



The Wanderers Club, Illovo, Johannesburg
13 November 2017 – 2 pm

South African and International Art

Session 1
Lots 1–170

Lot 199 Gordon Vorster *S.W.A Impression* (detail)



1

Enslin du Plessis

SOUTH AFRICAN 1894–1978

View from Window: Mecklenburgh Square, London

signed
oil on board
55 by 70,5 cm

R30 000 – 40 000

LITERATURE

Esmé Berman (1983). *Art & Artists of South Africa*, Cape Town: AA Balkema. A similar example is illustrated on page 120.

If the two original stylistic poles of The London Group were Wyndham Lewis and Walter Sickert, Standerton-born Enslin du Plessis, elected a member of the Group in 1929, was more drawn towards the latter. His agitated surfaces, always showing off his agile brushwork and feathery marks, were more often than not counteracted by the simple rigidity of his composition. Genteel domestic interiors remained a favourite subject, and were dotted with closely observed trinkets and commonplace items. In the present lot, assorted glass bottles and collected ceramics are positioned carefully on the windowsill in front of a quiet, wintry view over Mecklenburgh Square.



2

Jacob Hendrik Pierneef

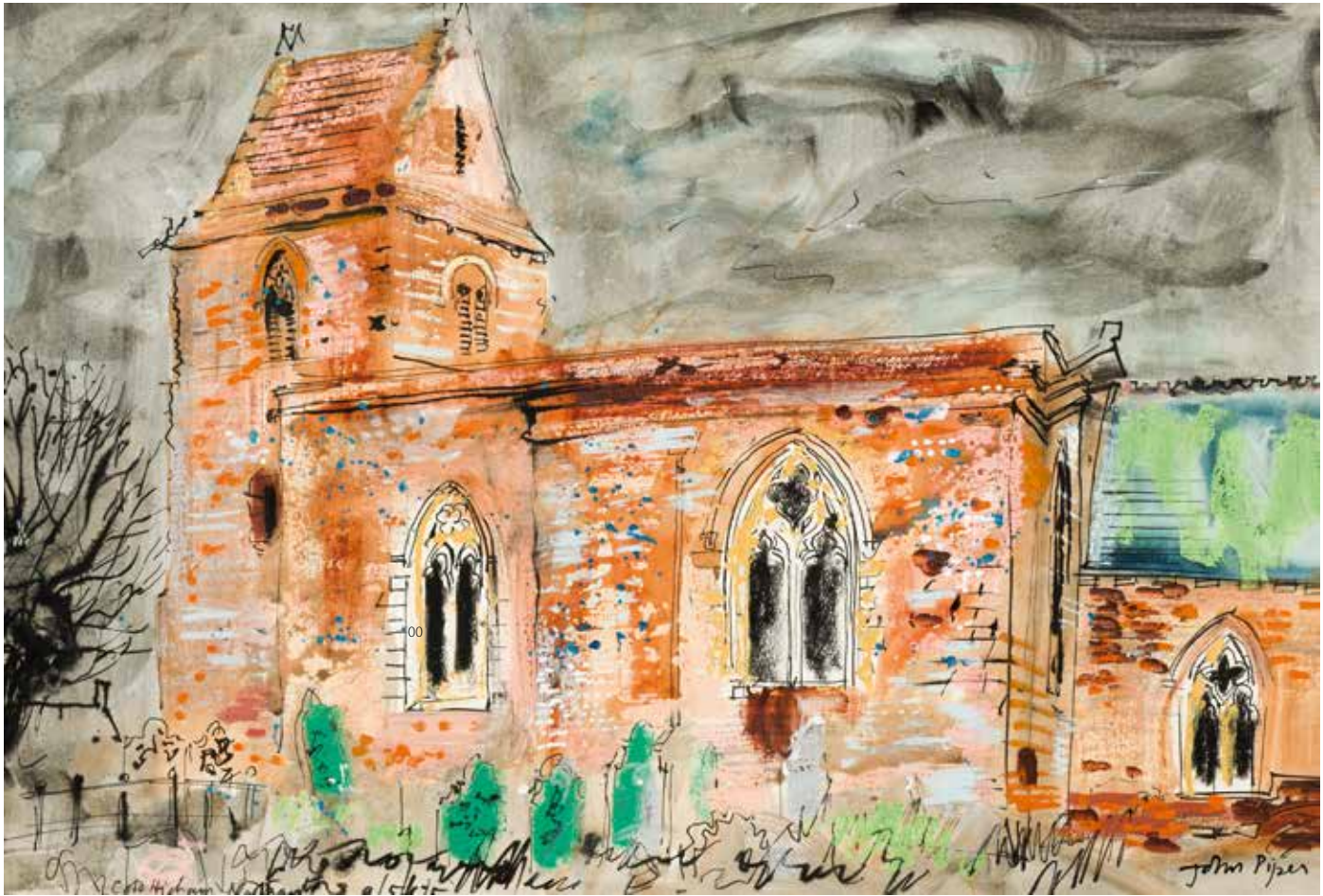
SOUTH AFRICAN 1886–1957

Lac d'amour, Bruges

signed and inscribed with the title
charcoal and gouache on paper
laid down on card
30 by 47 cm

R50 000 – 70 000

The proceeds of an exhibition of Pierneef's work in the Meintjieskop rondavel of Gordon and Dora Price enabled the artist to make his first serious working trip to Europe in July 1925. After arriving in London in August, and immediately selling a number of his linocuts to the Victoria & Albert Museum, Pierneef and his wife May spent the following months visiting exhibitions and museums in Rotterdam, The Hague, Amsterdam, Paris, Dusseldorf, Berlin, Munich, Antwerp and Bruges. The latter city made a particularly strong impression on the artist, and he sketched or painted a number of its landmarks with extra feeling and care. The best known of these might be *Beguinage*, a depiction of the famous nunnery using electric greens for the lawn and windowpanes, and shadowy creams for the brickwork, but drawings also survive of the Goudenhand canal, the Gentpoort, and the city's Market Square. In the present lot Pierneef presents a delicate, still, wintry view of Lac d'Amour – the Lake of Love – with its bankside trees and Sashuis memorably reflected on the water.



3

John Piper

BRITISH 1903–1992

Cold Higham, Northamptonshire

signed, dated 9/5/75 and inscribed with the title;

inscribed with the title on the reverse

mixed media on paper

37,5 by 55,5 cm

R80 000 – 120 000

PROVENANCE

Barloworld Collection



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4

Irma Stern

SOUTH AFRICAN 1894–1966

Children

fibreglass

33 by 44 by 5 cm

R80 000 – 120 000



5

Maud Sumner

SOUTH AFRICAN 1902–1985

Bosham Harbour

signed; inscribed with the
title on the reverse
watercolour on paper
29 by 43 cm

R40 000 – 60 000



6

6

Alexis Preller

SOUTH AFRICAN 1911–1975

Ygdrasil

signed
pencil on paper
18,5 by 24,5 cm

R10 000 – 15 000

Ygdrasil, Preller's one-time home and studio, was built in 1945 east of Pretoria near Pierneef's Elangeni. This pencil study corresponds to two paintings of Ygdrasil, one of which is housed at the Tatham Art Gallery, Pietermaritzburg.



7

7

Irma Stern

SOUTH AFRICAN 1894–1966

Two Arabs

signed and dated 1945
ink on paper
44,5 by 29,5 cm

R70 000 – 100 000

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8

Irma Stern

SOUTH AFRICAN 1894–1966

The Beechams of Zanzibar, six

each signed

charcoal and ochre conté

22,5 by 31 cm; 29 by 20 cm; 20 by 29 cm;

32 by 22 cm; 25 by 18 cm; 20 by 29 cm

(6)

R90 000 – 120 000

Irma Stern predominantly portrayed local people on her visits to Zanzibar in 1939 and 1945. Her portraits of Arab priests and youths, Zanzibar women, sheiks and sultans are well-known. Lesser known are her charcoal sketches of the Beechams, the family with whom she stayed while on the island. Writing on 22 October 1939 after her first visit to Zanzibar to Richard and Freda Feldman, close friends of hers in Johannesburg, she referred to the Beechams when she wrote: 'Had the most fantastic time in Zanzibar – a heap of new friends – partly white – partly brown. A life so full of interest and fun – I am sorry I am back;' and again, on her arrival in Zanzibar on 8 September 1945: 'The evenings I spend either alone or in most elaborate dinner parties all in long evening dress – which the people love throwing. I have quite a nice circle of people around me – but I do not really need them – as my work eats me up entirely';² The present lot depicts the family in prosaic, if not preoccupied terms: playing board games, readings, conversing, and so on. The sketches are also unique in the sense that some of them contain such titles as *The Beechams of Zanzibar* in Stern's own handwriting.

¹ Mona Berman (2003). *Remembering Irma: Irma Stern: A Memoir with Letters*. Double Storey, page 82.

² *Ibid.*, page 92.







9

10

9

Hugo Naudé

SOUTH AFRICAN 1868–1941

Old Gates at Paarl

signed; inscribed with the
title on the reverse

oil on board

19 by 28,5 cm

R70 000 – 100 000

10

John Henry Amshewitz

SOUTH AFRICAN 1882–1942

A Historical Scene

oil on canvas

74,5 by 49 cm

R30 000 – 40 000



11

11

David Botha

SOUTH AFRICAN 1921–1995

*Zeenatul Mosque, Muir Street,
District Six*

oil on board
40 by 51 cm

R30 000 – 50 000



12

12

Cecil Higgs

SOUTH AFRICAN 1898–1986

Dorp Street, Stellenbosch

oil on canvas
34 by 24 cm

R30 000 – 40 000



13

Hugo Naudé

SOUTH AFRICAN 1868–1941

Mountainous Landscape

signed

oil on board

21 by 27 cm

R50 000 – 70 000

14

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

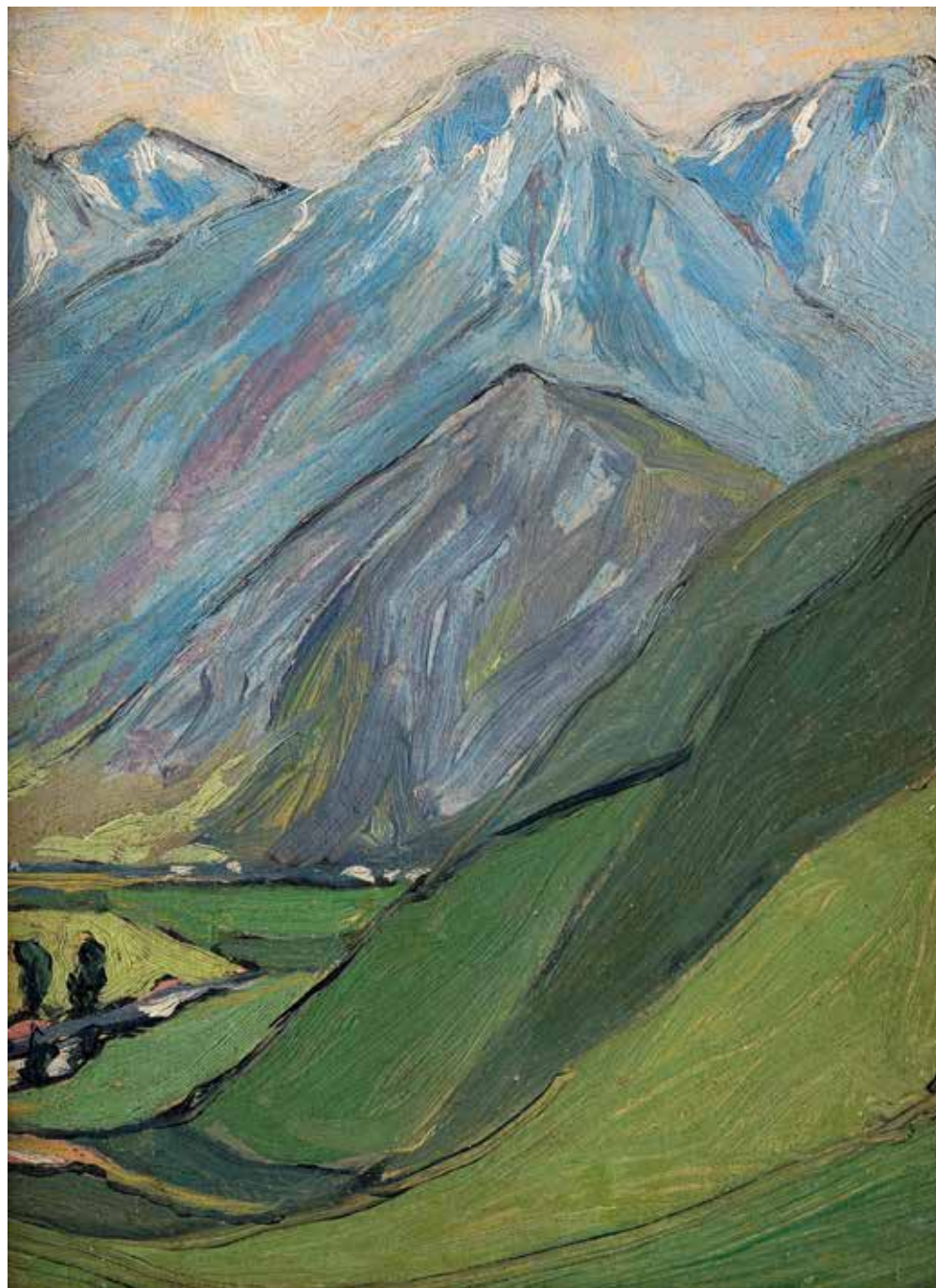
Mountain Study

inscribed with the artist's name,
the title and medium on a Dennis
Hotz Fine Art label adhered to the
reverse

oil on board

14 by 10 cm

R80 000 – 120 000



15

Hugo Naudé

SOUTH AFRICAN 1868–1941

*Landscape with Purple
Mountains beyond*

signed

oil on board

12,5 by 20 cm

R20 000 – 30 000



15

16

Piet van Heerden

SOUTH AFRICAN 1917–1991

Koringlande

signed and dated '90; inscribed
with the title on the reverse

oil on board

39 by 49 cm

R30 000 – 40 000



16

17

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

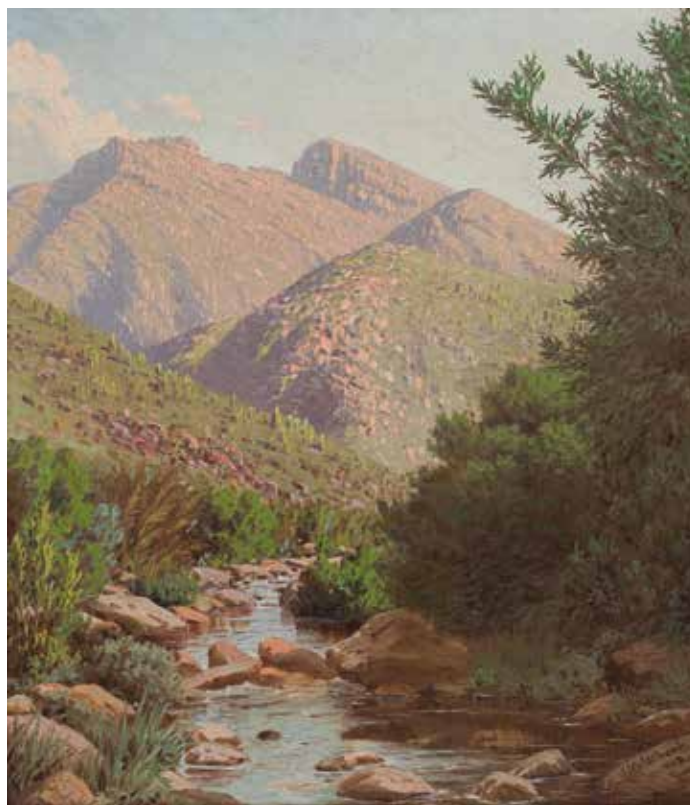
*Near the Source of the Vette River,
Riversdale*

signed and dated 1918; signed, dated
and inscribed with the title on the
reverse

oil on canvas

40 by 34,5 cm

R30 000 – 50 000



17

18

Maud Sumner

SOUTH AFRICAN 1902–1985

Road through the Countryside

signed

watercolour and ink on paper

48 by 64 cm

R20 000 – 30 000



18

19

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Cape Dutch House

signed, dated 1928, numbered 11/50 and inscribed 'impr' in pencil in the margin etching and aquatint
plate size: 9 by 13,5 cm

R12 000 – 16 000



19

20

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Mimosa N. TVL (Nilant 99)

signed, dated 1927, numbered 8/50 and inscribed 'impr' in pencil in the margin linocut
plate size: 10,5 by 13 cm

R15 000 – 20 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014). *JH Pierneef in Print*, Bela Bela: Dream Africa Publishing. Another example from this edition is illustrated on page 138 with the title *Mimosa, Springbok Flats, Northern Transvaal*.



20

21

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Miershope, S.W.A. (Nilant 113)

signed, dated 1930, numbered 38/50 and inscribed 'impr' in pencil in the margin linocut
plate size: 19,5 by 13,5 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014). *JH Pierneef in Print*, Bela Bela: Dream Africa Publishing. Another example from this edition is illustrated on page 105 with the title *Anthills in South West Africa*.



21

22

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Pontdrif, Limpopo

signed, dated Junie 1956 and
inscribed with the title in pencil
pencil on paper

38 by 53 cm

R50 000 – 70 000



22

23

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Zoutpansberg

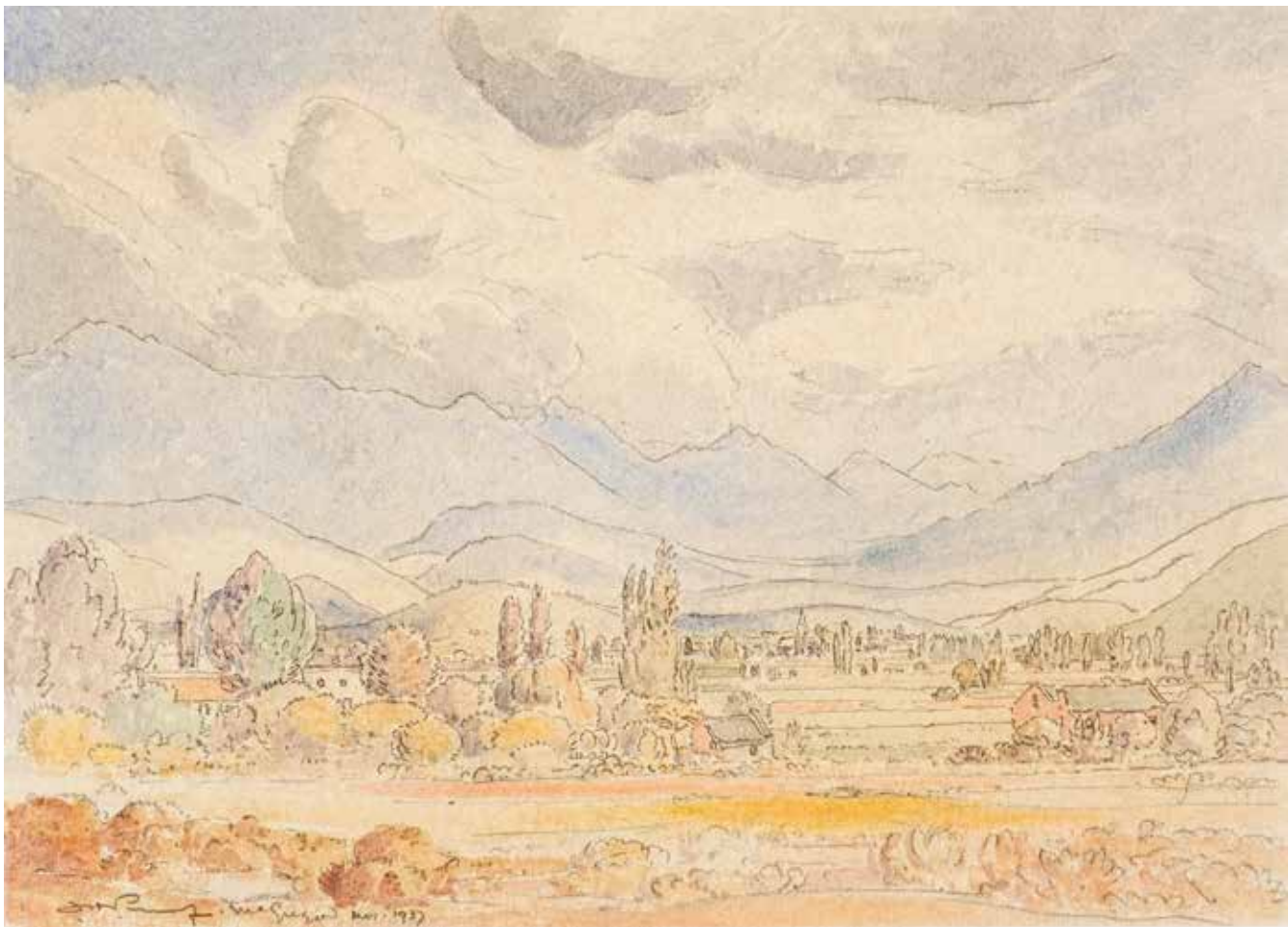
signed, dated 1941 and inscribed
with the title in pencil
pencil on paper

12,5 by 20 cm

R25 000 – 40 000



23



24

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

McGregor

signed, dated May 1937 and inscribed
with the title in pencil

watercolour and pencil on paper

37 by 52 cm

R60 000 – 90 000



25

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Cloud Study

signed; inscribed with the artist's name, the title and medium
on a Dennis Hotz Fine Art label adhered to the reverse

oil on board

10 by 14 cm

R80 000 – 120 000

26

Adolph Jentsch

SOUTH AFRICAN 1888–1977

S.W. Afrika

signed with the artist's initials and dated 1948; signed, inscribed with the title and numbered 48–138 in pencil on the reverse

watercolour on paper
11 by 23 cm

R5 000 – 7 000

27

Adolph Jentsch

SOUTH AFRICAN 1888–1977

Farm Kleinplatz

signed and dated 1929; signed, dated 28 Sept 1929, inscribed with the title and a dedication to 'Richard von Adolf Jentsch' in pencil on the mount

watercolour on paper
20 by 26 cm

R7 000 – 10 000

28

Adolph Jentsch

SOUTH AFRICAN 1888–1977

River Bed

signed and dated 1964
watercolour on paper
14 by 35 cm

R8 000 – 12 000

26



27



28





29

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Springbok Vlakte

signed

coloured pencil and
watercolour on paper

23 by 33 cm

R50 000 – 70 000

30

Philip Bawcombe

SOUTH AFRICAN 1906–2000

Naples (Dock Area) after the Bombing

signed, dated '45 and inscribed with the title
pen, ink and gouache on paper
36 by 49 cm

R7 000 – 10 000

While initially joining the South African forces as a member of the Camouflage Unit in 1939, Bawcombe spent the last years of World War II as an Official War Artist in Italy and the Middle East. His steady hand, trained in the decorating and film industries in Britain, made for particularly fine, emotive reportage.



30

31

David Botha

SOUTH AFRICAN 1921–1995

Cape Town Railway Station

signed and dated 44
oil on canvas
30,5 by 40,5 cm

R25 000 – 35 000.



31



32

Sydney Carter

SOUTH AFRICAN 1874–1945

East London Docks

signed; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse
gouache on card
25,5 by 76 cm

R10 000 – 15 000

In the early 1930s the Postal Services commissioned a number of South African artists to design murals for the main hall and public concourses of the new Post Office in Jeppe Street, Johannesburg. Sydney Carter submitted this watercolour. It illustrates part of the motto, *By road, rail, sea and air* that is carved on the façade of the building.



33

Erich Mayer

SOUTH AFRICAN 1876–1960

Campsite (St Helena)

signed and dated 1901

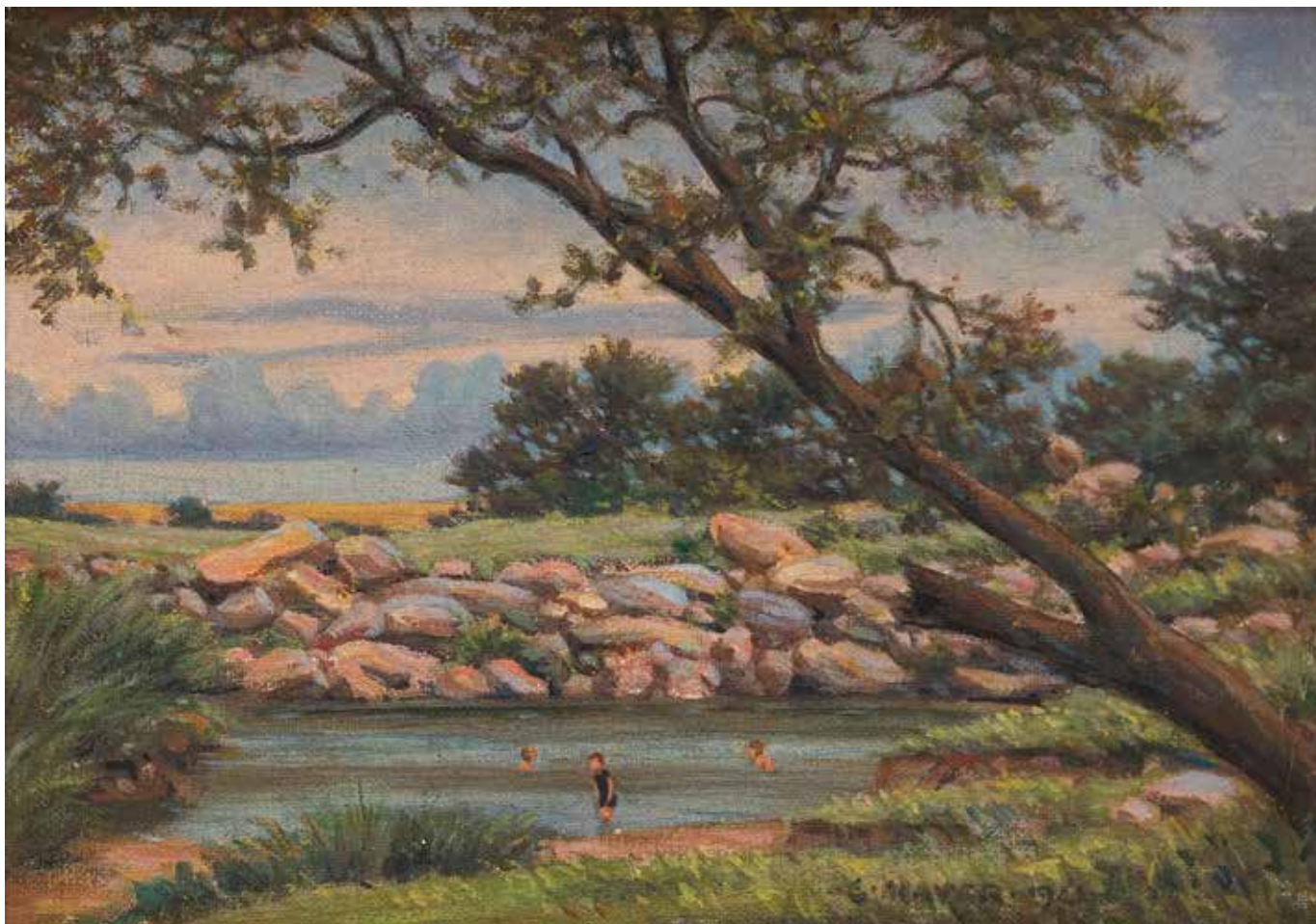
watercolour

10 by 16 cm

R5 000 – 8 000

Appointed Assistant Land-Surveyor at Vrede soon after his arrival from Germany in 1898, Erich Mayer joined a Boer commando at the outbreak of the Anglo-Boer War. Captured by British forces as the Siege of Mafeking was lifted, the artist boarded the prisoner train to Cape Town in June 1900, bound for the guarded, Deadwood Camp on the island of St Helena. Mayer and his fellow prisoners arrived in Jamestown late that June, joining the already considerable number of Boer men confined to the rows of sagging military tents and makeshift shacks. Typically, Mayer wasted little time recording the conditions, characters and events around him, always in his small-scale, charming and straightforward style.

Bearing in mind the island's barren landscapes that Mayer more often than not depicted, one can only guess at the location of the makeshift campsite in the present lot, or indeed the ghost-like figures. But as the artist was only repatriated to Germany in the December of 1902, there is no doubt that the work was painted on St Helena. For this reason it has huge topographical and historical significance, of course, but it also falls into the impressive and largely overlooked tradition of South African wartime pictures.



34

Erich Mayer

SOUTH AFRICAN 1876–1960

Swimming

signed and dated 1920

oil on card

15,5 by 22,5 cm

R15 000 – 20 000

35

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Cederberg

signed

oil on canvas

45 by 63 cm

R50 000 – 60 000



35

36

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Near Cango Caves, Oudtshoorn

signed

oil on canvas

63 by 101 cm

R70 000 – 100 000



36



37

Tinus de Jongh

SOUTH AFRICAN 1885-1942

View of Table Mountain

signed

oil on canvas

30,5 by 49,5 cm

R40 000 – 60 000

38

Maud Sumner

SOUTH AFRICAN 1902–1985

Figure and Unicorn

oil on canvas
22 by 29,5 cm

R30 000 – 40 000



38

39

Maud Sumner

SOUTH AFRICAN 1902–1985

Roadway through Mountains

signed
watercolour on paper
26 by 34,5 cm

R40 000 – 60 000



39

40

May Hillhouse

SOUTH AFRICAN 1908–1989

Bottles at a Window

signed; inscribed with the
artist's name and the title on a
South African National Gallery
label adhered to the reverse
oil on canvas
49,5 by 59,5 cm

R30 000 – 50 000

EXHIBITED

Pretoria Art Museum, Pretoria,
May Hillhouse: Prestige
Retrospective Exhibition, 1979.
South African National Gallery,
Cape Town, *Women Artists in*
SA, 1985.



40



41

41

Maud Sumner

SOUTH AFRICAN 1902–1985

Summer Landscape

signed

watercolour and pen on paper laid

down on card

48 by 63 cm

R40 000 – 60 000

42

Maud Sumner

SOUTH AFRICAN 1902–1985

Eathorpe Gardens

signed

watercolour and ink on paper

46 by 61 cm

R20 000 – 30 000



42



43

43

Conrad Theys

SOUTH AFRICAN 1940–

Firewood Gatherers

signed and dated 1995; signed, dated and inscribed with the title on the reverse

oil on canvas
44,5 by 36,5 cm

R60 000 – 80 000

LITERATURE

Alexander Duffey (2010) *The Art of Conrad Theys: Soul of the Land*, Stellenbosch: Stellenbosch Art Gallery. Illustrated in colour on page 85.



44

44

Pieter van der Westhuizen

SOUTH AFRICAN 1931–2008

Figure Walking Between Trees

signed and dated 61
oil on board
28,5 by 38,5 cm

R30 000 – 50 000



45

45
Pieter van der Westhuizen

SOUTH AFRICAN 1931–2008

Houses in a Landscape

signed and dated 58

oil on board

28 by 43 cm

R35 000 – 50 000

46
Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Near Worcester

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

oil on canvas laid down on board

60 by 90 cm

R40 000 – 60 000



46

47

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Valley of a Thousand Hills

signed

oil on card

50,5 by 61 cm

R50 000 – 70 000



47

48

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

*Temporary Home of Baragwanath;
The Downs, N.T.vl, Near Leydsdorp*

signed and dated 43; inscribed with the
title in another hand on the reverse

oil on board

27,5 by 57 cm

R30 000 – 40 000



48

49

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

*Landscape with Snowy
Mountains in the Distance*

signed
oil on board
59,5 by 70 cm

R40 000 – 60 000

PROVENANCE
Barloworld Collection

49



50

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

*Riders in the Foothills,
Drakensberg*

signed
pastel on paper
32 by 42,5 cm

R18 000 – 24 000

50





51

51
George Enslin

SOUTH AFRICAN 1919–1972

Roof Tops

signed and dated 69

oil on canvas

39 by 79 cm

R25 000 – 35 000

52
Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Venetian Canal Scene

signed and dated 1972

oil on canvas

30 by 40 cm

R80 000 – 120 000



52

53

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Street with Vegetable Cart,
Old Cape Town*

signed and dated 1973; signed
and inscribed with the title on
the reverse
charcoal and watercolour on
paper

39 by 57 cm

R20 000 – 30 000

PROVENANCE

Barloworld Collection



53

54

Conrad Theys

SOUTH AFRICAN 1940–

*House with Balcony,
District Six*

signed and dated '69; inscribed
with the date and the title on
the reverse

oil on canvas

50 by 60 cm

R50 000 – 70 000



54

55

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Street Scene with Figures

signed and dated 1991

oil on board

40 by 44,5 cm

R70 000 – 100 000



55

56

Ruth Prowse

SOUTH AFRICAN 1883–1967

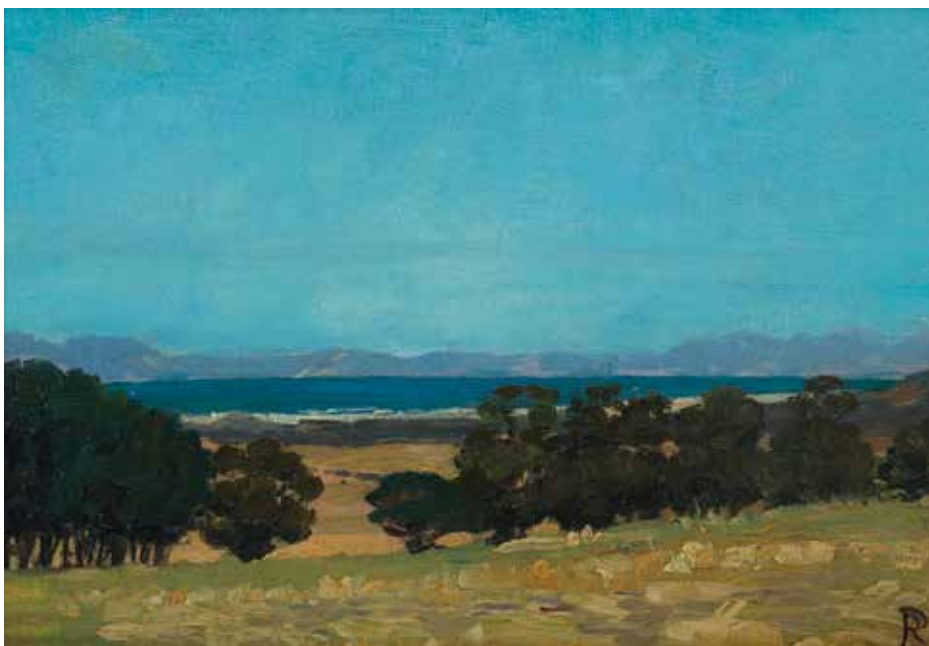
View of False Bay

signed with the artist's initials

oil on canvas

23,5 by 34 cm

R25 000 – 35 000



56

57

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Landscape with Hut

signed and dated 44

oil on board

17 by 24 cm

R18 000 – 24 000



57



58

58

Sidney Beck

SOUTH AFRICAN 1936–

Little Mama

signed and numbered 1/10

bronze

height: 38,5 cm

R20 000 – 30 000



59

59

Sidney Beck

SOUTH AFRICAN 1936–

Little Papa

signed and numbered 1/10

bronze

height: 42 cm

R20 000 – 30 000



60

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Urn and Copper Pot

signed

oil on canvas

70,5 by 91 cm

R80 000 – 120 000



61

Irmin Henkel

SOUTH AFRICAN 1921–1977

Stillewe met Pampoen

signed and dated 77; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse

oil on canvas

49 by 64 cm

R70 000 – 100 000



62

Irmin Henkel

SOUTH AFRICAN 1921-1977

*Iceland Poppies in a Glass Vase
with a Bowl*

signed and dated 77

oil on canvas

39 by 48,5 cm

R70 000 – 100 000

LITERATURE

Margot Henkel and Karin Skawran
(1983). *Irmin Henkel*, Durban & Pretoria:
Butterworth Publishers. A similar example
is illustrated in colour on the cover.



63

63

Reginald Turvey

SOUTH AFRICAN 1882–1968

Daisies in a Jug

signed
oil on board
52 by 41,5 cm

R15 000 – 20 000



64

64

Walter Meyer

SOUTH AFRICAN 1965–

Carnations and Chrysanthemums in a Jug

signed with the artist's initials and dated 01; inscribed
with the artist's name, date and the title on the reverse
oil on canvas
49,5 by 40 cm

R20 000 – 30 000



65

65

Frans Oerder

SOUTH AFRICAN 1867–1944

Mare and Foal

signed

oil on canvas laid down on board

60 by 65 cm

R80 000 – 120 000

66

Frans Oerder

SOUTH AFRICAN 1867–1944

Farmhouse

signed

oil on canvas

38,5 by 58,5 cm

R80 000 – 120 000



66



67

67

Harry Fidler

BRITISH 1856–1935

Harvesting

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

oil on board

98,5 by 114,5 cm

R30 000 – 50 000



68

68

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Children Feeding Pigeons

signed

oil on canvas laid down on board

45 by 60 cm

R50 000 – 80 000

69

Errol Boyley

SOUTH AFRICAN 1918–2007

*Cape Dutch Houses
and Mountains*

signed
oil on canvas
55 by 75 cm

R30 000 – 40 000



69

70

Errol Boyley

SOUTH AFRICAN 1918–2007

*Farmstead with Figures
and Trees*

signed
oil on canvas laid down on board
59,5 by 90 cm

R25 000 – 35 000



70

71

Errol Boyley

SOUTH AFRICAN 1918–2007

Farmstead in Valley

signed
oil on canvasboard
50 by 65 cm

R30 000 – 40 000

PROVENANCE
Barloworld Collection



71

72

Christopher Tugwell

SOUTH AFRICAN 1938–

Willows at River Bend

signed

oil on canvas laid down on board

59,5 by 90,5 cm

R18 000 – 24 000



72

73

David Botha

SOUTH AFRICAN 1921–1995

Landscape with River

oil on board

24,5 by 29,5 cm

R18 000 – 24 000



73

74

Conrad Theys

SOUTH AFRICAN 1940–

*Kokerbome (Quiver Trees),
Namakwaland*

signed and dated 2014; signed,
dated and inscribed with the title on
the reverse

oil on canvas

33,5 by 39 cm

R50 000 – 70 000



74



75

75

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Afternoon Tea

signed

oil on canvas laid down on board

27,5 by 29,5 cm

R20 000 – 30 000



76

76

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Girl Reading

signed

oil on canvas laid down on board

15,5 by 21,5 cm

R15 000 – 20 000



77

77

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Washing Day

signed

oil on canvas laid down on board

49 by 59,5 cm

R40 000 – 60 000



78

78

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Figures Beneath Trees

signed

oil on canvas laid down on board

27 by 12,5 cm

R18 000 – 24 000



79

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Woman on Sofa

signed

oil on canvas

43,5 by 58,5 cm

R70 000 – 100 000

80

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

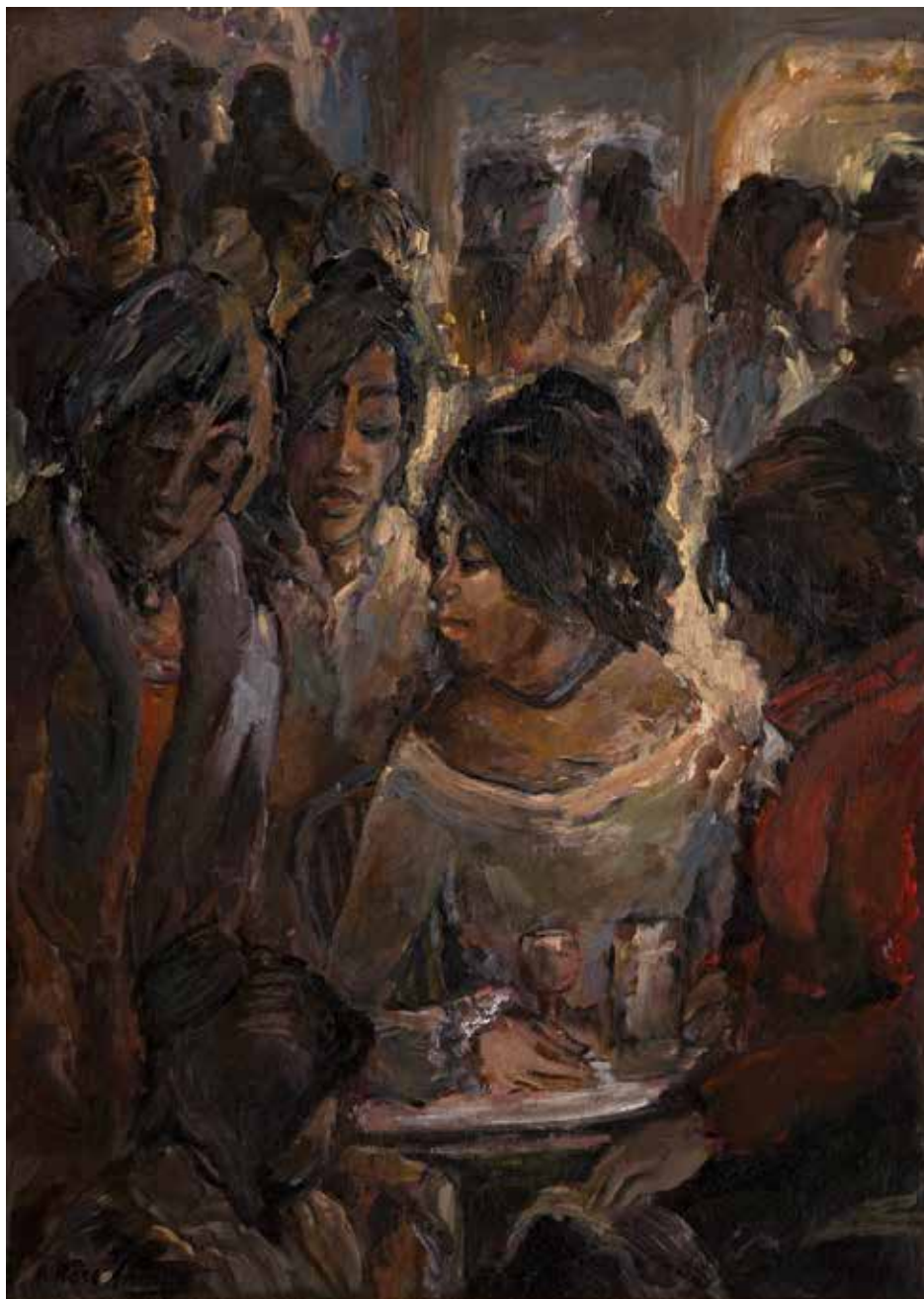
Friday Night in the Pub

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

oil on board

62 by 45 cm

R60 000 – 80 000



81

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Self Portrait in Her Studio, Onrust

signed; signed, dated 1984 and
inscribed with the title on the reverse
oil on canvas

80 by 63,5 cm

R70 000 – 100 000





82

82

Clement Serneels

SOUTH AFRICAN 1912–1991

Proteas in a Vase

signed and dated 74

oil on canvas

91 by 71 cm

R25 000 – 40 000

PROVENANCE

Barloworld Collection



83

83

Clement Serneels

SOUTH AFRICAN 1912–1991

Lady in Green

signed and dated 1956; inscribed with the artist's

name and medium on an Everard Read label

adhered to the reverse

oil on canvas

79 by 69,5 cm

R25 000 – 35 000

84

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Blue Necklace

signed with the artist's initials and dated 09; signed, dated and inscribed with the title on the reverse

oil on canvas

59,5 by 39 cm

R80 000 – 120 000



85

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Mother and Child

signed with the artist's initials and
dated 11; signed, dated and inscribed
with the title on the reverse

oil on canvas

99 by 59 cm

R100 000 – 150 000





86

86
Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Roses in a Bowl

signed and dated 1929
oil on canvas
32 by 37 cm

R40 000 – 60 000



87

87
Frans Claerhout

SOUTH AFRICAN 1919–2006

Back to Earth

signed
oil on board
74,5 by 90,5 cm

R60 000 – 90 000



88

88

Marie Vermeulen-Breedt

SOUTH AFRICAN 1954-

Woman Reading

signed and dated 2009

oil on canvas

50 by 40 cm

R25 000 – 35 000



89

89

Marie Vermeulen-Breedt

SOUTH AFRICAN 1954-

Still Life with Blue Ginger Jar

signed

oil on canvas

99 by 78,5 cm

R30 000 – 50 000

PROVENANCE

Barloworld Collection



90

90

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

The Sea Hath Its Pearls No. 5

signed and dated 81
oil on canvas laid down on board
29,5 by 39,5 cm

R40 000 – 60 000

LITERATURE

Willem Hermanus Coetzer (1982).
W.H Coetzer: Stillewes/Still lifes,
Roodepoort: Cum Books. Illustrated
on page 38.



91

91

Douglas Portway

SOUTH AFRICAN 1922–1993

Nude with Towel

signed and dated 81; inscribed with the artist's
name, date and the title on a Gilbert Parr
Gallery label adhered to the reverse
oil on paper

65,5 by 50,5 cm

R40 000 – 60 000

EXHIBITED
Gilbert Parr Gallery,
London



92

James Butler

BRITISH 1931–

Girl, Mattress and Carpet

signed, dated 80, numbered III/X
and inscribed with the title
bronze with a brown patina,
mounted on a marble base
length: 39 cm

R35 000 – 50 000

93

Errol Boyley

SOUTH AFRICAN 1918–2007

Boats at Sea

signed

oil on canvas laid down on wood

61 by 79 cm

R40 000 – 60 000



93

94

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Coastline

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

oil on board

61 by 76 cm

R18 000 – 24 000



94



95

95

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Crashing Waves

signed

oil on board

58,5 by 94 cm

R80 000 – 120 000

96

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

South Coast

signed; signed and inscribed with
the title on the reverse

oil on canvas laid down on board

59,5 by 90,5 cm

R35 000 – 50 000



96



97



98

97

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Three Figures

signed with the artist's monogram

oil on board

60 by 44 cm

R30 000 – 50 000

98

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Karoo Landscape

signed

oil on board

43 by 57,5 cm

R30 000 – 50 000

99

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

Daybreak in Lesotho

signed and dated 'in the 20th century'; signed, dated and inscribed with the title on the reverse

oil on board
47,5 by 71,5 cm

R60 000 – 90 000

PROVENANCE

Acquired from the artist by the current owner's grandmother in the early 1970s.

100

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

Miners 'Loading the Barrel at Night' at Crown Mines Jo-burg (S.A)

signed and dated 'in the 20th century'; signed, dated and inscribed with the title on the reverse

oil on board
59,5 by 44,5 cm

R50 000 – 80 000

PROVENANCE

Acquired from the artist by the current owner's grandmother in the early 1970s.



99



100



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101

Peter Clarke

SOUTH AFRICAN 1929–2014

Doing what we have to do, we get on with our lives

signed, numbered 24/29 and inscribed with the title in pencil in the margin; inscribed with the artist's name and the title on a SAM Art Gallery label adhered to the reverse colour linocut on Japanese tissue paper
image size: 26 by 31,5 cm

R25 000 – 35 000

EXHIBITED

Cité Internationale des Arts, Paris, in association with Iziko South African National Gallery, Cape Town, *A Portrait of South Africa: George Hallett, Peter Clarke and Gerard Sekoto*, 30 October 2013 – 27 November 2013.

Institute of International Visual Arts, London, *Peter Clarke: Wind Blowing on the Cape Flats*, 16 January 2013 – 09 March 2013.

DAK'ART Biennale of Contemporary African Art, Dakar, *Peter Clarke: That is our Artist, that is our Poet*, 11 May 2012 – 10 June 2012.

Iziko South African National Gallery, Cape Town, *Listening to Distant Thunder: The Art of Peter Clarke*, 20 October 2011 – 13 May 2012.

Standard Bank Gallery, Johannesburg, *Listening to Distant Thunder: The Art of Peter Clarke*, 04 May 2011 – 02 July 2011.



102

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103



104

102

Peter Clarke

SOUTH AFRICAN 1929–2014

Fable

signed, dated 1971, numbered 18/33
and inscribed with the title in pencil
in the margin
colour linocut
image size: 34,5 by 25 cm

R15 000 – 20 000

103

Peter Clarke

SOUTH AFRICAN 1929–2014

Knowledge

signed, dated May 2006,
numbered 1/22 and inscribed with
the title in pencil in the margin
colour linocut
image size: 14 by 11,5 cm

R10 000 – 15 000

104

Peter Clarke

SOUTH AFRICAN 1929–2014

Thorns and Birds

signed, dated 21.11.1962, numbered
3/6 and inscribed with the title in
pencil in the margin
colour linocut
image size: 25 by 11,5 cm

R10 000 – 15 000



105



106



107

105

Fred Page

SOUTH AFRICAN 1908–1984

Lower Russell Road (Shop with Jug)

signed, numbered 'Artist's Proof' III/X,
inscribed with the title in pencil in the margin
linocut

plate size: 30,5 by 30,5 cm

R9 000 – 12 000

106

Fred Page

SOUTH AFRICAN 1908–1984

Lower Russell Road (Shop with Mannequin)

signed, numbered 'Artist's Proof' III/X, inscribed
with the title in pencil in the margin
linocut

plate size: 30,5 by 30,5 cm

R9 000 – 12 000

107

Fred Page

SOUTH AFRICAN 1908–1984

The Summons, study

signed, dated '77 and inscribed
with the title
ink on paper
23,5 by 18 cm

R10 000 – 15 000

108

Walter Battiss

SOUTH AFRICAN 1906–1982

Song of Solomon

signed, dated 1981 and
inscribed with the title
white ink on black paper
image size: 30 by 40 cm

R20 000 – 30 000



108

109

Walter Battiss

SOUTH AFRICAN 1906–1982

Orgy

signed and dated 5 Nov 1981
white ink on black paper
image size: 29 by 47 cm

R20 000 – 30 000



109

110

Sam Nhlengethwa

SOUTH AFRICAN 1955–

*Intermission, Ode to
Keith Jarrett*

signed and dated 96; signed,
dated and inscribed with
the title on the reverse
oil and collage on canvas
76,5 by 101,5 cm

R60 000 – 90 000



110

111

Billy Monk

SOUTH AFRICAN 1937–1982

The Catacomb Series, twelve

gelatin silver print
38 by 25,5 cm, each
(12)

R120 000 – 160 000

PROVENANCE

Gavin Furlonger Gallery

EXHIBITED

International Center of Photography,
New York, *Rise and Fall of Apartheid:
Photography and the Bureaucracy of
Everyday Life*, 14 September 2012 –
06 January 2013







112

© The Estate of Ephraim Ngatane | DALRO



113

112

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

The Barber Shop

signed
mixed media on paper
52 by 71,5 cm

R40 000 – 60 000

113

Walter Battiss

SOUTH AFRICAN 1906–1982

No Certificate of Immunity

signed
mixed media and watercolour
on paper
sheet size: 45 by 32 cm

R30 000 – 40 000

LITERATURE

Warren Siebrits (2016). Walter Battiss: "I invented myself" *The Jack Ginsburg Collection*, Johannesburg: Ampersand Publication. A similar example is illustrated in colour on page 141.

114

Ernest Mancoba

SOUTH AFRICAN 1904–2002

Untitled

signed, dated 89, numbered 119/120
and inscribed with the title in pencil
colour lithograph
image size: 39 by 28 cm

R30 000 – 40 000

LITERATURE

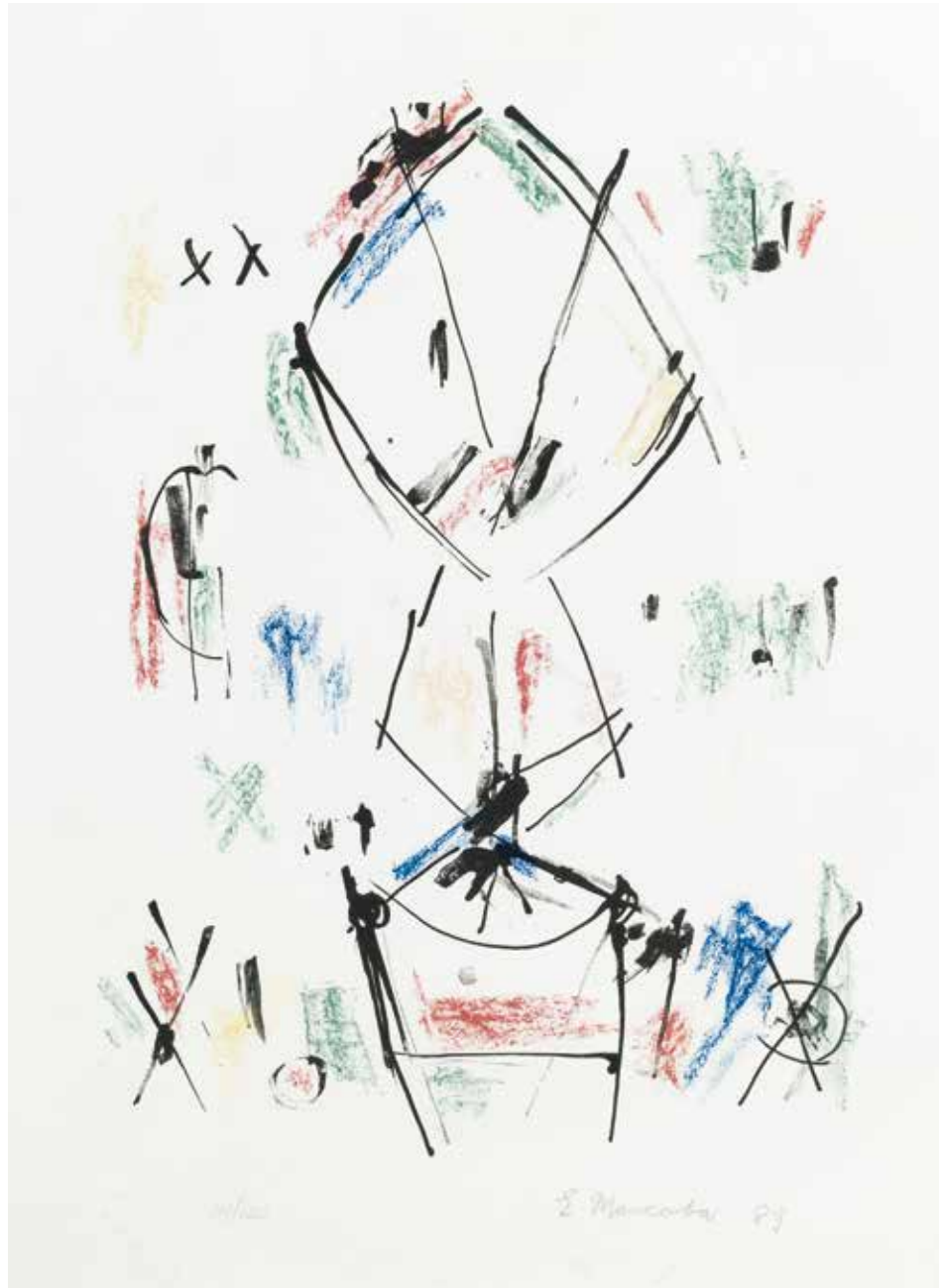
Elza Miles (1994). *Lifeline out of Africa: The Art of Ernest Mancoba*, Cape Town & Johannesburg: Human & Rousseau. A similar example is illustrated on page 88, plate number 151.

Ernest Mancoba dedicated this lithograph to his sister Edith Ntomtela (1910–2006), Diepkloof, Johannesburg.

One evening in 1990 Ernest Mancoba recalled the Mfingo ancestral history as told by Florence (born Mangwangwa) his mother. Their forebears were fleeing from Shaka's tyranny in Zululand. Among their clan was an aged and weak granny. At a point she realised that she, being carried by the younger, more able members, was endangering their flight. She insisted and eventually persuaded them to leave her. This gave them a better chance to escape, and they bid her farewell.

The image of the lonely, fragile yet courageous lady that was conjured up in Mancoba's mind on that evening stuck, and it became an icon. He merged this image with the time-honoured Kota figures of West Africa. The image of *Untitled* evolved from *L'Anc être* (1968–70), a major oil on canvas work, now in the Johannesburg Art Gallery. *L'Anc être* is based on that historic moment of the Mfingo flight.

Elza Miles





115

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Done, diptych

signed and dated '99; signed, dated and
inscribed with the title on the reverse

oil on canvas

45,5 by 35,5 cm, each

R80 000 – 120 000



116

116
Colbert Mashile

SOUTH AFRICAN 1972–

Huts

signed and dated 90
oil on canvas
101,5 by 75,5 cm

R18 000 – 24 000

PROVENANCE
Themba Mhlongo



117

117
Colbert Mashile

SOUTH AFRICAN 1972–

Couple

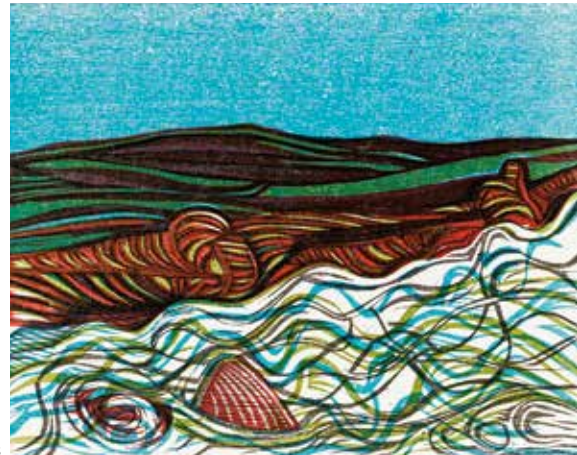
signed and dated 99
oil on canvas
101 by 76 cm

R18 000 – 24 000

PROVENANCE
Themba Mhlongo



118



118



119

© The Estate of Cecil Skotnes | DALRO



119

118

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Malmesbury, original woodblock and woodcut

woodcut signed, dated 81 and numbered 1/50 in pencil in the margin

carved and incised woodblock with accompanying colour woodcut

woodblock: 24,5 by 30,5 cm

(2)

R25 000 – 40 000

119

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Mining, original woodblock and woodcut

woodcut signed, dated 81 and numbered 1/50 in pencil in the margin

carved and incised woodblock with accompanying colour woodcut

woodblock: 24,5 by 30,5 cm

(2)

R25 000 – 40 000

120

Cecil Skotnes

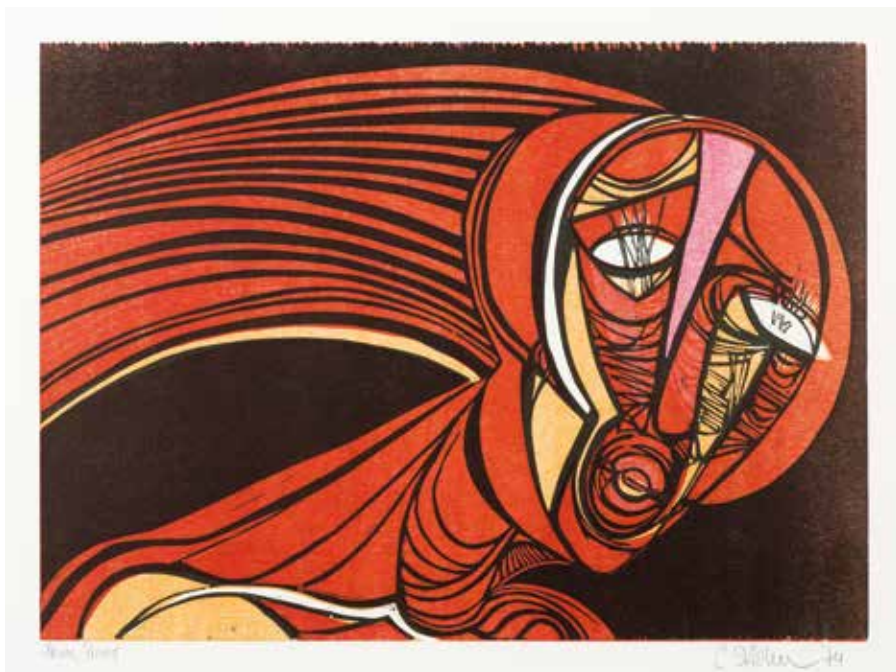
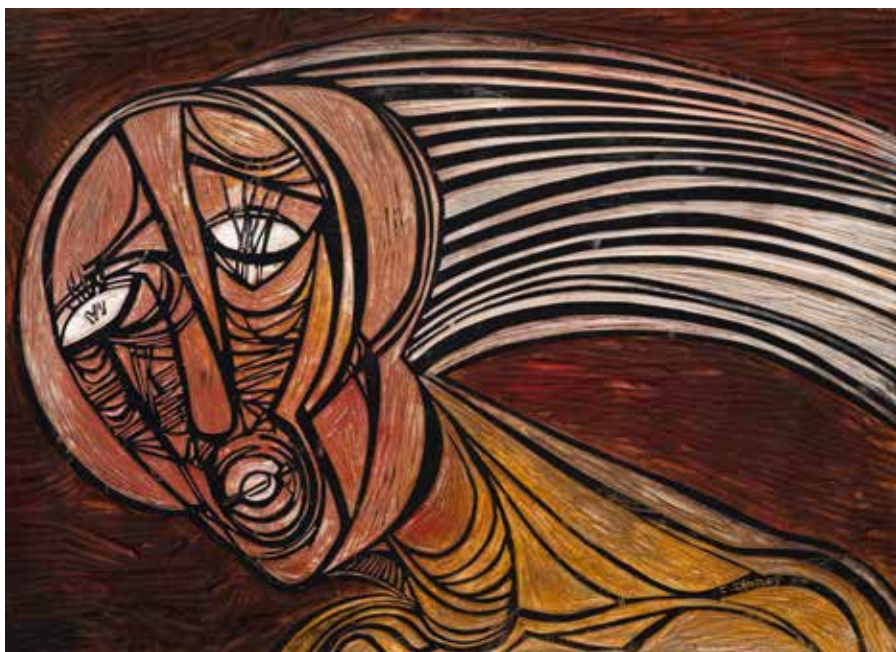
SOUTH AFRICAN 1926–2009

Homage to Albert Luthuli,
original woodblock and
woodcut

signed, dated 74 and inscribed
'Trial Print' in pencil in the margin;
signed, inscribed with the artist's
name, date and the title on a Johans
Borman Fine Art Gallery label
adhered to the reverse
carved and incised woodblock with
accompanying colour woodcut
woodblock: 40,5 by 56 cm
(2)

R100 000 – 150 000

In 1974 Skotnes contributed to a 33
artist Nobel Peace Prize portfolio.
This three colour woodcut was
in honour of South African Nobel
Peace Prize winner Chief Albert
Luthuli.



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121

121

Christo Coetzee

SOUTH AFRICAN 1929–2000

Head in Pink

signed, dated 87, numbered 77, inscribed with the title and 'Finestrat, Alicante, Spain' in pencil

oil on paper

44 by 31,5 cm

R20 000 – 30 000



122

122

Christo Coetzee

SOUTH AFRICAN 1929–2000

Bride and Groom

signed

oil on canvas laid down on canvas

15 by 20 cm

R30 000 – 40 000

123

Nhlanhla Xaba

SOUTH AFRICAN 1960–2003

Three Figures

signed and dated 2000

oil on board

98 by 85,5 cm

R60 000 – 90 000

PROVENANCE

Purchased by the current owner
from the artist.



Helena Stegman

SOUTH AFRICAN 1921–

Portrait of Herman Charles Bosman

oil on board

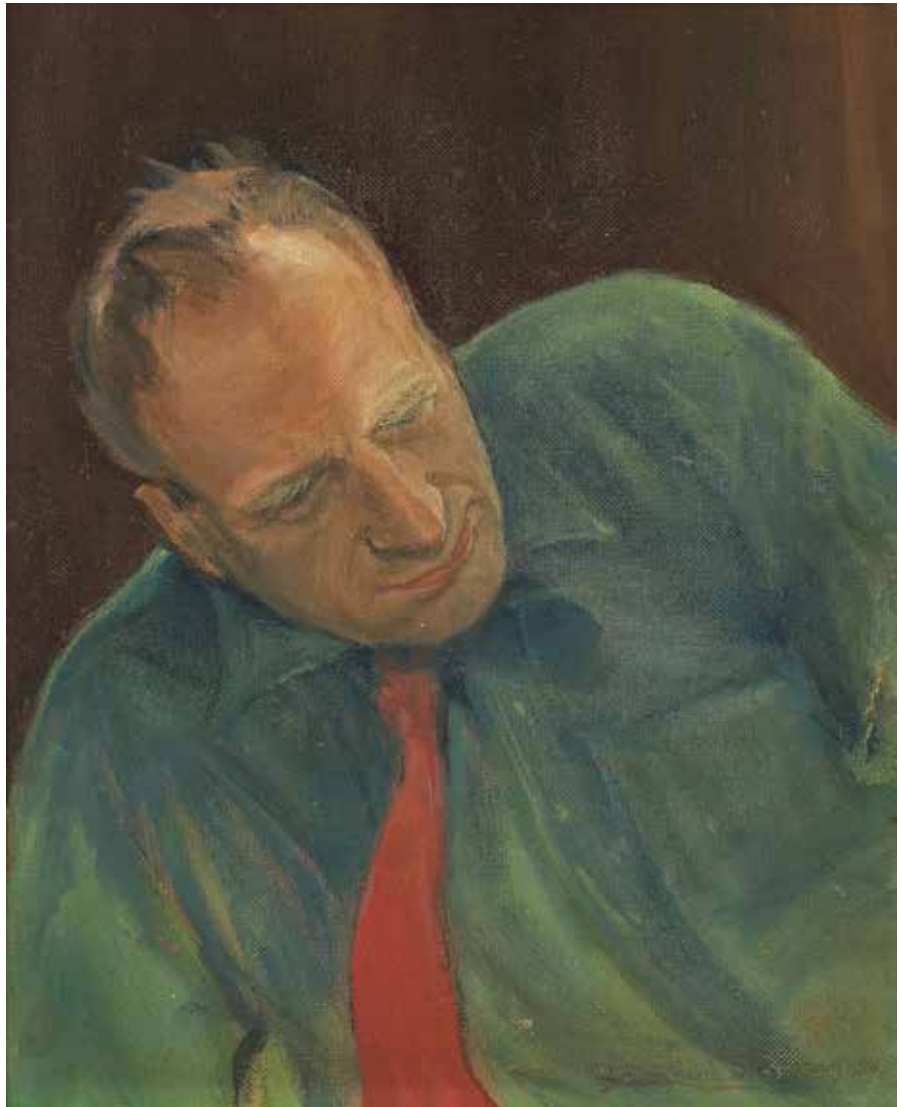
56 by 45,5 cm

R20 000 – 30 000**LITERATURE**

Illustrated in colour on the covers of Stephen Gray's (1980) *Selected Stories: Herman Charles Bosman* Human & Rousseau, Cape Town, and Aegidius Jean Blignaut's (1981) *Death Hath Eloquence: Herman Charles Bosman* CUM Books, Roodepoort.

Helena Stegman was the third wife of well-known South African short story writer Herman Charles Bosman, best known for the yarns spun by his most famous character, Oom Schalk Lourens from the Groot Marico district in the Northwest. Stegman, a lesser-known member of the famous Wits Group of artists (Christo Coetzee, Nel Erasmus, Larry Scully, Cecil Skotnes, Gordon Vorster), painted this sensitive portrait of her husband in 1948, capturing what Lionel Abrahams, another South African poet and writer, remembers of Bosman: 'so gentle and warm, so genial and enchanted that there was always a sense of the miraculous in the thought of him being here, in Johannesburg, walking the tram-lined street ...'.¹ Commenting in the preface to Blignaut's authoritative biography, *My Friend: Herman Charles Bosman* (1980), Leon Hugo writes that 'Bosman emerges from the shadows of his own making and lives as the endlessly amusing, irrepressible, vitally aware person that he was' in this memoir. Stegman's portrait of Bosman emerges equally strong from the dark background, showing his character to its fullest.

¹ See Jean Blignaut (1981) *Death Hath Eloquence: Herman Charles Bosman*, Roodepoort: CUM Books, page 9.



125

Breyten Breytenbach

SOUTH AFRICAN 1939–

Die Hen

inscribed with the artist's name, 1975
and the title on a plaque adhered to the
frame; inscribed with the title on the
reverse

oil on board
44 by 30,5 cm

R25 000 – 35 000

Illustrated in colour on the cover of Breyten Breytenbach's anthology of poems, *Voetskrif* (1976), the present lot depicts a surreal scene of man, dog and egg. The lot is accompanied by a handwritten poem by the poet, dedicated to the present owner, and titled 'mens', dealing with those things, lyrical and prosaic, that make us human. Better known for his importance as Afrikaans resistance poet under apartheid, Breytenbach emerged as a fine artist in his own right, designing and painting the images that adorn his numerous anthologies. Of particular interest is the book *Vingermaan* (1980), a collection of the drawings Breytenbach did while he was incarcerated under the Terrorist Act in the early 1970s. The dog appears in no fewer than three of these drawings.





126

Vusi Khumalo

SOUTH AFRICAN 1951–

Sakhelene I and II, diptych

both signed and dated 2004; inscribed with the title and dated 2005 on the reverse
mixed media on wood

i: 119,5 by 110 cm; ii: 124 by 109 cm
(2)

R50 000 – 80 000

PROVENANCE
Barloworld Collection

EXHIBITED
Portland Gallery, London, March 2005,
Catalogue Number 1.



127

127

Willie Saayman

SOUTH AFRICAN 1962–

You Sci-Fi is my Reality

signed with the artist's monogram
and dated '13

oil on canvas

139 by 179 cm, unframed

R20 000 – 30 000



128

128

Paul Blomkamp

SOUTH AFRICAN 1949–

Protea II ... The Electric Essence

signed; signed, dated 2015, inscribed
with the title and medium on the reverse

acrylic on canvas

130 by 130 cm, unframed

R50 000 – 70 000

129

Bronwen Findlay

SOUTH AFRICAN 1953–

Floral Wreath

signed and dated 2012

oil on canvas

diameter: 75 cm

R20 000 – 30 000



129



130

130

Deborah Bell

SOUTH AFRICAN 1957–

Saskia

signed, dated 94, numbered 40/45 and
inscribed with the title in pencil in the margin
etching

plate size: 51 by 57 cm

R25 000 – 40 000



131

131

Paul Emmanuel

ZAMBIAN 1969–

Bruce's Angel

signed, dated '96 and inscribed with
the title in pencil on the mount
incised Bristol board
10 by 7 cm

R10 000 – 15 000

132

Zander Blom

SOUTH AFRICAN 1982–

Untitled (1.593)

signed and dated 2014 on the reverse; inscribed with the date, medium and the title on a Stevenson gallery label adhered to the reverse

oil and graphite on linen
45 by 40 cm

R25 000 – 35 000

LITERATURE

Marc Barben and Sophie Perryer (eds.) (2016). *Paintings: Volume II, Zander Blom – A Catalogue Raisonné 2013–2016*, Johannesburg/Cape Town: Stevenson. Illustrated in colour on page 264.



133

Walter Battiss

SOUTH AFRICAN 1906–1982

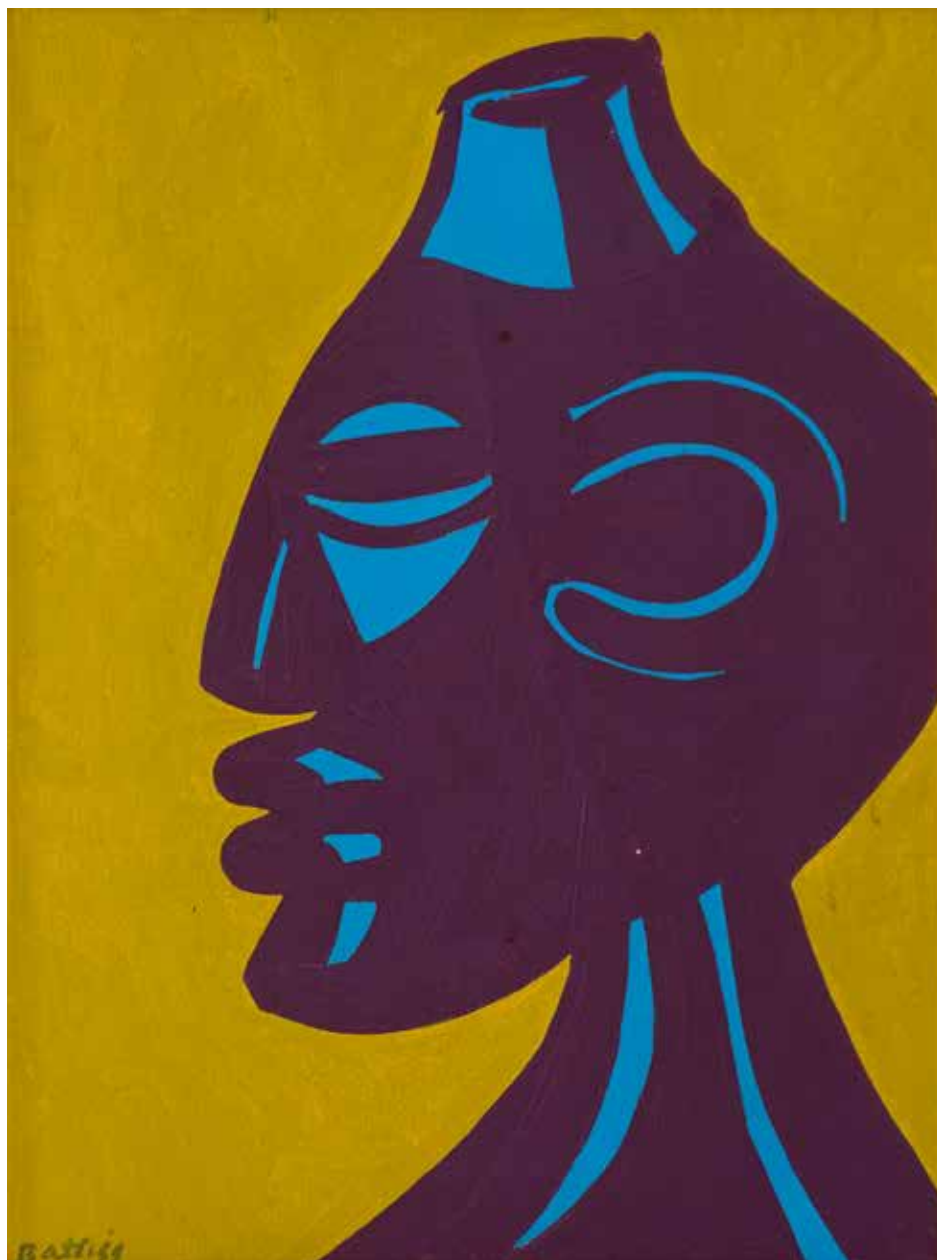
Purple Head

signed

oil on canvas

39,5 by 29,5 cm

R80 000 – 120 000



134

Robert Hodgins

SOUTH AFRICAN 1920–2010

Encounters in Space

signed, dated 2003, numbered 24/25,
inscribed with the title in pencil and
embossed with The Artist's Press
chopmark

colour lithograph
sheet size: 57 by 76,5 cm

R20 000 – 30 000



134

135

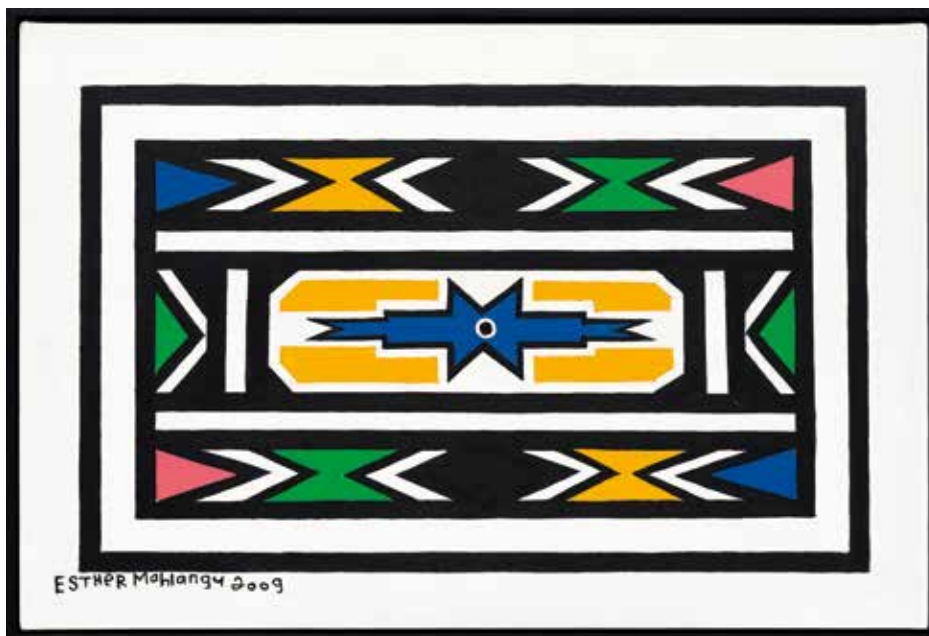
Esther Mahlangu

SOUTH AFRICAN 1936–

Ndebele Patterns

signed and dated 2009
acrylic on canvas
60 by 90 cm

R20 000 – 30 000



135

136

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Artist Sitting)

signed and numbered 21/50 in pencil etching

plate size: 24,5 by 23,5 cm

R35 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated in colour on page 64.

137

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Artist Bending)

signed and numbered 25/50 in pencil etching

plate size: 17 by 22,5 cm

R35 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated on page 65.

138

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Artist Standing)

signed and numbered 21/50 in pencil etching

plate size: 17 by 20,5 cm

R35 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated on page 65.



136



137



138



139

139
Norman Catherine
 SOUTH AFRICAN 1949–
Greenface

signed
 carved and painted wood
 height: 39 cm, including base

R20 000 – 30 000



140

140
Norman Catherine
 SOUTH AFRICAN 1949–
Bent Neck

signed
 carved and painted wood
 height: 27 cm, including base

R18 000 – 24 000



141

141
Norman Catherine
 SOUTH AFRICAN 1949–
Waving Hand

carved and painted wood
 height: 41 cm, including base

R20 000 – 30 000

142

Mr. Brainwash

FRENCH 1966-

Life is Beautiful

signed; signed, dated 2012 and
inscribed with the title on the reverse
mixed media
91,5 by 61 cm

R200 000 – 300 000



143

Russell Young

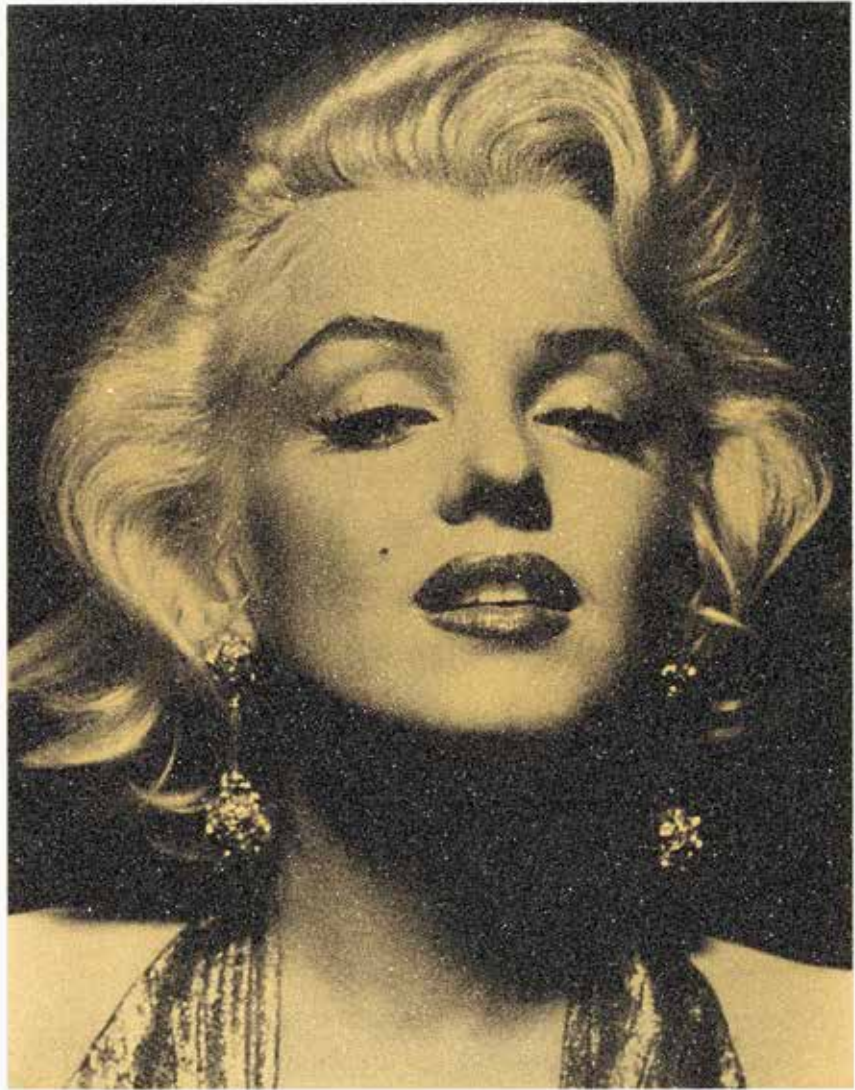
BRITISH 1959–

Marilyn Monroe

signed and numbered 34/50 in pencil
in the margin

colour screenprint and diamond dust
image size: 91,5 by 71 cm

R 80 000 – 120 000



Russell Young 1960



144

Frances Goodman

SOUTH AFRICAN 1975-

Agonizing Choices

signed and dated '06 on the reverse

beads, silk, thread

length: 51 cm

R30 000 – 40 000

TWO VIEWS OF LOT 144

145

Mary Sibande

SOUTH AFRICAN 1982–

Her Majesty, Queen Sophie

signed, dated 2010, numbered 5/10 and inscribed with the title in pencil in the margin; inscribed with the artist's name, the title, medium and edition number on a Gallery MOMO label adhered to the reverse
colour digital print
image size: 82,5 by 55 cm

R80 000 – 120 000

EXHIBITED

Another example from this edition is in the Scheryn Art Collection and will also be exhibited at the upcoming Lagos Photo Festival 2017.

Using a combination of photography, performance and sculpture Mary Sibande invokes the colonial binaries of 'slave' and 'master' in her instantly recognisable works. In this specific binary the artist envisions herself as the character Sophie, who is based on women who were domestic workers in the artist's personal life. Sophie, who is modelled on Sibande herself, is gradually presented as wearing ambitious Victorian dresses which comment on European elitism and how modes of beauty are determined by European standards.



146

Johann Louw

SOUTH AFRICAN 1965-

Suited Men and Landscape

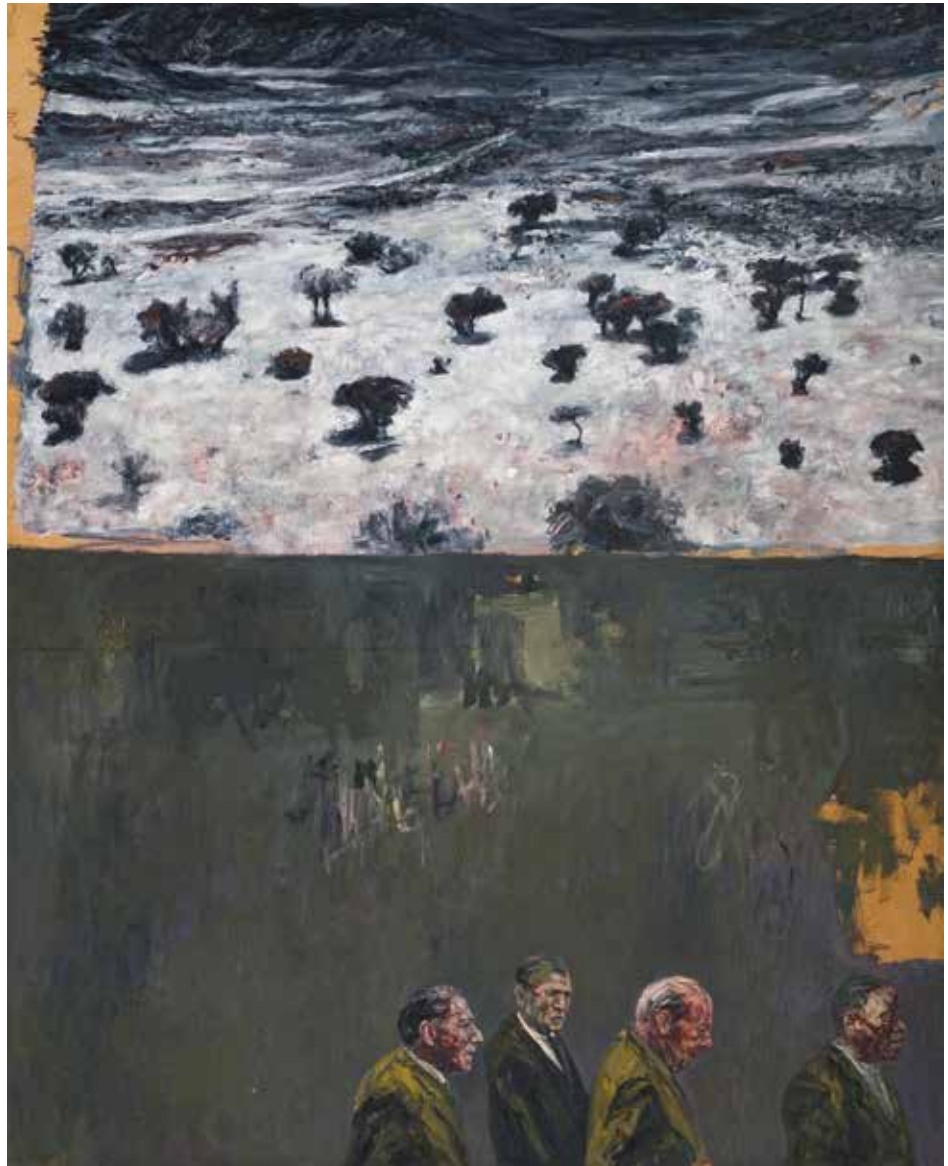
oil on masonite

222 by 177 cm

R40 000 – 60 000

PROVENANCE

Barloworld Collection



147

Helena Hugo

SOUTH AFRICAN 1975–

Plantation Worker

signed and dated 2017; inscribed with
the artist's name and the title on a
label adhered to the reverse
pastel on board

120 by 78 cm

R30 000 – 50 000





148

Michael MacGarry

SOUTH AFRICAN 1978–

Satrap IV

AK-47 replica, stitched leather, found objects
length: 88 cm

R60 000 – 90 000

EXHIBITED

KIASMA Museum of Contemporary Art, Helsinki,
ARS 11, 15 April 2011 – 27 November 2011.

Volta, Basel, Volta6, 16 June 2010 – 20 June 2010.

149

Michael MacGarry

SOUTH AFRICAN 1978–

The Wanderer

signed: edition 3 + 1 AP, this one edition 3/3
bronze with a verdigris patina
height: 117 cm

R70 000 – 100 000

EXHIBITED

Everard Read, Johannesburg, *Michael*

MacGarry: Between Rot and Genesis,

7 July 2016 – 30 August 2016.

Everard Read, Cape Town Art Fair,

16 February 2016 – 18 February 2016.

Everard Read, FNB Joburg Art Fair,

8 September 2015 – 10 September 2015.

Michael MacGarry's *The Wanderer* references the form of at least three of his earlier sculptures: *The Economy of Modernity* (2005), *Champagne Socialists* (2008) and *Tippex Politics* (2008). In all three a seemingly amorphous amalgam of detritus emerges, or rather sprouts forth fountain-like from the earth, only to solidify or petrify in its tracks. Each has the strong notion of a dubious beginning. In *The Economy of Modernity*, MacGarry comments on modernist architect Mies van der Rohe's idea of how cheaply one can build a house. In *Champagne Socialists* he criticises armchair communists, and in *Tippex Politics*, he explores the concept of the palimpsest: African politicians wiping out the past and rewriting it the way they see fit. In the present lot, MacGarry invokes Matthew's admonition: 'Woe to you, teachers of the law and Pharisees, you hypocrites! You are like whitewashed tombs, which look beautiful on the outside but on the inside are full of the bones of the dead and everything unclean.' (Matthew 23:27) The sculpture inverts this notion, showing the ugliness outside by spewing forth bone fragments, iron pipes, bits of palisade fencing, staircase railing and plastic rope. Contemporary life in Africa, he seems to say, is in a constant state of invention and flux.





150

150

William Kentridge

SOUTH AFRICAN 1955-

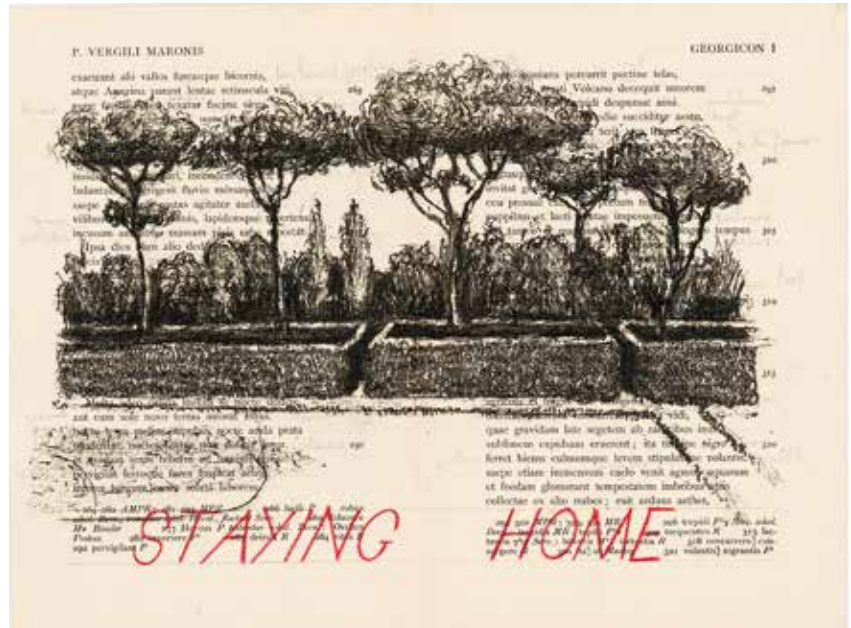
Notary's Embossing Press

signed and numbered 14/20 in pencil
lithograph

image size: 26 by 18 cm;

sheet size: 53 by 43 cm

R25 000 – 40 000



151

151

William Kentridge

SOUTH AFRICAN 1955-

Staying Home

signed, numbered 12/60 in
pencil in the margin

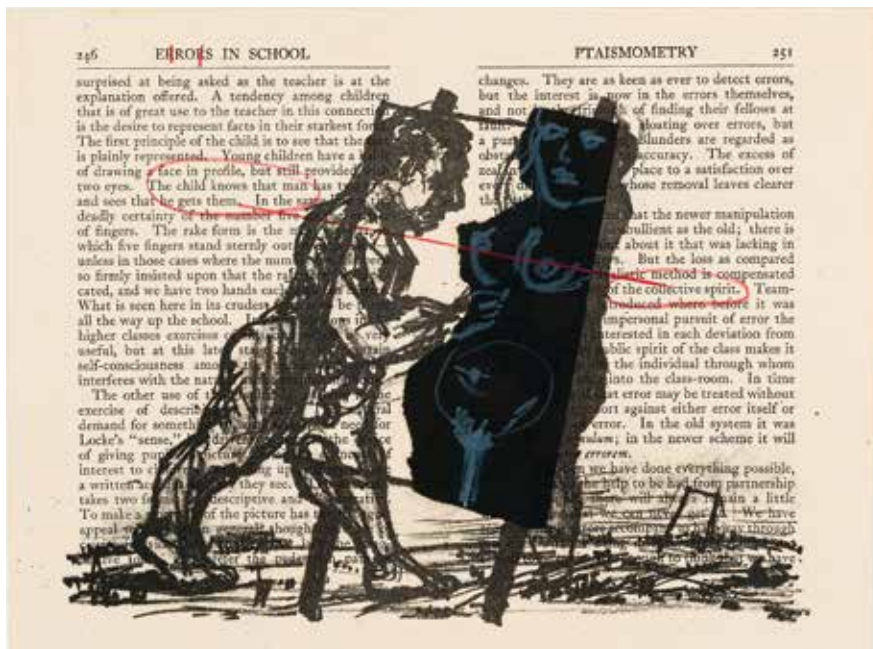
etching and lithograph

image size: 18,5 by 24,5 cm

R25 000 – 35 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated in colour on page 81.



152

152

William Kentridge

SOUTH AFRICAN 1955-

Errors in School, Ptaismometry

signed, numbered 20/50 in pencil and embossed with The Artists' Press chop mark in the margin
chine collé and lithograph
image size: 18,5 by 25 cm

R25 000 – 35 000



153

153

William Kentridge

SOUTH AFRICAN 1955-

Iris

signed and numbered 14/40
in pencil in the margin
aquatint
plate size: 20,5 by 15 cm

R50 000 – 70 000

154

Armando Baldinelli

SOUTH AFRICAN 1908–2002

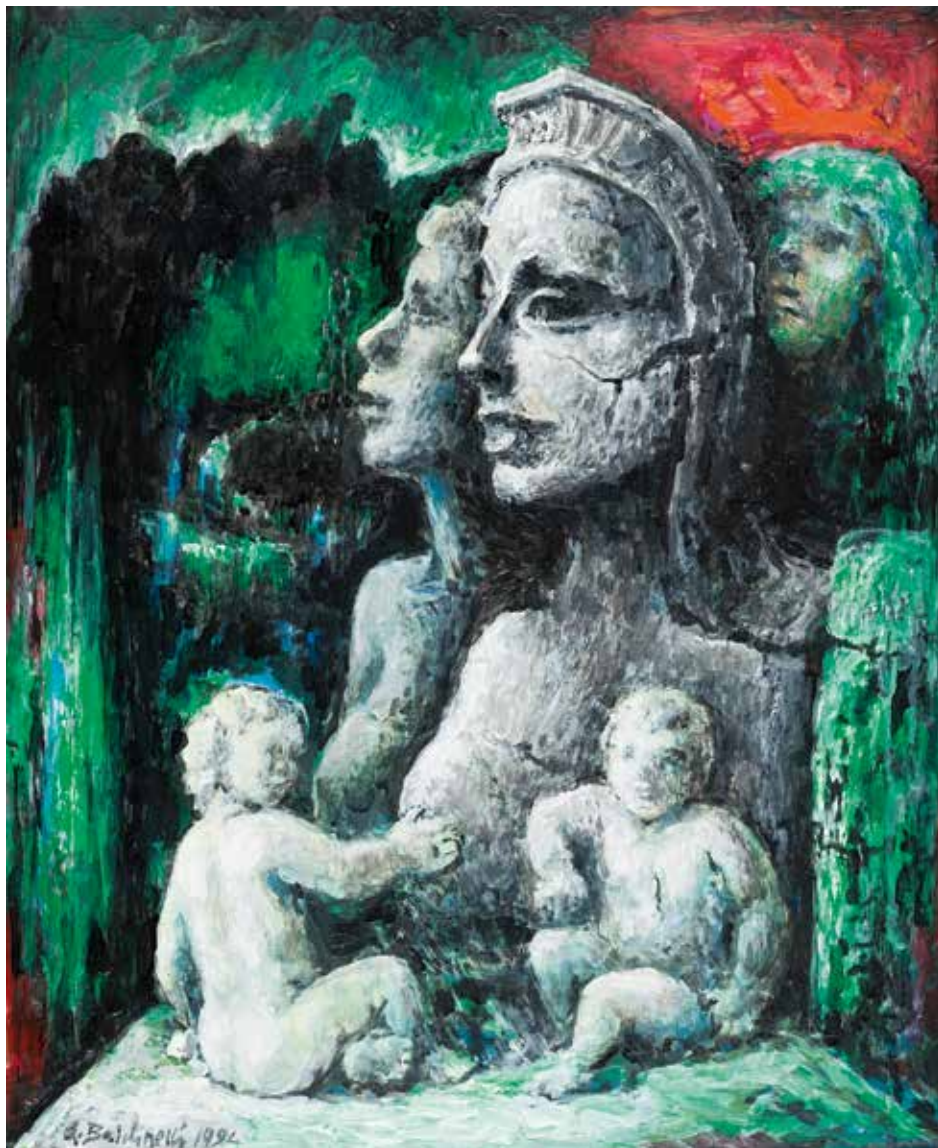
Lady of Liberty

signed and dated 1994

oil on board

63 by 52 cm

R10 000 – 15 000





155

Helmut Starcke

SOUTH AFRICAN 1935-

Still Life with Roses and Dolls

signed and dated '88; signed, dated and inscribed
with the title and medium on the reverse

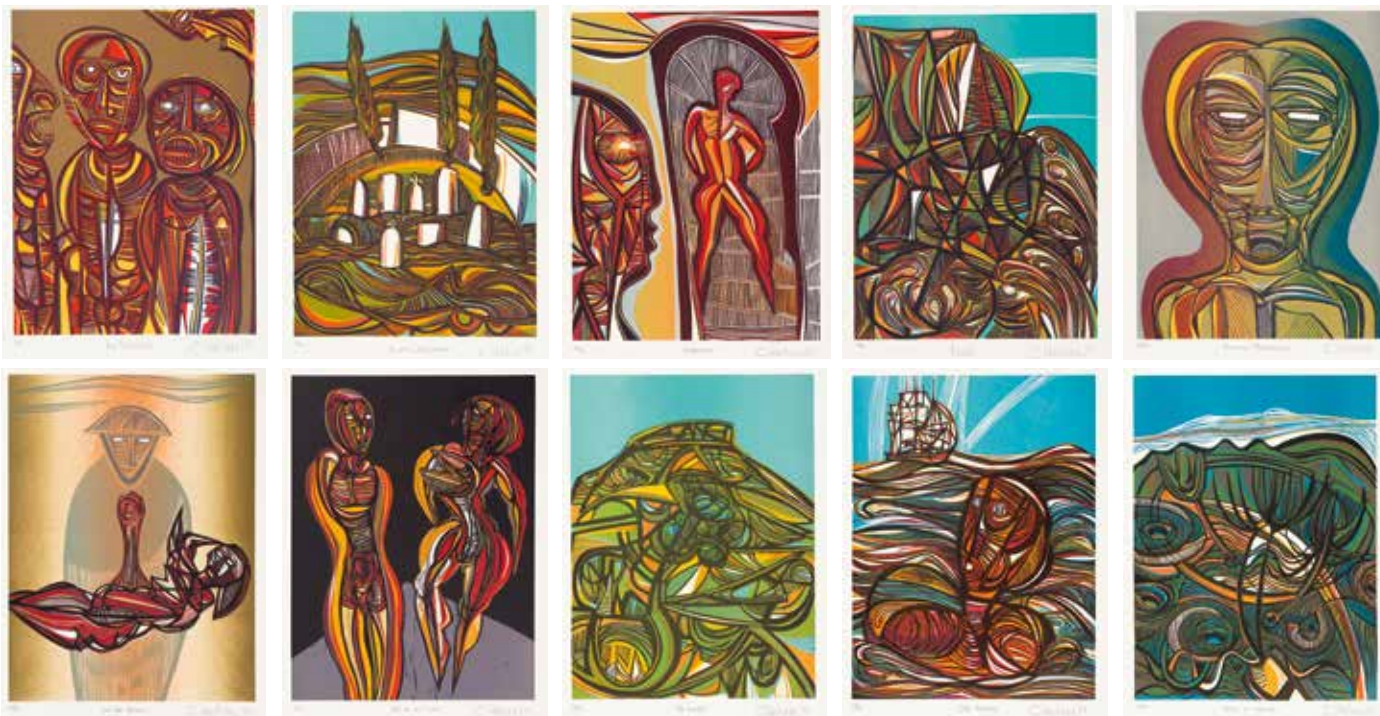
acrylic on canvas

100,5 by 120 cm

R80 000 – 120 000

156

No Lot



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157

Cecil Skotnes

SOUTH AFRICAN 1926–2009

In Memoriam Charles Eglington

A portfolio of ten original woodcuts by Cecil Skotnes and ten poems by Charles Eglington, 1975, edition limited to 75 copies and 15 artist's proofs, this set numbered 68/75, each woodcut signed, dated 75 and numbered by the artist, the title page is signed and numbered by the artist, in original linen portfolio colour woodcuts

image size: 50 by 37 cm, each; portfolio size: 64,5 by 51,5 cm

R30 000 – 50 000

158

Cecil Skotnes

SOUTH AFRICAN 1926–2009

The Assassination of Shaka by Mhlangane Dingane and Mbopa on 22 September 1828 at Dukuza by which act the Zulu Nation First Lost its Empire

A portfolio of forty-three original woodcuts by Cecil Skotnes with captions by Stephen Gray, 1973, with a signed and dated original woodcut cover page, edition limited to 225 copies, this set numbered 2/225, each woodcut signed, dated 73 and numbered 2/225 in pencil in the margin, the title page is signed, dated by the artist and signed by the poet, in original linen portfolio

colour woodcuts

image size: 44,5 by 28 cm;

portfolio size: 53,5 by 35,5 by 5 cm

R40 000 – 60 000

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Walter Battiss

SOUTH AFRICAN 1906–1982

Art in South Africa: The Artists of the Rocks

signed twice and numbered 189/500; signed reproduction of ink drawing on the frontispiece artist's book

R20 000 – 30 000

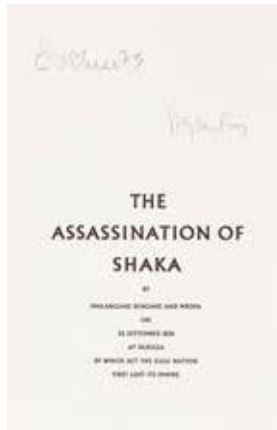
LITERATURE

Various plates of intaglios inserted throughout book are illustrated in: Wilhelm van Rensburg (2006) *High Printing: The woodcuts, wood engravings, linocuts and metal cutouts of Walter Battiss*. Johannesburg: Gallery AOP and the Red Fawn Press. Black & white and colour reproductions inserted throughout. Each chapter opening with initial letter as woodcut. Metal high-relief (intaglio) images throughout book.

Warren Siebrits (2016) Walter Battiss:

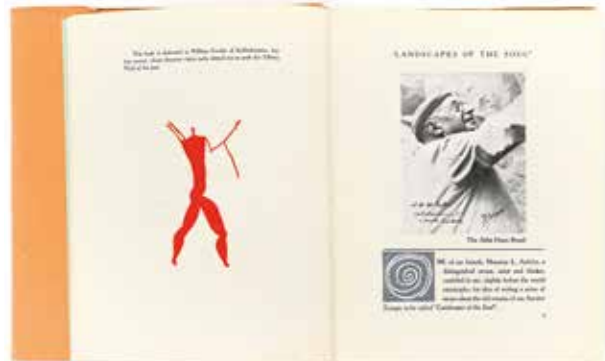
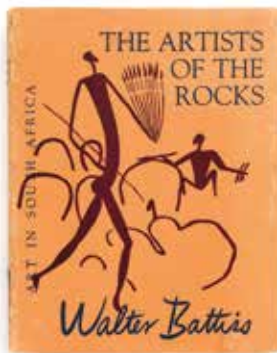
"I invented myself" The Jack Ginsburg Collection, Johannesburg: Ampersand Publication.

Another example of the book edition is illustrated in colour on page 316.

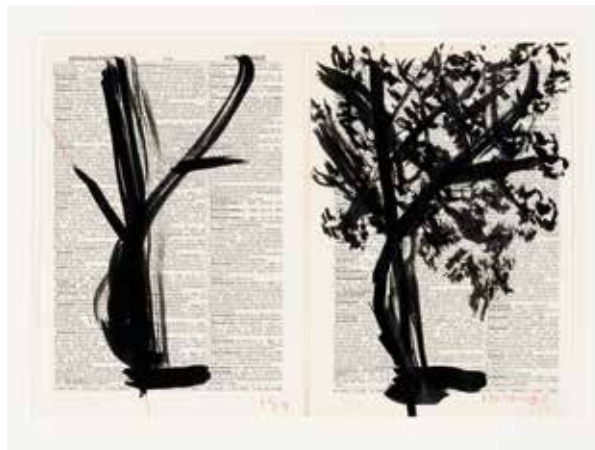
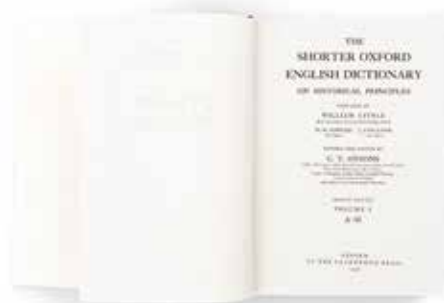


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William Kentridge

SOUTH AFRICAN 1955–

Second Hand Reading

signed and numbered 36/50 in red conté on the imprint page
 artist's book in slip case book:
 28 by 20 by 6 cm

R80 000 – 120 000

Accompanied by a signed ink drawn diptych on Dictionary pages.

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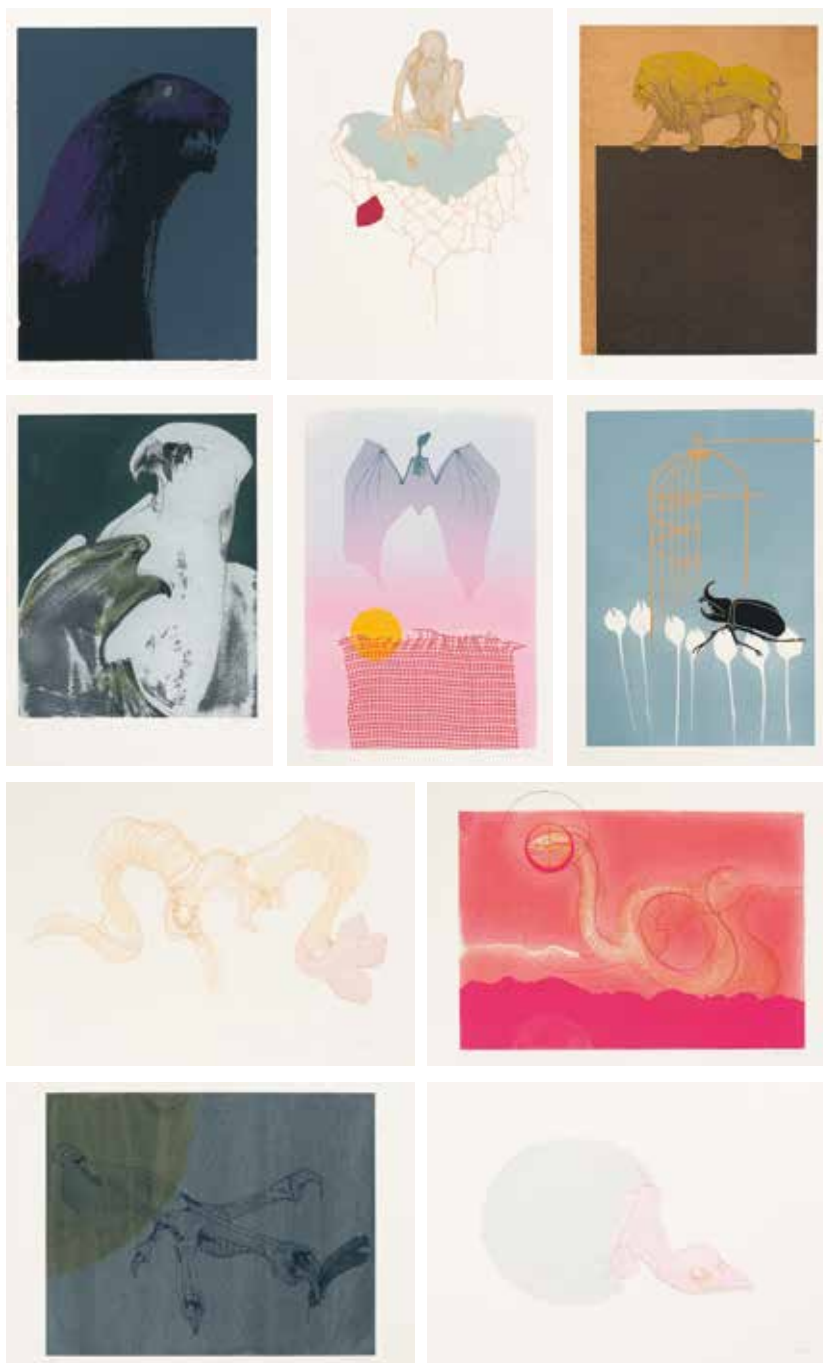
Judith Mason

SOUTH AFRICAN 1938–2016

10 Screenprints

each signed, dated '73, numbered 20/65 in pencil in the margin and embossed with the Fred Schimmel Studio chopmark, each portfolio limited to 65 this one numbered 20, in leatherbound portfolio colour screenprint sheet size: 70 by 50 cm; portfolio: 72 by 52 cm

R40 000 – 60 000



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