

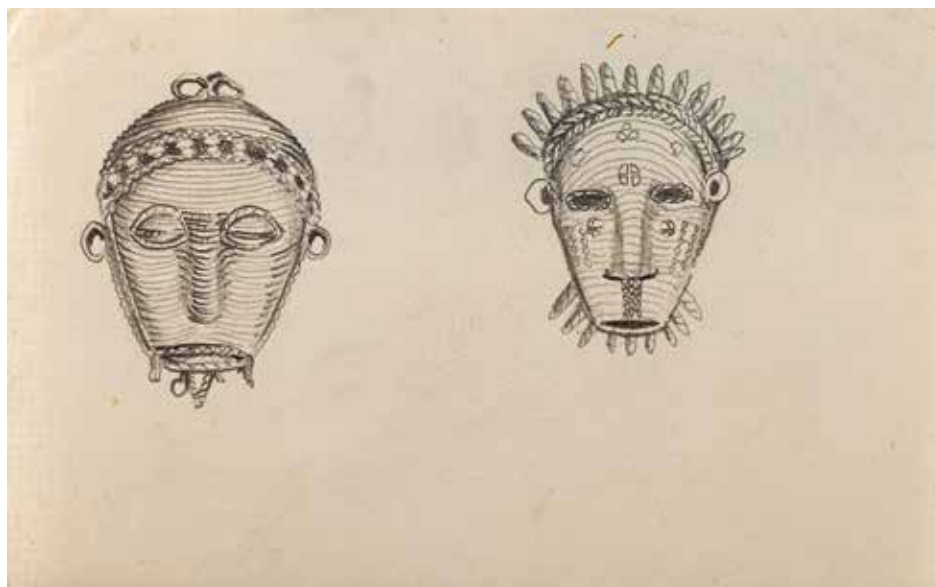


The Wanderers Club, Illovo, Johannesburg
13 November 2017 – 5 pm

**South African
and International Art and
A Selection of Artworks from
KwaZulu-Natal**

Session 2
Lots 171–300

Lot 247 Jack Heath *Thornveld Equinox No.261* (detail)



171

Alexis Preller

SOUTH AFRICAN 1911-1975

Masks, two

pencil on paper
each: 12,5 by 20 cm
(2)

R8 000 – 12 000



172

172

Alexis Preller

SOUTH AFRICAN 1911-1975

King Study

pencil on paper
16 by 25 cm

R7 000 – 10 000

173

Alexis Preller

SOUTH AFRICAN 1911-1975

Rhinoceros

pencil on paper
17 by 22,5 cm

R6 000 – 9 000



173



174

Danie de Jager

SOUTH AFRICAN 1936-2003

Impala Ewe

signed

bronze with a brown patina

height: 88 cm

R250 000 – 350 000



175

Danie de Jager

SOUTH AFRICAN 1936-2003

Impala Ram

signed

bronze with a brown patina

height: 140,5 cm

R250 000 – 350 000



176

176

Danie de Jager

SOUTH AFRICAN 1936-2003

The Reader

signed and dated 1970
bronze with a brown patina
height: 50 cm

R70 000 – 100 000



177

177

Danie de Jager

SOUTH AFRICAN 1936-2003

Literacy

signed and numbered 8/200
bronze with a brown patina,
mounted on a marble base
height: 41 cm, including base

R40 000 – 60 000



178

Danie de Jager

SOUTH AFRICAN 1936–2003

Shawu (XL): One of the Magnificent Seven

signed, dated 1989, numbered 8/100
and inscribed with the title
bronze with a dark brown patina,
mounted on a marble base
height: 49 cm, including base

R450 000 – 600 000

179

Alexis Preller

SOUTH AFRICAN 1911–1975

Guna Portrait

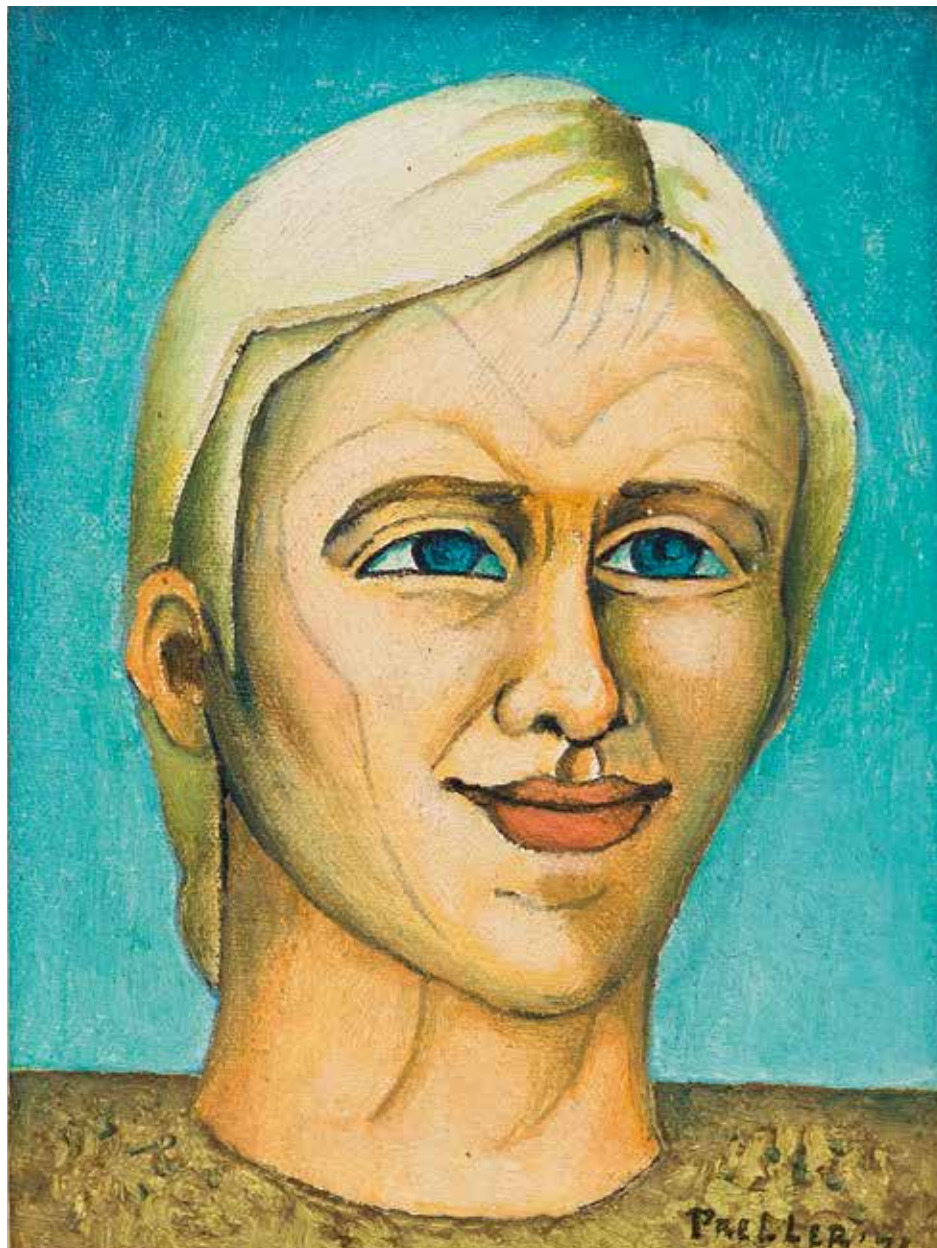
signed and dated '71
oil on canvas laid down on board
15 by 11 cm

R80 000 – 120 000

EXHIBITED

Pretoria Art Museum, Arcadia Park,
Alexis Preller Retrospective, 24 October
– 26 November 1972, catalogue
number 183.

This small portrait of Guna Massyn was completed after he and Preller travelled to Greece, Rome and Florence prior to the 1972 *Retrospective* at the Pretoria Art Museum.



180

Alexis Preller

SOUTH AFRICAN 1911–1975

Shrowded Figure

signed

oil on board

14,5 by 13,5 cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist,
thence by decent.

The original, carved frame,
decorated with goldleaf and
beadwork, by Zakkie Eloff.



181

Cecily Sash

SOUTH AFRICAN 1924–

Female Figures

signed and dated 50

oil on board

75 by 60 cm

R60 000 – 90 000



182

Rupert Shephard

SOUTH AFRICAN 1909–1992

Bead Sellers (Mapogga VI)

signed and dated 1954; signed,
dated and inscribed with the title
on the reverse
oil on board
60 by 49,5 cm

R20 000 – 30 000

Having been guided in drawing by Henry Tonks and Philip Wilson Steer at the Slade School in London, exhibited with the New English art Club and the London Group, and having served as an official War Artist from 1943, Rupert Shephard took up the Directorship of the Michaelis School in Cape Town in 1948. Thereafter, his style, which had relied on a gentle, sober impressionism, gave way to a more decorative approach, typified not only by careful attention to geometric pattern but by rich, unexpected colour. This radical change had much to do with the artist's exposure to the Mapogga people of the then Transvaal; much in the way Alexis Preller had been before him, Shephard was moved by their bold sense of colour and their geometric designs. With this in mind, the figures in the present lot are thoughtfully simplified while their blankets are reduced to an angular patchwork of broadly-painted segments. There is wonderful ambiguity in the way the blankets relate to the ground on which the bead sellers rest: quite where fabric becomes earth or stone is difficult to tell.



183

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Composition

signed and dated 59; inscribed with the artist's name and 'South African Ass. of Cape Town' on the reverse
oil on board

70 by 64,5 cm

R25 000 – 40 000

EXHIBITED

São Paulo Biennial, Brazil, 1959.

183



184

Lionel Abrams

SOUTH AFRICAN 1931–1997

The Meal

signed
oil on canvas
60 by 75,5 cm

R20 000 – 30 000

184





185

185

Ernst de Jong

SOUTH AFRICAN 1934–2016

Mirabalis

signed and dated 1973; inscribed
with the title on the reverse

oil on panel

30,5 by 25,5 cm

R7 000 – 10 000

PROVENANCE
Barloworld Collection



186

186

Nils Burwitz

SOUTH AFRICAN 1940–

Abstract on Pink Background

signed and dated 17.7.1969

oil on canvas

58 by 43 cm

R15 000 – 20 000



187

Ernst de Jong

SOUTH AFRICAN 1934–2016

I am flying

signed and dated '90; inscribed with the artist's name, the title and exhibition on a Pretoria Art Museum label adhered to the reverse

oil on canvas

99 by 149 cm

R20 000 – 30 000

The artist and designer Ernst de Jong was born in Pretoria. He devoted his school years to painting or swimming. The latter resulted in a sports scholarship to the University of Oklahoma in the USA where he completed a BA Degree in Fine Art, majoring in painting and design. In 1957 he returned to Pretoria with his American wife and fellow student, Gwen Drennan, where they opened the graphic design Ernst de Jong Studios in 1958.

In this expansive landscape de Jong renders abstract forms in full flight through the sparse use of sweeping lines and brilliant colours delicately framed in a theatrical setting. Lizé Groenewald writes that the artist's early work typically focused on fantasy landscapes in oils, but that his commitment to hard edge abstraction appears to have occurred only after he relocated to Pretoria in 1957.



188

Ernst de Jong

SOUTH AFRICAN 1934–2016

Cleft Landscape

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

oil on canvas

99 by 129 cm

R20 000 – 30 000



189

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Destination

signed and dated 1977; inscribed with the
title on a label adhered to the reverse

oil on canvas
90 by 120,5 cm

R60 000 – 90 000

PROVENANCE

Barloworld Collection



190

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Cyclic Multiplicity

signed and dated 1967; inscribed with the title and date in another hand on the reverse

oil on canvas

151 by 181 cm

R100 000 – 200 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Bettie Cilliers-Barnard: Retrospective Exhibition*, 16 November 1994 – 8 January 1995, catalogue number 53.

191



192



191

Larry Scully

SOUTH AFRICAN 1922–2002

Abstract Composition

signed and dated 85

oil on canvas

49 by 294 cm

R50 000 – 80 000

192

Larry Scully

SOUTH AFRICAN 1922–2002

*Abstract Composition
with Circular Forms*

signed and dated 85

oil on canvas

49 by 294 cm

R50 000 – 80 000



193

Larry Scully

SOUTH AFRICAN 1922–2002

Red and Black Abstract

signed and dated '76

oil on canvas

90 by 119 cm

R60 000 – 90 000



194

Larry Scully

SOUTH AFRICAN 1922–2002

Africa

signed and dated '64-'69

oil on canvas

182 by 212 cm

R100 000 – 150 000

EXHIBITED

The Association of Arts Gallery, Pretoria October 1966.

LITERATURE

Artlook, Number 1, November 1966. Illustrated in black and white on page 12.

Barbara Parker & Georges Duby (1973) *Larry Scully*. Self-published catalogue. Illustrated in colour on page 8.

Born in Gibraltar of a father who was serving in the British Army and a South African mother who told the young Scully many stories of the country of her birth, Larry Scully's imagination teemed with images of a distant, exotic place at the tip of Africa. 'I was always aware of South Africa', he said, 'and when we went to England in 1924, this became a vision of space, of great mystery and primitive vitality – in fact Africa!' When Scully was sixteen, the family moved to South Africa, but Larry, already aware of his exceptional drawing skills, had to put his art studies on hold because he enlisted to fight in the Second World War. He became quickly known for the numerous portraits he painted of his fellow officers and, after the War, he studied at the University of the Witwatersrand where he met Christo Coetzee, Cecil Skotnes and Gordon Vorster, a group that, together with Esmé Berman and Nel Erasmus, became known as the Wits Group. He travelled to the Maluti mountains in Lesotho, where the rugged stone beneath his feet and the towering withered cliffs above him became a source of great inspiration. This was the Africa of his imagination. A window had been flung open. The present lot is a prime example of his new vision.

¹ Barbara Parker & Georges Duby (1973) *Larry Scully*. Self-published catalogue, page 1.





195

195

Dirk Meerkotter

SOUTH AFRICAN 1922–

Blue Rogue

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

oil on canvas

74 by 100 cm

R20 000 – 30 000



196

196

Raymond Andrews

SOUTH AFRICAN 1948–

Portrait

signed with the artist's monogram
carved, incised and painted wood panel

120,5 by 93,5 cm

R30 000 – 40 000



197

197

Harold Voigt

SOUTH AFRICAN 1939–

Soaring

signed and dated '77

oil on canvas

117,5 by 200 cm

R30 000 – 50 000

PROVENANCE

Barloworld Collection

EXHIBITED

Everard Read, Johannesburg, *Harold Voigt Exhibition – Selected Paintings 1972–2002*, May – June 2002.

198

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract Landscape, No 1054

signed and dated '04

oil on board

62 by 77 cm

R20 000 – 30 000



198



199

Gordon Vorster

SOUTH AFRICAN 1924–1988

S.W.A Impression

signed

oil on board

121,5 by 122 cm

R50 000 – 70 000

PROVENANCE

Barloworld Collection



200

Gordon Vorster

SOUTH AFRICAN 1924–1988

Karoo Impression

signed

oil on board

122,5 by 122,5 cm

R50 000 – 70 000

PROVENANCE

Barloworld Collection

201

Maud Sumner

SOUTH AFRICAN 1902–1985

Namib

signed; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse
oil on canvas
37 by 44,5 cm

R70 000 – 100 000

EXHIBITED

Pretoria Art Museum, Arcadia Park,
Lifting Clouds, 1968, catalogue number 6.

202

Gordon Vorster

SOUTH AFRICAN 1924–1988

Strata

signed; inscribed with the title on a label adhered to the reverse
oil on board
89 by 119,5 cm

R25 000 – 35 000

PROVENANCE

Barloworld Collection



201



202

203

Harold Voigt

SOUTH AFRICAN 1939–

*Lowveld Mood IV; African
Landscape*

signed and dated 1979; inscribed
with the artist's name, the title and
medium on an Everard Read label
adhered to the reverse
oil on panel
121 by 181 cm

R25 000 – 35 000

PROVENANCE

Barloworld Collection

204

Harold Voigt

SOUTH AFRICAN 1939–

*Lowveld Mood IV; African
Landscape XXI*

signed and dated 79; inscribed
with the artist's name, medium and
another title on an Everard Read
label adhered to the reverse
acrylic and oil on panel
62 by 120,5 cm

R25 000 – 35 000

PROVENANCE

Barloworld Collection

203



204



205

Harold Voigt

SOUTH AFRICAN 1939–

Dark Landscape

signed, dated 75 and numbered II

oil on canvas

45 by 100,5 cm

R25 000 – 40 000

206

Walter Meyer

SOUTH AFRICAN 1965–

Sunset with Kameelthorn Trees

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

oil on canvas

38,5 by 54 cm

R20 000 – 30 000

205



206





207

Fleur Ferri

SOUTH AFRICAN 1929–2004

Desert Evening near Lüderitz

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

oil on board

89,5 by 119,5 cm

R30 000 – 50 000

PROVENANCE

Barloworld Collection

EXHIBITED

Republic Festival Arts Exhibition,
Durban, 1981.

208

John Meyer

SOUTH AFRICAN 1942–

The Drift

signed; inscribed with the artist's name and the title on a Pieter Wenning Gallery label adhered to the reverse
mixed media on panel
27 by 55 cm

R60 000 – 90 000

PROVENANCE

Barloworld Collection

209

John Meyer

SOUTH AFRICAN 1942–

The Salt Pan

signed; dated 1975 and inscribed with the title on the reverse;
inscribed with the artist's name and the title on an Everard Read label adhered to the reverse
mixed media on board
16 by 31 cm

R40 000 – 60 000



208



209



210

John Meyer

SOUTH AFRICAN 1942–

Oudorp, Klerksdorp

signed; signed with the artist's initials, dated
1978 and inscribed with the title on the reverse

mixed media on board

49,5 by 79,5

R180 000 – 240 000

PROVENANCE

Barloworld Collection

211

Titta Fasciotti

SOUTH AFRICAN 1927–1993

Xhosa Women and Child

signed and dated 90
oil on board
84,5 by 120,5 cm

R80 000 – 120 000

PROVENANCE

Barloworld Collection

212

Helen Sebidi

SOUTH AFRICAN 1943–

Women Walking in a Field

signed
oil on board
28,5 by 48 cm

R20 000 – 30 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2009)
Mmakgabo Mmapula Mmankgato
Helen Sebidi: Taxi Art Book Series,
Parkwood: David Krut Publishing.
A similar example is illustrated in
colour on page 26.



211



212



213

213

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Celebratory Figures

signed and dated 86
carved and painted wood panel
57 by 41 cm

R40 000 – 60 000



214

214

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Abstract Composition with Figures

signed and dated 86
carved and painted wood panel
57 by 41,5 cm

R40 000 – 60 000

215

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Abstract Composition

signed

carved and painted wood panel

107 by 91 cm

R70 000 – 100 000

216

Gladys Mgudlandlu

SOUTH AFRICAN 1925–1979

The Fall

signed

watercolour and gouache on card

55 by 75 cm

R50 000 – 70 000

LITERATURE

Elza Miles (2002). *Nomfanekiso Who Paints at Night: The art of Gladys Mgudlandlu*, Vlaeberg: Fernwood Press. Illustrated in colour on page 61, plate 61.

'I don't particularly belong to any school of art. It's a mixture of expressionism and impressionism – but I like to call myself a Dreamer-Imaginitist.' – Gladys Mgudlandlu

Concurring, Elza Miles has noted that the artist's method of free interpretation is untainted by formalist techniques.¹ In *The Fall*, the dream-like quality of the work may be an interpretative depiction of Adam and Eve driven out of Eden.

¹ Elza Miles (2002). *Nomfanekiso Who Paints at Night: The art of Gladys Mgudlandlu*, Vlaeberg: Fernwood Press, page 36.



215



216



217

217

Diederick During

SOUTH AFRICAN 1917–1991

Windblown Lady and Rooster

signed

oil on board

59 by 36 cm

R30 000 – 40 000



218

218

Diederick During

SOUTH AFRICAN 1917–1991

Tittinetsu

signed; inscribed with the title

on the reverse

oil on board

79 by 62,5 cm

R40 000 – 60 000



219

Martin Qgibinsizi Tose

SOUTH AFRICAN 1958–2004

Man's Allegory, triptych

pastel on paper

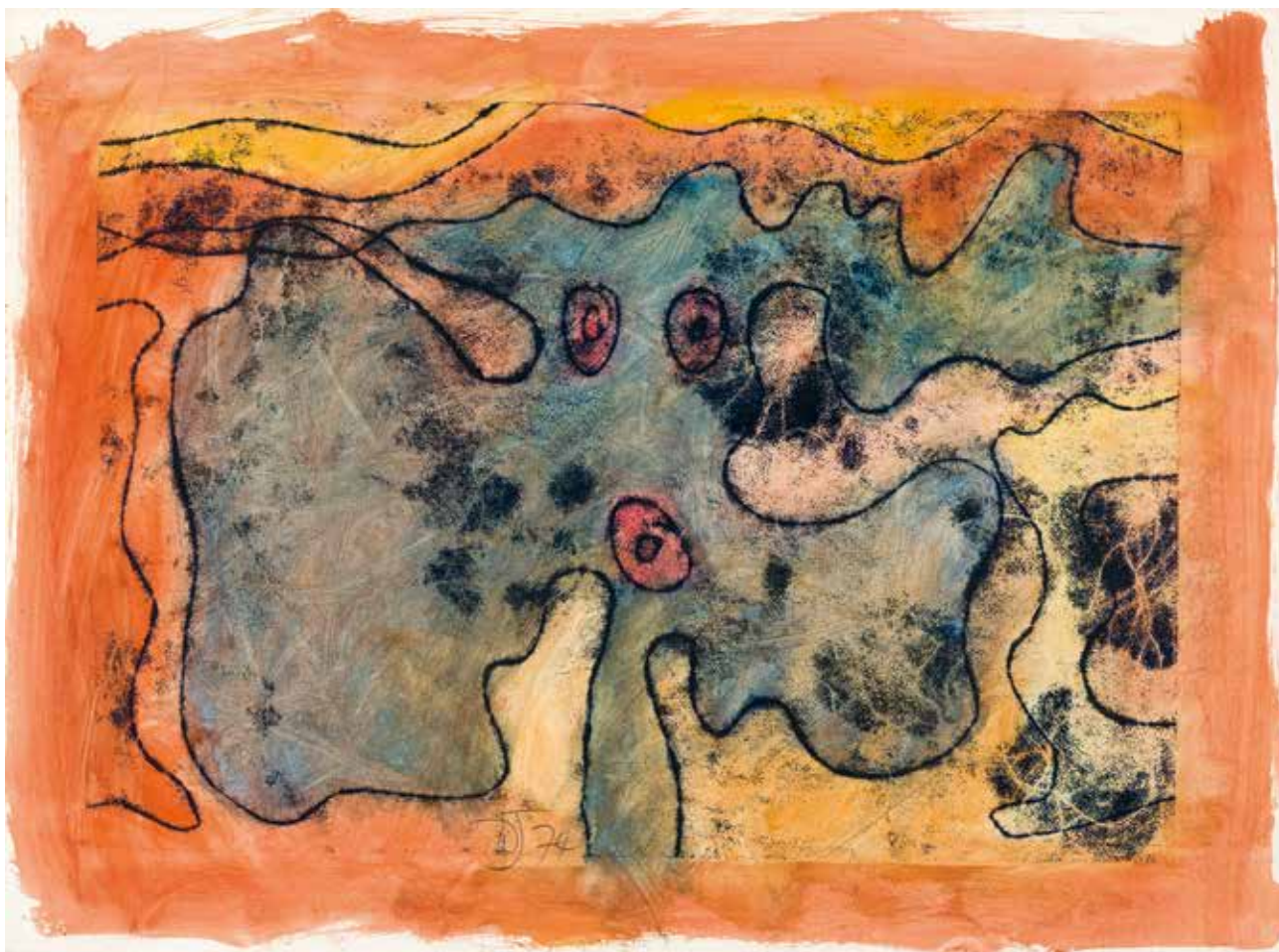
84,5 by 70 cm each

(3)

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the
current owner.



220

Wopko Jensma

SOUTH AFRICAN 1939– C. 1993

Orange and Blue Abstract

signed and dated 74

mixed media

58 by 78 cm

R20 000 – 30 000

PROVENANCE

Wolf Weinek, Gallery Y, Hillbrow

Alet Vorster, Art on Paper.



221

221

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

Seated Figure

signed twice and numbered 6/9
bronze with a brown patina
height: 50,5 cm

R30 000 – 40 000



222

222

Michael Gagashe Zondi

SOUTH AFRICAN 1926–2008

A Robed Figure

signed with the artist's initials and dated '73
carved wood
height: 46 cm

R10 000 – 15 000



223

223

Noria Mabasa

SOUTH AFRICAN 1938–

Suited Man Seated

signed and numbered 1/5
bronze with a brown patina
height: 51 cm

R12 000 – 18 000



224

224

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

Circle of Friends

signed and numbered 5/15
bronze
height: 41,5 cm

R40 000 – 60 000

225

Brian Bradshaw

SOUTH AFRICAN 1923–

In the Highveld, Bulawayo
(*Euphorbia*)

signed; signed and inscribed with the title on the reverse; inscribed with the artist's name, the title and medium on an Everard Read label adhered to the reverse
oil on board
59,5 by 74,5 cm

R20 000 – 30 000

PROVENANCE

Barloworld Collection

226

Brian Bradshaw

SOUTH AFRICAN 1923–

Warthogs in the Bush

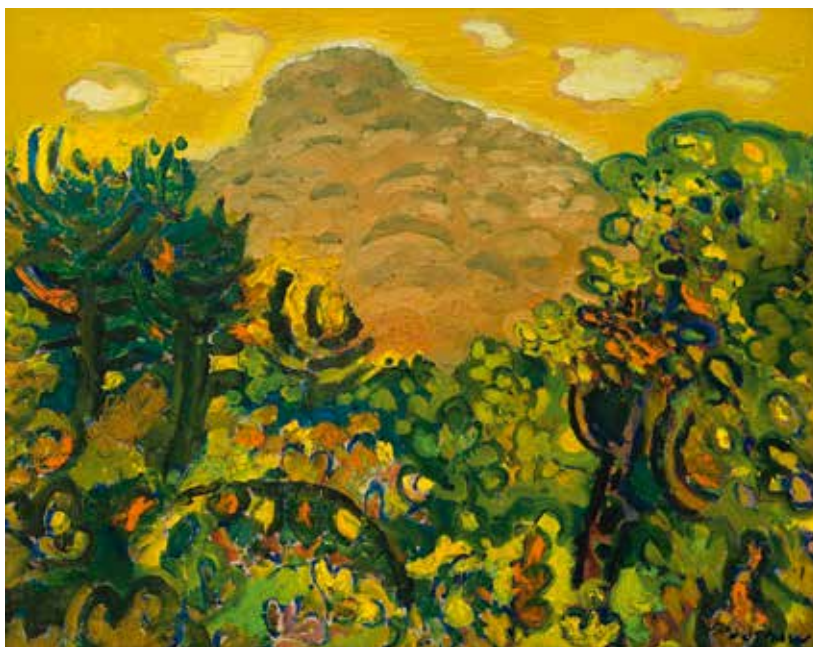
signed; signed and inscribed with the title on the reverse; inscribed with the artist's name, the title and medium on an Everard Read label adhered to the reverse
oil on board
59,5 by 72 cm

R20 000 – 30 000

PROVENANCE

Barloworld Collection

225



226





227

227

Robin Lewis

SOUTH AFRICAN 1942–1988

Corn Mice

signed with the artist's monogram,
dated 86 and numbered 5/12
bronze with a green patina
height: 37 cm

R18 000 – 24 000



228

228

Robin Lewis

SOUTH AFRICAN 1942–1988

Frog

signed and dated '86 on the leaf
bronze with a green patina, mounted
on a Perspex base
height: 60 cm, including base

R20 000 – 30 000

229

Fred Schimmel

SOUTH AFRICAN 1928–2009

Small Figure II

signed and dated '76
oil on board
61 by 48 cm

R25 000 – 40 000

LITERATURE

Marlize van Zyl (ed.) (2008). *Fred Schimmel Retrospective: Artist Monograph*, Stellenbosch: SMAC Art Publishing. Illustrated in colour on page 37.

This work is singled out in *Fred Schimmel Retrospective: Artist Monograph*: 'From this same period date a handful of paintings that contrast radically to (others). Instead of pale colours and layers of smooth acrylic, these works have been built up in thick, luminous impasto brushstrokes. *Small Figure I* and *II* (both 1976) represent odd little persons made up of circles for bodies and heads, their unsophisticated playfulness reminds one of Karel Appel's fantasy child- and animal figures. Their features have been shaped in thick lashings of bright, contrasting colours, squirted from the tubes straight onto the board and plastered down with a palette knife and brush. The surfaces of these paintings invite touch as some shapes, such as the buttons on the belly of *Small Figure II*, are not painted but sculpted into three-dimensional green bumps with the sharp handle of the brush' [van Zyl (ed.), 2008, page 37].



229

230

Nel Erasmus

SOUTH AFRICAN 1928–

Liggaam XI

signed and dated 1980; inscribed with
the date and the title on the reverse
oil on board
74 by 98,5 cm

R12 000 – 16 000

LITERATURE

Marelize van Zyl (ed.) (2011). *Nel Erasmus*, Stellenbosch: SMAC Art Publishing. A similar example is illustrated in colour on page 106.



230



231

231

Edoardo Villa

SOUTH AFRICAN 1915–2011

Double-Headed Figure

signed, dated 1976 and numbered 2/6
bronze mounted on a steel base
height: 35,5 cm, including base

R50 000 – 70 000



232

232

Edoardo Villa

SOUTH AFRICAN 1915–2011

Standing Figure

signed and dated 86
bronze with a green patina,
mounted on a wooden base
height: 32 cm, including base

R70 000 – 100 000

LITERATURE

Chris de Klerk and Gerard de Kamper (eds.)
(2012). *Villa in Bronze*, Hatfield: University of
Pretoria Museum. Illustrated in colour on
page 106.



233

233

Gordon Vorster

SOUTH AFRICAN 1924–1988

Wildebeest

signed

acrylic on canvas laid down on board

77 by 164 cm

R35 000 – 50 000

234

Zakkie Eloff

SOUTH AFRICAN 1925–2004

'n Rumoer van Tarentale

signed; engraved with the artist's

name and the title on a plaque

adhered to the frame

oil on canvas

90,5 by 120,5 cm

R30 000 – 40 000

PROVENANCE

Barloworld Collection



234

235

Gordon Vorster

SOUTH AFRICAN 1924–1988

Pafuri Mood II

signed; inscribed with the
title on the reverse
oil on board
76 by 115,5 cm

R30 000 – 40 000

PROVENANCE

Barloworld Collection

236

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Highveld Landscape

signed and dated 54
oil on board
30 by 48,5 cm

R20 000 – 30 000

235



236



© The Estate of Cecil Skotnes | DALRO

237

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Totem

carved and painted wood
height: 40 cm, including base

R20 000 – 30 000



© The Estate of Cecil Skotnes | DALRO

238

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Highveld Winter Landscape

signed and dated 66

oil on board

80 by 73,5 cm

R50 000 – 70 000







A Selection of Artworks from KwaZulu-Natal

Lots 239–298

Lot 262 Diamond Bozas *Still Life with Mealies, Bread, Onions* (detail)

239

Cathcart William Methven

SOUTH AFRICAN 1849–1925

Landscape

signed; signed on the reverse
watercolour on paper

33 by 42,5 cm

R15 000 – 20 000



239

240

Merlyn Evans

WELSH 1910–1973

*Portrait of Hugh Tracey
(Musicologist)*

signed, dated Sept. 1938 and
inscribed with the title

pencil on paper

56 by 38 cm

R10 000 – 15 000

Merlyn Evans, the British abstract painter, fresh from exhibiting at the International Surrealist Exhibition in London in 1936, took up a teaching post at the Durban School of Art in 1938. His sitter, Hugh Tracey, a pioneering ethnomusicologist, recorded and archived authentic, traditional African music from 1921 to 1977. In 1954 he established the International Library of African Music.



240

241

Clement S n que

SOUTH AFRICAN 1896–1930

*Aiguille Du Midi – Village et
Glacier des Bossons*

signed and dated 24; inscribed
with the title on the reverse
oil on board
74,5 by 62 cm

R80 000 – 120 000

PROVENANCE

Johans Borman Fine Art Gallery.

EXHIBITED

Tatham Art Gallery, Pietermaritzburg,
Clement S n que Retrospective Exhibition,
1984, catalogue number 83.

While marvelling at the short, twisting ribbons of teal, mint and ice-white that shapes S n que's Aiguille Du Midi, it is quite remarkable that the artist received no formal training other than an architectural apprenticeship at the Durban firm Chick & Bartholomew before moving to Paris in 1921. Over and above his work there under the architect and urbanist Alfred Agache, S n que drew and painted seriously, participating on numerous Parisian salons. While his architectural bent tended to give his work a disciplined and balanced compositional structure, the small group of Alpine oils he produced in 1924, shortly after his marriage, are more memorable for their breathtaking scale, as well as their solid, meandrous and densely overlapping strokes of colour. With his first solo show at the Maison des Artistes in Paris behind him, S n que returned to Durban in 1925 to establish his own architectural practice. His reputation as a painter grew quickly, and he built up a spectacular, vivid record of the Durban harbour and its surrounds. His death in 1930, aged only 33, robbed the country of one of its most thrilling and individual artists.





242

Bertha Everard

SOUTH AFRICAN 1873–1965

Seascape

inscribed with the artist's name

and the title on the reverse

oil on canvas

29 by 23 cm

R40 000 – 60 000



243

244



243

Leonora Everard Haden

SOUTH AFRICAN 1937–

Waterfall at Skurwekop

signed: signed and inscribed
with the title on the reverse

oil on board

40 by 34 cm

R30 000 – 50 000

244

Leonora Everard Haden

SOUTH AFRICAN 1937–

Hillside

signed and dated 72; inscribed with the artist's name, the title
and medium on an Everard Read label adhered to the reverse

pastel on paper

46,5 by 42,5 cm

R25 000 – 35 000



245

246



245

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Thorns, Thornveld Study

signed and dated 1966 on the reverse
gouache on paper
sheet size: 57 by 39 cm

R15 000 – 20 000

246

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Venusian Apartments

signed, dated 1961 and inscribed with
the title on the reverse
Indian ink and watercolour on paper
sheet size: 50,5 by 38 cm

R12 000 – 16 000

The scale and substance of Jack Heath's major paintings are in sharp contrast to his humorous, madcap, and hugely inventive works on paper. In this light, *Venusian Apartments* has at its centre a fantastical geometric construction, linked together by lozenges, squares and strips of translucent pinks, blues and purples, surrounded by blasts of yellow and green from behind an intricate, combed motif.



247

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Thornveld Equinox No 261

inscribed with the title on the reverse
encaustic and oil on panel
120 by 181,5 cm

R100 000 – 150 000

EXHIBITED

Tatham Art Gallery, Pietermaritzburg,
The Heath Family Retrospective Exhibition,
2009.

248

Jane Tully Heath

BRITISH 1913–1995

Foothills

signed and dated '70; inscribed with the artist's name, date and the title on the reverse watercolour and body-colour on paper 37 by 51,5 cm

R12 000 – 16 000

Jane Heath's post-graduate training at the Royal College of Art in London placed her within the orbit of Stanley Spencer, Edward Bawden and John and Paul Nash, some of Britain's greatest modernist painters. While her style remained ever-rooted in this British, vanguard tradition, the work she later produced in South Africa, where she moved with her artist-husband Jack Heath in 1946, was based on careful observation and meticulous design, concerned more with decorative, 'pictorial poetry' than theory for theory's sake. An important teacher at the Port Elizabeth Technical College, and Fine Art lecturer at the Pietermaritzburg campus of the University of Natal from the early 1950s, Jane Heath produced a large body of work in a wide range of media and, while never seeking the spotlight, exhibited successfully around the country. Her plein-air watercolour studies, of which *Foothills* is a fine example, reveal an outrageous comfort in the medium, and a seemingly effortless if decisive use of line. The way her peak-level clouds swirl and catch the sunlight, and the way her valleys fall away in shadow, give a thrilling, wet-nose sense of a vaporous, stifling Drakensberg day.



248

249

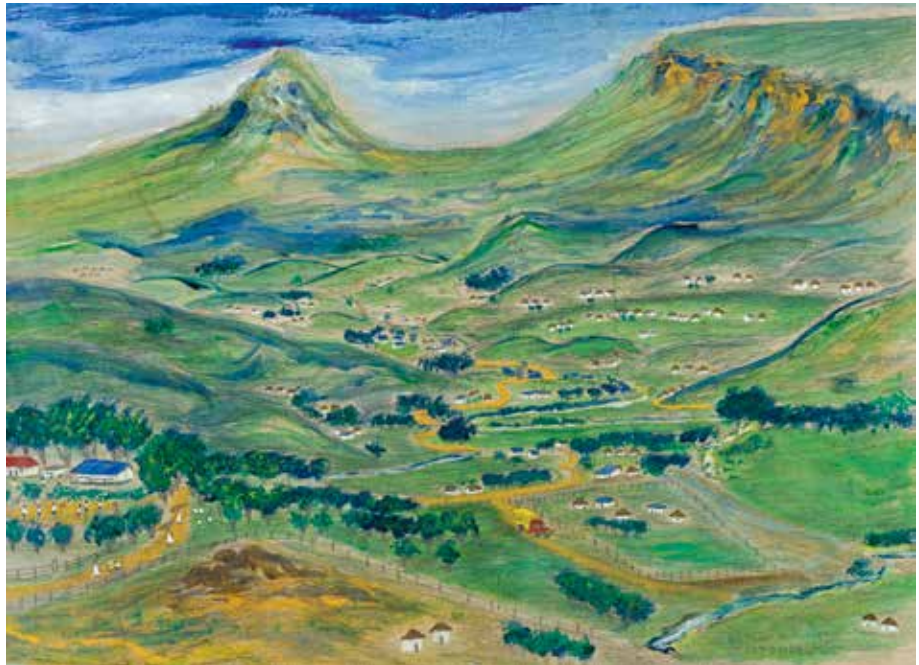
Saint Mokoena

SOUTH AFRICAN 1952–

Rural Landscape, KwaZulu Natal

signed and dated '88-01-04 watercolour and pencil on card 41 by 59 cm

R6 000 – 8 000



249

250

Jane Tully Heath

BRITISH 1913–1995

Water Plants

signed and dated '71; inscribed with the artist's name, date and medium on a label adhered to the reverse

oil on board

61,5 by 81 cm

R30 000 – 50 000

251

Carola Brotherton

SOUTH AFRICAN 1940–

Midlands Landscape

signed and dated 1969; signed, inscribed with the title and medium on the reverse

oil on canvas

45 by 54,5 cm

R20 000 – 30 000

Carola Brotherton trained under Jack and Jane Heath at the University of Natal, before becoming a friend and colleague in the Department in the late 1960s. Carola and Jane became particularly close, and with their old, customized Land Rover, made numerous sketching and painting trips into the then wilder parts of Natal. Neither artist moved too far away from natural representation, but on occasion each pursued a gentle, selective and decorative abstraction. Both *Water Plants* (Lot 250) and *Midlands Landscape* (Lot 251) catch the artists in this mood: autumn leaves caught on a stream's surface, and a dry, dusky Midlands view are paraphrased using overlapping, geometric segments of earthy colours, all arranged according to a flat, unpredictable, sophisticated pattern.



250



251

252

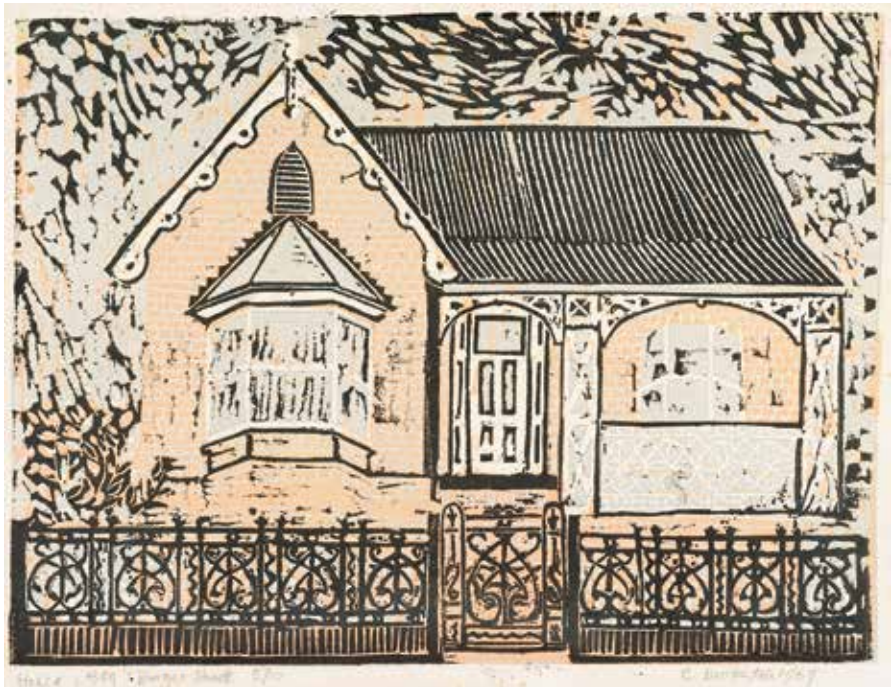
Carola Brotherton

SOUTH AFRICAN 1940–

House 349 Burger Street

signed, dated 1969, numbered
5/10 and inscribed with the title
in pencil in the margin
colour etching
plate size: 23 by 30 cm

R6 000 – 9 000



252

253

Carola Brotherton

SOUTH AFRICAN 1940–

Andries Street

signed and dated 1971; signed,
dated, inscribed with the title
and medium on the reverse
mixed media on paper laid down
on card

38 by 53,5 cm

R15 000 – 20 000

EXHIBITED

South African Association of Arts,
Pretoria, *Jane Heath and Carola
Brotherton*, 14 August 1972 –
26 August 1972



253



254

Geoffrey Terence Charlesworth

SOUTH AFRICAN 1930–

*A view of the Umgeni River from
Banfield Crescent, Puntans Hill, Durban*

signed and dated '50; inscribed with the
artist's name and the title on the reverse

oil on canvas laid down on board

53 by 87 cm

R20 000 – 30 000



255

Normand Robertson Dunn

SOUTH AFRICAN 1917–1988

Shrine with Medallions

signed and dated 67; signed and
inscribed with the title on the reverse

oil on canvas

75 by 90,5 cm

R50 000 – 70 000

LITERATURE

Chris Perold. (2015) *The Private World of Norman Dunn*,
Pietermaritzburg: Otterley Press. Illustrated in colour on
page 21.

Otto Schröder. (1969). *Quinquennial Exhibition of South
African Art 1969*. A similar example (*Paw-paw Tree with
Shields*) is illustrated, catalogue number 16.

Normand Dunn, after winning a scholarship to the
Edinburgh College of Art, and serving with distinction
in the Burmese campaign during World War II, took
up the position of art master at Hilton College in
1947. In addition to his teaching duties he wrote a
weekly column for the *Natal Witness* and, under the
pseudonym Falk, provided satirical cartoons for the
paper. Appropriately, and having already committed
himself to an African aesthetic, Dunn held a joint
exhibition with Walter Battiss at the Neil Sackler Gallery
in Pietermaritzburg in 1961. Then, and throughout that
decade, his work might be seen as a unique, decorative,
startlingly-coloured conflation of bold Zulu motifs,
classical Aegean friezes and a European Gothic spirit.
African Trident (Lot 256) and *Five 'Basuto Gothic' Figures*
(Lot 257) are fine, rare examples from this period, as is
Shrine with Medallions (Lot 255), which closely resembles
Paw-paw Tree with Shields purchased for the nation by
the then South African National Gallery in 1969.

Fisherman's Cottage (Lot 258) is evidence of Dunn's
dramatic shift in style and scale after moving to
his Swellendam cottage in 1975 and beginning his
professional relationship with Everard Read. The work
from this latter period of the artist's career, typified by
everyday views from the surrounding towns and nearby
coastal villages, is memorable for its folksy subjects,
intense, whimsical colour, close, humorous observation,
and warm, moral anecdotes.



256

Normand Robertson Dunn

SOUTH AFRICAN 1917–1988

African Trident

signed and dated 1968

acrylic on paper

54 by 36 cm

R20 000 – 30 000

LITERATURE

Chris Perold. (2015) *The Private World of Norman Dunn*, Pietermaritzburg: Otterley Press. Illustrated in colour on page 20.





257

257
Normand Robertson Dunn

SOUTH AFRICAN 1917-1988

Five 'Basuto Gothic' Figures

acrylic on card

19 by 27,5 cm

R10 000 – 15 000

258
Normand Robertson Dunn

SOUTH AFRICAN 1917-1988

Fisherman's Cottage

signed

oil on card

15,5 by 25,5 cm

R10 000 – 15 000



258



259

259

Leonora Everard Haden

SOUTH AFRICAN 1937–

Hilltops

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

oil on board

33 by 58,5 cm

R50 000 – 70 000



260

260

David Moon

SOUTH AFRICAN 1938–

Ballito Bush

signed and dated Dec '75

gouache on paper

51,5 by 37 cm

R8 000 – 12 000



261

Leonora Everard Haden

SOUTH AFRICAN 1937–

Ntwantwani Met Wolkskaduwees

signed; artist's name and the title
adhered to the frame

oil on canvas

57,5 by 87,5 cm

R60 000 – 90 000

262

Diamond Bozas

SOUTH AFRICAN 1923–

Still Life with Mealies, Bread, Onions

signed; inscribed with the artist's name, dated 1965,
with the medium and the title on a Tatham Art Gallery
label adhered to the reverse

oil on board
160 by 72 cm

R60 000 – 90 000

The work of Diamond Bozas is largely unknown outside KwaZulu-Natal. The artist grew up in Eshowe. After completing school he worked in the family bakery, using his holiday leave to study informally at the Durban Art School where he met and was mentored by Nils Andersen (1897–1972). He became a member of the Natal Society of Artists and, until very recently, maintained an active membership.

In 1955 he was granted leave from the family business to study at the Chelsea School of Art, London. Fellow students included Elisabeth Frink (1930–1993), and Patrick Caulfield (1936–2005), with whom he maintained a life-long friendship. He graduated in 1959 with a National Diploma in Design. He had works accepted for the Royal Academy Summer Exhibitions of 1956, 1957 and 1958. Bozas returned to South Africa with his wife, Tasia, in 1959, and resumed working in the family business until the bakery closed in 1975.

Bozas is a painter of still life, landscape and portraits. The foundations of his style, generally sparse and meticulously painted surfaces, were laid at the Chelsea School of Art. It is a style based in a general English modernist approach to painting developed from the beginning of the twentieth century, which accommodates a gentle abstraction of form based on accurate observation. It also pays homage to the social realism of John Bratby (1928–1992), founder of the Kitchen Sink School, in whose work Bozas and fellow students at Chelsea were particularly interested. However, Bozas remained grounded in tradition, influenced by his admiration of Jean-Baptiste-Siméon Chardin (1699–1779), and Paul Cézanne (1859–1906). He was fascinated by Chardin's placement of objects in simple arrangements on surfaces against sparse backgrounds. His fascination with Cézanne's paintings was the manner in which forms and space were concerted to emphasise the two-dimensionality of surface whilst retaining a sense of three dimensional form.

The underlying influence of both Chardin and Cézanne are evident in *Still Life with Mealies, Bread, Onions* (Lot 262), an ambitious painting entered and accepted for the *Art South Africa Today* show of 1965. It contains all the elements that would characterise the best of Diamond Bozas' still life paintings of future decades: a continued admiration of the choice of simple domestic items favoured by



continued on page 189



continued from page 188

263

Diamond Bozas

SOUTH AFRICAN 1923–

Gavin Wiseman's Farm

signed and inscribed with the title on a label adhered to the reverse oil on board
88 by 124 cm

R70 000 – 100 000

Chardin, a similarly sparse setting and limited colour and tonal range. His choice of mealies and bread is, in part, a commentary that soaring bread sales from the family bakery were symptomatic of a change in diet amongst Zulu people. The chicken wire and newspaper suggest a mid-twentieth century contemporaneity, with references to the Kitchen Sink School admired by students of the Chelsea School of Art, and Bozas' ongoing awareness of developments in contemporary art production.

Bozas is best known for his iconic depictions of the Zululand landscape: Isandlwana, Ongoye, Ondini, and the Nkwalini Valley. It is, however, the expansive vistas of sugar-cane farmlands around Eshowe which became his prime focus. In this view across Gavin Wiseman's farm towards Ntumeni (Lot 263), Bozas concentrates attention on one phase in the biennial sugar production cycle, the early season. Cutting season is over, bare fields are scattered with remnants of stripped leaves, amongst which the new season's growth emerges. Attention to accurate detail belies Bozas' deep spirituality in contemplating the cycle of life.

264

Bronwen Heath

SOUTH AFRICAN 1944–

Interior with Moroccan Carpet

signed and dated '85; signed and
inscribed with the title on the reverse
oil on canvas

257 by 109 cm

R35 000 – 50 000

Bronwen (Jinny) Heath studied at the University of Natal under her parents, Jack and Jane. If her still life paintings show the quiet restraint and discipline of her mother's work, the present lot a door-shaped view into the artist's bedroom in the Heath's family home, is no doubt influenced by the strict geometry and bold colour combinations of her father's major pictures. Drawn to the potential of simple interior spaces, the artist creates a complex pattern of quadrate bursts of light, each in grades of yellow, gold and lavender, and each changing direction while crossing differently-angled planes. The ethereal beams of light, ever-enchanted, are off-set by the tactile, embroidered carpet below, intricately painted in pink, plum and indigo. Besides the obvious links to her parents' work, *Interior with Moroccan Carpet* is a beautifully lit if sharper-edged picture in the tradition of the great French Intimists, Pierre Bonnard and Edouard Vuillard.



265

Bronwen Heath

SOUTH AFRICAN 1944–

Interior with Paintings

signed and dated 85; signed, dated,
inscribed with the title and medium
on the reverse

oil and alkyd on paper

49,5 by 34,5 cm

R12 000 – 16 000





266



267



268

266

Mzuzile Mduduzi Xakaza

SOUTH AFRICAN 1965–

Mlambo Shop, KwaZulu-Natal

engraved with the artist's name, date (2005)
and the title on a plaque adhered to the frame
oil on canvas
74 by 100 cm

R7 000 – 10 000

267

Sthembiso Sibisi

SOUTH AFRICAN 1976–2006

Go Karting

signed and dated '06
oil on paper
41 by 64 cm

R20 000 – 30 000

268

Gabisile Nkosi

SOUTH AFRICAN 1974–2008

Gabi's Big Adventure

inscribed with the artist's name
and title on the reverse
colour screenprint
51 by 44 cm

R8 000 – 12 000

PROVENANCE
Telkom Art Collection
number 24/30.



269

Julius Mfethe

SOUTH AFRICAN 1956-

Jockey on Rearing Horse

signed twice with the artist's initials

carved wood

height: 32,5 cm, including base

R15 000 – 20 000

270

Virginia MacKenny

SOUTH AFRICAN 1959–

*From Here to There
(In memoriam)*

signed, dated 1995 and inscribed
with the title on the reverse
oil on canvas
189 by 73 cm

R50 000 – 80 000

A graduate of the University of Natal, and an Associate Professor in Painting at the Michaelis School in Cape Town, Virginia MacKenny is represented in numerous public collections in South Africa including the IZIKO National Gallery, Tatham Art Gallery and Durban Art Gallery.





271

Patrick O'Connor

SOUTH AFRICAN 1940–

The Three Graces

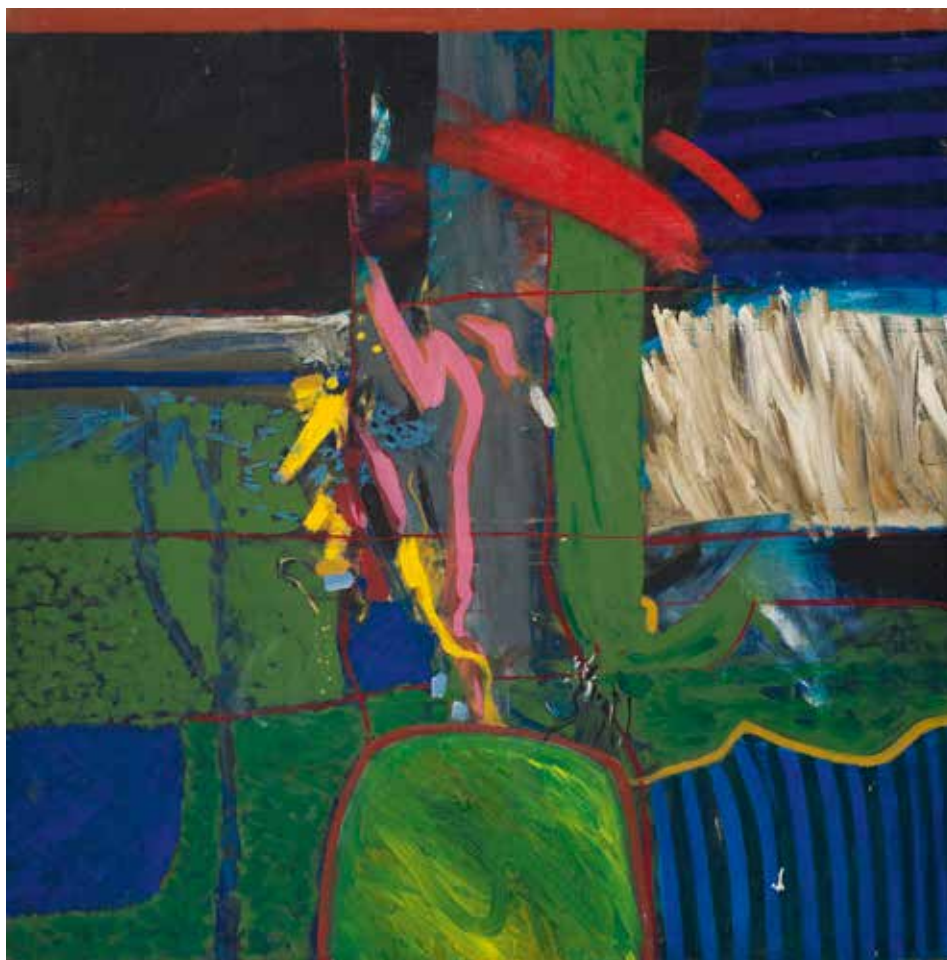
signed and dated 69
oil on canvas
99 by 121 cm

R20 000 – 30 000

EXHIBITED

Durban Art Gallery, Durban, *Andrew Verster and Patrick O'Connor*, 1969.

Patrick O'Connor, while trained at the University of the Witwatersrand, taught painting at the University of Durban-Westville from 1964, before taking up a senior position at the Natal Technikon in 1971. At both institutions his tenure coincided with that of Andrew Verster. Infamously, O'Connor and Verster staged a two-man exhibition at the Durban Art Gallery in 1969. The current lot was on show, alongside other satirical nudes by Verster. After much controversy, the Gallery's director ordered the show to be taken down, primarily on the grounds of its 'offensive' and so-called pornographic elements. O'Connor emigrated to Ireland in 1977.



272

Michael Taylor

SOUTH AFRICAN 1934–2010

Abstract Composition

oil on canvas

153 by 153 cm, unframed

R20 000 – 30 000



273

Linda Caroll

SOUTH AFRICAN 1947–2007

Abstract Composition

mixed media on board

122 by 122 cm

R20 000 – 30 000

274

Fée Halsted

SOUTH AFRICAN 1958–

Splash

signed and dated 79
gouache on paper
24 by 34 cm

R15 000 – 20 000

Fée Halsted, joint-winner of the Standard Bank Young Artist Award in 1990, is best known as the creative force behind the famed and much-loved Ardmore Ceramic Studio. The present lot, however, from 1979, is an early student work from her time at the University of Natal. It shows a mesmerizing, ever-reflecting pool, interpreted with sinuous lines of turquoise and calligraphic flicks in teal. The electricity in the water is offset by the drying, concrete slabs and tired, sagging fence.



274

275

Bonakele (Bonnie) Ntshalintshali

SOUTH AFRICAN 1967–1999

Ukuzalwa Kukajesu

signed, dated 95, numbered 31/65,
inscribed with the title in pencil and
embossed with the Caversham Press
chop mark in the margin
colour screenprint
image size: 44 by 64,5 cm;
sheet size: 64 by 76,5 cm

R5 000 – 8 000

After winning the Corobrik National Ceramic Award in 1988, Bonnie Ntshalintshali won the Standard Bank Young Artist Award jointly with Fée Halsted in 1990. Based on her important, sculptural and complex arrangements of animals and figures, Bonnie's screenprints, pulled nearby by the Ardmore Ceramic Studio at the Caversham Press in the mid-1990s, are wildly coloured, whimsical and endlessly engaging.



275

276

Josephine Ghesa

LESOTHO 1958–

Woman with Bird

handpainted terracotta
height: 64 cm

R30 000 – 50 000

Josephine Ghesa, now retired, a maverick sculptor under Fée Halsted at Ardmore Ceramics in the early 1990s, produced a wonderful group of hulking, zoomorphic figures based on traditional Sotho narratives and mythologies.



277

Wonderboy Nxumalo

SOUTH AFRICAN 1975 – 2008

*Umdlali Uyokusiza Uma
Ungumlandeli Wakhe
(The Creator will help you
if you are His follower)*

signed, dated 1996, numbered
14/50, inscribed with the title in
pencil and the Caversham Press
chop mark in the margin
linocut
image size: 41 by 41 cm, unframed

R4 000 – 7 000

As much a painter as a poet,
Wonderboy Nxumalo's work,
whether in ceramic or linocut,
is instantly recognizable. With his
sgraffito technique or his v-gouge
carver, he produced intricate,
warm, hilarious fables, animated
by naïvely-drawn creatures and
annotated by clear-thinking,
playful slogans and poems, usually
focusing on historical narrative or
community concerns.



277

278

Florence Xaba

SOUTH AFRICAN 20TH CENTURY

Rorke's Drift bowls, two

both signed on the undersides,
numbered 'k-224-92' and 'k-230-92'
and painted with Rorke's Drift leaf
emblem respectively
glazed stoneware 1:
height: 7 cm each
(2)

R5 000 – 7 000



278



279

Rorke's Drift

SOUTH AFRICAN 20TH CENTURY

Tree of Life

executed circa 1972, woven by Philda Majozi and Esther Nxumalo;
numbered 88–72 and painted with the 'Tree of Life' symbol
hand-woven Karakul tapestry
189 by 205 cm

R60 000 – 90 000

Besides being an art centre synonymous with the development of printmaking and the exposure of local South African artists in KwaZulu–Natal, Rorke's Drift developed a weaving workshop to help provide employment for local women. A Swedish loom was installed and operational by the mid-1960s. As students were encouraged to move away from geometric Zulu pattern in their designs, a more figural tradition, based on allegorical or everyday narrative, was established.



280

280

Annie Nicolson

SOUTH AFRICAN 20TH CENTURY

Vessels, three

pit-fired terracotta

heights: 17 cm, 17 cm and 16 cm

(3)

R4 000 – 6 000

281

The Vukani Association of Eshowe

SOUTH AFRICAN 20TH CENTURY

Woven Basket with Cover

height 30 cm; diameter 32 cm

R2 500 – 4 000

Possibly made by Witness Nene.



281



282

282

Ian Garrett

SOUTH AFRICAN 1971-

*Smoke-fired vessel with pattern of concentric
matt and burnished angled squares*

signed and dated on the base, 1994

height: 19 cm; diameter 20,5 cm

R8 000 – 12 000



283

283

Ntombi Nala

SOUTH AFRICAN 1953-

Iphangela vessel

signed on the base

height: 38 cm; diameter: 43 cm

R4 000 – 6 000



284

Juliet Armstrong

SOUTH AFRICAN 1950–2012

Bowl with cat's head handles

signed with the artist's initials and
dated 2003

terra sigillata

height: 16 cm; diameter: 32 cm

R10 000 – 15 000

LITERATURE

Brenden Bell and Bryony Clark (eds.)
(2014). *For Juliet: Ceramic Sculptor 1950
to 2012*, Pietermaritzburg: The Tatham
Art Gallery. A similar example is
illustrated in colour on page 110.

285

Andrew Verster

SOUTH AFRICAN 1937–

Seated Woman with Roses

signed and dated 86

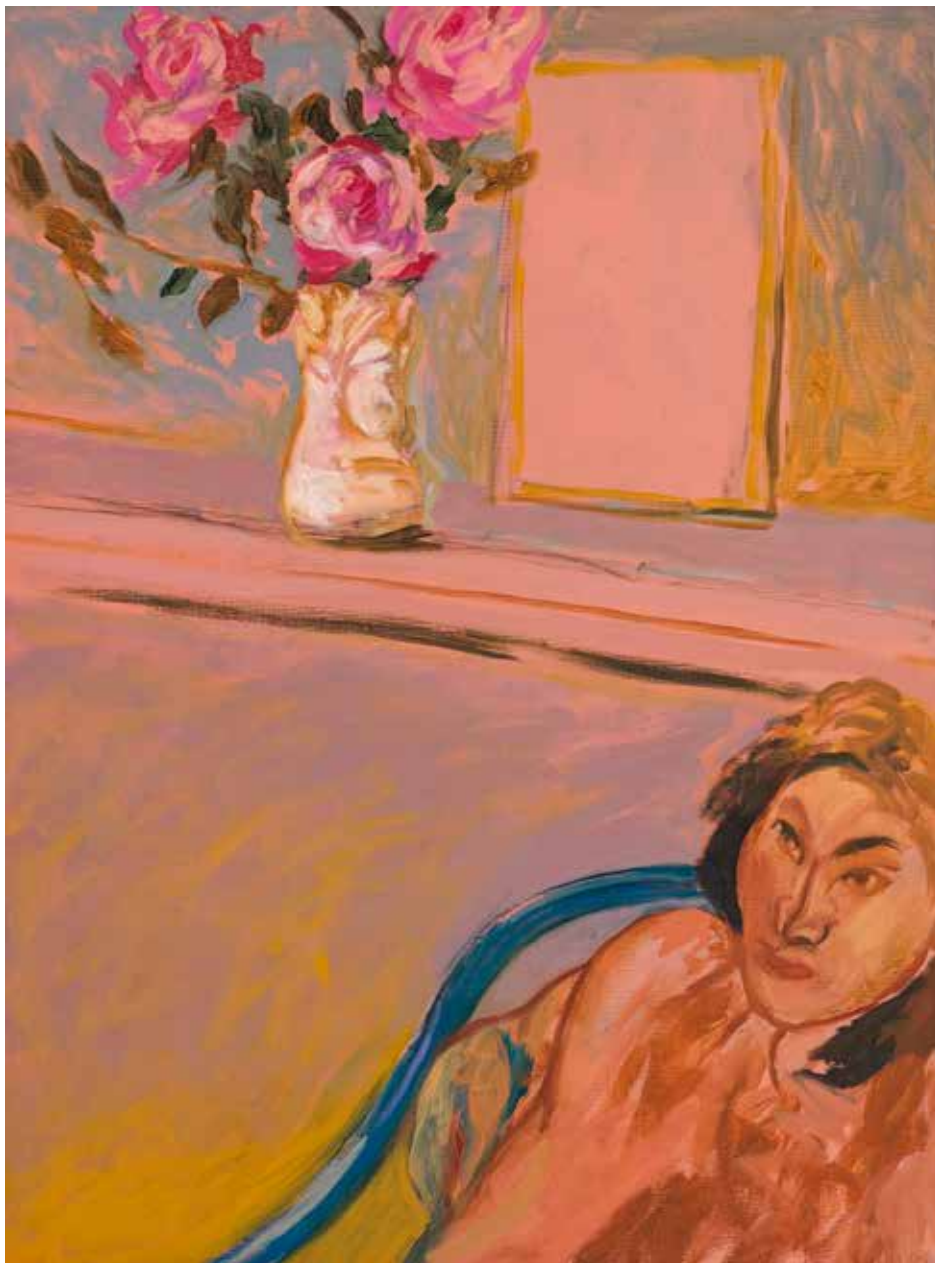
oil on canvas

100 by 75 cm

R20 000 – 30 000

EXHIBITED

Tokara Estate, Stellenbosch,
WALLS, September 2014



© Andrew Verster | DALRO



286

Susan Helm Davies

SOUTH AFRICAN 1945–

Halves of Lemons

signed with the artist's initials and dated '06

acrylic on board

20,5 by 25,5 cm

R8 000 – 12 000

EXHIBITED

Tokara Estate, Stellenbosch, WALLS, September 2014

The quirky, neat, exquisite still-lives by Susan Davies, playful with perspective, bold in colour, and beautifully, temptingly tactile, have seldom appeared on the secondary market. After glancing at any of her pictures, it should come as little surprise that the artist studied under Jack and Jane Heath at the University of Natal (1963–1966), and has subsequently taught and painted alongside Jinny Heath in Pietermaritzburg.



287

288



287

Susan Helm Davies

SOUTH AFRICAN 1945–

Plates of Fruit on White Table

signed and dated 2016; inscribed with the artist's name, date and the title on the reverse

acrylic on board

44 by 38,5 cm

R7 000 – 10 000

288

Susan Helm Davies

SOUTH AFRICAN 1945–

Marigold in Box

signed and dated 2016; signed, dated, inscribed with the title and medium on the reverse

acrylic on board

54 by 47 cm

R7 000 – 10 000



289

289

Scott Bredin

SOUTH AFRICAN 1973–

Verloorn Vallei

signed: signed, dated 2005 and
inscribed with the title on the
reverse

oil on canvas
90 by 99,5 cm

R12 000 – 16 000

290

Celeste Matthews

SOUTH AFRICAN 1943–

Durban Docks

signed
oil on canvas
69 by 79 cm

R12 000 – 16 000



290



291

Trevor Makhoba

SOUTH AFRICAN 1956-2003

Ntambanana Bus

signed and dated '98; inscribed with the artist's name, the title and date on a SMAC Art Gallery label adhered to the reverse

oil on canvas laid down on board

60 by 90 cm

R80 000 – 120 000

292

Isabella Quattrocchi

SOUTH AFRICAN 19??–

Topographical Series, Drawing II

inscribed with the artist's name,
medium and the title on the reverse
ochre clay, watercolour and carbon on
paper

30 by 34 cm

R7 000 – 10 000

292



293

Bronwen Heath

SOUTH AFRICAN 1944

Venus with Five Bums

signed, dated Nov '84 and numbered
'AP' III/III in pencil in the margin
lithograph

image size: 51 by 57 cm

R8 000 – 12 000

293



EXHIBITED

Tatham Art Gallery, Pietermaritzburg,
*The Heath Family Retrospective
Exhibition, 2009.*

294

Anna Alcock

SOUTH AFRICAN 20TH CENTURY

Guardian Angel

signed, dated 2014, numbered 'A/P'
and inscribed with the title in pencil in the
margin

woodcut print diameter 46,5

R5 000 – 8 000

294





295

295

Rauri Alcock

SOUTH AFRICAN 1966–

Living in the Thukela (Tugela)

signed and numbered 1/5
in pencil in the margin
colour digital print
image size: 32,5 by 48 cm

R6 000 – 8 000

296

Rauri Alcock

SOUTH AFRICAN 1966–

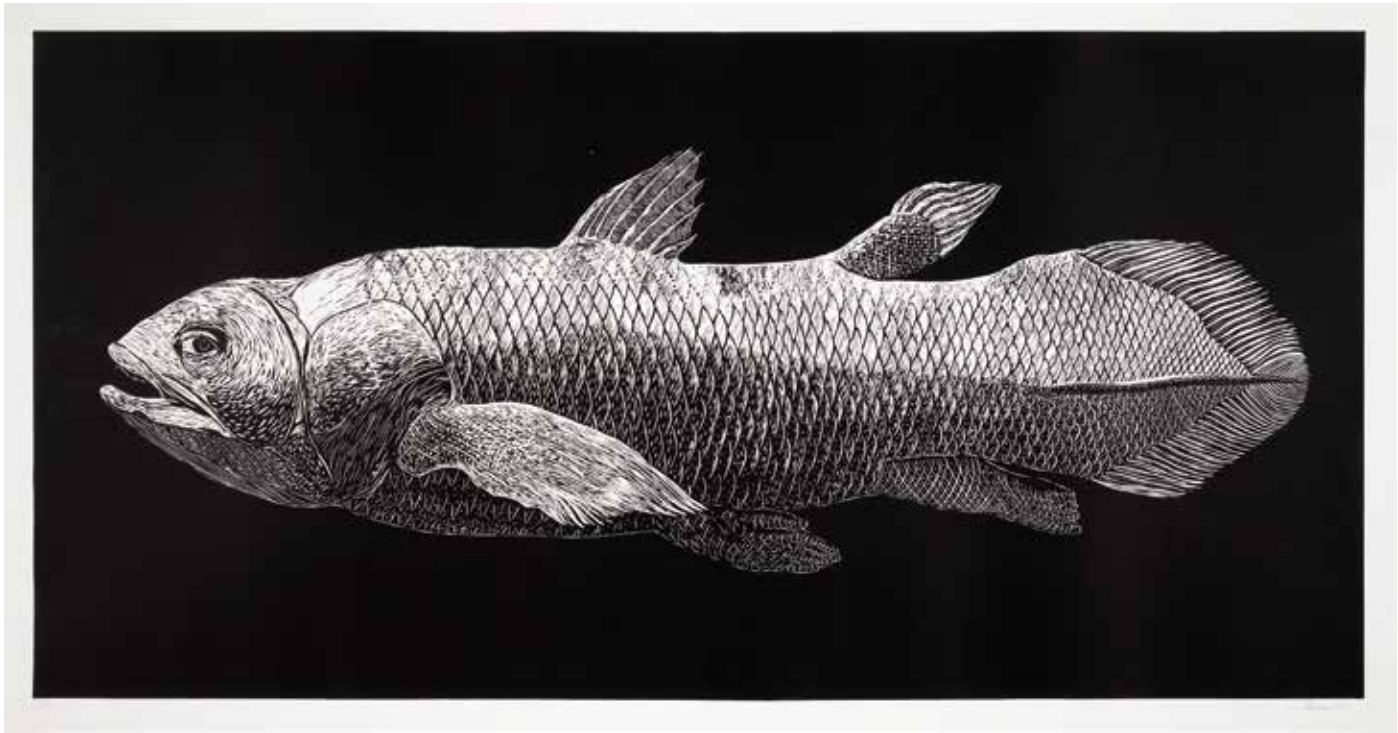
Thukela (Tugela) River

signed and numbered 1/5
in pencil in the margin
colour digital print
image size: 32 by 48 cm

R6 000 – 8 000



296



297

Walter Oltmann

SOUTH AFRICAN 1960–

Coelacanth

signed, dated 2010 and numbered
7/10 in pencil in the margin
linocut

image size: 89,5 by 177,5 cm

R40 000 – 60 000

EXHIBITED

Standard Bank Gallery, Johannesburg,
Water, the [Delicate] Thread of Life, 28
July to 1 October 2011

LITERATURE

Marion Dixon (ed.) (2011). *Water,
the [Delicate] Thread of Life*,
Johannesburg: Standard Bank of
South Africa. Illustrated on pages 69
and 94.

Another example from this edition is in the Standard Bank Corporate Collection.

Walter Oltmann's linocut of a coelacanth, a deep-sea vertebrate once thought to be extinct, is captivating on a number of levels. Oltmann is particularly attracted to the mythology surrounding the coelacanth as a hybrid form of creature that was thought to represent an evolutionally transitional state between fish and land animal. The artist evokes the mythical duality of the creature by including subtle human elements in the form of a human foot, hand and eye.

Oltmann uses the stark contrast of the linocut medium to render the life size, shy creature that is known to inhabit very deep waters off the South African coastline. The linocut creates the effect of a pale creature suspended against a dark background as if floating in the depth of the ocean while also referencing displaced creatures found in museums bleached by formaldehyde in the tanks in which they are displayed.



298

Hussein Salim

SUDANESE 1966–

Abstract Composition

signed and dated 90
oil on canvas

159 by 178,5 cm, unframed

R50 000 – 70 000

‘For me, art not only evokes memories and contemplation of the loss of home but it also encounters the present and shapes the future.’ – Hussein Salim

Terence King, formerly Professor in Art History and Fine Art at the University of KwaZulu-Natal, when opening Salim’s 2006 exhibition at the Centre for Visual Art, University of KwaZulu Natal, Pietermaritzburg, observed that Salim’s painting is essentially an account of moments personally recollected. The artist ‘paints literal and sometimes very clear signs of where he comes from. These might include the colours of fabrics and of sands, and the styles of the architecture. He hands us the information but then expects us to work with that information and bring our experience to bear.’

Salim was born in Karima, Sudan in 1966 and graduated at the College of Fine and Applied Arts, Sudan University of Science and Technology, Khartoum in 1994. In 2007 he obtained an MA in Fine Arts at the University of KwaZulu-Natal, Pietermaritzburg. He now lives and works in Pietermaritzburg.