





The Wanderers Club, Illovo, Johannesburg
5 June 2017 – 4 pm

South African and International Art

Day Sale
Lots 1–200

Lot 127 Eugene Labuschagne, *Surface in Flux* (detail)



1

Maud Sumner

SOUTH AFRICAN 1902-1985

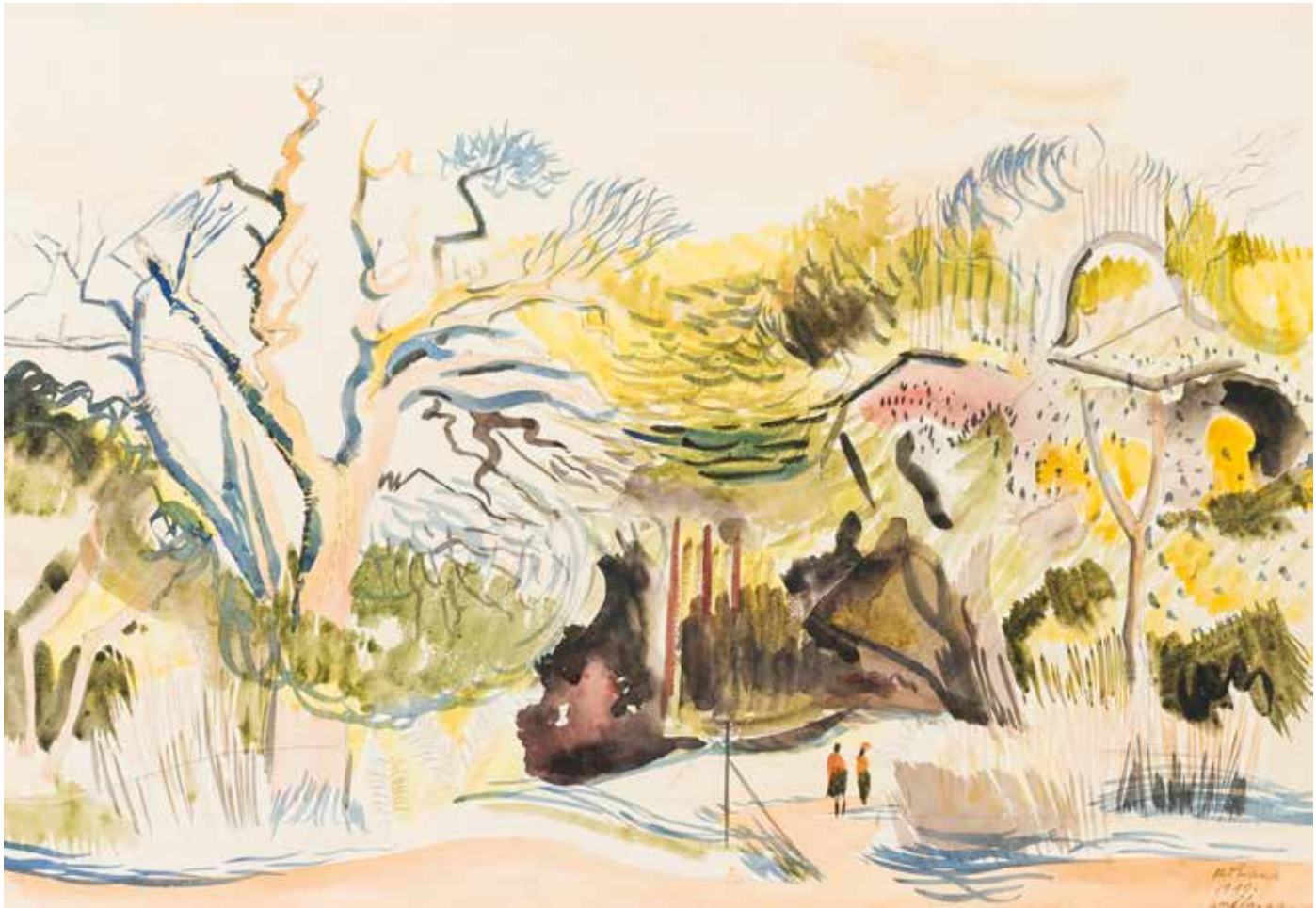
Trees

signed

ink and watercolour

30 by 44 cm

R25 000 – 35 000



2

Merlyn Evans

WELSH 1910–1973

Umhlanga

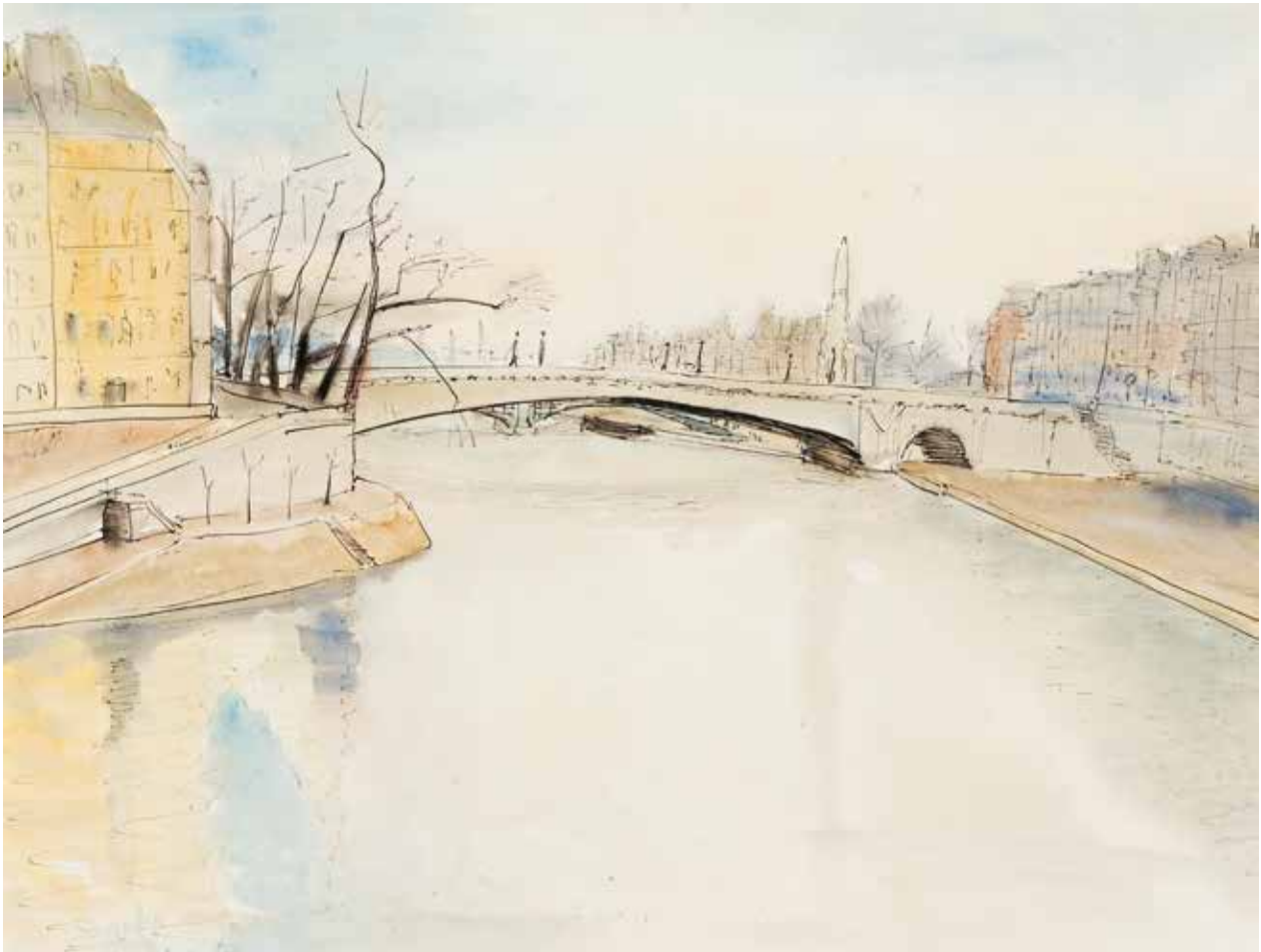
signed, dated 1940 and inscribed with the title

watercolour on paper

39 by 57 cm

R20 000 – 30 000

Merlyn Evans, whose Surrealist and abstract pictures can now be seen in numerous national and municipal collections across Britain, trained at the Glasgow School of Art. He made frequent trips to Paris in the 1930s, where he associated with the likes of Mondrian, Kandinsky, Giacometti, Ernst and Hayter, and exhibited with many of them at the International Surrealist Exhibition in London in 1936. Two years later he took up a teaching post at the Durban School of Art, before joining the Signals Company of the South African Army in 1942. The present lot, *Umhlanga*, made in 1940 during his teaching tenure, and built up with full-blooded strokes of lime green, crimson and azure blue, was composed to an enormous, seemingly pre-historic scale. The little figures on the shore are dwarfed by the wild, impenetrable tropical forest behind them. Evans returned to London after World War II.



3

Maud Sumner

SOUTH AFRICAN 1902–1985

River Seine, Paris

signed

ink and wash on paper

45,5 by 60,5 cm

R25 000 – 35 000

4

Joan Miró

SPANISH 1893–1983

Constellations

signed and numbered 21/150

colour lithograph

sheet size: 40 by 31 cm

R20 000 – 30 000



5

Frank Spears

SOUTH AFRICAN 1906–1991

Still Life with Flowers

signed

oil on board

74,5 by 55 cm

R20 000 – 30 000

LITERATURE

cf. Melissa Sutherland (2014) *Frank Spears: The Painter*. Hout Bay: MJ and RM Spears. A similar work illustrated on page 87.





6

Enslin du Plessis

SOUTH AFRICAN 1894–1978

The House of Revel Fox, Newlands Cape Town

signed and dated '75; signed and inscribed with the title in another hand on the reverse

oil on paper laid down on board

49,5 by 75 cm

R25 000 – 40 000

Enslin du Plessis remains one of South Africa's most underappreciated painters. It is telling that Clive Bell, the Bloomsbury art critic, who was naturally drawn to the French Post-Impressionists, repeatedly singled out du Plessis for high praise. Having settled in London in 1922, and having only started to paint seriously in 1928, du Plessis developed an aesthetic midway between Walter Sickert and the great French Intimists, Edouard Vuillard and Pierre Bonnard. He was at his best when painting small-scale, homely interiors with his flickering and twisting brushstrokes. The present lot looks into the empty, Newlands home of the architect Revel Fox. The room might seem quietly uninhabited, but the artist establishes an intimate connection with the owner through the close observation of his possessions and style: we see Fox's favourite pictures on the wall, his exposed herringbone brickwork, his African curios, his recently picked flowers and his mid-century furniture.



7

7

Sydney Carter

SOUTH AFRICAN 1874–1945

Cape Dutch Home with Green Gate

signed

oil on canvas laid down on board

44 by 29 cm

R18 000 – 24 000



8

8

Sydney Carter

SOUTH AFRICAN 1874–1945

Cape Dutch House

signed

gouache on card

28 by 22 cm

R4 000 – 6 000

PROVENANCE

The Collection of the
Late AJ Theron.

9

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Stalle, Huis van Biskop Bousfield,
Pretoria (Nilant 33)*

signed, dated 1932 and inscribed 'impr'
in pencil in the margin
linocut

14 by 25 cm

R12 000 – 18 000

LITERATURE

Gerard de Kamper & Chris de Klerk
(2014) *JH Pierneef in Print*. Dream Africa
Publishing. Another example from this
edition illustrated on page 19.

10

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Dr Jorissen se Huis, Pretoria
(Nilant 26)*

signed, dated 1932 and inscribed 'impr'
in pencil in the margin
linocut

14,5 by 21 cm

R12 000 – 18 000

LITERATURE

Gerard de Kamper & Chris de Klerk
(2014) *JH Pierneef in Print*. Dream Africa
Publishing. Another example from this
edition illustrated on page 23.



9



10

11

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Tree Roots

signed, dated 1920 and inscribed
'impr' in pencil in the margin
etching
image size: 15,5 by 23,5 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper & Chris de Klerk
(2014) *JH Pierneef. Bela Bela: Dream
Africa Publishing. Another example
from the edition illustrated on
page 119.*

12

Fleur Ferri

SOUTH AFRICAN 1929–2004

Old Tree

signed and dated 62; signed and
inscribed with the title on the reverse
mixed media on board
47 by 31 cm

R7 000 – 10 000



11



12

13

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Graaf-Reinett K.P.
(Valley of Desolation)***

signed, dated Okt 1934 and inscribed
with the title in pencil
watercolour over pencil on paper
46 by 31 cm

R60 000 – 90 000



14

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Hardekoolboom, Transvaal
(Nilant 74)*

signed, dated 1929, inscribed with
the title and 'impr' in pencil in the
margin

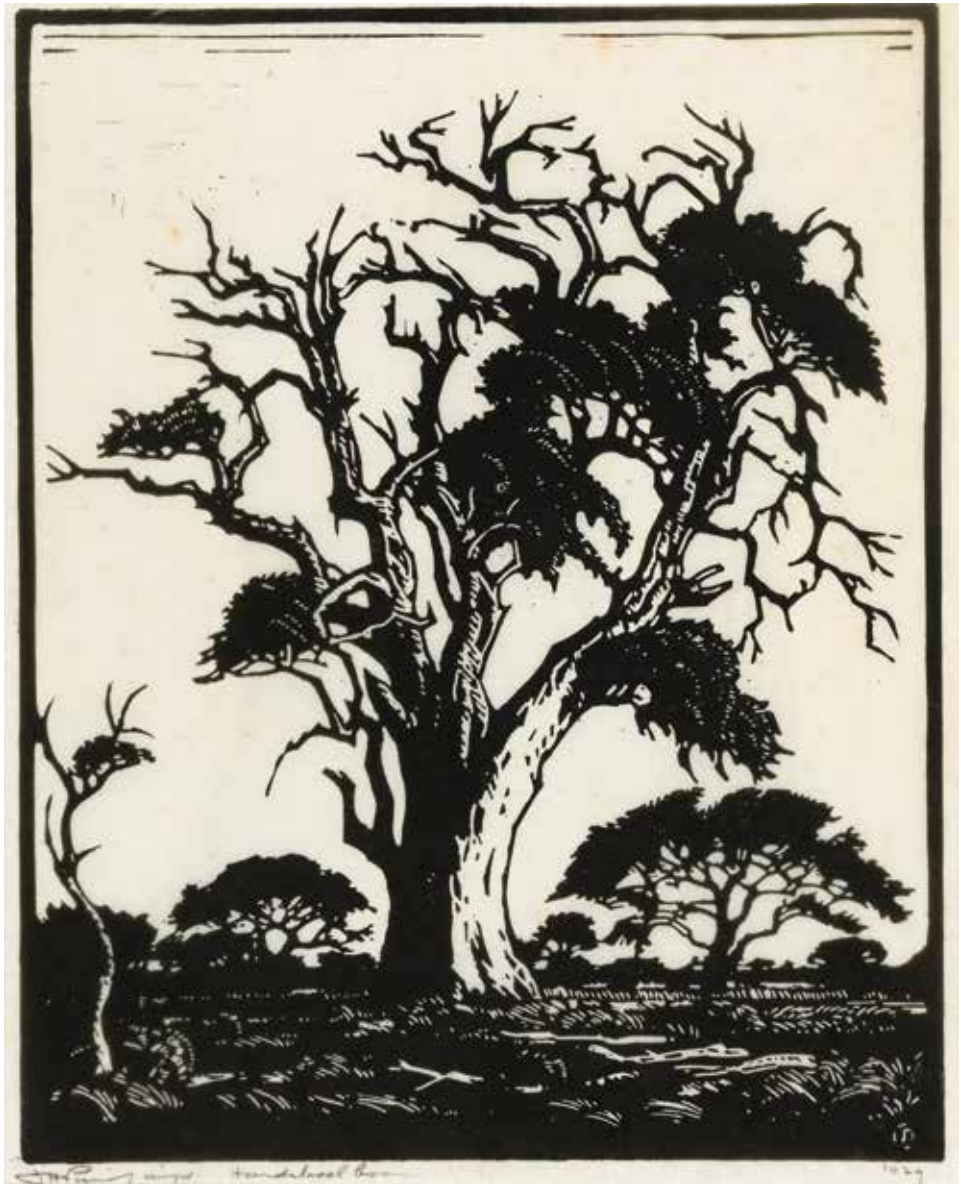
linocut

image size: 35,5 by 28,5 cm

R25 000 – 35 000

LITERATURE

Gerard de Kamper & Chris de Klerk
(2014) *JH Pierneef*. Bela Bela: Dream
Africa Publishing. Illustrated on
page 151.





15

15

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bome (Nilant 75)

signed, dated 1936, inscribed 'impr' and the title in pencil in the margin; printed with the artist's monogram in the plate linocut

image size: 28 by 18,5 cm

R12 000 – 18 000

LITERATURE

Gerard de Kamper & Chris de Klerk (2014) *JH Pierneef. Bela Bela*: Dream Africa Publishing. Another example from the edition illustrated on page 125.



16

16

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Matlala, Pietersburg (Nilant 64)

indistinctly signed, inscribed 'impr' and 'Matlala N.T.' in pencil in the margin linocut

image size: 20 by 25 cm

R15 000 – 20 000

LITERATURE

Gerard de Kamper & Chris de Klerk (2014) *JH Pierneef. Bela Bela*: Dream Africa Publishing. Another example from the edition illustrated on page 125.

17

Irma Stern

SOUTH AFRICAN 1894–1966

Figures

signed, dated 1957 and inscribed
'monotype' in pencil in the margin
colour monotype
sheet size: 40 by 27 cm

R40 000 – 60 000



© Irma Stern Trust | DALRO

18

Coert Steynberg

SOUTH AFRICAN 1905–1982

Prinses

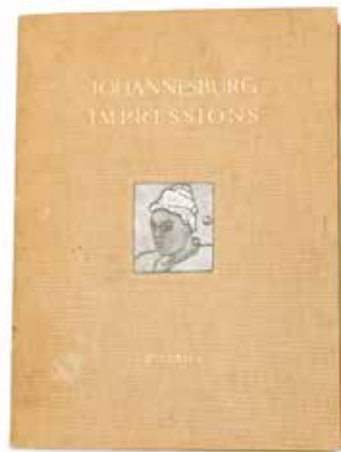
signed and dated 74; signed,
inscribed with the title, date, medium
and height on a label adhered to the
underside of the base
bronze, mounted on a marble base
height: 51 cm, including base

R50 000 – 70 000

LITERATURE

Coert Steynberg (1982) *Coert
Steynberg: 'n Outobiografie*.
Roodepoort: CUM Boeke. Illustrated
on page 120.





19

Pieter Wenning

SOUTH AFRICAN 1873–1921

Johannesburg Impressions, Twelve Etchings

a portfolio of 12 etchings by Pieter Wenning, 1912, 10 signed, 1 dated 1912 and 7 inscribed with the title in pencil, in the original cloth portfolio
portfolio: 39 by 28,5 cm

R30 000 – 40 000

PROVENANCE

The Collection of the
Late AJ Theron.

20

Irma Stern

SOUTH AFRICAN 1894–1966

*Original Manuscripts for Congo,
and Zanzibar*

both manuscripts signed on
the covers; including sketches,
photographs, handwritten and typed
correspondence; executed circa 1943
and 1947 respectively

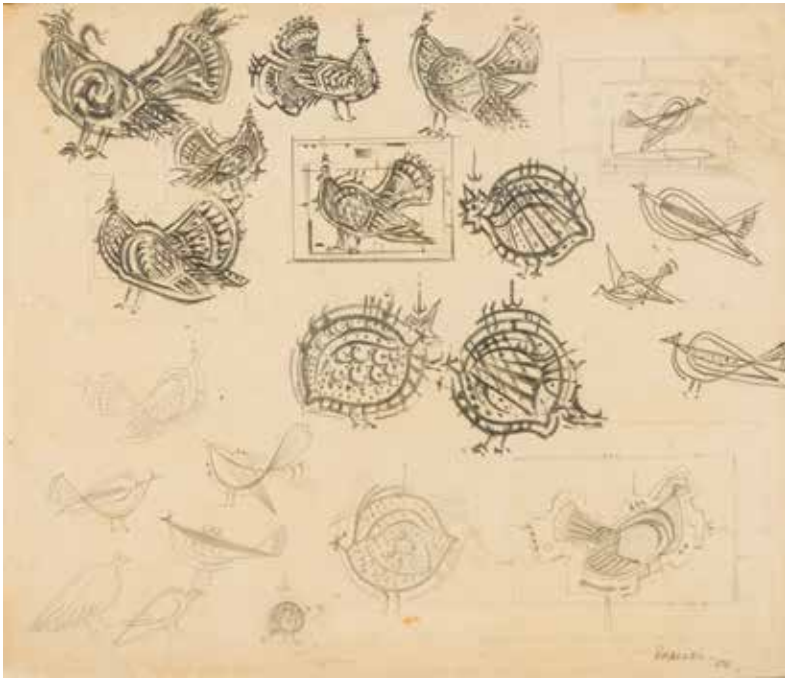
Congo: 30 by 22 cm and 27 by 22 cm;
Zanzibar: 31,5 by 23,5 cm

R30 000 – 50 000

PROVENANCE

JL van Schaik Publishers and thence
by descent





21

21

Alexis Preller

SOUTH AFRICAN 1911–1975

*Sketch for All Africa mural:
Tarentale en Poue*

signed and dated 54
pencil on paper
23 by 27 cm

R12 000 – 16 000



22

22

Alexis Preller

SOUTH AFRICAN 1911–1975

*Sketch for All Africa mural: African
Headrest and Intertwining Figures*

signed and dated '55
pencil on paper
16,5 by 13,5 cm

R10 000 – 15 000



23

23

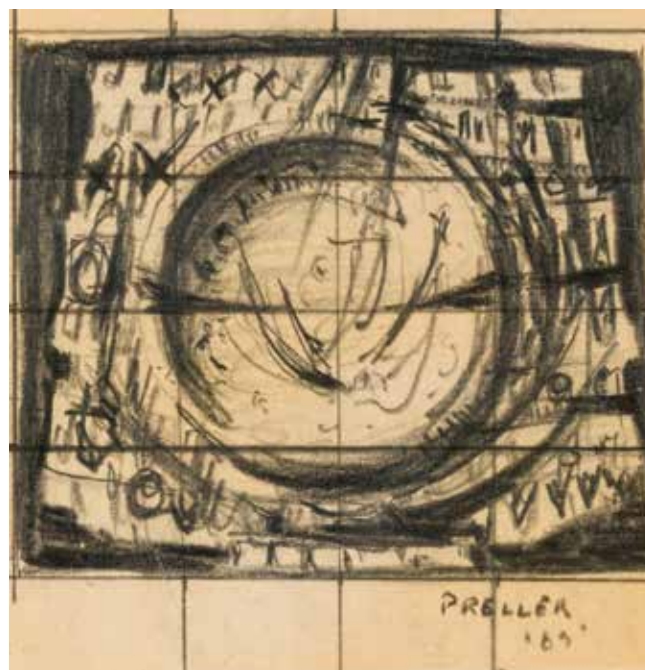
Alexis Preller

SOUTH AFRICAN 1911–1975

Portrait Study

signed and dated '65
pencil on paper
7 by 7,5 cm

R7 000 – 10 000



24

24

Alexis Preller

SOUTH AFRICAN 1911–1975

Sketch with Circular Composition

signed and dated '65
pencil on paper
6,5 by 6,5 cm

R6 000 – 9 000

25

Alexis Preller

SOUTH AFRICAN 1911–1975

Winged Angel

signed and dated 35

pencil on paper

17 by 11 cm

R8 000 – 12 000

This small, delicate drawing from 1935, most likely made in Pretoria shortly after the artist's return from London's Westminster School of Art, marks the earliest known appearance of an angelic form in Alexis Preller's *oeuvre*. This is particularly significant as it was a motif to which the artist would consistently return throughout his career. The same angel appears in the war-time *Revelation* (1945), for instance, with its nude, winged and lava-pink body floating across the sky towards a falling paratrooper. It appears again quite spectacularly in the artist's gesso and intaglio series of enormous, disembodied heads from the late 1960s and early 1970s. A memorable example is the recently sold *Space Angel* (1971), with its aquiline profile, almond-shaped eye, sharp, golden incisors, and green, gleaming half-skull.



Alexis Preller, *Revelation*.



26

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Woman

signed
charcoal on paper
54,5 by 41,5 cm

R40 000 – 60 000

LITERATURE

Elza Botha (1964) *Die Lewe en Skilderwerk van Maggie Laubser*.

Unpublished MA dissertation, University of Pretoria. Catalogue number 113.

Dalene Marais (1994) *Maggie Laubser: her paintings, drawings and graphics*.

Perskor. Illustrated on page 239, catalogue 853.



© The Estate of Maggie Laubser | DALRO

27

John Mohl

SOUTH AFRICAN 1903–1985

*'Blanketmen on horse back'
Near Leribe in Lesotho*

signed and indistinctly dated; signed,
dated 1970 and inscribed with the
title on the reverse
oil on board
57,5 by 68,5 cm

R60 000 – 90 000

PROVENANCE

Purchased directly from the artist
and thence by descent

28

John Mohl

SOUTH AFRICAN 1903–1985

*After Snow Storm: Near Quthing
in Lesotho*

signed and dated 74 in the 20th
Century; signed and inscribed with
the title on the reverse
oil on board
47 by 68,5 cm

R60 000 – 90 000

PROVENANCE

Purchased directly from the artist
and thence by descent



27



28

29

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Steeplechase

signed
oil on canvas
118 by 67 cm

R300 000 – 400 000

PROVENANCE

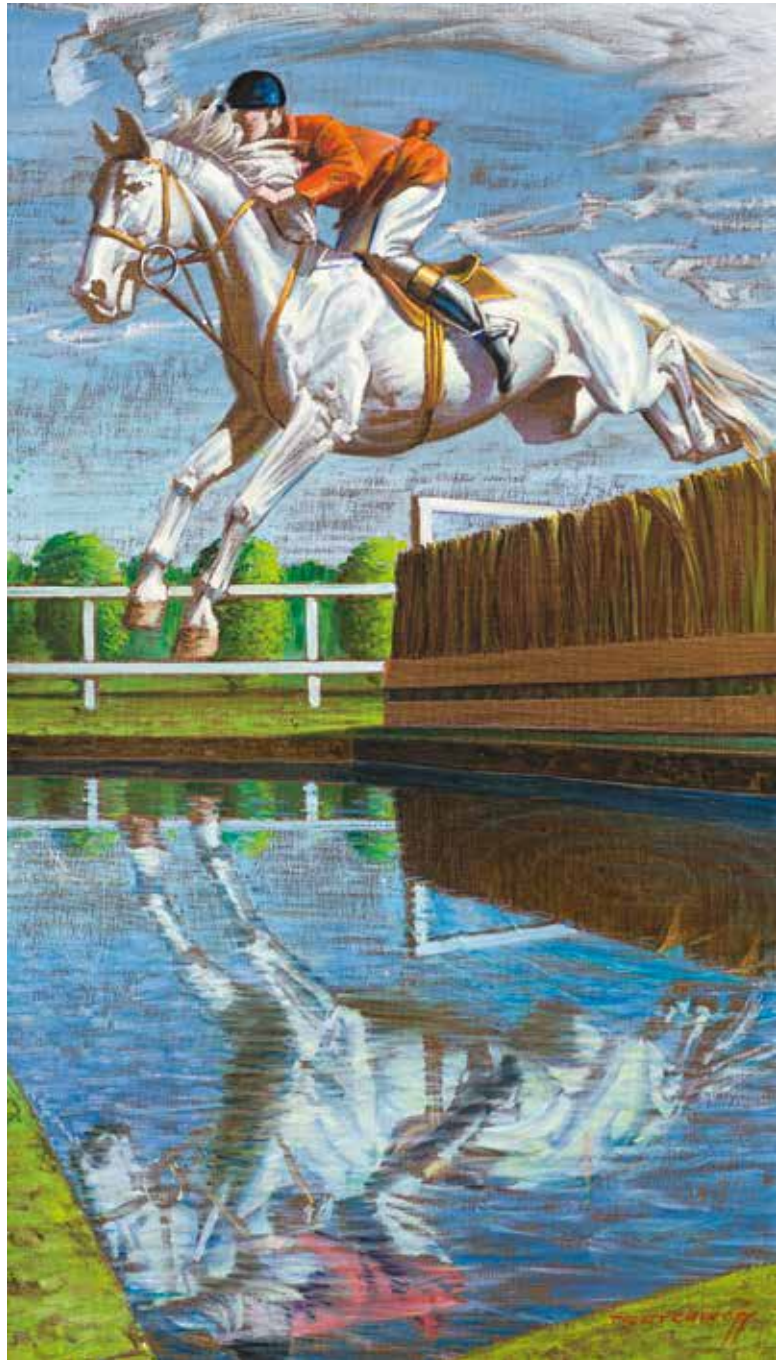
Acquired from the Tretchikoff Foundation
Boris Gorelik writes:

'Tretchikoff first painted horse races in the late 1960s and continued doing so well into the 1970's. 'I remember how we went to the race course in Cape Town', says the journalist and art critic, Amanda Botha. 'The winner was determined by examining a photo finish. To Tretchikoff, it was too marvellous for words. I worked at a daily newspaper, so he asked me to get the photo finish for him. When I brought the shots, Tretchikoff told me: 'This is going to be a painting!' For this series, in order to portray his subject as accurately and vividly as possible, Tretchikoff consulted with the *Cape Argus's* racing editor.

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

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

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



30

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Inyona Mts., Fort Victoria.
Rhodesia*

signed and dated 1923; inscribed
with the title on the reverse
oil on canvas laid down on board
17,5 by 30,5 cm

R20 000 – 30 000

PROVENANCE

The Collection of the
Late AJ Theron.

31

Adolph Jentsch

SOUTH AFRICAN 1888–1977

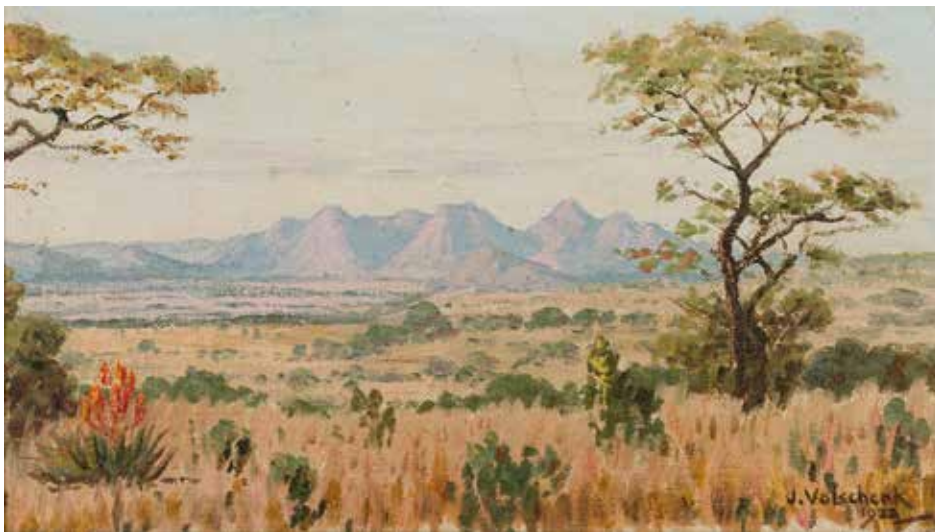
Namibian Landscape

signed and dated 1964
watercolour on paper
15,5 by 27 cm

R12 000 – 16 000

PROVENANCE

The Collection of the
Late AJ Theron.



30



31

32

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Late Afternoon near Worcester

signed; inscribed with the title on the reverse

oil on canvas laid down on board
14 by 31 cm

R20 000 – 30 000

PROVENANCE

The Collection of the
Late AJ Theron.

33

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

In Montagu Pass, George

signed and dated 1934; signed, dated
and inscribed with the title on the
reverse

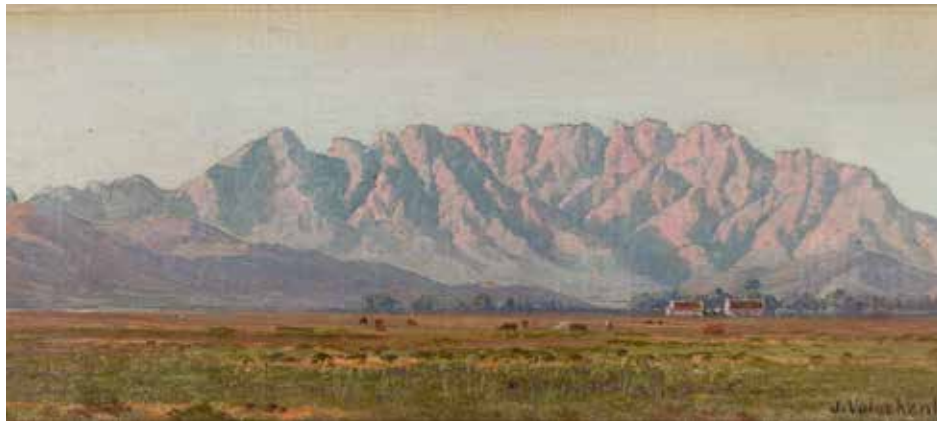
oil on canvas
35 by 44,5 cm

R40 000 – 60 000

PROVENANCE

The Collection of the
Late AJ Theron.

32



33





34

34

William Timlin

SOUTH AFRICAN 1892–1943

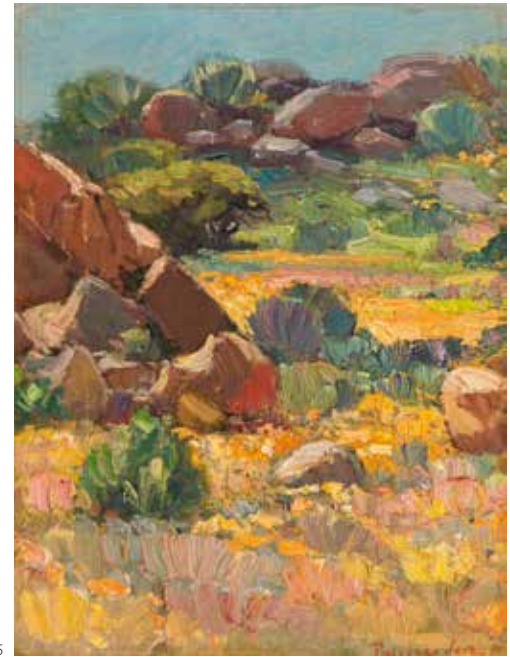
Landscape

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

oil on board
26,5 by 34 cm

R15 000 – 20 000

PROVENANCE
The Collection of the
Late AJ Theron.



35

35

Piet van Heerden

SOUTH AFRICAN 1917–1991

*Rocky Landscape,
Namaqualand*

signed and dated '71
oil on canvas laid down on board
31 by 23 cm

R18 000 – 24 000

PROVENANCE
The Collection of the
Late AJ Theron.

36

Hugo Naudé

SOUTH AFRICAN 1868–1941

Oudtshoorn

signed; inscribed with the artist's name and title on a Pretoria Art Museum label adhered to the reverse
oil on board

19 by 27,5 cm

R50 000 – 70 000

PROVENANCE

The Collection of the
Late AJ Theron.

EXHIBITED

Pretoria Art Museum, Arcadia, *Hugo Naudé Retrospective*, 1969, catalogue number 84

37

Nita Spilhaus

SOUTH AFRICAN 1878–1967

Purple Mountain Landscape

signed with the artist's monogram
oil on board

19,5 by 24,5 cm

R18 000 – 24 000



36



37

38

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Sneekop

signed; indistinctly inscribed with the title on the reverse
oil on canvas laid down on board
14,5 by 29 cm

R20 000 – 30 000

PROVENANCE

The Collection of the
Late AJ Theron.

39

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*A Pageant of Spring Flowers
(Under The Langebergen),
Riversdale*

signed and dated 1924; signed, dated
and inscribed with the title on the
reverse
oil on canvas
37,5 by 60,5 cm

R50 000 – 70 000

PROVENANCE

The Collection of the
Late AJ Theron.



38



39

40

Tinus de Jongh

SOUTH AFRICAN 1885–1942

*Cape Dutch House in
Mountain Landscape*

signed
oil on canvas
30 by 23,5 cm

R15 000 – 20 000

PROVENANCE

The Collection of the
Late AJ Theron.

41

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

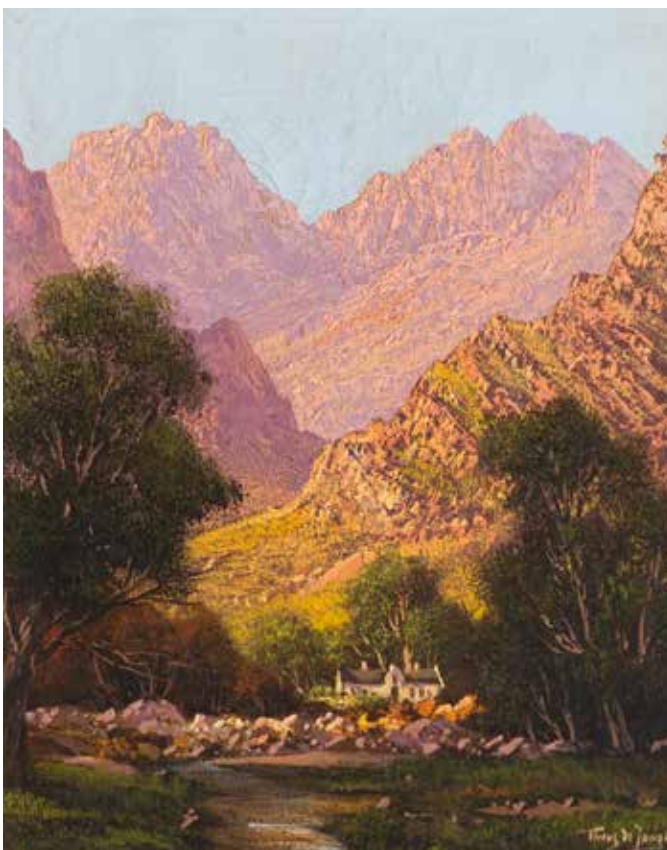
*Landscape with Farmstead and
Mountains*

signed and dated 56
oil on canvas laid down on board
49,5 by 70 cm

R35 000 – 50 000

PROVENANCE

The Collection of the
Late AJ Theron.



40



41



42

Nils Andersen

SOUTH AFRICAN 1897–1972

***HMSAS Natal, World War II
Anti-Submarine Frigate***

signed
watercolour on paper
36,5 by 54,5 cm

R7 000 – 10 000

PROVENANCE

Estate Late Lt Cdr David 'Skoter' Hall DSC SANF.

On 14 March 1945, just four hours after being commissioned at Newcastle-on-Tyne, HMSAS *Natal* was steaming towards the Island of Mull to undertake work-up training. The vessel's Captain, Lt Cdr DA Hall DSC SANF, born in Pietersburg, trained on the *General Botha*, and awarded the DSC in 1941 for his part in the Alexandria-Tobruk supply runs along the North African coast as Captain of HMSAS *Southern Maid*, received a signal to say that a U-Boat had torpedoed and sunk a merchant vessel nearby. The *Natal* steamed to the

location and undertook a search. Within 20 minutes the ship's sonar picked up a U-Boat signal, and depth charges were fired. An oil slick appeared on the surface indicating that the U-boat had been destroyed. The present lot is a ship portrait by Nils Andersen depicting the *Natal*, famous still for the unique distinction of being the only ship to have sunk a submarine (U-714) whilst still undergoing work-up training for the crew. Hall was awarded a Bar to his DSC for the achievement.

43

Derek Leigh

SOUTH AFRICAN 1940–1993

Study for The Arrival of Jan van Riebeeck in the Pietermaritzburg City Hall, 1952

signed and dated 1990
watercolour on paper
30 by 24 cm

R8 000 – 12 000

PROVENANCE

Purchased by the current owner from the Jack Heath Gallery, Pietermaritzburg in 1991.

This small watercolour, with its obvious nod to Charles Bell's *Landing of van Riebeeck at the Cape of Good Hope, 1652* (1850), was the artist's study for a major painting in oils. The picture formed in the artist's mind from a childhood memory: as a twelve-year-old he had taken the role of a Dutch settler in a school play that had been staged in the City Hall as part of the Van Riebeeck Tercentenary Festival. Explaining the work, the artist's widow noted that 'history painting is not only about external events, but very often deals with the artist's own history as well. This painting (and the larger oil painting) is one of a series of nostalgic childhood events and memories... Such history painting enables the artist to reconstruct his own past. As a mature adult he now had the opportunity to re-present and define incidents in a balanced, amusing and gently ironic manner'¹

¹ See Kobie Venter, *Irony in History Painting*, University of Natal, unpublished dissertation, 1994.



Charles Bell, *Landing of van Riebeeck at the Cape of Good Hope, 1652*.



44

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Seascape

signed
oil on canvas laid down on board
20,5 by 35,5 cm

R25 000 – 35 000

PROVENANCE

The Collection of the
Late AJ Theron.

45

Ruth Prowse

SOUTH AFRICAN 1883–1967

*A Windy Morning,
Blaawbergstrand (sic)*

signed with the artist's initials;
inscribed with the title on the reverse
oil on board
23 by 28,5 cm

R30 000 – 50 000



46

Errol Boyley

SOUTH AFRICAN 1918–2007

Children Playing on the Beach

signed

oil on canvas laid down on board

50 by 75 cm

R40 000 – 60 000



46

47

Errol Boyley

SOUTH AFRICAN 1918–2007

Anchored Boats

signed

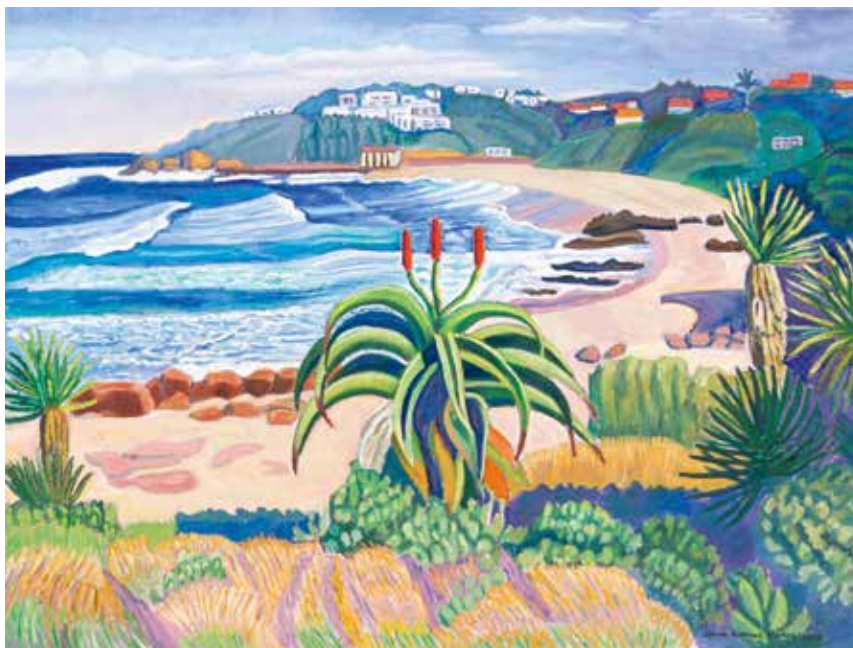
oil on canvas

46,5 by 59 cm

R25 000 – 35 000



47



48

48

Leonora Everard-Haden

SOUTH AFRICAN 1937-

South Coast, KwaZulu-Natal

signed and dated 2013
oil on canvas
76 by 101,5 cm, unframed
R60 000 – 80 000



49

49

Nils Andersen

SOUTH AFRICAN 1897-1972

South Coast Estuary

signed
oil on board
34,4 by 59,5 cm
R12 000 – 16 000

50

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Cape Point

signed and dated 55; engraved
with the artist's name and title on a
plaque adhered to the frame
oil on canvas laid down on board
49 by 70 cm

R30 000 – 50 000

PROVENANCE

The Collection of the
Late AJ Theron.

51

George Enslin

SOUTH AFRICAN 1919–1972

Kalk Bay

signed and dated '60
oil on board
54,5 by 80 cm

R25 000 – 35 000

50



51





52

52

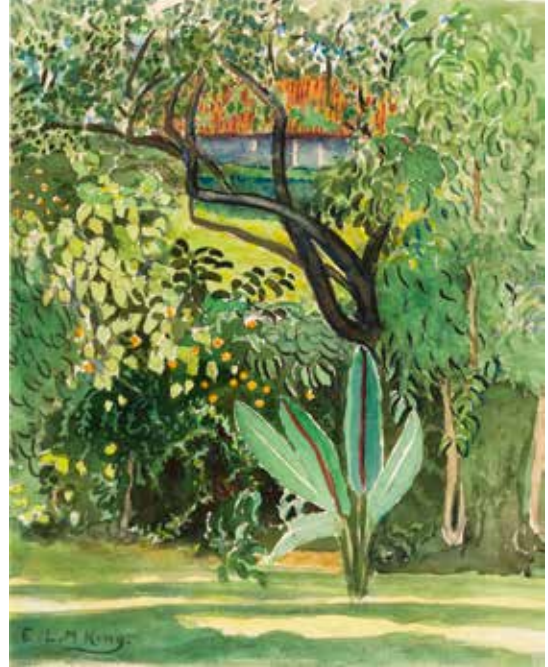
Zakkie Eloff

SOUTH AFRICAN 1925–2004

View through Trees

signed and dated 53
oil on board
32 by 38,5 cm

R15 000 – 20 000



53

53

Edith King

SOUTH AFRICAN 1869–1962

House behind Shrubs

signed and inscribed with the title behind the mount;
inscribed with the artist's name, medium and title on an
Everard Read gallery label adhered to the reverse
watercolour on paper
46 by 37 cm

R20 000 – 30 000



54

Alan Crump

SOUTH AFRICAN 1949–2009

Kill

signed and dated 2000
watercolour on paper
58 by 77 cm

R20 000 – 30 000

Alan Crump is perhaps best remembered as an important and influential figure in the South African art world – not least as Professor of Fine Arts at Wits University, where his commitment to pushing the boundaries of creative practice had a significant influence on generations of students. A major retrospective of his work was held at the Johannesburg Art Gallery and at the National Festival of the Arts in Grahamstown in 2011.

Moving from an early interest in sculpture and printmaking, Crump distinguished himself ultimately as a watercolourist.

Kill is an excellent example of his unrivalled mastery of this notoriously difficult medium, where the delicacy of the washes of colour and layering of brushstrokes belies the abjection of the dead and dismembered antelope. Crump was deeply concerned about human encroachment on nature, and made many works dealing with themes of destruction and loss. Subtle and elegiac, *Kill* is a powerful reminder of the vulnerability of nature, and a testimony to the artist's consummate skill.

Federico Freschi

55

Judith Mkhabela

SOUTH AFRICAN 20TH CENTURY

Large Pig

incised and fired clay

height: 38 cm

R5 000 – 8 000

Judith Mkhabela's earliest known ceramics came from a Rorke's Drift kiln in 1976. Thereafter, earthenware animals, baked in her home firing-pit, became her trademark. Quite typical of her style, the present lot stands on conical legs and is decorated with a fine, cross-hatched pattern reminiscent of Zulu beer pots. The pig's open mouth might give the animal a charming expression, but it was essential in order to relieve pressure during firing.



55

56

Nesta Nala

SOUTH AFRICAN 1940–2005

Beer Vessel

signed and dated 23-7-1993

incised and fired clay

height: 22 cm

R7 000 – 10 000

Despite potting in a familiar Zulu tradition, Nesta Nala's simple, elegant works remained utterly distinctive throughout her career. Her hand-coiled pots, typically smeared smooth with a calabash fragment, were intricately incised with unique, geometric patterns, before being blackened, rubbed with animal fat and burnished according to custom.



56

57

Bonnie Ntshalintshali

SOUTH AFRICAN 1967–1999

Jug with Floral Motifs

made by Beatrice Mazibuko, painted by Bonnie Ntshalintshali and dated September 91
underglaze painted earthenware
height: 17 cm

R7 000 – 10 000

EXHIBITED

Tatham Art Gallery, Pietermaritzburg, *A Memorial Exhibition*, 17 November 2000 to 11 February 2001, catalogue number 35

Bonnie and Fée Halsted were jointly awarded the Standard Bank Young Artist Award in 1990. After a brief spell under Juliet Armstrong at the University of Natal in Pietermaritzburg, Bonnie went on to show work at the Venice Biennale in 1993 and the first Johannesburg Biennale in 1995. After the artist's death in 1999, the Bonnie Ntshalintshali Museum was founded at the Ardmore Farm outside Nottingham Road.



57

58

Michael Zondi

SOUTH AFRICAN 1926–2008

Woman with Long Hair

signed and dated 74
carved wood
height: 41 cm

R8 000 – 12 000

Having had work accepted for the Venice Biennale in 1966, examples of Zondi's striking hardwood portraits can be found in most of the country's important collections. Typical of his style from the 1970s are bold chisel marks and broad, gently-Cubist facial planes.



58



59

59

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

*Horsedrawn Carriage Travelling
Towards Distant Mountain*

signed
oil on board
29 by 39 cm

R20 000 – 30 000

PROVENANCE

The Collection of the
Late AJ Theron.

60

Terence McCaw

SOUTH AFRICAN 1913–1978

*Farmshed in Mountain
Landscape*

signed and dated 68
oil on canvas laid down on board
55 by 69 cm

R30 000 – 50 000



60

61

Sydney Carter

SOUTH AFRICAN 1874–1945

Landscape with Trees on a Hill

signed
gouache on paper
53 by 65 cm

R10 000 – 15 000

PROVENANCE

The Collection of the
Late AJ Theron.

62

Erich Mayer

SOUTH AFRICAN 1876–1960

Trees

signed and dated 1922
oil on canvas laid down on board
14 by 20 cm

R20 000 – 30 000

PROVENANCE

The Collection of the
Late AJ Theron.



61



62

63

Sydney Carter

SOUTH AFRICAN 1874–1945

*Farm Entrance through
Trees*

signed
oil on canvas laid down on
board
49,5 by 59 cm

R20 000 – 30 000



63

64

Sydney Carter

SOUTH AFRICAN 1874–1945

Trees and Lake

signed
gouache on card
25 by 31 cm

R5 000 – 7 000

PROVENANCE

The Collection of the
Late AJ Theron.



64

65

Sydney Carter

SOUTH AFRICAN 1874–1945

Farm Dam and Bluegum Trees

signed
watercolour on paper
18 by 26 cm

R3 000 – 5 000

PROVENANCE

The Collection of the
Late AJ Theron.

66

Errol Boyley

SOUTH AFRICAN 1918–2007

Geese over Farm Dam and House

signed
oil on board
34,5 by 50 cm

R20 000 – 30 000



65



66



67

Henry Parker

BRITISH 1858–1930

Harvest Time on the Coast near Saltburn

signed; inscribed with the title on the reverse

oil on canvas

59 by 90 cm

R40 000 – 60 000



68

Errol Boyley

SOUTH AFRICAN 1918–2007

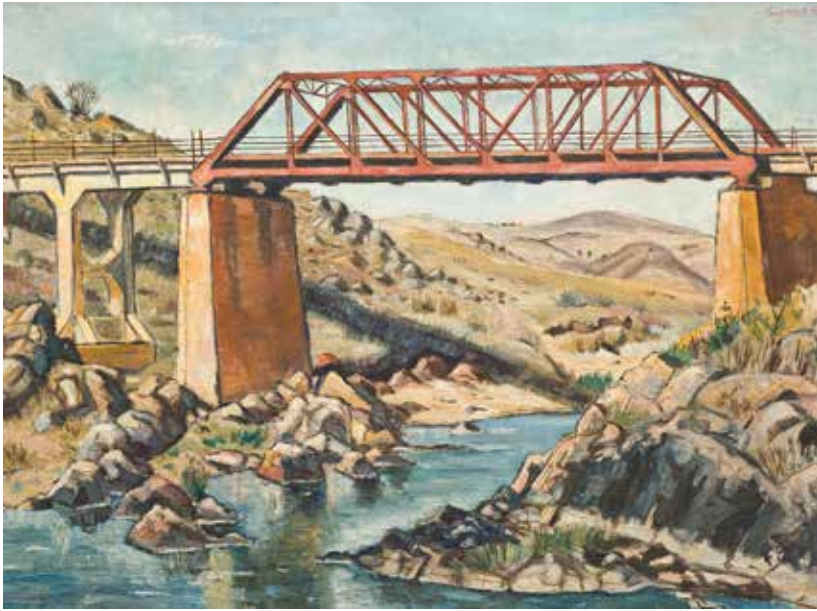
Huts in a Landscape

signed

oil on board

50 by 75 cm

R40 000 – 60 000



69

69

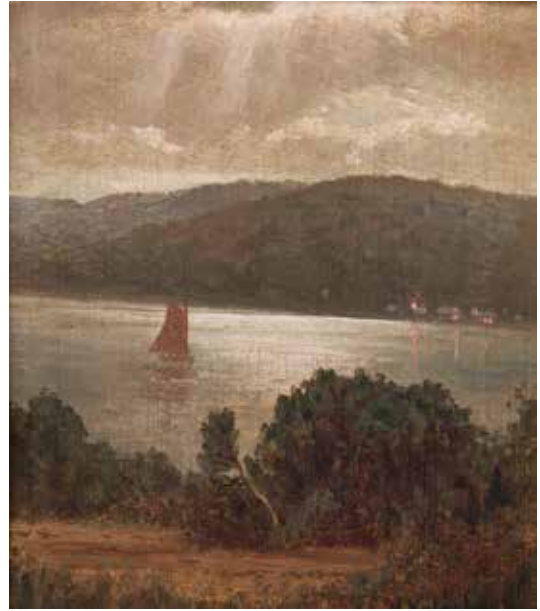
Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Railway Bridge

signed and dated 41
oil on board
50 by 67 cm

R20 000 – 30 000



70

70

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Knysna Lagoon

signed
oil on board
18 by 15,5 cm

R15 000 – 20 000

PROVENANCE
The Collection of the
Late AJ Theron.

71

Nils Andersen

SOUTH AFRICAN 1897–1972

*African Village in a
Mountainous Landscape*

signed

oil on board

43,5 by 58,5 cm

R10 000 – 15 000



71

72

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Cattle in a Field

signed

oil on canvas laid down on board

23 by 33 cm

R30 000 – 50 000



72



73

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Comfort of Objects

signed and dated 15; signed, dated, inscribed
with the title and 'inspired by Daniel Miller's
'The Comfort of Things' on the reverse

oil on canvas

99 by 109 cm

R150 000 – 200 000

74

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

A Lady in her Boudoir

signed

oil on canvasboard

44 by 34 cm

R150 000 – 200 000





75

75

Pieter Wenning

SOUTH AFRICAN 1873–1921

Church

signed
watercolour on paper
laid down on card
23 by 34 cm

R30 000 – 50 000

76

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Cottages

signed
charcoal and watercolour on paper
36 by 55 cm

R20 000 – 30 000



76

77

Erich Mayer

SOUTH AFRICAN 1876–1960

Namakwaland, Dorsvloer

signed and dated 1934; inscribed with the title and date on the reverse
oil on board
20 by 30 cm

R25 000 – 40 000



77

78

Hugo Naudé

SOUTH AFRICAN 1868–1941

Vrouens aan die Werk

signed with the artist's initials;
inscribed with the artist's name and
title on a Pretoria Art Museum label
adhered to the reverse
oil on board
14 by 19 cm

R50 000 – 80 000

PROVENANCE

The Collection of the
Late AJ Theron.

EXHIBITED

Pretoria Art Museum, Arcadia, *Hugo
Naudé Retrospective*, 1969, catalogue
number 82



78

79

Rupert Shephard

SOUTH AFRICAN 1909–1992

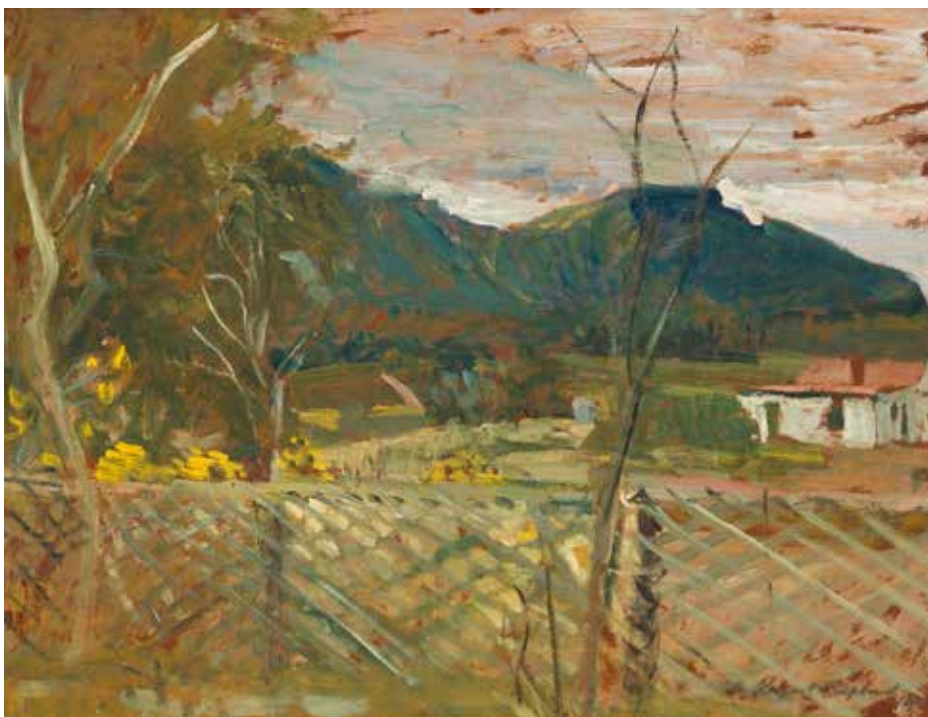
Homestead, Newlands

signed and dated 1950

oil on board

34 by 44 cm

R18 000 – 24 000



79

80

Errol Boyley

SOUTH AFRICAN 1918–2007

Houses and Trees

signed

oil on board

49 by 75 cm

R30 000 – 50 000

PROVENANCE

The Collection of the
Late AJ Theron.



80

81

Piet van Heerden

SOUTH AFRICAN 1917–1991

Cape Dutch Building

signed
oil on canvas
55 by 70 cm

R35 000 – 50 000



81

82

Erich Mayer

SOUTH AFRICAN 1876–1960

House of J.R. Leisk, Bourke St., Pretoria

signed and dated 1923;
inscribed with the title in
another hand on the reverse
watercolour on paper
17 by 24 cm

R5 000 – 7 000

PROVENANCE

The Collection of the
Late AJ Theron.



82



83

83

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Narrow Street, Cape Town

signed
oil on board
22 by 14 cm

R18 000 – 24 000

PROVENANCE
The Collection of the
Late AJ Theron.



84

84

David Botha

SOUTH AFRICAN 1921–1995

Street Scene, Cape Town

signed
oil on board
59 by 75 cm

R60 000 – 80 000

85

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Roofscape

signed

oil on canvas laid down on board

44 by 54 cm

R70 000 – 100 000



85

86

George Enslin

SOUTH AFRICAN 1919–1972

District Six

signed and dated '64

oil on canvas

39,5 by 80 cm

R35 000 – 50 000



86

87

Terence McCaw

SOUTH AFRICAN 1913–1978

Still Life with Tulips

signed and dated 1938

oil on board

57,5 by 66,5 cm

R20 000 – 30 000



87

88

Anton Hendriks

SOUTH AFRICAN 1899–1975

Still Life with Apples and Flowers, recto; Trees, verso

signed

oil on board

23 by 34 cm

R10 000 – 15 000

PROVENANCE

Stephan Welz & Co., 3 March 1975,
lot 109

Stephan Welz & Co., 30 November
1982

The Collection of the
Late AJ Theron.

The verso of this work has an unsigned painting thought to be by JH Pierneef. Hendriks and Pierneef met in Holland in 1926; Willem van Konijnenburg was a mutual friend. Hendriks came to South Africa on Pierneef's advice, and later became the director of the Johannesburg Art Gallery.



88



89

© The Estate of Maggie Laubser | DALRO

89

Maggie Laubser

SOUTH AFRICAN 1886–1973

Cat with Nasturtiums

signed with the artist's initials
pastel and charcoal on paper
44 by 36,5 cm

R70 000 – 100 000



90

90

Frans Oerder

SOUTH AFRICAN 1867–1944

Flowering Quince in a Red Vase

signed
oil on canvas
35 by 29 cm

R30 000 – 50 000

PROVENANCE
The Collection of the
Late AJ Theron.

91

Gordon Vorster

SOUTH AFRICAN 1924–1988

Landscape with Animals

oil on canvas laid down on board
80,5 by 170 cm

R35 000 – 50 000

PROVENANCE

Purchased directly from the artist by
the current owners and thence by
descent.

92

Zakkie Eloff

SOUTH AFRICAN 1925–2004

Hunting Cheetah

signed
oil on canvas
99 by 149 cm

R60 000 – 80 000

91



92



93

Coert Steynberg

SOUTH AFRICAN 1905–1982

Klipspringer

signed and dated 63
bronze with a brown patina,
mounted on a wooden base
height: 60 cm, including base

R40 000 – 60 000





94

Irmin Henkel

SOUTH AFRICAN 1921-1977

River Scene

signed

oil on canvas

65 by 85,5 cm

R60 000 – 90 000



95

Paul du Toit

SOUTH AFRICAN 1922–1986

Gust

signed and dated 64; inscribed with
the title on the reverse

oil on canvas laid down on board
60 by 56,5 cm

R30 000 – 50 000

LITERATURE

Kevan Martin (2004) *Paul du Toit: A
Painter's Journey*. Cape Town: Fernwood
Press. Illustrated in colour on page 65.



96

96

Cecil Higgs

SOUTH AFRICAN 1898–1986

Pastoral Landscape

signed and dated 62
oil on canvas laid down on board
39 by 30,5 cm

R30 000 – 50 000



97

97

Cecil Higgs

SOUTH AFRICAN 1898–1986

Broken Egg

signed and dated 1946 on the reverse
oil on canvas
45 by 45 cm

R35 000 – 50 000



98

98

Paul du Toit

SOUTH AFRICAN 1922–1986

Landscape with Trees

signed and dated '48
oil on canvas laid down on board
28,5 by 36,5 cm

R30 000 – 40 000

99

Paul du Toit

SOUTH AFRICAN 1922–1986

Trees and Rocks

signed and dated 76
oil on canvas laid down on
board
43 by 58 cm

R40 000 – 60 000



99

100

Jan Dingemans

SOUTH AFRICAN 1921–2001

Women and Children

signed

oil on canvas laid down on board

54 by 90 cm

R10 000 – 15 000

101

Durant Sihlali

SOUTH AFRICAN 1935–2004

Street Market

signed and dated 69

oil on board

47 by 59 cm

R25 000 – 40 000



100



101

© The Estate of Durant Sihlali | DALRO



102

102

Titta Fasciotti

SOUTH AFRICAN 1927–1993

Two Xhosa Women

signed and dated 85
mixed media on paper
71 by 52,5 cm

R20 000 – 30 000



103

103

Frans Claerhout

SOUTH AFRICAN 1919–2006

Children with Dolls

signed
oil on board
74 by 89 cm
(3)

R60 000 – 80 000

LITERATURE

Dominique Schwager (1994) *Claerhout: Artist and Priest*.
Maseru; Visual Publications. Illustrated on page 13.

Frans Claerhout (1998) *It Could Happen Here*.
Bloemfontein; Dryer. Illustrated, unpaginated.

Accompanied by both these titles.



104

104

Lippy Lipshitz

SOUTH AFRICAN 1903–1980

Head of a Boy

signed and dated 1933

carved wood

height: 27 cm

R20 000 – 30 000



105

105

Noria Mabasa

SOUTH AFRICAN 1938–

Old Timers

signed and numbered 1/5

bronze

height: 37 cm

R10 000 – 15 000



106

106

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

Man and Beast

signed and numbered 10/11

bronze

height: 41,5 cm

R40 000 – 60 000



107

107

David Moteane

SOUTH AFRICAN 1951–

Torso

signed and numbered 1/9

bronze, mounted on a wooden base

height: 31,5 cm, including base

R6 000 – 9 000



108

James Butler

BRITISH 1931–

Semi Nude Sleeping Girl

signed and numbered 1/6

bronze

27,5 by 21 by 12 cm

R30 000 – 50 000



109

Neil Rodger

SOUTH AFRICAN 1941–2013

Seated Semi-Nude Woman

signed

bronze with a green patina

height: 33 cm

R50 000 – 80 000

110

Cecil Higgs

SOUTH AFRICAN 1898–1986

Portrait of a Woman

signed and dated 33
oil on board
34 by 39 cm

R40 000 – 60 000

PROVENANCE

Acquired from the artist by the current
owner in the late 1970s.



110

111

Pieter van der Westhuizen

SOUTH AFRICAN 1931–2008

Gentle Lady

signed and dated '04
pastel on paper
26,5 by 23 cm

R35 000 – 50 000



111

112

Pieter van der Westhuizen

SOUTH AFRICAN 1931–2008

A Couple

signed and dated '04
pastel on paper
26 by 26 cm

R35 000 – 50 000



112



113

113
Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

Figure in Silhouette

signed
oil on canvas
36 by 30 cm

R50 000 – 80 000

LITERATURE

Leanne Raymond (2015) *Eleanor Esmonde-White*. Cape Town: Main Street Publishing. Illustrated on page 180.



114

114
Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Women with Headscarf

signed
oil on board

48,5 by 37 cm
R60 000 – 80 000



115

116



115

Pieter van der Westhuizen

SOUTH AFRICAN 1931–2008

Flowers in Blue Vase

signed and dated 81
pastel and wash on paper
56,5 by 41,5 cm

R40 000 – 50 000

116

Pieter van der Westhuizen

SOUTH AFRICAN 1931–2008

Tree in a Golden Field

signed and dated '05
pastel
36,5 by 43 cm

R35 000 – 50 000

117

Sydney Carter

SOUTH AFRICAN 1874–1945

*Still Life with Pineapple, Bananas
and Orange*

signed
watercolour on paper
25 by 35,5 cm

R6 000 – 8 000

PROVENANCE

The Collection of the
Late AJ Theron.

118

Alfred Palmer

SOUTH AFRICAN 1877–1951

Still Life with Dahlias in a Vase

signed
oil on board
36 by 37,5 cm

R10 000 – 15 000

PROVENANCE

The Collection of the
Late AJ Theron.



117



118



119

120



119

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Portrait of John Rothman

signed and dated 1956

oil on board

39,5 by 29,5 cm

R30 000 – 50 000

PROVENANCE

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

Dagboek van Johannes

Meintjes. (1972) Molteno:

Bamboesberg-Uitgewers.

Catalogue number JM 514.

John Gabriel Rothman was born in Bredasdorp, Southern Cape, in 1922. He joined the South African Air Force at the start of World War II and trained to be a pilot in Kimberley. He flew throughout the war in Africa and occasionally flew General Smuts, the then Prime Minister of South Africa.

After the war he lived in Johannesburg's bohemian Hillbrow and met Johannes Meintjes. They remained great friends and John often visited the Meintjes' farm near Molteno, Grootzeekoeigat.

120

Alexis Preller

SOUTH AFRICAN 1911–1975

Head

signed

watercolour on paper

30 by 24 cm

R30 000 – 50 000



121

121

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Fisherwomen

signed

oil on canvas

71 by 58 cm

R35 000 – 50 000



122

122

Frans Claerhout

SOUTH AFRICAN 1919–2006

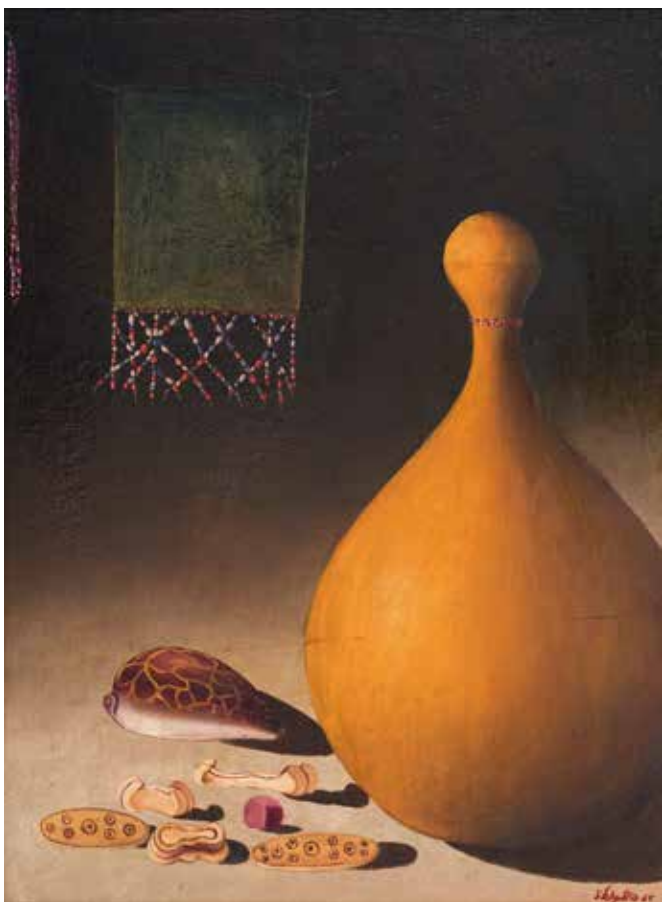
Mother and Child

signed

oil on board

60 by 50,5 cm

R30 000 – 50 000



123

123

Simon Lekgetho

SOUTH AFRICAN 1929–1985

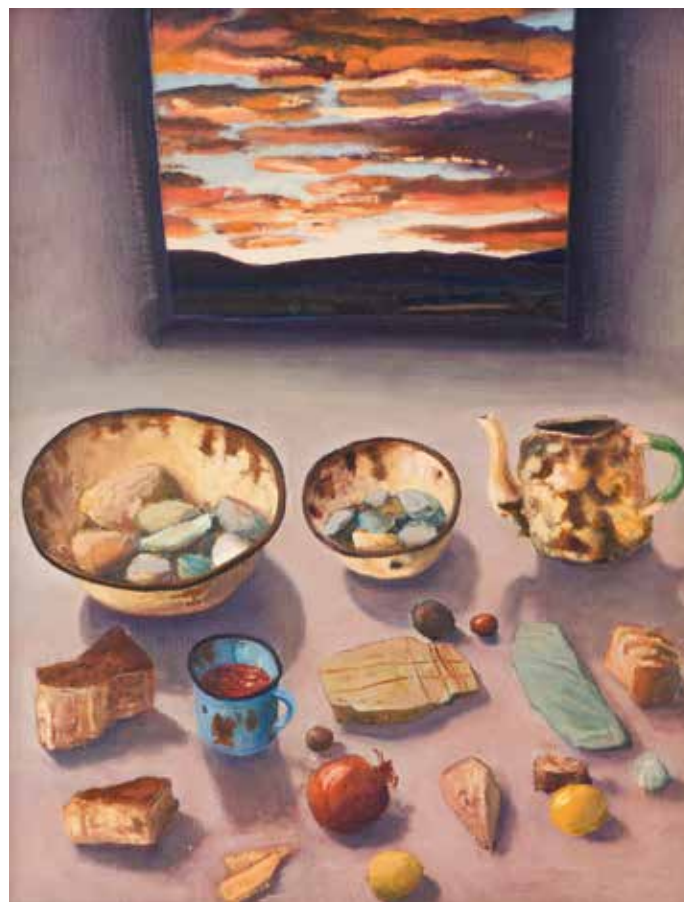
Still Life with Calabash and Devining Items

signed and dated 65

oil on board

59 by 44 cm

R25 000 – 35 000



124

124

Hermann Niebuhr

SOUTH AFRICAN 1972–

Still Life with Found Objects

oil on canvas

89 by 68,5 cm

R25 000 – 40 000



125

125

Cecily Sash

SOUTH AFRICAN 1924–

Composition with Buzzard Skeleton and Birds

signed and dated '81
pencil on paper
75 by 56 cm

R20 000 – 30 000



126

126

Cecily Sash

SOUTH AFRICAN 1924–

Study of Buzzard Skeletons

signed and dated 81
pencil on paper
75,5 by 56 cm

R20 000 – 30 000

LITERATURE

cf. Victor Thorne (1999) *Cecily Sash: Working Years*. Powys: Studio Sash Similar work illustrated on page 49.



127

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Surface in Flux

signed and dated 60; inscribed with the title on the reverse
oil on panel
40 by 90 cm

R25 000 – 40 000

Having no doubt fallen under the sway of his mischievous teacher Walter Battiss at Pretoria Boys' High School, Eugene Labuschagne proved a restless and rebellious student at the Michaelis School of Art in Cape Town, and became increasingly impatient to train in a modernist idiom. Frustrated, and happy to abandon his local studies, he moved to Paris in 1947 and focused on developing a Cubist aesthetic. His early experiments were well-received, and he exhibited at the Salon de Mai in 1950 and the following year at the Genoa Biennale alongside the likes of Picasso, Léger and Rouault. While his post-Paris pictures back in South Africa were at once abstract at heart and figurative in subject, the artist produced increasingly illusory and decorative works from the late 1950s. *Surface in Flux* is a fine example from this period, and hints at the country's remarkable yet unappreciated tradition of abstract painting.

Surface in Flux is a brilliant and sophisticated modern picture painted in 1960 on the artist's farm near the western Swazi border. Drawing inspiration from the great Cubist Juan Gris, Labuschagne's arrangement of exploding grids, oscillating shapes and isolated dashes at no point relies on a recognisable subject for its richness, interest and beauty. A wintry landscape, with its exposed earth, its dormant grass and its dustings of frost, is analysed and deconstructed. Each element of the original scene is reduced to flat planes and linear markings; as any sense of depth or perspective is deliberately resisted, the composition dissolves into pure, fascinating pattern. Revelling in the two-dimensionality of his picture space, the artist's technique also emphasised the limits of the medium: paint is applied thinly and repeatedly on a thirsty, fine-grained panel, scraped back, scumbled, and scratched.



128

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Fallen Ox

stamped with the artists' studio stamp and
inscribed with the title on the reverse

oil on canvas

59 by 72 cm

R25 000 – 40 000



129

Cecily Sash

SOUTH AFRICAN 1924–

Study for Target Composition

signed and dated 73
gouache on paper
26 by 34 cm

R25 000 – 35 000

This colourful gouache on paper study, related to the much larger 1973 *Target Composition* tapestry by Cecily Sash (right), encapsulates many of the elements of her visual language. Birds of various kinds emerged in her work between 1955 and 1963 and became a primary subject in her expressionistic compositions. In *Target Composition* birds appear out of abstracted figurative motifs surrounded by implied trees, an animal skull and thorns. The most insistent features of the artist's vocabulary, stark colours, black with white and pale tints, and the essentially linear rhythms of her work are all evident in this work.



130



130

Martin Tose

SOUTH AFRICAN 1958–2004

Couple on a Bench

signed

bronze, mounted on a wooden base

height: 42 cm, including base

R10 000 – 15 000

131



131

Paul Sekete

SOUTH AFRICAN 1957–

Tall Figure

signed

bronze, mounted on a wooden base

height: 52 cm, including base

R8 000 – 10 000



TWO VIEWS OF LOT 132



132

Julius Mfethe

SOUTH AFRICAN 1956–2008

Man Riding Baboon Backwards

signed with artist's initials
carved wood and leather
height: 20 cm

R15 000 – 20 000

Transkei-born Julius Mfethe is known for his exquisite, smooth, miniature carvings of animals and figures. Thanks to the detail and finish of his sculptures, the editors of the recently published *Craft South Africa* have likened his work to that of Peter Schutz.



133

133

Julius Mfethe

SOUTH AFRICAN 1956–2008

Chickens, a pair

carved wood
height: 8,5 cm, each
(2)

R6 000 – 9 000



134

134

Julius Mfethe

SOUTH AFRICAN 1956–2008

Kneeling Girl with Vessel

signed with the artist's initials
carved wood
height: 16 cm

R8 000 – 12 000



135

135

Lucky Sibiya

SOUTH AFRICAN 1942–1999

*Composition with Animals
and Barren Tree*

signed and dated 97
acrylic on paper
75,5 by 105,5 cm

R40 000 – 60 000



136

136

May Hillhouse

SOUTH AFRICAN 1908–1989

The Garden

signed; inscribed with the artist's name and the
title on a label adhered to the reverse
oil on board
59 by 27,5 cm

R30 000 – 50 000



137

Gladys Mgudlandlu

SOUTH AFRICAN 1925–1979

Birds Over a Field

signed and dated 1962; inscribed with the artist's name, title and medium on a Johans Borman Fine Art Gallery label adhered to the reverse

gouache on paper

50 by 58 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
5 September 2005, lot 433



138

138

Gordon Vorster

SOUTH AFRICAN 1924–1988

Khami Ruins I

signed; inscribed with the title
on the reverse

oil on board

91 by 121 cm

R30 000 – 40 000

139

Larry Scully

SOUTH AFRICAN 1922–2002

Red Abstract with Blue Dot

signed and indistinctly dated

oil on canvas

39,5 by 39,5 cm

R20 000 – 30 000



139

140

Larry Scully

SOUTH AFRICAN 1922–2002

Black and Red Abstract

signed and dated '75

oil on canvas

60 by 60 cm

R30 000 – 50 000



141

Conrad Botes

SOUTH AFRICAN 1969–

Underground (Distress Signal)

signed with the artist's initials and dated 05; inscribed with the artist's name, the date, medium and title on a Gallery Momo label adhered to the reverse

reverse glass painting
55 by 54,5 cm

R60 000 – 90 000

LITERATURE

Anton Kannemeyer & Conrad Botes (2006) *The Big Bad Bitterkomix Handbook*. Johannesburg: Jacana Media. Illustrated on page 205.

142

Alfred Thoba

SOUTH AFRICAN 1951–

Erotic Composition

signed and dated 31/9/2015
on the reverse
oil on canvas laid down on
board

42 by 61 cm

R30 000 – 50 000



141



142



143

Norman Catherine

SOUTH AFRICAN 1949–

Under the Volcano

signed and dated 84; inscribed with the title on an exhibition label adhered to the reverse

acrylic on canvas

40 by 50 cm

R70 000 – 90 000

EXHIBITED

Pretoria Art Museum, *Now and Then*, 1985,
catalogue number 2004/6

LITERATURE

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

Illustrated in colour on page 50.



144

David Koloane

SOUTH AFRICAN 1938-

Ponte Tower

oil on paper

80 by 89 cm

R15 000 – 20 000



145

Walter Meyer

SOUTH AFRICAN 1965–

Abstract Composition

signed and dated 88

mixed media on paper laid down on board

61 by 86 cm

R20 000 – 30 000

To those more familiar with Walter Meyer's local landscapes, the present lot will come as quite a surprise. The work fits into a period of enthusiastic experimentation by the artist while studying at the Kunstakademie in Düsseldorf in the late 1980s. Far removed from his Pretorian circle, and working then under Michael Buthe, he briefly fell under the sway of his tutor's transgressive and esoteric style. He might also have been looking towards the successful American neo-expressionists. The present lot, with its unresolved vignettes, doodles from memory, gestural, automatic swipes of paint, and the sense of layered graffiti, might recall some Basquiat's canvases, for instance, and it is perhaps no coincidence that the work was made the year the Brooklyn artist overdosed.



146

146

Fleur Ferri

SOUTH AFRICAN 1929–2004

Orange Sun

signed and dated 71

oil on board

78 by 90 cm

R15 000 – 20 000



147

147

Andrew Verster

SOUTH AFRICAN 1937–

Africanesque

signed and dated 2003; signed and
inscribed with the title on the reverse

oil on canvas

50,5 by 50,5

R18 000 – 24 000



148

Walter Battiss

SOUTH AFRICAN 1906–1982

Side: IIrd C.A.D.

signed, dated 6 November 1975 and
inscribed with the title
gouache on paper
40 by 57,5 cm

R40 000 – 60 000

149

Walter Battiss

SOUTH AFRICAN 1906–1982

Faces and Figures

signed and dated 1972
watercolour on paper
35,5 by 51 cm

R30 000 – 50 000

LITERATURE

Karen Skawran & Michael Macnamara
(1985) *Walter Battiss*. Craighall: AD
Donker Publisher. Illustrated in black
and white on page 196.

150

Walter Battiss

SOUTH AFRICAN 1906–1982

Man pointing to a broken statue

signed, dated 29.10.75 and inscribed
with the title
watercolour and ink on paper
sheet size: 37 by 45 cm

R35 000 – 50 000



149



150



151

151

Dorothee Kreutzfeldt

SOUTH AFRICAN 1970–

Boxer (Go Baby Go)

signed with the artist's initials, dated Jan 02 and inscribed with the title on the reverse

oil and acylic on canvas
86 by 160 cm

R30 000 – 40 000

LITERATURE

Emma Bedford. 'Dorothee Kreutzfeldt' in Sophie Peryer (2004) *10 Years 100 Artists*. Cape Town: Bell Roberts Publishing. Page 190, illustrated in colour on page 193:



152

152

Robert Hodgins

SOUTH AFRICAN 1920–2010

My C.E.O

signed, dated 07, numbered AP 2/4, inscribed with the title in pencil and embossed with the The Artists' Press chop mark in the margin

colour lithograph
image size: 70 by 50 cm

R20 000 – 30 000

153

Beezy Bailey

SOUTH AFRICAN 1962–

Namaqualand Landscape

signed and dated 96

acrylic on paper

48,5 by 66 cm

R8 000 – 12 000



153

154

Willie Bester

SOUTH AFRICAN 1956–

C.F. Daliwongastore

signed and dated 08

mixed media on board

40,5 by 75 cm

R20 000 – 30 000



154



155

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155

Judith Mason

SOUTH AFRICAN 1938–2016

Metaphors, Phonogram for Vivaldi

nine of the ten signed, dated 1978, each numbered 30/30 and inscribed with the titles in pencil painted wooden box with painted paper-mâché flower, containing ten framed colour lithographs and index box height: 42 cm

R20 000 – 30 000

LITERATURE

Wilhelm van Rensburg (2008)
Judith Mason: A Prospect of Icons.
 Johannesburg: Standard Bank
 Gallery. Illustrated in colour on
 page 114.



156

156

Norman Catherine

SOUTH AFRICAN 1949–

Swinger

signed and numbered 15/012
 carved and painted wood
 height: 35 cm, including base

R20 000 – 30 000



157

157

Kevin Roberts

SOUTH AFRICAN 1965–2009

Rose

signed with the artist's initials and dated 98
oil on board
59,5 by 38,5 cm

R40 000 – 60 000

PROVENANCE

Purchased directly from the artist by the current owners.



158

158

Kevin Roberts

SOUTH AFRICAN 1965–2009

Homage to a Praying Mantis

signed with the artist's initials and dated 98
oil on board
80 by 50 cm

R60 000 – 80 000

PROVENANCE

Purchased directly from the artist by the current owners.



159

159

Robin Lewis

SOUTH AFRICAN 1942–1988

Kingfisher

signed and dated '85
bronze, mounted on a Perspex base
height: 57,5 cm, including base

R20 000 – 30 000



160

160

Robin Lewis

SOUTH AFRICAN 1942–1988

Snipe

signed
bronze, mounted on a Perspex base
height: 24 cm, including base

R18 000 – 20 000



161

Walter Battiss

SOUTH AFRICAN 1906–1982

The Romans: II Century A.D.; The Romans. 2nd C.A.D.

each signed, dated 1975 and inscribed with the title in pencil

pencil on paper

25 by 17 cm, each

(2)

R20 000 – 30 000



162

William Kentridge & Gerhard Marx

SOUTH AFRICAN 20TH CENTURY

Fire Walker

artist's book in a slip case embedded in a wooden box, with laser cut steel Fire Walker figure by Kentridge on the lid, accompanied by linocut and chine collé print by Kentridge and a digital print *Foot Map*, by Marx book and both prints signed; wooden box and both prints numbered 6/40
wooden box: 45,5 by 31,5 by 4,5 cm

R50 000 – 70 000

In 2009, William Kentridge and Gerhard Marx were commissioned to make a public sculpture for the City of Johannesburg. The sculpture is based on a drawing by Kentridge of a woman street vendor – fire walker – carrying a burning brazier on her head. The book began as a project to document the making of the collaborative sculpture and evolved into conversations asking critical questions about public spaces in Johannesburg. The making and collecting of art books came under the spotlight at the recent colloquium,

Booknesses: Book Art Colloquium held at the University of Johannesburg. A highlight was a public conversation between William Kentridge and Jack Ginsberg, the internationally renowned art and book collector. In this discussion Ginsberg made specific reference to the high level of art making involved in this deluxe limited-edition book with a signed and numbered print from both artists presented in a beautifully constructed wooden box with a steel cutout of a Fire Walker inserted into a wooden cut-out on the lid.



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163

Judith Mason

SOUTH AFRICAN 1938–2016

The Nile

signed
mixed media on board
88 by 120 cm

R50 000 – 80 000

With her new archaeologist husband, Revel, Judith Mason spent her honeymoon in 1963 in Northern Africa: he on various excavating sites; she on discovering, among many other things, the Nile. Although painted much later, the present work references Mason's interest in the representational and symbolic qualities of that river. The thick, grey impasto in the foreground suggests the well-known fertile layers of silt formed when the river breaks its banks after the monsoon season in Ethiopia, the origin of the Blue Nile at Lake Tana. These layers contributed directly to the establishment of the ancient Egyptian civilisation. Hardly distinguishable towards the left of the middle ground is a pencil drawing of a fragile phoenix, the mythological bird of regeneration, which was of great significance to the artist's practice and her personal iconography.



164

164

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract #1087

signed and dated '04

oil on board

61,5 by 83,5 cm

R30 000 – 40 000



165

165

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract Landscape

signed and dated '04

oil on board

79,5 by 99 cm

R25 000 – 40 000

166

Lionel Abrams

SOUTH AFRICAN 1931–1997

Abstract Landscape

signed
oil on board
45,5 by 91 cm

R20 000 – 30 000



166

167

Cecily Sash

SOUTH AFRICAN 1924–

Abstract Composition

signed and dated 61; inscribed with
the artist's name, date and the title
on a Karen McKerron Gallery label
adhered to the reverse
oil on board
42,4 by 66,5 cm

R20 000 – 30 000



167

168

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Oscillating Sun

signed and dated 1969

oil on plywood

119,5 by 89,5 cm

R60 000 – 90 000





169

Keith Alexander

SOUTH AFRICAN 1946–1998

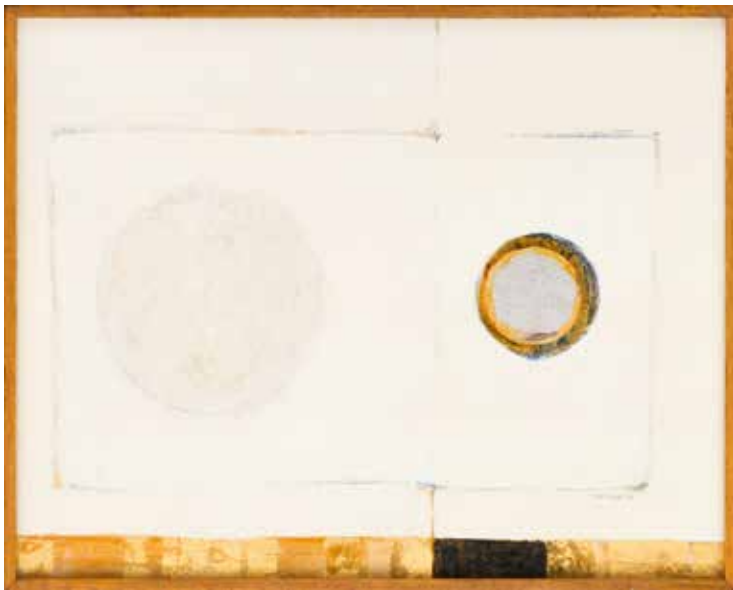
Mine Shaft with Approaching Storm

signed and dated 75

oil on board

35,5 by 48,5 cm

R40 000 – 60 000



170

170

Ernst de Jong

SOUTH AFRICAN 1934–2016

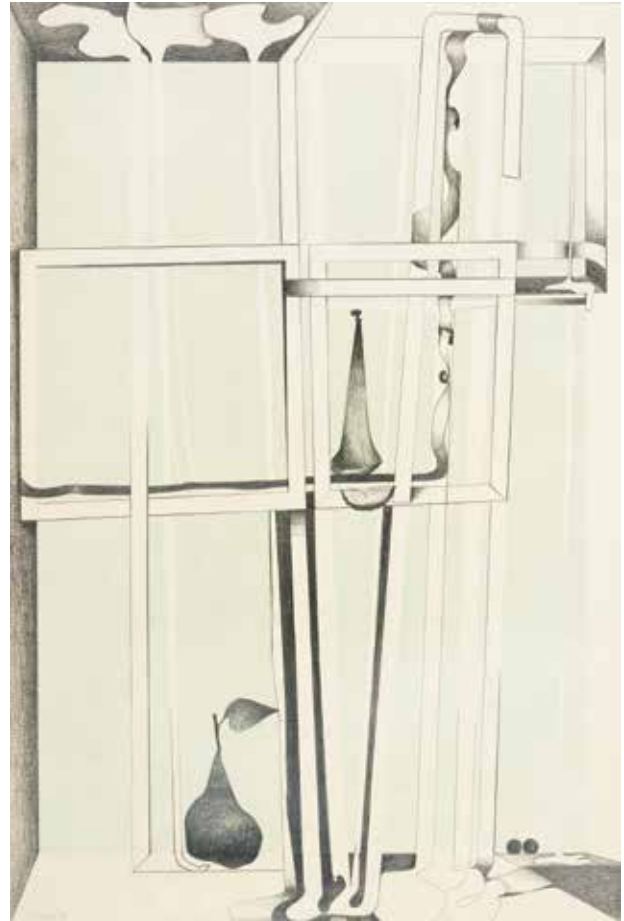
Composition with Two Circles

signed and dated 66

oil and three carat gold on board

59,5 by 79,5 cm

R7 000 – 10 000



171

171

Cecily Sash

SOUTH AFRICAN 1924–

Abstract Composition with a Pear

signed and dated '71

acrylic and pencil on paper

68 by 45 cm

R15 000 – 20 000



172

Esther Mahlangu

SOUTH AFRICAN 1936–

Ndebele Motifs

signed and dated 2010

acrylic on canvas

60,5 by 80 cm

R20 000 – 30 000



173

173

Walter Battiss

SOUTH AFRICAN 1906–1982

Sculptured Head, Seychelles

signed, numbered 20/30 and inscribed
with the title in pencil in the margin

colour screenprint

image size: 42,5 by 61,5 cm

R18 000 – 24 000



174

174

Walter Battiss

SOUTH AFRICAN 1906–1982

Orange Figure

signed, numbered 1/1 and inscribed
'Proof' in pencil in the margin

colour screenprint

sheet size: 42,5 by 36 cm

R20 000 – 30 000



175

175

Paul Codling

SOUTH AFRICAN 20TH CENTURY

Green Form

signed and dated '67
painted ceramic mounted on a painted plaster base
height: 32 cm, including base

R5 000 – 8 000

LITERATURE

Illustrated in colour on the cover of *Artlook*, no 16,
March 1968.



176

176

Lawrence Chait

SOUTH AFRICAN 1943–

Taurus Head of Bull

Carara Marble, mounted on a marble base
height: 47 cm, including base

R8 000 – 12 000

EXHIBITED

Natalie Knight Gallery, Hyde Park, Johannesburg,
22 March – 9 April 1992.



177

177

Keith Alexander

SOUTH AFRICAN 1946–1998

Untitled

signed with the artist's initials
wood, mounted on a wooden base
height: 35 cm, including base

R10 000 – 15 000



178

178

Juliet Armstrong

SOUTH AFRICAN 1950–2012

Bowl Form

bone china (cast and
manipulated)
height: 13 cm

R7 000 – 10 000

PROVENANCE

Purchased directly from the artist.

LITERATURE

Brendan Bell and Bryony Clark (eds). (2014) *For Juliet: Ceramic Sculptor 1950 to 2012*, Pietermaritzburg: The Tatham Art Gallery. Similar examples are illustrated in colour on pages 38 and 115.

Deeply interested in Zulu ceramics and domestic, matriarchal ritual, yet trained in an Anglo-Oriental and modernist mode, Armstrong produced an exquisite body of folded, tucked and puckered vessels, all in brilliant bone china, that, when exhibited at The Tatham Art Gallery in 2014 after the artist's death, attracted high praise.

179

Walter Meyer

SOUTH AFRICAN 1965-

Landscape with Fence

signed with the artist's initials
and dated '95

oil on canvas

69 by 89 cm

R50 000 – 70 000

180

Walter Meyer

SOUTH AFRICAN 1965-

Corner House

signed with the artist's initials
and dated '95

oil on canvas

84 by 99 cm

R40 000 – 60 000



179



180

181

Walter Meyer

SOUTH AFRICAN 1965-

Farm Shed with Windmill

signed with the artist's initials

and dated 95

oil on canvas

69,5 by 89 cm

R50 000 – 70 000

182

Walter Meyer

SOUTH AFRICAN 1965-

Parked Cars

signed with the artist's initials

and dated 95

oil on canvas

69 by 89 cm

R50 000 – 70 000



181



182



183

Clive van den Berg

SOUTH AFRICAN 1956-

Cathedral Wreck

signed and dated '88; signed, dated twice
and inscribed with the title on the reverse
oil on canvas

39 by 49 cm

R30 000 – 50 000

184

David Goldblatt

SOUTH AFRICAN 1930–

Tymon's Sign, Oaklands, Jhb, 1999

signed, dated 20/11/99 and numbered
2/3 in pencil in the margin
digital print

image size: 56 by 70 cm

R20 000 – 30 000



184

185

David Goldblatt

SOUTH AFRICAN 1930–

*Ericson Ngomane's advert,
Republic Road, Darrenwood*

numbered 4/6 in pencil in the margin
digital print

image size: 56 by 70 cm

R20 000 – 30 000



185



186

186

William Kentridge

SOUTH AFRICAN 1955–

Two Men on Sofa in Conversation,
from *Domestic Scenes* series.

signed, dated 1980, numbered 7/30 and
inscribed 'imp' in pencil in the margin
etching

plate size: 11,5 by 12,5 cm

R20 000 – 30 000

LITERATURE

William Kentridge (1981) *The Bloody
Horse: Writing and the Arts*. No.4.

Johannesburg: Bateleur Publishing.

Illustrated on page 69.



187

187

Diane Victor

SOUTH AFRICAN 1964–

Slipping Out

signed and inscribed with the title in pencil
lithograph and charcoal
sheet size: 64 by 48 cm

R20 000 – 30 000

188

Louis van Heerden

SOUTH AFRICAN 1941-

Figures with Pomegranates

signed; signed and dated

Sept. 1995 on the reverse

oil on canvas

118 by 83 cm

R30 000 – 50 000



189

William Kentridge

SOUTH AFRICAN 1955–

*Thinking Aloud: Eye to Lights;
The Critique of Light; Trio, three*

each signed and numbered 1/20
in pencil and embossed with the
Caversham Press chop mark in the
margins

drypoint

each image size: 19 by 49 cm

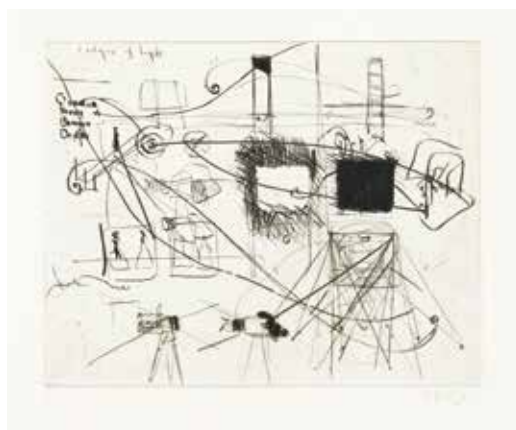
(3)

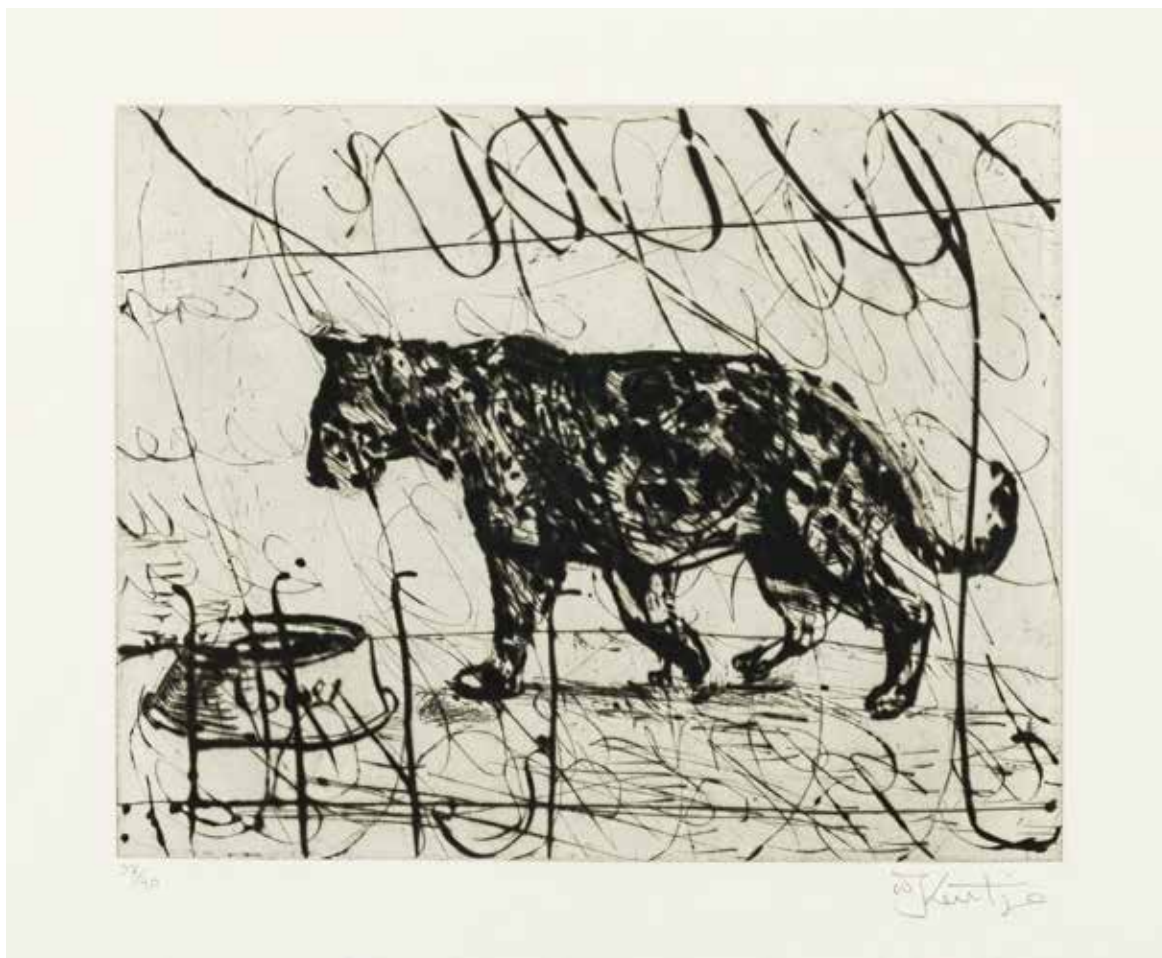
R60 000 – 90 000

LITERATURE

Bronwyn Law-Viljoen (2006) *William
Kentridge Prints*. Johannesburg:
David Krut Publishing. Illustrated on
pages 148–149.

Bronwyn Law-Viljoen (2007) *William
Kentridge Flute*. Johannesburg: David
Krut Publishing. Other examples
illustrated on pages 144–145.





190

William Kentridge

SOUTH AFRICAN 1955–

Pacing Panther

signed, numbered 37/40 in pencil and embossed
with the Galamander Press chop mark in the margin
drypoint

image size: 21 by 27 cm

R40 000 – 60 000

LITERATURE

Bronwyn Law-Viljoen (2006) *William Kentridge Prints*.
Johannesburg: David Krut Publishing. Another
example from the edition illustrated on page 133.



191

191

Sam Nhlengethwa

SOUTH AFRICAN 1955–

The Jazz Singer

signed and dated '94; inscribed with the title on the reverse
mixed media and collage
65 by 62 cm

R35 000 – 50 000

The Jazz Singer was part of the artist's winning entry to the 1994 Standard Bank Young Artist Award.



192

192

Mr. Brainwash

FRENCH 1966–

Marilyn

signed and numbered 44/90 in pencil
serigraph and diamond dust
55,5 by 55,5 cm

R25 000 – 35 000

193

Willie Saayman

SOUTH AFRICAN 1962–

You're in over your head

indistinctly signed and dated '13

oil on canvas

140 by 173 cm, unframed

R25 000 – 40 000



193

194

Kendell Geers

SOUTH AFRICAN 1968–

*'After Guilty' Telegram
sent following the 'Guilty'
performance, Fort Klapperkop,
1997*

digital print telegram

18,5 by 21 cm;

envelope: 11,5 by 16 cm

R20 000 – 30 000

LITERATURE

Clive Kellner (Ed) (2013) *Kendell Geers
1988–2012*. Munich: Haus Der Kunst.

Illustrated in colour on page 225.



194



195

Jessica Webster

SOUTH AFRICAN 1981–

Her Painted Face, diptych

signed and dated 2012 on the reverse

oil on canvas

76 by 153,5 cm

R40 000 – 60 000



196

Bronwyn Lace

SOUTH AFRICAN 1980-

Collapse (Infinitas)

Perspex, fishing line, fishing flies

106 by 105 by 5 cm

R50 000 – 70 000



197

Michael MacGarry

SOUTH AFRICAN 1978-

AK47

AK47 and rusted nails
length: 90 cm

R60 000 – 90 000



198

William Kentridge

SOUTH AFRICAN 1955–

Art of Opera

signed and numbered 20/50 in red conte

colour photolithograph

image size: 64 by 199,5 cm

R150 000 – 200 000



199

**Conrad Botes &
Anton Kannemeyer**

SOUTH AFRICAN 20TH CENTURY

Duh Boere 'A La Reunion

signed

felt-tip pen on paper

sheet size: 44 by 42 cm

R40 000 – 60 000



200

Walter Battiss

SOUTH AFRICAN 1906–1982

Fragments of Africa

twenty prints (woodcut, linocut and colour reproductions) by Walter Battiss, published by Red Fawn Press; portfolio signed with the artist's initials and each print titled in pencil in the margin 60 by 31,5 by 2 cm

R25 000 – 40 000

LITERATURE

Warren Siebrits (2016) *Walter Battiss 'I invented myself': The Jack Ginsberg Collection*. Johannesburg: Ampersand Foundation Publication. Illustrated in colour on pages 51, 53 and 316.