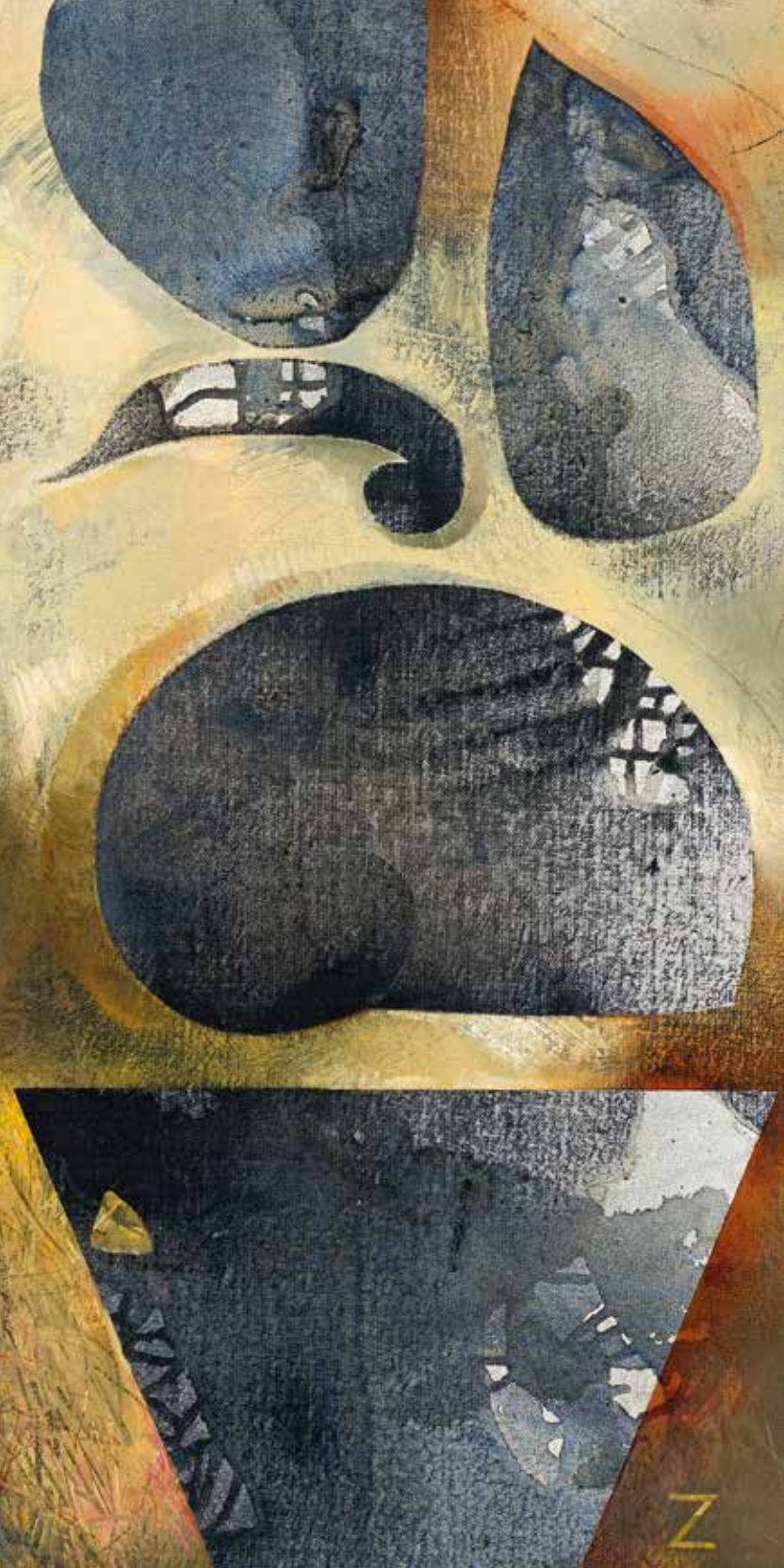




530



The Wanderers Club, Illovo, Johannesburg
12 November 2018 – 2 pm

South African and International Art

Session 1
Lots 1–160

Lot 129 Michael Pettit *Dig* (detail)

1

Alfred Krenz

SOUTH AFRICAN 1899–1980

Curaçao

signed, dated 1954 and inscribed

with the title

gouache on paper

45,5 by 58,5 cm

R30 000 – 50 000



2

Nicky Leigh

SOUTH AFRICAN 1966–2017

Thorn Tree with Umgeni River

signed; dated and inscribed with the

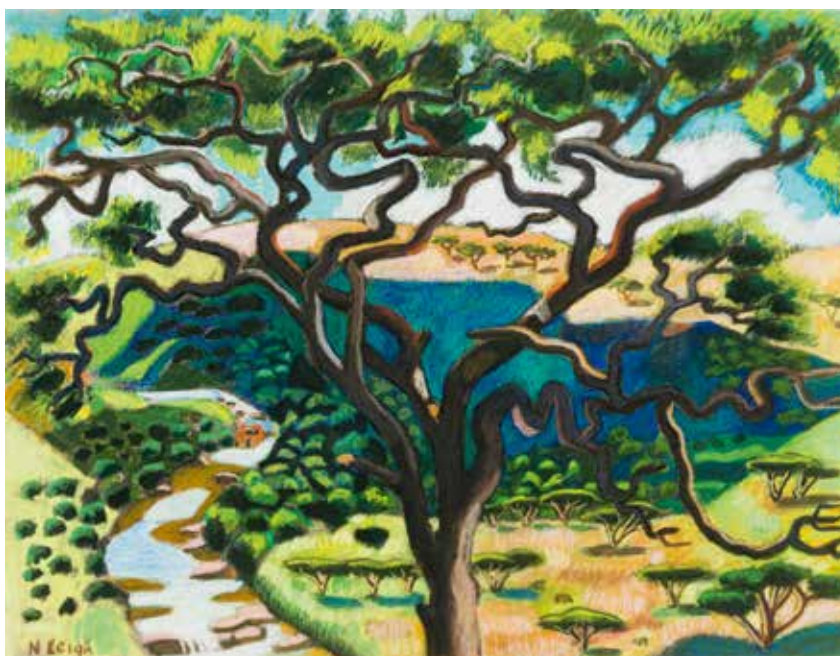
artist's name, the title and 'Cat 494'

on the reverse

pastel on paper

50 by 64,5 cm

R20 000 – 30 000



3

Alfred Krenz

SOUTH AFRICAN 1899–1980

Basotholand View with Figures and Ponies

signed and dated 1955

oil on canvas

39,5 by 49,5 cm

R30 000 – 50 000

PROVENANCE

The Collection of the Late Mrs
Liselotte Hardebeck.

Purchased by the late owners from
the Lidchi Art Gallery, 1955.

NOTE

The proceeds of the sale will benefit
the Umamawothando Trust.



4

Nicky Leigh

SOUTH AFRICAN 1966–2017

Kruger Park

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

acrylic on artist's board

34,5 by 45 cm

R20 000 – 30 000



5

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Dist. Six with Table Mt.

signed and dated 1990; signed,
dated and inscribed with the title on
the reverse

oil on canvas
50 by 59,5 cm

R60 000 – 80 000



6

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Die Blou Sinkheining en Kaal
Eikeboom*

signed and dated 1980; signed
and inscribed with the title on the
reverse

oil on board
35 by 32 cm

R30 000 – 50 000



7

David Botha

SOUTH AFRICAN 1921–1995

*Landscape with House and
Two Figures*

authenticated by Jane Botha, the
artist's wife, on the reverse
oil on canvas laid down on board
40 by 50 cm

R30 000 – 50 000



8

Terence McCaw

SOUTH AFRICAN 1913–1978

Genadendal Mission

signed and dated 42; *The Argus*,
Tuesday March 24, 1987, article about
Genadendal Mission, "Bringing a
Community Back to Life", adhered to
the reverse
oil on board
55 by 65 cm

R30 000 – 50 000



9

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Miershoop (Termite Mound),
SWA (Nilant 115)***

signed, dated 1925 and inscribed
with 'impr' and the title in pencil in
the margin

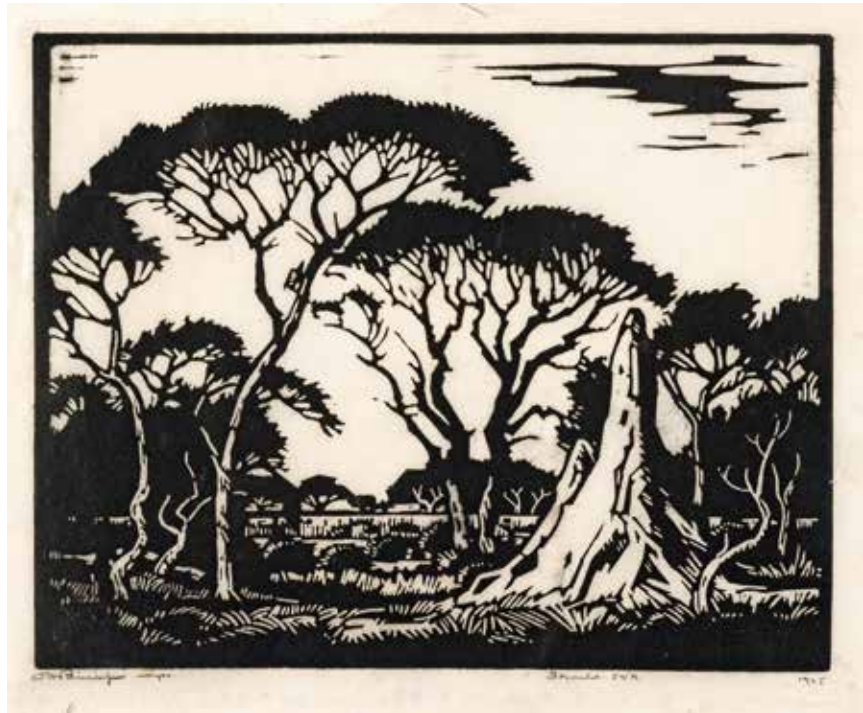
linocut

24 by 28,5 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk
(2014). *JH Pierneef in Print*, Bela-Bela:
Dream Africa, illustrated in black and
white on page 106.



10

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Tree Roots

signed, dated 1920 and inscribed
'impr' in pencil in the margin

etching

18 by 25 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk
(2014). *JH Pierneef in Print*, Bela-Bela:
Dream Africa, illustrated in black and
white on page 119.



11

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Shells

signed and dated 1949

watercolour on paper

26,5 by 36,5 cm

R40 000 – 60 000



12

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Zoutpansberg

signed, dated 1941 and inscribed with the title

pencil on artist's drawing board

13,3 by 21 cm

R20 000 – 30 000



13

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Landscape with Cattle

signed

oil on board

49,5 by 74,5 cm

R80 000 – 120 000



14

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

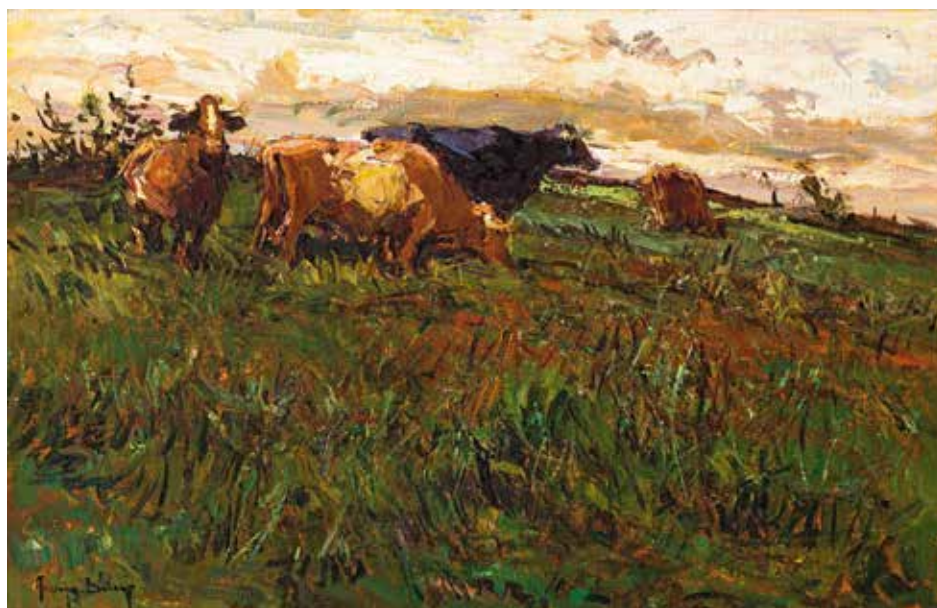
Cattle Grazing

signed; inscribed with the medium
and 'AB4629' on the reverse

oil on canvas laid down on board

54,5 by 84,5 cm

R150 000 – 200 000





15

Anton van Wouw

SOUTH AFRICAN 1862–1945

Miner with Hand-drill, maquette

signed, numbered 11/12 and stamped with the Singer foundry mark
bronze with brown patina on granite base
height: 27 cm excluding base

R50 000 – 70 000

The original plaster of Paris model of this work was acquired from the artist by Mrs S. Dowling in 1928. On 31 October 1975 it was offered at auction by Sotheby Parke Bernet South Africa, in Johannesburg (lot 81) where it was acquired by Mr Morris Cohen. In 1982, Mr Cohen was granted permission by the University of Pretoria, the copyright holders of Van Wouw's work, to have 12 bronze casts made of which this is one.

cf. Duffey, AE (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition is illustrated on page 92.

16

Irma Stern

SOUTH AFRICAN 1894–1966

Five Harvesters

signed and dated 1961
mixed media on sketchbook page
24 by 30,5 cm

R30 000 – 50 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1778.



© Irma Stern Trust | DALRO

17

Irma Stern

SOUTH AFRICAN 1894–1966

Washer Women

signed and dated 1950
gouache and ball-point pen on
paper
17 by 25 cm

R40 000 – 60 000

PROVENANCE

Irma Stern Trust Collection, accession
number 974.



© Irma Stern Trust | DALRO

18

Irma Stern

SOUTH AFRICAN 1894–1966

Mother and Child

signed and dated 1948
ink and pencil on paper
54,5 by 42,5 cm

R50 000 – 70 000

PROVENANCE

Irma Stern Trust Collection, accession
number 928.



© Irma Stern Trust | DALRO

19

Irma Stern

SOUTH AFRICAN 1894–1966

Study for Tomato Pickers

signed and dated 1962
felt tip pen and pastel on paper
32,5 by 50 cm

R100 000 – 150 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1289.



© Irma Stern Trust | DALRO



20

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

The Gorge, Rust en Vrede (Oudtshoorn)

signed and dated 1908; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

35 by 26 cm

R25 000 – 30 000



21

Titta Fasciotti

SOUTH AFRICAN 1927–1993

Seascape

signed and dated 74

oil on canvas laid down on board

50 by 75,5 cm

R25 000 – 35 000



22

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Majuba

signed and dated 46; plaque with the artist's name and the title adhered to the frame;

inscribed with the title on the reverse

oil on canvas

45 by 55 cm

R40 000 – 50 000

23

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Below the Drift: The Morass
River, Oudtshoorn*

signed and dated 1929; signed, dated
1929 and inscribed with the title on
the reverse

oil on canvas

40 by 60 cm

R70 000 – 100 000



24

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Landscape with Mountains

signed and dated 59

oil on canvas laid down on board

29,5 by 39,5 cm

R25 000 – 30 000



25

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Shadowed Pool and Krantz,
Graaff-Reinet*

signed and dated 1926; inscribed
with the artist's name, the date and
the title on the reverse

oil on canvas

59 by 42 cm

R30 000 – 40 000



26

Frans Claerhout

SOUTH AFRICAN 1919–2006

Woman and Vase of Sunflowers

signed

oil on board

49,5 by 60 cm

R40 000 – 60 000



27

Frans Claerhout

SOUTH AFRICAN 1919–2006

Men Carrying a Goose

signed

oil on board

50 by 59,5 cm

R40 000 – 60 000



28

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Magnolias

signed

oil on canvas laid down on board

121 by 91 cm

R200 000 – 300 000



Dorothy Kay

SOUTH AFRICAN 1886–1964

Pack of Dogs; Two Dogs, two

Pack of Dogs: signed; inscribed with 'Sept 19th' and the caption on the reverse; inscribed with the publication's name and the caption on a label adhered to the reverse; *Two Dogs*: signed; inscribed with 'Dec 22nd' and the caption on the reverse; inscribed with the publication's name and the caption on a label adhered to the reverse mixed media on artist's board each 36 by 52 cm (2)

R15 000 – 20 000**NOTE**

Inscription on the reverse of *Pack of Dogs* reads: No. 1 'The Outspan'. Illustration, Original.

Caption: "In a minute both Bles and Napoleon were completely surrounded by a pack of some of the ugliest, fiercest dogs in creation".

Inscription on the reverse of *Two Dogs* reads: No. 17 'The Outspan'. Illustration, Original.

Caption: "Between the greyhound and Bandit there soon developed a deep affection; strengthened in the months that followed by a common love of the chase, by mighty trials of speed and by adventurous larcenies".

In 1927, the editor of *The Outspan* asked Dorothy Kay to produce illustrations for the stories in the new weekly magazine, and for the next eighteen years, she regularly produced from two to four illustrations a week in charcoal, with white gouache accents, on artist's illustration board. Kay was an absolute stickler for accuracy and posed and sketched family and friends in the inevitable action poses required by the adventure stories. She spent hours researching accurate detail, such as military insignia or the correct way to tie the knot in a noose, in the Public Library or at the zoo if a story included animals, and she amassed vast quantities of anything that might conceivably be helpful, which she stuck into voluminous scrapbooks for future reference. In the 1940s, Kay gradually withdrew from producing illustrations and passed the torch to her daughters Joan and Patricia, who were subsequently to have their own work published in *Outspan* magazine on their mother's recommendation to the editor.



30

Dorothy Kay

SOUTH AFRICAN 1886–1964

Flora

signed, dated 1953 and inscribed
with the title
painted and glazed ceramic
height: 24 cm

R10 000 – 15 000



31

Jean Welz

SOUTH AFRICAN 1900–1975

Girl Reading

signed and dated 54; inscribed with the title in another hand on the reverse

oil on canvas laid down on board
39,5 by 29 cm

R140 000 – 180 000



32

Maggie Laubser

SOUTH AFRICAN 1886–1973

Cows and Rainbow

signed
watercolour and pencil on paper
26,5 by 35,5 cm

R70 000 – 100 000

PROVENANCE

Sotheby Park Bernet, Johannesburg,
November 1976, catalogue number 94.

LITERATURE

Dalene Marais (1994).
*Maggie Laubser: Her Paintings, Drawings
and Graphics*, Johannesburg: Perskor,
illustrated in black and white on page
349, catalogue number 1521.



© The Estate of Maggie Laubser | DALRO

33

Jean Welz

SOUTH AFRICAN 1900–1975

Seated Figure

signed and dated 57

oil on board

40,5 by 30,5 cm

R80 000 – 100 000

This picture is an enigma. At first glance, arrested movement comes to mind. Who is this youth? Is he a dancer or an actor? Is he taking a short break between two acts? Or has he just acknowledged a final curtain call?

The youth's pose echoes the quintessential *contrapposto* of classical sculpture. Welz refrains from meticulous delineation and underscores the sense of balance by suggestive colour touches of the artist's brush. A touch of warm colour, crimson, in the overall cool palette, suggests the finery embellishing the youth's cap. Seated for a moment, the youth's weight finds support on an armrest. Subsequently his hand freely weighs down. The other hand balances its counterpart. It is the active element and seemingly holds a bouquet close to his chest.

The composition is a study in balance and counter balance.

Elza Miles



34

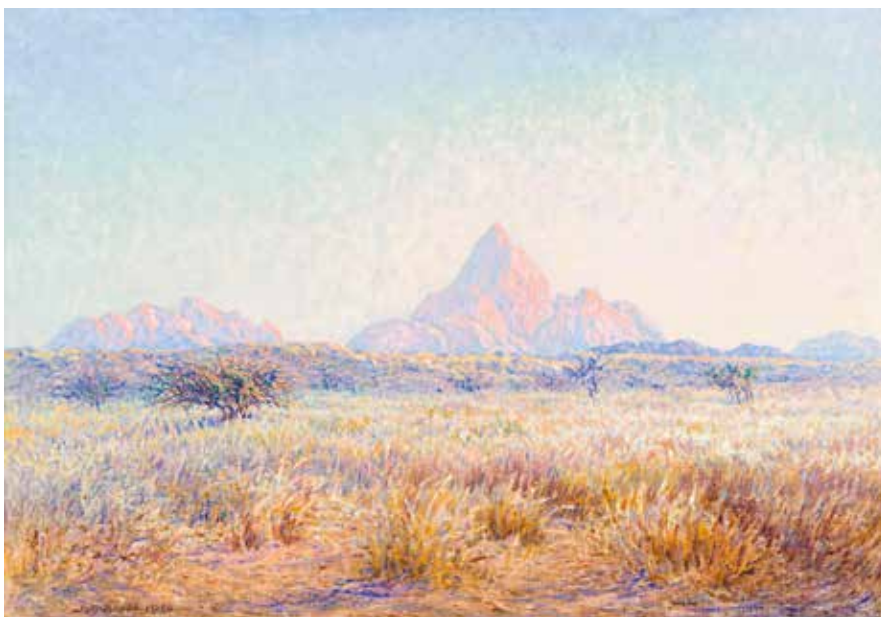
Johannes Blatt

SOUTH AFRICAN 1905–1972

*Gross Spitzkoppie Nordseite:
Namib – Aristida Gras Breite,
SWA*

signed and dated 1954; signed and
inscribed with the title on the reverse
oil on canvas laid down on board
61,5 by 64 cm

R25 000 – 35 000



35

Carl Ossmann

NAMIBIAN 1883–1935

Landscape with Dirt Track

signed and dated 1932
oil on board
36,5 by 45,5 cm

R20 000 – 30 000



36

Walter Meyer

SOUTH AFRICAN 1965–2017

Namib, with Euphorbia

signed with the artist's initials and dated 03; inscribed with the title on the reverse

oil on canvas

60 by 80 cm

R40 000 – 60 000



37

Conrad Theys

SOUTH AFRICAN 1940–

Ou Kokerbome, Kamieskroon

signed and dated 1980; inscribed with the title on the reverse

oil on canvas

39,5 by 50 cm

R50 000 – 70 000



38

Piet van Heerden

SOUTH AFRICAN 1917–1991

Kokerboom

signed and dated '82

oil on canvas laid down on board

56 by 76 cm

R50 000 – 70 000



39

Alfred Neville Lewis

SOUTH AFRICAN 1895–1972

Flower Arrangement

signed

oil on canvas

39,5 by 49,5 cm

R25 000 – 30 000



40

Enslin du Plessis

SOUTH AFRICAN 1894–1978

Mantlepiece, Mecklenburg Square

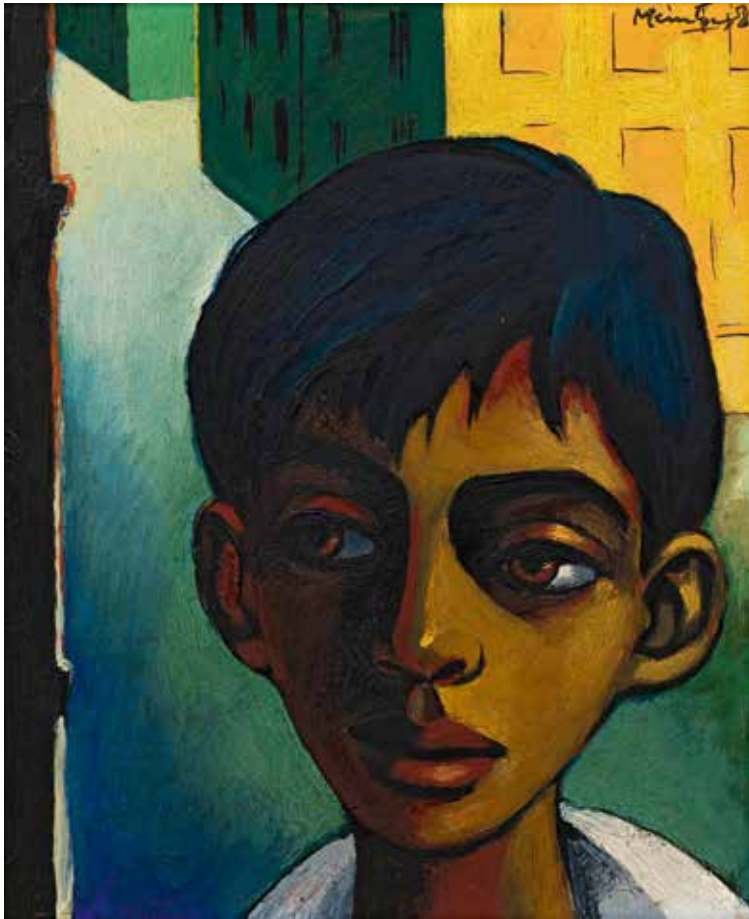
signed and dated '71; inscribed with the title on the reverse

oil on canvas

44,5 by 53 cm

R40 000 – 50 000





41

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Boy in Street

signed and dated 58
oil on board
30 by 24,5 cm

R40 000 – 60 000

LITERATURE

JM catalogue number 593.



42

François Krige

SOUTH AFRICAN 1913–1994

Portrait of a Basuto Man

signed and dated 1932
oil on canvas
52 by 34 cm

R50 000 – 70 000

PROVENANCE

Given by the artist to his first
cousin, the present owner's
mother, in 1933.

43

Erich Mayer

SOUTH AFRICAN 1876–1960

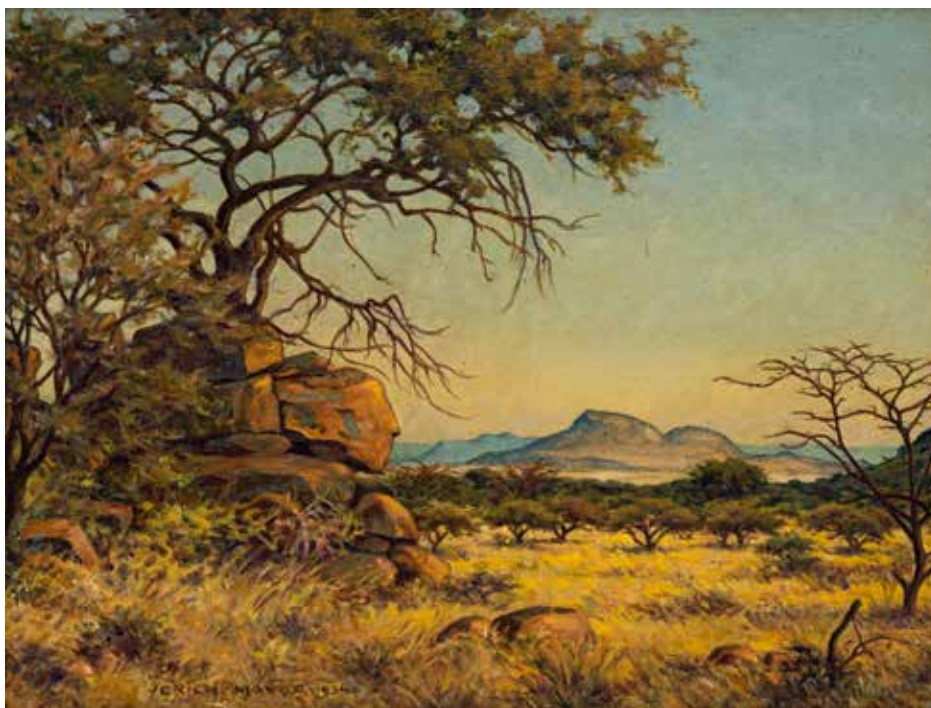
The Bushveld near Potgietersrust

signed and dated 1934; inscribed with the title in English and Afrikaans on the reverse

oil on board

37,5 by 49,5 cm

R30 000 – 40 000



44

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

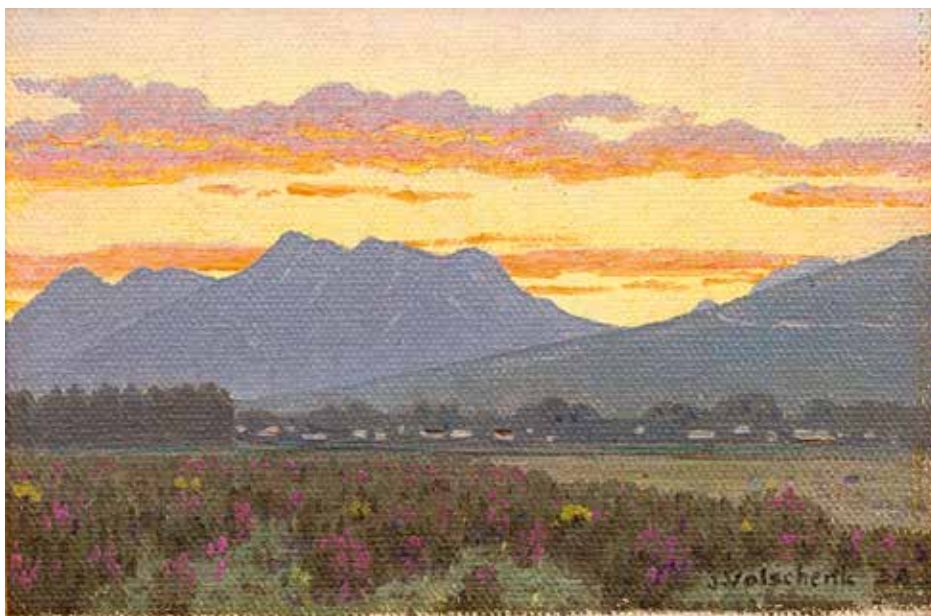
Evening: George

signed and dated '34; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

14,5 by 21,5 cm

R20 000 – 30 000



45

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Landscape with Distant Peaks

signed and dated 43

oil on canvas laid down on board

66,5 by 97 cm

R50 000 – 70 000



46

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Oribi Gorge

signed and dated 65; inscribed with
the title on the reverse

oil on board

29,5 by 39,5 cm

R30 000 – 40 000





47

Clement Serneels

SOUTH AFRICAN 1912–1991

Two Models

signed and dated '61
oil on canvas
108 by 88,5 cm

R40 000 – 60 000



48

Clement Serneels

SOUTH AFRICAN 1912–1991

Le Bois de la Cambre (Brussels, Belgium)

signed; inscribed with the title on the reverse
oil on canvas
58 by 70 cm

R25 000 – 35 000



49

Frans Oerder

SOUTH AFRICAN 1867–1944

Still Life with White Flowers

signed
oil on canvas
50 by 60 cm

R100 000 – 150 000

50

Olivia Musgrave

IRISH 1958-

Horse and Rider

signed and numbered 3/7
bronze with green patina
height: 42 cm including base

R30 000 – 40 000





51

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Jug of Anemones

signed with the artist's monogram
oil on canvas laid down on board
71 by 44,5 cm

R30 000 – 50 000



52

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with Vase of Flowers

signed and dated 1934
oil on canvas
74,5 by 54,5 cm

R80 000 – 100 000



53

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Pondo Women

signed with the artist's monogram
oil on board
60 by 47 cm

R40 000 – 60 000



54

Frank Spears

SOUTH AFRICAN 1906–1991

Pierrot

signed

oil on canvas laid down on board

59,5 by 43,5 cm

R18 000 – 24 000



55

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Regal Portrait Series: No. 1 Judgement

signed and dated 2000; inscribed with the
title on the reverse

oil on canvas

80 by 60 cm

R30 000 – 50 000

56

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Farm House

signed and dated 1945
pastel on paper
29 by 39 cm

R35 000 – 40 000



57

David Botha

SOUTH AFRICAN 1921–1995

Cottage in a Forest

signed and dated '55
oil on canvas
39,5 by 49,5 cm

R35 000 – 50 000



58

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Landscape with Cottage and Mountains

signed
oil on canvas
30,5 by 49,5 cm

R35 000 – 50 000



59

Nita Spilhaus

SOUTH AFRICAN 1878–1967

House and Trees

signed with the artist's monogram

oil on board

28 by 36 cm

R30 000 – 40 000



60

Terence McCaw

SOUTH AFRICAN 1913–1978

Waterway

signed and dated 48

oil on canvas

59,5 by 74,5 cm

R50 000 – 70 000





61

Irmin Henkel

SOUTH AFRICAN 1921–1977

Die Granate

signed and dated 75
oil on canvas
50 by 59 cm

R70 000 – 100 000



62

Irmin Henkel

SOUTH AFRICAN 1921–1977

Still Life with Vase of Thunbergia Grandiflora (Blue Sky) Flowers

signed and dated 73; inscribed with the title on the reverse
oil on canvas
53,5 by 58,5 cm

R60 000 – 80 000



63

Jean Jansem

FRENCH 1920–2013

Nature Morte (Still Life)

signed and dated 73; inscribed with the artist's name, the title and the medium on a Pieter Wenning Gallery label adhered to the reverse

oil on canvas

95,5 by 193 cm

R200 000 – 300 000

64

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Waenhuiskrans

signed and dated 1961

oil on canvas

55 by 64,5 cm

R100 000 – 150 000



65

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Rotten Row, District Six

signed and dated 1944; inscribed with
the artist's name and the title on the
reverse

oil on board

45,5 by 59,5 cm

R70 000 – 90 000





66

Cathcart William Methven

SOUTH AFRICAN 1849–1925

Simon's Town from Kalk Bay

signed; inscribed with the title on a plaque adhered to the frame
oil on canvas
50 by 75 cm

R80 000 – 120 000

LITERATURE

Nigel Hughes (2005).
Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925), illustrated in colour on page 31 and on page 114 as no. 12.

Edinburgh-born Cathcart William Methven, architect, engineer and landscape artist, emigrated to South Africa in 1888 having been appointed Harbour Engineer-in-Chief at Port Natal. As civil and marine engineer he surveyed numerous ports and harbours in Kalk Bay, Mossel Bay, Port Elizabeth, Port Alfred, East London and Port St Johns. Outside his profession, his rigorous technical training, his natural talent, his extensive travel itinerary, and his interest in the natural splendour of his adopted country, not only made him one of our outstanding pre-World War One landscape painters, but also a vital pictorial historian. The following five lots, all from the Cape and the Natal Midlands, are fine examples from the artist's South African oeuvre, and they show off his romantic palette, his preference for dramatic views, and his careful and beautiful topographical observations.

67

Cathcart William Methven

SOUTH AFRICAN 1849–1925

*Pool on the Umgeni above
Albert Falls*

oil on canvas
75 by 125,5 cm

R60 000 – 90 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 114, no. 11.



68

Cathcart William Methven

SOUTH AFRICAN 1849–1925

*Scene on Umgeni, Howick,
Natal*

signed
oil on canvas
106 by 70 cm

R60 000 – 90 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 87.



69

Cathcart William Methven

SOUTH AFRICAN 1849–1925

Cape St Blaize, Mossel Bay

signed and dated 1904; inscribed with the artist's name and the title on the reverse

oil on canvas

45 by 65,5 cm

R60 000 – 90 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 29 and on page 114 as no. 10.



70

Cathcart William Methven

SOUTH AFRICAN 1849–1925

The Western Buttress, Mt-Aux Sources National Park

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

oil on canvas

40 by 50 cm

R40 000 – 60 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 114, no. 13.



71

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Cityscape with Donkeys

signed

oil on board

80 by 121,5 cm

R50 000 – 70 000



72

Terence McCaw

SOUTH AFRICAN 1913–1978

Cathedral, Malaga, Spain

signed and dated '35; inscribed with
the title on the reverse

oil on canvas

55,5 by 49,5 cm

R30 000 – 50 000



73

Gordon Vorster

SOUTH AFRICAN 1924–1988

Herd of Waterbuck

signed

oil on board

70,5 by 85,5 cm

R40 000 – 50 000



74

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Abstract

signed

oil on canvas

63,5 by 101,5 cm

R40 000 – 60 000



75

George Boys

SOUTH AFRICAN 1930–2014

Wave

signed; inscribed with the title and
the date on the reverse

oil on board

121 by 121 cm

R20 000 – 30 000



76

Lionel Abrams

SOUTH AFRICAN 1931–1997

Blue Wedding Scene

signed and dated '80

oil on canvas

61 by 91,5 cm

R30 000 – 40 000



77

George Boys

SOUTH AFRICAN 1930–2014

Abstract

signed and dated 70

oil on board

121 by 182 cm

R20 000 – 30 000



78

George Boys

SOUTH AFRICAN 1930–2014

Abstract Composition in Red

signed

oil on board

108 by 120 cm

R20 000 – 25 000



79

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract #1111

signed and dated 05; inscribed with
the artist's name, the date and the
number on the reverse
mixed media on board
78 by 98 cm

R40 000 – 60 000



80

Larry Scully

SOUTH AFRICAN 1922–2002

Abstract in Blue and Orange

signed and dated '87
oil on canvas
90 by 90 cm

R40 000 – 60 000





81

Paul Stopforth

SOUTH AFRICAN 1945–

Godhead, diptych

each signed, dated 2008 and inscribed with the artist's name, the title, the medium and a dedication 'For J. M.' in the artist's hand on a label adhered to the reverse gouache and acrylic on panel each 25,5 by 20,5 cm

R30 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2010). *Paul Stopforth*, Taxi Art Books Series, Johannesburg: David Krut Publishing, illustrated on pages 26 and 27.

Paul Stopforth is one of the guardians of the memory of an era in which people were callously stripped of their basic human rights, where the death of a political prisoner could be demeaned, diminished and ascribed to a slapstick-like slipping on a bar of soap. His series of artworks portraying the body, bones and injuries of the late Steve Biko based on autopsy reports bears witness to Stopforth being one of the most uncompromising interpreters of South Africa's moral quagmire during the apartheid years.

In 1988 he emigrated to the United States and taught at the School of the Museum of Fine Arts at Tufts University, and in 1996 was appointed to the faculty of the Visual and Environmental Studies Department at Harvard University.

Around the time of South Africa's first democratic elections in 1994, Stopforth's work became even more reflective and more complex. Apartheid was collapsing and Stopforth watched with interest as events unfolded. In 2004, he was invited to spend some weeks on Robben Island as artist-in-residence. The work he produced during and after this visit, makes sophisticated demands on the viewer as the artist unearths implacable truths and the inhumanity endured by those isolated on what was once a leper colony, then a notorious political prison. In *Godhead*, as in other works of the time, Stopforth makes use of a mirroring device that creates an almost intolerable tension between images.

Stopforth's commitment to bearing witness has never changed. He looks at objects, people, incidents and facts in a clear-eyed and compassionate way, and has deduced that a kind of truth resides in an agglomeration of all these things.¹

Adapted from: Judith Mason, 'Introduction', in Bronwyn Law-Viljoen (ed.) (2010). *Paul Stopforth*, Taxi Art Book Series, Johannesburg, David Krut Publishing.



Lot 82



Lot 84



Lot 83

82

Robert Hodgins

SOUTH AFRICAN 1920–2010

*The Children's Hospital Trust
Commemorative Plate*

printed with 'The Children's Hospital Trust'
logo underneath
ceramic plate
diameter: 31,5 cm

R5 000 – 8 000

84

Robert Hodgins

SOUTH AFRICAN 1920–2010

The Blue Suit

signed, dated 2007 and inscribed
with the artist's name and the
title; incised with 'R' and '2007'
on the reverse
painted and glazed ceramic bowl
diameter: 23,5 cm

R12 000 – 18 000

83

Robert Hodgins

SOUTH AFRICAN 1920–2010

Portrait of Miss M West

signed, dated 2005 and inscribed with the
artist's name, 'R' and the title on the reverse;
painted and glazed ceramic plate
diameter: 28,5 cm

R12 000 – 18 000

85

Robert Hodgins

SOUTH AFRICAN 1920–2010

Three Figures

signed and dated 2007
mixed media on paper
21 by 29,5 cm

R30 000 – 40 000

LITERATURE

Wilhelm van Rensburg (2009). *Robert Hodgins: Watercolours*, Johannesburg: Gallery Art on Paper, illustrated in colour on page 17.



86

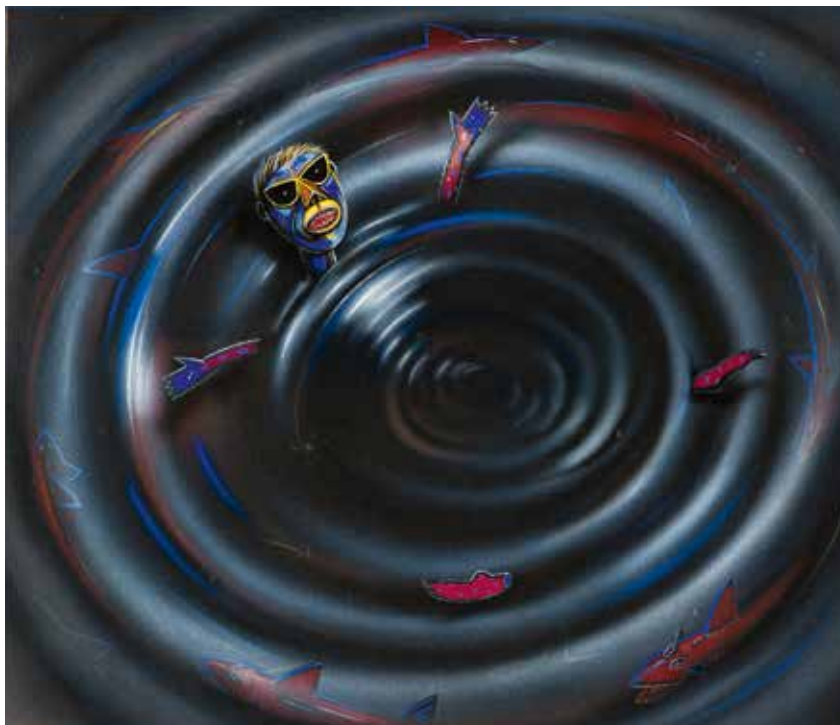
Norman Catherine

SOUTH AFRICAN 1949–

Whirlpool

signed
mixed media on paper
30,5 by 23,5 cm

R15 000 – 20 000





87

Wayne Barker

SOUTH AFRICAN 1963-

*Composition with Landscape after
Pierneef*

signed with the artist's initials and dated 2017
mixed media on paper
100 by 70 cm

R25 000 – 30 000



88

Walter Battiss

SOUTH AFRICAN 1906-1982

Composition with Pictograms

signed; inscribed with the artist's name and the
medium on a plaque adhered to the reverse
watercolour on paper
27,5 by 21,5 cm

R30 000 – 50 000

89

Walter Battiss

SOUTH AFRICAN 1906–1982

The Invention of Walking Feathers

signed, numbered 3/30 and
inscribed with the title in pencil
in the margin
colour screenprint
43 by 61,5 cm

R30 000 – 40 000

LITERATURE

Warren Siebrits (2016). *Walter Battiss: 'I Invented Myself'*, Johannesburg: The Ampersand Foundation, another impression from the edition illustrated in colour on page 138.



90

Walter Battiss

SOUTH AFRICAN 1906–1982

Orgy 5

signed and numbered 5/32
colour screenprint
42,5 by 62 cm

R40 000 – 60 000

LITERATURE

Warren Siebrits (2016). *Walter Battiss: 'I Invented Myself'*, Johannesburg: The Ampersand Foundation, another impression from the edition illustrated in colour on page 127.



91

Johannes Phokela

SOUTH AFRICAN 1966–

St Sebastian

oil on canvas
177 by 100,5 cm

R80 000 – 120 000

PROVENANCE

Purchased directly from the artist.

South African artist Johannes Phokela lived in London for 17 years, first studying towards a Bachelor's degree in Fine Art at the University of the Arts and then towards a Master's degree at the Royal College of Art. During this period, the National Gallery on Trafalgar Square became a haven for the young artist. He was particularly struck by the Old Masters and he repainted their work but always with a postmodern twist. In the permanent collection of the National Gallery, Phokela saw a variety of depictions of St Sebastian, the Christian martyr killed for his religious beliefs on the orders of Roman emperor Diocletian, including those by Bernardino Zaganelli, Carlo Crivelli, Matteo di Giovanni and Lucas Cranach. It was, however, Peter Paul Rubens's Sebastian that impressed him the most. Phokela made a life-sized replication, executed in fairly swift but deft brush strokes. He gives the saint's martyrdom a contemporary twist by replacing the arrows that pierce the saint's body in traditional representations with a modern AK-47 assault rifle. A wound from the weapon is visible on the saint's abdomen, with the thread of a medical wound plug trailing out, and a few bloody discarded wound plugs are strewn around the saint's feet. What Phokela perhaps suggests, is that contemporary warfare can be explained in terms of the past: the martyrs of modern global warfare have their precursors in St Sebastian.



92

Judith Mason

SOUTH AFRICAN 1938–2016

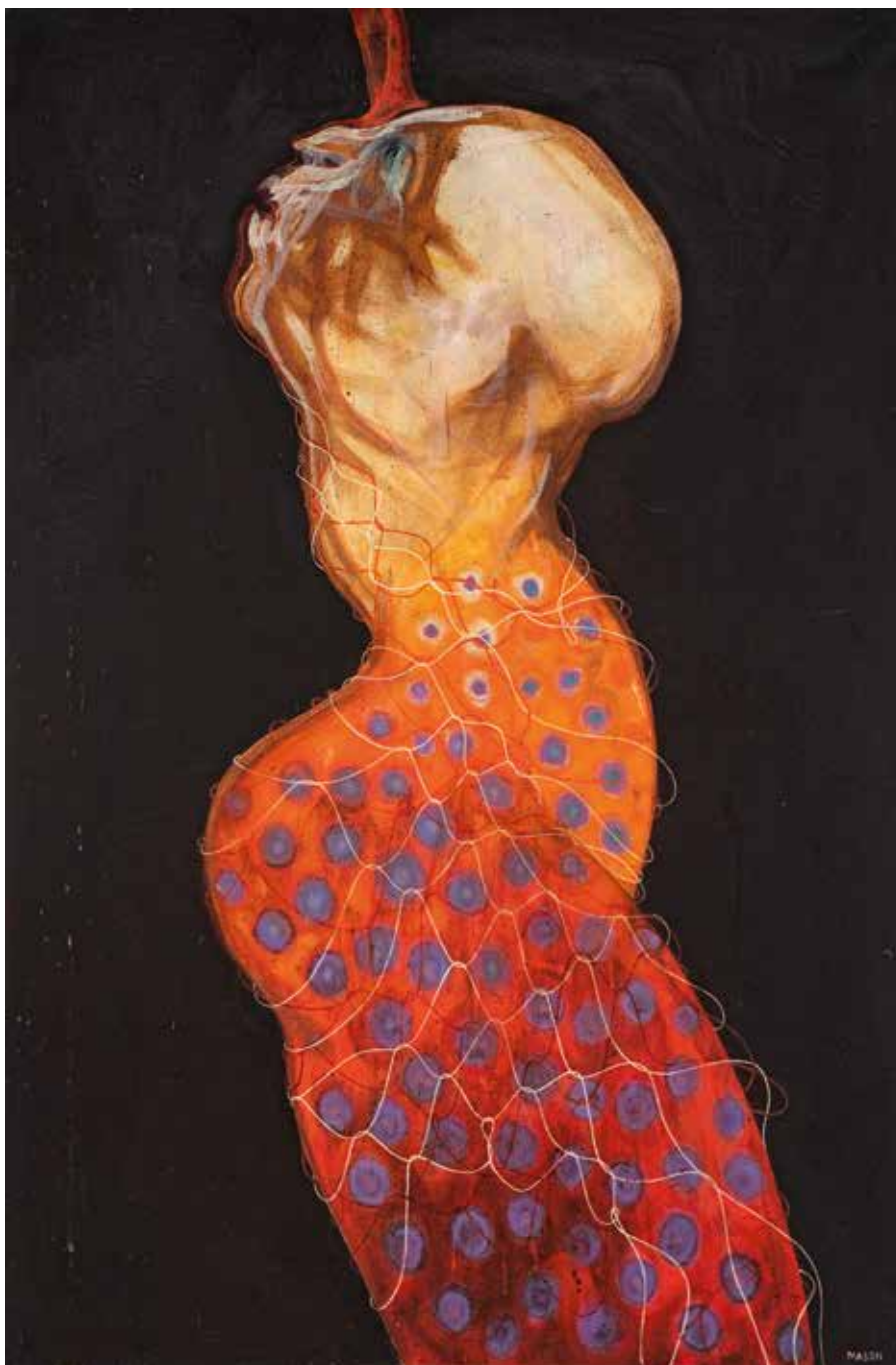
*Toxic Angel Getting
an Eyeful of God*

signed

oil on canvas

120 by 80 cm

R80 000 – 120 000



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93

Terrence Patrick

SOUTH AFRICAN 1944–

*Landscape with Smoke
Stacks, Vereeniging*

signed and dated 92
oil on board
85 by 65,5 cm

R15 000 – 20 000

94

Simon Stone

SOUTH AFRICAN 1952–

*Landscape and
Miniatures of Buildings*

signed
mixed media on metal
20 by 20,5 cm

R20 000 – 30 000



95

Anton Karstel

SOUTH AFRICAN 1968–

*Aerial Landscape,
Lyttleton*

signed and dated '15;
inscribed with the artist's
name and the date on
the reverse
oil on canvas
170 by 170 cm

R60 000 – 80 000





96

Joachim Schönfeldt

SOUTH AFRICAN 1958–

Melville, Winter

dated 2007 and inscribed with the artist's
name and the title on the reverse

mixed media

height: 72 cm; width: 74 cm

R35 000 – 40 000

Robert Hodgins

SOUTH AFRICAN 1920–2010

Mask Head

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

mixed media assemblage

50 by 38 cm

R80 000 – 120 000

In 1954, Robert Hodgins took up a lectureship at the Pretoria Technical College (now Tshwane University of Technology). Post-war South Africa was, initially at least, 'like heaven' for Hodgins, who had experienced wartime austerity in London. His work from this period comprised mainly idealised male and female nudes. An admirer of the Italian Quattrocento artists, his early paintings, notes art historian Elizabeth Rankin, looked to 'the certainty of past art.'¹ In 1958, Hodgins took a leave of absence to paint and experimented with techniques like sandpapering. That same year artist Ernst de Jong returned to Pretoria from studies at the University of Oklahoma. His enthusiasm for Pollock and Abstract Expressionism rubbed off on Hodgins, whose work immediately headed off in a new direction. He experimented with paint, for instance pouring buckets of Duco onto flat surfaces, and incorporated gold leaf, nails and wire into his oil-based compositions. These new works, of which the present lot, from 1960, is characteristic, were 'harsher in form and colour than his sensuous nudes and explored oil paint in its own right, squeezing it out of the tubes to make lines of the surface'² As is evident in his use of a mask in this composition, Hodgins did not entirely shun figuration in his expressive assemblage pieces. This beautifully restored lot is a striking example of Hodgins embracing uncertainty and charting new directions during his felicitous early Pretoria years.

Sean O'Toole

1 Elizabeth Rankin (1986). 'Biographical Notes Based on Reminiscences of the Artist'; in *Robert Hodgins: Images 1953–1986*, Johannesburg: Standard Bank, no page number.

2 *Ibid.*, no page number.





98

William Kentridge

SOUTH AFRICAN 1955–

Nose 6

signed, numbered 24/50 in pencil and embossed with the DKW and JR chopmarks in the margin
drypoint engraving and sugarlift aquatint
40 by 34,5 cm

R18 000 – 24 000



99

William Kentridge

SOUTH AFRICAN 1955–

Nose 5 – The Reputation of a Newspaper

signed, numbered 21/50 in pencil and embossed with the DKW chopmark in the margin
sugarlift aquatint
25 by 20 cm

R18 000 – 24 000

100

Deborah Bell

SOUTH AFRICAN 1957-

Archaeus

signed, dated 2008 and
inscribed with the title
mixed media on paper
60 by 65,5 cm

R40 000 – 60 000



101

Deborah Bell

SOUTH AFRICAN 1957-

Chimaera

signed, dated 2008 and
inscribed with the title
mixed media on paper
60 by 80 cm

R40 000 – 60 000



102

Jürgen Schadeberg

SOUTH AFRICAN 1931-

Mandela in his Law Office, 1952

signed, inscribed with the title and embossed with the Jürgen Schadeberg copyright symbol in the margin; signed 'N Mandela' and dated 12.4.2000 in the margin
gelatin silver print
40 by 30 cm

R80 000 – 120 000



103

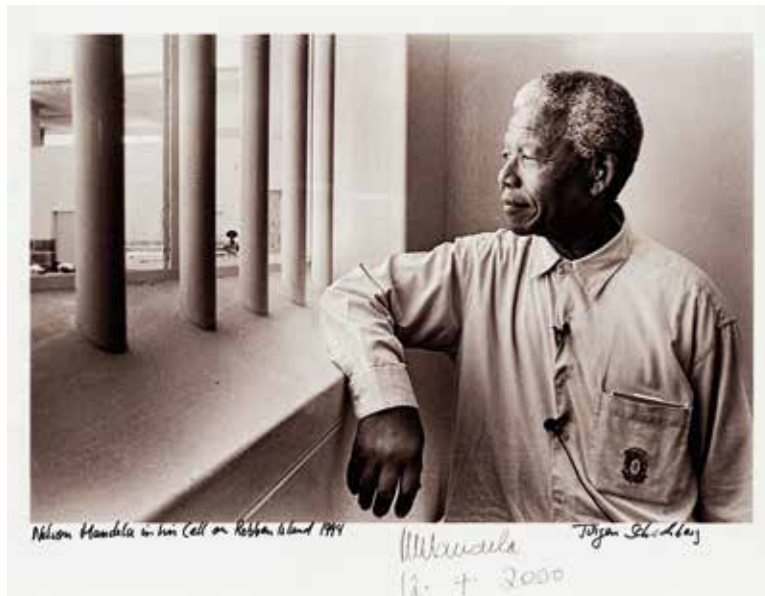
Jürgen Schadeberg

SOUTH AFRICAN 1931-

Nelson Mandela in his Cell on Robben Island, 1994

signed, inscribed with the title and embossed with the Jürgen Schadeberg copyright symbol in the margin; signed 'N Mandela' and dated 12.4.2000 in the margin
gelatin silver print
30 by 40 cm

R80 000 – 120 000



104

William Kentridge

SOUTH AFRICAN 1955-

Seated Figure

signed and numbered 30/30
colour lithograph
41 by 50 cm

R40 000 – 60 000



105

Walter Oltmann

SOUTH AFRICAN 1960-

Bristle Suit

signed and dated '10
ink and bleach on hand-made paper
29,5 by 21,5 cm

R10 000 – 15 000



106

William Kentridge

SOUTH AFRICAN 1955-

Landscape with Monument

signed, numbered 11/12 and
embossed with the Item, Paris,
chopmark in the margin
lithograph
65 by 50 cm

R20 000 – 30 000

107

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953-

De Muze is Moe

signed, dated 1994, numbered
13/100 in pencil in the margin;
titled in the print
colour screenprint
90 by 62 cm

R25 000 – 35 000



108

William Kentridge

SOUTH AFRICAN 1955-

Nude

signed and numbered 'BAT II/
III' in pencil and embossed with
the MK & AW chopmark in the
margin
linocut
62,5 by 49 cm

R40 000 – 50 000



109

William Kentridge

SOUTH AFRICAN 1955-

Portrait of a Woman

signed, numbered 'BAT II/III'
in pencil and embossed with
the MK & AW chopmark in the
margin
linocut
63 by 49 cm

R40 000 – 50 000





110

Bevan de Wet

SOUTH AFRICAN 1985-

Homo Melanoleuca

signed, dated 2012, numbered 4/10 and
inscribed with the title in pencil in the margin
linocut with Chine-collé
197 by 97 cm

R25 000 – 35 000



111

Bevan de Wet

SOUTH AFRICAN 1985-

Homo Oscillum Cutaneous

signed, dated 2012, numbered 9/10 and
inscribed with the title in pencil in the margin
linocut
197 by 97 cm

R25 000 – 35 000

112

Diane Victor

SOUTH AFRICAN 1964–

Smoke Man

signed and inscribed with the
title in pencil
smoke drawing on paper
58 by 42 cm

R20 000 – 30 000



113

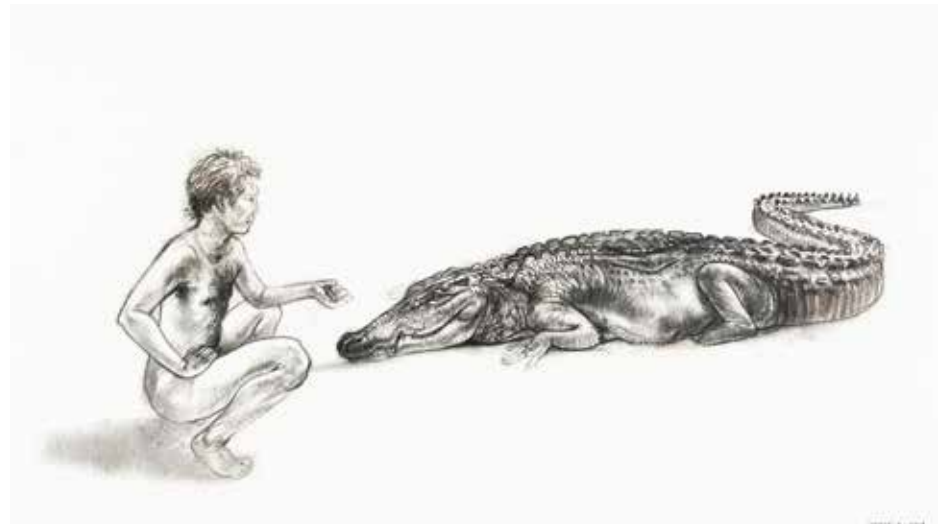
Diane Victor

SOUTH AFRICAN 1964–

Man and Crocodile

signed and dated 2013
charcoal on paper
67,5 by 118 cm

R70 000 – 90 000





114

Christo Coetzee

SOUTH AFRICAN 1929–2000

Still Life with Roses

signed and dated 83

oil on board

112,5 by 113,5 cm

R80 000 – 120 000



115

Fred Page

SOUTH AFRICAN 1908-1984

Two Heads in the Balance

signed and dated '71; inscribed with the artist's name, the title, the date and the medium on a João Ferreira Gallery label adhered to the reverse
acrylic on canvas laid down on board

62,5 by 56,5 cm

R100 000 – 150 000

PROVENANCE

Strauss & Co., Johannesburg,
1 November 2010, Lot 200.



116

Conrad Botes

SOUTH AFRICAN 1969–

Baby Face

carved and painted wood
height: 90 cm

R50 000 – 70 000



117

Brett Murray

SOUTH AFRICAN 1961–

Artist

signed
painted resin
height: 45,5 cm

R40 000 – 60 000

PROVENANCE

A gift from the artist to the current owner.

LITERATURE

Brett Murray and Steven C. Dubin (2013). *Brett Murray*, Johannesburg: Jacana, illustrated in colour on page 60.
Mario Pissarra (ed.) (2011). *Visual Century: South African Art in Context Volume Three 1973–1992*, illustrated in colour on page 176.

118

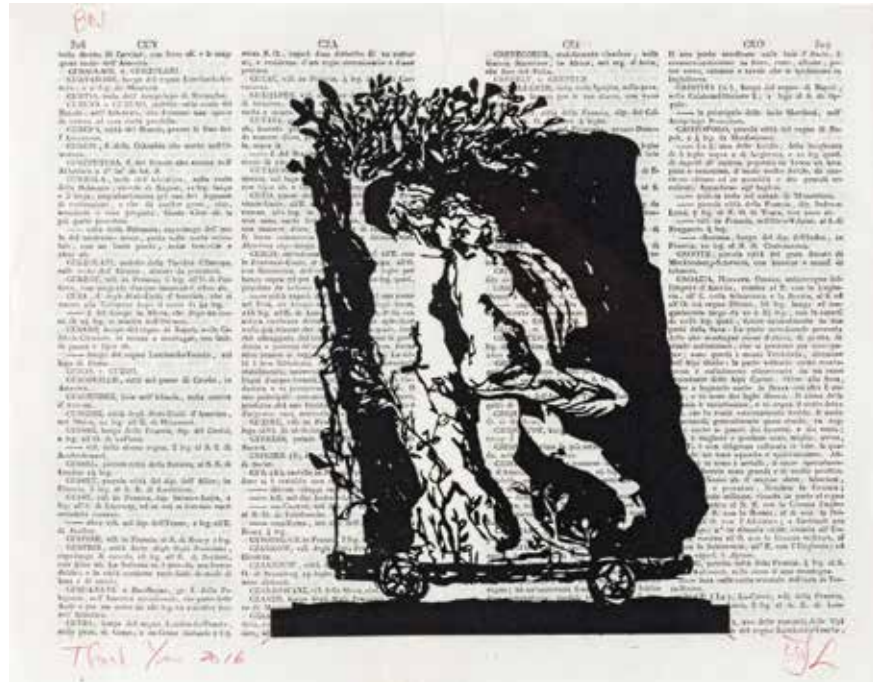
William Kentridge

SOUTH AFRICAN 1955-

*Untitled (Bacchus and Venus
Figures from Triumphs and
Laments)*

signed, dated 2016 and inscribed
'BN' and 'Thank you'
laser-cut collage on paper
23,5 by 30,5 cm

R90 000 – 120 000



119

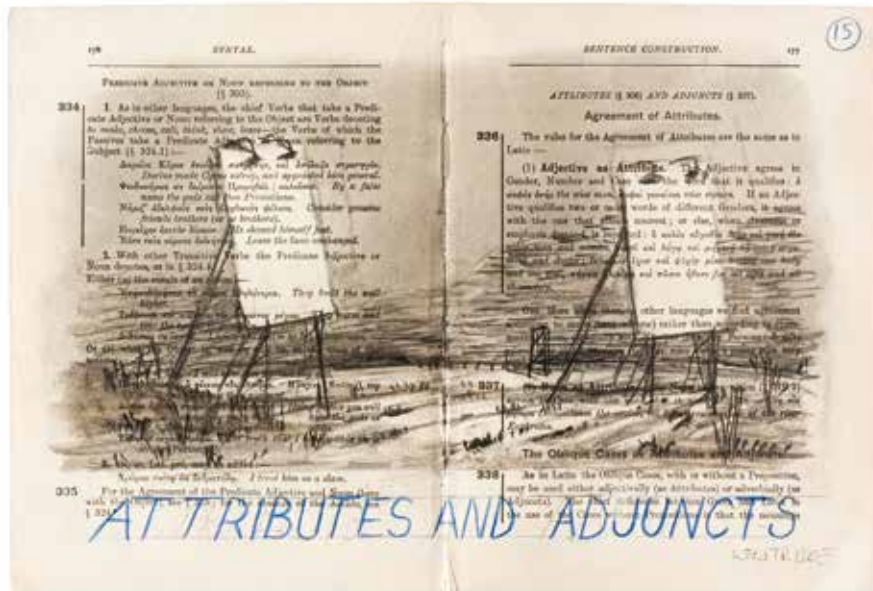
William Kentridge

SOUTH AFRICAN 1955-

Attributes and Adjuncts

signed
mixed media on paper
18,5 by 27,5 cm

R80 000 – 120 000



120

Judith Mason

SOUTH AFRICAN 1938–2016

A Dante Bestiary (Artist's Book)

An artist's book by Judith Mason, referencing *La Divina Commedia* by Dante Alighieri, the Florentine poet, signed and numbered V/V and inscribed with the dedication 'For Mark', published by Ombondi Editions, New York, 1996, bound by Peter Carstens, Johannesburg, using imprinted sheepskin, buckram and Belgian linen with a leather-trimmed slip case.

offset lithograph

book: 42,5 by 31,5 by 5,5 cm; slipcase: 43 by 33 by 6,5 cm

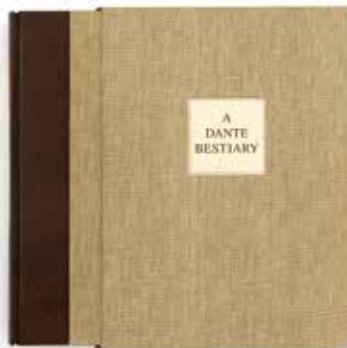
R30 000 – 40 000

PROVENANCE

From the artist's family.

LITERATURE

Standard Bank Gallery (2008). *Judith Mason: A Prospect of Icons*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 112.



Lot 120
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Lot 121
© The Estate of Judith Mason | DALRO



121

Judith Mason

SOUTH AFRICAN 1938–2016

Patrick Cullinan, Selected Poems, 1961–1991 (Artist's Book)

Forty lithographs, four drawings and an oil painting on canvas entitled *Before the Rain Really Comes Down: The Quiet*, signed and numbered 'Artist's Proof 3/8', edited and with an introduction by Stephen Watson, hand printed by Mark Atwood, bound with a wood marquetry and leather cover and published by The Artists' Press, Johannesburg, 1992. book: offset lithographs on paper; cover: inlaid wood in two colours

39 by 29,5 by 4 cm

R20 000 – 25 000

LITERATURE

Standard Bank Gallery (2008). *Judith Mason: A Prospect of Icons*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 120.

In Judith Mason artist's books, *A Dante Bestiary* and the *Selected Poems of Patrick Cullinan*, paintings and drawings are a continuation of the writing in each case, just as the writing is a prolongation of painting and drawing, in turn. She does not indulge one form in place of the other, or elucidate the one form of expression by means of the other. These two, painting and drawing, or art, and writing, are disciplines of being that share the same means. The painting and drawing and the writing are autonomous, yet intertwined.

The *Bestiary* celebrates Dante Alighieri's famous poem, *The Divine Comedy*, and Mason draws all the creatures to which Dante refers: the lion, the leopard, the wolf, the eagle, horses, sheep and goats, as well as such mythological creatures as minotaurs and phoenixes. In explaining her choice of 'beast', Mason invokes a quote by Claude Lévy-Strauss, saying that animals are not only good to eat, they are good to *think* with as well.¹ The artist's book, *Selected Poems by Patrick Cullinan*, contains 40 lithographs, four drawings and one painting.

Walking with and Away from Dante, is a miniature replication of an original large-scale installation, consisting of two panels, two metres by six metres, depicting Dante's *Inferno* on the one side and *Purgatory* on the other. In front of these two panels, mobile forms were placed, referencing the manifold creatures and mythological fires to which Dante refers in *The Divine Comedy*. The present lot is a box set of books of various forms, including detailed texts written by Mason, digital prints and finely crafted 'actors' and 'stage sets'. The whole work is a combination of exquisite creativity, craftsmanship and attention to detail.

¹ Judith Mason (1989). 'An Essay on Encountering Dante's Creatures', in Judith Mason, *A Dante Bestiary*, New York: Ombondi Editions.

122

**Judith Mason, Etienne Koekemoer
and Daniël Jansen van Vuuren**

SOUTH AFRICAN

***Walking With and Away from Dante,*
(Artist's Books and Assemblage)**

Two artist's books from an edition of 8 and 1 P/P and 1 A/P, *Purgatory* and *Inferno*, bound with pig skin leather and unique hand-illustrated supawood covers, with a concertina book, *Paradiso*, in a supawood cover box with two slots, Copper containing 6 digital prints and Silver containing 5 digital prints by Judith Mason, signed and numbered 3/8, in a supawood box with unique laser-cut lid. Maquette book, maquette wall, maquette floor and book stand in a supawood box with unique laser-cut lid. Both boxes also contain a 'Maintenance Kit' in cardboard box. various media

Artist's book box: 37 by 52,5 by 25,5 cm;
Maquette box: 30,5 by 60,5 by 16 cm

R120 000 – 150 000

NOTE

When asked about the project, Judith Mason replied:

'Artists' books appeal to me because they are artworks which in some way involve the manner in which books both enclose and disclose their contents, and require the action of the reader in paging through the work. Such books can have text, but usually the format, imagery and idiosyncratic bindings and materials are at least as important as the written work. Editions are usually very small, and often only single books are produced. The concept is the most important thing, and originality of execution and idea are paramount. A love of books of any kind, and the opportunity to make something which is readable, playful and unique is the attraction for most book artists. It is also often a good way of escaping the limitations of language and producing something accessible to everybody.'

¹ Source: <http://aerodrome.co.za/the-reader-judith-mason/>





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123

Judith Mason

SOUTH AFRICAN 1938–2016

House Snakes, diptych

one signed and inscribed with the title

pencil on artist's drawing board

each 73 by 51 cm

(2)

R20 000 – 30 000



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124

Judith Mason

SOUTH AFRICAN 1938–2016

Scarecrow, triptych

each signed and inscribed with the title

pencil on card

each 101,5 by 73 cm

(3)

R30 000 – 50 000



125

Simon Stone

SOUTH AFRICAN 1952–

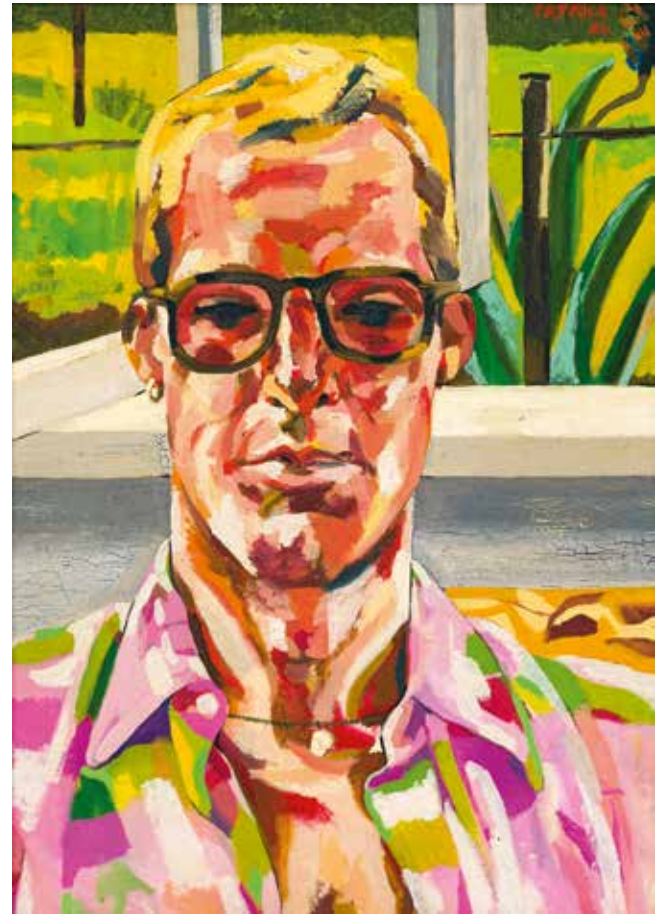
Nude

signed and dated 22.04.97

oil on board

77,5 by 59,5 cm

R80 000 – 120 000



126

Terrence Patrick

SOUTH AFRICAN 1944–

Portrait of André du Toit

signed and dated 82

oil on canvas laid down on board

69,5 by 48,5 cm

R12 000 – 16 000



127

David Brown

SOUTH AFRICAN 1951–2016

Driver

stamped with the artist's initials,
dated 83 and numbered 1/1

bronze

height: 26,5 cm; length: 63,5 cm

R50 000 – 70 000

128

Vivienne Koorland

SOUTH AFRICAN 1957–

Songbook

signed and dated 1998; signed and

dated August, July, June 1998

mixed media on canvas

86 by 77 by 7,5 cm

R30 000 – 50 000



129

Michael Pettit

SOUTH AFRICAN 1950–

Dig

signed; dated 2002–2003 and

inscribed with the artist's name, the

title and the medium on the reverse

oil on canvas

55 by 75 cm

R40 000 – 50 000





Two views of Lot130

130

Barend de Wet

SOUTH AFRICAN 1956–2017

Jester

welded steel
height: 70 cm

R15 000 – 20 000

LITERATURE

Kathryn Smith (2010). *Barend de Wet*, Stellenbosch:
SMAC Gallery, illustrated in colour on page 88.



131

Anton Smit

SOUTH AFRICAN 1954–

Faith II

signed, dated 2016 and
numbered 15/50
reinforced glass polymer on a
concrete base
height: 110 cm

R50 000 – 70 000



132

Danie de Jager

SOUTH AFRICAN 1936–2003

Quo Vadis

stamped 'TLA'
painted metal on a granite base
height: 32,5 cm including base

R250 000 – 300 000

NOTE

This is a maquette for the large-scale work originally installed at the former Jan Smuts Airport, Johannesburg.



Image: SA Panorama February 1973



133

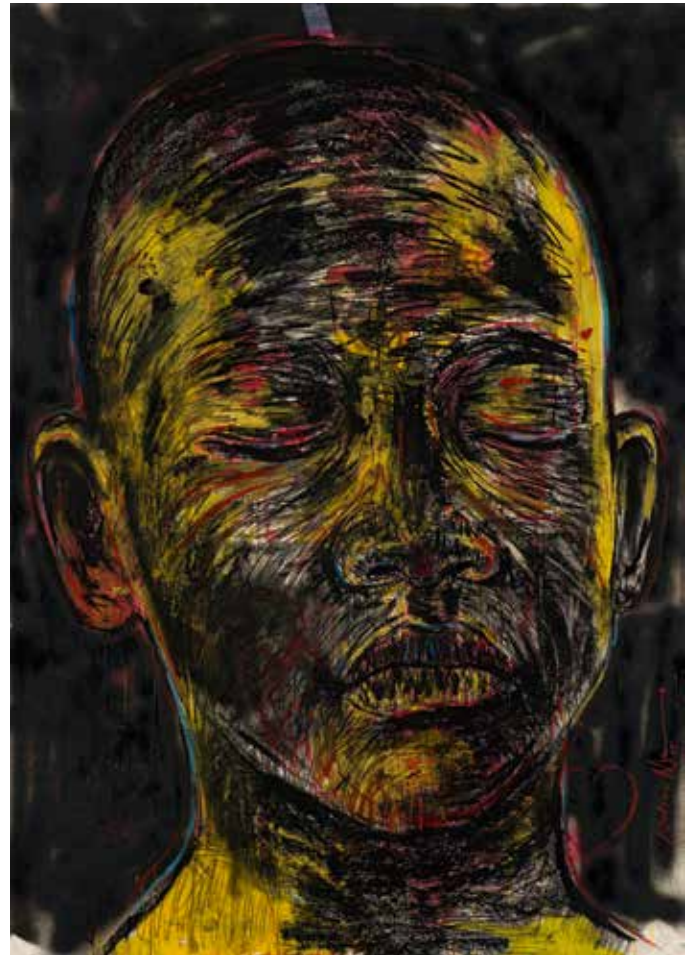
Nelson Makamo

SOUTH AFRICAN 1982-

Portrait

signed and dated 15
charcoal on paper
100 by 70,5 cm

R90 000 – 120 000



134

Nelson Makamo

SOUTH AFRICAN 1982-

Portrait in Yellow

signed and dated 15
mixed media on paper
99 by 71 cm

R90 000 – 120 000



135

Lionel Smit

SOUTH AFRICAN 1982-

*Portrait of Woman in Pink
Headscarf*

signed and dated 2007

oil on canvas

50,5 by 50,5 cm

R40 000 – 60 000



136

Lionel Smit

SOUTH AFRICAN 1982-

Portrait of Woman in Blue Dress

signed and dated 2007

oil on canvas

50,5 by 50,5 cm

R40 000 – 60 000

137

Lionel Smit

SOUTH AFRICAN 1982-

Nude

signed and dated 2007

oil on canvas

50,5 by 50,5 cm

R40 000 – 60 000





138

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Night Watch

signed, dated 4/07, numbered 1/1 and
inscribed with the title in pencil in the margin

58 by 77 cm

R40 000 – 60 000

PROVENANCE

The Artists' Press



The artist at work on *A Night Watch*.



139

Robert Hodgins

SOUTH AFRICAN 1920–2010

Two from Appalachia

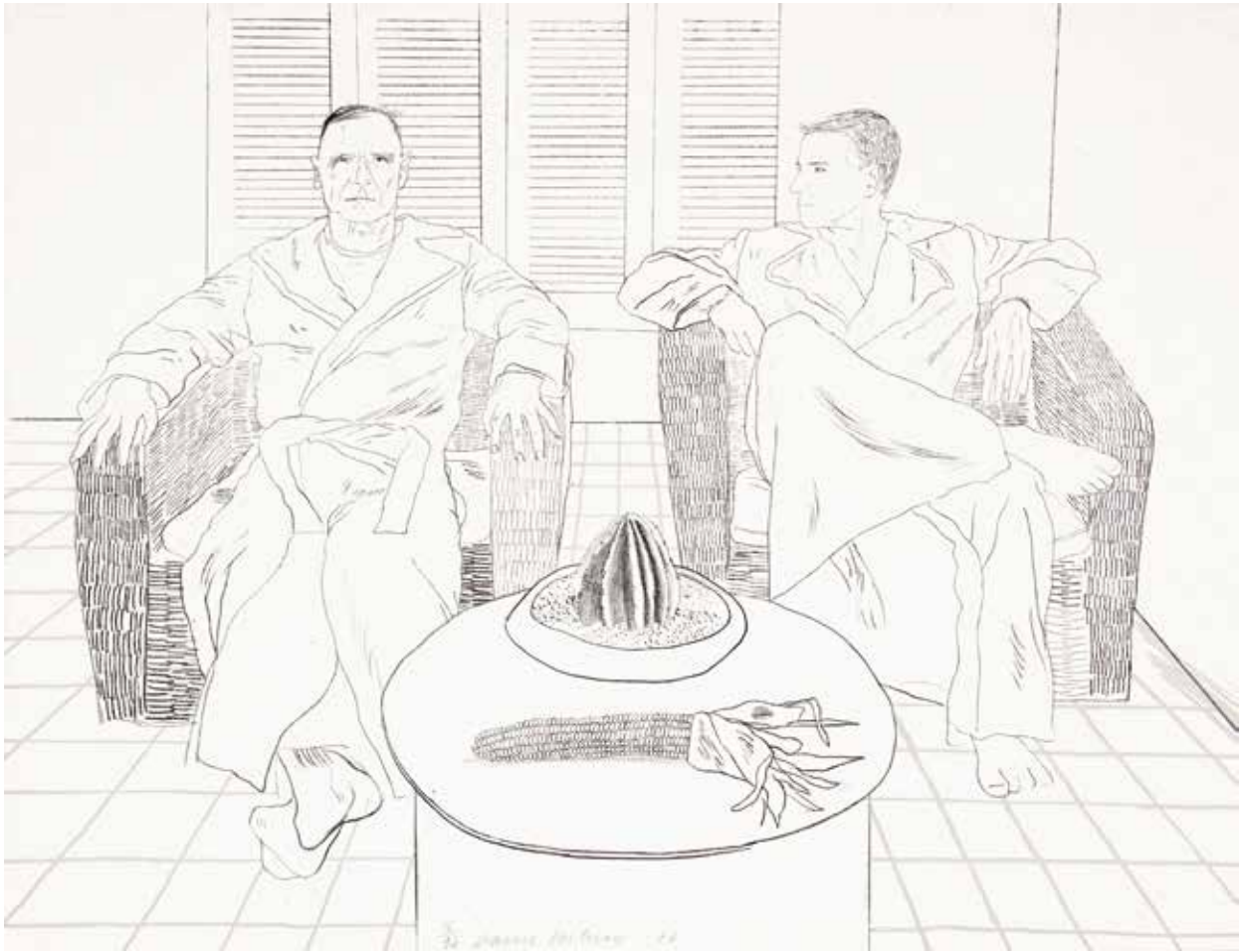
signed, dated '04, numbered 1/1 and inscribed
with the title in pencil in the margin
monoprint

58 by 77 cm

R40 000 – 60 000

PROVENANCE

The Artists' Press



140

David Hockney

BRITISH 1937–

Christopher Isherwood and Don Bachardy

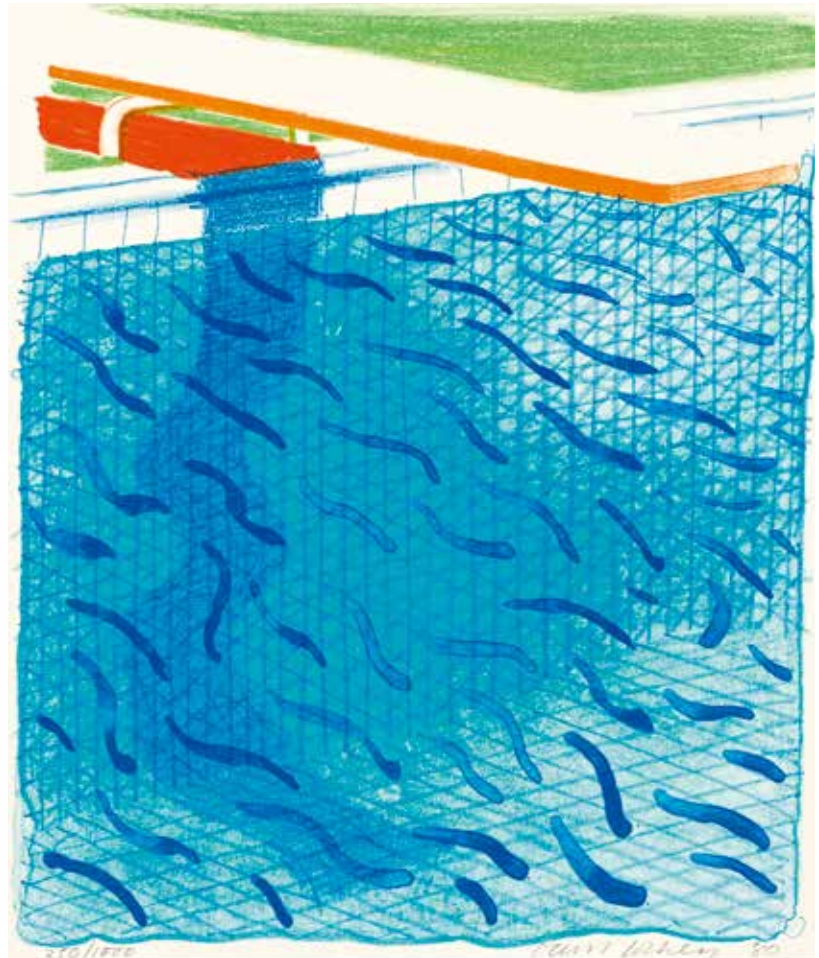
signed, dated 76 and numbered 16/96 in pencil

in the margin

lithograph

73 by 95 cm

R100 000 – 150 000



141

David Hockney

BRITISH 1937–

Paper Pools

book: signed on the colophon page in blue ink, numbered 350;
 lithograph: signed, dated 80, numbered 350/1000 in pencil and
 embossed with the Tyler Graphics chopmark in the margin
 six-colour lithograph
 book: 27,5 by 23,5 by 1,5 cm; lithograph: 26,5 by 23 cm

R180 000 – 240 000

NOTE

Blue linen-covered book printed on wove paper with blue handmade-paper end pages, with cardboard envelope, limited edition of 1000 plus 100 Artist's Proofs, published by Thames & Hudson, London, 1980.
 Lithograph printed by Tyler Graphics Ltd, New York, in blue paper folder.

142

Andy Warhol

AMERICAN 1928–1987

Mick Jagger

signed by the artist and Mick Jagger
and numbered 107/250

colour screenprint
100,5 by 73 cm

R400 000 – 500 000





143

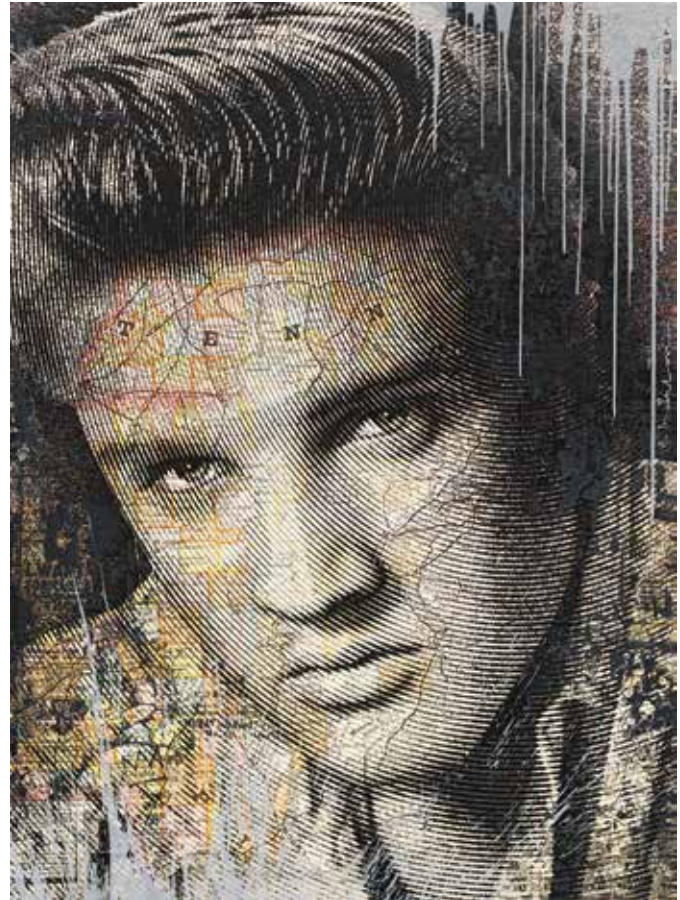
Russell Young

BRITISH 1959–

Bardot

signed and numbered 28/30 in pencil in the margin
colour screenprint and diamond dust
107 by 82 cm

R80 000 – 120 000



144

Mr. Brainwash

FRENCH 1966–

King of Rock (Silver)

2017
signed and numbered 17/50
nine colour screenprint on archival paper
126 by 96 cm

R25 000 – 35 000



145

Edward Wolfe

SOUTH AFRICAN 1897–1982

Song of Songs, portfolio

A portfolio of twelve coloured lithographs on silver paper each signed and numbered 201/250 in pencil on the mount, unframed, in a green Solander presentation box
colour lithograph

each sheet size: 35,5 by 26,5 cm

R20 000 – 30 000

146

Robert Hodgins

The Human Race and *Robert Hodgins*, two

The Human Race: signed, dated 29/12/08 by the artist, numbered 12/20 and inscribed 'artist's proof', published by The Goodman Gallery Editions, Johannesburg, 2002, produced in a limited edition of 100 books and 20 artist's proofs on BFK Rives 250gsm paper with linen cover and slipcase, 24,5 by 17,5 by 2,5 cm.

Robert Hodgins: signed and dated Feb '03 by the artist, published by Tafelberg, Cape Town, 2002, with paper dust jacket, 29 by 25 by 1,5 cm.

R10 000 – 15 000



Lot 147

147

Various Artists

VARIOUS COUNTRIES 20TH CENTURY

Art for Humanity: Women for Children 2006, portfolio

A portfolio of 25 prints, 24 signed and 1 unsigned, each numbered 15/25, in various printmaking techniques in cardboard slip case various print media various sizes

R30 000 – 40 000



Lot 148

NOTE

Art for Humanity's 'Women for Children' print portfolio consists of 25 artworks accompanied by poems by women artists and poets on the issue of children's rights and welfare:

Louise Almon: *Laughter Remembered*, screenprint

Giselle Baillie: *Imagine the Language*, digital print

Kim Berman: *Mothers Grief*, etching

Lien Botha: *Living Children and Dead Children*, digital print

Angela Buckland: *My Birthday Wish*, digital print

Dina Cormick: *How Often do We Bend Down to Help the Children?*, linocut

Bronwen Findlay: *Face Cloth*, etching with hand

painting

Yasmin Flett: *Janus*, woodcut

Este Macleod: *Boy*, etching

Nomusa Makhubu: *Ukunqamuka Kwe Mbeleko*,

intaglio with pin embossing

Marjorie Maleka: *This is my Story*, etching and

oil pastel

Judith Mason: *A Flower for Malika*, lithograph

Gabisile Nkosi: *Sisterhood*, linocut

Nontobeko Ntombela: *Born to Raise a Man*,

screenprint with embroidery

Kerry-Lyn Potgieter: *Push 'n Pull*, etching and

embroidery

Beverley Samler: *Where are the Cows? (Ziphi Inkomo?)*, etching

Berni Searle: *Untitled. 2006*, digital print

Pontso Sikhosana: *Sindiswe*, lithograph

Avitha Sooful: *Children Should be Seen and Heard*,

woodcut and digital print

Bronwen Vaughan-Evans: *Hope*, linocut

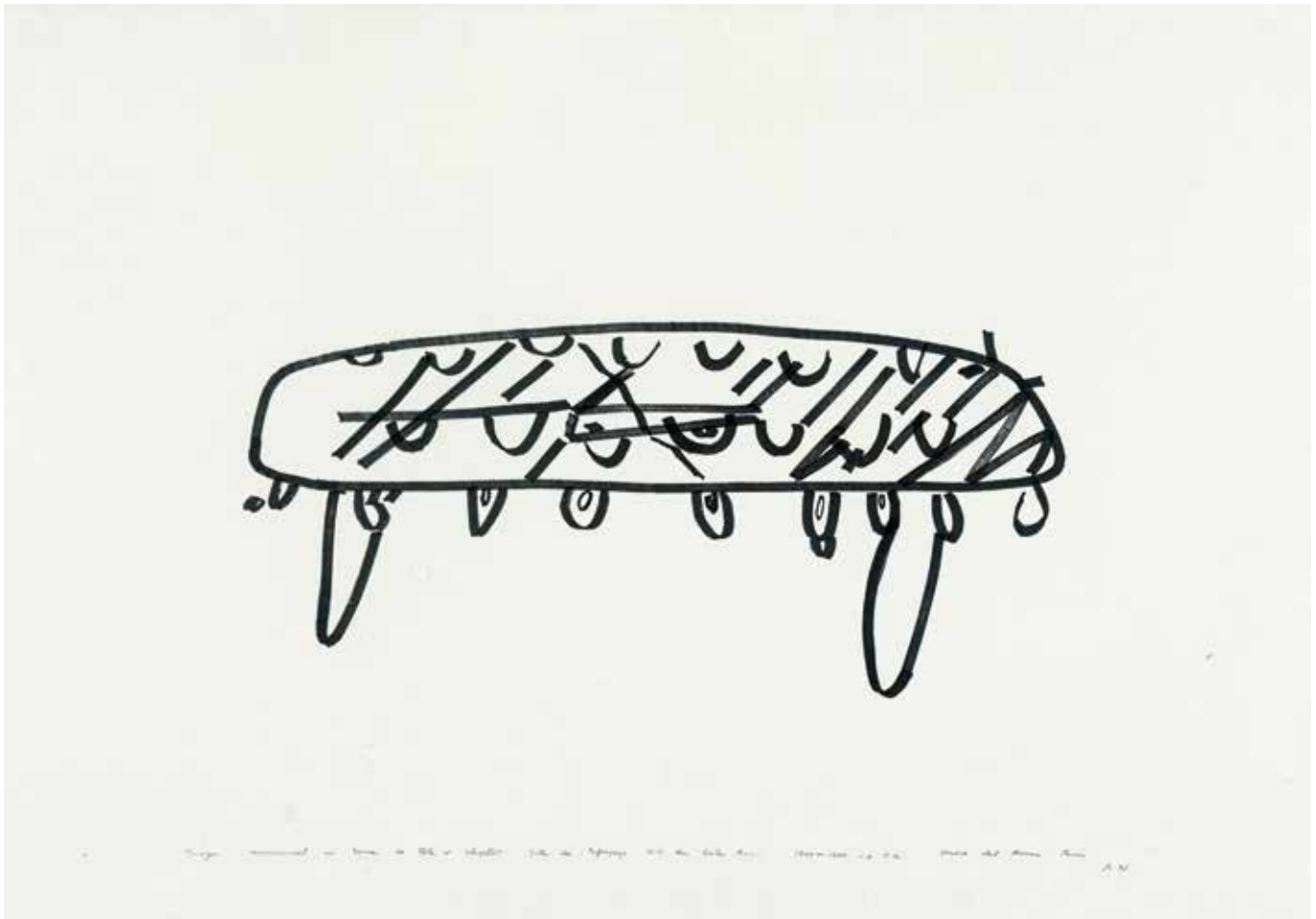
Elizabeth Vels: *Mother-Daughter*, drypoint and woodcut

Diane Victor: *Weighing and Wanting*, zinc etching

Ernestine White: *Precious Cargo*, screenprint

Judy Woodborne: *An Angel of Mercy*, etching

Kara Walker: *Untitled*, digital print



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Karel Nel

SOUTH AFRICAN 1955–

Memory Drawing: Ceremonial Seat in the Form of an Alligator's Head

signed with the artist's initials and inscribed with 'Siege ceremonial in forme de tête d'alligator. Site de Papaguyo N. O. du Costa Rica a.p. JC. 1200–1600. Musée de l'Homme, Paris'

graphite and Conté chalk on handmade paper

70 by 100 cm

R20 000 – 30 000

LITERATURE

Rory Doepel (1993). *Karel Nel: Transforming Symbols*, Johannesburg: Foundation for the Creative Arts, a work from the same series, shown hanging in the artist's studio, is illustrated in black and white on page 10.

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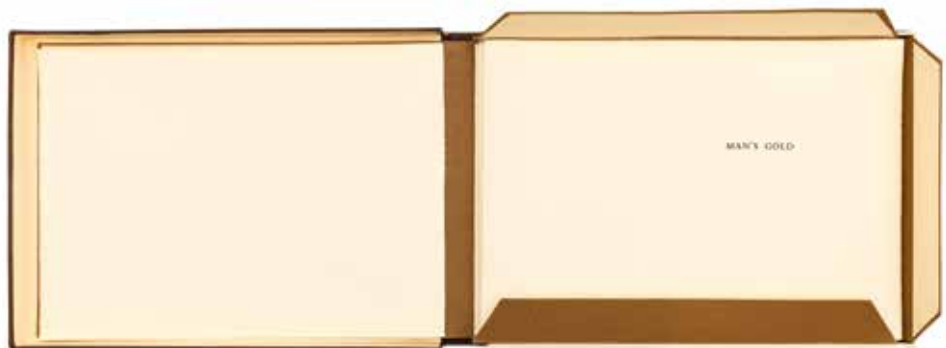
Cecil Skotnes

SOUTH AFRICAN 1926–2009

Man's Gold, portfolio

A portfolio of 28 woodcuts by Cecil Skotnes, 6 poems and text by Stephen Gray, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, slipcase is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 to January 1979, edition limited to 75 copies and 15 artist's proofs, these each signed and numbered 69/75 in pencil in the margin, title page signed by the artist and the poet colour woodcuts each sheet size: 38,5 by 53,5 cm; slipcase: 41 by 56 by 5 cm

R30 000 – 40 000





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Cecil Skotnes

SOUTH AFRICAN 1926–2009

The Assassination of Shaka, portfolio

A portfolio of 43 woodcuts by Cecil Skotnes with captions by Stephen Gray, 1973, with title and preface, edition limited to 225 copies, this set numbered 91/225, each woodcut signed, dated 73 and numbered 91/225 in pencil in the margin, the title page signed and dated by the artist and signed by the poet, in original linen portfolio.

colour woodcut
each sheet size 50 by 33 cm

R30 000 – 40 000



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Cecil Skotnes

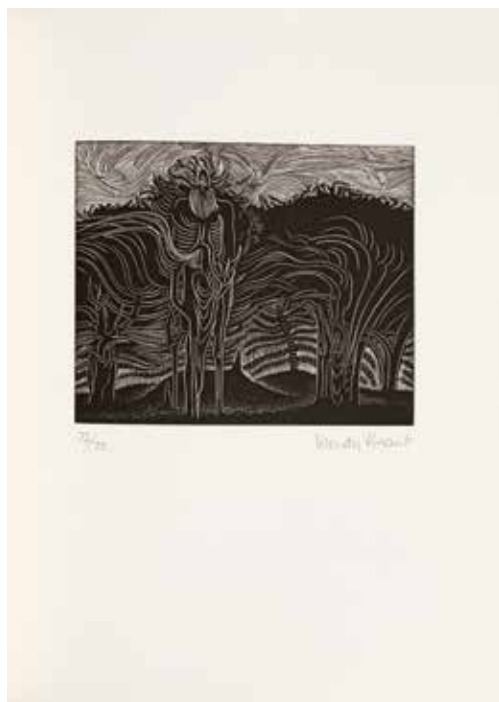
SOUTH AFRICAN 1926–2009

The Rooinek and *The Hunter* (Artist's Books), two

The Rooinek by Herman Charles Bosman: special edition artist's book, printed and published by Egon Guenther, Johannesburg 1981, limited to 75 copies, hand-bound in quarter Oasis goatskin by Peter Carstens, including one colour woodcut and 14 wood engravings by Cecil Skotnes, each signed and numbered 72/75 by the artist. *The Hunter* by Olive Schreiner: special edition artist's book, printed and published by Egon Guenther, Johannesburg 1979, limited to 75 copies, hand-bound in quarter Oasis goatskin by Peter Carstens, including 12 wood engravings by Wendy Vincent, each signed and numbered 72/75 by the artist.

plates: wood engraving on paper
book: each 33 by 25 cm; slip case:
each 34 by 25,5 by 3,5 cm
(2)

R20 000 – 30 000



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NO LOT