





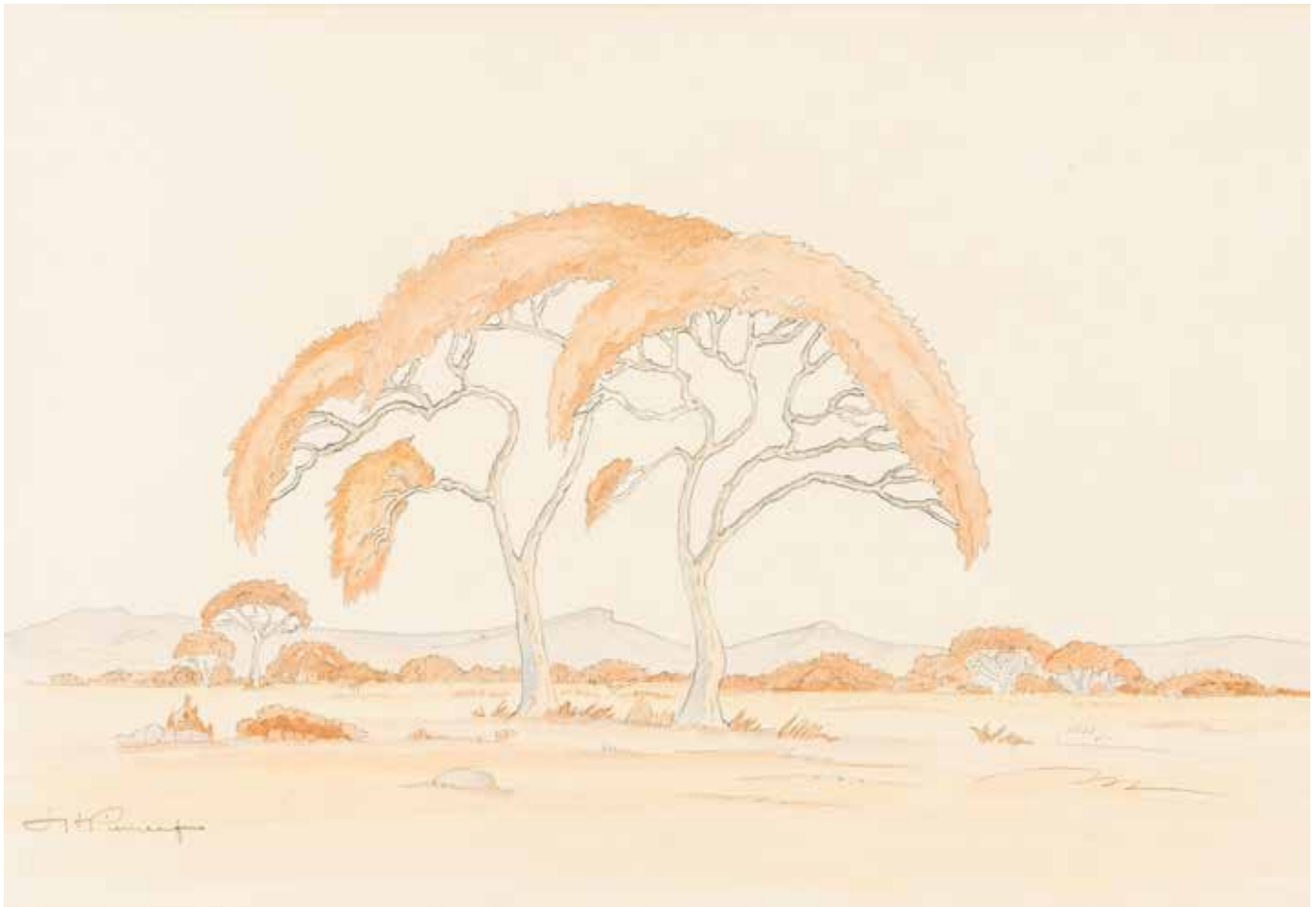


The Wanderers Club, Illovo, Johannesburg  
4 June 2018 – 3 pm

## **South African and International Art**

Session 1  
Lots 1–168

Lot 144 Sam Nhlengethwa *Abstract Composition* (detail)



1

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Acacias in a Landscape*

signed

watercolour and pencil on paper

21,5 by 31,5 cm

R70 000 – 100 000



2

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Heidelberg Farm Landscape*

signed

watercolour and pencil on paper

24,5 by 34 cm

R70 000 – 100 000



3

**Clément Sèneque**

SOUTH AFRICAN 1896–1930

*Around the Bay*

signed and dated 25

oil on board

19 by 31,5 cm

R40 000 – 60 000

4

**Pieter Wenning**

SOUTH AFRICAN 1873–1921

***Location, two***

each signed, dated 'Maart 17' and  
inscribed with the titles in pencil in  
the margins

pencil on paper

each 22,5 by 30 cm

(2)

R20 000 – 30 000



5

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Krommerivier, Stellenbosch***  
(Nilant 15)

signed with the artist's initials in the  
plate; signed, dated Aug 1937 and  
inscribed 'Impr' in pencil in the margin  
linocut on Japanese tissue paper  
image size: 23 by 29 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 the edition is illustrated  
on page 51 with the title *Kromme River,*  
*Stellenbosch*.



6

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*A Figure Walking Down  
A Mountain Path*

signed  
oil on board  
21 by 27 cm

R60 000 – 90 000



7

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Harbour Landscape*

signed  
oil on canvas  
30 by 40 cm

R40 000 – 60 000



8

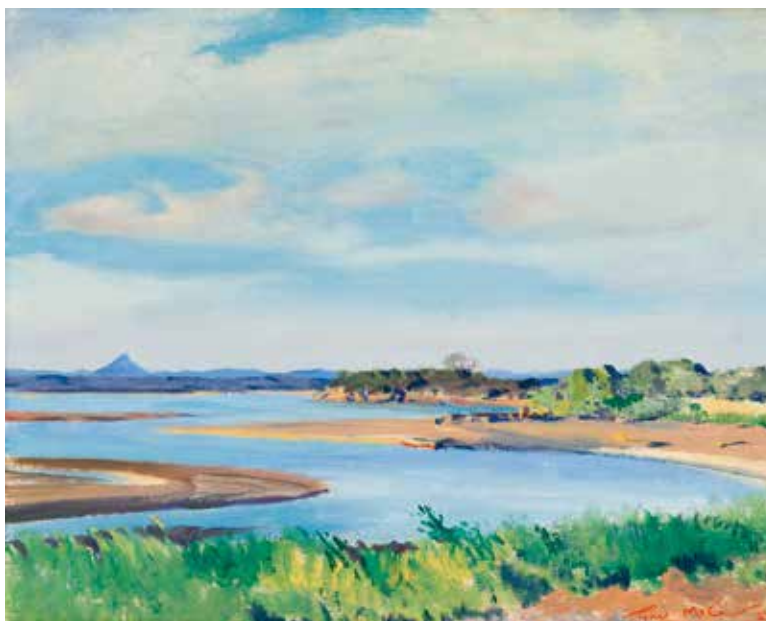
**Terence McCaw**

SOUTH AFRICAN 1913–1978

*Bend in Zambezi*

signed and dated 50; inscribed  
with the title on the reverse  
oil on canvasboard  
39,5 by 50 cm

R20 000 – 30 000



9

**Terence McCaw**

SOUTH AFRICAN 1913–1978

*Across the Zambezi*

signed and dated 50  
oil on canvas  
45 by 50 cm

R20 000 – 30 000





10

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Fouriesburg OVS*

signed, dated 1934 and inscribed  
with the title in pencil  
watercolour and pencil on paper  
29,5 by 46 cm

R80 000 – 120 000



11

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Paardefontein District*

signed, dated 1921 and inscribed  
with the title in pencil  
watercolour and pencil on paper  
33 by 48,5 cm

R60 000 – 90 000

**PROVENANCE**

Acquired from the artist by the  
current owner's family, and thence  
by decent.



12

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Graaff-Reinet*

signed, dated Nov 52 and inscribed  
with the title  
watercolour and pencil on paper  
36,5 by 51 cm

R70 000 – 100 000



13

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Sunnyside*

signed, dated Nov 1954 and inscribed  
'aan Ilona van die Pierneefs' in pencil  
watercolour on paper  
36 by 51 cm

R40 000 – 60 000





14

**Tinus de Jongh**

SOUTH AFRICAN 1885–1942

*Lion's Head*

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

oil on canvas

42,5 by 60 cm

**R40 000 – 60 000**



15

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Landscape with Trees*

signed and dated 1975

oil on board

55,5 by 65 cm

R100 000 – 150 000



16

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Figures and Houses, Bo-Kaap*

signed, dated 1948 and inscribed

'to my dear friends the vd Stiches.'

pastel on glass paper

32 by 49,5 cm

(26)

R25 000 – 35 000

**NOTE**

Accompanied by nine letters written by the artist to Paule vd Stichle, five greeting cards, four with linocut covers, four photographs, a copy of FP Scott's book on the artist from 1964, a Pieter Wenning Gallery exhibition catalogue dated 1973, and an invitation to the Adler Fielding Galleries dated 1962.





17

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Christ Head (Preparatory Drawing)*

charcoal on paper

image size: 18 by 15 cm

R10 000 – 20 000

PROVENANCE

Estate of the Late Danie de Jager



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18

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Portrait of a Young Woman*

signed

charcoal on paper

39,5 by 31,5 cm

R40 000 – 60 000

19

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Portrait of a Girl with Leaves*

signed; signed and dated 1936  
on the reverse  
charcoal on brown paper  
60 by 47 cm

**R80 000 – 120 000**

**PROVENANCE**

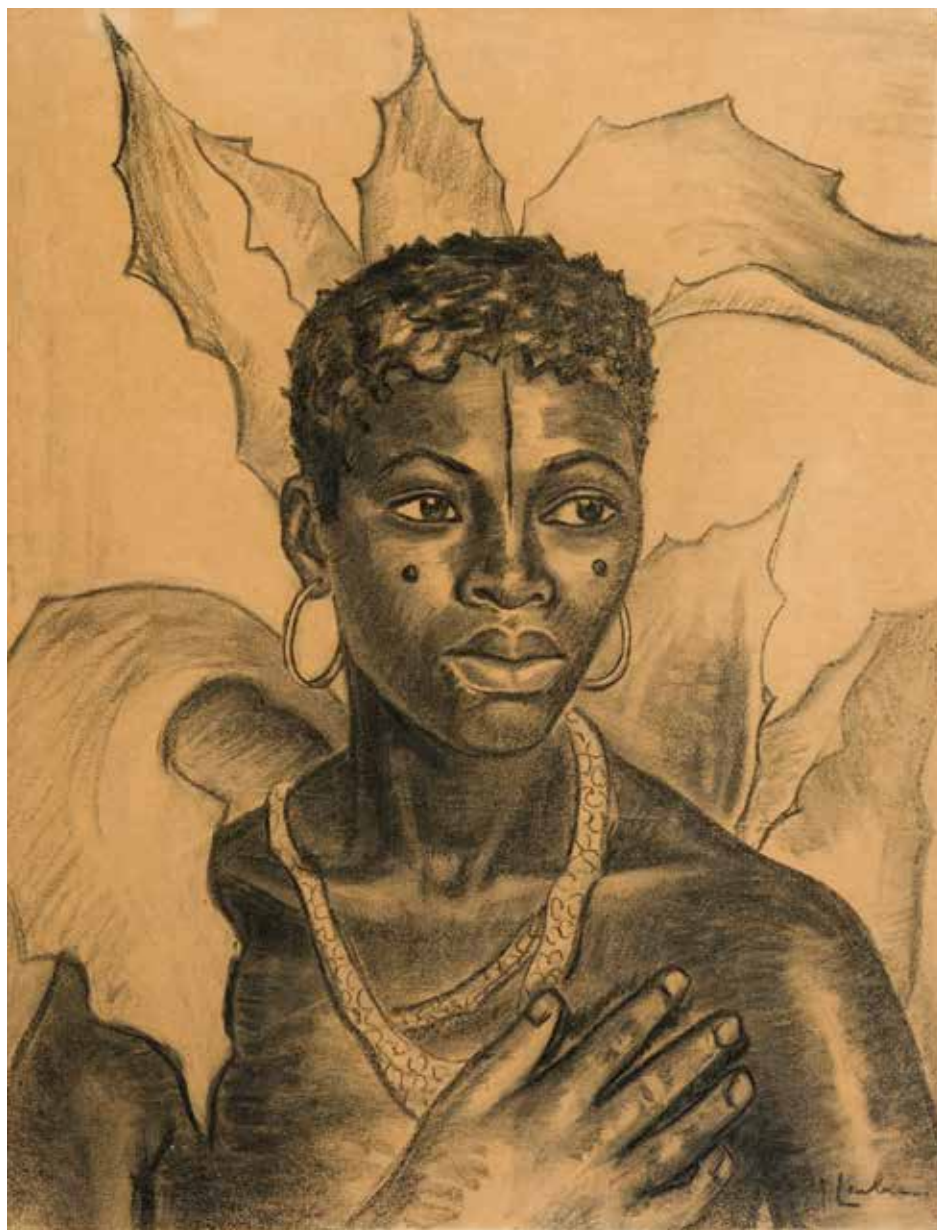
Acquired from the artist by the  
current owner's father.

**EXHIBITED**

Royal Institute Galleries, London,  
May 1937.

**LITERATURE**

Dalene Marais (1994). *Maggie  
Laubser: Her Paintings, Drawings  
and Graphics*, Johannesburg and  
Cape Town: Perskor. Illustrated on  
page 239, catalogue number 848.



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20

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Arab Women and Child*

signed and dated 1961  
mixed media on paper  
35 by 49,5 cm

R100 000 – 150 000

21

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Om die Pap Pot*

signed

oil on canvas

139 by 84 cm

R300 000 – 500 000



22

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Woman and Child*

signed  
gouache on paper  
48,5 by 35 cm

**R120 000 – 160 000**

**PROVENANCE**

Acquired from the artist by the  
current owner's father

**LITERATURE**

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 214, catalogue number 708.



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23

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Horsecart with Trees*

signed with the artist's initials

oil on card

36,5 by 61,5 cm

R200 000 – 300 000

24

**Alexander Rose-Innes**

SOUTH AFRICAN 1915–1996

*Landscape Stellenbosch*

signed

oil on canvas

41 by 50,5 cm

R60 000 – 90 000



25

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*South Coast*

signed

oil on board

34 by 49,5 cm

R35 000 – 50 000



26

**Jan Ernst Abraham  
Volschenk**

SOUTH AFRICAN 1853–1936

*In Zevenweeks Poort*

signed and dated 1920; signed,  
dated and inscribed with the  
title on the reverse

oil on canvas  
44,5 by 36,5 cm

**R30 000 – 50 000**

PROVENANCE  
JP Malan.



27

**Jan Ernst Abraham  
Volschenk**

SOUTH AFRICAN 1853–1936

*Nature Mirrors Drakenstein  
Mountains (Paarl)*

signed and dated 1928; signed,  
dated and inscribed with the title  
on the reverse

oil on canvas  
40,5 by 49,5 cm

**R30 000 – 50 000**





28

**Piet van Heerden**

SOUTH AFRICAN 1917–1991

*Mountain Landscape  
with Figures and Houses*

signed  
oil on canvas  
59 by 75 cm

R50 000 – 70 000

EXHIBITED

Pieter Wenning Gallery.



29

**Clement Serneels**

SOUTH AFRICAN 1912–1991

*Landscape with Mountains  
in the Distance*

signed and dated 63  
oil on board  
38,5 by 48,5 cm

R25 000 – 35 000





30

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Landscape with Horses*

signed

oil on board

84 by 121 cm

R250 000 – 350 000





31

**Moses Kottler**

SOUTH AFRICAN 1892-1977

*Portrait*

signed and dated 56  
oil on board  
41,5 by 31 cm

R20 000 – 30 000



32

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*Woman Reading*

signed and dated 07  
oil on canvas  
55,5 by 28,5 cm

R50 000 – 70 000





33

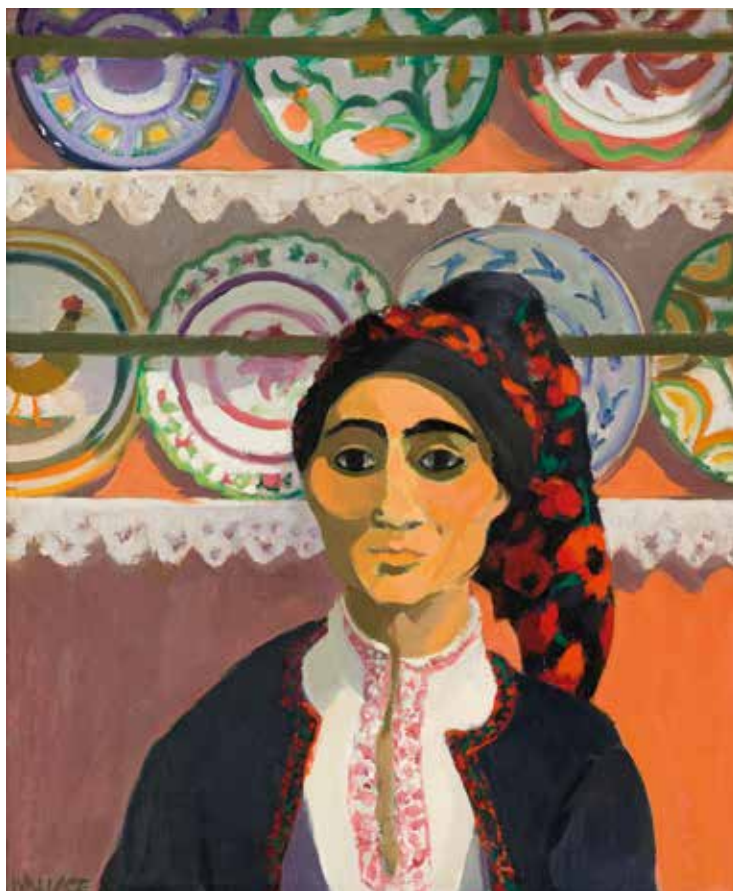
**Carl Büchner**

SOUTH AFRICAN 1921–2003

*Blue Boy*

signed; printed with the title on a Philip  
Harper Galleries label adhered to the reverse  
oil on canvasboard  
34.5 by 24 cm

R20 000 – 30 000



34

**Marjorie Wallace**

SOUTH AFRICAN 1925–2005

*Spanish Woman*

signed  
oil on canvas  
64 by 53,5 cm

R40 000 – 60 000

35

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Druiwepakkers*

signed and dated 1960; inscribed with the artist's name, the date and the title on a Johans Borman Gallery label adhered to the reverse

oil on canvas

35 by 30 cm

(2)

**R50 000 – 80 000**

**EXHIBITED**

Johans Borman Fine Art Gallery, Cape Town, 2011.

**LITERATURE**

Johans Borman (2001). *Aspects of Abstraction*, Cape Town: Johans Borman Fine Art Gallery. Illustrated in colour on page 25.

**NOTE**

Accompanied by a Johans Borman catalogue, *Aspects of Abstraction*, 26 March – 16 April 2011.



36

**Frank Sydney Spears**

SOUTH AFRICAN 1906–1991

*Still Life with Blue Vases*

signed; inscribed with the title on the reverse

oil on board

50 by 65,5 cm

**R20 000 – 30 000**





37  
**Alexander Rose-Innes**

SOUTH AFRICAN 1915–1996

*Nude*

signed  
oil on canvas  
49,5 by 40 cm

R140 000 – 180 000



38  
**Frans Claerhout**

SOUTH AFRICAN 1919–2006

*Caring*

signed  
oil on board  
58 by 49,5 cm

R40 000 – 60 000



39

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Farmstead with Grazing Cattle*

signed

oil on canvas

65 by 91 cm

R40 000 – 60 000



40

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Stormclouds – Biton Marshlands*

signed

oil on canvas

55,5 by 75,5 cm

R20 000 – 30 000

**EXHIBITED**

Exhibited at Newcastle, KwaZulu-Natal Trade Fair in the late 1990s.

**LITERATURE**

Jocelyn Boyley (2005). *Errol Boyley: A Biography, Celebration of a Life*, Hilton: Jocelyn Boyley. Illustrated in colour on page 180.



41

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Homestead in a Landscape*

signed  
oil on canvas  
44,5 by 60 cm

R35 000 – 50 000



42

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Farmstead with Figures and Livestock*

signed  
oil on board  
60 by 90 cm

R50 000 – 70 000





43

**Raymond Harris-Ching**

NEW ZEALANDER 1939-

*Five Jackass Penguins*

signed and dated 1995; inscribed with the artist's name and the title on an Everard Read gallery label adhered to the reverse oil on board

15 by 31 cm

R50 000 – 70 000





44

**Torsten Palms**

SWEDISH 1885–1934

*Harbour in Sweden*

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

oil on board

32 by 39,5 cm

R20 000 – 30 000

**EXHIBITED**

Minnesutställning, Stockholm,  
1946

45

**Tinus de Jongh**

SOUTH AFRICAN 1885–1942

*Farm Cottage and  
Mountains*

signed

oil on canvas

45 by 63 cm

R40 000 – 60 000



46

**Tinus de Jongh**

SOUTH AFRICAN 1885–1942

*Mountain with Stream*

signed

oil on canvas

44,5 by 61,5 cm

R40 000 – 60 000



47

**Christopher Tugwell**

SOUTH AFRICAN 1938–

*Cattle Grazing near a  
Windmill*

signed  
oil on board  
59,5 by 90 cm

R25 000 – 35 000



48

**Zakkie Eloff**

SOUTH AFRICAN 1925–2004

*Landscape with Gemsbok*

signed; inscribed with the artist's  
name, the medium and the title  
on an Everard Read gallery label  
adhered to the reverse  
oil on canvas  
96 by 151 cm

R50 000 – 70 000

LITERATURE

cf. DM Joubert (1992). *The Art of  
Zakkie Eloff*, Cape Town: Vlaeberg  
Publishers. A similar example is  
illustrated in colour on page 63.







49

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Zinnias in a Green Vase*

signed  
oil on board  
45 by 36 cm

R70 000 – 100 000



50

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Magnolias in a Vase*

signed  
oil on canvas laid down on board  
50 by 40 cm

R35 000 – 50 000

51

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Peonies*

signed

oil on canvas

46,5 by 71,5 cm

R100 000 – 150 000



52

**Irmin Henkel**

SOUTH AFRICAN 1921–1977

*Still Life with Iceland Poppies and Peaches*

signed and dated 72

oil on canvas

49,5 by 54,5 cm

R70 000 – 90 000

**PROVENANCE**

Purchased from the artist by  
the current owner in 1972.





53

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Still Life with Flowers*

signed

watercolour and ink on paper

45,5 by 40,5 cm

R50 000 – 70 000





54

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Roses in a Vase*

signed

oil on canvas

72 by 59,5 cm

R100 000 – 150 000



55

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Still Life with Bottles  
and Brushes*

signed and dated 64

oil on canvas laid down on board

39,5 by 50 cm

R35 000 – 50 000



56

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*The Red Towel*

signed with the artist's initials and dated '09; inscribed with the artist's name, the date and the title on the reverse and on a Johans Borman Fine Art Gallery label adhered to the reverse

oil on canvas  
99,5 by 59,5 cm

R120 000 – 160 000





57

**Hennie Niemann Snr**

SOUTH AFRICAN 1941-

*Still Life with Mandolin*

signed and dated 11

oil on board

68,5 by 78 cm

R50 000 – 70 000



58

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Autumn Landscape*

signed and dated 1947

oil on canvas

40 by 50 cm

R70 000 – 100 000

**PROVENANCE**

JGN Strauss, the present  
owner's grandfather.



59

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Wagon and Chickens*

signed and dated 32

oil on canvas

38,5 by 46 cm

R30 000 – 50 000

**NOTE**

Inscribed 'Best Wishes for Xmas  
& New Year. WH Coetzer' on the  
reverse.





60

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*A Herd of Cattle*

signed

oil on board

40,5 by 81 cm

R150 000 – 200 000

61

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

***Trident Horse – Equus,  
Apocalyptic Beast/4th Horseman***

signed and dated '78; signed, dated  
and inscribed with the title on the  
reverse

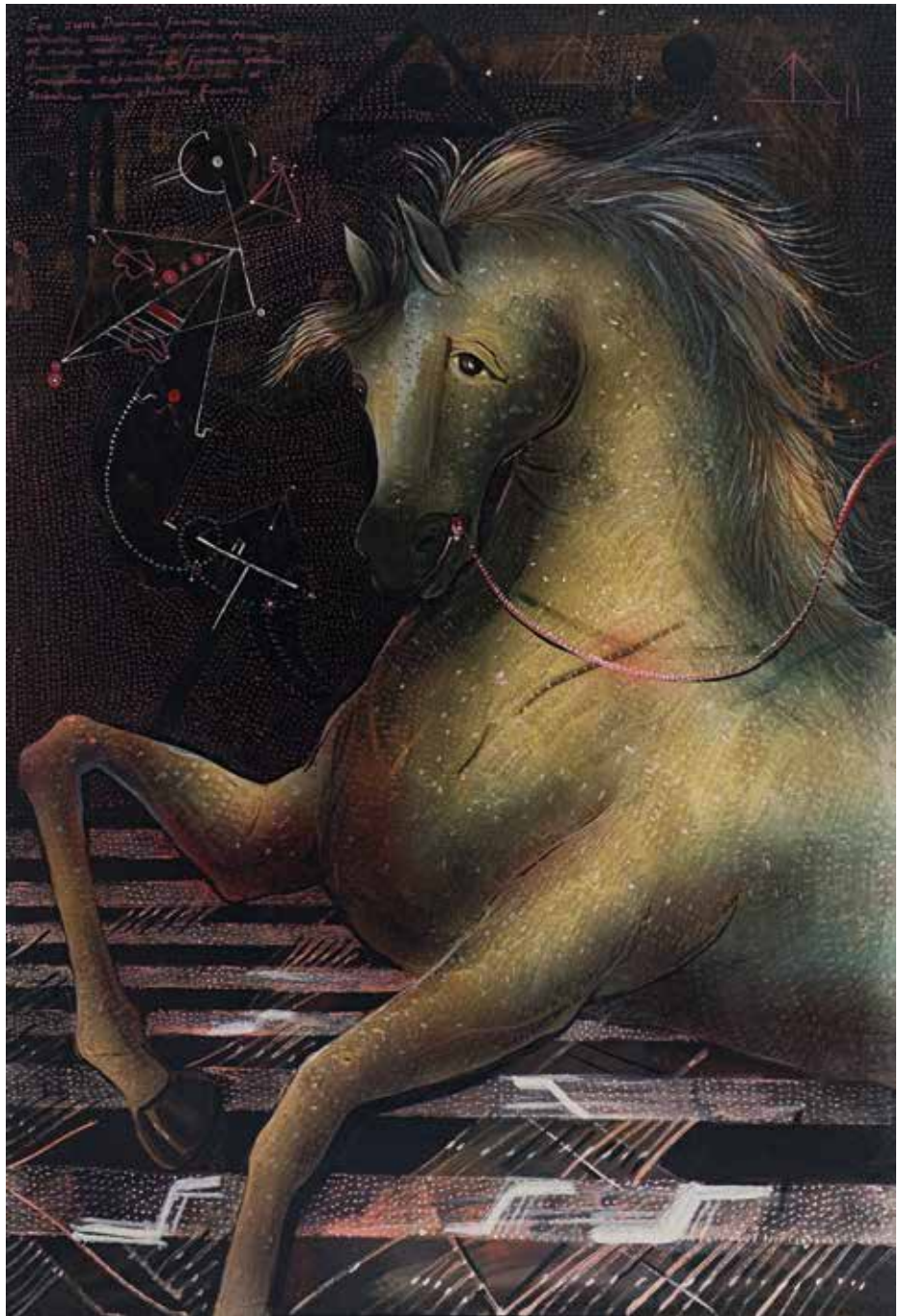
oil on board

179,5 by 122 cm

**R180 000 – 240 000**

**LITERATURE**

Sandy Shoolman (ed.) (2008). *The  
Modern Palimpsest: Envisioning South  
African Modernity*, Johannesburg:  
Graham's Fine Art Gallery. Illustrated in  
colour on page 165.







62

**Karin Jaroszynska**

SOUTH AFRICAN 1937–2014

*Hadede*

signed and dated 86; inscribed with the artist's name, the date, the title and the medium on an Everard Read gallery label adhered to the reverse  
oil on canvas

123 by 174 cm

R60 000 – 90 000



63

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Easter Island Head*

signed and dated 94

oil on board

121,5 by 122 cm

R100 000 – 150 000



64

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

*Boy with Yellow Butterfly*

signed and dated 1977; inscribed  
with the artist's name, the date  
and the title on the reverse

oil on board

59 by 38 cm

**R80 000 – 120 000**

LITERATURE

Catalogue number JM 1237.



65

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Portrait*

signed

oil on canvas laid down on card

40,5 by 41 cm

**R40 000 – 60 000**

PROVENANCE

Estate of the Late Danie de Jager.





66

**Martin Qgibinsizi Tose**

SOUTH AFRICAN 1958–2004

*Head*

signed and numbered 3/5

bronze

height: 15 cm

R10 000 – 15 000



67

**Speelman Mahlangu**

SOUTH AFRICAN 1958–2004

*Figure Playing an Accordion*

signed and numbered 9/9

bronze with a brown and

verdigris patina

height: 32 cm

R30 000 – 50 000



68

**Gerard de Leeuw**

SOUTH AFRICAN 1912–1985

**Elizabeth de Leeuw**

signed and dated 49  
bronze with a brown patina,  
mounted on a stone base  
height: 26 cm, excluding base

R15 000 – 20 000

PROVENANCE

The artist's family, and thence by decent.

LITERATURE

Fred Scott (ed.) (2012).  
*Gerard de Leeuw 1912–1985: A Centenary  
Exhibition*, Johannesburg: University of  
Johannesburg Art Gallery. Another cast from  
the edition is illustrated in colour on page 52.

NOTE

Elizabeth de Leeuw was the artist's mother.



69

**Moses Kottler**

SOUTH AFRICAN 1892–1977

**Gracie/ Portrait of a Young Woman**

circa 1935  
engraved with the artist's name on a  
plaque adhered to the base  
bronze with a brown patina, mounted  
on a marble base  
height: 42 cm, including base

R40 000 – 60 000

LITERATURE

Ute Ben Yosef (1989). *The  
Graven Image: The Life and  
Work of Moses Kottler*, Cape  
Town & Johannesburg: Perskor.  
Another cast from the edition is  
illustrated on page 75, catalogue  
number 28.

70

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Stamping*

signed and dated 79; inscribed  
with the title on the reverse  
carved, incised and painted wood  
panel

57,5 by 40 cm

**R60 000 – 80 000**

EXHIBITED

Akis Gallery, Standard Bank  
Centre, circa 1985.







71

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Tree and Figures*

signed and dated 80  
painted and incised wood panel  
69 by 101 by 5,5 cm

R80 000 – 120 000

72

**Hannes Harrs**

SOUTH AFRICAN 1927–2006

*Totem*

inscribed with the artist's initials

on a label adhered to the base

carved wood

height: 64 cm

R20 000 – 30 000

73

**Lucky Sibiyi**

SOUTH AFRICAN 1942–1999

*Totem*

signed and dated 98

carved, incised and painted wood

height: 205 cm

R50 000 – 70 000





74

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Fee and Fum*

each signed, dated 1992 and numbered 9/9  
painted steel  
height: 55 cm and 48 cm  
(2)

R30 000 – 40 000

NOTE  
Produced under license  
during the artist's lifetime.



75

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Piero*

signed, dated 1993 and  
numbered 6/9  
painted steel  
height: 51,5 cm

R70 000 – 90 000

NOTE  
Produced under license  
during the artist's lifetime.



76

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*A Crowd of Figures in  
a Landscape*

signed

mixed media on board  
53 by 72,5 cm

R25 000 – 35 000



77

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Nude Figures*

signed

oil on canvasboard  
49 by 74,5 cm

R20 000 – 30 000



78

**Robin Philipson**

BRITISH 1916–1992

*Women Dressing*

1980

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

oil on panel

30,5 by 20,5 cm

R15 000 – 20 000





79

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Abstract Landscape*

signed

oil on board

70 by 85,5 cm

R30 000 – 50 000



80

**Manolis Calliannis**

GREEK 1923–2010

*Paysage d'été, Paris*

1967

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

oil on canvas

119 by 119 cm

R20 000 – 30 000





81

**Jane Tully Heath**

BRITISH 1913–1995

*Near Estcourt, Winter*

signed and dated 1977; inscribed  
with the artist's name, the date, the  
medium and the title on the reverse  
oil on board  
53 by 65 cm

R30 000 – 50 000

EXHIBITED

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



82

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Cheetahs*

signed  
oil on board  
43 by 60 cm

R20 000 – 30 000





83

**Robert Leggat**

SOUTH AFRICAN 1963–

*Rooster*

signed, dated 1991 and  
numbered 7/8

bronze

height: 63 cm, including base

R30 000 – 50 000



84

**George Jaholkowski**

RUSSIAN/SOUTH AFRICAN 1914–1980

*Galletto*

engraved with the artist's name and dated 65  
on a plaque adhered to the base; inscribed

with the title on a label adhered to the base

copper with a green patina

height: 27 cm, excluding base

R30 000 – 50 000



85

**Danie de Jager**

SOUTH AFRICAN 1936–2003

*Mother and Child*

signed and dated 1979  
bronze with a brown patina,  
mounted on a granite base  
height: 21 cm, excluding base

R30 000 – 50 000



86

**Danie de Jager**

SOUTH AFRICAN 1936–2003

*Jackson Children*

signed, dated 1990 and stamped  
with foundry mark  
bronze with a brown patina,  
mounted on a granite base  
height: 27 cm, including base

R30 000 – 50 000





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87

**Ephraim Ngatane**

SOUTH AFRICAN 1938–1971

*A Quiet Sunday Morning*

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

oil on board

59,5 by 73,5 cm

R150 000 – 200 000



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88

## Ephraim Ngatane

SOUTH AFRICAN 1938–1971

### *Our Gang*

signed and dated '71; engraved with the artist's name and the title on a plaque adhered to the frame; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse

oil on board

59,5 by 97,5 cm

R150 000 – 200 000



89

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### *The Stone Garden: Adam and Eve's Emigration from the Garden – No. 2*

signed and dated 1987; inscribed with the artist's name, the date, the medium and the title on a Goodman Gallery label adhered to the reverse pencil and watercolour on paper 43 by 63 cm

R20 000 – 30 000

#### PROVENANCE

Estate of the Late Vittorio Meneghelli.

#### EXHIBITED

South African National Gallery, Cape Town, *Cecil Skotnes Retrospective*, 25 September 1996.

#### LITERATURE

cf. Frieda Harmsen (ed.) (1996). *Cecil Skotnes*, Cape Town: Tricolour Press. Similar examples are illustrated in colour on pages 238 and 239.



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90

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### *The Stone Garden: Keepers of the Stone Garden – No. 3*

signed and dated 87; inscribed with the artist's name, date, medium and the title on a Goodman Gallery label adhered to the reverse pencil and watercolour on paper 44 by 64 cm

R20 000 – 30 000

#### PROVENANCE

Estate of the Late Vittorio Meneghelli.

#### LITERATURE

cf. Frieda Harmsen (ed.) (1996). *Cecil Skotnes*, Cape Town: Tricolour Press. Similar examples are illustrated in colour on pages 238 and 239.



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91

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Man and Horse*

signed and dated 1973  
beads and thread on cloth  
68,5 by 82 cm

R20 000 – 30 000

PROVENANCE

Estate of the Late Vittorio  
Meneghelli.



92

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Double Heads: Janus*

signed, dated 86, numbered 43  
and inscribed with the title in  
pencil  
mixed media on paper  
51 by 64 cm

R25 000 – 35 000



93

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Totem Figure*

signed

incised and painted wood panel

128 by 30,5 cm

R100 000 – 150 000



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94

**Nhlanhla Xaba**

SOUTH AFRICAN 1960–2003

*History and Geography*

signed

oil on canvas

133,5 by 103,5 cm

R100 000 – 150 000



95

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Abstract Mystical Flight*

signed and dated 97

mixed media on canvas

90,5 by 120 cm

R50 000 – 80 000







96

**Nerine Desmond**

SOUTH AFRICAN 1908–1993

***The Goat Witches***

signed  
oil on canvas  
63 by 75.5 cm

**R30 000 – 50 000**

LITERATURE

Esmé Berman (1983). *Art & Artists of South Africa*, Cape Town: A.A. Balkema, a similar work is illustrated in black and white on page 113.



97

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

***Abstract***

copper, steel and wood  
44 by 35 cm

**R30 000 – 50 000**



98

**Esias Bosch**

SOUTH AFRICAN 1923–2010

*Landscape with Windpump*

hand-painted ceramic tile with  
lustre glaze

55 by 55 cm

**R30 000 – 50 000**



99

**Rorke's Drift**

SOUTH AFRICAN 20TH CENTURY

*The Children Playing*

signed with the artist's initials; woven by Beatrice  
Zwane; numbered 29-87 and painted with the 'Tree  
of Life' symbol on a Rorke's Drift label on the reverse

hand-woven karakul-wool tapestry

135 by 79 cm

**R40 000 – 60 000**

Rorke's Drift was established in 1963 with the help of Swedish missionaries. Local artists were trained in printmaking, ceramics and weaving. Each tapestry is unique, and woven from pure karakul wool, which is handspun and dried. Moving away from geometric patterns, these designs contain more figurative subject matter depicting events or folklore. Each tapestry is typically labelled on the reverse with a number, the artist's name and the weaver. Atypically, this particular example bears the initials of the artist on the front of the work.



100

**Diamond Bozas**

SOUTH AFRICAN 1923–

*Thorn and other Trees,  
Ndongwenya Park, Ulundi*

1993

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

oil on board

91 by 100 cm

**R50 000 – 70 000**

**EXHIBITED**

Tatham Art Gallery, Pietermaritzburg,  
*Diamond Bozas: Life and Work*, 2013.

**LITERATURE**

Brendan Bell and Bryony Clark (eds.) (2013). *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 139.



There is more than a hint of experimentation in this extraordinary painting by Diamond Bozas. Having trained in the 1950s at the Chelsea School of Art in London, and developed his style thereafter in relative isolation in his studio in Eshowe, *Thorn and other Trees, Ndongwenya Park, Ulundi* was painted shortly after the artist completed an inspiring residency at the Cité Internationale des Arts in Paris. The two central thorn trees, bare in the main and beautifully entangled, dominate the composition. The thicket of branches – whether each dry and crooked or light and supple – is quite mesmerising, as if carefully and divinely interwoven. On close inspection the sweeps of olive, crimson and bronze might become clear, as might the quick flicks of ochre, grey and amber, but at a glance the canopy of trees appears only as an intricate, exquisite pattern. This emphasis on the two-dimensionality of the surface is typical of Bozas's style, even if the artist never strayed too far from recognisable forms. Thin, rod-straight trunks punctuate the landscape beyond, which recedes towards the horizon in clear, parallel bands of green, yellow, teal and lime. Yet there is a stripped, stark, spare element to the painting, and one gets a sense that the artist has treated his beloved, rural KwaZulu-Natal landscape as Jean-Baptiste-Siméon Chardin, whose severe, rustic style he so appreciated, would have treated an arrangement of apples and vessels on a bare table.



101

**Diamond Bozas**

SOUTH AFRICAN 1923-

*Landscape with Trees  
and Pathway*

signed  
oil on board  
92 by 110 cm

R70 000 – 100 000



102

**Diamond Bozas**

SOUTH AFRICAN 1923-

*Gravel Road*

signed  
mixed media on board  
65,5 by 83,5 cm

R50 000 – 70 000





103

**Anton Smit**

SOUTH AFRICAN 1954–

*African Queen*

marble dust, mounted on a marble base

height: 63 cm

R12 000 – 16 000



104

**Cecily Sash**

SOUTH AFRICAN 1924–

*A Church by Moonlight*

signed and dated '56

mixed media on board

74,5 by 39,5 cm

R30 000 – 40 000



105

**Fred Page**

SOUTH AFRICAN 1908–1984

*Back Yard*

signed and dated 81; inscribed with the title on the reverse  
ink and wash on paper  
37 by 21,5 cm

R20 000 – 30 000



106

**Fred Page**

SOUTH AFRICAN 1908–1984

*The LandLady's Twins*

signed, dated 81 and inscribed with the title behind the mount; inscribed with the title on the reverse  
acrylic on paper  
34 by 53 cm

R30 000 – 50 000





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107

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Figure*

1971

signed; inscribed with the artist's name,  
the date and the title on the reverse  
incised and painted wood panel  
61 by 45,5 cm

**R140 000 – 180 000**

**EXHIBITED**

Irma Stern Museum, Cape  
Town, *Cecil Skotnes Retrospective  
Exhibition*, 1984.



108

**Lucky Sibiyi**

SOUTH AFRICAN 1942–1999

*Two Figures*

signed

carved, incised and painted  
wood panel  
115 by 69,5 cm

**R80 000 – 120 000**

109

**Rorke's Drift**

SOUTH AFRICAN 20TH CENTURY

*Figures, Birds and Animals*

numbered 147/78 and with the 'Tree of Life' symbol on a label stitched to the reverse  
hand-woven karakul-wool tapestry  
115 by 172 cm

R40 000 – 60 000



110

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

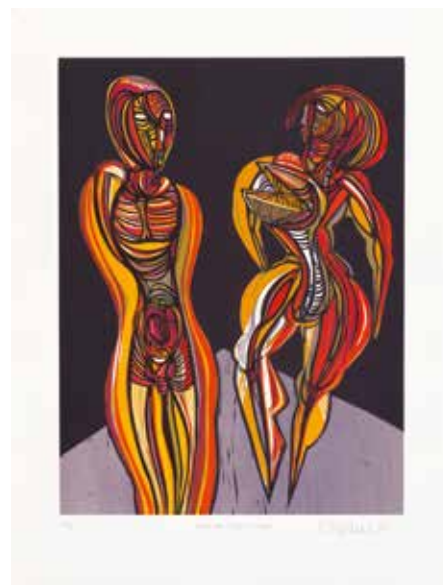
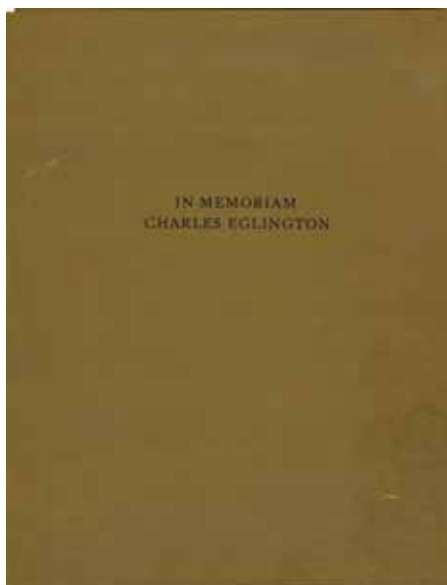
*In Memoriam Charles Eglinton*

A portfolio of ten original woodcuts by Cecil Skotnes and ten poems by Charles Eglinton, 1975, edition limited to 75 copies and 15 artist proofs, this set numbered 27/75, each woodcut signed, dated 75, numbered and inscribed with the title by the artist, the title page is signed and numbered by the artist, in original linen portfolio  
colour woodcuts  
image sizes: 50 by 37 cm;  
portfolio size: 64,5 by 51,5 cm

R30 000 – 50 000

**NOTE**

Each print is accompanied by a Charles Eglinton poem.



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111

**Sabhan Adam**

SYRIAN 1973–

*Untitled, four*

mixed media on canvas  
laid down on board  
each 39 by 28,5 cm  
(4)

R30 000 – 50 000

**PROVENANCE**

Purchased from the artist, and thence  
by decent to the current owner.







112

**Ernest Mancoba**

SOUTH AFRICAN 1904–2002

*Man*

signed, dated 89 and numbered 49/120 in pencil in the margin  
colour lithograph  
image size: 40 by 28 cm

R30 000 – 40 000

LITERATURE

cf. Elza Miles (1994). *Lifeline Out of Africa: The Art of Ernest Mancoba*, Cape Town: Human & Russouw. Preliminary drawing for the lithograph illustrated in colour on page 144.



113

**Ernest Mancoba**

SOUTH AFRICAN 1904–2002

*Woman*

signed, dated 89 and numbered 49/120 in pencil in the margin  
colour lithograph  
image size: 40 by 32 cm

R30 000 – 40 000

LITERATURE

cf. Elza Miles (1994). *Lifeline Out of Africa: The Art of Ernest Mancoba*, Cape Town: Human & Russouw. Preliminary drawing for the lithograph illustrated in colour on page 133.

114

**Dirk Meerkotter**

SOUTH AFRICAN 1922–2017

*Harbour*

signed and dated 56

oil on board

43 by 65,5 cm

R20 000 – 30 000



115

**Fred Schimmel**

SOUTH AFRICAN 1928–2009

*Abstract #1124*

signed and dated '05; inscribed

with the artist's name, the date

and the number on the reverse

mixed media

79 by 98 cm

R60 000 – 90 000



116

**Nico Roos**

SOUTH AFRICAN 1940–2008

*Abstract Landscape*

signed and dated 17/03/96

oil on canvas

75 by 101 cm

R60 000 – 90 000



117

**Fred Schimmel**

SOUTH AFRICAN 1928–2009

*Abstract #1065*

signed and dated '04; inscribed  
with the artist's name, the date  
and the number on the reverse

oil on canvas

92 by 122 cm

R80 000 – 120 000





118

## Hannatjie van der Wat

SOUTH AFRICAN 1923–

### *Gateway*

signed and dated 67; inscribed  
with the artist's name and the  
title on the reverse  
oil on board  
120,5 by 90,5 cm

**R80 000 – 120 000**

Studying under Maurice van  
Essche and Sidney Goldblatt in the  
early 1940s, Hannatjie van der Wat  
emerged in the 1960s to embrace  
abstraction. Moving through  
eras of abstract expressionism to  
analytical abstraction and then  
to geometric abstraction, the  
artist kept her use of vivid colours  
consistent throughout her work.

Van der Wat's work has attracted  
international attention, particularly  
in Brazil where she was honored  
twice by the Brazilian Academy  
of Fine Arts, and participated in  
the Brazilian Women's Ten Women  
Award of 2006 in the Arts Category.

See Marelize van Zyl (2013). *Hannatjie  
van der Wat, IN RETRO: Seventy-year  
career survey (1943 – 2013)*, Stellenbosch:  
SMAC Art Publishing



119

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Boats, Spain I*

signed and dated 57  
oil on canvas laid down on board  
62 by 74 cm

R40 000 – 60 000



120

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Boats, Spain II*

signed and dated 57  
oil on canvas laid down on board  
55,5 by 69,5 cm

R35 000 – 50 000



121

## Cecily Sash

SOUTH AFRICAN 1924–

### *Diagonal Drama*

signed and dated 84; inscribed with the artist's name, the date and the title on a Karen McKerron Gallery label adhered to the reverse

oil on canvas

89 by 89 cm

**R70 000 – 100 000**

Cecily Sash resided in South Africa until 1974, thereafter in Herefordshire, England. In 1983 Sash commenced work on a sequence of brightly coloured abstract paintings that began as an exercise in organising pictorial space, and culminated in a series of paintings called *Envelopes*. With this body of work Sash aimed to achieve maximum spatial tension by using diagonal lines to divide the format. All three works presented on this auction, *Diagonal Drama* (1984), *Abstract* (1984), and *Chalice* (1985), form part of her *Envelope* series.

She developed these works by manipulating triangles based on the back of the uncomplicated envelope-like composition. The diagonal cross provides the basic structural prop onto which a range of associated properties could be projected. It is as if Sash folded, bent, tucked and wrapped her forms into what became new shapes and forms. These in turn began to suggest other imaginative qualities, as if she were playing with the envelope metaphorically to wrap up her own personal time past.

Sash devoted her life to teaching in South Africa and England, most notably as a lecturer at the University of the Witwatersrand, where she began teaching art and design part time in 1955, becoming a full-time lecturer from 1960 until her departure for England. In 1963 she became a founder member of the Amadlozi Group.

See Charles MacCarthy (ed.) (2013). *Cecily Sash, Artist and Teacher*, Presteigne, United Kingdom: Studio Sash. Page 37–8.





122

**Cecily Sash**

SOUTH AFRICAN 1924–

*Chalice*

signed and dated '85; inscribed  
with the artist's name, the title  
and the date on a Karen McKerron  
Gallery label adhered to the reverse  
oil on canvas  
90 by 60 cm

R60 000 – 80 000





123

**Cecily Sash**

SOUTH AFRICAN 1924–

*Abstract*

signed and dated '84

oil on canvas

60 by 90 cm

R50 000 – 70 000

124

**Andrew Verster**

SOUTH AFRICAN 1937–

*Beach Scene, Durban*

signed and dated 76

oil on canvas

120,5 by 90 cm

R50 000 – 70 000



© Andrew Verster | DALRO



125

## Wilfred Alec Delporte

SOUTH AFRICAN 1937–

### *Flight Form*

signed and dated 1969  
steel with burnt patina  
height: 50 cm, including base

R30 000 – 50 000

#### LITERATURE

cf. Elizabeth Rankin (1994). *Images of Metal: Post-War Sculptures and Assemblages in South Africa*, Johannesburg: Witwatersrand University Press. A similar example is illustrated on page 36.

cf. Muller Ballot (1994). *Bettie Cilliers-Barnard: Towards Infinity*, Pretoria: University of South Africa Press. A similar example is illustrated on page 145.

Wilfred Delporte was born in Kimberley in 1937. He trained originally as a woodwork teacher but after moving to Johannesburg in the 1960s, began working for his uncle, who was a plumber. Delporte studied under Cecil Skotnes at the Polly Street Art Centre and produced sculpture in wood and metal. He participated in a number of exhibitions in South Africa and abroad, and his works *Magnificent Flight* and *Birdman* won awards at the Weld Art exhibition in Johannesburg in 1973, and the Afrox MetalArt exhibition in Durban in 1976, respectively. As a result of this success, Delporte received a scholarship to study at the Cardiff College of Fine Arts in Wales in 1976. A large sculpture, *Peace and Justice* was commissioned for the Green Point Community Square in Kimberley. Delporte's work depicts growth forms and flight as metaphors for freedom. His work is represented in numerous private and public collections, including the William Humphreys Art Museum, Kimberley, the University of South Africa, Pretoria, and the University of Cardiff. Wilfred Delporte now lives in Cape Town.





126

**Michael Fleischer**

SOUTH AFRICAN 1915–1991

*Abstract Form*

signed with the artist's initials  
height: 86 cm, including base

R10 000 – 15 000



127

**Jackson Hlungwani**

SOUTH AFRICAN 1923–2010

*Fish*

carved wood  
length: 157 cm

R18 000 – 24 000

128

**Jack Heath**

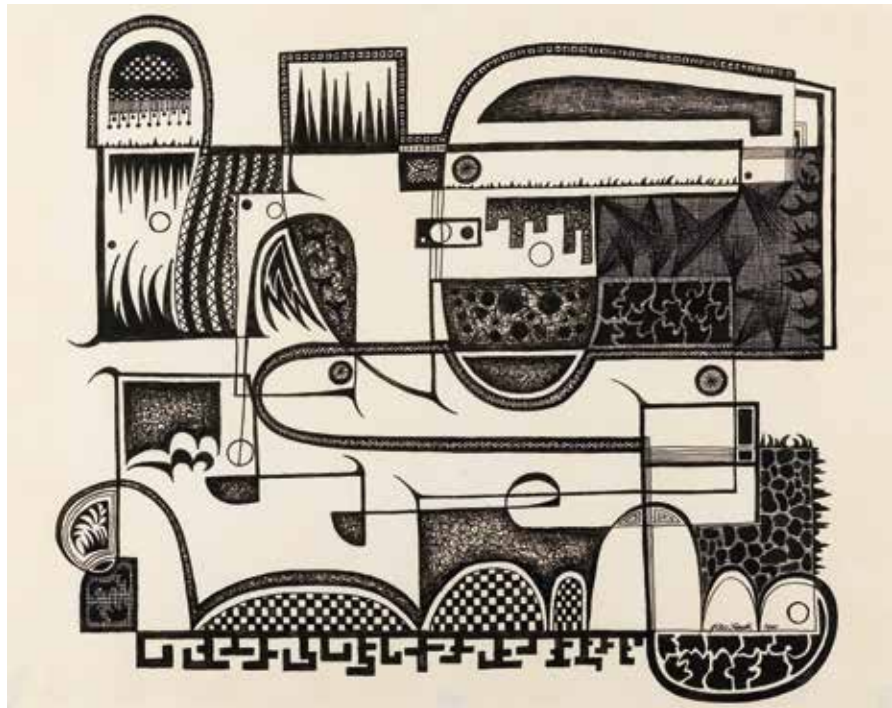
BRITISH/SOUTH AFRICAN 1915–1969

*Architectural Caprice*

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

Indian ink on watercolour paper  
sheet size: 39 by 50,5 cm

R8 000 – 12 000



129

**Fred Page**

SOUTH AFRICAN 1908–1984

*Waiting for the Train*

signed and dated 63  
acrylic on board  
52 by 75 cm

R100 000 – 150 000





130

**Cecily Sash**

SOUTH AFRICAN 1924–

*Pelican*

signed and dated 61  
mixed media on board  
84,5 by 56 cm

**R80 000 – 120 000**

LITERATURE

Marelize van Zyl (ed.) (2008).  
*Abstract South African Art from  
the Isolation Years: Volume 2*,  
Stellenbosch: SMAC Art Publishing,  
illustrated in colour, unpaginated.





131

**Ernst de Jong**

SOUTH AFRICAN 1934–2016

*Nude*

signed and dated '70; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

60 by 74,5 cm

R30 000 – 50 000

**PROVENANCE**

Acquired from the artist by the current owner.

132

**Lionel Abrams**

SOUTH AFRICAN 1931–1997

*Seated Figure*

signed  
oil on canvas  
101 by 75 cm

R30 000 – 50 000

PROVENANCE

Estate of the Late Vittorio  
Meneghelli.



133

**Heidi Herzog**

SOUTH AFRICAN 1905–1967

*Brown and Green Still Life*

signed and dated 1966 on the  
reverse  
oil on canvas laid down on board  
50 by 60 cm

R15 000 – 20 000





134

**Dirk Meerkotter**

SOUTH AFRICAN 1922–2017

*Abstract*

signed and dated 64  
mixed media on board  
71 by 90 cm

R30 000 – 50 000



135

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–2010

*Crowd*

signed and dated 1974  
oil on canvas  
50 by 40 cm

R25 000 – 40 000





136

**Nel Erasmus**

SOUTH AFRICAN 1928–

***Flight*, diptych**

each signed and dated '05; signed and dated on the reverse  
acrylic on canvas  
92 by 122 cm, each

**R100 000 – 150 000**

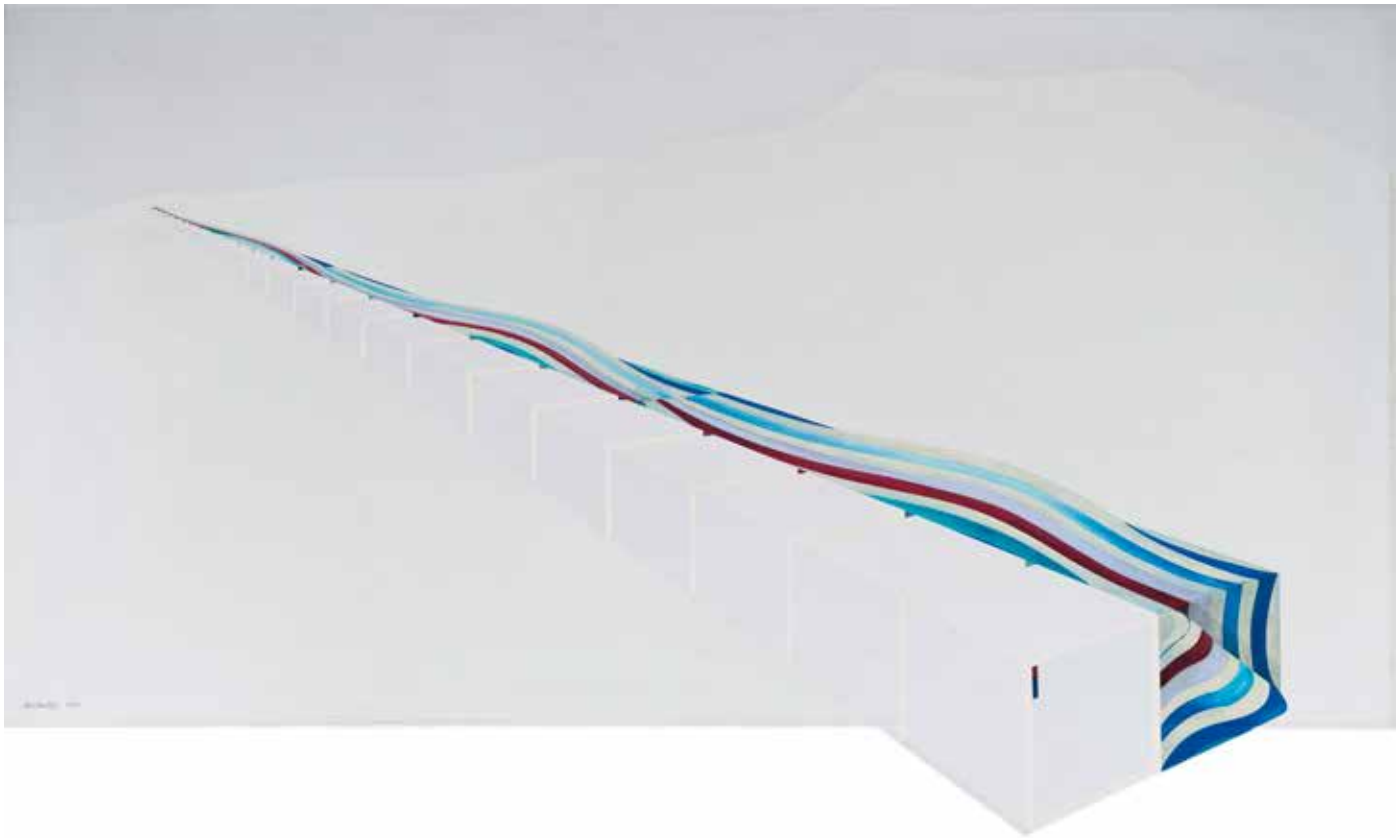
**EXHIBITION**

UJ Art Gallery, Johannesburg, *Transnational Modernism: The Gutai Art Association, Christo Coetzee, and the Legacy of Abstract Expressionism in South Africa*, 1–31 March 2013.

**LITERATURE**

Wilhelm van Rensburg (2013). *Transnational Modernism: The Gutai Art Association, Christo Coetzee, and the Legacy of Abstract Expressionism in South Africa*, Johannesburg: UJ Arts & Culture – UJ Art Gallery. Illustrated in colour, unpaginated.

Nel Erasmus captures two birds in full flight in her large-scale diptych. Their flight is expertly captured in a couple of well-placed brush strokes with ample white space around them. Erasmus has always been fascinated by movement and her early work, inspired by Edgar Degas (1834–1917), depicts horses in full gallop. Nel Erasmus was a member of the Wits Group, together with Esmé Berman, Christo Coetzee, Larry Scully, Cecil Skotnes and Gordon Vorster. She studied at the École des Beaux-Arts in Paris in 1953 as well as at the Académie Ranson, under Gustave Singier in 1960. She was Director of the Johannesburg Art Gallery from 1964 until her retirement in 1977.



137

**Anton Uys**

SOUTH AFRICAN 20TH CENTURY

*Metaphysical Boxes III*

signed and dated 1975

acrylic on canvas

104 by 175 cm

R50 000 – 70 000

**EXHIBITED:**

Ansdell Gallery, London, *Anton Uys: Paintings, Collages, Graphics*, 8–27 April 1975, illustrated in colour on the cover of the exhibition invitation.

**LITERATURE**

Michael Stevenson and Annabel Rosholt (2003). *Moving in Time and Space: Shifts between Abstraction and Representation in Post-War South African Art*, Cape Town: Michael Stevenson Contemporary. A similar example is illustrated in colour on page 40.

In this work, Anton Uys embraces the principles of post-painterly abstraction with its hard edges and flat painted surfaces. He also engages with the aesthetics of Op Art where colour and shape are deployed to create playful visual illusions of depth and perspective on a flat surface. In the present lot, the row of pale, hollow, rectangular forms beside a row of solid similar forms coloured in wavy bands, continue into the distance almost to a point of infinity. The complex interrelationship of the angular forms perplexes the viewer and challenges the eye to disentangle the geometry of the composition.<sup>1</sup>

<sup>1</sup> Michael Stevenson and Annabel Rosholt (2003). *Moving in Time and Space: Shifts between abstraction and representation in post-war South African art*, Cape Town: Michael Stevenson Contemporary, page 40.



138

**Armando Baldinelli**

SOUTH AFRICAN 1908–2002

*Untitled*

signed  
mixed media on board  
70 by 45 cm

R50 000 – 70 000

Baldinelli first came to the attention of the South African art community with his assemblages, of which the present lot is a wonderful example. He exhibited this new trend in his artmaking in the early 1960s in Johannesburg. Before that he was better known for mosaics, or, as he called these murals, stone paintings. His assemblages are unique in the sense that they are in line with contemporary stylistic movements across the world, especially Art Autre in France and the Gutai Art Association in Japan. Purportedly, Baldinelli was a member of this group.<sup>1</sup> The course of the creative process is dictated by the nature of the material itself. Unpainterly materials, ranging from motor car spares to driftwood are combined in such a way that they acquire a new artistic identity. Even junk can assume aesthetic form when converted by creative sensibility. The present lot shows a stretched sheet of thick creamy white paint over virtually the whole picture plane, but is pierced in places because of the tension.

<sup>1</sup> Esmé Berman (1983). *Art & Artists of South Africa*, Cape Town: A.A. Balkema, page 55.



139

**Lionel Abrams**

SOUTH AFRICAN 1931–1997

*Purple Abstract*

signed and dated '71  
oil on canvas laid down on board  
26 by 35,5 cm

R20 000 – 30 000



140

**George Boys**

SOUTH AFRICAN 1930–2014

*Blush Pink and Blue Abstract*

signed  
oil on board  
100 by 98,5 cm

R10 000 – 15 000





141

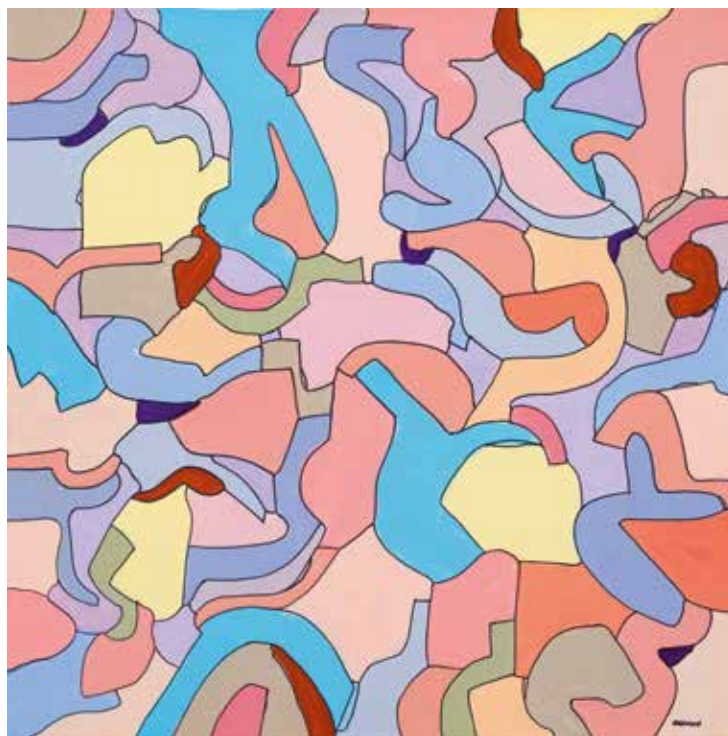
**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*Picking up Fruit*

signed and dated 2001; inscribed with the artist's name and the title on a label adhered to the reverse  
mixed media and collage on canvas  
70 by 60 cm

R30 000 – 50 000



142

**Trevor Coleman**

SOUTH AFRICAN 1936–

*Echo of the Past*

signed; inscribed with the artist's name, the title and the medium on the reverse  
acrylic on canvas  
101,5 by 101,5 cm

R30 000 – 50 000





143

**Lionel Abrams**

SOUTH AFRICAN 1931–1997

*Abstract*

signed; inscribed with the artist's name  
and dated Aug '66 on the reverse

oil on canvas

91 by 91 cm

R25 000 – 35 000



144

**Sam Nhlengethwa**

SOUTH AFRICAN 1955-

*Abstract Composition*

signed and dated '99  
mixed media on paper  
69 by 99 cm

R30 000 – 50 000

145

**Trevor Coleman**

SOUTH AFRICAN 1936–

***Systematic Composition 1969***

signed and dated '69 on the reverse  
acrylic and tape on shaped canvas

**R60 000 – 80 000**

**LITERATURE**

Matthew Partridge (2014). *Hard Edge  
Painting at the Edge of Abstraction*,  
Stellenbosch: SMAC Art Publishing.  
Illustrated in colour on page 71 and in  
black and white on page 165.

Marelize van Zyl (ed.) (2009). *Abstract  
South African Art from the Isolation  
Years: Volume 3*, Stellenbosch: SMAC  
Art Publishing, illustrated in colour on  
page 23.

Esmé Berman (1983). *Art & Artists of  
South Africa*, Cape Town: A.A. Balkema,  
illustrated in black and white on page  
104.

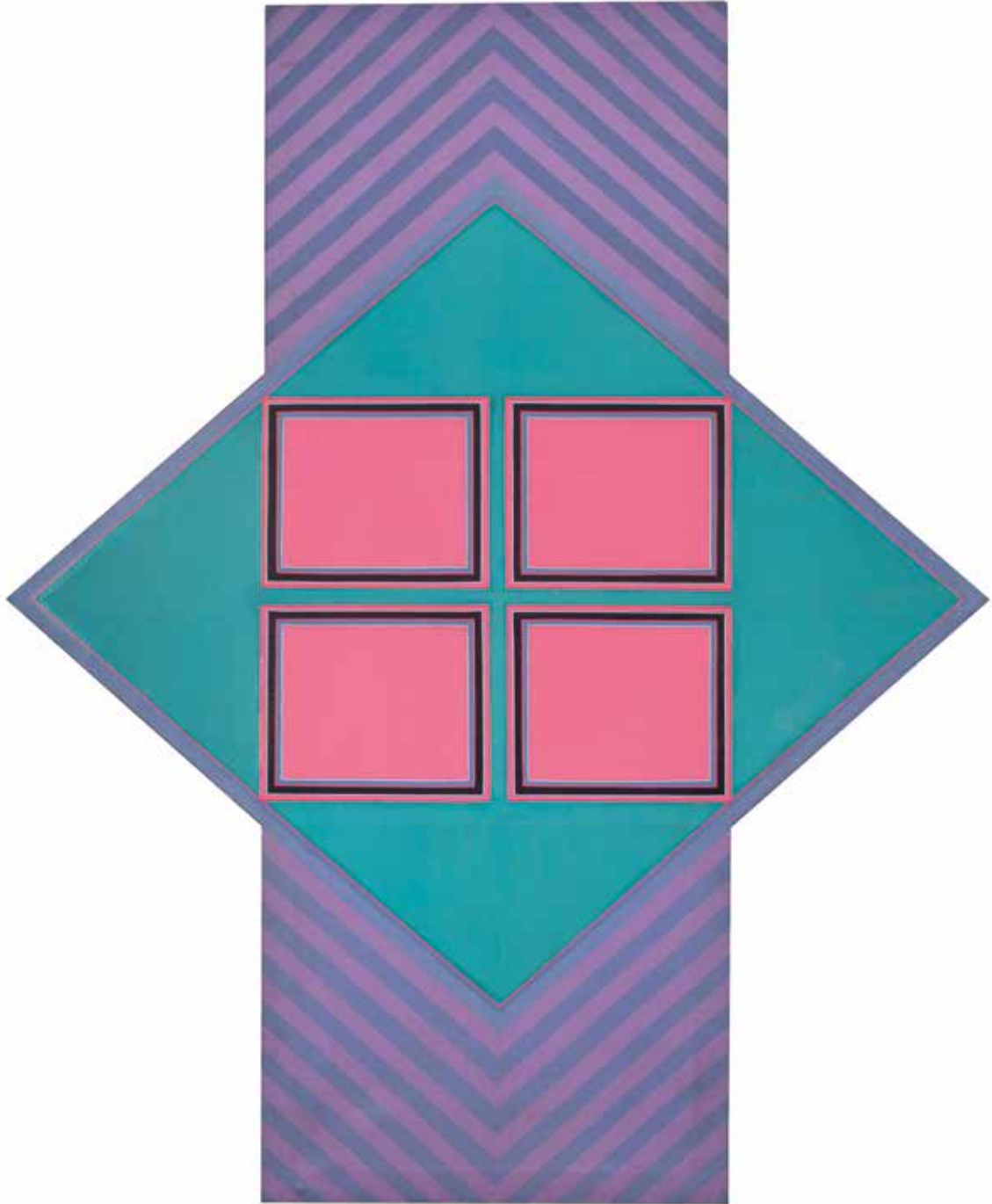
**EXHIBITED**

Aardklop Nasionale Kunstefees,  
Potchefstroom.  
SMAC, *Modern and Contemporary South  
African Art 1952–2012*, October 2012.



The artist next to *Systemic Composition* at SMAC Gallery, October 2012







146

**Susan Helm Davies**

SOUTH AFRICAN 1945–

*Still Life with Black Arums*

signed and dated 2017; inscribed with  
the artist's name, the date, the medium  
and the title on the reverse

acrylic on board

60 by 60 cm

R10 000 – 15 000



147

**David Koloane**

SOUTH AFRICAN 1938–

*Dwelling*

signed and dated 13  
mixed media on canvas  
98,5 by 92 cm

**R60 000 – 90 000**

This lot appeared on the group show *Thinking in Paint* at Gallery 2, Johannesburg, in 2013. The exhibition also featured work by Gail Behrmann, Ricky Burnett and Jenny Stadler, colleagues of Koloane from his days at Bill and Fieke Ainslie's Johannesburg Art Foundation in the 1970s. This art school is closely associated with second and third wave abstract painting, when the austerity of European modernism was leavened by the optimism of US-influenced abstract expressionism. Koloane's mature work, of which this is an example, is an ecstatic synthesis of vigorous mark-making and sympathetic narrative; pure abstraction is always held in abeyance. The artist's great subject throughout is Johannesburg, its vertiginous cityscapes, crowded streets and risky dormitory suburbs patrolled by packs of dogs. This lot – like the other works in the series it formed part of – is noteworthy for Koloane's bold use of colour and cellular approach to form, the cues for which are lit windows, traffic lights and pedestrians.

*Sean O'Toole*



148

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Fook Tree*

signed on the reverse  
carved and painted wood  
height: 61 cm

R80 000 – 120 000



149

**Durant Sihlali**

SOUTH AFRICAN 1935–2004

*Abstract Composition*

watercolour on handmade paper  
66 by 104 cm

R20 000 – 30 000



© The Estate of Durant Sihlali | DALRO

150

**Nel Erasmus**

SOUTH AFRICAN 1928–

*Warm Lamp Light*

dated 1964; signed and inscribed  
with the title on the reverse  
oil on board  
58 by 45 cm

**R80 000 – 120 000**

LITERATURE

cf. Marelize van Zyl (ed.) (2011).  
*Nel Erasmus*, Stellenbosch: SMAC  
Art Publishing. A similar example  
is illustrated in colour on page 79.



151

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Red and Black Abstract*

signed; signed on the reverse  
oil on board  
87 by 123 cm

**R30 000 – 50 000**





152

**Joan Cundall-Allen**

SOUTH AFRICAN 1922 – 2016

***Abstract Composition***

signed  
oil on canvas laid down  
on board  
74,5 by 60 cm

**R15 000 – 20 000**

**NOTE**

Similar works are illustrated in *Artlook*, issue no. 40, March 1970, pages 40 to 41 and *Artlook*, issue no. 59, October 1971, pages 38 to 39. In the *Artlook* 59 article by Naomi Kark, Joan Cundall-Allen is described as a 'colour painter' who finds inspiration in music, wind, air, light, space, water and growth (1971: 39).



153

**George Boys**

SOUTH AFRICAN 1930–2014

***Blue Abstract Composition***

signed and dated 94  
oil on board  
121 by 121 cm

**R18 000 – 24 000**





154

**Jack Heath**

BRITISH/SOUTH AFRICAN 1915–1969

*Siren Rock*

signed and dated 1961; signed, dated twice  
and inscribed with the title on the reverse  
Indian ink, coloured inks and watercolour  
on watercolour paper  
image size: 47 by 26,5 cm

R9 000 – 12 000



155

**Dirk Meerkotter**

SOUTH AFRICAN 1922–2017

*Abstract Cityscape*

signed and dated 88  
oil on canvas  
100,5 by 121 cm

R30 000 – 50 000



156

**Eugene Labuschagne**

*Formal Synthesis*

signed and dated 1959; inscribed with the artist's name and the title on a V Biennial of the Museum of Modern Art of São Paulo label adhered to the reverse  
oil on wood panel

52 by 64,5cm

**R20 000 – 30 000**

**EXHIBITED**

V Biennial of the Museum of Modern  
Art of São Paulo, 1959.





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157

**Ricky Burnett**

*Disasters of War XXII*

SOUTH AFRICAN 1949–  
signed, dated 2015 and inscribed  
with the title on the reverse  
oil on canvas  
46,5 by 60 cm

**R25 000 – 35 000**

LITERATURE

Ricky Burnett (ed.) (2016). *Ricky Burnett:  
Troubled with Goya*, Singapore: Palimpsest  
Illustrated in colour on page 11.

NOTES

Accompanied by a signed copy of *Ricky  
Burnett: Troubled with Goya* (2016).



158

**Douglas Portway**

SOUTH AFRICAN 1922–1993

*Abstract with Green,  
Blue and Red*

signed  
oil on paper  
51 by 66 cm

R25 000 – 35 000



159

**Louis Maqhubela**

SOUTH AFRICAN 1939–

*Figure and Bird*

signed and dated 72  
pastel on paper  
30,5 by 39 cm

R18 000 – 24 000

**PROVENANCE**

Estate of the Late Vittorio  
Meneghelli.



160

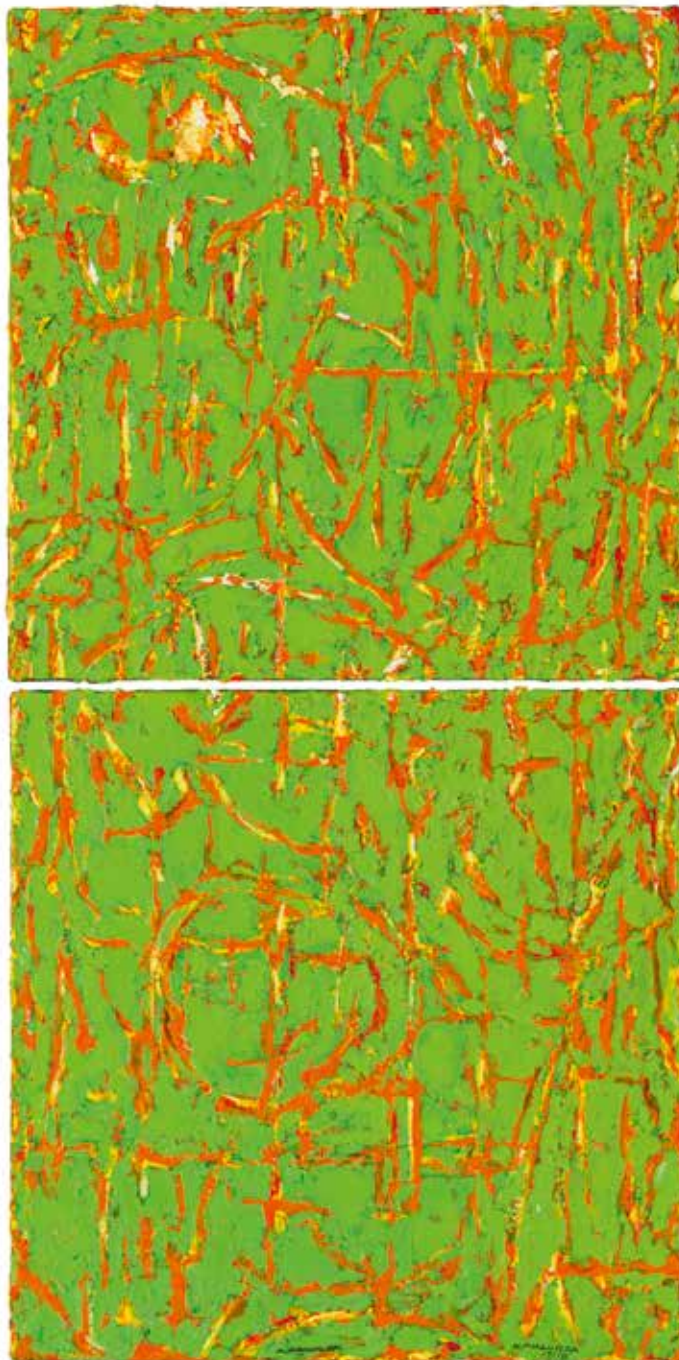
**Kagiso Patrick Mautloa**

SOUTH AFRICAN 1952–

*Tribute to Abstraction*, diptych

signed and dated 17/18; inscribed  
with the title on the reverse  
mixed media on canvas  
50,5 by 50,5 cm, each  
(2)

R60 000 – 90 000



161

**Nils Burwitz**

SOUTH AFRICAN 1940–

*Stadig-Slow*

signed and dated 72; inscribed  
with the artist's name and the  
date on the reverse  
oil on canvas  
62 by 46 cm

**R20 000 – 30 000**

PROVENANCE

Estate of the Late Vittorio  
Meneghelli.





162

## Aileen Lipkin

SOUTH AFRICAN 1933–1994

### *Guard of Honour*

signed and dated '83; inscribed with the artist's name and the title on a Goodman Gallery label adhered to the reverse  
oil on canvas  
148,5 by 99 cm

R25 000 – 35 000

#### PROVENANCE

Purchased by the current owner from the 1984 Goodman Gallery exhibition.

#### EXHIBITED

Goodman Gallery, Johannesburg, *DUNGMAN*, March 1984. Illustrated in colour on the invitation's cover.

*'Aileen Lipkin's work is important, not only for its technical brilliance, but for the statement she makes on man's past and future destiny, the challenges that beset him and their probable solution. As she has been involved in extensive research for this collection, spending much time in the Middle East, she has not exhibited for six years. The collection is one of the most exciting ever shown in this gallery; we are proud to have been given the opportunity to exhibit.'*<sup>1</sup>

Aileen Lipkin is a South African-born artist who, after her first successful Johannesburg exhibition, left for London in 1960 to study at the Central School of Art. She subsequently had two remarkably well-received exhibitions in London before returning to South Africa in 1962. Her first exhibition following her return was held in Johannesburg in 1963 and was met with critical acclaim. In 1964 she was again invited to exhibit in London. Over the years she exhibited at the Grosvenor Gallery in 1967, was selected as one of seven artists to represent South Africa at the Gulbenkian Foundation in Lisbon and was commissioned in 1968 to provide four mural panels for the landmark President Hotel in South Africa. She continued to work in different media and to exhibit locally and abroad, and her work is held in important public museums in South Africa and internationally.

<sup>1</sup> Extract from the invitation to the Goodman Gallery's *DUNGMAN* exhibition, March 1984.





163

**Peter Blake**

BRITISH 1932–

*Some of the Sources of Pop-Art 5*

2007

signed and numbered 112/175 in pencil

in the margin

screenprint

image size: 51 by 51 cm

R50 000 – 70 000



164

**Peter Blake**

BRITISH 1932–

*Some of the Sources of Pop-Art 6*

2007

signed and numbered 112/175 in

pencil in the margin

screenprint

image size: 51 by 51 cm

R50 000 – 70 000



165

### Mr. Brainwash

FRENCH 1966–

#### Marilyn

signed and numbered 44/90  
serigraph and diamond dust  
56 by 55 cm

R25 000 – 35 000



166

### Stanley Donwood

BRITISH 1968–

#### Pacific Coast

signed, dated 05, numbered 35/200  
and inscribed with the title in pencil  
in the margin

colour screenprint  
image size: 50 by 50 cm

R20 000 – 30 000

#### NOTE

This image was used as the cover  
artwork for Radiohead's 2003  
album, *Hail to the Thief*.





167

**Takashi Murakami**

JAPANESE/AMERICAN 1963-

*Kansei Platinum 2009*

signed and numbered 7/30  
in pencil in the margin  
silkscreen with platinum leaf  
image size: 68,5 by 64,5 cm

**R120 000 – 150 000**

**NOTE**

Accompanied by a Certificate  
of Authenticity from 34FineArt  
Gallery, Cape Town.



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168

**Jeff Koons**

AMERICAN 1955–

*Balloon Dog (Blue)*

2002

signed and numbered  
2208/2300 on the reverse  
chrome-glazed porcelain  
height: 26,5 cm

**R180 000 – 240 000**

PROVENANCE

Jim Kempner Fine Art, USA.