstrative of her gestural use of paint. Laubser's ecstatic pastoral studies of the Boland from this period are generally characterised by the painter's vivid, non-naturalistic use of colour and strong emotional identification with her subjects. Laubser often depicted shepherds. Meintjes describes this recurring figure in her work as a "beloved subject" and praises these particular canvases as "stirring".<sup>3</sup> Both Meintjes and Berman note a tone of melancholy in Laubser's imaginative portrayals of shepherds, which typically juxtapose a downcast and solitary figure against a resplendent landscape with dramatic sky. "It is clear that the artist knew great sadness," ventures Meintjes.<sup>4</sup>

1. Johannes Meintjes. (1944) *Maggie Laubser*. Cape Town: H.A.U.M. Jacques Dusseau & Co., page 8.

2. Esmé Berman. (1993) *Painting South Africa*. Johannesburg: Southern Book Publishers, page 67.

3. Meintjes, op.cit., page 20.

4. Ibid., page 20.



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528

**Terence MCCAWE**

SOUTH AFRICAN 1913–1978

*A Spanish Town*

signed and dated '68; inscribed 'For Marthinus and Rosemary,  
with every wish for their happiness together, from Terence'  
oil on canvas laid down on board

68,5 by 79,5 cm

**R50 000 – 70 000**

**PROVENANCE**

A wedding gift from the  
artist to the present owner

529

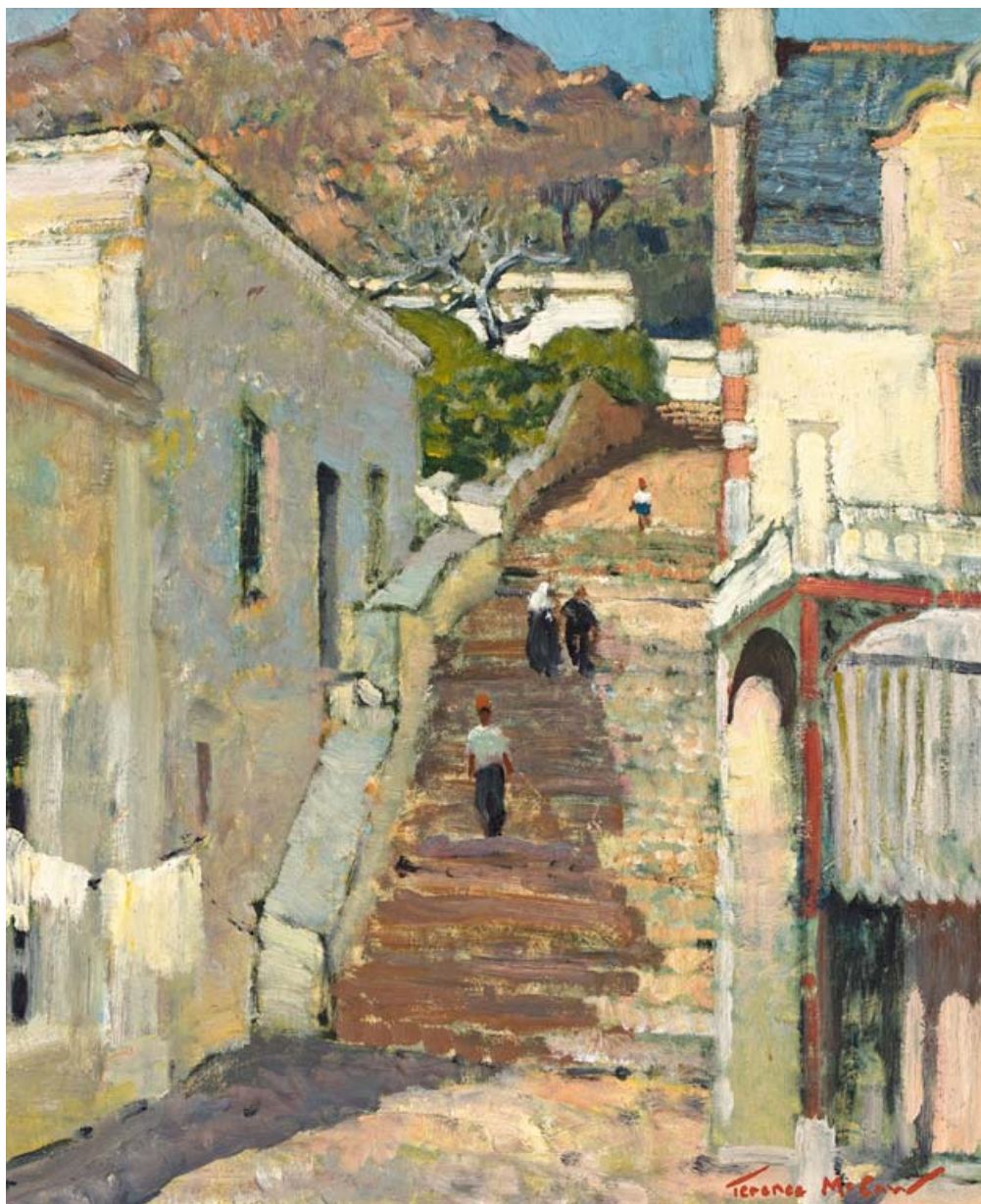
**Terence MCCAWE**

SOUTH AFRICAN 1913–1978

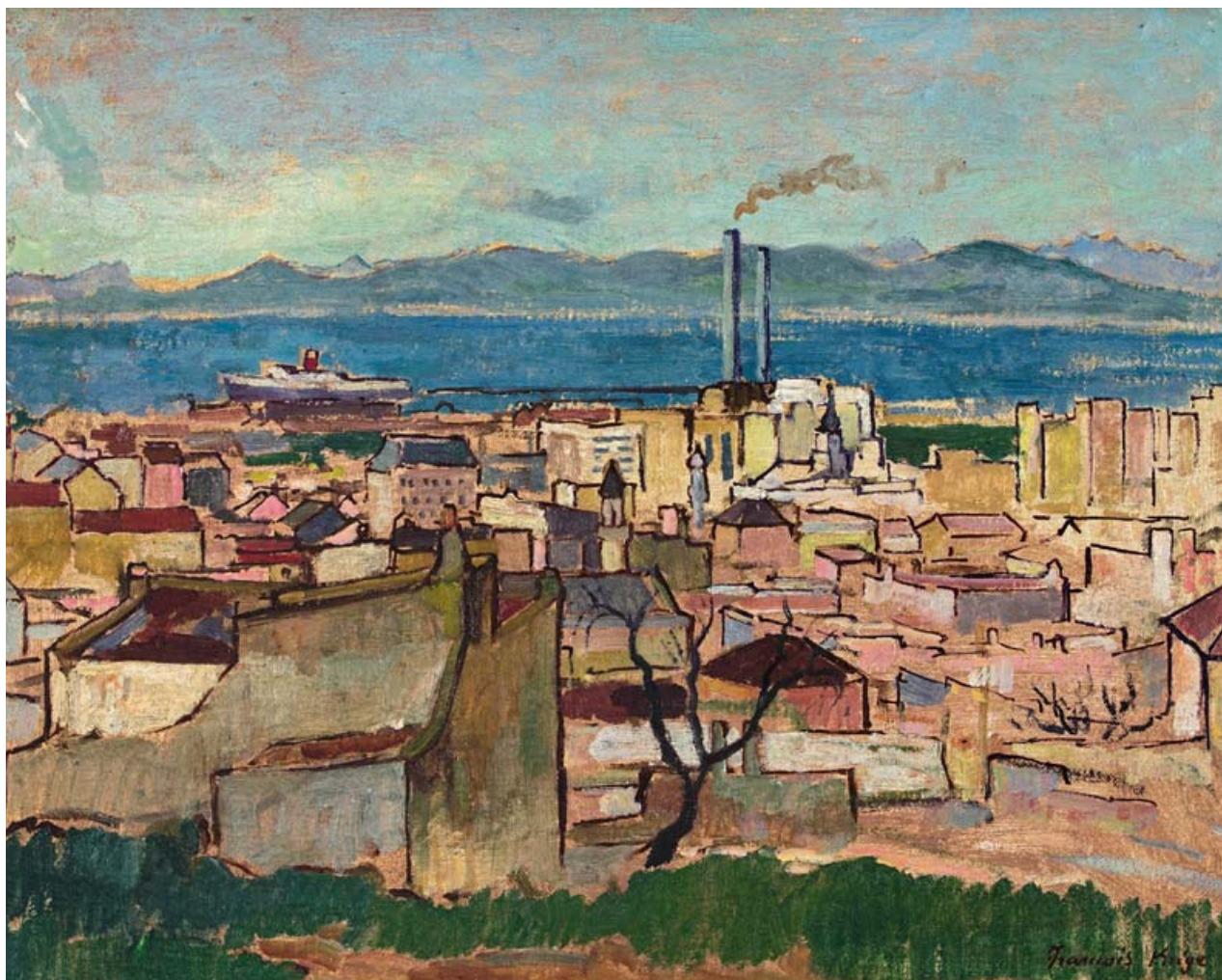
*Drostdy Steps, Simon's Town*

signed; inscribed 'Old Steps in  
Simon's Town' in another hand  
on the reverse  
oil on canvasboard  
60 by 49,5 cm

R60 000 – 80 000







530

**François KRIGE**

SOUTH AFRICAN 1913–1994

*Cape Town View*

signed

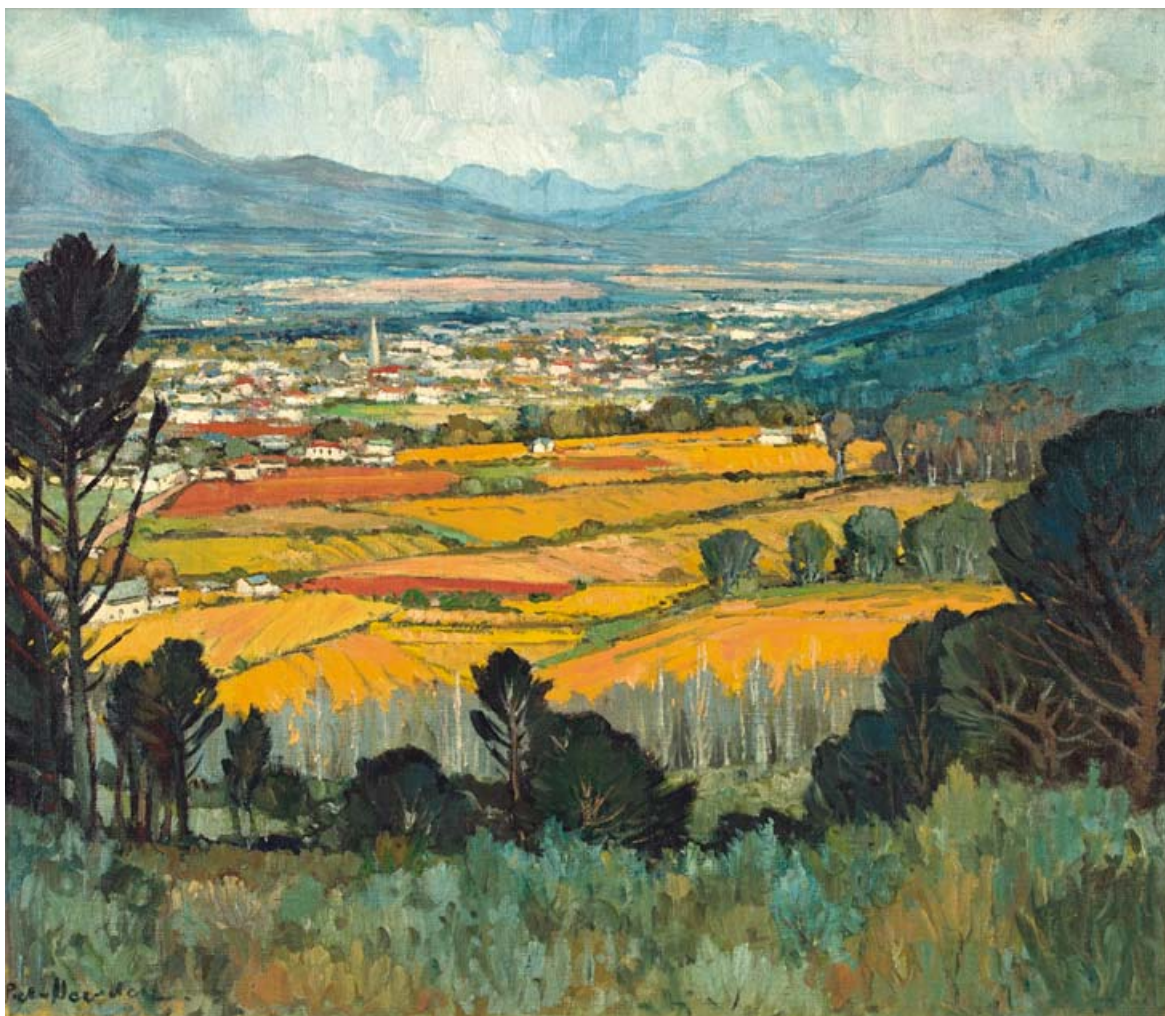
oil on canvas

45 by 57.5 cm

R120 000 – 160 000

LITERATURE

FL Alexander. (1962) *Art in South Africa: Painting, Sculpture and Graphic Work Since 1900*, Cape Town: AA Balkema. Illustrated on page 45.



531

**Piet VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*A View of Paarl*

signed

oil on canvas laid down on board

58,5 by 72 cm

R180 000 – 240 000





© The George Pemba Trust | DALRO

532

**George PEMBA**

SOUTH AFRICAN 1912–2001

*Out of Evil Came Forth Sweetness*

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

oil on canvas board

49 by 73 cm

R150 000 – 200 000



© The Gerard Sekoto Foundation | DALRO

533

**Gerard SEKOTO**

SOUTH AFRICAN 1913–1993

*The Casamance Dancers and the River Seine*

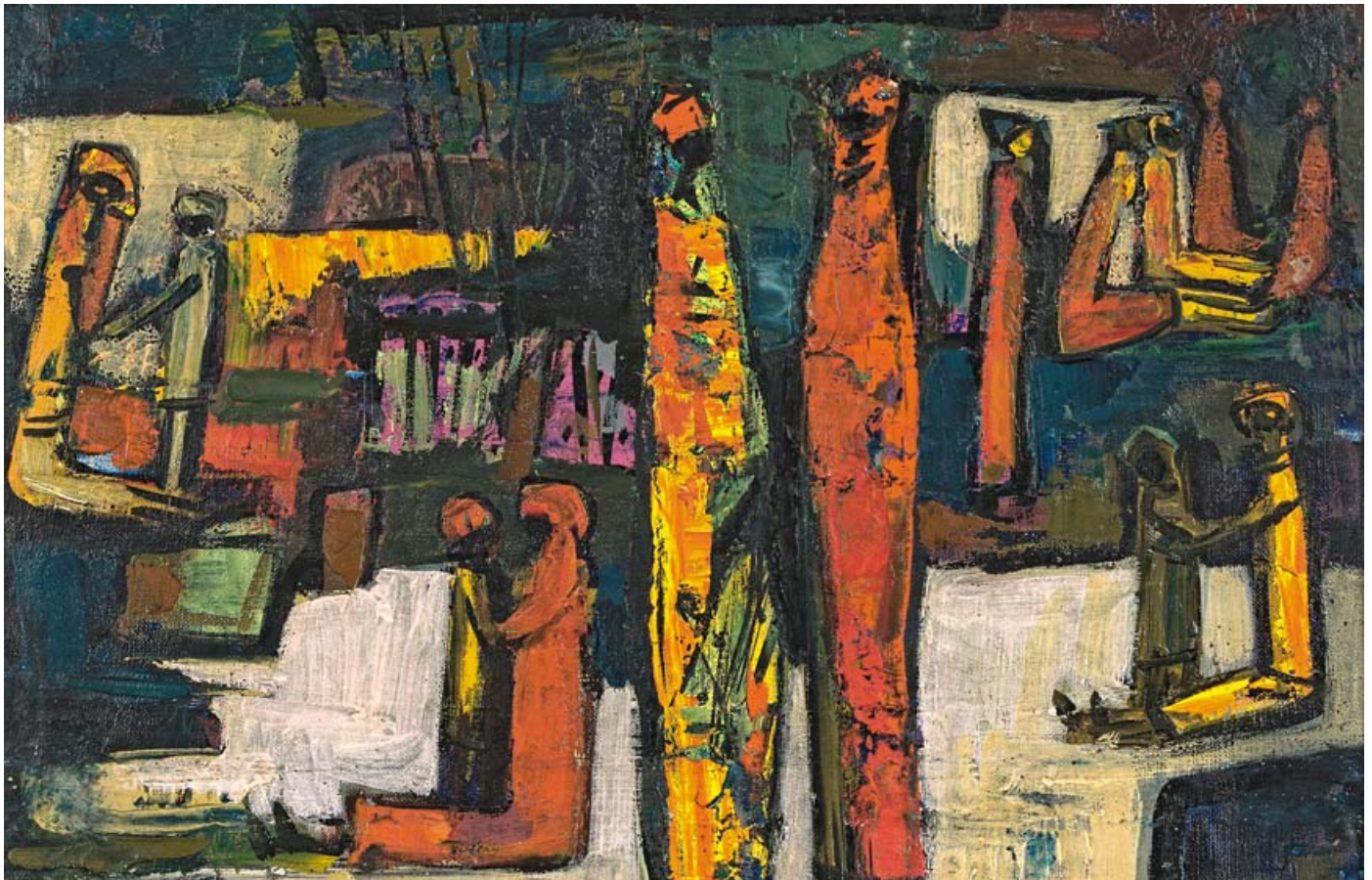
signed and dated 75; signed, inscribed with the title and the artist's address on the stretcher

oil on canvas

48,5 by 63,5 cm

R350 000 – 500 000





534

**Walter BATTISS**

SOUTH AFRICAN 1906–1982

*A Gathering of Figures, recto; Two Women with Pots, verso*

signed on the reverse

oil on canvas

28,5 by 44,5 cm

R80 000 – 120 000



© The Estate of Peter Clarke | DALRO

535

**Peter CLARKE**

SOUTH AFRICAN 1929–2014

*Erosion*

signed and dated 10.5.1967; inscribed with the title  
and the medium on the reverse

gouache

42 by 53,5 cm

R200 000 – 300 000

**PROVENANCE**

Purchased from the artist in the  
1970s by the current owner





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536

**Cecil SKOTNES**

SOUTH AFRICAN 1926–2009

*Still Life with Coffee Pot and Fruit*

signed  
carved, painted and incised wood  
panel, in the artist's handmade frame  
127 by 127 cm, including frame

**R500 000 – 700 000**

Cecil Skotnes studied painting at the University of the Witwatersrand, where the still life genre formed an essential component of the newly founded art school's parochial curriculum.<sup>1</sup> In 1977 he produced *The Origin of Wine*, a three-panel scene for the Cape Wine Growers Association (KWV) that includes a still life with fruit, fish, bottles and glasses in the left panel. "The triptych unashamedly divulges the artist's epicurean gastronomic pleasures," noted Frieda Harmsen.<sup>2</sup> Skotnes credited art collector and dealer Vittorio Meneghelli with introducing him to the pleasures of food and wine. He amassed a wine collection of 1800

bottles at his home in Observatory, Johannesburg. Skotnes returned to painting after his move to Cape Town in 1979. He painted a number of still life scenes. The present lot shares notable similarities with *Still Life with Fruit, Olives, Wine Bottle and Coffee Pot*, a work gifted by the artist to a chef and sold for R909 440 at a Strauss & Co auction in 2013. Both works offer table settings viewed from extreme vertical perspectives. Any sense of naturalism is disrupted by the flattened picture plane and the painter's classificatory arrangement of food and objects, which are interchangeably portrayed in side and top profile.



© The Estate of Cecil Skotnes | DALRO

This lot is larger in scale than the other work, and additionally features a shelf-like display of stoneware, each object clearly delineated (as if refuting Morandi's habit of clustering objects). Despite its unusual spatial distortions, this is fundamentally a work of pleasure: a painter's delight in his medium as much as the bounty his painting describes.

1. Frieda Harmsen. (1996) 'Artist Resolute', in *Cecil Skotnes*. Cape Town: Cecil Skotnes, page 28.
2. Ibid., page 45.
3. James Ambrose Brown, (1984) 'Interview with Cecil Skotnes', 20 April, Cape Town, uncorrected typed transcript, page 19. Available at <http://cecilskotnes.com>

537

## Cecil SKOTNES

SOUTH AFRICAN 1926–2009

### *Citadel*

executed in 1995–6  
signed; bears a SANG label on the reverse  
acrylic and pigments on panel  
115 by 112 cm, in the artist's incised, painted and  
brass-mounted frame

R400 000 – 600 000

#### EXHIBITED

South African National Gallery, *Cecil Skotnes Retrospective Exhibition*, 1996

#### LITERATURE

Frieda Harmsen. (ed.) (1996) *Cecil Skotnes*, Cape Town: South African National Gallery. Illustrated in colour on page 214.





538

**Lucas SITHOLE**

SOUTH AFRICAN 1931–1994

*Head (LS6211)*

signed

wood

height: 40 cm

**R100 000 – 150 000**

EXHIBITED

Adler Fielding Galleries,  
Johannesburg, 1962, catalogue  
number 290.

539

**Edoardo VILLA**

SOUTH AFRICAN 1915–2011

***Owl I***

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

**R80 000 – 120 000**

**LITERATURE**

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







© The Estate of Cecil Skotnes | DALRO

540

**Cecil SKOTNES**

SOUTH AFRICAN 1926–2009

*Head No 2*

signed; inscribed with the title on the reverse

carved, painted and incised wood panel

40 by 61 cm

R70 000 – 90 000



541

**Sydney KUMALO**

SOUTH AFRICAN 1935–1988

*Beast and Rider*

signed  
terracotta  
height: 38 cm

**R150 000 – 200 000**

**PROVENANCE**

Acquired from the artist by the  
previous owner



**Peter CLARKE**

SOUTH AFRICAN 1929–2014

***Morning at Bo Plaas, Tessaarsdal, Caledon District, CP (sic)***

signed and dated 1972; inscribed with the title and medium on the reverse

acrylic on canvas laid down on board

58 by 43 cm

**R700 000 – 900 000**

The reverse bears the following inscription in English and Afrikaans:

"To – Dear Mr van den Heever. This is not goodbye, for we'll always have fond memories of you. This is our token of our appreciation. From all your students, Grassy Park Sen. Sec. School... 1983"

The village of Tessaarsdal is situated below the Kleinrivier Mountains near Caledon in the Overberg region. It derives its name from Johannes Jacobus Tesselaar, a wealthy landowner who in 1809 bequeathed one of his five farms to nine workers, including seven former slaves. The community was established in 1832 following the death of Tesselaar's wife and was known as Hartebeesrivier until 1930, when it received its current name. Peter Clarke first visited Tessaarsdal in 1949. At the time he was employed as a dockworker in Simon's Town and making art in his spare time. He spent his December holidays there in 1950 and 1951. Frustrated with his life as dockworker, in 1956 he resigned and spent three months in Tessaarsdal. Upon returning to Cape Town he sought work as a graphic artist at an advertising agency, failed in his application, and decided to become a full-time artist. Clarke continued to return to Tessaarsdal every spring for a three-month stay until 1960.

Clarke continued to produce paintings of the rural endurance he had witnessed well after 1960. This atmospheric work from 1972 describes, with a vivid intensity and fullness of notation not seen in similar scenes produced in the early 1960s, how the rituals of life in Tessaarsdal imprinted themselves on Clarke's imagination. "Tessaarsdal is Peter Clarke's Pont-Aven or Le Pouldo," notes

literary scholar Hein Willemse, referring to the Breton villages where Gauguin lived before his first visit to Tahiti in 1891.<sup>1</sup> "At Tessaarsdal he got to know the ways of the shepherds as he accompanied them on their daily rounds. The whitewashed and thatched cottages of this farming community, some dating back to 1842, signified hospitality. Here even the donkeys were afforded shelter in a cottage."<sup>2</sup> It was a refuge during the brutality of apartheid.

This important work offers an elaboration of the role of place, people and circumstance of Clarke's luminous career. The lot was originally gifted to a school principal upon his retirement. Clarke never completed his high schooling. In 1993 he produced a well-known linocut titled *For Some the Pathway to Education Lies between Thorns*. It depicts five black schoolchildren walking a great distance to school. In 2013 Clarke told a London audience how his empathy for this on-going national predicament was primed by an encounter decades earlier with a group of children in Tessaarsdal who walked a 16km round trip to school everyday.<sup>3</sup>

1. Hein Willemse. (2000) *More Than Brothers: Peter Clarke and James Matthews at Seventy*. Cape Town: Kwela Books, page 70.

2. Ibid., page 71.

3. Peter Clarke. (2013) From artist walkabout of his exhibition *Peter Clarke: Wind Blowing on the Cape Flats*, Institute of International Visual Arts, London.



© The Estate of Peter Clarke | DALRO





© The Estate of Ephraim Ngatane | DALRO

543

## Ephraim NGATANE

SOUTH AFRICAN 1938–1971

### *Jazz Band*

signed and dated '69  
oil on board  
61 by 91 cm

R200 000 – 300 000

Ephraim Ngatane is an important mid-twentieth century South African painter. He studied under Cecil Skotnes at Polly Street Art Centre between 1952 and 1954, where he also met and befriended Durant Sihlali. Along with Sihlali and David Mogano, Ngatane earned a reputation for producing highly individual studies of township scenes using watercolour.<sup>1</sup> He debuted on the second Artists of Fame and Promise exhibition in 1960, held at the Lawrence Adler Galleries, Johannesburg, and in 1963 presented his first solo exhibition with the same art dealership, renamed Adler Fielding Galleries. Despite holding sell-out exhibitions throughout the 1960s until his premature death

in 1971, as well as his role in mentoring Dumile Feni, the white art market adopted a “patronising attitude” to Ngatane and treated his work as a “step-child of mainstream South African art,” according to artist David Koloane.<sup>2</sup> Ngatane was nonetheless regarded as important figurehead. Artist and playwright Matsemela Manaka, quoting Ezrom Legae, describes Ngatane as “one of the forerunners”<sup>3</sup> of township art, a once-dominant style of social-realist painting descriptive of black urban life.

Ngatane’s “muscular style”<sup>4</sup> however challenges easy categorisation. An accomplished colourist, his work is marked by its lyrical impressionism and selective use of abstraction. While





© The Estate of Ephraim Ngatane | DALRO

his dominant subject is segregated black life under apartheid, Ngatane's output is an expression of a rounded personality. His work records many instances of pleasure: boxing and jazz performances, notably, but also weddings and a 1967 snowstorm in Soweto. "He was an excellent boxer and played both the penny-whistle and alto-saxophone well," records art historian EJ de Jager. "He loved company and his untidy studio was often filled with friends making music and discussing the events of the day. Ngatane seriously contemplated life and its meaning. Creative self-fulfilment, rather than public recognition, was important to him."<sup>5</sup>

1. Steven Sack. (1988) *The Neglected Tradition: Towards a New History of South African Art (1930-1988)*. Johannesburg: Johannesburg Art Gallery, page 16.
2. David Koloane. (1989) 'The Polly Street Art Scene', in *African Art in Southern Africa: From Tradition to Township*, Nettleton, Anitra and Hammond-Tooke, David (eds). Cape Town: Ad. Donker, page 225.
3. Matsemela Manaka. (1987). *Echoes of African Art: A Century of Art in South Africa*. Braamfontein: Skotaville Publishers, page 15.
4. Olu Oguibe. (2004) *The Culture Game*. Minneapolis: University of Minnesota Press, page 181.
5. EJ De Jager. (1992) *Images of Man: Contemporary South African Black Art and Artists*. Alice: University of Fort Hare, page 48.

544

**Ephraim NGATANE**

SOUTH AFRICAN 1938–1971

*Expectant Mothers*

signed and dated '64  
oil on board  
60,5 by 91,5 cm

**R140 000 – 180 000**





545

**Peter CLARKE**

SOUTH AFRICAN 1929–2014

***The Fence***

signed and dated 11.9.1960; inscribed indistinctly with the artist's name, address and title on the reverse  
gouache on paper  
53,5 by 45 cm

**R600 000 – 800 000**

**PROVENANCE**

Acquired from the artist by the current owner

Peter Clarke's paintings from the early 1960s are highly esteemed. His approach to proportion and depth in these paintings reveal the influence of his graphic work, an important complementary aspect of his painterly output. There is often a cartoonish economy to his scenes, with only the requisite amount of detail included, from the yellowing grass in the foreground to the red-painted corrugated fence and cubistic sky. Figures are confidently arranged and delineated in simplified landscapes. His colour palette is also typically vivid and contrasting. The most important feature of this lot, which was acquired by the seller directly from the artist, is undoubtedly the fence. It dominates a full third of the picture plane. Its purpose is ambiguous: it is a staging device that focuses attention on the four human figures and dog, but also a curtain obscuring what the youths are viewing.

Clarke used this compositional device in a number of subsequent works, which may account for his request to include this particular lot on his 2012 survey exhibition *Peter Clarke: Wind Blowing on the Cape Flats* at the Institute of International Visual Arts in London. The owner declined the invitation. A later work, the gouache and collage *Afrika which way* (1978), was shown instead. Clarke's London survey also included examples of his *Wall* (aka *Ghetto Fences*) series from the 1980s, which feature the same obscuring barrier mid picture. Clarke later transformed what was an obvious if latent criticism in this lot – walls separate and divide society – into a potent criticism of the urgencies of late-apartheid life.

Dogs also recurred in Clarke's work, typically as companions of youths. But they also inferred more sinister things, dogs sometimes linked in Clarke's work to "police activity".<sup>1</sup> Despite the sobering undercurrents to this fine composition, it is firstly a work of humanist wonder. Unlike his contemporaries Durant Sihlali and Cecil Skotnes, who moved through figuration towards greater abstraction, Clarke never forsook the figure. Asked why, he responded: "I think amazement at people, the person, the great variety that we represent, and the situations we get into. There are so many things about people that I find endlessly fascinating."<sup>2</sup>

1. Hein Willemse. (2000) *More Than Brothers: Peter Clarke and James Matthews at Seventy*. Cape Town: Kwela Books, page 76.

2. Interview with artist by Sean O'Toole, 14 February 2011, Ocean View, Cape Town.



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546

**Eleanor ESMONDE-WHITE**

SOUTH AFRICAN 1914–2007

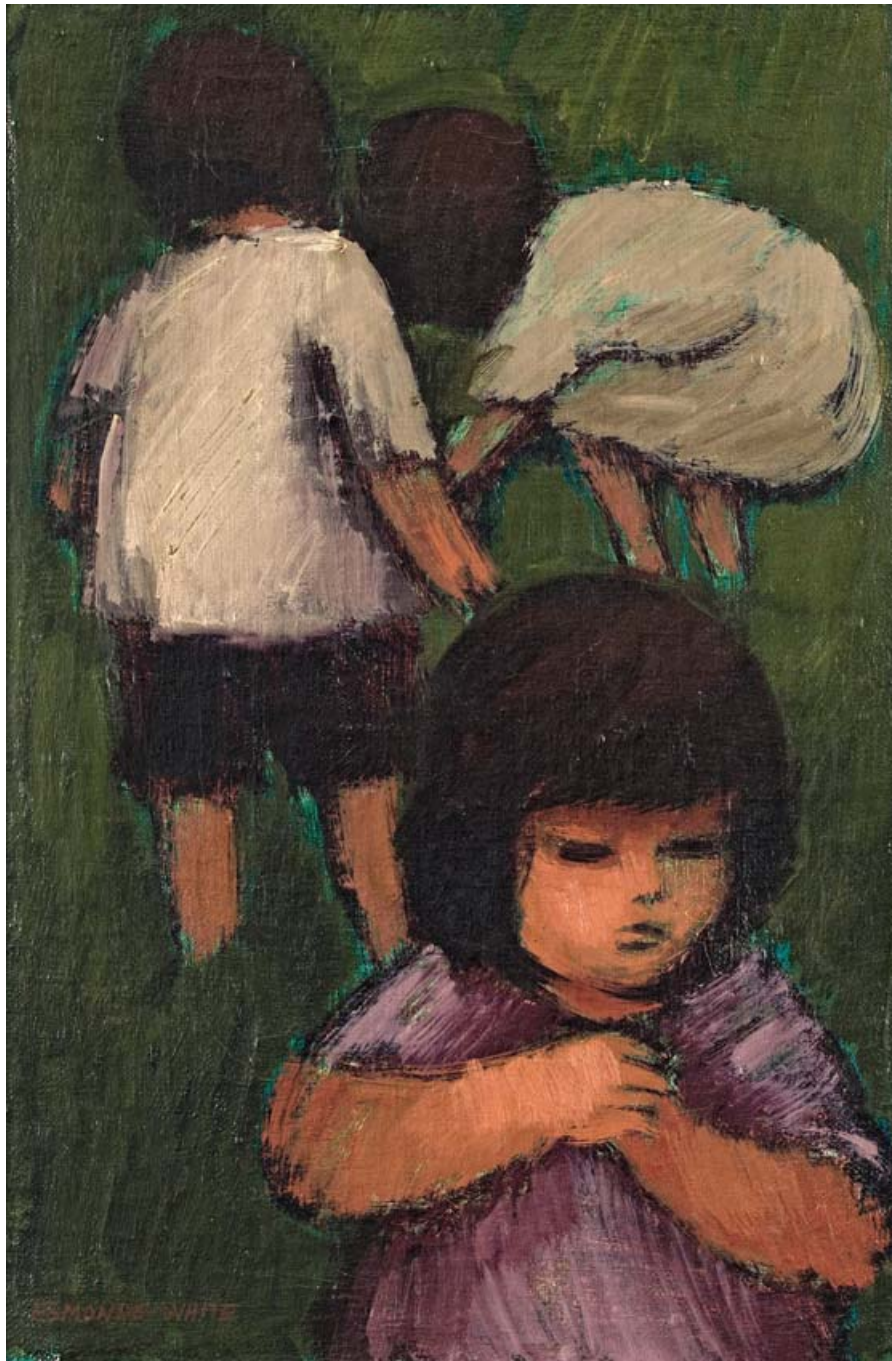
*Children*

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

oil on canvas

44,5 by 29,5 cm

R100 000 – 150 000





547

**Eleanor ESMONDE-WHITE**

SOUTH AFRICAN 1914–2007

*A Contented Cow*

signed

oil on canvas

33,5 by 43 cm

R60 000 – 80 000



548

**Alexander ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Woman at her Dressing Table*

signed and dated 67

oil on board

60,5 by 35 cm

R80 000 – 120 000

LITERATURE

cf. Martin Bekker. (1991) *The Art of Alexander Rose-Innes*, Cape Town: Perskor. A similar example illustrated in colour on page 98.



549

**Alexander ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Seated Nude*

signed and dated 68

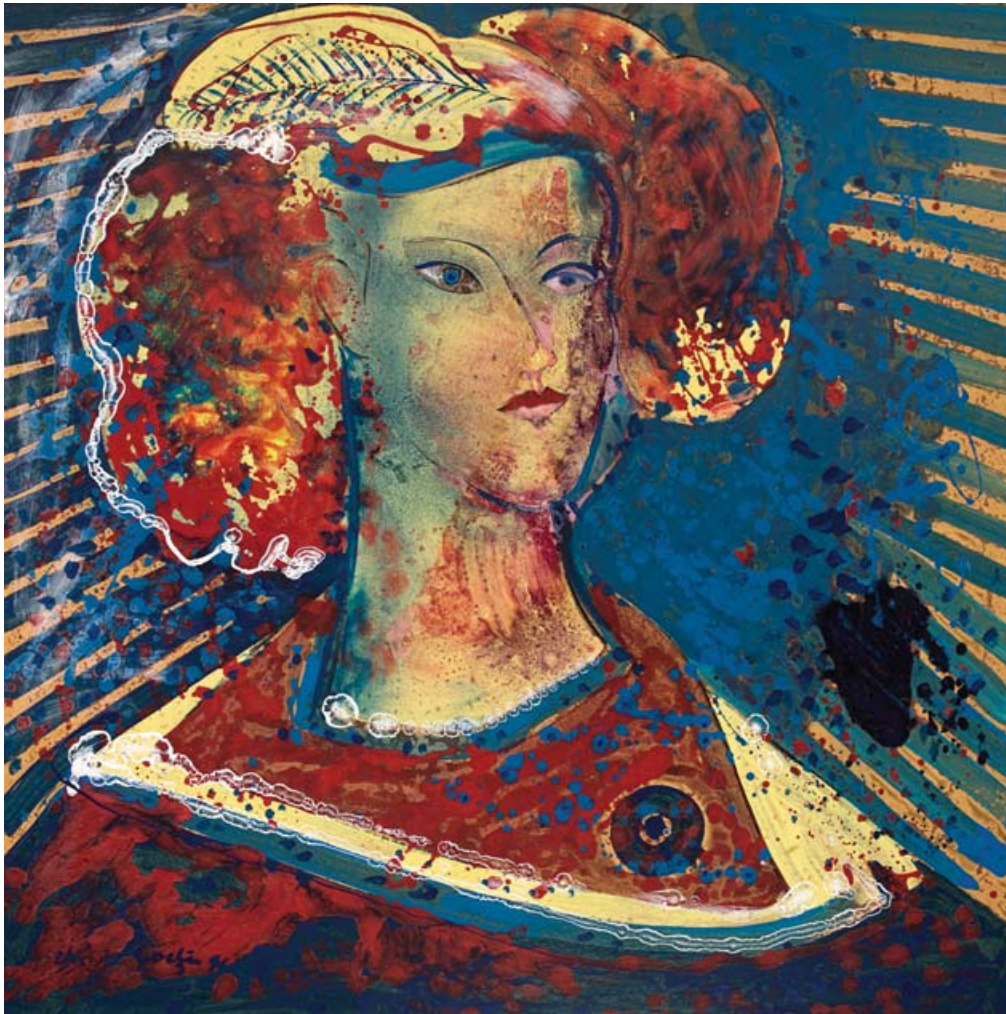
oil on canvas

65,5 by 45 cm

R140 000 – 180 000







550

**Christo COETZEE**

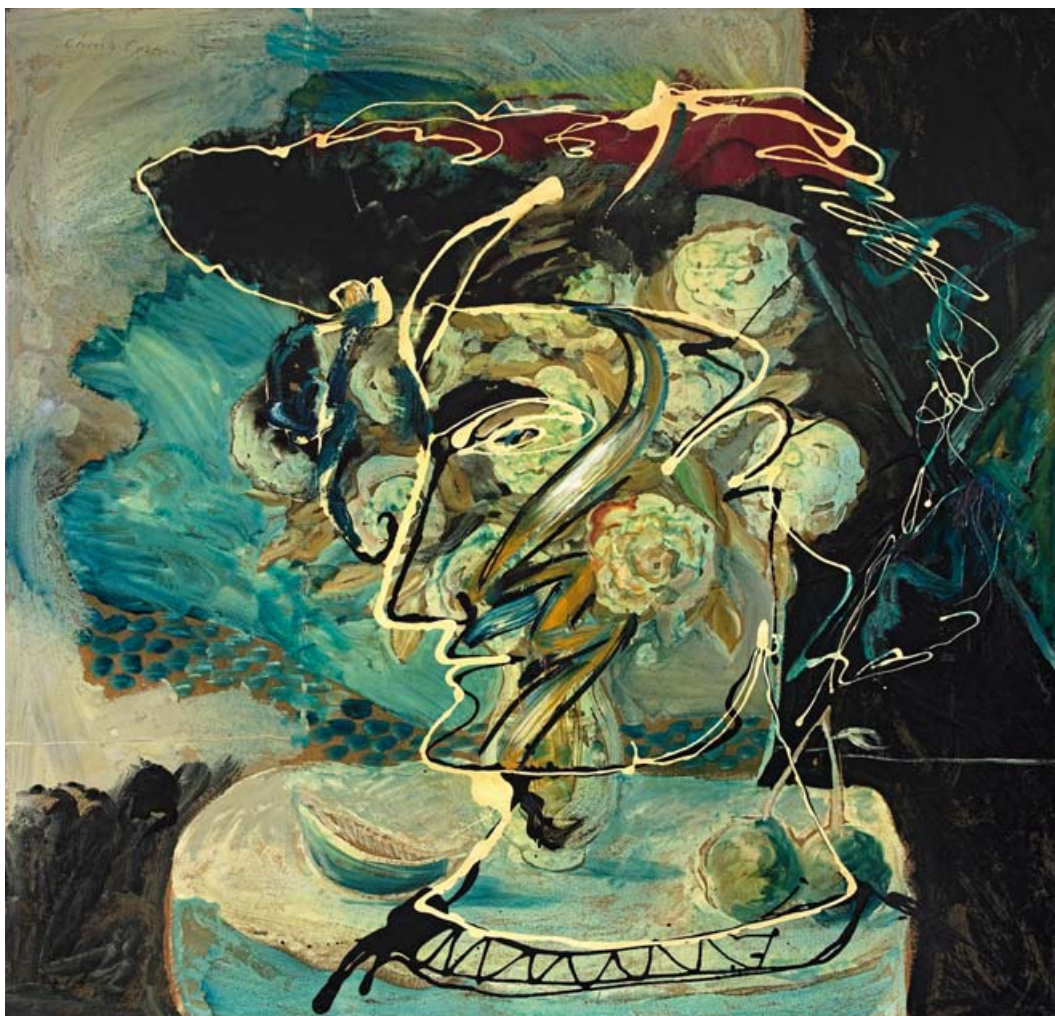
SOUTH AFRICAN 1929–2000

*Flora 2*

signed and dated 96; signed, dated and inscribed with the title on the reverse  
enamel on board

121 by 121 cm

R140 000 – 180 000



551

**Christo COETZEE**

SOUTH AFRICAN 1929–2000

*Bullfighter*

signed and dated 89; signed, dated and inscribed with the title twice on the reverse  
enamel on board

122,5 by 122,5 cm

R100 000 – 150 000



552

**Eleanor ESMONDE-WHITE**

SOUTH AFRICAN 1914–2007

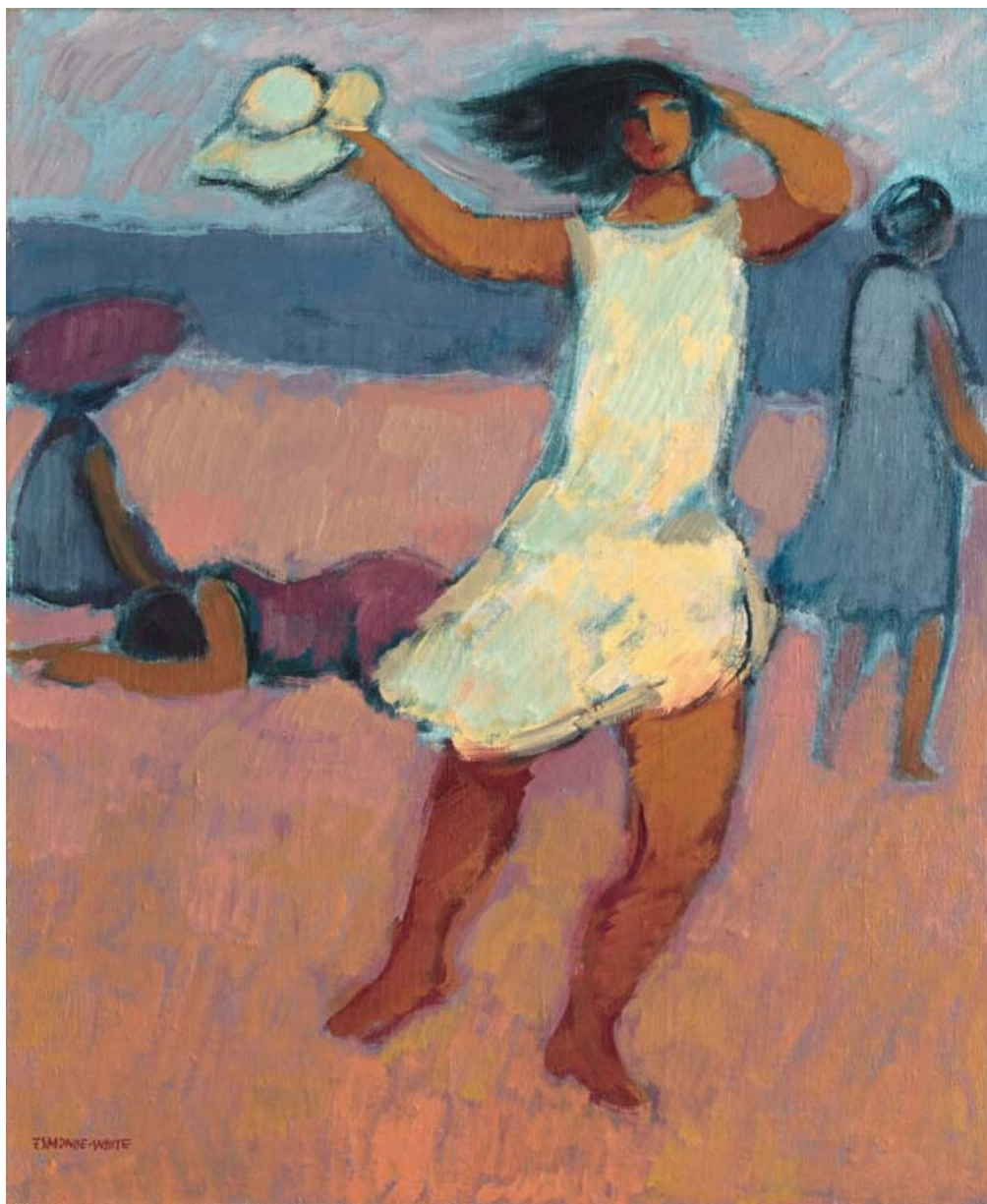
*A Breezy Day at the Beach*

signed

oil on canvas

60,5 by 50,5 cm

R120 000 – 160 000



553

**Eleanor ESMONDE-WHITE**

SOUTH AFRICAN 1914–2007

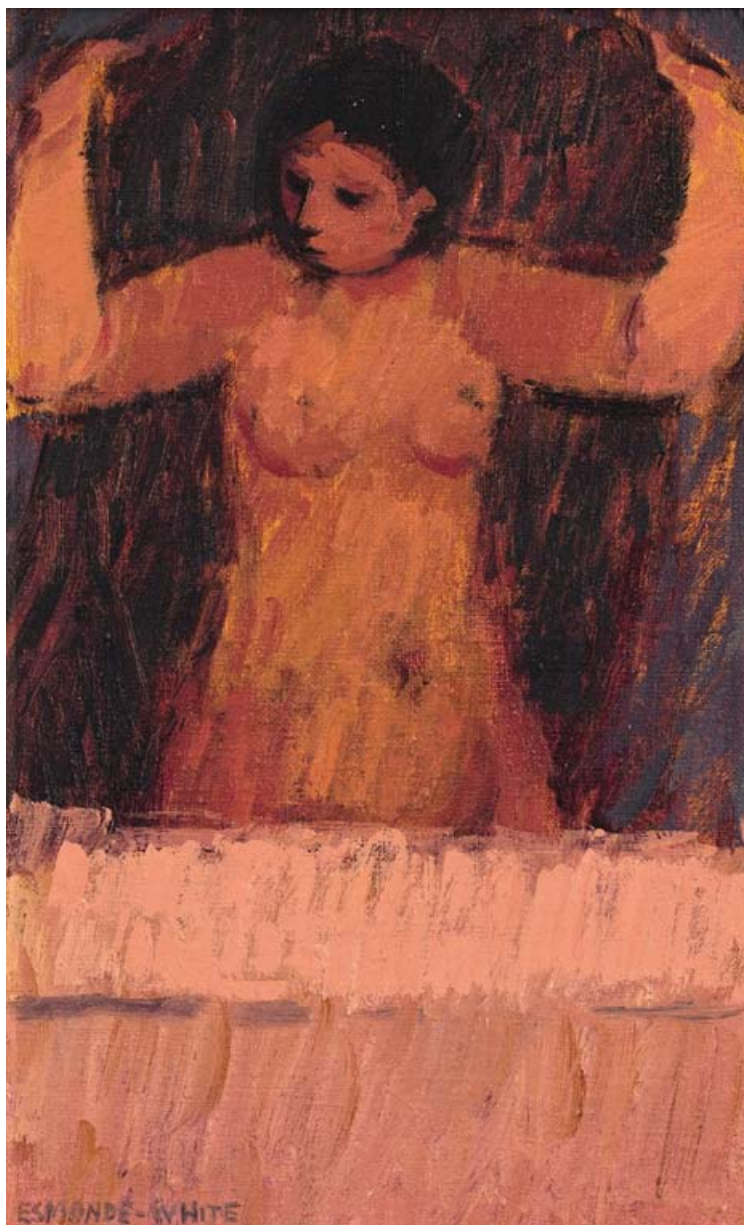
*Female Nude*

signed  
oil on canvas  
38,5 by 24 cm

**R80 000 – 120 000**

LITERATURE

Leanne Raymond. (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing. Illustrated in colour on page 99.





554

**Erik LAUBSCHER**

SOUTH AFRICAN 1927–2013

***Drought Namibia***

signed and dated '89; signed, dated  
and inscribed with the title and  
artist's address on the reverse  
oil on canvas  
170 by 110,5 cm

**R500 000 – 700 000**

**LITERATURE**

Hans Fransen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 205. On the facing page is a photograph of the artist with this work, with the title *Dorre Landskap, Namibia*.

Although best known for his Overberg and Swartland scenes, Erik Laubscher also painted in southern Namibia from the mid to late 1980s. Like Georgia O'Keefe in New Mexico, Laubscher's Namibian paintings balance factual description with mythical statement. They include well-known geographical sites, like the Fish River Canyon, and studies of unspecified locations in the extremely dry Karas Region. Rain comes to Namibia with tropical easterly winds. Although prone to drought, Namibia did not officially experience drought in 1989, when this lot was painted – the country experienced its worst drought since the 1930s only in 1991.<sup>1</sup>

This hard data would have annoyed Laubscher, who was neither a meteorologist nor a statistician. His landscape paintings, a constant of his career from the 1960s until his death in 2013, offer statements of sublime encounter. "His paintings become the poetic language of his emotions," notes critic Amanda Botha. "He transforms lines, shapes, colours and textures to unify them into ordered structures. In this way he identifies with the emotional force of the landscape in



*Erik Laubscher in front of the present lot.* © SMAC

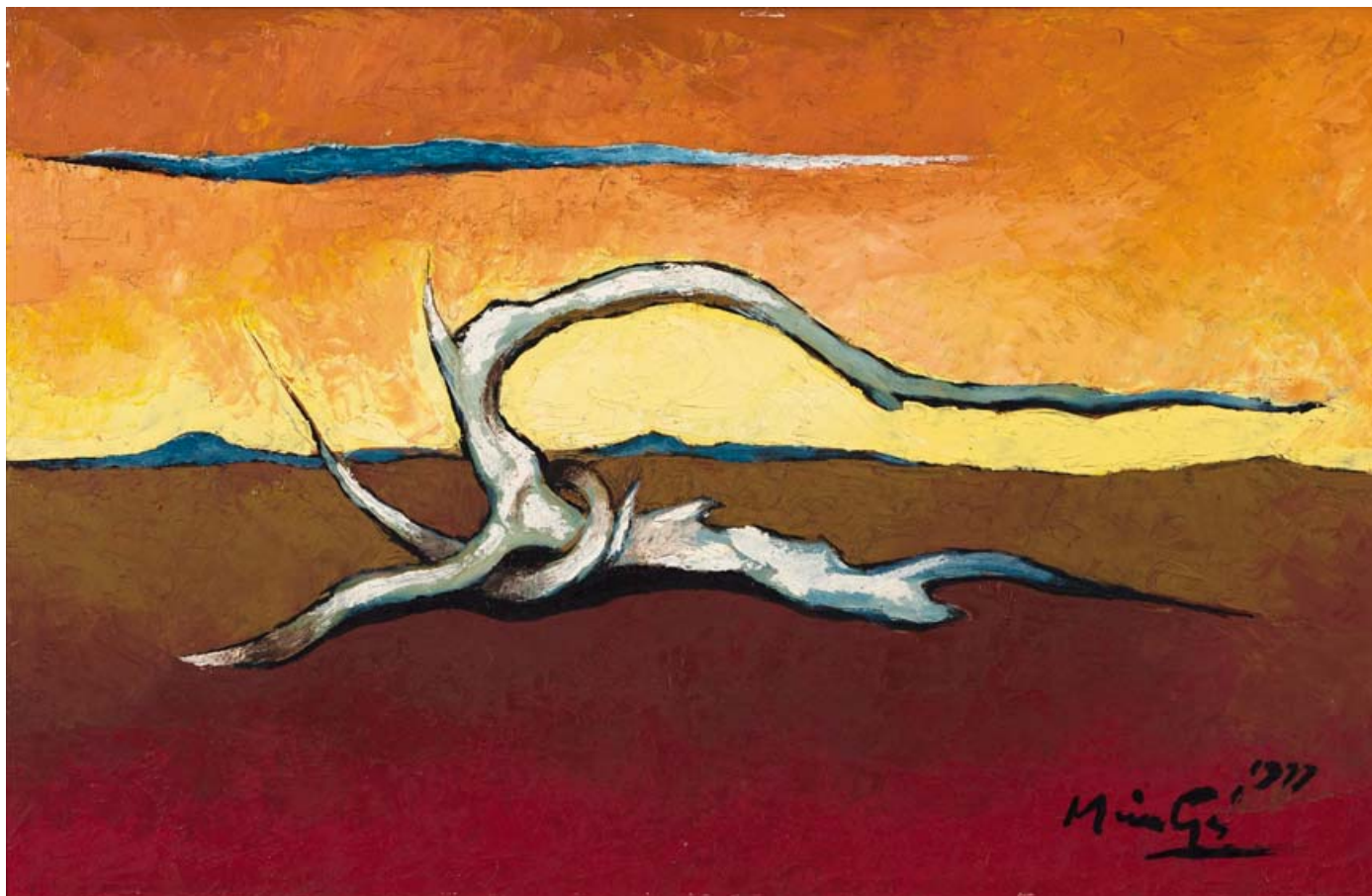
order to capture his experience of it in an image. The final result is a celebration of the magnitude and expansiveness of the land."<sup>2</sup>

Unlike his depthless abstract landscapes from the 1960s, this lot registers abundant perspective. His wispy clouds, while perfunctory, underscore a sense of receding endlessness. The unusual rock formations speak of the immense forces that shaped the brittle and deformed landscape. Laubscher, though, is not a surveyor; instead, he renders Namibia's geological formations as colossal jewel-like treasures. "The painting has to evoke the monumental feeling that really does exist in Africa," Laubscher said in 2009.<sup>3</sup> He was reiterating a long-held belief. In 1967, remarking on the difference between European and African landscapes, he said: "We are engulfed in light, very much aware of space and the continuity of the land, which extends beyond our vision ... The artist must have a definite oneness with this magnitude."<sup>4</sup>

1. *Namibia Review* (1993), Volume 2, Windhoek, Directorate of Production and Publicity, Ministry of Information and Broadcasting, page 11.
2. Amanda Botha. (2004) Foreword to catalogue: *Erik Laubscher, Jacobus Kloppers and Walter Meyer*. Cape Town: Johans Borman Fine Art Gallery. Available [www.johansborman.co.za](http://www.johansborman.co.za)
3. Hans Fransen. (2009) *Erik Laubscher: A Life in Art*. Stellenbosch: SMAC, page 265.
4. Stephen Gray. (1970) 'Erik Laubscher and Landscape', in *Lantern*, March, volume XIX, No. 3, page 14.







555

**Johannes MEINTJES**

SOUTH AFRICAN 1923–1980

***Dorre Landskap (Dry Landscape)***

signed and dated 1977

oil on board

39,5 by 60,5 cm

R50 000 – 70 000

**EXHIBITED**

Art Gallery of the Civic Centre, Lichtenburg, 14 - 17 March 1978,  
catalogue number 12

**LITERATURE**

*Dagboek van Johannes Meintjes: Deel XI*, unpublished manuscript,  
handwritten notebook number 5, 5 February 1977 - 6 October 1977.  
Catalogue number JM 1262.



556

**Johannes MEINTJES**

SOUTH AFRICAN 1923–1980

***Baaier met See en Dryfhout*  
(Bather with Sea and Driftwood)**

signed and dated 1961

oil on board

42,5 by 48,5 cm

R80 000 – 120 000

**EXHIBITED**

The National Museum, Bloemfontein, 2 - 7 April 1962, catalogue number 25

Studio 101, Johannesburg, 10 - 21 July 1962, catalogue number 4

Regency Galleries, Cape Town, 9 - 13 October 1962, catalogue number 6

Gallery 101, Johannesburg, 3 - 17 August 1963, catalogue number 27

South African Association of Arts, Cape Town, *Retrospective Exhibition*, 15 - 26 October 1963, catalogue number 30

**LITERATURE**

*Dagboek van Johannes Meintjes: Deel VI*, unpublished manuscript, page 206.

Catalogue number JM 725.



557

**Erik LAUBSCHER**

SOUTH AFRICAN 1927–2013

***Overberg in Winter***

signed and dated '96; signed, dated and inscribed with the title, dimensions and artist's address on the reverse

oil on canvas

110 by 145 cm

**R400 000 – 600 000**

**PROVENANCE**

Acquired directly from the artist by the current owner

**LITERATURE**

Hans Franssen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 226.

Erik Laubscher returned to South Africa from Paris in 1951. After a period of adjustment, in which he continued to paint in the School of Paris style, Laubscher discovered his true subject: the South African landscape. It was a trip to the Bushman's River near Kenton-on-Sea that set him off on his decades-spanning trajectory describing the land in geometrical bands of colour. Laubscher's earliest work in this style, from the mid to late 1960s, shunned perspective. "The moment you use perspective your eye travels to a certain point and there it stops and the painting becomes static," he told the Cape Times in 1965.<sup>1</sup> Artist opinions are changeable. This lot, painted three decades later, shows Laubscher still preoccupied with the Cape's landscapes, albeit now with perspective. Aside from the obvious use of perspective in this verdant portrayal of an Overberg farming landscape, this work is noteworthy for its colour palette. Laubscher's colours are vivid, and yet, for all the luminescence of especially his greens, it is a mimetic painting. Contours, borders, dams, gravel tracks and evidence of human labour are pictured in a receding plane. Laubscher thought European painterly styles were inadequate for conveying South Africa's landscapes, which he became acquainted with during his years as a travelling paint salesman. "The Swartland and Overberg regions have dimensions, rhythms and character peculiar to themselves," he told framer and collector Joe Wolpe in 1967.<sup>2</sup>

1. Stephen Gray. (1970) 'Erik Laubscher and Landscape', in *Lantern*, March, volume XIX, No. 3, page 15.

2. Ibid., page 14.











558

**Andrew VERSTER**

SOUTH AFRICAN 1937–

*Turquoise Interior*

signed and dated 84

oil on canvas

55 by 310 cm

R80 000 – 120 000



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559

**Erik LAUBSCHER**

SOUTH AFRICAN 1927–2013

*Die Ou Brug – Katbakkies*

signed; inscribed with the title on  
the frame

oil on canvas

71,5 by 58,5 cm

**R90 000 – 120 000**

**PROVENANCE**

Acquired from the artist in the early  
1990s by the current owner





560

**Erik LAUBSCHER**

SOUTH AFRICAN 1927–2013

*Swakop River Bed, Namibia*

signed and dated '75

oil on canvas

80,5 by 96,5 cm

**R180 000 – 240 000**

**PROVENANCE**

Purchased by the current owner in 1978

**LITERATURE**

Hans Fransen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 159.



561

# Robert HODGINS

SOUTH AFRICAN 1920–2010

## *The Old Boxer*

signed, dated 1999/2000 and inscribed with the title  
and medium on the reverse

oil on canvas

90 by 120 cm

R600 000 – 800 000

When he was 14, Robert Hodgins was yanked out of school and told by his mother to earn his keep. He was employed as a gofer at Librairie Populaire, a newsagent on Dean Street in Soho, London. Twice daily, Hodgins delivered reading material to Soho's beau monde, including politician and art collector, Sir Philip Sassoon, and the seventh Duke of Leinster, Edward Fitzgerald, who scandalised polite society by marrying May Etheridge, known as the "pink pyjama girl" of Shaftesbury Theatre. Between deliveries Hodgins swept floors and kept watch over printed material on the store's pavement display. "A lot of it was sheer boredom," he recalled in 2007.<sup>1</sup> "Standing watching people go by on the street, making sure they don't nick magazines is not the most enlightening of opportunities." The mind-numbing labour however trained his eye to recognise detail and difference in people, a skill that later fed into his work as a painter centrally preoccupied with the human form.

Best known for his sardonic depictions of businessmen and high-ranking military leaders, often channelled through his interpretation of playwright Alfred Jarry's buffoonish regent Ubu, Hodgins' repertoire of archetypes and characters is however far more diverse. This lot is the earliest in a small group of late-career pictures portraying boxers – they include the oil on canvas *Ubu, Boxing Promoter* (2002) and photogravure *Champ* (2004). It is also his most haunted interpretation. Rendered in sullied reds, this aging pugilist's most pronounced feature is his cleaved head. This detail corresponds with a fragment of biography from Hodgins' youth.

In 1918, London's Pugilistic Benevolent Society was renamed the British Board of Boxing Control. An important sanctioning body, it also distributed pensions to retired fighters from its headquarters on Dean Street, close to where Hodgins worked. "Outside were these boxers in various stages of decrepitude, heroic figures who couldn't walk straight. They were shaking and had brain damage," remembered Hodgins.<sup>2</sup> Rather than functioning as a portrait of any particular boxer, this lot describes a formative visual encounter from the artist's adolescence, one that stayed with him after he left London in 1954 to teach painting in Pretoria. Commenting on his working life and visual training on Dean Street, Hodgins later observed: "At the most impressionable time of my life, without knowing it, I was being impressed."

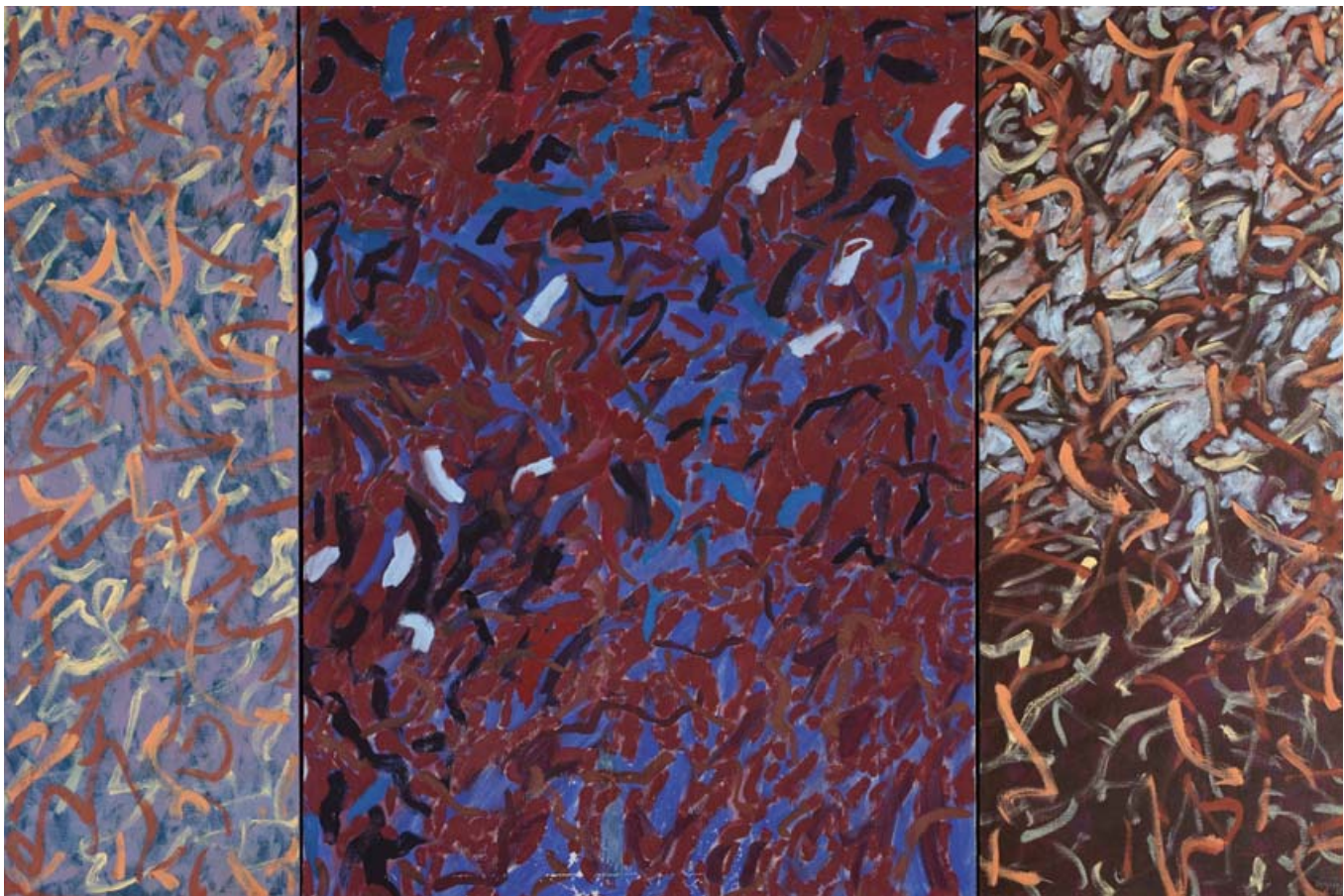
1. Sean O'Toole. (2008) 'The Human Fog', in *The Ceramic Art of Robert Hodgins*, Van Wyk, Retief. Cape Town: Bell-Roberts Publishing.

2. Interview with artist by Sean O'Toole, November 2007, Menlo Park, Pretoria.









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562

**Andrew VERSTER**

SOUTH AFRICAN 1937–

*Abstract, triptych*

signed and dated 86

oil on canvas

120 by 182 cm

R50 000 – 70 000



563

**Penny SIOPIS**

SOUTH AFRICAN 1953–

*Paper Doily Forms*

mixed media

32,5 by 48,5 cm

R50 000 – 70 000





564

**Robert HODGINS**

SOUTH AFRICAN 1920–2010

*Naked in Solitary*

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

oil on canvas

120 by 90 cm

**R500 000 – 700 000**

The Goodman Gallery label adhered to the reverse.

Leonardo da Vinci famously advised artists looking for inspiration to contemplate stained walls or mossed stones. There, Leonardo said, they would find no end of suggestion: from landscapes to trees, to battle scenes, to the “lively postures of strange figures”, not to mention the ranges of facial expression by which emotion is conveyed.

To an extent Robert Hodgins’ work engages with the same sense of artistic creation - but in reverse. The painting is constructed around the radically simplified figure of a naked man; a figure drawn in such way as to eschew the happenstance and detail of individual appearance. Instead what is highlighted is a distinctively modernist concern with other, less literal, levels of presence, materiality and painterly value. What concerns the artist is not so much how things look as how they *feel*.

To this end, Hodgins develops an all but codified system of formal dysfunction: limbs that don’t quite match; a face that dissipates rather than resolving into features or expression; eyes that are the merest dots and lack all gaze; a discoloured hanging scrotum, the implied violence displaced to a dirty red ground between the legs; tiny useless fists.

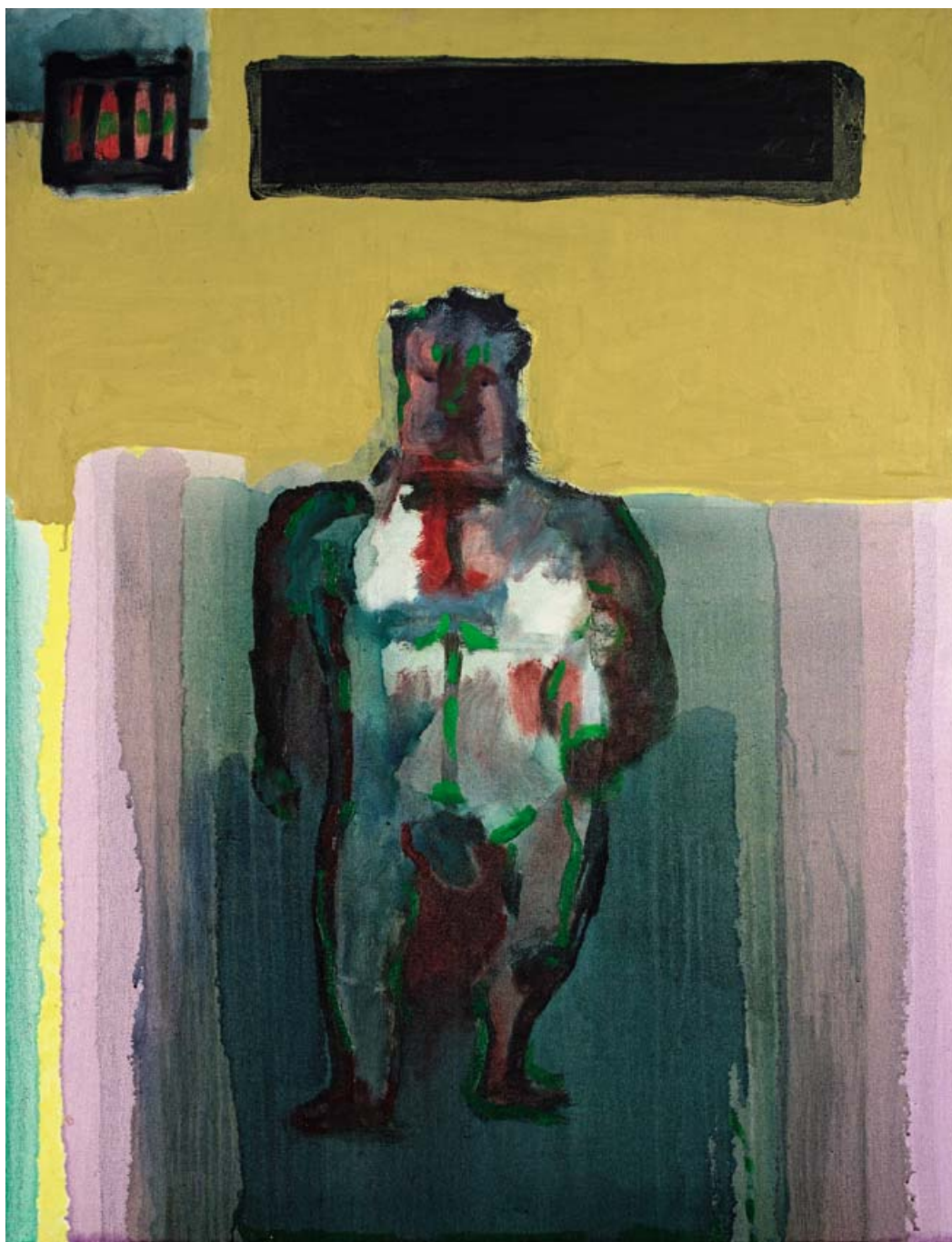
A man without heft or qualities, much reduced by the condition in which he finds himself, less an agent than a repository for what has happened or been done to him. The red at the chest and in the midriff; the green brushstrokes; the shadings discoloured like bruises or contusions.

The subject of *Naked in Solitary* is, of course, one that had and has particular relevance for South Africans who lived through the militarism that characterised apartheid. But, largely because Hodgins’ painterly usages engage the viewer initially at visceral levels, it reads inexorably as a metaphor at the same time – as speaking to some profoundly sombre conditions of the spirit.

This comes through in part in the layering of planes of mainly melancholy colour and tint in the space behind the prisoner figure – foiled though they might be by a chirpy yellow bleeding into blue and green pastels at the left.

But it is over the prisoner’s head that there hangs the most telling and the most chilling detail of all. A slot of window to the outside world. It is unrelievedly black. No images for liberating the imagination.

*Ivor Powell*





**Robert HODGINS**

SOUTH AFRICAN 1920–2010

***An Old Couple***

signed, dated 2005, inscribed with the title, medium  
 and 'We've been together now for forty years and it's  
 all got a bit too much. There's loads of ladies living  
 in this land what I'd swop for me dear old Dutch.  
 There's loads of ladies living in this land but I don't  
 get around too much' on the reverse  
 oil on canvas  
 90 by 90 cm

**R300 000 – 500 000**

If they still spoke to each other the two figures in Robert Hodgins' 2005 painting, *An Old Couple*, would probably finish each other's sentences – almost before they were spoken.

The words on the reverse of the painting pastiche a music hall lyric originally performed by Albert Chevalier, but later revived by the actor Peter Sellers. In these, however, the lyric expressed a somewhat less acid sentiment – that "there ain't a lady living in the land" the narrator would swap for his "dear old Dutch".

In Hodgins' version however those four decades have, presumably not been very blessed. The two figures he paints are shown, to quote from another piece of English music hall or schoolboy doggerel, sitting "back to back facing each other". Eternally bonded, that is to say. At the same time profoundly alienated.

Hodgins' signal achievement here is to conjure – by abstract pictorial devices and painterly means – not only the individual characters, but also the human paradox of the relationship between the two.

He, the male we read as vain and self satisfied; he has a nose that is made for looking down along: ineffectual clasped hands; and an inflamed sense of self worth and entitlement. Her nose is virtually prehensile the way that Hodgins discovers its line, and a

top lip capable of expressing fifty species of disapproval. Hands, disproportionately large, enough to give a straying husband nightmares.

The caricature is spare but telling. Almost palpably it has been generated – as Hodgins described his method in canvases like these – by "pushing paint around on the canvas" until the image emerges: controlled chance, active serendipity.

And then, usually over a period of weeks and months, developed on the canvas through felicities of colour, texture, brushmark.

Thus, in *An Old Couple*, the separation between the figures is given two strong emphases: by vertically asserted bands of paint separating the two figures; and by the separation of the canvas effectively into two universes, one blue into which the man faces, the other red and proper to the woman.

But Hodgins' vision goes beyond the merely satirical. A passage of brownish paint – suggesting a shared backrest – links the two figures as a negative space imprinted by the eloquently different lines described by the backs of the jaded fellow and his Old Dutch. Those lines, though very specific to Hodgins, would certainly have been legible to Samuel Beckett.

*Ivor Powell*







566

**William KENTRIDGE**

SOUTH AFRICAN 1955–

*Untitled (Drawing for Felix in Exile)*

signed and dated 1993

charcoal, pastel and gouache on paper

50 by 66 cm

**R800 000 – 1 200 000**

**LITERATURE**

cf. Dan Cameron. (1999) *William Kentridge*, London: Phaidon Press. A similar example is illustrated in colour on page 124.

cf. Shinji Kohmoto. (2009) *William Kentridge: What We See & What We Know; Thinking About history While Walking, and Thus the Drawings Began to Move*, Kyoto: The National Museum of Art. A similar example is illustrated in colour on page 63.

cf. Lilian Tone. (ed) (2013) *William Kentridge: Fortuna*, London: Thames & Hudson. A similar example is illustrated in colour on page 175.

This charcoal drawing, an artistic interpretation of an East Rand landscape, is from William Kentridge's fifth stop-animation film, *Felix in Exile* (1994). The nearly nine-minute film was made between September 1993 and February 1994. It focuses on Felix Teitlebaum, the insecure alter ego to Kentridge's other recurring filmic protagonist, Soho Eckstein, a rapacious property developer. The film uses landscape as a metaphor for the fallibility of human memory, particularly in relation to social trauma. Felix is presented isolated in a Parisian hotel room surrounded by images of industrial landscapes and the internecine political strife that wracked the East Rand, in particular Phola Park, in 1993. The film includes a female protagonist, Nandi, who – using a surveying device – views the same landscapes appearing on Felix's wall. She also produces drawings of these landscapes, which are distinguished in the film by their circular aspect (as exemplified in this lot).

The film and select process drawings were first exhibited at the Goodman Gallery,

Johannesburg, in October 1994. A 1998 exhibition at The Drawing Center, New York, saw Kentridge described as "the Anselm Kiefer of South Africa"! This lot is significant given its relationship to the film's central subject. In an artist statement accompanying his 1994 Johannesburg exhibition, Kentridge wrote of his interest in landscape: "A central characteristic of the East Rand terrain, is that it is a landscape constructed rather than found ... It is a landscape that is explicitly social. It is also temporal – everything in the landscape has the signs of having been put there and having been made – all features have the potential to be unmade."<sup>2</sup>

Mine dumps and drive-ins, once well-known fixtures of Johannesburg's physical landscape, recur as motifs in Kentridge's films. A subsequent film, *Other Faces* (2011), features descriptions of Top Star, a drive-in cinema built atop a mine dump that closed in 2006; the mine dump has also now vanished. "I really miss the strangeness of the mine dumps, especially now that they are disappearing from the city. All one gets is another China City or Southgate shopping mall," stated Kentridge in 2013, adding that Top Star had been an important personal landmark.<sup>3</sup>

1. Roberta Smith. (1998) 'William Kentridge', New York Times, 6 February 1998, page E36.

2. William Kentridge. (1998) 'Felix in Exile: Geography of Memory', in William Kentridge, Carolyn Christov-Bakargiev. Brussels: Societe des Expositions du Palais des Beaux-Arts de Bruxelles, pages 95-96.

3. Interview with artist by Sean O'Toole, 19 April 2013, Johannesburg.







567

**Wim BOTHA**

SOUTH AFRICAN 1974–

*A Thousand Things part 45*

executed in 2012

signed  
charcoal

sheet size: 68,5 by 99 cm

**R50 000 – 70 000**

Wim Botha is well known for his remarkable prowess as a sculptor. His three-dimensional output includes appropriations of renaissance and baroque figure sculptures as well as numerous portrayals of animals. Botha typically renders his sculpted subjects using unorthodox materials, including anthracite, books, mielie-meal and polystyrene. An accomplished draughtsman too, he often meticulously plans and renders his sculptures in exacting drawings. This charcoal drawing directly quotes the form of *A Thousand Things part 10*, a laminated pine sculpture portraying two feline heads in ceremonial form, which appeared on his 2012 solo exhibition *A*

*Thousand Things* at Stevenson, Cape Town. Botha's father was an administrative director of the National Parks Board (now South African National Parks), which enabled him to see wild animals in various wildlife parks as a child. "I cannot imagine that this hasn't played some part in my use of this material, although I don't think it is meaningful to attribute it entirely to that. The use of animal imagery as a metaphor for human attributes is as old as the very first visual representations of and by humans," he said in 2005.<sup>1</sup>

1. Wim Botha. (2005) "In conversation with Michael Stevenson", in *Wim Botha*, limited edition catalogue for Standard Bank Young Artist for Visual Art 2005, page 63.



568

**Diane VICTOR**

SOUTH AFRICAN 1964–

*Let Sleeping Croc's Lie*

executed circa 2012

signed, numbered 17/20 and inscribed with the title in pencil  
etching, aquatint and embossing

sheet size: 82 by 121 cm

**R70 000 – 90 000**



569

## William KENTRIDGE

SOUTH AFRICAN 1955–

### *Sleeping on Glass, six*

executed in 1999

each signed and numbered 32/60 in

pencil in the margin

suite of 6 etchings with soft ground,

aquatint and coloured pencil crayon,

each from 1 copper plate, on spreads

from found books

each approximately: 22 by 28,5 cm

R160 000 – 180 000

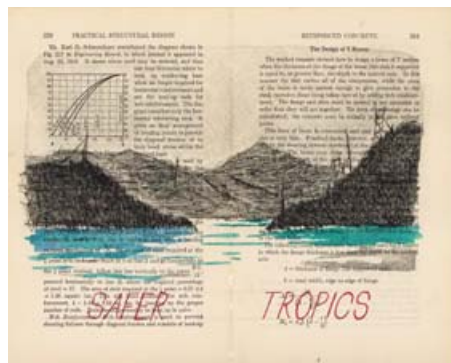
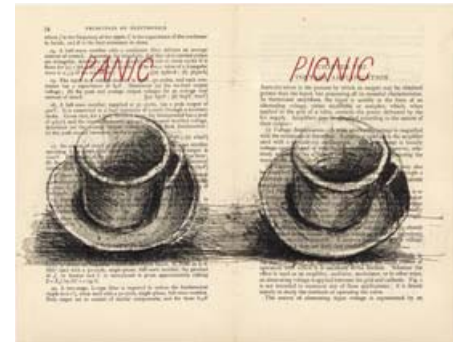
#### LITERATURE

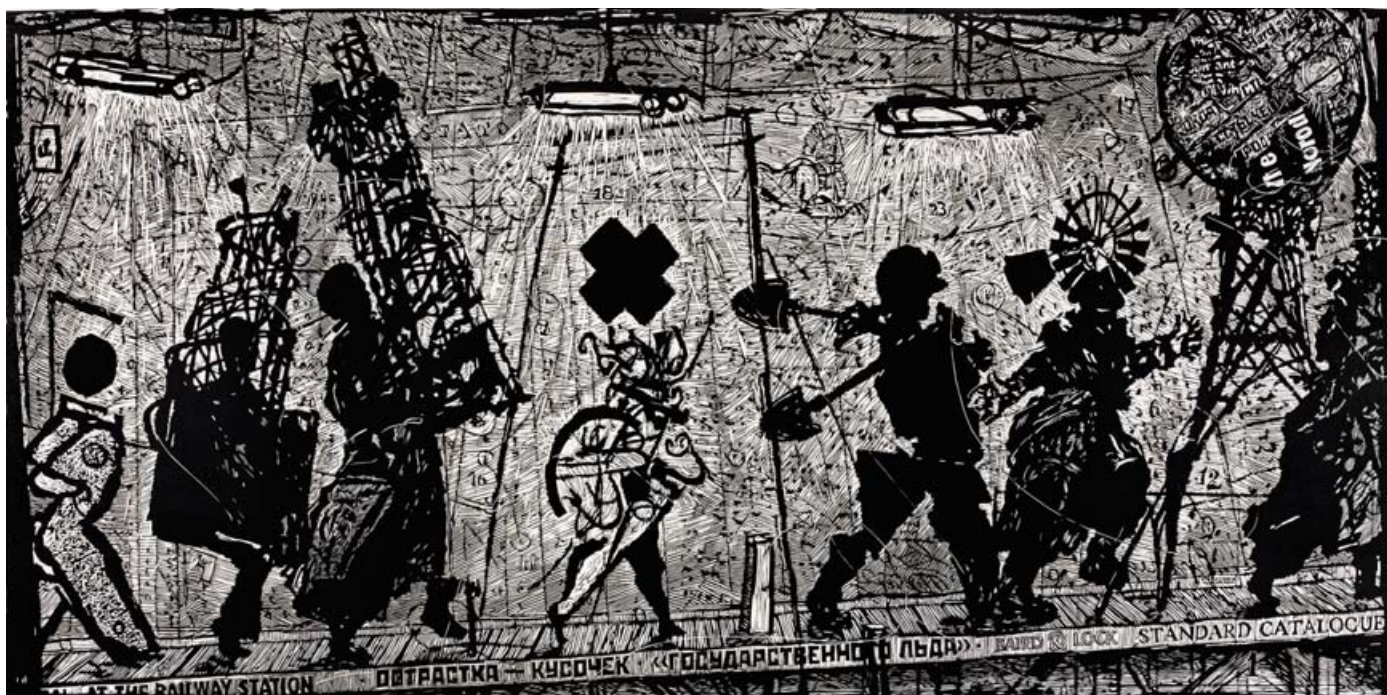
Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Other examples from the edition illustrated in colour on pages 80-83.

Dan Cameron. (1999) *William Kentridge*, London: Phaidon Press. Other examples from the edition illustrated in colour on pages 134 and 135.

Rosalind Krauss, Roger Malbert and Kate McCrickard. (2012) *A Universal Archive. William Kentridge as Printmaker*, London: Hayward Publishing. Other examples from the edition illustrated on pages 52-55.

*'Sleeping on Glass' (1999)* was a film made to be projected onto a two-way mirror. As the image projected darkens, so the viewer is more aware of his or her reflection in the mirror. As the image lightens, the viewer sees less of his or her own image and more of the projected image. The etchings that come out of the film *Sleeping on Glass* use the palimpsest effect of printing onto chine collé pages such that the image is layered onto the page behind, yielding if not image and cause of image, image and a text that has some half-evident connection to the image'. (Bronwyn Law-Viljoen, page 80)





570

## William KENTRIDGE

SOUTH AFRICAN 1955–

### *Eight Figures*

signed, dated July 2010 and inscribed 'Working Proof' in the margin

linocut with hand colouring

image size: 83,5 by 184,5 cm; sheet size: 105,5 by 204 cm

R500 000 – 700 000

#### LITERATURE

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



571

## Norman CATHERINE

SOUTH AFRICAN 1949–

### *Crocodile Tears*

signed and dated '93

oil stick on paper

137 by 119 cm

R50 000 – 70 000

#### LITERATURE

Hazel Friedman. (2000) *Norman Catherine*. Johannesburg: Goodman Gallery Editions.

Goodman Gallery Editions.

Illustrated in colour on page 111.

Beastly anthropomorphic creatures such as this human-crocodile hybrid are an integral part of Norman Catherine's fantastical vision, which was much admired by the late David Bowie. They have played a key role in the artist's rehearsal of his core themes of avarice, cruelty, excess and psychological estrangement. "Over the years Catherine's creatures have become the embodiment of his creative mythology," notes his biographer Hazel Friedman.<sup>1</sup> Crocodiles first began appearing in Catherine's paintings in the late 1980s. Catherine's reptiles possess no fixed meaning. Sometimes they are fire-breathing creatures, yet again humans in animal skin. They have occasionally appeared as visualisations of French psychoanalyst Jacques Lacan's story of a patient who complained about a crocodile hiding under his bed.

1. Hazel Friedman. (2000) *Norman Catherine*. Johannesburg: Goodman Gallery, page 122.





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# **Pieter HUGO**

SOUTH AFRICAN 1976–

## ***Messina/Musina: In Tyrone Brand's Bedroom***

executed in 2006  
special edition AP  
C-Print  
image size: 55,5 by 70 cm

**R40 000 – 60 000**

Accompanied by a certificate of authenticity.

### **LITERATURE**

Pieter Hugo. (2007) *Messina/Musina*, New York: Punctum Press. Another example from the edition illustrated in colour, unpaginated.  
Michael Godby. (2007) *Is there Still Life? Continuity and Change in South African Still Life Painting*, David Krut Publishing. Another example from the edition illustrated in colour on page 63 and the back cover.



573

**Mikhael SUBOTZKY**

SOUTH AFRICAN 1981–

***Preacher, Dwarsrivier Prison (0053)***

signed, dated 2004 and numbered 1/3 in pencil in the margin

digital print in pigment inks on cotton rag paper  
sheet size: 56 by 306,5 cm

**R80 000 – 120 000**

In 2004, Mikhael Subotzky embarked on a yearlong project making panoramic photographs for his final-year portfolio at the University of Cape Town's Michaelis School of Fine Art. That April he came across officials from the Independent Electoral Commission (IEC) doing special voting in a community he was photographing. Subotzky learnt that they were planning to visit Dwarsrivier Correctional Centre, near Wolseley, this pursuant a Constitutional Court ruling a month earlier allowing all inmates to register and vote in the April 2004 general elections. He sought permission to accompany the IEC officials into prison on Election Day, 14 April, where he took portraits of prisoners voting. It was the first time Subotzky had been in a prison. The brief encounter prompted him to hone his project and focus on life in and outside three prisons in the Western Cape. He again returned to Dwarsrivier in August through November 2004. This important early photograph was acquired at his graduate exhibition, for which he received the 2004 Michaelis Prize and a much-debated perfect grade of 100% – the only humanities graduate in UCT's history until then to accomplish the feat. Subotzky has since won numerous international accolades, including the 2015 Deutsche Börse Photography Prize in London for his photobook project with Patrick Waterhouse on Ponte City in Johannesburg.

Based on interview with artist by Sean O'Toole, 1 June 2005, Goodman Gallery, Johannesburg.









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**Zander BLOM**

SOUTH AFRICAN 1982–

***Untitled 1.698***

signed and dated 2015, Feb, on the reverse

oil on linen

198 by 130 cm

**R200 000 – 300 000**

Stevenson Gallery label adhered to the reverse.

**LITERATURE:**

Zander Blom. (2016) *Paintings: Volume II 2013-16*, Cape Town: Stevenson. Illustrated in colour on page 286.

Zander Blom is an abstract painter with a deep interest in earlier twentieth-century Euro-American abstract painting. Trained in graphic design, his first works were drawings, paper assemblies, sound collages and photographs of unusual painted and sculpted sets fashioned by the artist in his Brixton home in Johannesburg. Now based in Cape Town, Blom is mostly identified as a painter.

In 2014 he won the third Jean-François Prat Prize for contemporary painting in Paris; his work is also included in Phaidon's current anthology, *Vitamin P3: New Perspectives in Painting* (2016). Blom's method is process-based and evolutionary, his canvases tending to progress through fixed series. This lot forms part of a small suite of paintings featuring atomised blocks of colour, notably black, yellow and lilac, along with marbled paint treatments. Displeased with the capacities of brushes and oil sticks, Blom started applying his paint directly to his canvases using various palette knives, some even made by the artist. "My painting practice is driven by finding new tools and developing new techniques," he wrote in 2014.<sup>1</sup>

All Blom's paintings are untitled, but for a numerical tag that situates each work in a timeline of his evolving practice. "Blom doesn't want alphabetic language to determine how the work should be read, but for it to remain open to all kinds of audiences," observed critic Nicola Trezzi of the painter's strict desire to void his work of narrative.<sup>2</sup>

1. Zander Blom. (2014) Artists statement for 2014 exhibition *New Paintings* at Stevenson, Cape Town. <http://archive.stevenson.info/exhibitions/blom/index2014.html>

2. Nicola Trezzi. (2016) 'Bestial Modernity: The Art of Zander Blom', in *Paintings: Volume II 2013-16*. Cape Town: Stevenson.







575

**Jessica WEBSTER**

SOUTH AFRICAN 1981–

**Grace**

oil, ink and thread on canvas  
156 by 159 cm

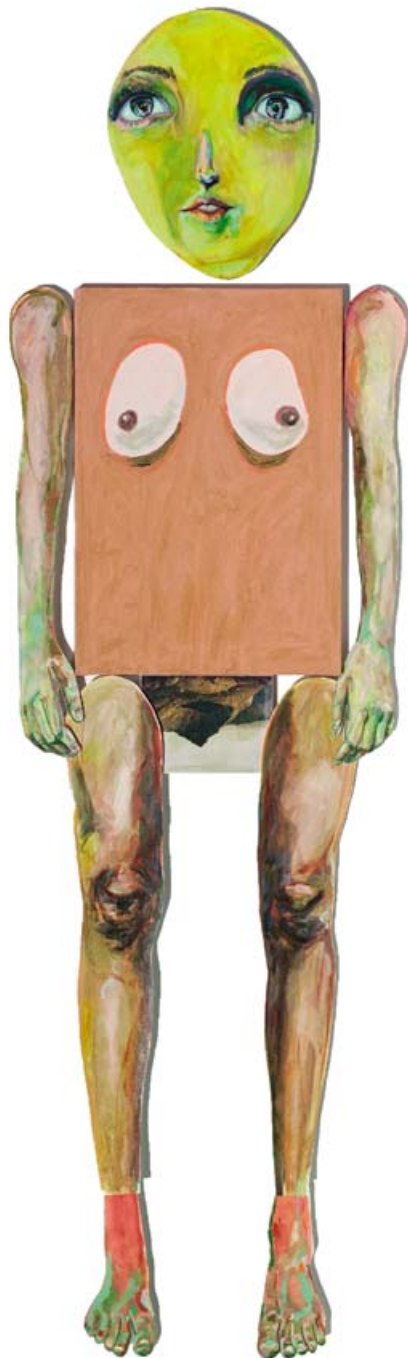
**R60 000 – 80 000**

EXHIBITED

Goodman Gallery, Johannesburg, *Working Title*,  
27 July - 19 August 2013

LITERATURE

*Working Title* 2013, curated by Emma Laurence  
(2014) Johannesburg: Goodman Gallery.  
Illustrated on page 83.



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# **Georgina GRATRIX**

SOUTH AFRICAN 1982–

## *Show me your Dancing*

executed in 2008

oil on fabiano, board, canvas and  
found objects

280 by 90 cm

**R60 000 – 90 000**

### **EXHIBITED**

What If the World Gallery,

Cape Town, *Master Copy*,

4 September - 27 September 2008

Johans Borman Fine Art, Cape

Town, *Masterpiece*, 17 September -

15 October 2016

### **LITERATURE**

What if the World Gallery. (2008)

*Master Copy*, Cape Town: What if the

World Gallery. Illustrated in colour,  
unpaginated.

Johans Borman. (2016) *Masterpiece*,

Cape Town: Johans Borman Fine Art.

Illustrated in colour on pages

40 and 41.



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**Lionel SMIT**

SOUTH AFRICAN 1982–

*Rorschach #4*

signed and dated 2013  
oil on canvas  
200 by 300 cm

R200 000 – 300 000

Everard Read Gallery label  
adhered to the reverse.





