





The Vineyard Hotel, Newlands, Cape Town
16 October – 8 pm

Important South African and International Art

Evening Sale
Lots 551–660

Lot 581 Jacob Hendrik Pierneef, *Hardekoolboom in a Bushveld Landscape*

Thomas Baines

SOUTH AFRICAN 1820-1875

A South Easter off The Cape

indistinctly dated; signed, dated 'March 4 1849', inscribed with the title and 'Graham's Town' on the reverse

oil on canvas

41 by 60cm

R200 000 – 300 000

LITERATURE

cf. William Fehr, 1973, (4th Edition), *Treasures at the Castle of Good Hope*. Published by the Board of Trustees of the William Fehr Collection, Cape Town. A similar painting of the *Olivia* is illustrated on page 132.

cf. RF Kennedy, 1966. *Catalogue of Pictures in the Africana Museum*. Johannesburg, Africana Museum. Page 53 notes "Baines spent the first seven months of 1849 in Grahamstown painting from his sketches and visiting places in the vicinity". Preparatory sketches of the *Olivia* are illustrated on page 29 and page 30 and titled on the reverse: "Sketches of a voyage to the Cape of Good Hope by T Baines in the *Olivia*, W Roome Commander".

This image of a schooner being battered by the *South Easter* somewhere off the Cape was executed in Grahamstown and dated March 4, 1849, approximately a year after Thomas Baines' arrival in the Eastern Cape.

Baines arrived in South Africa via Cape Town in 1842 on board the schooner 'Olivia', which features as the subject in many of his maritime paintings. A similar example of the *Olivia* in rough waters off Table Bay is held in the William Fehr collection at the Castle of Good Hope in Cape Town.

After a period of five years in Cape Town and working as an apprentice to an ornamental coach painter, Baines set out on his voyages to the interior where he would carve his place in history as one of the famous colonial explorers of the era.

Born in 1820 in King's Lynn, Norfolk, Baines came from a family of mariners and travellers; his father, John, was a master mariner who had served a term in the Cape station, and his maternal uncle had emigrated to Durban. King's Lynn was then a busy whaling port, and the waterfront thronged with men who had fought under Nelson and Collingwood and others who, like their fellow townsman George Vancouver, had sailed with Cook.¹

When Baines first set out from King Lynn in Norfolk in 1842, at the age of 22, his diaries do not suggest that had any pronounced interest in exploration. However, ever present themes in Baines' life and work are his aspirations and disappointments as an explorer.²

He was born in an era in which the cult of the explorer was at its zenith. As has been observed in relation to Livingstone, the "figure of the explorer seemed to draw together the most cherished national ideals in an age of supreme confidence about the virtues of the British: a fearless sense of adventure, selfless dedication, heroic valour and technological mastery".³

1 Helen Lockett. (1975) 'Thomas Baines: 1820-1875', *The Geographic Journal*, vol. 141, No. 2, July.

2 Michael Stevenson. (1999) *Thomas Baines: An Artist in the Service of Science in Southern Africa*. Catalogue accompanying the exhibition *Thomas Baines: An Artist in the Service of Science in Southern Africa*, held at Christie's London, 1-17 September.

3 Felix Driver. (1996) 'David Livingstone and the Culture of Exploration in mid-Victorian Britain', in *David Livingstone and the Victorian encounter with Africa*, exhibition catalogue 8, National Portrait Gallery, London, page 112.







552

Hugo Naudé

SOUTH AFRICAN 1868-1941

Breaking Waves with Seagulls, Hermanus

signed

oil on artist's board

21 by 27,5cm

R60 000 – 80 000



553

Hugo Naudé

SOUTH AFRICAN 1868-1941

Hermanus

signed; inscribed with the title in pencil on the reverse

oil on artist's board

24,5 by 39,5cm

R70 000 – 90 000

PROVENANCE

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

554

Hugo Naudé

SOUTH AFRICAN 1868-1941

Venice

signed

oil on canvas

44,5 by 60,5cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist by NC Krone and thence by descent. NC Krone's son, Gerhard, the current owner's father, was Hugo Naudé's godson.

"In 1913 [Naudé] returned to Europe ... [on] what one might call a working holiday, because he was at the same time escorting his nephew, Philip du Toit, and the young Cope (NC Krone) on their Grand Tour of Europe. The Krones, incidentally, remained amongst his closest friends and most ardent supporters throughout his life."

Adèle Naudé. (1974) *Hugo Naudé, Cape Town and Johannesburg*: C Struik Publishers. Page 13.

Having worked under Alphonse Legros at the Slade School in London, with Franz von Lenbach at the Kunst Akademie in Munich, and alongside contemporary Barbizon painters near Fontainebleau, Hugo Naudé painted briefly in Italy before returning to Worcester in 1896. With the grave, melancholic light typical of the Barbizon School no doubt then in mind, it seems unimaginable that the present lot – an undaunted, dazzling depiction of Venice – can come from this period. It is more likely, rather, that the painting was made during a later, and by all accounts more high-spirited, trip to the city in 1913. Naudé was then acting as cicerone to his nephew, Philip du Toit, as well as NC Krone, on their Grand Tour of Europe. Perhaps leaving the youngsters to their own devices momentarily, and in order to show the Doge's Palace, glimpse the *campanile*, and allow opportunity to paint

sunlight glinting off the Grand Canal, Naudé would have first sketched this scene from the bank opposite the Palazzo Giustinian.

Thanks to the artist's flashing swipes of teal and mauve for the water, amber and cream for the sails, purple for the shadowed gondolas, and glistening white for the famous colonnades, the painting has much more in common with the luminous, distinctive Cape Impressionism that the artist pioneered than it might to his original, gloomier, Barbizon influences. In any event, with this Venetian lot in mind, as well as the artist's iconic, mad-blooming Namaqualand vistas, his far-reaching views of the Matopos in Rhodesia, and his affectionate, private interior scenes in Worcester, one is reminded not only of how widely-travelled was Naudé for an early-century South African artist, but how brilliantly varied was his tone, his subject, and his colour.







555

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape

signed

oil on artist's board

29,5 by 39,5cm

R120 000 – 160 000

PROVENANCE

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



556

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Afternoon Landscape

signed

oil on canvas

35 by 45cm

R250 000 – 350 000



557

Hugo Naudé

SOUTH AFRICAN 1868-1941

Gathering Arum Lilies

oil on canvas laid down on board
58,5 by 71cm

R250 000 – 350 000

PROVENANCE

A gift from the artist to his brother, and thence by descent.

LITERATURE

cf. Stephan Welz. (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*. Saxonwold: Art Link (Pty) Ltd. A similar example is illustrated on page 85.

558

Hugo Naudé

SOUTH AFRICAN 1868-1941

The Victoria Falls

signed

oil on panel

33 by 24,5cm

R200 000 – 300 000





559

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bushveld Landscape

signed

oil on artist's board

14,5 by 24,5cm

R90 000 – 120 000

PROVENANCE

A wedding gift to the current
owner's parents.



560

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Trees in a Landscape

signed

oil on board

23 by 30,5cm

R250 000 – 350 000



561

Hugo Naudé

SOUTH AFRICAN 1868-1941

Snow Covered Brandwacht Mountains, Worcester

signed; inscribed 'Wedding present to D*** from the artist

Hugo Naudé Dec 1919' on a label adhered to the reverse

oil on artist's board laid down on board

24,5 by 34,5cm

R100 000 – 150 000



562

Hugo Naudé

SOUTH AFRICAN 1868-1941

Port St Johns

signed

oil on canvas laid down on board

28 by 39cm

R200 000 – 300 000



563

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Landscape Looking Towards False Bay

signed and dated 1928

oil on board

17 by 30cm

R60 000 – 80 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, *Highly Important South African Paintings: The Collection of the Late Jack and Helene Kahn*, Cape Town, 13 February 2007, lot 31.

Accompanied by a copy of the catalogue.



564

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Seaside Cottages

signed and dated 1952

oil on canvas

44 by 59,5cm

R80 000 – 120 000

565

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Elim

signed and dated 50
oil on board
44 by 59cm

R700 000 – 900 000

PROVENANCE

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

The paint of this serene row of Cape Dutch cottages is so thinly applied that one could easily mistake it for a watercolour study, but Pierneef seems rather to attempt capturing the spirit of this unique little village in the Western Cape. Situated on the Agulhas Plain at the southernmost tip of Africa, Elim was established in 1824 by German missionaries as a Moravian mission station. Reminiscent of the Biblical Elim, a site on which the Israelites set up a camp next to "twelve wells of water, and threescore and ten palm trees", this particular area in Agulhas was rich in water and the land suitable for cultivating vines that the missionaries harvested to turn into wine for their Communion services. Apart from preaching the gospel, the missionaries also taught the villagers a variety of trades and skills and Elim's thatchers were renowned for their craftsmanship, as is evident in the immaculate thatched roofs depicted in the present lot. Small wonder that the village became a popular refuge for emancipated slaves after 1834.

Pierneef had always been deeply interested in domestic architecture. In 1944 he gave a lecture on local architecture to the Pretoriase Afrikaanse Kultuurvereniging, claiming that South Africa had no building style of its own and would be able to boast of one only when its architects had succeeded in understanding and interpreting the vastness and never ending quality of the South African landscape. Pierneef's interest in domestic architecture is also evident in many of his paintings of homesteads and farmhouses

in the then Transvaal, and often depicting Cape Dutch gables and Georgian houses in the streets of Tullbagh or the grand houses on the wine estates of the Boland, such as Meerlust. His interest in the domestic characteristics of official buildings such as the South African version of neo-classical architecture of the Union Buildings, or a local Art Deco style evident in the Dutch Reformed Church, Louis Trichardt, is also relevant in this regard. Pierneef's father, a builder-architect, encouraged his young son to study technical drawing while the family was in voluntary exile in the Netherlands during the Anglo-Boer war around the turn of the 20th century. This may account for the very strong sense of composition and the linear quality of many, if not all, of Pierneef's paintings.

The row of cottages in Elim may be considered a worthy successor of a previous commission Pierneef received from the Pretoria city council in 1947 to record the styles of the early dwellings in the city, a project Pierneef took much further by including many of the humble matchbox houses in Marabastad, a township just outside Pretoria.

Elim is a picturesque village and has changed little over the years. It is filled with whitewashed cottages and fruit trees. All the roads in the village lead to the iconic thatched roof church in the centre of the town. Curiously, Pierneef omitted the church in this painting, perhaps because, in his view, a spiritual dimension in this area resides elsewhere.







566

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Straat met Twee Bome en Oranje Dakke. Kenilworth, Kaap
(*Street with Two Trees and Orange Roofs. Kenilworth, Cape*)

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

oil on canvas laid down on board

33,5 by 33cm

R80 000 – 120 000



567

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Agterplaas en Skoorstene (Backyard and Chimneys)

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

44,5 by 62cm

R120 000 – 140 000



568

Hugo Naudé

SOUTH AFRICAN 1868-1941

Autumn in Hex River

signed; inscribed with the title in pencil on the reverse

oil on panel

24,5 by 34,5cm

R80 000 – 120 000



569

Hugo Naudé

SOUTH AFRICAN 1868-1941

Namaqualand

signed

oil on panel

22,5 by 30cm

R180 000 – 240 000

PROVENANCE

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



570

Maud Sumner

SOUTH AFRICAN 1902-1985

Flowers and Fruit on a Table

signed

oil on canvas

77 by 51cm

R80 000 – 120 000



571

Frans Oerder

SOUTH AFRICAN 1867-1944

Iceland Poppies in a Flat Dish

signed

oil on panel

36,5 by 88cm

R100 000 – 150 000

572

Maggie Laubser

SOUTH AFRICAN 1886-1973

A Black and White Cat Seated Amongst Flowers

signed

oil on board

52 by 36,5cm

R800 000 – 1 200 000

PROVENANCE

Sotheby's, Johannesburg, 19 November 1985, lot 119.

LITERATURE

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

Illustrated on page 389, number 1776.

How often have you seen a cat in elegant seated pose, seemingly frozen on a table or a counter – like a decorative ornament? Living and animate, yet motionless and static, it embodies the very contradiction embedded in the notion of a still life. Perhaps this is one of the reasons why Laubser painted several still lifes with cats – many with flowers, one with a large bold orange pumpkin.

But Laubser also owned a black cat – a photo of her holding a large black cat can be found in the University of Stellenbosch archives – so it would have been an image that was readily at hand to paint. However, the cat is also a motif which lends itself ideally to stylized simplification. Think how one only needs to draw two circles, with two triangles on the smaller circle, for the image to be recognizable as a seated cat. And Laubser's painting style was one which was reductive, avoiding naturalistic detail. Laubser not only chose subject matter that was idyllic and harmonious but, through her painting style throughout her life, she simplified extraneous detail and reduced objects to their most recognizable



Maggie Laubser with her black cat

Courtesy: Manuscripts Section, Stellenbosch University Library

and essential attributes. As she put it: "I did not want to paint things or events or ideas but wanted to paint visions. Whatever the object on my canvas it must only represent the final spiritual shape of that object."¹

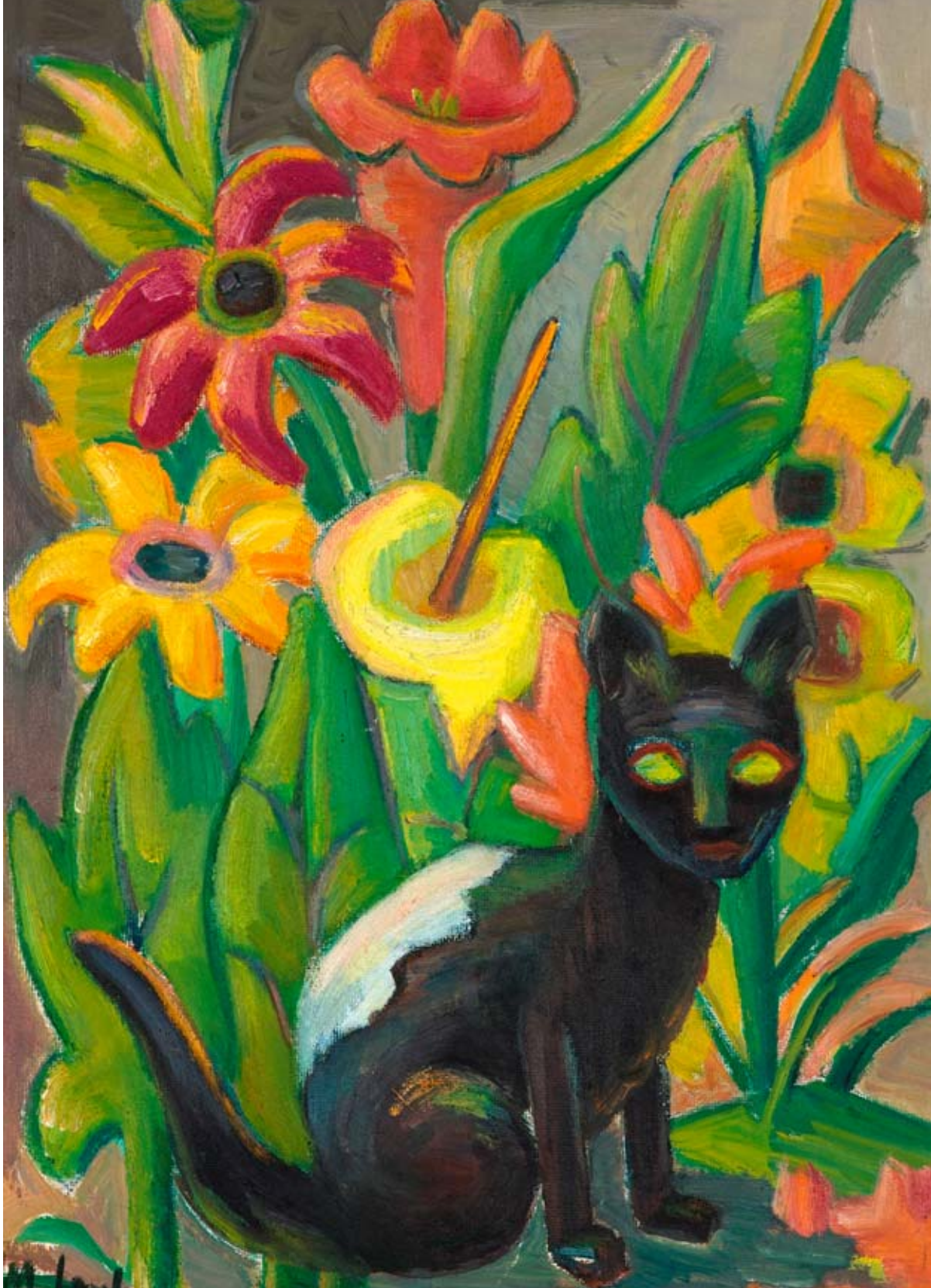
In this late work *A Black and White Cat Seated amongst Flowers*, the green of the cat's eyes echoes the background hues and the white on the cat's back echoes the shape of the leaves. Animate and inanimate are integrated in a unified composition as a 'harmony of colour and form.'²

1 Laubser 'What I remember' Talk on English radio, SABC, 30 June 1963.

2 Laubser in *Huisgenoot*, 18 August, 1939, page 7.

Elizabeth Delmont, 2017

We are grateful to Elizabeth Delmont, author of a dissertation on the early works of Maggie Laubser, published by Perskor in 1994, *Maggie Laubser: her paintings, drawings and graphics*, compiled by Dalene Marais, for this catalogue entry.



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573

Maggie Laubser

SOUTH AFRICAN 1886-1973

Tiger Lilies and Asters in a Green Vase

signed with the artist's initials
watercolour over pencil on paper
56 by 44cm

R120 000 – 160 000



© The Estate of Maggie Laubser | DALRO

574

Maggie Laubser

SOUTH AFRICAN 1886-1973

*Pink Flowers in a Glass Vase
on a Window Sill*

signed and dated '24

oil on cardboard

45,5 by 36cm

R300 000 – 400 000



© The Estate of Maggie Laubser | DALRO



575

François Krige

SOUTH AFRICAN 1913-1994

Montagu Mountains

signed and dated 88

oil on canvas

70 by 91cm

R60 000 – 80 000

“Krige would set out in the early morning to paint landscape scenes around Montagu [...] He loved hiking and swimming in the mountain streams and knew the fauna and flora of the Cape ranges intimately. His paintings of the mountains around Montagu show an acute understanding of nature, of how the rock was formed, twisted and contorted. His brushstrokes appear to take cognisance of the violent volcanic disturbances which once thrust the rock in different directions.” Justin Fox. (2000) *The Life and Art of Francois Krige*, Vlaeberg: Fernwood Press. Page 94.



576

François Krige

SOUTH AFRICAN 1913-1994

Still Life with Aubergines, Tomatoes and Onions on a Blue Cloth

signed; authenticated by the artist's widow on the reverse

oil on canvas laid down on board

44 by 64,5cm

R80 000 – 120 000

577

Peter Clarke

SOUTH AFRICAN 1929-2014

Still Life with Bottles and Twigs

signed and dated May 1972

oil on board

42 by 31,5cm

R200 000 – 300 000



© The Estate of Peter Clarke | DALRO



578

Freida Lock

SOUTH AFRICAN 1902-1962

Interior with Yellow Curtains

signed and dated 44

oil on canvas laid down on board

59 by 49,5cm

R150 000 – 250 000



579

Freida Lock

SOUTH AFRICAN 1902-1962

Zanzibar

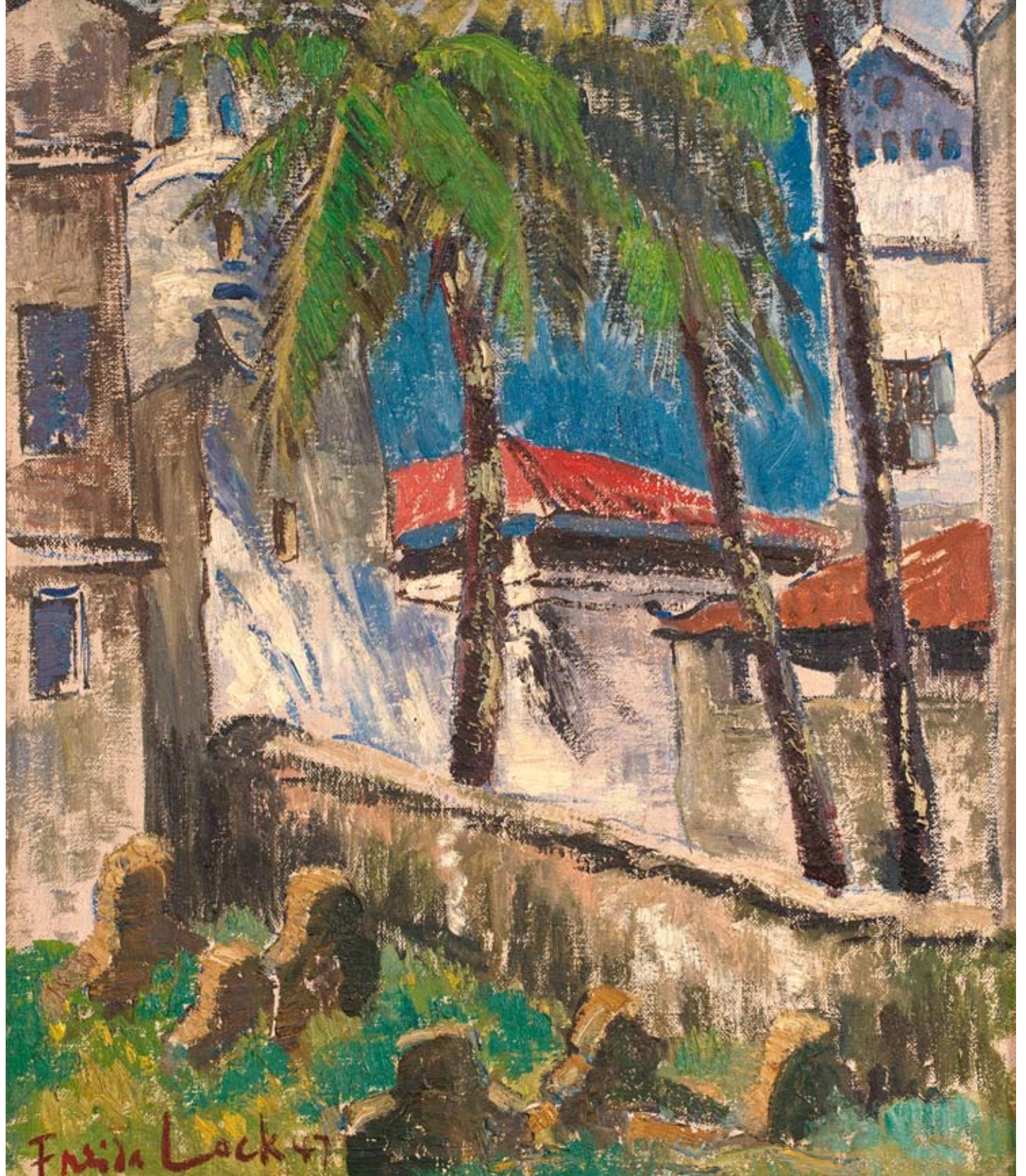
signed and dated 47
oil on canvas laid down on board
59,5 by 49,5cm

R200 000 – 300 000

Zanzibar, an island off the coast of Tanzania, became a protectorate of the British Empire in 1890. In the decades up until 1963, when it reverted back to the Sultan of Zanzibar, Zanzibar featured prominently in the work of a number of important South African painters, among them Freida Lock, JH Pierneef, Alexis Preller, Frans Oerder and Irma Stern. British-born Lock, who grew up on a farm near Stellenbosch, was a founder member of the New Group in 1938, an association of progressive artists united, as Gregoire Boonzaier noted at the time, “against junk”.¹ Lock spent 18 months between 1947 and 1949 travelling in Zanzibar and Lamu, an island chain off the Kenyan coast. Her work from this period included portraits of Arab traders, marine landscapes and street scenes. This is one of two oil studies from 1947 in which Lock juxtaposes scenes of natural splendour and fecundity (signified in the lush vertical palms) with signs of human habitation and the passage of time (the homesteads and cemetery). Lock exhibited her work in Cape Town shortly after her return and also spoke publicly. Artist Johannes Meintjes recorded in a diary entry how her “descriptions and narration” of her travels at one such talk created an urge among those present immediately to follow in her footsteps.²

¹ ‘New Group of Artists, united against junk’, Cape Times, 16 February 1938, page 11.

² Johannes Meintjes. (1961) *Die Dagboek van Johannes Meintjies*, Molteno: Bamboesberg-uitgewers, page 67.



Fernin Lock 47

580

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Willow Trees in Summer

signed and dated 1913

pastel on paper

43 by 57cm

R250 000 – 350 000

PROVENANCE

Sotheby Parke Bernet South Africa (Pty) Ltd,
Johannesburg, 22 October 1974, lot 331.

Highveld willow trees, whether skeletal and bare or sagging under the weight of their silver-green leaves, remained one of Henk Pierneef's favourite motifs. The tree's familiar silhouette dominated many of his early studies, while a number of examples were made during his final painting trips in 1956. From 1910 he sketched endlessly the enormous willow that shaded his garden on De Waal Street in Pretoria, and he produced numerous, seasonal linocuts of the tree's shifting outlines. One such winter example – with stripped, outstretched branches decorating the linoleum plate with a delicate, notched latticework – went on show at the first exhibition of *The Individualists* in the Pretoria Town Hall in 1911, alongside entries from Pieter Wenning, Marcelle Piltan, Selina Harding, Nina Murray and Sydney Stent. "I have studied the tree to the point of exhaustion," he noted at the time. "I know every bend in its trunk... I could draw by heart every gnarl in its bark... The willow is the most beautiful tree that I know..."¹

After kind reviews of his contributions to the second exhibition of *The Individualists* in 1912, Pierneef, who was still working late shifts at the State Library at the time, staged his first solo show in 1913. So tightly themed was his selection at the JH de Bussy Building that, despite the range of works in oils, pastels and black crayon, the reviewer for the Pretoria News could happily appreciate 'the cult of the willow', while another visitor left feeling that she 'had been looking at works of genius.'² With such praise in mind, but without conclusive exhibition lists at hand, one can only assume that the present lot was included in this defining show. A sense of summer, evoked by heavy-hanging branches against a late afternoon sky, is particularly memorable, as are the marks of sunlit-gold glinting on the ground where the tree's shadows end.

¹ See PG Nel (ed.), *JH Pierneef: His Life and His Works*. Johannesburg: Peskor, 1990, page 43.

² Ibid.





581

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Hardekoolboom in a Bushveld Landscape

signed and dated 1944; signed in pencil on the reverse

oil on artist's board

53 by 64cm

R2 000 000 – 3 000 000

LITERATURE

cf. JFW Grosskopf. (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: JL van Schaik, Bpk. A preparatory sketch for this work is illustrated, plate 9.

Schweickerdt label adhered to the reverse



JH Pierneef, *Hardekoolboom Bosveld N.T.* 1943, JFW Grosskopf, *Hendrik Pierneef: Die Man en sy Werk*, plate 9.

Depicting indigenous trees has always been Pierneef's forte as a fine artist. Commenting on his momentous exhibition at the Lidchi Gallery, Johannesburg, in 1942, a *Star* reporter describes it thus: "Flat, decorative and formal in treatment, and high in key for the most part, the tree paintings represent an enthusiasm which finds full expression in the large painting, *Patriarch of the Bushveld*. This is a picture one can walk into and explore, it is the Bushveld". The Hardekoolboom could well have been another patriarch in Pierneef's oeuvre as a foremost painter of trees. He made numerous sketches of trees while criss-crossing the country on his frequent painting trips. A study for the present lot, for example, is reproduced in the first biography of Pierneef by JFW Grosskopf (1945, Plate 9). Says Grosskopf, "Pierneef himself believes in hard work and patient preparation. For many of the panels of the Johannesburg Station he worked out up to thirty, and even more preliminary sketches and projects. When he puts our South African trees, particularly the Bushveld trees that he loves, into one of his more decorative pictures in a somewhat formalized manner, those that know him also know that he has made hundreds of drawings from nature of all those trees with punctilious detail. He has drawn the roots gripping the earth, leaves and thorns, blossoms or curled seed pods, with the accuracy of a botanist."¹

Pierneef places the Hardekoolboom slightly off centre to the left in the overall composition in such a manner that the canopy of the tree forms part of an overarching umbrella form, a form completed on the right by dramatic storm clouds. The lush green canopy is complemented by the yellow acacia trees in the background. In addition, the big tree contrasts sharply with the white of the cloud behind it. Pierneef usually foregrounds his bulbous clouds in a vast sky that takes up most of the picture plane but, in this case, the emphasis is clearly on the tree.

Hardekoolboom is one of many in the Pierneef inventory of indigenous trees judging from a catalogue list of one of his exhibitions in Cape Town in 1947: The White Tree – Lowveld, Thorn Tree – Bushveld, Hardekoolbome, Rooibosboom, Harpuijsboom, Wild Acacia, and so on. The list is extended when Pierneef included Baobab Tree and Siringa Tree in the seminal exhibition, *Overseas Art from South Africa* at the Tate Gallery, London in 1948, an exhibition that travelled to The Hague in the Netherlands in 1949. Charles te Water aptly called Pierneef the 'doyen' of South African painting in the catalogue that accompanied this exhibition. Hardekoolboom, a majestic tree in its own right, is certainly another of Pierneef's patriarchs of the Bushveld.

¹ JFW Grosskopf. (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: JL van Schaik, Bpk. Page 12.





582

Anton van Wouw

SOUTH AFRICAN 1862-1945

Shangaan

signed, inscribed 'S.A. Joh-burg' and
foundry 'G. Massa Roma'
bronze with a brown patina
height: 31cm

R400 000 – 600 000

LITERATURE

ML du Toit. (1933) *Suid-Afrikaanse
Kunstenaars, Deel 1, Anton van Wouw*.
Cape Town: Nasionale Pers Bpk. Another
cast illustrated as plate 15, unpaginated.
Dr Morris J Cohen. (1938) *Anton van
Wouw: Sculptor of South African Life*,
Johannesburg. Another cast illustrated
on page 19.
AE Duffey. (1981) *Anton van Wouw 1862-
1945 en die Van Wouwhuis*, University
of Pretoria, number A21. Another cast
illustrated on page 29.
AE Duffey. (2008) *Anton van Wouw: The
Smaller Works*. Pretoria: Protea Books.
Another cast illustrated on page 63.



583

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Young Swazi

signed and dated 1951

oil on board

38 by 31cm

R180 000 – 240 000

PROVENANCE

The Collection of Evan Robertson, to whom the artist dedicated his book *Stormberg - Lost Opportunity: The Anglo Boer War in the North Eastern Cape Colony, 1899 - 1902*.

EXHIBITED

Schweickerdt Art Gallery, Pretoria, 19 to 20 August 1952, catalogue number 7.

DS Vorster Art Gallery, Pretoria, 18 February to 1 March 1958, catalogue number 12.

South African Art Association Gallery, Cape Town, 4 to 15 March 1962, catalogue number 21.

Rand Afrikaans University, Johannesburg, Prestige Memorial Exhibition, 7 June to 6 July 1990, catalogue number 21.

South African Arts Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 to 23 August 1990.

LITERATURE

Dagboek van Johannes Meintjes: Deel III: April 1951 - Junie 1955. (1975) Molteno: Bamboesberg-Uitgewers. Page 201, catalogue number JM 345.

Johannes Meintjes, *Dagboek III*, 18 August 1951, page 25 (translated from Afrikaans):

"The drive from the border to Pigg's Peak is one of the the most magnificent I have ever experienced. I almost knocked Reg out of the car with excitement - in the first place the Swazis in their decorative loin cloths and colourful shawls with beautiful designs, the green on green of the shrubbery, the trees covered in blossoms, coral trees heavily laden with their clusters of red blooms, the rolling mountains with the quality of green velvet, the streams and the aloes - everywhere you encounter colour and design to die for. White cattle egrets on red cows, green-white blossoms, purple earth. And on top of it all, a permeating atmosphere of happiness, warmth and friendliness. Every Swazi greeted us with a raised hand and a beautiful smile."





584

Maggie Laubser

SOUTH AFRICAN 1886-1973

The Old Shepherd

signed with the artist's initials

oil on canvas

55 by 49,5cm

R2 800 000 – 3 400 000

PROVENANCE

Mr and Mrs CW Malan, Cape Town

Mr J van N Joubert, Patensie, Cape.

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 6 May 1996, lot 230.
Private Collection.

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 211, catalogue number 685, with the titles *Portrait of an Old Man with Hat and Walking Stick*; *Landscape with Tree and Sheep in Background*.

Laubser returned to South Africa from Europe in 1924 and over the next decade produced at least eight paintings of Ou Booï, the shepherd on the family farm Oortmanspos near Klipheuwel in the Cape, as well as several preliminary studies in various sketchbooks now in the University of Stellenbosch archives.

I almost forgot one of the most important farm characters –

Ou Booï, the Boesman who was our shepherd. He told me many stories of the pioneering life in Bloemfontein, where he came from. (I had a great respect for the odd dignity of Ou Booï, with his multi-coloured patched pants, his green worn overcoat and ostrich feather in his hat. You often come across Ou Booï as he was my model on several occasions.¹

While the visual language is clearly heavily influenced by her contact with German Expressionism and European modernism, with modelling through slabs of colour, simplified planes and bold forms, Laubser invokes here the iconographic language of the picturesque. Laubser emphasizes a nostalgic recollection of Ou Booï's appealingly dilapidated appearance. In this work Ou Booï's appearance has been enlivened, with two colourful peacock plumes replacing a somewhat drab monochromatic ostrich feather and the bright red scarf framing the weather-beaten lined face with dramatic intensity.

A work like this which is clearly of a specific sitter who is named, shows a greater intimacy and connection (albeit in the context of a familial landowner-labourer relationship) than the later portraits of either faceless women or representations in which ethnic markers often give a sense of the exotic.

¹ From 'Dit is my Kontrei' unpublished 5-page transcript for radio talk on the Afrikaans Service of the SABC; 21 February 1956 (translated from the Afrikaans).

Elizabeth Delmont, 2017

We are grateful to Elizabeth Delmont, author of a dissertation on the early works of Maggie Laubser, published by Perskor in 1994, *Maggie Laubser: her paintings, drawings and graphics*, compiled by Dalene Marais, for this catalogue entry.





585

Wolf Kibel

SOUTH AFRICAN 1903-1938

Portrait of a Young Boy

signed

oil on board

23 by 21,5cm

R200 000 – 300 000

PROVENANCE

Gregoire Boonzaier, and thence by descent.

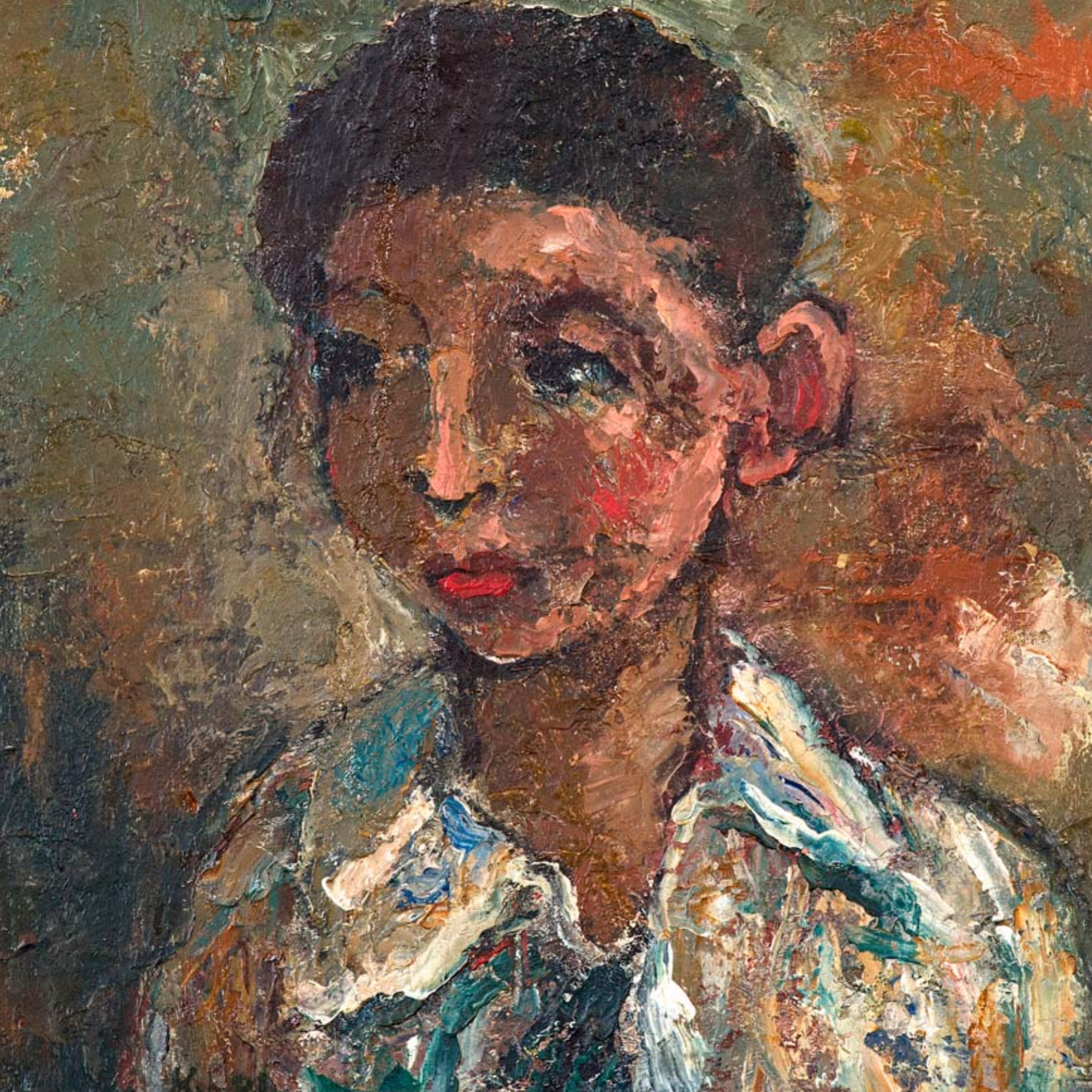
Accompanied by a letter confirming provenance.

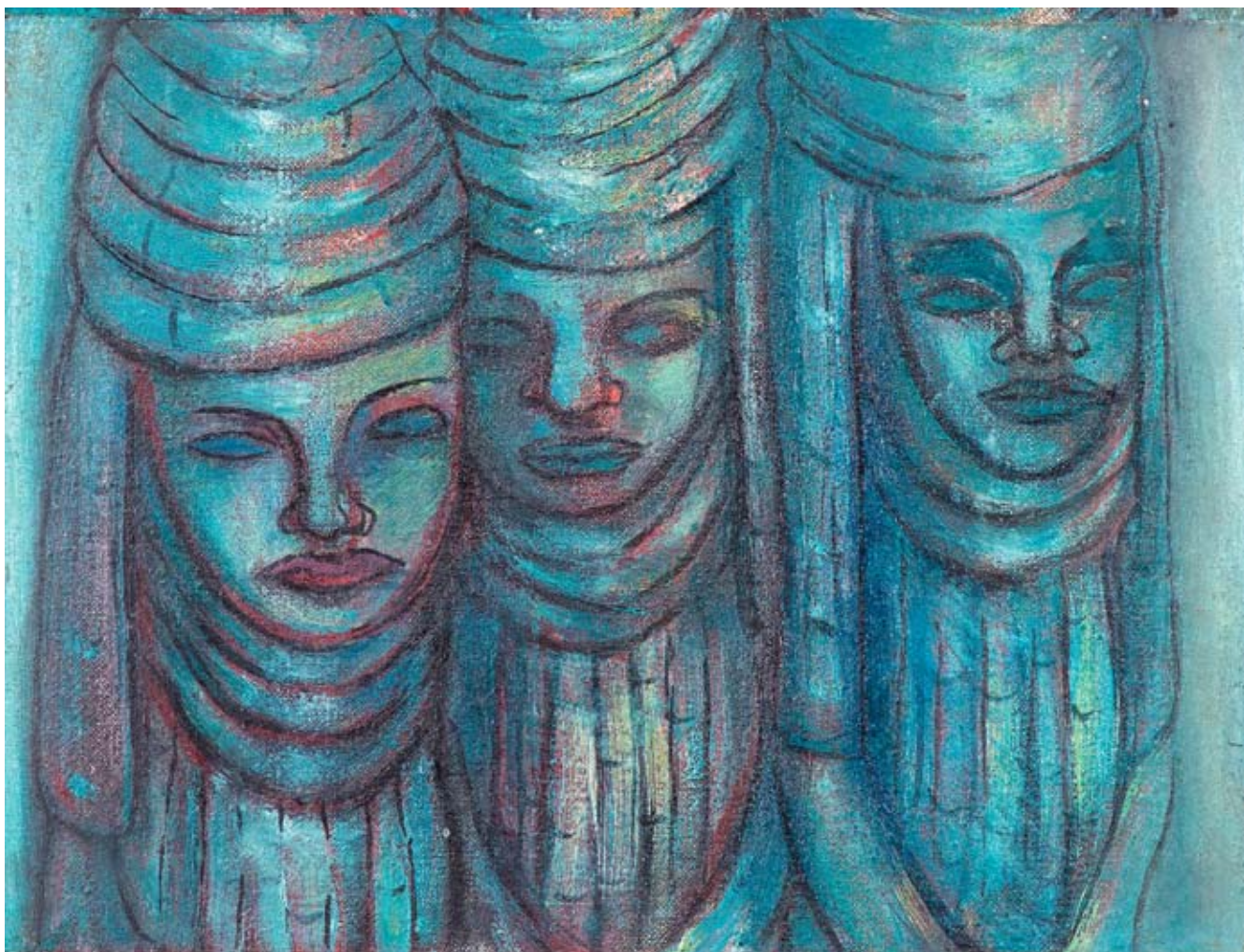
Wolf Kibel's acclaim rests on a compact body of work produced in the period between his arrival in Cape Town in 1929 and premature death, at age 35, from tuberculosis. Part of a vanguard of artists who modernised the form of South African painting in the 1930s, Kibel translated the various innovations of European painterly modernism into a personal idiom marked by what Esmé Berman typified as "exaggerated colour contrasts and expressionistic distortions".¹ The importance of his "raw style of sketchy, unsure contours" remains important in understanding the evolution of neo-expressionist artists such as William Kentridge.² Kibel was competent across a range of genres, including still life, urban landscape, domestic interior and the nude. He also produced a handful of portraits, including vivid and affecting studies of young sitters that point to the influence of Chaim Soutine. However, unlike this Russian-French painter, who made charged studies of pastry cooks, pageboys, choirboys, valets and waiters, Kibel did not assign recognisable vocations to his sitters. While faithful to the figure, Kibel's portraits are not mere transcriptions of reality. As Neville Dubow noted: "Always he was after something more elusive; something at once personal and yet general."³ The eruptive surfaces and dissonant colours of this composition suggest a painter's complex engagement with material as much as subject.

1 Esmé Berman, 'Introduction – Wolf Kibel', leaflet accompanying memorial exhibition for artist held in Pretoria, May 1966.

2 Carolyn Christov-Bakargiev. (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts, page 26.

3 Neville Dubow. (1968) 'Wolf Kibel: A Critical Assessment of his Work', in *Wolf Kibel*, Cape Town: Human & Rousseau, page 43.





586

Alexis Preller

SOUTH AFRICAN 1911-1975

Three Benin Figures

inscribed with the artist's name on the reverse
oil on canvas laid down on panel
15 by 20cm

R80 000 – 120 000

PROVENANCE

Acquired from Joan Hoather, Gainsborough Gallery, Johannesburg.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. The carved Benin Figure is illustrated on page 289.
cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. A photograph of the artist's Ygdrasil studio with the carved Benin Figures appears on page 53.

587

Alexis Preller

SOUTH AFRICAN 1911-1975

Christ Head

signed and dated '47
oil on panel
28,5 by 22cm

R250 000 – 350 000

PROVENANCE

S De Wet.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009)
Alexis Preller: Africa, the Sun and Shadows,
Johannesburg: Shelf Publishing. A similar
example is illustrated in colour on
page 110.

cf. Esmé Berman and Karel Nel.
(2009) *Alexis Preller: Collected Images*,
Johannesburg: Shelf Publishing. A similar
example is illustrated on page 81 and in
colour on page 122.



588

Irma Stern

SOUTH AFRICAN 1894-1966

Madonna

signed and dated 1952
gouache on paper
62 by 51cm

R500 000 – 700 000

PROVENANCE

A gift from the artist to the current owner's mother-in-law.

Irma Stern was a prodigious collector of art and artefacts from many cultures which she amassed during her travels. These influences provided inspiration and often served as vignettes in paintings or compositions in their own right. Christianity and Western art are inextricably linked to these iconic images. "In her later years she showed an interest in Catholicism. It is possible that her companion Dudley Welch's advocacy was a factor in her putative thoughts of conversion. My own reading of the matter would be that she was more in love with the ritual and iconography of the Roman Church than in its articles of faith."¹

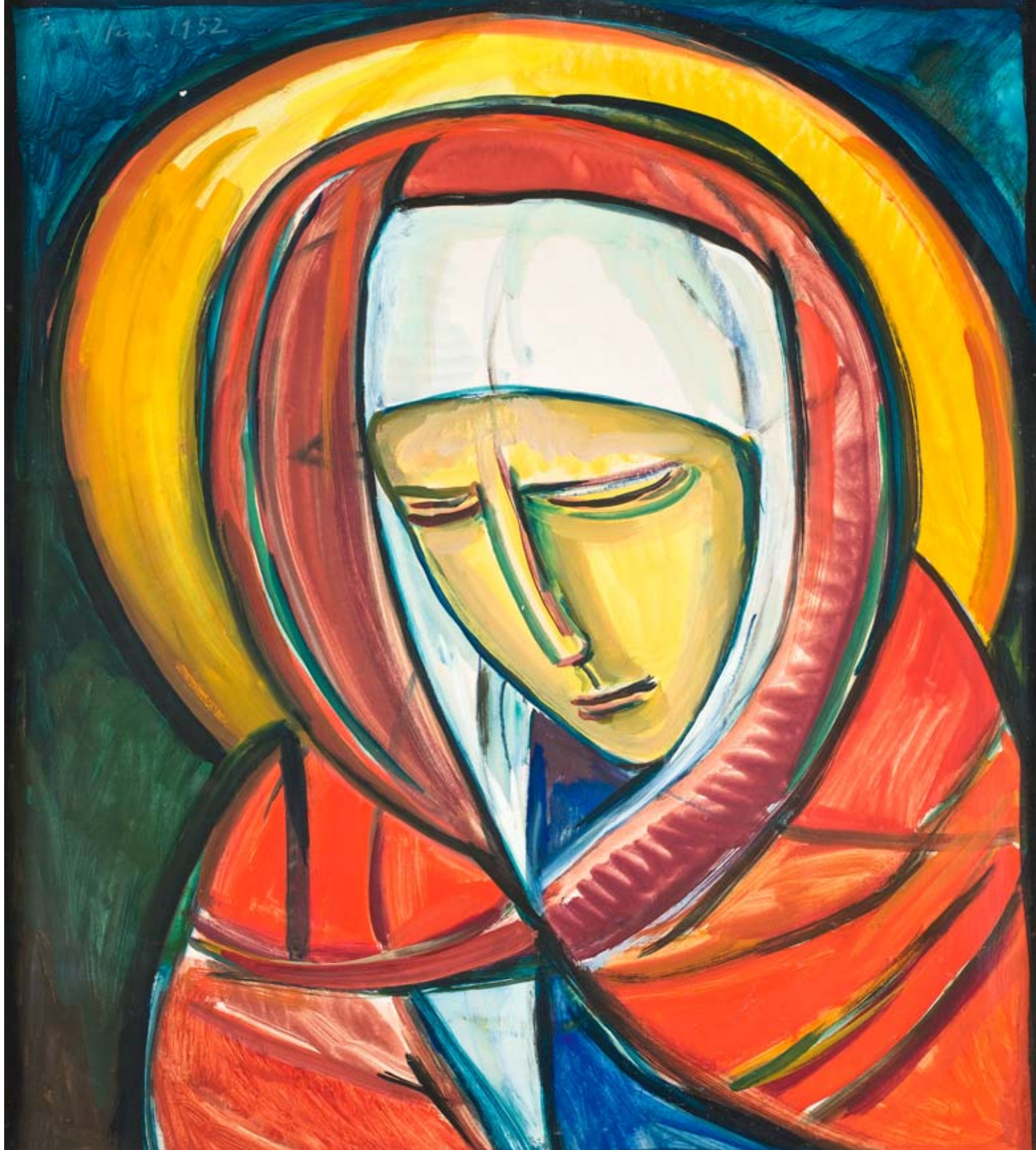
"The fifties are notable for religious subjects in Stern's work. In turning to religious imagery, she divulges her need for spiritual fulfilment. Although she never denied her Jewishness she did not observe Jewish ritual and sought spiritual fulfilment in art, attempting to transmit a philosophy which had run consistently through her work. The philosophy

ignored the material conditions of life and posited an ideal world of harmony and timeless unity between humankind and nature. Its positivism is simplistic and it highlights the narrowness of her social awareness, but underpins the pictorial themes of her last years."²

The present work painted during this period shows Irma's bold expressionistic use of colour and black line along with a strong cubist influence, creating arcs and crescents where bisecting ovoid and circular forms meet at fractured, rhythmic intersections. The hot palette of orange and red tones in the robe and headscarf, topped by a golden yellow halo, contrast powerfully against the blue and green tones surrounding her person.

1 Neville Dubow. (2003) *Irma Stern: Expressions of a Journey, Remembering Irma: A Private View*, Standard Bank Printing Department, page 53.

2 Marion Arnold. (1995) *A Feast for the Eye*, Cape Town: Fernwood Press, page 21.



Jan 1952

589

Alexis Preller

SOUTH AFRICAN 1911-1975

The Poet Prince

signed and dated '75
oil and sand on canvas
49,5 by 39cm

R600 000 – 800 000

EXHIBITED

Goodman Gallery, Johannesburg, *Alexis Preller: Solo Exhibition*, 12 to 29 November 1975, catalogue number 3.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. A similar example is illustrated in colour on page 321 and 373.



Alexis Preller, *Greek Boy*, 1948
photographic credit: Cor van Tilbor



Alexis Preller, *O Poliziano*, 1975
photographic credit: Preller Archive

In *The Poet Prince* and companion work, *O Poliziano*, Alexis Preller pays homage to Angelo Ambrogini, commonly known by his nickname Poliziano, the Italian Renaissance poet and classical scholar, a close associate of Lorenzo de' Medici in 15th century Florence. Both these works were shown at Preller's last exhibition in 1975 at the Goodman Gallery in Hyde Park. The exhibition was characterised by paired examples of mythical portraits such as these, as well as those of Apollo and Icarus, two towers of Babel, a pair of shells and a final version of his climatic work, *Marathon*.

Over a lifetime Preller had produced a series of symbolic portrait heads, unusual in that their prototypes looked as though they were precise renderings of sculptural fragments. Two early works of 1948, *Head with Cracks* and *Greek Boy*, appear to be accurate renderings of wooden sculptures with painful longitudinal fissures. The images resemble paintings of early religious polychrome sculptures or icons.

This late portrait of *The Poet Prince* belongs to a dynasty of works, a long line of iconic profile heads of mythical gods, kings, princes and angels.

These powerful symbolic images of floating or disembodied heads all relate to this notion of a sculptural fragment. The semi-profile of this Florentine prince floats, disembodied, against a recessive dark field with a bright aquamarine silhouette on the far left. His conical red hat, similar to those seen in the intense Italian Renaissance portraits of Antonello da Messina, is topped with a shiny golden spike which is again mirrored below the neckline and collar sharply isolating the head from the recessive darkness.

The Florentine legacy of Preller's work, here ambiguously could be read to have middle-eastern like qualities in the intense sharply outlined dark eyes, black hair, sallow complexion, long nose and refined nostrils of *The Poet Prince*. The full lips, slightly narrowed eyes and sardonic eyebrows contribute to his enigmatic expression. The stylised beard is embellished with small shiny bell-like decorations that accentuate his aristocratic jawline.

A number of symbolic Preller-esque conventions punctuate the work: a series of floating eggs or small spheres in duck blue are

suspended ambiguously in space; jagged white forms flare upwards from the hairline and from behind the crimson red conical fez. Below, on the right, a more fluid version of these flares in white appear behind the poet's neck silhouetting his flowing hair. This is counterbalanced by a similar sumptuous red form on the left echoing the dominant red fez.

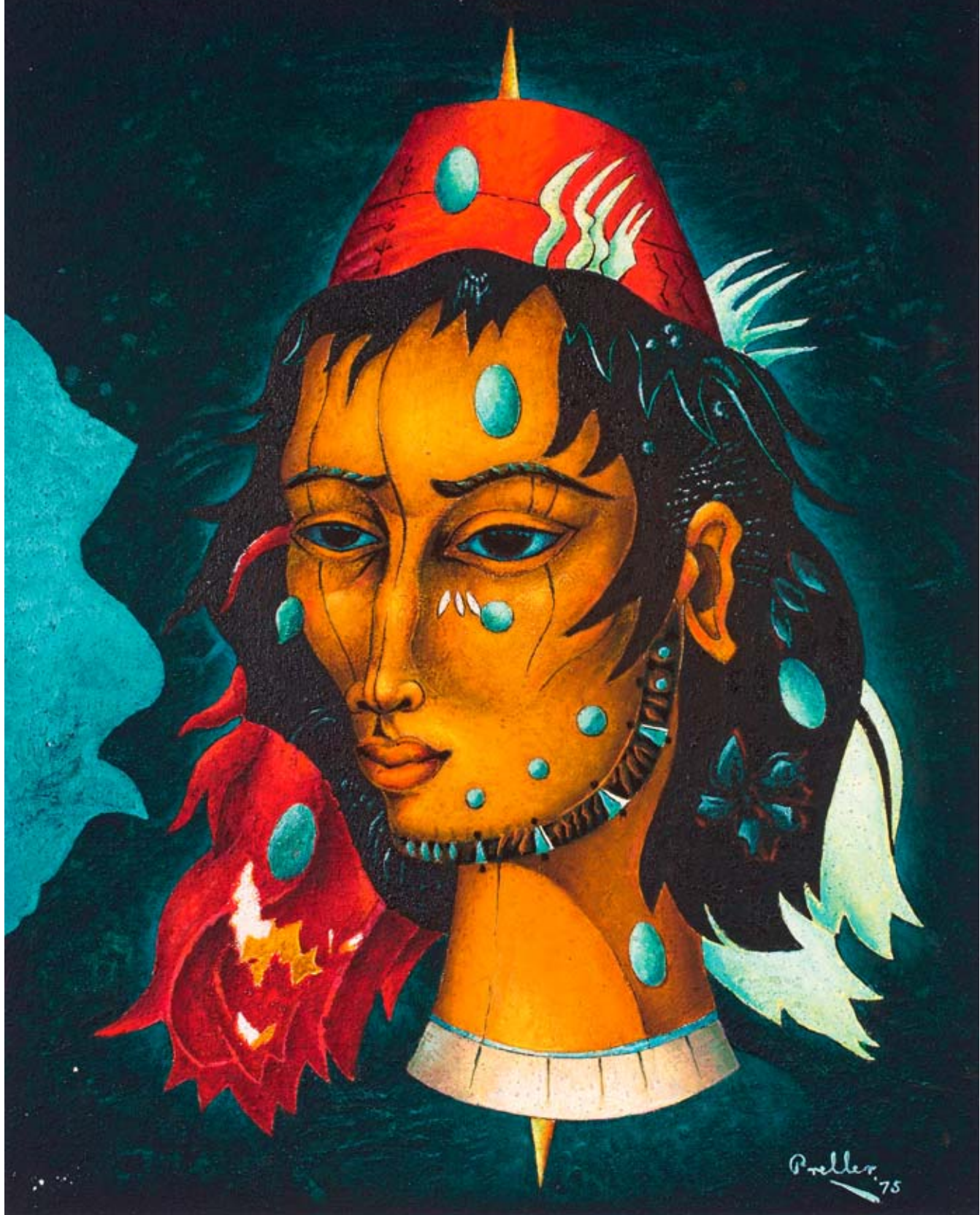
Preller's focus on this mythical wise young poet reflects his lifelong interest in Italian culture and the far-reaching transformative power of the poetic and the scholarly in creative endeavours, both of the past and in the present.

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, page 321 and 373.

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg, Shelf Publishing, page 82.

Karel Nel, 2017

We are grateful to Professor Karel Nel, co-author of Alexis Preller, *A Visual Biography* for this catalogue entry.



590

Alexis Preller

SOUTH AFRICAN 1911-1975

Homage to Hieronymus Bosch

signed and dated '48

oil on canvas

40 by 50cm

R3 000 000 – 5 000 000

PROVENANCE

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

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. A similar example is illustrated in colour on page 135.

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. A similar example is illustrated in colour on pages 83 and 153.

The 1948 date of this unusual still life composition, *Homage to Hieronymus Bosch*, is significant. It followed a period of acute anguish in Alexis Preller's own life and was completed after his return from a recuperative trip to Paris where he had acquired a much-prized book on the works of Hieronymus Bosch. It was a feature of Preller's temperament that personal traumas did not surface immediately in his work: only after a period of time and degree of metaphysical transformation would the emotional experience find expression in his painting. In this case it took the form of a dialogue between details from Bosch's elegantly explicit catalogue of mental and spiritual torments in *Triptych of the Temptations of St Anthony* (circa 1505) and Preller's predilection for creating symbolic still lifes.

This work was painted in the same year as Preller's famous and unsettling *Still Life with Eggs* (1948), which also directly quotes Bosch's work with figures painfully strung on a harp and others scrambling to stay upon a lyre, all set in a phantasmagorical context. In the work on offer, this same fantastic quality and the strange conjunction between still life and allegorical figure painting create a heightened dreamlike strangeness that connects Preller's work obliquely to both the Italian metaphysical painters and to the Surrealist tradition.





Homage to Hieronymus Bosch is a precursor to Preller's 1949 work, *Symbols on a Beach*, painted on Preller's return from the Seychelles. Central to both paintings is a complex image of a dead tree with a branch penetrating a shallow bowl-like structure that cups a flying fish and a European or Florentine head. This disembodied, brooding, turbaned head gazes directly at the viewer from beneath the stark branches of the tree. A naked falling figure is impaled on a branch below an owl which is quietly perched at the apex of the tree.

"When Alexis was not studying the riches of the Louvre, he often prowled the bookshops of Montmartre. One day, he came upon a rare treasure, a beautiful and very costly illustrated book on Hieronymus Bosch (c 1450-1516). The Dutch master of fantasy and symbolism was a fascinating figure and an eminently compatible addition to his artistic production. Alexis was enthralled and Susan* bought the volume for him as a gift."¹

"Books were extremely important in Alexis Preller's life and appeared often in his still lifes. He read ferociously, and living so far away from the world's major art centres and great collections, he was heavily dependent on his art books for their visual content and inspiration. His impressive collection of volumes with colour illustrations was highly valued in a time when art reproductions were rare."² The stage-like setting of *Homage to Hieronymus Bosch* is significantly created by two books, one lying horizontally and the other opened on an illustrated page creating a backdrop for a complex tableau of figures involved in fantastical rituals, figures flying on a fish, a hand appearing from behind a draped brilliant red cloth that must obscure a figure centre stage, while another figure, a hermit-saint referenced from Bosch's painting *St Jerome at Prayer* (c 1842), lies elegantly across the illustrated page. On the far right of the book platform, a stocky 'peasant' woman carries an infant on her hip; below the stage, the deep blue cloth beneath the book transforms into an ocean-like moat, and a fish in a sumptuous medieval cape is marooned in its shallow waters.

This composition, dramatically lit in chiaroscuro, highlights Preller's capacity to transform the ordinary and mundane into a fantastical evocation of his emotional world, and his ability to harness the rich vocabulary of world art.

1 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 105.

2 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Page 51 and 53.

*Peter and Susan Marais were Preller's hosts while he was in Paris.

Karel Nel, 2017



Alexis Preller, *Still Life with Eggs*, 1948, sold Strauss & Co, lot 286, May 2011

photographic credit: Bob Cnaops



Alexis Preller, *Symbols on a Beach*, 1949

photographic credit: Estelle E Pretorius



Hieronymus Bosch, *Tentações de Santo Antão*
(*Triptych of the Temptations of St Anthony*), circa 1505

Credit: Museu Nacional de Arte Antiga
Direção-Geral do Património Cultural/Arquivo e Documentação Fotográfica.
Photographer: Luisa Oliveira



Hieronymus Bosch, *St Jerome at Prayer*, circa 1482
Credit: Museum voor Schone Kunsten,
Ghent, Belgium



Alexis Preller, *Homage to Hieronymus Bosch* (detail)



Alexis Preller, *Homage to Hieronymus Bosch* (detail)

591

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Jonkershoek: Stellenbosch

signed and dated 24; inscribed with the artist's name, title and provenance on the reverse

casein

26 by 35,5cm

R500 000 – 700 000

PROVENANCE

Dr HG Schweickerdt (brother of Emil Heinrich Schweickerdt) and thence by descent.

A singularly important casein by Pierneef, dated 1924, the present lot is arguable the first complete rendering of the famous peaks of Jonkershoek, Stellenbosch, a subject that the artist explored virtually throughout his life. He made numerous sketches of the peaks in preparation for one of the four scenes of the Cape of Good Hope that form part of the eponymous Johannesburg Railway Station panels he painted between 1929 and 1932. The other scenes are of Hermanus, Table Mountain, and Lion's Head. *Jonkershoek Farm near Stellenbosch*, 1928, a painting referencing the same location, recently sold at Strauss & Co for a world record price of R20 462 400.

Deviating from his usual structural elements, such as the framing device of the trees on the left and right hand side of the scene, similar to the proscenium arch of a theatre stage, and featuring the homestead as focal point of the composition, Pierneef was much more adventurous when he composed this angle of the Jonkershoek peaks in the present lot. He renders the peaks with a dramatic diagonal which runs from the top right to the centre of the picture plane. In addition, he places the viewer on an elevated level in the

foreground, with a deep valley purportedly looming in the middle ground for a heightened experience of this majestic mountain range. This is nature in its purest sense, devoid of the cultivated land of the surrounding wine farms.

The sense of drama is intensified by the use of colour contrasts between the rather dark greens and purples of the fore- and middle grounds, and the bright pinks and oranges of the peaks in the background. This was a period in Pierneef's artistic development that Esmé Berman labelled as experimentation and exploration, and the adventurous composition is a worthy testament to this.

To strengthen what Berman calls the experimental nature of Pierneef's work at this time, is the wide range of styles he employed in this one work, ranging from the flat reduction of forms rendering the work rather abstract like many of the early-20th century modernist styles in Europe, to a detailed, impressionistic rendering of the vegetation and trees, and even using a pointillist style in the depiction of the peaks and the clouds in the background. This intimate casein constitutes a veritable jewel in Pierneef's crown of creative output.

Continued on page 284





592

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Highveld Landscape with Clouds

signed

casein on artist's board

22 by 29,5cm

R200 000 – 300 000

PROVENANCE

A wedding present to the current owner's parents.

Continued from page 282

Also innovative and experimental, is his use of an unusual medium, that of the casein, that Pierneef explored at this stage while he was awaiting art supplies ordered through the Schweikerdt company in Pretoria. Casein is a curd-based medium, akin to that of poster paint or gouache, the proteins in the curd acting as binding agent, in which grinded colour pigment is mixed. Fleeting in nature, the casein medium dries extremely quickly, compelling the artist to work rather fast and quite accurate, leaving no margin for errors that can be corrected, erased or painted over in any way. It constitutes a true test of an artist's dexterity with the paint brush. The result is often an overall glowing quality that surrounds the complete work, unlike gouache or poster paint that tend to be rather dull.

Stylistically, *Highveld Landscape*, illustrated on these pages, contrasts radically with *Jonkershoek*. This intimate casein contains all the classical elements of a typical Pierneef composition: Highveld thorn trees in the foreground; blue mountain range in

the middle ground; and his characteristic, bulbous clouds in the background. Compared to *Jonkershoek*, this casein appears more painterly than pointillist in application, the brushstrokes applied in a horizontal movement, rather than in short, brusque vertical dabs. These aspects all add to the atmospheric feeling evoked in the landscape. The reflection of the orange and yellow rays of the setting sun off the clouds, in contrast to the dark browns and purples of the trees and mountains, adds to the calmness of the scene.

Landscape painting in South Africa, according to Esmé Berman, falls neatly, albeit conveniently into two categories: traditional and contemporary, with the former signalling paintings in which the visual subject is more-or-less descriptively handled, and the latter, paintings in which the subject has undergone varying degrees of abstract transformation. Pierneef's *Highveld Landscape* straddles both categories.





593

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Apies River, Pretoria, with Meintjieskop Beyond

signed and dated 1922

oil on hessian

60,5 by 75,5cm

R1 600 000 – 2 400 000

LITERATURE

cf. JFW Grosskopf. (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: Van Schaik. A similar example illustrated, plate 56.

Meintjieskop is a prominent landform in the artist's home town of Pretoria and acquired significance once it was chosen as the site for the Union Buildings - the seat of government and the symbol of a unified country. Numerous compositions in various media featuring Meintjieskop can be found throughout the artist's career which strongly suggest this place to be one of personal significance to the artist. This work, dating from 1922, is an important piece in that it demonstrates Pierneef's pioneering stylistic development away from his more detailed and embellished paintings from the early 1920s into the more simplified style for which he is well renowned.

This stylistic shift enabled the artist to work more rapidly and on a larger scale using a broader treatment of forms to create an elemental cohesion with increased pictorial drama. The powerful use of red in the foreground contrasts strongly against the dramatic towering storm clouds rising over Meintjieskop. The crowning blue arc above the cloud structure references a neoclassical painting canon which is often paired with elements of the divine. Pierneef's celebration of the natural world is always evident and, according to Juliette Leeb-du Toit: "Reverence for nature was paramount, such ideas closely echoing the pervasive influence at the time of theosophy (and later anthroposophy), in which a renewed reverence for nature was coupled with the desire to restore humankind's sense of self."¹ The artist's most celebrated version of this subject forms part of the Station Panels, titled *Apies River, Pretoria*, where the artist has painted the same subject from a slightly different angle.

¹ Juliette Leeb du Toit, *Visual Century: South African Art in Context*, Chapter Eight, *Land and Landlessness*: Wits University Press, page 185.





594

Maggie Laubser

SOUTH AFRICAN 1886-1973

Yellow Bird

signed
oil on board
40 by 45cm

R500 000 – 700 000

PROVENANCE

Acquired by the current owner's mother from the SAAA exhibition in 1963.

EXHIBITED

SAAA, Cape Town, 1963, catalogue number 18.

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 365, catalogue number 1624, with the titles *Bird in a Landscape* and *Yellow Bird*.

After her return to South Africa in 1924, Laubser avoided urban life. Although she lived in Cape Town in between leaving her parents' farm in 1936 and moving to her cottage, *Altyd Lig*, in the Strand in 1947, when she travelled it was to uncrowded coastal villages or rural farming areas. Throughout her oeuvre, birds remained an important *leitmotif* in her work. Laubser's representations of ducks and ducklings which are some of her most well-known images would have been part her early life on the farm. She continued to paint birds in the landscape throughout her life, whether it be flamingoes and gulls at Langebaan or storks in the Freestate landscape. Here in this late work, *Yellow Bird*, she continues with the theme of the integration of living beings with vegetation and landscape elements reduced to their most basic through abstracted lines and shapes. This interconnection between different aspects of the world around her was part of her belief system of the mutual dependence of all living things. She spoke of the 'unity of creation' and the 'harmony of nature'. Positive messages resonate continually in her writing and in her art: "Separateness cannot be – it is the community that brings us here – we are to be in harmony with all!"

It is probably this attitude which drew her to the work of the German modernist and member of Der Blaue Reiter, Frans Marc, whose work she said she understood immediately when she saw it in Berlin. Marc's representations of interlocking and overlapping forms communicated his world view of the totality of nature and this resonated with Laubser.

Naïve, simplified motifs like the oversized yellow bird and rudimentary landscape elements, although not as powerful and emotionally resonant as her earlier work, still constitute a fine example of Laubser's late work.

¹ Handwritten note on an envelope dated 7.V.1957 left in Laubser's estate to Elza Miles, Johannesburg.

Elizababeth Delmont, 2017

We are grateful to Elizabeth Delmont, author of a dissertation on the early works of Maggie Laubser, published by Perskor in 1994, *Maggie Laubser: her paintings, drawings and graphics*, compiled by Dalene Marais, for this catalogue entry.





595

Irma Stern

SOUTH AFRICAN 1894-1966

Black Lilies

signed and dated 1941; inscribed with the artist's name, address and title on the reverse

oil on canvas

67 by 62cm

R2 000 000 – 3 000 000

LITERATURE

Sandy Shoolman (ed). (2008) *The Modern Palimpsest: Envisioning South African Modernity, Catalogue No 5*, Johannesburg: Graham's Fine Art Gallery. Page 64 and illustrated in colour on page 65.

The present lot has been identified by the South African Heritage Resources Agency (SAHRA) to be of "outstanding significance" and its export would be "a loss to the national estate". As such, it is not suitable for export.

"There are many fine flower still lifes by Irma Stern and these are highly sought-after on the art market and they fetch very high prices. Many of these works feature flowers which are not indigenous to Africa, such as dahlias and magnolias. Calla Lilies or Arum lilies, however, are indigenous to Southern Africa, and are commonly known as white. A well-known still life by Stern, featuring an African stool and white Arum Lilies is in the collection of the South African National Gallery. This painting, however, features the most unusual black variety. The calla lily, or zantedeschia, is a genus of twenty-eight different species all native to the southern parts of Africa from South Africa up to the latitude of northern Madagascar.

The genus was named by the famous Swedish botanist Carolus Linnaeus but as it became apparent that the genus needed to be split up, the German botanist Karl Koch named the new genus after his fellow botanist Giovanni Zantedeschi from Italy.

Calla lilies became popular in Europe as a wedding flower, although they also have significant associations with death and funerals. Their inclusion in this fine still life by Stern therefore makes them seem redolent of the memento mori – symbols of reminders of mortality – that we encounter in Dutch flower paintings and still lifes, for example. The unusual inclusion of these lilies and the fine formal qualities of this painting make this a startling work in aesthetic terms."

South African Heritage Resources Information System (SAHRIS), via SAHRA's website <http://www.sahra.org.za/>

Esmé Berman ranks Stern first among South African flower painters in *Art and Artists of South Africa* (1983: p167), comparing her flower pieces to those of Maggie Laubser's arum lilies, Pieter Wenning's depictions of hibiscus flowers, and Frans Oerder's magnolias. Berman also points out that, unlike botanical artists, Stern's renderings of indigenous flowers are treated as organic still-life objects, almost invariably displayed in domestic vases placed in an interior setting. Botanical artists, on the other hand, focus on the scientific properties of the flower devoid of any natural context.

In the present lot Stern chose not to adorn this still-life with her usual masks, figurines and African textiles. Instead, she draws attention to the formal qualities of the flowers, exploring the science of artistic forms and shapes, and introduces dramatic contrasts by placing a single slice of bright orange pumpkin in the right-hand corner of the picture plane.



596

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Woman with Blue Blanket

signed and dated 72

gouache on paper

56 by 37,5cm

R150 000 – 200 000

PROVENANCE

Johans Borman Fine Art, Cape Town



© The Gerard Sekoto Foundation | DALRO

597

Irma Stern

SOUTH AFRICAN 1894-1966

Women at Work

signed and dated 1951; Dennis Hotz Fine
Art Limited label adhered to the reverse
gouache and pencil on paper
44 by 32cm

R350 000 – 500 000



© The Irma Stern Trust | DALRO

Walter Battiss

SOUTH AFRICAN 1906-1982

The Early Men

executed in 1938

inscribed on the reverse: "My first primitive painting in 1938 after my return from Europe" and "This is the first painting in which I break away from Impressionist art. I think it is in the year 1938. I still continued my orthodox impressionist painting working on primitive art forms until it became a definite part of my style. I called this painting "The Early Men". This work is therefore the first painting by a South African artist using our primitive art as a direct reference. Walter Battiss, 17 Oct 1960"

oil on paper laid down on cardboard

58 by 94cm

R200 000 – 300 000

In 1933, Walter Battiss discovered what he described as the "bigness of South Africa" when he saw damaged rock paintings on a farm at Malopodraai in the Free State. In a letter to Erich Mayer, Battiss described his intrigue at the "tone values" of these rock paintings, adding that "this area around here requires special study".¹ Over the next two decades Battiss, then still an art master at Pretoria Boys' High School (PBHS), dedicated much of his spare time to finding, documenting and publishing details about rock art across the length and breadth of southern Africa. He became a noted authority on both rock engravings (petroglyphs) and rock paintings, the two distinct forms of rock art found on the subcontinent. Battiss self-published five books on rock art through his Red Fawn Press and wrote articles for books and journals, including *The Studio* of London (1948) and *Lantern* (1951).

This important early painting records how a self-directed archaeological enquiry decisively influenced Battiss's career as a painter. In 1938, at age 32, Battiss made his first trip abroad, travelling from London to Paris and Tangier. There are various accounts of this trip and its influence on his practice. Murray Schoonraad, a former PBHS pupil and travel companion of Battiss who later figured

PROVENANCE

Prof. Murray Schoonraad and thence by descent.

EXHIBITED

Shown in the public art museums of the following cities: Pretoria, Johannesburg, Pietermaritzburg, Durban, Port Elizabeth, Cape Town and Kimberley, *Walter Battiss: Comprehensive Exhibition*, 26 September 1979 to 31 August 1980, catalogue number 2.

Parys en Suid-Afrikaanse Kunstenaars 1850-1965, South African National Gallery, Cape Town, 14 April to 29 May 1988 and Johannesburg Art Gallery, 22 June to 17 July 1988, catalogue number 78. Pretoria Art Museum, Pretoria, *Looking at Our Own: Africa in the Art of Southern Africa*, 20 June to 15 August 1990, catalogue number 32.

as an ardent champion, emphasises his meeting with Henri "Abbé" Breuil, a French Catholic priest and noted expert on European and North African rock art. Battiss also visited prehistoric sites in the south of France, as well as Arles where Vincent van Gogh had lived. Schoonraad links these events to the production of this formative work, made shortly after Battiss returned to South Africa.²

Painter Larry Scully, who taught at PBHS (1951-65) and wrote his Master's thesis on Battiss, offers a fuller analysis of Battiss's 1938 trip. "It was like a visit to the moon," the artist told Scully of his trip.³ Scully accounts for this reaction as follows: "From the comfortable world of a pre-war South African existence [Battiss] was projected into a world of strange and violent forms. Forms which seemed to him a destruction of the human image and of all that he had been lead to believe to be authentic."⁴ Battiss told Scully that he realised for the first time that "European artists were stealing from Africa the vital forms and colours", which he had previously ignored. "For Battiss this was probably the most important lesson he was to learn: he must open his mind to everything that contemporary European painting had to offer, and he must open his eyes to the autochthonous forms of the whole of Africa."⁵

LITERATURE

Karin Skawran and Michael Macnamara. (eds) (1985) *Walter Battiss*. Johannesburg: AD Donker. Pages 43 and 151, illustrated on pages 44 and 153. Lucy Alexander, Emma Bedford, Evelyn Cohen. (1988) *Parys en Suid-Afrikaanse Kunstenaars 1850-1965*. Cape Town: South African National Gallery. Page 96 and 97 and illustrated on page 93, catalogue number 78. Karin Skawran. (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Pages 21 and 22 and illustrated in colour on page 23. Warren Siebrits. (2016) *Walter Battiss: "I invented myself"*. Johannesburg: The Ampersand Foundation. Page 26.

Battiss began to experiment with oil painting after his return. The serene figures in this early statement of intent by Battiss recall the prelapsarian world evoked by Cézanne and Matisse in their canonical modernist studies of bathers. However, this painting is fundamentally informed by the techniques of local rock painters, notably their use of elongated forms, and what Battiss in 1945 described as "the serenity and dignity of statement made with the machinery of form."⁶ This painting describes Battiss's recognition that there was equivalence and correspondence between the two worlds of art that interested him, the one near and ancient, the other geographically far away but closer in time.

1 Murray Schoonraad. (1985) 'Battiss and Prehistoric Rock Art', in *Walter Battiss*, Karin Skawran and Michael Macnamara (eds.), Cape Town: A.D. Donker. Page 40.

2 *Ibid.*, page 43.

3 Larry Scully, *Walter Battiss*, Master's thesis, University of Pretoria, March 1963, page 23.

4 *Ibid.*, page 23.

5 *Ibid.*, page 24.

6 Walter Battiss quoted in text panel (WBC/08/01, 1945) at exhibition 'The Origins of Walter Battiss: Another Curious Palimpsest', Origins Centre, University of the Witwatersrand, Johannesburg, 2016.





599

Walter Battiss

SOUTH AFRICAN 1906-1982

"Danebury"; Dist Dordrecht, Cape Province

signed, dated 25 Nov 53 and inscribed with the title
watercolour

54 by 73cm

R50 000 – 70 000

PROVENANCE

Prof. Murray Schoonraad and thence by descent.

EXHIBITED

Pretoria Art Museum, *'n Blik op die Eie: Afrika in die Kuns van Suider Afrika*,
20 June to 15 August 1990, with the title *Koppie, Rotsskildering Danebury*.



600

Walter Battiss

SOUTH AFRICAN 1906-1982

Site: Die Kromelmboog, P.O. Cedarville, Dist. Matatiele

signed, dated June 1957 and inscribed with the title
watercolour over pencil on paper
93 by 121cm

R50 000 – 70 000

PROVENANCE

Prof. Murray Schoonraad and thence by
descent.

LITERATURE

Karin Skawran and Michael Macnamara.
(eds.) (1985) *Walter Battiss*. Johannesburg:
AD Donker. Illustrated on page 42, with
the title *Bushman painting from Farm
Kromelmboog, East Griqualand*.

Murray Schoonraad. (1976) *Walter Battiss*.
Cape Town and Johannesburg: C Struik
Publishers. Illustrated on pages 33, with the
title *Eland (copy of rock painting from the
farm Kromelmboog, Eastern Cape)* and on
page 186, Fig 73 with caption transposed
with Fig 72.



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601

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Head and Figure Landscape, from the Brandberg Wall series

executed 1993-1995

signed

acrylic and pigments on panel, in the artist's handmade frame

28,5 by 61cm; 51,5 by 84cm including frame

R70 000 – 90 000

PROVENANCE

Purchased from the artist by the current owner.

LITERATURE

Neville Dubow, Michael Godby, Stephen Gray, Frieda Harmsen, Elizabeth Rankin and Pippa Skotnes. (1996) *Cecil Skotnes*; South African Breweries, published privately in conjunction with the 1996 *Cecil Skotnes Retrospective Exhibition* at the South African National Gallery. Illustrated and page 115, figure 6.4 and 123, figure 6.9.

Chapter 6

"One can discern a progression, a process in which figures *in a landscape* give rise to a *refigured landscape*;

a process where the landscape itself becomes a pictorial trope, a configuration of the anthropomorphic and geomorphic. From 1993 through to 1995 he worked on a series that he has designated 'Head and Figure landscapes'.

The visual traces suggested by these encompass a wide range of associations - bleached bones, rib cages, rock markings, boulders split apart. Cleft rockfaces suggest fossil markings, underlying structures. They are about time, about records, about structures that underly structures. There are shifts of nuance. Heads become boulders and boulders become headlands. Morphologically and metaphorically these are meta-landscapes, landscapes of the mind." Neville Dubow.



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602

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Metaphysical Landscape

signed; dated Feb-March 1975, and inscribed with the title and "On a Visit to a Battle site (Isandhlwana)" on the reverse
oil on canvas laid down on board
58,5 by 76cm

R120 000 – 160 000

PROVENANCE

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

603

Erik Laubscher

SOUTH AFRICAN 1927-2013

Evening Landscape

signed and dated 66

oil on board

121 by 159,5cm

R400 000 – 600 000

PROVENANCE

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

In 1970 the prolific author and critic, Stephen Gray, wrote an appreciation of Erik Laubscher for the journal *Lantern* in which he described this Paris-trained painter as “one of South Africa’s leading abstract landscape artists”. Laubscher, noted Gray, “is at his best when capturing disappearing spaciousness and distance. His eye and the clear Cape light resolve planes of land down to essentials; the colouring, though not the content, is virtually psychedelic.” This was still a relatively novel insight in 1970. A decade earlier, in 1961, when Laubscher was still best known for works portraying interlocking abstract forms, he described his work as “essentially concerned with movement, volume, tension – the juxtaposition of forms.” By the time he painted *Evening Landscape* in 1966 Laubscher had rejected this austerity in favour of making abstracted horizontal studies of the undulating topography of the Swartland and Overberg regions. His planes of colour, some visibly overpainted, record the hard borders of human presence and industry. In a 1965 interview appearing in the Cape Times Laubscher described how his treatment of landscape was still informed by a two-dimensional understanding of pictorial space: “The moment you use perspective your eye travels to a certain point and there it stops and the painting becomes static. I am more concerned with expressing infinite space.” As Gray noted, this meant trees, animals, fences and human figures were not welcome: “There can be no obstacle to the direct experiencing of the landscape into the raw.”

* All quotes from Stephen Gray, *Erik Laubscher and Landscape*, *Lantern*, March 1970, pages 12-20.





604

Edoardo Villa

SOUTH AFRICAN 1915-2011

Rhythmic Forms

signed and dated 1987

painted steel

approximately: 235 by 120 by 160cm

R600 000 – 800 000

Using the same vocabulary of materials and colouration as his *San Sebastiano* and *War Machine*, executed a year prior in 1986, *Rhythmic Forms* sees Villa departing from the rigidity of his previous sculptures, in search of a more organic expression.

As Amalie von Maltitz and Karel Nel note, his “powerful organic shapes take on a life of their own, contrasting markedly with the mechanistic harshness of the preceding, much more planer works. Villa appears to revel in an almost Baroque feast of varied, bold, twisting, stretching, expanding, massive open shapes. Growing from a single stem, the explosion of rampant forms sometimes stretch to over three meters in height, challenging space. References to the human, animal and plant kingdoms merge to form a life-field with mutating potential, so different from the utterly immutable quality of the works that evoke the machines of war and aggression. These new works somehow seem to affirm life itself and its spontaneous ability to grow and transform in unexpected ways”¹

Whilst the work of the early 1980s came as a response to the oppressive ideology of the apartheid state, these humanistic concerns are evident in Villa’s early work. Writing in the 1965 catalogue of his solo exhibition at the Pretoria Art Museum, curator AJ Werth notes that Villa’s work “at present absorbed a number of elements from the physical surroundings, this Africa, in which the sculptor works: this Africa of startling contrasts, of thorny plants, with the brooding memory of its prehistoric past and its awareness of a harsh yet poetic reality.

Villa creates his steel sculptures in a bold reaching out into space, starting from complex yet beautifully organised

planes and masses which gradually evolve, projecting outwards, evolving into finely shaped spiky points which are like the antennae of a creature he has created... In some ways Villa’s sculptures are drawings in space, using space and buildings with it. The plastic qualities of metal are re-discovered by him. This hard and seeming unwieldy material has been mastered by the artist as he uses it to fashion masses, or to suggest them by planes and perforated forms of infinitive variety.

His work grows naturally as a dialogue between natural forms and the artistic selection and reshaping of these forms in accordance with the artist’s purpose and plan. In this process of growth the material with which he works plays its natural part, neither dominating the subject nor being subjected to it, or thereby losing its peculiar identity.

Each “being” that he creates is a living entity, and there is a heart which beats inside everyone of these metal creatures. Quite often there can be found in these “gentle monsters”, as they have been called, something humorous, even a certain element which evokes within us a response of something akin to love. It is as if these creatures of steel, heavily armoured for the battle of life are yet rather defenseless, and are putting out gentle fingers, seeking the warmth of human contact. Thus the aggressive quality and inner tension of these metal sculptures are tempered by a touch of playfulness and love.”²

1 Maltitz and Nel. (2005) *Villa at 90*. Johannesburg and Cape Town, Jonathan Ball. Page 92.

2 AJ Werth. *Edoardo Villa*. Arcadia, Pretoria Art Museum, 7 to 24 October, 1965. Catalogue introduction.





605

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Communication

signed

carved, painted and incised wood panel

121,5 by 121cm

R700 000 – 900 000

PROVENANCE

Acquired from the artist by the current owner.

Commissioned from Cecil Skotnes by the architect, Derek Holthausen, specifically for the Spiro family home in Durbanville, *Communication* was completed and installed in 1966. This square, carved wooden panel is typical of the work featured on his Retrospective Exhibition, 1956 to 1972 at the Pretoria Art Museum in March/April 1972.

Writing in that introduction Egon Guenther notes, "Very few South African artists have been able to establish an artistic form of expression which is not only personal, but also captures the spirit of our own complex age".¹

Skotnes entered his first wood panel into the Sao Paulo Biennale in 1959 and made an impact on the artworld with his unique symbolism and novel use of materials. His graphic sensibility, driven by the Wits Group of which he was an active member, led him from print-making with woodblocks to producing oversized carved wooden panels.

As Pippa Skotnes writes "By the 1960s the potential of the block itself as the significant component of the image, rather than as a mere substrate for the print began to prevail. Cecil slowly turned his attention to producing panels which were no longer intended to produce prints, but which were rather to be incised and painted as images themselves".²

Talking about his development from the print to the object, Guenther observes; "The grey-white backgrounds gradually changed to browns and ochres, and from ochres earthen reds and sandy yellows. The dormant colour sense of the painter Skotnes awakened and demanded equal share. The sombre and subdued colours brightened. The black contours made way for glowing reds, and orange and white on umber and ochre backgrounds".³

1 Egon Guenther. *Cecil Skotnes Retrospective: 1956 to 1972*. Art Museum Pretoria, March/April 1972.

2 Pippa Skotnes in Frieda Harmsen, (ed) 1996. *Cecil Skotnes*. Cape Town, Tricolor Press.

3 Ibid.





606

606

Maurice van Essche

SOUTH AFRICAN 1906-1977

Women and Children in a Landscape

signed

oil on board

79,5 by 98,5cm

R200 000 – 300 000

Antwerp-born Maurice van Essche studied at the Brussels Academy of Fine Art under James Ensor, an influential proto-expressionist, and later in France under Henri Matisse. Van Essche travelled to the Belgian Congo on a government-sponsored trip in 1939. As hostilities ramped up in Europe he opted to settle in South Africa, arriving in Cape Town in 1940. He quickly became integrated into the local art scene. Van Essche's new home unavoidably foisted changes on the 34-year-old painter, who became a member of the

New Group. His most consistent subject matter was the human figure, initially Congolese but later South African, which he expressed both in formal portraits and stylised landscape studies.

Esmé Berman notes that being neither realist nor expressionist his methods differed "quite considerably" from other South African painters: "The dual qualities of emotional humanism on the one hand and disciplined formalism on the other ... lent aesthetic tension to his compositions."¹ While confronted with what



607

Berman described as the “hazards of self-repetition,” Van Essche’s imaginative scenes of Congolese women bearing the loads of domestic duty were highly esteemed. “Perhaps no South African artists has succeeded so much in creating his own African imagery as Van Essche whose paintings of Africa, and of the Congo particularly, have established a style which finds many imitators but few emulators,” wrote a young Neville Dubow when Van Essche exhibited in Cape Town in 1963. Dubow singled out Van Essche’s

power as a colourist, “and his ability to use this gift in combination with a consistent stylised technique to produce work of great vigour and assurance.”²

- 1 Esmé Berman, *Art and Artists of South Africa*, Cape Town: A.A. Balkema, 1970, page 311.
- 2 Neville Dubow, untitled statement in printed leaflet accompanying Maurice van Essche’s exhibition at Lidchi Art Gallery, Cape Town, May 1963.

607

Maurice van Essche

SOUTH AFRICAN 1906-1977

Figures in a Clearing

signed
oil on canvas
53,5 by 72cm

R200 000 – 300 000



608

Walter Battiss

SOUTH AFRICAN 1906-1982

Limpopo

signed

oil on canvas

25 by 30cm

R150 000 – 200 000



609

Walter Battiss

SOUTH AFRICAN 1906-1982

A Gathering of Figures

signed

oil on canvas

50,5 by 60,5cm

R250 000 – 350 000



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610

Ephraim Ngatane

SOUTH AFRICAN 1938-1971

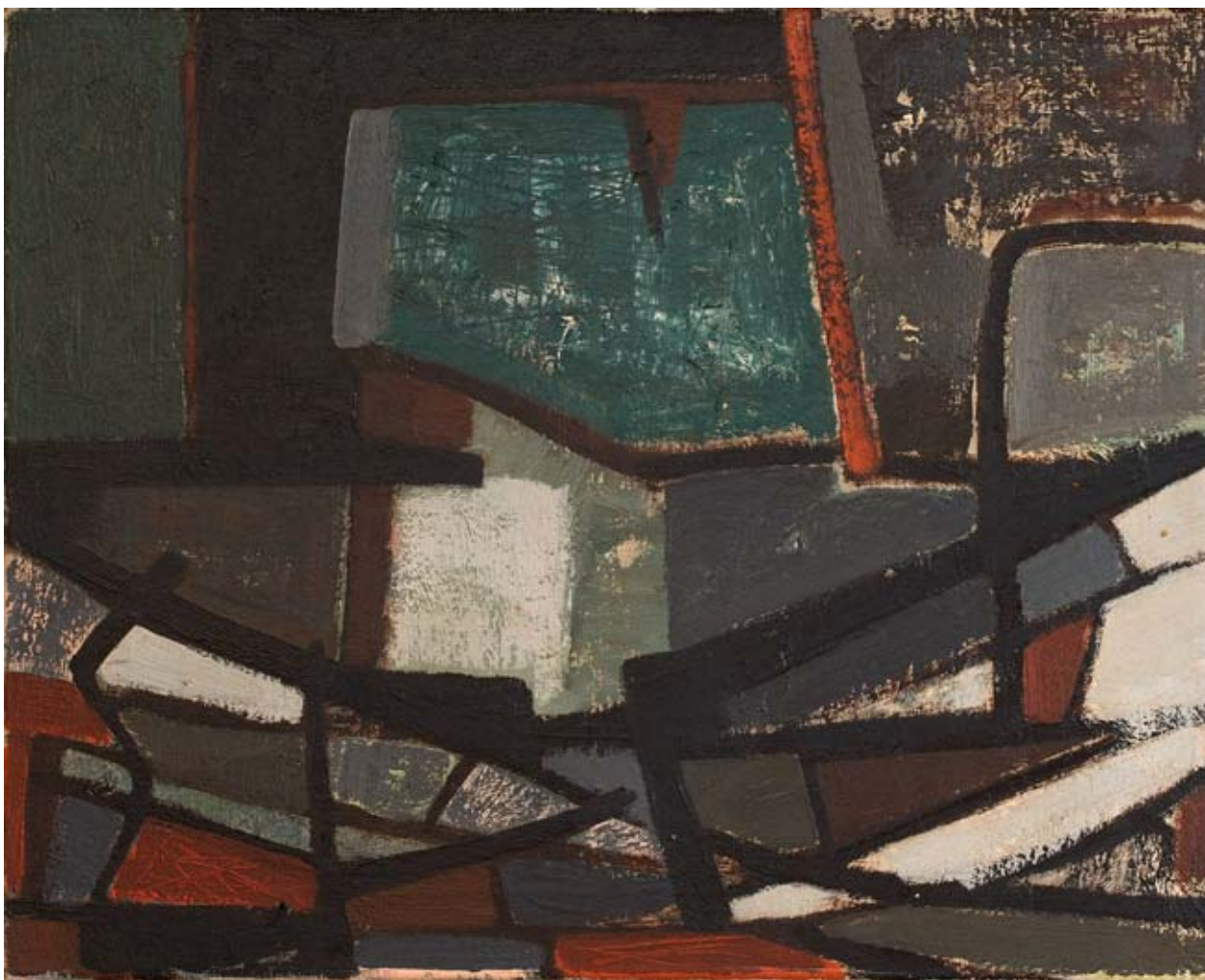
Gumboot Dancers

signed and dated 68

oil on board

59 by 75cm

R150 000 – 200 000



611

Erik Laubscher

SOUTH AFRICAN 1927-2013

Abstract Composition

signed and dated 58

oil on canvas

41 by 51,5cm

R120 000 – 160 000





612

Erik Laubscher

SOUTH AFRICAN 1927-2013

Still Life with Iron and Fruit

signed and dated 50

oil on canvas

70,5 by 88,5cm

R1 200 000 – 1 600 000

LITERATURE

Hans Franssen. (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC Art Gallery. Illustrated in colour on page 31.

It was at the advice of Maurice van Essche that Erik Laubscher decided to study abroad. He arrived in war-ravaged London in 1948 where he briefly studied portrait drawing under Frank Slater, a student of Walter Sickert, before enrolling at the Anglo-French Art Centre, a newly opened institution in the old St John's Wood Art School whose staff included John Berger. Laubscher painted in a mannered style that reflected his youthful enthusiasm for pre-war Parisian modernism. In 1949 he briefly returned to Port Elizabeth before moving to Paris in 1950 to further his tuition at the Académie Montmartre. Cubist painter Fernand Léger was the school's best-known faculty member, although Laubscher initially fell under the spell of Bernard Buffet, a fashionable painter linked to the "miserabilist" school of French expressionism (also described as New Realist).

This lot shows compositional similarities to Buffet's tonally arid severe still life arrangements, which reflected the French experience under the Nazis and dislocated austerity that followed.¹ But Buffet, who enjoyed early

success, was an unreliable model for Laubscher, an undemonstrative colourist who later rejected figuration in favour of various forms of abstraction. Buffet, by contrast, is remembered for his belligerent anti-modernism in the face of inevitable innovation in the art world.²

Laubscher's infatuation with Buffet was however short-lived. "In the last few paintings I did in Paris there was a big shift towards more colour, away from the subdued, Buffet-type greys and greens of the New Realists," said Laubscher in a 2008 interview.³ This lot captures a moment of transition, as Laubscher's youthful uncertainties and anxiety of influence tentatively give way to a new self-confidence that would sustain his career when he returned to Cape Town in 1951.

1 Michael McNay. (1999) 'Obituary: Bernard Buffet', *The Guardian*, 6 October.

2 Natalie Adamson. (2009) *Painting, Politics and the Struggle for the Ecole de Paris, 1944-1964*, Farnham: Ashgate. Pages 140-41.

3 'Erik Laubscher in conversation with Baylon Sandri', in Hans Franssen. (2008) *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 261.



613

Erik Laubscher

SOUTH AFRICAN 1927-2013

En Die Kouebokkeveld Lig Breekdeur [sic]

signed and dated 79; signed, inscribed with the title and the artist's address on the reverse

oil on canvas

97 by 124cm

R200 000 – 300 000

LITERATURE

cf. Hans Franssen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. A similar example is illustrated on page 184.



614

Erik Laubscher

SOUTH AFRICAN 1927-2013

Summer Clouds

signed and dated '93; signed, dated 1993
and inscribed with the title on the reverse
oil on canvas

53 by 64cm

R80 000 – 120 000

615

Peter Clarke

SOUTH AFRICAN 1929-2014

Day Dreaming

signed and dated 17.1.1967; inscribed with the title and medium on the reverse
gouache on paper
29 by 18cm

R180 000 – 240 000

PROVENANCE

The Peter Clarke Private Collection

The shorelines of the Cape Peninsula figure strongly in Simon's Town-born Peter Clarke's work. The artist's earliest gouaches and watercolours from the mid-1940s include various descriptions of False Bay and Misty Cliffs. In 1952 he produced a vivid series of drawings of black beachgoers at Kalk Bay. Commenting on his marine landscapes, Philippa Hobbs and Elizabeth Rankin note: "Clarke's early scenes are aligned with a long tradition of Cape landscape painting that did not overly concern itself with social comment. These works did not reveal that South African beaches were socialised in another sense too, in that their use was proscribed by prejudice."¹

Clarke was, however, aware of that racial exclusivity affected certain beaches: for instance, Muizenberg and St James were frequented by predominantly white beachgoers, while Strandfontein and Kalk Bay, being nearer the harbour, were unofficially designated for black users. By the late 1960s, when this lot was produced, the implementation of so-called "petty apartheid" entrenched these privileges.

From the 1970s onwards Clarke made the indignity of apartheid an explicit subject of his work. This lot predates such overt visual activism.

Painted in the graphic style of his mid-career works, which feature clearly delineated forms and lines, this lot recalls Paul Cézanne's gregarious studies of naked male bathers from 1897-98, albeit that the mood in Clarke's work is wistful. Clarke may well be describing an actual day at the beach. A similarly coloured study of four bathers at Sandy Bay painted in oil in 1969 was the product of Clarke's attempts to avoid the throttling practice of segregation on beaches. Clarke and his friends would seek out remote beaches where they would not be harassed on account of their skin colour, including Sandy Bay. But this social comment is sublimated into a eye-tingling description of the beach as a place of revelry and provisional escape.

¹ Philippa Hobbs and Elizabeth Rankin. (2014) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank. Page 35.



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Peter Clarke
17.1.1967

616

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Wimcar with Boats

signed and dated 1954

oil on canvas

89,5 by 69,5cm

R60 000 – 80 000

EXHIBITED

Pretoria Art Museum, Pretoria,
*Bettie Cilliers-Barnard Accolade and
Retrospective Exhibition 1939-94, 1994,*
catalogue number 27.

LITERATURE

Muller Ballot. (2006) *Bettie Cilliers-
Barnard: Towards Infinity*, Pretoria: Unisa
Press. Illustrated in colour on page 31,
plate 23.

The subject of this work, Wimcar Cilliers,
is the artist's son.



617

Peter Clarke

SOUTH AFRICAN 1929-2014

Girl with Cat

signed and dated March 1966; inscribed
with the title, medium and dated
3.3.1966 on the reverse
gouache
35 by 25cm

R200 000 – 300 000

PROVENANCE

The Peter Clarke Family Collection.



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618

Helmut Starcke

SOUTH AFRICAN 1935-

Clumsy Angel (4)

signed and dated '97; signed, dated,
inscribed with the title and medium on
the reverse

acrylic on canvas

119 by 99cm

R100 000 – 150 000





619

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

Eagle and Dove

signed

oil on canvas

122 by 61,5cm

R220 000 – 260 000



Klein Zoar,
Wemyss Street, Brooklyn
7405, South Africa
tel: 021/51-7528

I am the sole survivor of a deep friendship that began when my photographer husband met Peter in the late 60's. David was commissioned by Panorama Magazine (the Government sponsored publication) eager to promote this emerging 'coloured' artist. The bond of this friendship was so deep that it outlasted both their lives.

I remember that the entrance fee to Peter's first exhibition was more than we could afford, but we bought as many paintings as we could through the 60's. His style in that period particularly appealed to us for its simplicity and colour.

Our earliest purchase expressed Peter's deep concern for the plight of his people – it shows a black face with and black hand releasing a black bird. Birds flying free characterise many of his paintings.

Possibly the most famous – is a study of a woman on crutches in Tesselaarsdal. David rescued this piece of board off the floor and Peter gave it to him.

The first time I invited Peter home for lunch my char said in horror "you are not going to sit at the table with *him* are you?" This was a typical reaction that he met at the time and I think that's why he found our friendship so relaxing. David and he had much in common; love of the sea, wide ranging intellect and a serious interest in art.

Peter had not been schooled for long as he felt 'schooling' too institutionalized but I found his conversation revealed his wide reading and his original thoughts. He was a humble man totally without side.

His view of education was that it was a pathway that lay between thorns.

When we moved to our historic home, Klein Zoar, a national monument dating back to the 1700's, Peter designed our letterhead as a gift. His paintings formed a unique collection that brightened the walls.

My most poignant memory of Peter is the phone call in early 2016, the year of his death, fearing he had forgotten to wish me a Happy New Year.

Jos Baker, July 2017.



© The Estate of Peter Clarke | DALRO

620

Peter Clarke

SOUTH AFRICAN 1929-2014

Release

signed and dated 22.3.1962; inscribed
'Mr and Mrs Baker' on the reverse
mixed media on paper
40 by 52cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

Library Hall, Fish Hoek Civic Centre, *Exhibition of Art by Guest Artist Peter Clarke under the Auspices of the Fish Hoek Municipal Art Collection Committee*, 1 to 14 November 1989, catalogue number 4.



621

Peter Clarke

SOUTH AFRICAN 1929-2014

Birds in Flight

signed and dated 25.5.1960

gouache on paper

55 by 45cm

R300 000 – 500 000

PROVENANCE

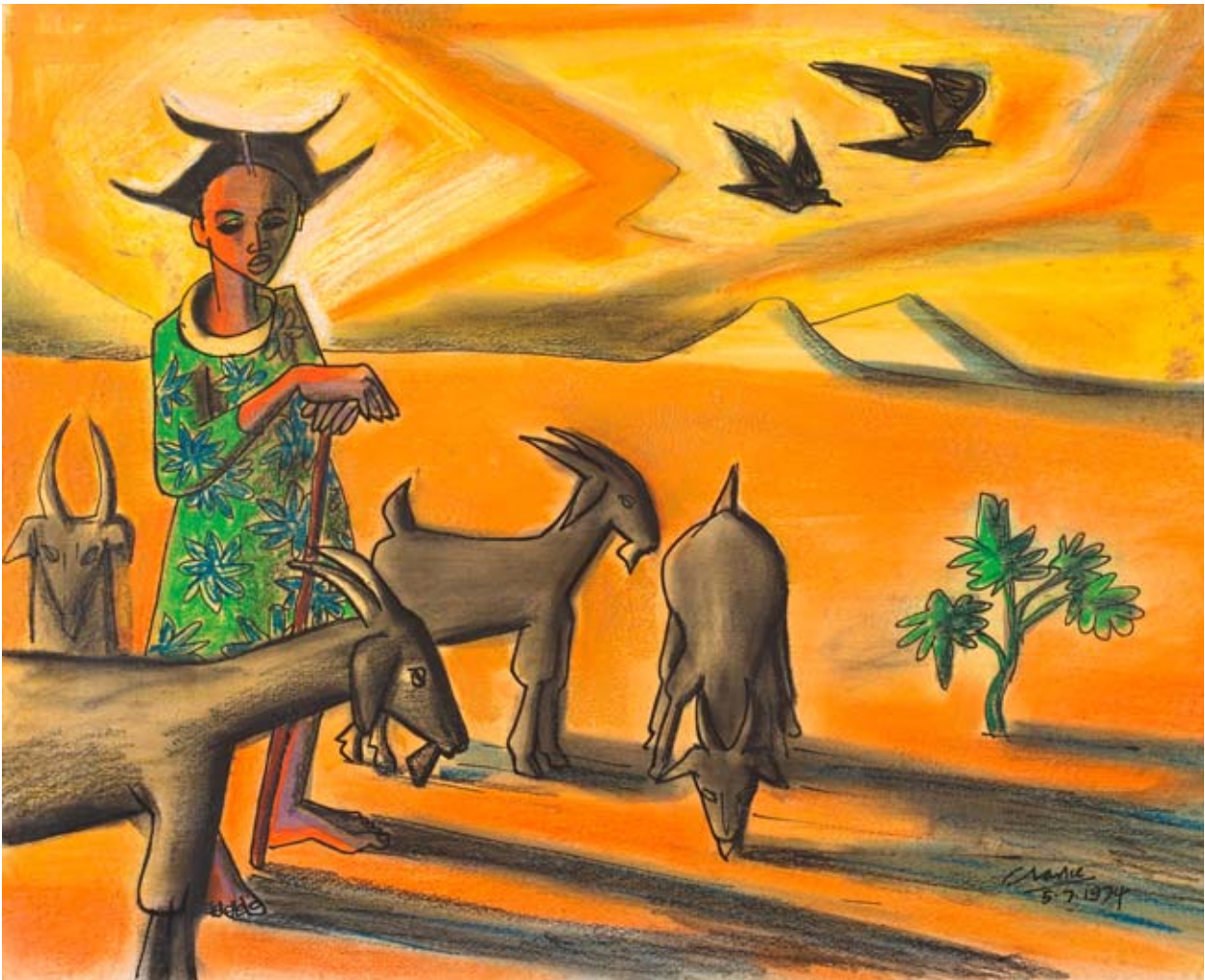
Acquired from the artist by the
current owner.

Two aspects of Peter Clarke's distinctive idiom as a painter are apparent in this early work: his assured and vivid use of colour, and his graphic approach to pictorial space. The work was produced during a period marked by his focus on solitary, mostly working class black subjects, including washerwomen and labourers. But work was not Clarke's sole interest; he also portrayed homelessness and indolence. The flock of birds that dramatically occupy the sky above the cubist depiction of rocks is a rhetorical device. Although familiar with the precise descriptions of English engraver and natural history author, Thomas Bewick, Clarke frequently inserted flocks of unspecified birds into his compositions. Philippa Hobbs and Elizabeth Rankin speculate that the "hovering and swooping" birds that appear in his many early prints of birds symbolise a yearning for freedom and sanctuary.¹ Clarke, however, related them to childhood memories of homing pigeons owned by his uncle. In 1992 he told Patty Hardy how, at his uncle's funeral, the pigeons were ceremoniously released – and promptly returned home. "I thought about it a lot as an adult, and about the bondage of indoctrination," said Clarke.²

¹ Philippa Hobbs and Elizabeth Rankin. (2014) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank. Page 103.

² *Ibid.*, page 104.





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622

Peter Clarke

SOUTH AFRICAN 1929-2014

Girl with Goats

signed and dated 5.7.1974

mixed media on paper

36 by 43cm

R150 000 – 200 000

PROVENANCE

Acquired from the artist by the
current owner.

623

Peter Clarke

SOUTH AFRICAN 1929-2014

The Long Journey

signed; inscribed 'Mr and Mrs Baker' on
the reverse

oil on board

58,5 by 45cm

R150 000 – 200 000

PROVENANCE

Acquired from the artist by the current
owner.

EXHIBITED

Library Hall, Fish Hoek Civic Centre,
*Exhibition of Art by Guest Artist Peter
Clarke under the Auspices of the Fish Hoek
Municipal Art Collection Committee,*
1 to 14 November 1989, catalogue
number 7.



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© The Estate of Stanley Pinker | DALRO

624

Stanley Pinker

SOUTH AFRICAN 1924-2012

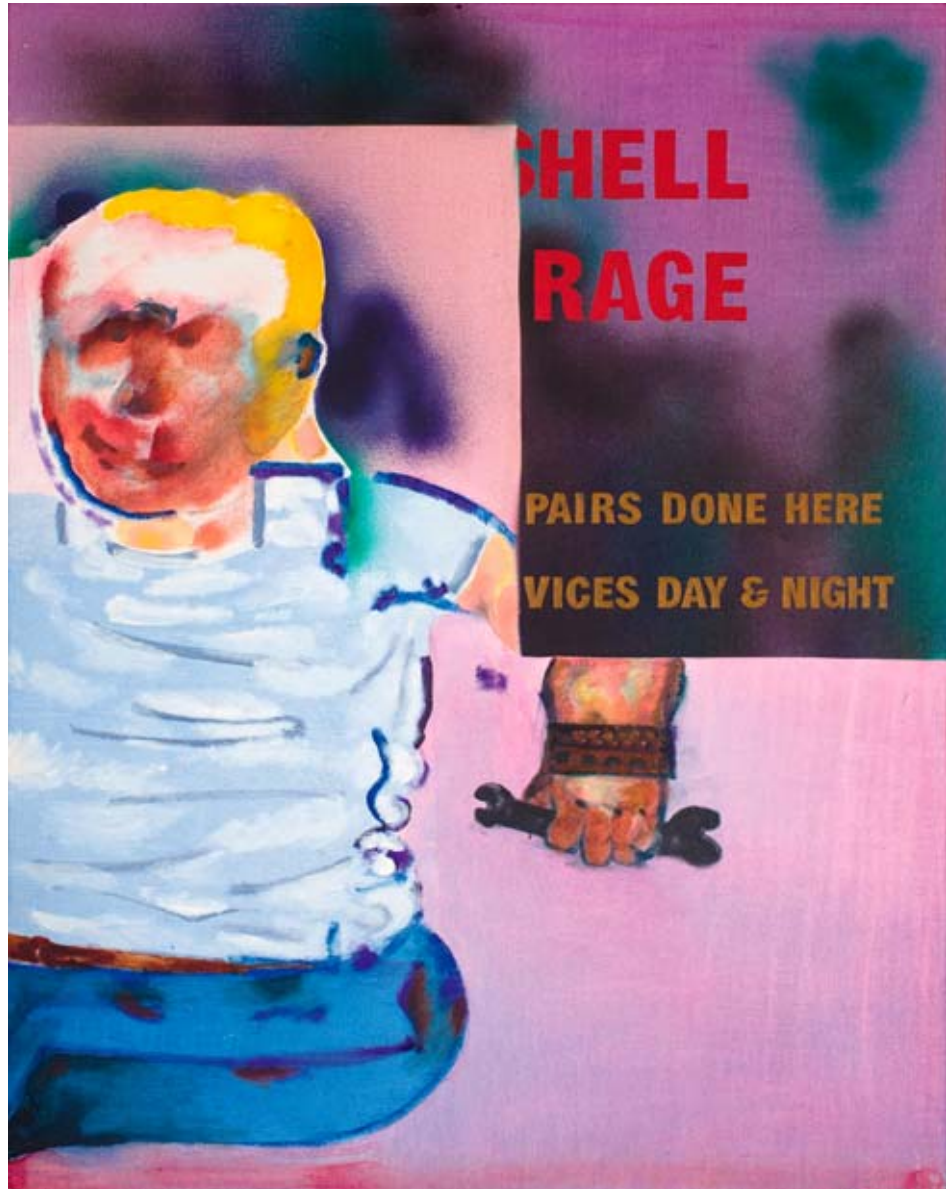
Abstract Landscape, diptych

signed

oil on canvas

23 by 44cm, in the artist's handmade frame

R60 000 – 80 000



625

Robert Hodgins

SOUTH AFRICAN 1920-2010

Your Friendly Garage Hand

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

oil on canvas

122 by 91,5cm

R500 000 – 700 000

626

Alexis Preller

SOUTH AFRICAN 1911-1975

Undeciphered Computerised Message I (or II)

signed and dated '75
oil and sand on canvas
49,5 by 39,5cm

R600 000 – 800 000

EXHIBITED

Goodman Gallery, Johannesburg, *Alexis Preller: Solo Exhibition*,
12 to 29 November 1975, catalogue number 7 or 8.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing.
A similar example is illustrated in colour on page 320.



Alexis Preller, *Hieratic Woman*, 1955
photographic credit: Bob Cnoops



Alexis Preller, *Tower of Babel*, 1975
photographic credit: Preller Archive

Alexis Preller's approach to subject matter is often fugue-like where a form or idea is engaged with and repeated again and again, echoing in evocative poetic sequences through a series of works over decades. During Preller's stay in the Seychelles between 1948 and 1949, he made a collection of shells which became the subject of a series of small paintings produced at Beau Vallon, and which were later exhibited in Pretoria upon his return.

His shell collection included a number of conus shells decorated with staccato black marks along their conical, curved surfaces. These in time became structural prototypes for the emblematic human figure, most notably in his famous work *Hieratic Women* of 1955, housed at the Johannesburg Art Gallery (JAG). Preller's transformation of the shell into the futuristic blanket-clad figure alludes to his understanding, conscious or unconscious, of the surrealist's use of the *objet trouvé*, an ordinary object transformed into an extraordinary image.

Twenty years separate *Hieratic Women* (1955) and the two versions of *Undeciphered*,

Computerised Message (1975). All these works reflect Preller's ability to conjure with an object, poetically transforming it into a figure or merely interpreting the shell as an inherently beautiful object with symbolic potential and the possibility of a deeply encoded message. Preller's 1940s world had changed dramatically technologically by the 1970s, from Morse code and tickertape to computer code. The title of this painting, *Undeciphered, Computerised Message*, alludes to this new world where coded information moves at unimaginable speed. It is from this point and this lens that Preller relooks and re-assesses the syncopated graphic marks of the conus shell, and considers its seemingly mysterious digitised message.

The graded aquamarine background of the painting and the small glowing golden sun allude to the shell's origin from the distant east African coastline. The typically Preller-esque spiked dark green forms that emerge from behind the shell have a palm frond-like quality that is further referenced by the small spray of stiff zig-zag-like stems with pink palm fruits.

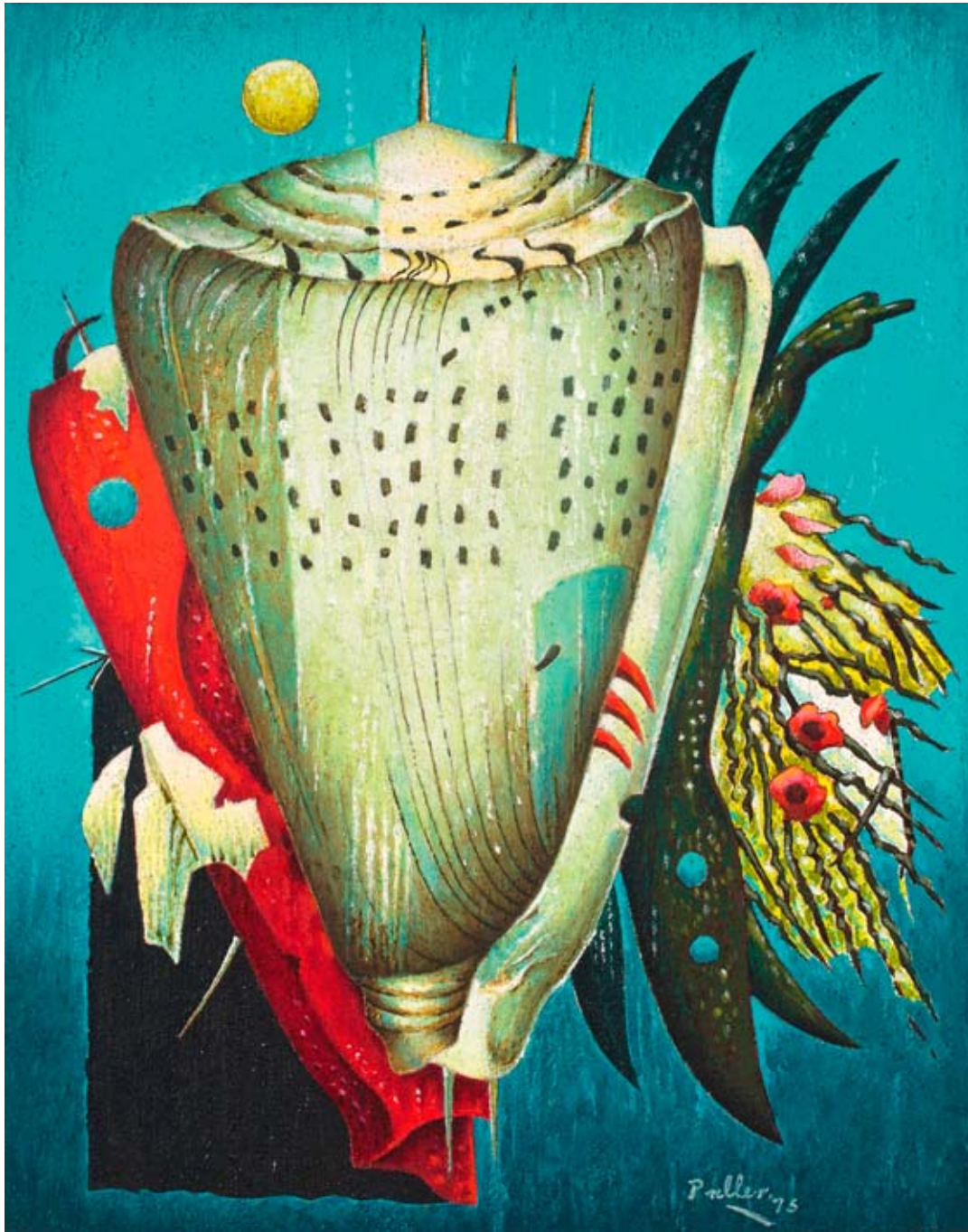
Two works, *Undeciphered, Computerised Message I and II*, were hung alongside another pair of shell-inspired works, *Tower of Babel I and II*, on his final 1975 exhibition at Goodman Gallery in Hyde Park. In these two paintings, Preller uses another type of spiralling shell to evoke the Biblical references to the great middle eastern image of the ramped tower of Babel. It is both inspiring and touching at the end of Preller's life to see the same modest objects used and reused to evoke a reverence for the small and ordinary and to conjure with ideas that so profoundly engage the immensity of the mythological and philosophical.

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

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

Karel Nel, 2017

We are grateful to Professor Karel Nel, co-author of Alexis Preller, *A Visual Biography* for this catalogue entry.





627

Erik Laubscher

SOUTH AFRICAN 1927-2013

Tranquility, Teewatersdam [sic]

signed and dated 99; inscribed with the artist's name, address,
title and June 1999 on the reverse

oil on canvas

53 by 72cm

R120 000 – 180 000



628

Maud Sumner

SOUTH AFRICAN 1902-1985

Desert Landscape

signed

oil on canvas laid down on board

40 by 50,5cm

R80 000 – 120 000

629

John Meyer

SOUTH AFRICAN 1942-

Odysseus

signed and inscribed with the title on the reverse
oil on canvas
140 by 210cm

R1 800 000 – 2 200 000

The night sky is a rare theme in John Meyer's landscape painting. One other example, *Them and Us* (2009), is illustrated in colour on page 157 of the catalogue for his Retrospective (1972 - 2012).¹

In *Odysseus*, Meyer weaves a narrative of adventure into the drama of the moonless southern sky. Illuminated by the Magellanic clouds, which are distant galaxies beyond the Milky Way, a satellite shoots across the celestial plane, whilst an ancient baobab perches stoically on a rocky outcropping.

Titled after the character of Homer's *Odyssey*, Meyer's painting conjures a journey to the outer limits of the human imagination. Artists and poets have constantly returned to this epic tome with John Keats writing;

"Then felt I like some watcher of the skies
When a new planet swims into his ken;"²

A recurring characteristic in Meyer's work is this subtle sense of human presence. Meyer has noted that: "It is through being human that we have any sense of the landscape. We think we impose ourselves, but we are just short-term sojourners here. We think we alter the landscape to suit ourselves, but in many ways it is the other way around; the landscape tells us what we can do to it. The enormity of landscape is so vast that we have very little influence on it."³

In this sweeping panorama, Meyer turns his attention away from the landscape to the new frontier of space, and poses an existential question about future voyages and mankind's place in the universe.

1 John Meyer. (2013) *A Retrospective 1972 - 2012*. Kenilworth: Minx Publishing.

2 John Keats in Daniel J Boorstin. (1992) *The Creators: A History of Heroes of the Imagination*. New York: Random House.

3 John Meyer. (2013) *My Country: The Collection*. Cape Town, Everard Read.





John M. ...



630

William Kentridge

SOUTH AFRICAN 1955-

Rebus Composite

executed in 2015

signed, inscribed P/P I/I in pencil in the margin and embossed with the Artist Proof Studio chop mark

from an edition of 12

linocut with hand colouring in indian ink

sheet size: 80 by 140cm

R180 000 – 240 000



631

William Kentridge

SOUTH AFRICAN 1955-

Universal Archive (Big Tree)

executed in 2012

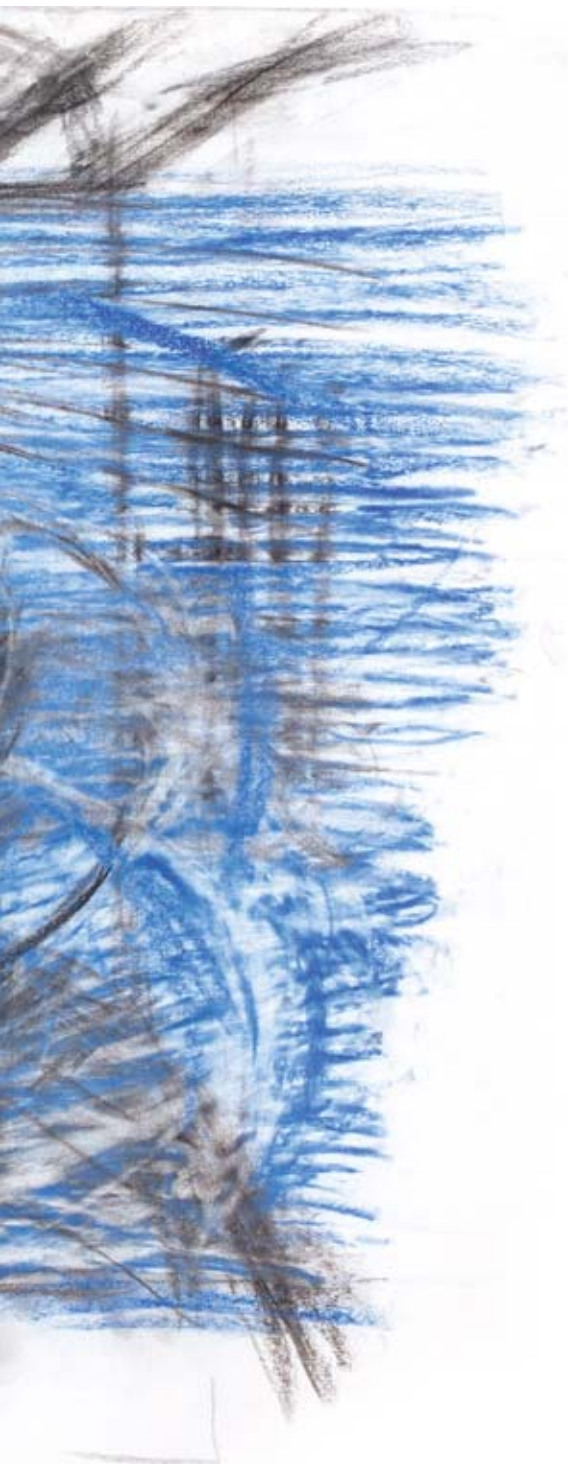
signed, numbered 24/30 in pencil in the margin and embossed with the David Krut Workshop chop mark

linocut printed on 15 pages from Encyclopedia Britannica mounted to backing sheet

sheet size: 82 by 90cm; image size: 71 by 77cm

R300 000 – 500 000





632

William Kentridge

SOUTH AFRICAN 1955-

Drawing for 'Johannesburg Second Greatest City After Paris'

signed and dated 89
charcoal and pastel on paper
109 by 166,5cm

R2 000 000 – 3 000 000

PROVENANCE

Goodman Gallery, Johannesburg.

This drawing is from William Kentridge's film *Johannesburg, 2nd Greatest City after Paris* (1989), the first in his celebrated cycle of stop-animation films collectively known as *Drawings for Projection*. The eight-minute film is composed of 25 charcoal and pastel drawings (of which this is one) that Kentridge progressively altered through erasure and redrawing to evoke the action of his film. The narrative revolves around a property developer named Soho Eckstein, his estranged wife, and a dreamy interloper named Felix Teitlebaum, who in Kentridge's words gives Mrs Eckstein "a gift of love."¹ The film culminates in Eckstein and Teitlebaum wrestling over Mrs Eckstein's affections in the city's damaged industrial landscapes, notably its slime dams.

Kentridge's film forms the opening gambit of a longstanding project exploring the pleasures and corruptions – personally, socially, politically as well as ecologically – of white privilege in South Africa. Teitlebaum is not disconnected from Eckstein and is conventionally understood to be an alter ego of his ruthless antagonist in the film. There is a cartoonish grandeur to both Kentridge's protagonists, who feature in a number of the films in his *Drawings for Projection* cycle, but also a flagrant self-awareness to his visual criticism. As philosopher Arthur C. Danto notes, "Felix and Soho look much alike, which suggests that together they constitute a self-portrait of the artist, since he resembles both"².

The film features a number of intertitles, a device from silent films used to narrate the action. This drawing follows a statement reading,

"Felix Teitlebaum's anxiety flooded half the house." Teitlebaum is routinely associated with the imagery of water and bathing in Kentridge's film. This wet imagery, notes art historian Carolyn Christov-Bakargiev, is presented "in opposition to the dry mining landscape, one of many binary oppositions between Soho and Felix."³

Johannesburg, 2nd Greatest City after Paris premiered at the Weekly Mail Film Festival in October 1989. The film has subsequently been shown at numerous venues internationally, enabling a rare density of opinion to form around this key early work of Kentridge. Of interest, Teitlebaum, who floats in his own anxiety, has been variously characterised as "humane and loving"⁴, "a moony artist who looks like a somewhat leaner Soho with his clothes off,"⁵ and "artsy, fleshy, sex-obsessed [and] mostly shown in the nude, letting it all hang out in bona fide artist mode, while he frets about the world around him without making any difference to it."⁶

1 William Kentridge quoted in Carolyn Christov-Bakargiev. (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts. Page 42.

2 Arthur C. Danto. (2001) 'Drawing for Projection', *The Nation* (USA), 28 June.

3 Carolyn Christov-Bakargiev, op.cit., page 42.

4 Elizabeth Manchester. (2000) *Felix in Exile: Summary*, [Online], Available: <http://www.tate.org.uk/art/artworks/kentridge-felix-in-exile-t07479>

5 Arthur C. Danto, op.cit.

6 Blake Gopnik. (2001) 'An Animated Darkness', *Washington Post* (USA), 11 March.

633

William Kentridge

SOUTH AFRICAN 1955-

Drawing for 'Sobriety, Obesity, and Growing Old'

signed and dated 91
charcoal and pastel on paper
sheet size: 120 by 150cm

R2 800 000 – 3 400 000

Sobriety, Obesity, & Growing Old is the fourth film in William Kentridge's *Drawings for Projection* cycle of stop-animation films. The film picks up on the troubled love story introduced by Kentridge in his debut film, *Johannesburg, 2nd Greatest City after Paris* (1989). Soho Eckstein, the overbearing industrialist whose wife has been involved in an illicit affair with whimsical artist-figure Felix Teitlebaum, is faced by financial ruin. It is one of many losses faced by Soho Eckstein. His wife also leaves him, choosing instead her young paramour's "open landscape of megaphones, loudspeakers and passion".¹ This drawing, one of 25 Kentridge progressively altered through erasure and redrawing during the production of the film, dramatizes this pivotal moment.

As in his first film, indicators and signs of social upheaval are interjected into the action of film, complicating a discrete love story involving archetypal white characters. The film is shadowed by this immanent reality, although draws to a climax with Felix and Mrs Eckstein making love in the architectural ruins of Johannesburg. Soho Eckstein, ruined, alone and possibly repentant, contemplates an open landscape with a cat. "Her absence filled the world", a textual caption reads.

The film won Kentridge the gold medal at the last Cape Town Triennial in 1991, where it also premièred. The film has since been widely exhibited. In 2001, Kentridge was the subject

of a major survey exhibition at New York's New Museum of Contemporary Art. Arthur C Danto, an influential American art critic and philosopher, reviewed the exhibition for *The Nation*. His review included a detailed appraisal of *Sobriety, Obesity, & Growing Old* (1991), in particular the film's description of events at the edge of South African political history.

I am very impressed by the way, as an artist, Kentridge seeks to reflect political problems through interpersonal relationships ... At the edge of huge social upheavals, yet also removed from them. Not able to be part of these upheavals, nor to work as if they did not exist. That is the way I see his art – not part of the upheavals but to be understood through the fact that they exist and in some deflected way explain the art. In the end, if one thinks about it, this is the way artists have often dealt with political upheavals: at their edge, and in the framework of love stories. Think of Hemingway or Tolstoy or, if you like, Jane Austen or possibly Matisse.²

1 Carolyn Christov-Bakargiev. (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts. Page 74.

2 Arthur C. Danto. (2001) 'Drawing for Projection', *The Nation* (USA), 28 June.





634

Diane Victor

SOUTH AFRICAN 1964-

Nevermore

executed in 2010
signed, numbered 1/10 and inscribed
with the title in pencil in margin
linocut on paper
sheet size: 203 by 100,9cm;
image size: 179 by 88cm

R65 000 – 85 000





635

Diane Victor

SOUTH AFRICAN 1964-

Bearer (Four Horses Series)

executed in 2010

signed, numbered 16/20 and inscribed 'Bearer'

in pencil in the margin

etching and digital print

sheet size: 105 by 200cm

R90 000 – 120 000

LITERATURE

Karin von Veh. (2012) *Diane Victor: Burning the Candle at Both Ends*. Johannesburg: David Krut Publishing.

Another example from this edition illustrated on page 44.

EXHIBITED

Goodman Gallery, Johannesburg, *Transcend*, 2010.

Another example from this edition exhibited.



636

Wim Botha

SOUTH AFRICAN 1974-

Untitled (Ecstasy Series III)

signed and dated '11

Afrikaans Bibles, wood and stainless steel

height: 162cm

R250 000 – 350 000

LITERATURE

Sophie Perryer. (ed) (2012) *Wim Botha: Busts 2003 - 2012*, Cape Town: Stevenson. Illustrated in colour on pages 53 and 59.

Pretoria-born sculptor, Wim Botha, came to prominence in 2001 with *commune: suspension of disbelief*, a suspended sculpture depicting a Christ-like figure that he carved out of tightly-packed bibles. First exhibited at the 2001 Klein Karoo National Arts Festival in Oudtshoorn, the work, which is accompanied by a surveillance camera and monitor, was subsequently acquired by the Johannesburg Art Gallery. Botha has used bibles as a found material in subsequent sculptures, notably in a series of busts exhibited in Cape Town in 2011. This work, which dates from the same period, did not form part of his exhibition *All This*. It does, however, closely resemble the busts carved from bibles, dictionaries, and encyclopaedias shown as either plinth-mounted or suspended pieces. The busts did not evoke any particular subject but clearly referenced the aspiration and form of classical renaissance marble busts.

Botha is well known for his appropriation, mimicry and distortion of familiar symbols and icons – what the artist has characterised as “saturated images”.¹ His method involves study, reflection and interpretation, often using unorthodox (non-classical) materials to express his final form. “It is the challenge of taking an image that is so assimilated into the communal psyche, taking that image and presenting something that takes you by surprise, catches you off guard,” Botha has said.² Of his use of unorthodox materials, Botha states: “In my work there is seldom a distinction to be drawn between the prominence of the concept and that of the medium. I work with materials central to mass consumerist applications, that are subsequently transformed in essence and meaning to a point at which material and concept becomes integrally interdependent.”³

1 Sean O’Toole. (2002) ‘Interview with Wim Botha’, *Clean/Grime*, Cape Town: Bell-Roberts. Page 6.

2 Ibid., page 6.

3 Sean O’Toole. (2003) *Artbio: Wim Botha*, [Online], Available: <https://arthrob.co.za/03apr/artbio.html>



637

William Kentridge

SOUTH AFRICAN 1955-

Middle-Aged Love

executed in 2002
signed and numbered 5/18
offset lithograph on Korean Kozo paper
188 by 131cm

R600 000 – 800 000

LITERATURE

Bronwyn Law-Viljoen. (2002) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Illustrated on page 136.

Printed and published at The Leroy Neiman Center for Print Studies, Columbia University, New York.

In 2002, William Kentridge was the first artist-in-residence at the School of the Arts at Columbia University, New York. He occupied studio 301 in Watson Hall. During his residency Kentridge worked on a variety of projects. They included physical experiments and drawings towards his film *Reversals of Fortune* (2003), part of a larger film project celebrating the early cinema of Frenchman, George Méliès. Kentridge also produced several print projects with the LeRoy Neiman Center for Print Studies, including this large lithograph depicting a couple dancing. This print work quotes a series of life-size charcoal and turpentine drawings of dancing couples on display in Kentridge's studio during his residency.

In a 2002 interview Kentridge described the drawings as showing the futile battles against entropy, representing bodies aging rather than bodies triumphant.¹ A year later, when Kentridge exhibited his Méliès films at the Baltic Art Center in Sweden, the artist returned to the subject of his recent drawings and print of dancing couples.

There is an ambiguity about the action of the middle-aged lovers, he noted, describing them as either "embracing or wrestling"² In a more recent interview, Kentridge again revisited the theme of middle-aged love, acknowledging that it is "not the traditional terrain of romantic love"³ It nonetheless endures as a recurring theme in Kentridge's mature work.

1 Kristin Sterling. (2002) *Drawing, Filmmaking, Theatre are all Artist-in-Residence William Kentridge's Specialities*, Columbia News (USA), 5 December. [Online], Available: <http://www.columbia.edu/cu/news/02/12/williamkentridge.html>

2 William Kentridge. (2003) *Notes for Journey to the Moon and Seven Fragments for Georges Méliès*, exhibition at Baltic Art Center in Visby, Sweden, 6 June - 31 August [Online], Available: <http://archive.balticartcenter.com/william-kentridge/>

3 Sara Dolfi Agostini. (2014) *William Kentridge: The Ambiguity of History*, Klat (Italy), 5 November. [Online], Available: <http://www.klatmagazine.com/en/art-en/william-kentridge-lambiguita-della-storia-interview/32988>



638

Wim Botha

SOUTH AFRICAN 1974-

Untitled (Skull Drawings 1, 2, 3 & 4), four

executed in 2010

the artist's name, date, title and medium
on labels adhered to the reverse
charcoal on paper
99 by 69cm each (4)

R100 000 – 120 000

PROVENANCE

Michael Stevenson Fine Art, Cape Town.

EXHIBITED

Michael Stevenson, Cape Town, *Wim Botha: All This*, 20 January to 26 February 2011.

Accompanied by certificates of authenticity for each drawing signed by Wim Botha.

Wim Botha studied art at the University of Pretoria where his teachers included Diane Victor. Like his mentor, Botha is an accomplished draughtsman whose art synthesises classical western figuration and iconography with South African themes. This quartet of drawings was first exhibited on a solo exhibition titled *All This* at Michael Stevenson's Cape Town gallery in 2011. The exhibition included meticulous natural history studies of animal skulls in pencil and more expressive drawings in charcoal of hominid skulls, trees and also of the sculptural busts that appeared in his two large-scale sculptural installations on the same exhibition. The architectonics of the human form is a point of enquiry for Botha. In 2009, also in Cape Town, he exhibited an installation titled *Joburg Altarpiece* (2009); it comprised eight linocuts of human skeletons, their poses based on historical paintings and sculptures.





639

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953-

Portrait of a Young Nelson Mandela

signed, dated 2008, numbered 233/250, inscribed with the title and 'Would you trust this man with your daughter' in pencil in the margin

lithograph

sheet size: 45 by 35cm

R70 000 – 90 000



Zander Blom's studio
Image courtesy of Stevenson Gallery

640

Zander Blom

SOUTH AFRICAN 1982-

Untitled [1.99]

signed and dated 2011 on the reverse
oil on Belgian linen
122 by 85,5cm

R100 000 – 120 000

LITERATURE

Sophie Perryer (ed). (2013) *Paintings: Volume 1, Zander Blom - A Catalogue Raisonné of Paintings by Zander Blom 2010-2012*. Cape Town: Stevenson. Illustrated in colour on page 212.



641

Zander Blom

SOUTH AFRICAN 1982-

Untitled [1.63]

signed and dated 2011 on the reverse

oil on Belgian linen

76,5 by 56,5cm

R60 000 – 80 000

EXHIBITED

Stevenson, Johannesburg, Zander

Blom: *New Paintings*, 26 October to

6 December 2011.

LITERATURE

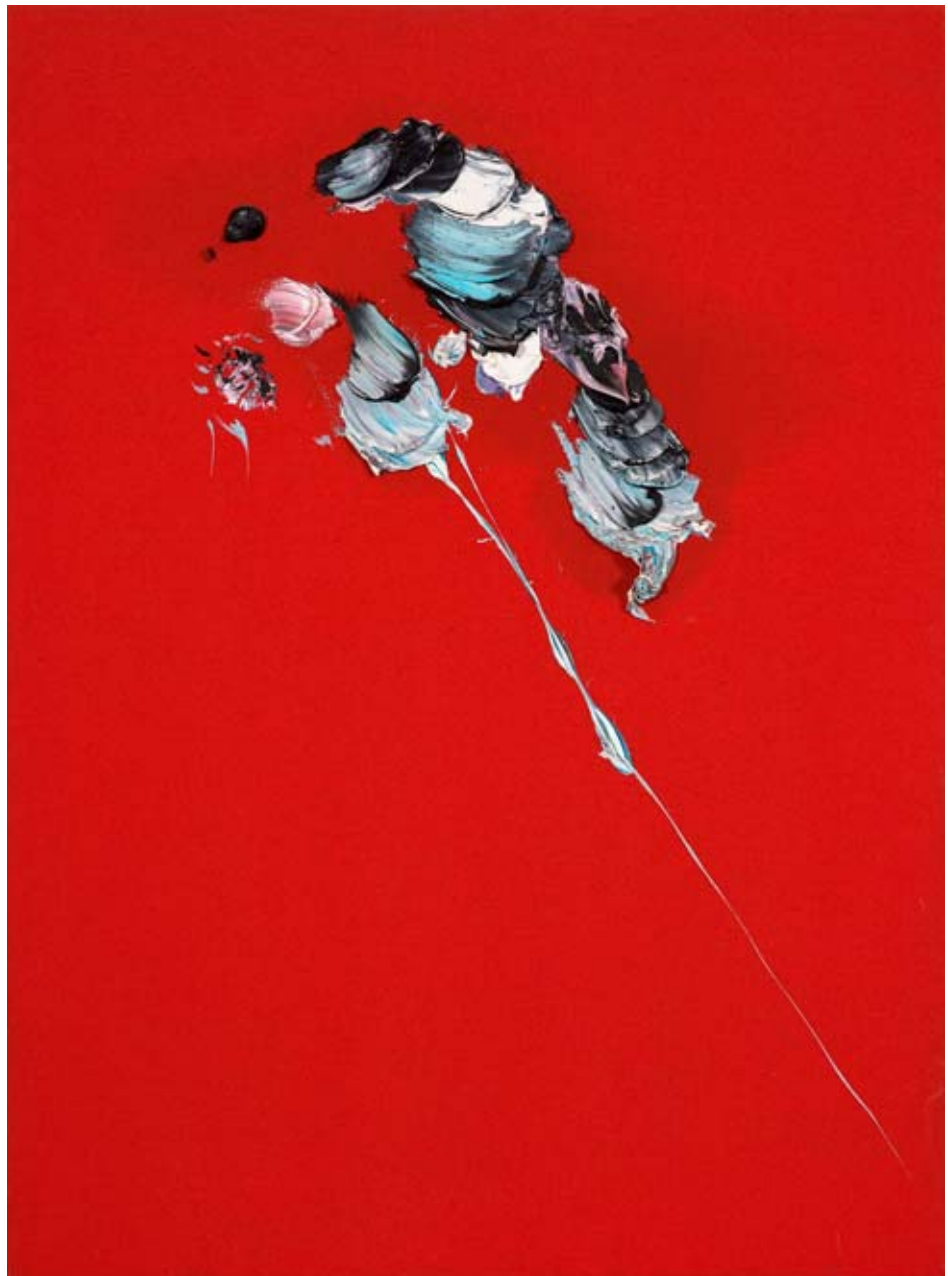
Sophie Perryer (ed). (2013) *Paintings:*

Volume 1, Zander Blom - A Catalogue

Raisonné of Paintings by Zander Blom

2010-2012. Cape Town: Stevenson.

Illustrated in colour on page 207.





642

Cecily Sash

SOUTH AFRICAN 1924-

Swazi Birds

signed and dated '59
oil on board
55 by 121cm

R100 000 – 150 000

LITERATURE

Frieda Harmsen and Victor Thorne. (1999) *Cecily Sash: Working Years*, Presteigne: Studio Sash. Page 51.

The present lot was inspired by a roadside curio of a simply carved black bird with a red beak. Such was Sash's imagination that the little rustic souvenir was transformed instantly into a single, regal bird, and then into a jostling, inquisitive flock. Frieda Harmsen, recalling the anecdote, noted that 'the model for *Swazi Bird* was a crude primitive Swazi carving. Even in the early

compositions a sense of primitive design was apparent, but this is probably the first time that a bird is painted directly from an indigenous prototype. Like the carving, the painting is decorative. The painter has used the black pattern burned into the wood, but has intensified it by making the outlines more austere and alternating the black with white. The background to the bird is the familiar, sensitive ochre-grey, now displaying assurance and full competence of handling.¹

¹ Frieda Harmsen and Victor Thorne. (1999) *Cecily Sash: Working Years*, Presteigne: Studio Sash. Page 51.



© Andrew Verster | DALRO

643

Andrew Verster

SOUTH AFRICAN 1937-

Rideaux

signed and dated 97; signed, dated 1997, inscribed with the title
and the medium on the reverse

oil on canvas

170 by 220cm

R80 000 – 120 000

644

Norman Catherine

SOUTH AFRICAN 1949-

Moonshine I (Standing)

executed in 2007

signed twice

oil on canvas

120 by 100cm

R160 000 – 200 000



645

Norman Catherine

SOUTH AFRICAN 1949-

Moonshine II (Lying)

executed in 2007

signed twice

oil on canvas

120 by 100cm

R160 000 – 200 000



646

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

The Crayfish Vendor

signed

oil on canvas

73,5 by 98cm

R500 000 – 700 000

From his earliest years in South Africa to the end of his artistic career, Tretchikoff painted portraits of Cape Town street vendors. This may come as a surprise to those who are used to thinking of him strictly as a purveyor of glamour and sentimentality. Here we see Tretchikoff finding inspiration in everyday life.

A Russian who grew up in China, made a name for himself in British Malaya and met one of his best-known models in Java, he was fascinated by interinfluence of cultures. His first show in South Africa was opened by Dr I D du Plessis, a faithful friend of the Cape Malay community, because so many pictures on display were of Bo-Kaap residents.

The earliest Tretchikoff portraits of herb, vegetable and flower sellers from Adderley Street and the Grand Parade were exhibited in 1949. Two years later, just before his tour of North America, he came up with his first study of a lady holding spiny lobsters.

It appears that *The Crayfish Vendor* was produced in the 1960s. It is interesting that the turban is reminiscent of the headpieces in his Javanese portraits and in his *Balinese Girl* (1959), a major commercial success.

Boris Gorelik, 2017

We are grateful to Boris Gorelik, author of *Incredible Tretchikoff* for this catalogue entry.



TRETCHIKOFF



647

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Die Mes (The Knife)

signed and dated 45
oil on canvas laid down on board
50 by 39,5cm

R120 000 – 150 000

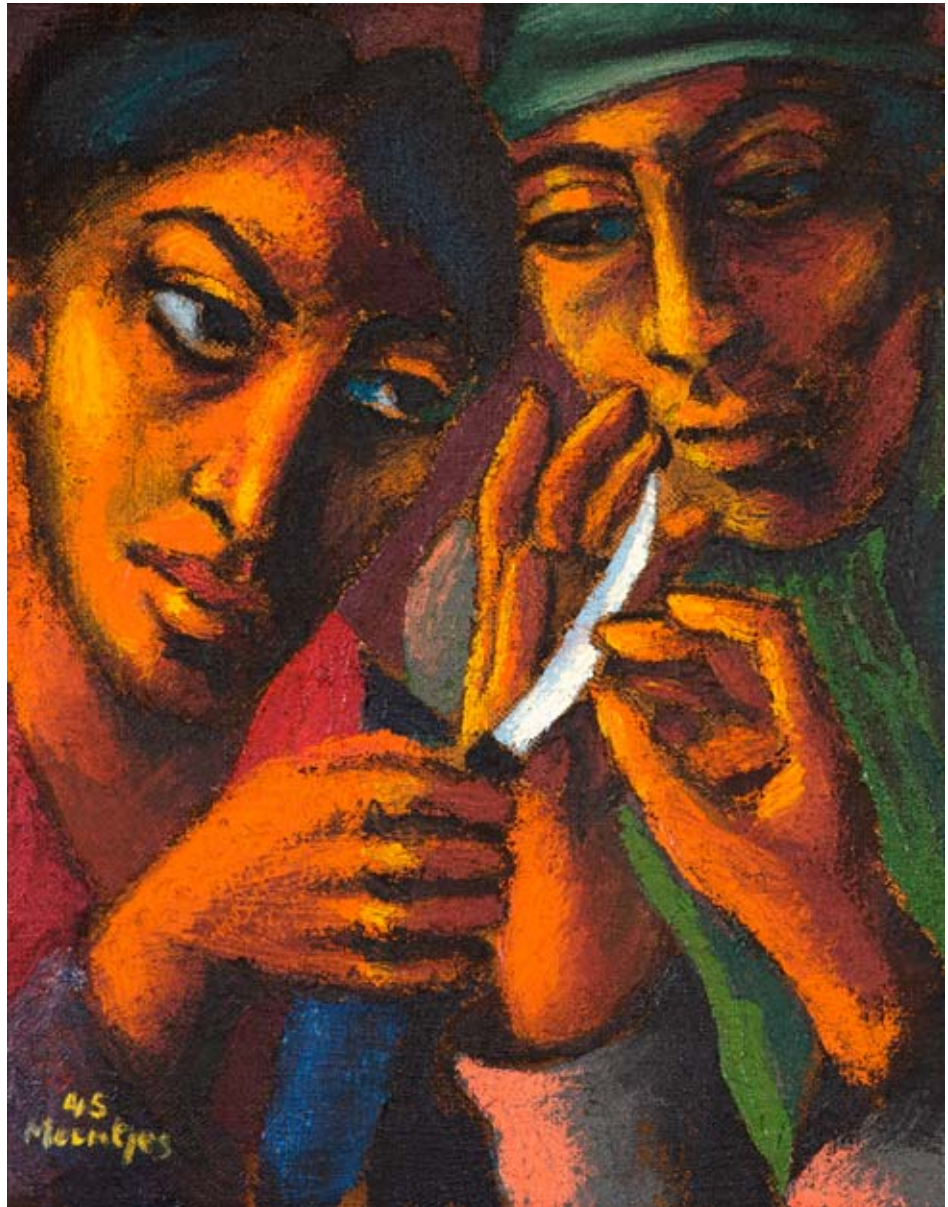
PROVENANCE

Dr Piet van Straaten, Stellenbosch.

LITERATURE

Dagboek van Johannes Meintjes, Deel I, Feb 1941 - Feb 1947. (1961) Molteno: Bamboesberg-Uitgewers. Page 185, catalogue number JM 104.

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





Johannes Meintjes and Dr Hermien McCaul-Dommissie, Gallery 101, Johannesburg, 22 March - 2 April 1971
 Photo courtesy: Kobus Opperman

648

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Minnaars met Appel
 (*Lovers with Apple*)

signed and dated 1965; inscribed with the artist's name and the title on the reverse in another hand

oil on board

90,5 by 64cm

R250 000 – 350 000

PROVENANCE

Dr Piet van Straaten, Stellenbosch.

EXHIBITED

South African Association of Arts, Pretoria, 4 to 16 October 1965, catalogue number 39.

Gallery 101, Johannesburg, 22 March to 2 April 1971.

Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June to 6 July 1990.

South African Arts Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 to 23 August 1990.

LITERATURE

Die Dagboek van Johannes Meintjes - Deel VIII (unpublished manuscript). Page 257, catalogue number JM 868.

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





© The George Pemba Trust | DALRO

649

George Pemba

SOUTH AFRICAN 1912-2001

Xhosa Women Harvesting Wheat

signed and dated 75

oil on board

44 by 59,5cm

R180 000 – 240 000



© The George Pemba Trust | DALRO

650

George Pemba

SOUTH AFRICAN 1912-2001

The Rehearsal: Umbororho

signed and dated 87; inscribed indistinctly
'Umbo*** | Singing & Dancing' on the reverse
oil on board
38,5 by 53cm

R100 000 – 150 000

LITERATURE

cf. Sarah Hudleston. (1996) *Against All Odds: George Pemba: His Life and Works*. Johannesburg: Jonathan Ball Publishers. A similar example titled '*Xhosa Traditional Dance II*' illustrated on page 57.

651

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Four Figures

signed

oil on canvas

34,5 by 29,5cm

R80 000 – 120 000



652

Maurice van Essche

SOUTH AFRICAN 1906-1977

The White Clown

signed; inscribed with the title on the
stretcher

oil on canvas

54 by 37,5cm

R100 000 – 150 000



653

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Courting Couple

signed

oil on canvas laid down on board

99 by 54,5cm

R180 000 – 240 000





654

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Kloof with Ox-wagon, Meiringspoort

signed

oil on canvas laid down on board

85,5 by 121cm

R180 000 – 240 000

PROVENANCE

Acquired from the artist's studio by the current owner's father in the 1980s.

655

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Pensive Nude

signed with the artist's initials and dated
14; signed, dated 2014 and inscribed with
the title on the reverse

oil on canvas

99 by 59cm

R100 000 – 150 000





656

Beezy Bailey

SOUTH AFRICAN 1962-

Fallen Angels Rising

signed and dated '13; inscribed with the

title on the reverse

oil on canvas

246 by 167cm

R100 000 – 150 000

Everard Read, Cape Town, gallery label
adhered to the reverse.

657

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Abstract

incised with the artist's initials
painted and incised wood panel
86,5 by 66cm

R120 000 – 160 000

Commissioned by the artist Eben van der
Merwe in 1962 for the studio door in his
new house in Parkmore, Johannesburg.



© The Estate of Cecil Skotnes | DALRO



658

Dylan Lewis

SOUTH AFRICAN 1964-

Cheetah Bust, Maquette

executed in 2012

signed and numbered 8/15 and
impressed S108 X

bronze with a brown patina
height: 29cm, including base

R65 000 – 75 000



659

Lionel Smit

SOUTH AFRICAN 1982-

Broken Fragment

signed and numbered 2/6

bronze

height: 53cm

R100 000 – 150 000



660

Lionel Smit

SOUTH AFRICAN 1982-

Untitled #3

signed and dated 2015; Everard Read
Gallery label adhered to the stretcher
oil on Belgian linen
120 by 120cm

R280 000 – 340 000

END OF SALE