







The Wanderers Club, Illovo, Johannesburg  
12 November 2018 – 6 pm

## **An Unsung History**

Session 2  
Lots 161–270

Lot 265 Moses Tladi *Mountain Landscape*  
(*Mont-aux-Sources*) (detail)

161

**Louis Maqhubela**

SOUTH AFRICAN 1939–

*Abstract with Bird and Leaves*

signed and dated 75

mixed media

74 by 54 cm

R30 000 – 40 000







162

**Phillip Rikhotso**

SOUTH AFRICAN 1945–

*Mr Baboon (N'Wanfenhe A  
Xisa Vanghana va Yena)*

carved and painted wood  
height: 56 cm

R10 000 – 15 000

LITERATURE

Gallery Momo (2005). *Phillip  
Rikhotso: Timpuku (Wings)*,  
Johannesburg, illustrated in colour  
on page 9.



163

**Cyprian Shilakoe**

SOUTH AFRICAN 1946–1972

*Figure with Clapsed Hands*

signed  
carved wood  
height: 48 cm

R150 000 – 200 000



164

### Le Roux Smith Le Roux

SOUTH AFRICAN 1914–1963

#### *Four Ndebele Women*

signed  
oil on canvas  
125,5 by 100 cm

R40 000 – 60 000

In 1935, Le Roux Smith Le Roux, a Michaelis art student, was selected alongside Eleanor Esmonde-White to produce a large-scale mural, in pure egg tempera, on the upper floor of South Africa House in London. After training in the technique under William Rothenstein at the Royal College of Art, and making scouting trips to study quattrocento examples, the two completed the so-called Zulu Room, a panoramic, stylised and ambitious interpretation of the tribe's ceremony, landscape, tradition and mythology. Le Roux's linear style, with its flat, strong colour combinations – all on show in the present lot – was well-suited to mural decoration, and certainly conjured the work of his more famous contemporary, Diego Riviera.



© The Estate of Durant Sihlali | DALRO

165

### Durant Sihlali

SOUTH AFRICAN 1935–2004

#### *Man and Girl Walking*

signed and dated 71  
oil on board  
56 by 45 cm

R25 000 – 35 000

166

## George Pemba

SOUTH AFRICAN 1912–2001

### *Township Woman*

signed and dated 91; inscribed  
with the title on the reverse  
oil on board  
50,5 by 42,5 cm

R150 000 – 200 000

#### PROVENANCE

Everard Read Gallery

George Pemba's art evolved from a tighter, more detailed style early in his career, to a spare and apparently speedier manner later in life. The present lot, painted in 1991, the last decade of the artist's life, is an example of this later style. Pemba painted scenes from everyday life and liked to go out on sketching trips, often with his friend, artist Louise Almon, to capture township life. Professor Estelle Marais of the Department of Fine Arts at the University of Bophuthatswana (now part of North-West University), wrote that one of Pemba's major contributions was making 'the township experience, a theme' to the artists that followed, although there is a marked difference between Pemba's work and the 'violent onslaught' of the township artists of the 1950s.

The year *Township Woman* was painted was also the year of Pemba's landmark exhibition at the Everard Read Gallery in Johannesburg, which established his reputation as one of the country's leading pioneer black painters. Most of the paintings on that exhibition had originally been sold by Pemba to another Johannesburg dealer for a very modest sum. Recognising that Pemba had been exploited, the Everard Read Gallery paid Pemba a 10% commission on each of the more than 170 paintings that sold, which provided Pemba with enough money to build a studio at his home in Motherwell, Port Elizabeth, and enabled him to live relatively comfortably until his death in 2001. *Township Woman* is almost certainly one of those works and is vintage Pemba, portraying the colourful township life that he loved.

Sarah Hudleston







167

**Paul Sekete**

SOUTH AFRICAN 1957–

*Beggar*

signed and numbered 3/15  
bronze with brown patina  
height: 41 cm excluding base

R25 000 – 35 000



168

**Winston Saoli**

SOUTH AFRICAN 1950–1995

*Expectant Mother*

signed  
bronze with black patina  
height: 32 cm

R50 000 – 70 000



169

**Bongani Peter Shange**

SOUTH AFRICAN 1951–

*Female Figure*

signed and numbered 1/5  
bronze with brown patina  
height: 59 cm

R35 000 – 50 000

**NOTE**

Two bronze examples by the artist were included in the David Bowie Collection; both sold at Sotheby's, London, in November 2016.



170

**Speelman Mahlangu**

SOUTH AFRICAN 1958–2004

*Concertina Player*

signed and numbered 1/9  
bronze with brown patina on wooden base  
height: 31,5 cm excluding base

R30 000 – 40 000



**Alfred Richard Martin**

BRITISH/SOUTH AFRICAN 1871–1939

***Self-Portrait of the Artist***

signed and dated 1919; inscribed with the artist's name, the title and 'Walden Studio, Johannesburg' on the reverse  
oil on board  
74 by 59 cm

**R100 000 – 150 000**

Alfred Martin studied architecture after leaving school but on realising that Fine Art was his primary passion he transferred to the Liverpool School of Art, where he studied under the artist Augustus John. Architectural applications were an ongoing part of his artistic practice and he completed murals, decorative panels and sculptural bas-reliefs for the Liverpool Town Hall, the Northern Children's Hospital, the Unitarian Church, Liverpool, and St Margaret's, Anfield, among other commissions.

After relocating to London, Martin studied at the Westminster School of Art under Walter Sickert and then opened his own studio, carrying out commissions of decorative panels for Lloyd's Register, P&O ocean liners and the criminal courts of the Old Bailey, as well as sculpting a group of four larger-than-life moose for the Canadian Pavilion at the Franco-British Exhibition in 1908! Martin's experience as a scenic painter for various London theatres led to a contract with African Theatres, and in 1916 he and his wife and daughters emigrated to South Africa. In 1919, the same year the compelling self-portrait that forms the present lot was painted, he was appointed to the staff of the Natal University College, a post he held until his retirement in 1934.

Martin's oeuvre was wide-ranging and eclectic: in 1929, he included studies of 'African peoples' in an exhibition of his work at the American Museum of Natural History in New York – perhaps the two sculptural lots in this auction refer – and in 1936, for the Empire Exhibition in Johannesburg, he painted what was reputedly the longest scenic backdrop in the world.



172

**Alfred Richard Martin**

BRITISH/SOUTH AFRICAN 1871–1939

*African Woman*

signed

moulded composite

height: 42 cm

R10 000 – 15 000



173

**Alfred Richard Martin**

BRITISH/SOUTH AFRICAN 1871–1939

*Resting Figure*

signed

moulded composite

height: 24 cm

R18 000 – 22 000







174

**Michael Gagashe Zondi**

SOUTH AFRICAN 1926–2008

*Stretching Woman*

signed with the artist's initials and dated 75  
carved wood on wooden base  
height: 110 cm including base

R20 000 – 30 000



175

**Noria Mabasa**

SOUTH AFRICAN 1938–

*Young Woman*

signed on and underneath the base  
carved wood  
height: 65,5 cm including base

R20 000 – 30 000



176

**Mashego Johannes Segogela**

SOUTH AFRICAN 1936–

*Figure with Lion's Head*

signed and dated 1993  
carved and painted wood  
height: 86 cm

R8 000 – 12 000



177

### Job Kekana

SOUTH AFRICAN 1916–1985

#### Head

signed  
carved wood  
height: 29 cm

R10 000 – 15 000

#### LITERATURE

Elizabeth Rankin (1989).  
*Images of Wood: Aspects  
of the History of Sculpture  
in 20th Century South  
Africa*, Johannesburg:  
Johannesburg Art Gallery,  
illustrated in black  
and white on page 111,  
catalogue number 62.

Job Kekana is possibly the pre-eminent formally-trained black sculptor of his generation. Training firstly in South Africa and later in England, Kekana worked primarily in wood although he also produced sculpture in stone and bronze. He always stayed true to his roots, depicting many figures in his prolific body of work as African. Despite being blind in one eye and partially paralysed, he continued working until his death in 1995.

Sarah Hudleston



178

### Hannes Harrs

SOUTH AFRICAN 1927–2006

#### Figure

incised with the artist's  
monogram  
carved wood  
height: 31 cm

R15 000 – 20 000

#### PROVENANCE

A gift from Egon  
Guenther to the  
current owner.





179

**Bill Ainslie**

SOUTH AFRICAN 1934–1989

***Pachipamwe No. 5***

dated July 1989 and inscribed with the  
artist's name and the title on the reverse  
mixed media

164 by 168 by 4,5 cm

**R50 000 – 60 000**

**LITERATURE**

Pat Williams (1990). *Last Paintings by Bill Ainslie 1934–1989*.  
African Arts Trust and Gencore Development Fund,  
illustrated in colour on page 7.

**NOTE**

The word 'pachipamwe' is a Shona greeting to someone  
one was momentarily parted from, when being  
reunited. It was also the name of a series of artists'  
workshops that Ainslie attended in Zimbabwe in the  
1980s.

180

**Jane Tully Heath**

BRITISH 1913–1995

***Wild Landscape***

signed and dated '79

oil on canvas

90 by 100 cm

R40 000 – 60 000



181

**Alice Elahi**

SOUTH AFRICAN, TWENTIETH CENTURY

***Grotto***

signed and dated '78

oil on canvas

90 by 102,5 cm

R 20 000 – 30 000

**LITERATURE**

Nushin Elahi (2015). *Alice Elahi: Landscape through an Artist's Eyes – A Retrospective*, catalogue for the exhibition at Pretoria Art Museum, 7 February – 26 April 2015, illustrated in colour on page 30.

**NOTE**

Alice Elahi studied at the University of Cape Town, the Continental School of Art, under Maurice van Essche, and later the Camberwell College of Arts, London, under Victor Pasmore. She was a prize-winner in the 1968 New Signatures competition and became one of South Africa's leading landscape artists, focusing on Cape coast seascapes and Namibian desert landscapes, in particular. Her work is included in public and private collections in South Africa and overseas.







182

**Nat (Nathaniel) Mokgosi**

SOUTH AFRICAN 1946–

*Men*

signed and dated 74  
pen and ink on paper  
123 by 100 cm

R30 000 – 40 000



183

**Dumile Feni**

SOUTH AFRICAN 1942–1991

*Figure Holding Child*

signed  
pen on paper  
37 by 24,5 cm

R30 000 – 40 000



184

**Wopko Jensma**

SOUTH AFRICAN 1939– C. 1993

**Abstract Drawing**

signed with the artist's initials and  
dated 72

pencil on paper

56 by 38 cm

R18 000 – 24 000



185

**Ezrom Legae**

SOUTH AFRICAN 1938–1999

***To be a Slave?? Never!! (Personal)***

signed, dated '74 and inscribed with the title  
charcoal on paper

36 by 30 cm

R30 000 – 40 000





186

**John Muafangejo**

NAMIBIAN 1943–1987

*Lion Wants a Boy*

signed, dated 1974, numbered 2/50 and inscribed with the title in pencil in the margin

etching

27 by 18,5 cm

R7 000 – 10 000



187

**Dan Rakgoathe**

SOUTH AFRICAN 1937–2004

*Abstract Composition with People and Bird*

signed

pen and ink on paper

31 by 42 cm

R12 000 – 18 000



188

**Nhlanhla Xaba**

SOUTH AFRICAN 1960–2003

*South Africa Beneath a Dungeon (sic) of Hope*

signed, dated 2001, numbered 5/8 and inscribed with the title in pencil in the margin

etching

82 by 120 cm

R18 000 – 24 000

189

**Aristocrat Mafa William  
Ngwenya**

SOUTH AFRICAN 1952–2016

*Drinking Beer*

signed and dated 78  
pencil on card  
91,5 by 82 cm

**R20 000 – 30 000**

**EXHIBITED**

Akis Gallery, Johannesburg,  
1982–83.



190

**David Koloane**

SOUTH AFRICAN 1938–

*Friends*

signed and dated 10  
mixed media  
102 by 105,5 cm

**R60 000 – 80 000**

**PROVENANCE**

Purchased directly from the artist.

**EXHIBITED**

*Space: Currencies in Contemporary  
African Art*, Museum Africa,  
Johannesburg, May – June 2010





191

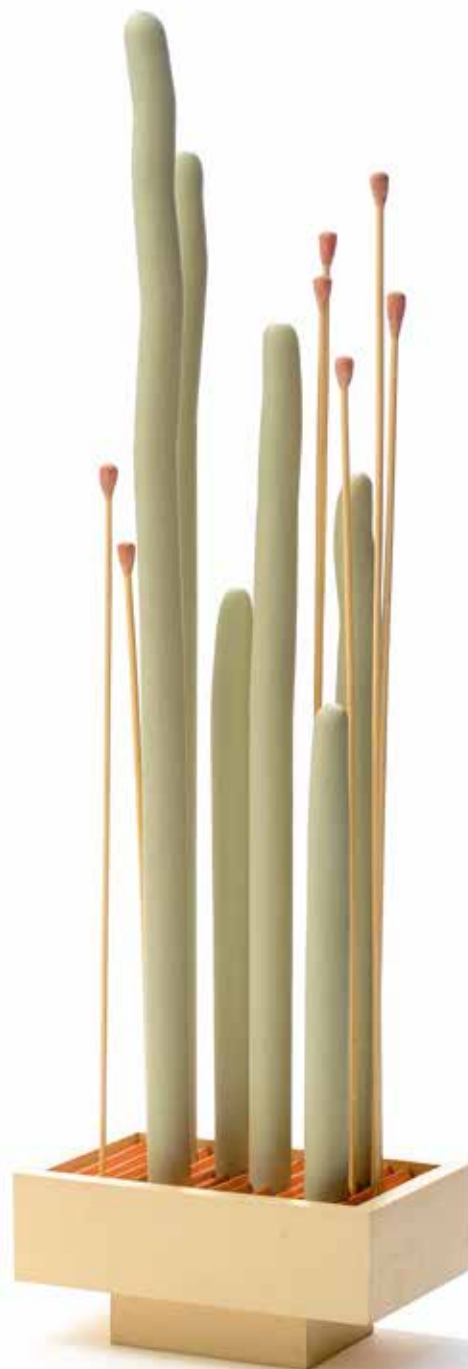
**Henry Davies**

SOUTH AFRICAN 1944–

*Flowerbox*

carved and painted wood  
height: 114 cm

R40 000 – 60 000



192

**Henry Davies**

SOUTH AFRICAN 1944–

*Game Piece I*

wood on a concrete base  
height: 81,5 cm including base

**R35 000 – 50 000**

Together these two sculptural pieces by Henry Davies show the artist's impressive stylistic scope: dominant forms might be sky-reaching, stylised and organic like those of *Flowerbox*, or rigid, calculated and hard-edged like those that fix together *Game Piece I*. Both works show the artist's attention to detail, his technical care and his imagination while, with the output in mind from the likes of Peter Schütz, Keith Alexander and Jeremy Wafer (all of them contemporaries or students of Davies), they also give an indication of his significant influence.







193

**Giuseppe Cattaneo**

SOUTH AFRICAN 1929–2015

*Incised Composition*

signed and dated 1970  
carved, incised and painted bone on  
steel base

height: 90,5 cm including base

R18 000 – 24 000



194

**Wilfred Delporte**

SOUTH AFRICAN 1937–

*African Torso*

signed and dated 73  
carved and painted wood on  
Perspex base

height: 95 cm including base;

R12 000 – 18 000



Wilfred Delparte with *Morning*, 1975.

195

# **Wilfred Delparte**

SOUTH AFRICAN 1937–

## *Morning*

steel with brown patina  
height: 143 including base

**R80 000 – 120 000**

### LITERATURE

Esmé Berman (1983).

*Art and Artists of South Africa*, Cape Town: AA Balkema, illustrated with the artist in black and white on page 401.





196

**David Mogano**

SOUTH AFRICAN 1932–2000

*Phokwane Tribal Village (sic)*

signed and dated 1983; signed,  
dated and inscribed with the title  
on the reverse

watercolour

56 by 74 cm

R12 000 – 16 000



197

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Seated at Table*

signed

gouache on paper laid down on  
board

54,5 by 70,5 cm

R500 000 – 700 000

LITERATURE

Lesley Spiro (1989).

*Sekoto: Unsevered Ties*,  
Johannesburg: Johannesburg Art  
Gallery, illustrated in colour on  
page 80.



© Gerard Sekoto Foundation | DALRO



© Gerard Sekoto Foundation | DALRO

198

## Gerard Sekoto

SOUTH AFRICAN 1913–1993

### *The Cyclist*

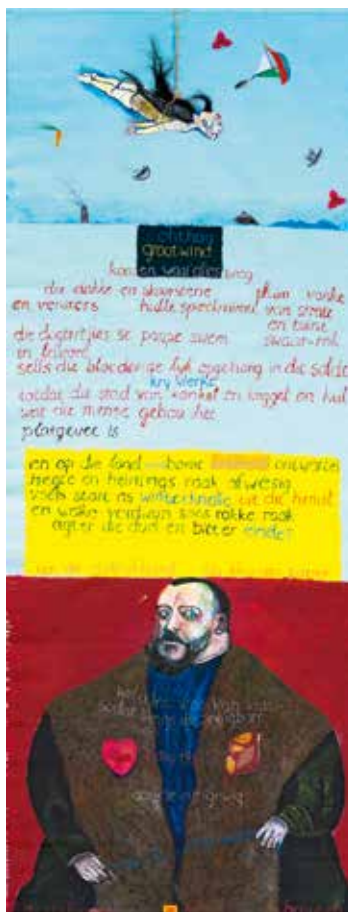
signed and dated 70  
gouache on paper  
31,5 by 54 cm

R200 000 – 300 000

#### LITERATURE

The Gerard Sekoto Foundation  
(2013). *Song for Sekoto: Gerard  
Sekoto 1913–2013*, Johannesburg:  
The Sekoto Foundation,  
illustrated in colour on page 77.

1 Breyten Breytenbach (2001). *Boekdoek/Lappesait*, New York: Bestebbaar, page 1.



Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Besteblaar, illustrated in colour on page 4.



Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Besteblaar, illustrated in colour on page 6.





201

### Breyten Breytenbach

SOUTH AFRICAN 1939–

#### *Boekdoek Lappesait 9*

signed, dated 7/2000, numbered 9 and stamped with the artist's monogram  
mixed media on canvas  
286 by 118,5 cm

R30 000 – 50 000

#### LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 19.



202

### Breyten Breytenbach

SOUTH AFRICAN 1939–

#### *Boekdoek Lappesait 5*

signed, dated 4/2000, numbered 5 and stamped with the artist's monogram  
mixed media on canvas  
288 by 110 cm

R30 000 – 50 000

#### LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 11.



203

### Breyten Breytenbach

SOUTH AFRICAN 1939–

#### *Boekdoek Lappesait 4*

signed, dated 3.4/2000, numbered 4 and stamped with the artist's monogram  
mixed media on canvas  
306 by 110 cm

R30 000 – 50 000

#### LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 8.

204

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Woman Carrier*

signed and dated 73

oil on canvas laid down on board

39,5 by 30 cm

R200 000 – 300 000



© Gerard Sekoto Foundation | DALRO

205

**Dorothy Kay**

SOUTH AFRICAN 1886–1964

***The Song of the Pick***

signed, dated 1938, numbered 4/75  
and inscribed with the title in pencil  
in the margin

etching

plate size: 38 by 32 cm

**R10 000 – 15 000**



Dorothy Kay was best known as a painter and portraitist, producing numerous quirky self-portraits, family portraits and 23 official portraits of the Mayors of Port Elizabeth, but she was also an expert etcher. She acquired her initial art training at the Royal Hibernian Academy in her home country of Ireland, but on settling in Port Elizabeth in South Africa, she enrolled at the city's Art School to study etching under Frank Pickford Marriott. He taught Dorothy the processes of etching, aquatint and dry point using copper and zinc plates, and she revelled in 'the thousand and one difficulties' of the process and the powerful smells of ink and nitric acid.' Kay became a master printmaker, producing more than 44 plates over the course of her career. The present lot, *Song of the Pick*, one of her most popular prints, was etched in 1938, before she began numbering and limiting her editions.

A number of Kay's works focus on groups of men at work, for example, *The Tanning Pits* (1920s), *The Fish Market* (1930s), *Gold* (c. 1936) and *Salt* (1940s). With reference to the tannery workers, in particular, she records being fascinated by

'the rhythmic actions of lifting and moving' their sticks and their own bodies in 'unvarying beautiful movements'. In *Song of the Pick*, Kay makes the rhythm of work the overriding compositional device, the repeated arms and pick handles setting up a visual rhythm that implies a matching vocal rhythm as the men accompany themselves in song. The repeated pose is reminiscent of the work of British post-Vorticist artists Sybil Andrews and Cyril Power, whose work depicted speed and movement through similar repetition of form and manipulation of scale. The source of the title of the present lot is unknown, although Kay may have been familiar with the Australian construction workers' song of the same name that dates from at least the early twentieth century. It goes: 'Click, click, the song of the pick; A bolt in the socket, a bar in the brick; Lay well the foundation, a miniature hell; A prison perchance, therein someday to dwell'. A similar repetition of form was later used in a work of the same title by Gerard Sekoto, first in a watercolour (c. 1939) and later in the iconic oil painting now widely regarded as his masterpiece (c. 1946).





206

**Noria Mabasa**

SOUTH AFRICAN 1938–

*Venda Maiden*

signed and indistinctly dated on the base

carved and painted wood

height: 158 cm

R70 000 – 80 000



207

**Geoffrey Armstrong**

SOUTH AFRICAN 1945–

*Abstract Form*

carved wood

height: 215 cm including base

R30 000 – 40 000



208

**Armando Baldinelli**

SOUTH AFRICAN 1908–2002

*Abstract*

stamped with the artist's name on a plaque set into the mosaic;  
numbered 2 on a label adhered to the top right corner  
mosaic

56,5 by 79,5 by 7,5 cm

R18 000 – 24 000



209

**Brother Andrew**

ZIMBABWEAN

*Beer Drink on the Mountain*

carved wood

height: 77 cm

R100 000 – 120 000

*The Beer Drink on the Mountain* is a landmark sculpture by Brother Andrew, thought to be a Catholic brother from Serima Mission, one of a handful of mission stations in Zimbabwe that specialised in teaching wood carving. The piece was originally bought in Zimbabwe by the well-known Johannesburg art collector, Adeline Pohl, in about 1973. The invoice says it was carved by 'Brother Andrew' but little is known for certain about the artist other than his name. Tragically, he was rumoured to have been murdered by ZANLA guerrillas in about 1977. Serima Mission, near Masvingo, formerly known as Fort Victoria, was one of the three main centres in the country that taught wood carving, the others being Cyrene Mission, near Bulawayo, and St Faith's Mission, near Rusape, where the artist Job Kekana taught. Brother Andrew is thought to have studied at Serima Mission because the figures in the present lot somewhat resemble,

stylistically, the carved figures that embellish St Mary's Church, designed by Father John Groeber of the Swiss Bethlehem Mission, which was completed in 1956. Groeber was responsible for teaching wood carving at the mission and he also established Driefontein Carving School, which produced some of Zimbabwe's great stone carvers, and to which Brother Andrew may have followed him.

*The Beer Drink on the Mountain* is carved from a single piece of indigenous hardwood and is a triumph in its expression of a fast disappearing traditional rural culture.

Sarah Hudleston



210

**Tapfuma Gutsa**

ZIMBABWEAN 1956–

**Nude**

incised with the artist's symbol beneath  
left leg  
carved wood  
height: 72 cm

**R25 000 – 35 000**

**NOTE**

Tapfuma Gutsa was born in Harare, Zimbabwe, in 1956 and studied art at the Driefontein Mission School under Cornelius Manguma. He received a British Council award which enabled him to study sculpture at the City and Guilds School of Art in London from 1982 to 1985. After returning to Zimbabwe, he worked with artist Pat Pearce and the founders of the Triangle International Workshops to establish the Pachipamwe International Art Workshops, the first of which was held at Murewa Culture Centre in 1988, and the second at Cyrene Mission a year later (Pachipamwe is a Shona word meaning 'we come together again'). This model brought young up-and-coming artists together in a creative synergy with more well-established artists. Gutsa established Surprise Studios in Shirugwe, Zimbabwe, in 1997, which provides studio space for professional artists and encourages the exchange of ideas. He has participated in a number of international exhibitions, workshops and residency programmes including *African Artists: Changing Traditions* at the



Studio Museum, Harlem, in 1990, and *Uncomfortable Truths: The Shadow of Slave Trading on Contemporary Art* at the Victoria & Albert Museum, London, in 2007. Gutsa uses a variety of materials in his work beyond the traditional stone, wood and clay, including bone, horn, gourds, paper, string and drawing pins. He now lives and works in Vienna, Austria.



211

**Joseph Muli**

KENYAN/ZIMBABWEAN 1951–1994

**Mother and Child**

signed  
carved wood  
height: 113 cm

**R15 000 – 20 000**



212

### Ernest Mancoba

SOUTH AFRICAN 1904–2002

#### *Woman*

signed, dated 89 and numbered  
48/120 in pencil in the margin  
colour lithograph  
image size: 40 by 32 cm

R30 000 – 40 000

#### LITERATURE

Elza Miles (1994). *Lifeline Out of Africa: The Art of Ernest Mancoba*, Cape Town: Human & Rousseau, illustrated in black and white on page 89.



213

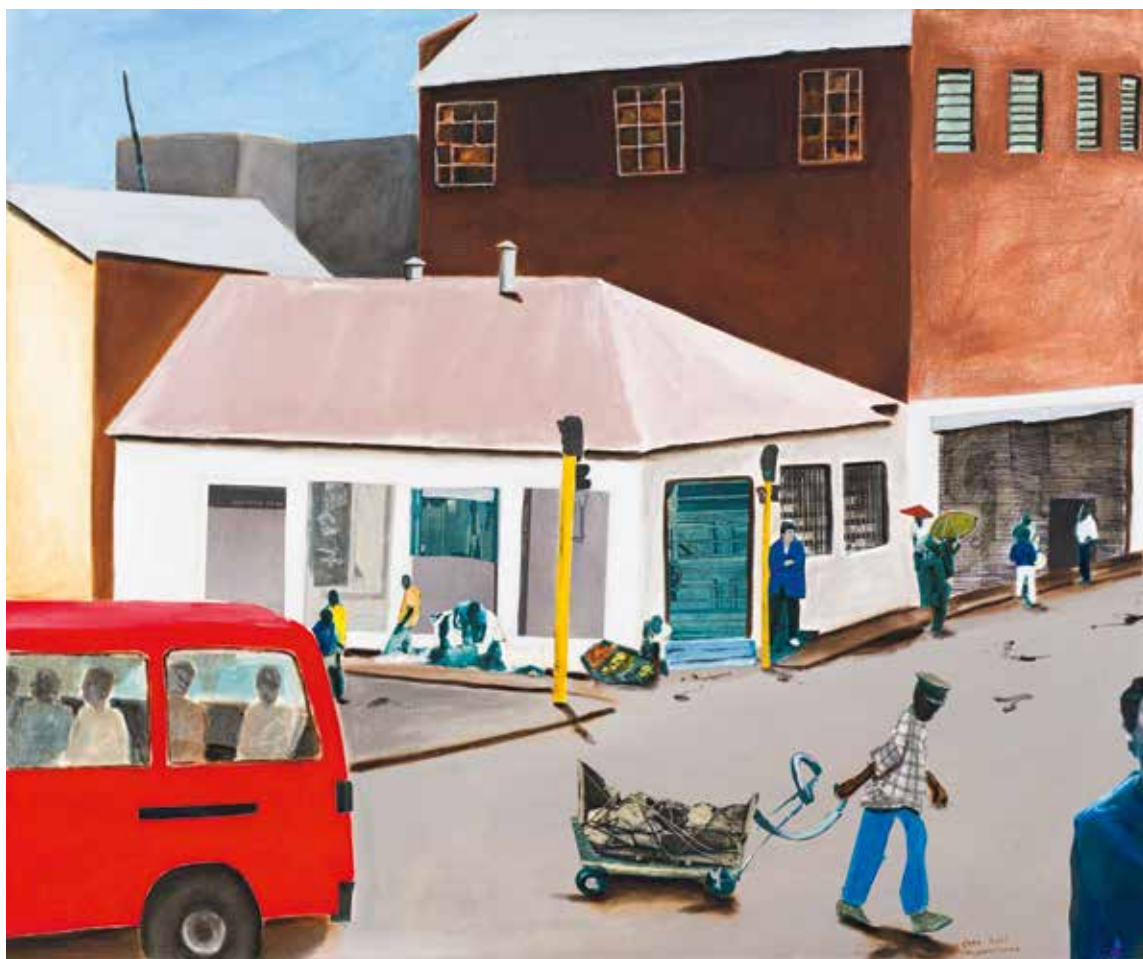
### Ernest Mancoba

SOUTH AFRICAN 1904–2002

#### *Man*

signed, dated 89 and numbered  
48/120 in pencil in the margin  
colour lithograph  
image size: 40 by 28 cm

R30 000 – 40 000



214

**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*Street Scene with Red Taxi*

signed and dated 2001

oil and collage on canvas

100 by 120 cm

R80 000 – 120 000





215

**Diamond Bozas**

SOUTH AFRICAN 1923–

***Still Life with Mealies***

signed; dated 1986, inscribed with the artist's name, the title, the medium and '*Diamond Bozas Life and Work 2013*' on a Tatham Art Gallery label adhered to the reverse  
oil on board

81,5 by 100 cm

**R50 000 – 70 000**

**EXHIBITED**

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

**LITERATURE**

Brendan Bell and Bryony Clark (2013). *Diamond Bozas Life and Work*, Pietermaritzburg: Tatham Art Gallery, illustrated in colour on page 116, catalogue number 0084.



216

**Bronwen Heath**

SOUTH AFRICAN 1944–

*White Jug*

signed and dated '87; inscribed with the artist's name,  
the date, the medium and the title on the reverse

oil on gesso ground on board

36 by 46 cm

R25 000 – 35 000



217

**Susan Helm Davies**

SOUTH AFRICAN 1945–

*Still Life with Embroidered Bird*

signed and dated 2018; signed and inscribed with the  
date 2017, the title and the medium on the reverse

acrylic on board

75 by 44,5 cm

R15 000 – 20 000



218

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Peace will Prevail*

signed and dated 82

oil on board

53 by 53 cm

R70 000 – 90 000





© The Estate of Cecil Skotnes | DALRO

219

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Abstract 6*

signed; inscribed with the artist's name, the title and the medium on the reverse carved, incised and painted wood

41 by 46 cm

R70 000 – 100 000

220

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Pale Prisoners*

signed; inscribed with the title and 'In Memoriam Charles Eglinton' on the reverse carved, incised and painted wood

50 by 37,5 cm

R40 000 – 60 000



© The Estate of Cecil Skotnes | DALRO

221

**Wopko Jensma**

SOUTH AFRICAN 1939– C. 1993

*Abstract Figures*

woodcut block  
30,5 by 29,5 cm

R12 000 – 18 000



222

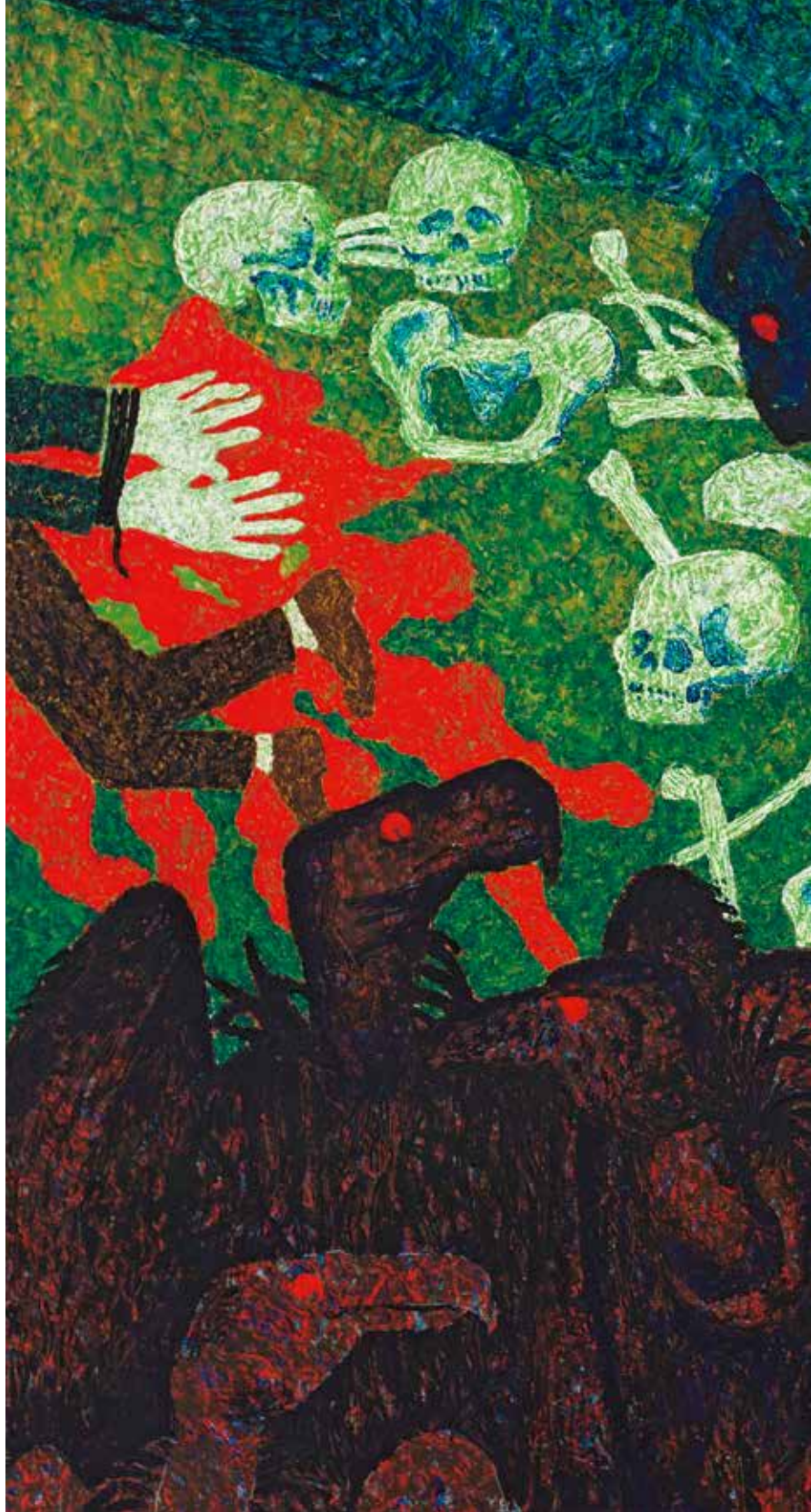
**Jack Heath**

BRITISH/SOUTH AFRICAN 1915–1969

*The Day of Dingane*

signed, dated 1969 and inscribed  
with the artist's name and the  
title on the reverse  
mixed media on board  
120 by 182 cm

R80 000 – 120 000









223

**Johan van Heerden**

SOUTH AFRICAN 1930–

*Magog*

signed; signed, dated 1966 and  
inscribed with the title on the  
reverse

oil on board  
121 by 121 cm

**R20 000 – 30 000**

**EXHIBITED**

Johan van Heerden Retrospective  
Exhibition, ABSA Gallery,  
Johannesburg, 2005.



224

**Johan van Heerden**

SOUTH AFRICAN 1930–

*Gog*

signed and dated 66; signed, dated  
and inscribed with the title on the  
reverse

oil on board  
121 by 121 cm

**R20 000 – 30 000**

**EXHIBITED**

Johan van Heerden Retrospective  
Exhibition, ABSA Gallery,  
Johannesburg, 2005.

**LITERATURE**

Video of Johan van Heerden  
Retrospective Exhibition, ABSA  
Gallery, Johannesburg, 2005:  
[https://www.youtube.com/  
watch?v=4T16XGxfpM](https://www.youtube.com/watch?v=4T16XGxfpM)





© The Estate of Ephraim Ngatane | DALRO

225

**Ephraim Ngatane**

SOUTH AFRICAN 1938–1971

*Figural Composition*

signed

oil on board

75,5 by 107,5 cm

R160 000 – 200 000



Two views of Lot 227



226

**Martin Qgibinsizi Tose**

SOUTH AFRICAN 1958–2004

*Man on Beast*

signed, numbered 3/5 and stamped

'TLA Foundry'

bronze with brown patina

height: 26 cm; length: 38 cm

**R50 000 – 60 000**





227

**Jack Heath**

BRITISH/SOUTH AFRICAN 1915–1969

*Not Far Away*

signed and dated 1962; signed and inscribed with the date, the title and the medium on the reverse.

Indian ink, gouache and wax crayon on paper

57 by 39,5 cm

R20 000 – 30 000



228

**Jack Heath**

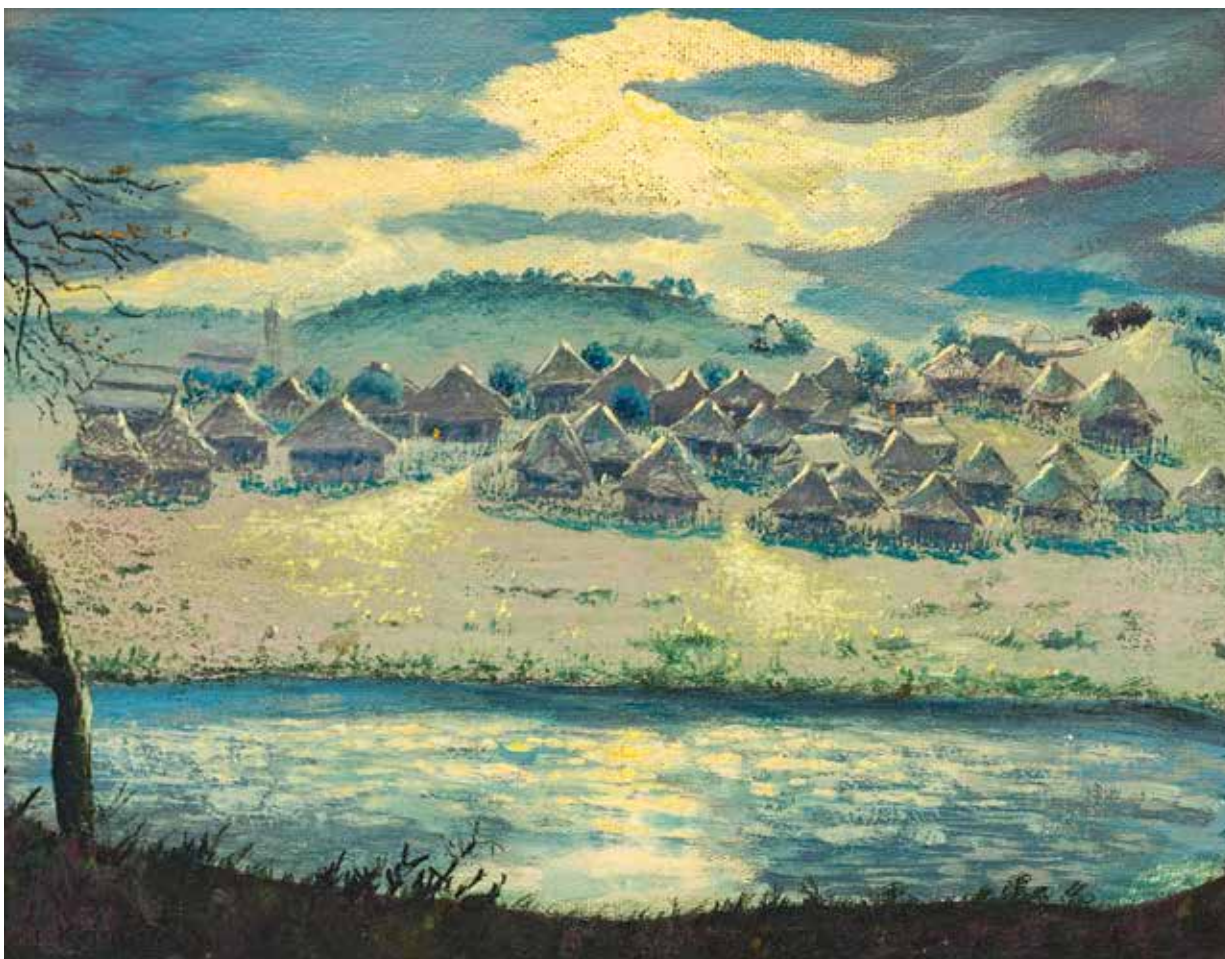
BRITISH/SOUTH AFRICAN 1915–1969

*Scavengers I*

Indian ink over crayon on card

42,5 by 60 cm

R20 000 – 30 000



229

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

*Serowe, Botswana*

signed and dated 54

oil on canvas laid down on board

34 by 44 cm

R40 000 – 60 000



230

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Night Figure II*

signed and dated 1987; inscribed with the artist's name, the title and the medium on a Goodman Gallery label adhered to the reverse  
carved, incised and painted wood  
102,5 by 80 by 5 cm

R150 000 – 200 000



© The Estate of Cecil Skotnes | DALRO

231

**Speelman Mahlangu**

SOUTH AFRICAN 1958–2004

*You Can Never Run Away from Shadow*

signed; inscribed with the title on the reverse  
oil on canvas  
92 by 125,5 cm

R30 000 – 40 000







232

**Elsa Hermine Dziomba**

SOUTH AFRICAN 1906–1970

*Bust of a Baboon*

signed

bronze with green patina

height: 33 cm; width: 43,5 cm

R10 000 – 15 000



233

**Mickey Korzennik**

SOUTH AFRICAN 1930–

*The Guardian*

signed with the artist's initials

bronze on a granite base

height: 102 cm excluding base

R20 000 – 30 000

**Dr. Phuthuma Seoka**

SOUTH AFRICAN 1922–1995

***Page v Coetzee, two***

carved and painted wood

Greg Page height: 78 cm;

Gerrie Coetzee height: 90 cm

(2)

**R40 000 – 60 000****LITERATURE**

Sue Williamson (1989).

*Resistance Art in South Africa*, CapeTown: David Philip, illustrated in colour  
on page 47.**NOTE**

American boxer Greg Page took the World Boxing Association Heavyweight title from Gerrie Coetzee on 2 December 1984 when he knocked out the South African champion in the eighth round.

It might come as little surprise that the present lot, a depiction of a famous fight between black and white boxers at Sun City in 1984, features in Sue Williamson's landmark book, *Resistance Art in South Africa*. The politically-loaded piece references the defeat that Greg Page, an African-American from Louisville, Kentucky, inflicted on the then WBA heavyweight champion, Gerrie 'The Boksburg Bomber' Coetzee. The fight was eagerly anticipated in the townships – despite Page's underdog status – and the result wildly celebrated there.

Williamson's description of the work follows the obvious political analogy, and is certainly worth noting: 'In Dr Seoka's lively and evocative piece, Coetzee is shown slack-jawed, sagging at the knees, while an agile Page, possibly feeling the great swell of black support behind him, moves in for the kill!'

<sup>1</sup> Sue Williamson (1989). *Resistance Art in South Africa*, Cape Town: David Philip, page 47.



235

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Standing Figure*

signed and dated 66; incised with  
1966 and 'To Hannah Guenther' on  
left edge

carved, incised and painted wood  
186,5 by 70 by 3,5 cm

**R400 000 – 600 000**

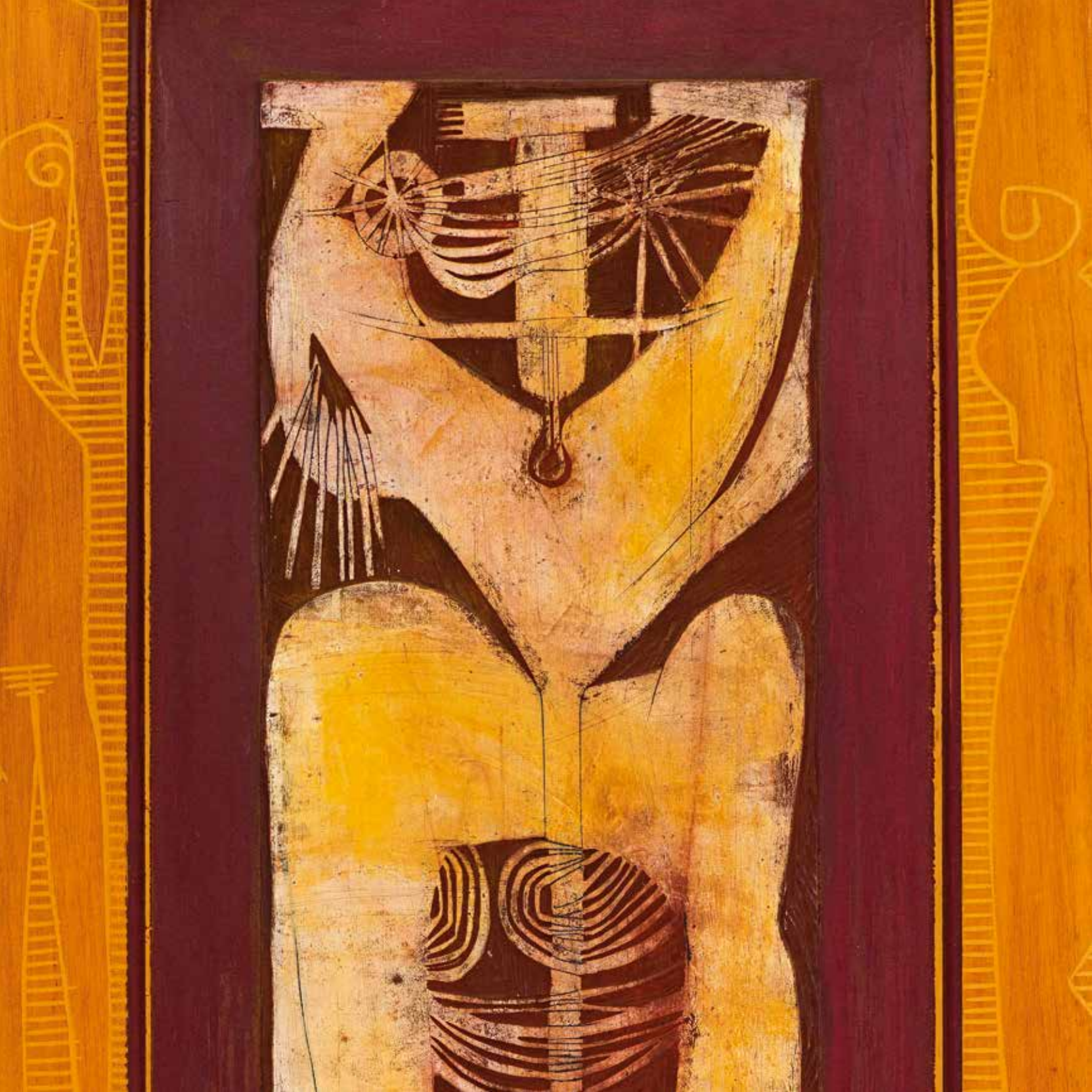
**PROVENANCE**

A gift from Egon Guenther to the  
current owner.



© The Estate of Cecil Skotnes | DALRO







236

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Mother and Child*

1965

signed

bronze

height: 38 cm

**R100 000 – 150 000**

**EXHIBITED**

Grosvenor Gallery, 12 July – 6 August 1966, catalogue number 3.

Grosvenor Gallery, *Art from South Africa* c. 1917–1980, 15 February – 10 March 1995, catalogue number 30.

**LITERATURE**

Stephan Welz (1996). 'Art at Auction in South Africa', *The Art Market Review*, 1969–1995, page 173.

**NOTE**

Edition of 10 produced by Grosvenor Gallery, cast by Fiorini and Carney, London. Thanks to Gavin Watkins for assistance with cataloguing information.



237

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Hugging Nude*

signed

bronze on a granite base

height: 33,5 cm

**R150 000 – 200 000**

**EXHIBITED**

Grosvenor Gallery, 12 July – 6 August 1966, catalogue number 22.

Grosvenor Gallery, *20th Century Sculpture: Archipenko to Reddy*, 6–22 June 2007, catalogue number 22 (edition 3/10).

**LITERATURE**

Walter Battiss (1967). 'A New African Art in SA', *Optima*, March, illustrated.

**NOTE**

One of three casts produced by Grosvenor Gallery, London, cast by Fiorini and Carney, all unnumbered. Thanks to Gavin Watkins for assistance with cataloguing information.



238

**Lucas Sithole**

SOUTH AFRICAN 1931–1994

***Mother and Child (LS7003)***

1970

signed

bronze with brown patina

height: 138 cm

**R300 000 – 500 000**

**LITERATURE**

FF Haenggi (1979). *Lucas Sithole 1958–1979: A Pictorial Review of Africa's Major Black Sculptor*, illustrated on page 85.

239

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

***Brollo***

signed and dated 1988; stamped with the title

steel with red patina and paint

height: 102 cm excluding base,

172,5 cm including base

**R80 000 – 120 000**





240

**Johannes Maswanganyi**

SOUTH AFRICAN 1949–

*Birds in a Tree*

signed with the artist's initials  
carved and painted wood  
height: 180 cm

R20 000 – 30 000





241

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Celebration*

signed  
oil on canvas  
96 by 96 cm

R70 000 – 100 000



242

**Hannes Harrs**

SOUTH AFRICAN 1927–2006

*Abstract Composition*

signed and dated '68 on the reverse  
mixed media on board  
59,5 by 36,5 cm

R15 000 – 20 000



243

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*The Musician*

signed and dated 1967

ink on paper

75 by 48,5 cm

R25 000 – 35 000

**PROVENANCE**

A gift from Egon Guenther  
to the current owner.



244

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Female Figure*

signed and date 1967

pencil on paper

50 by 42 cm

R25 000 – 35 000

**PROVENANCE**

A gift from Egon Guenther  
to the current owner.



245

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Young Man*

signed and dated '59  
gouache on card  
49 by 32 cm

R200 000 – 300 000



© Gerard Sekoto Foundation | DALRO



246

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Seated Figure, maquette*

signed, dated 1970 and numbered 4/6

bronze with brown patina

height: 27 cm; width: 34 cm

**R120 000 – 160 000**

**NOTE**

Villa produced large-scale versions of this work in steel; examples are in the Sanlam Collection and the RMB Art Collection.



---

247

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Reclining Figure*

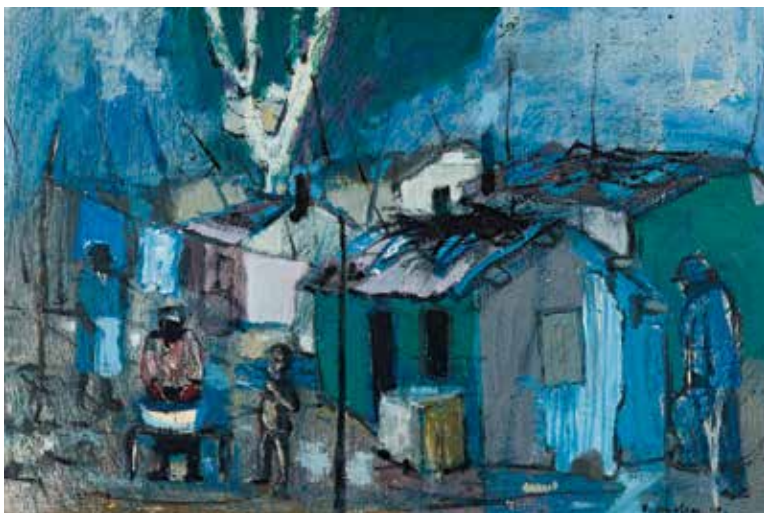
signed, dated 1970 and numbered 3/3

bronze with brown patina

height: 34 cm; length 67 cm

R240 000 – 280 000





© The Estate of Ephraim Ngatane | DALRO

248

### Ephraim Ngatane

SOUTH AFRICAN 1938–1971

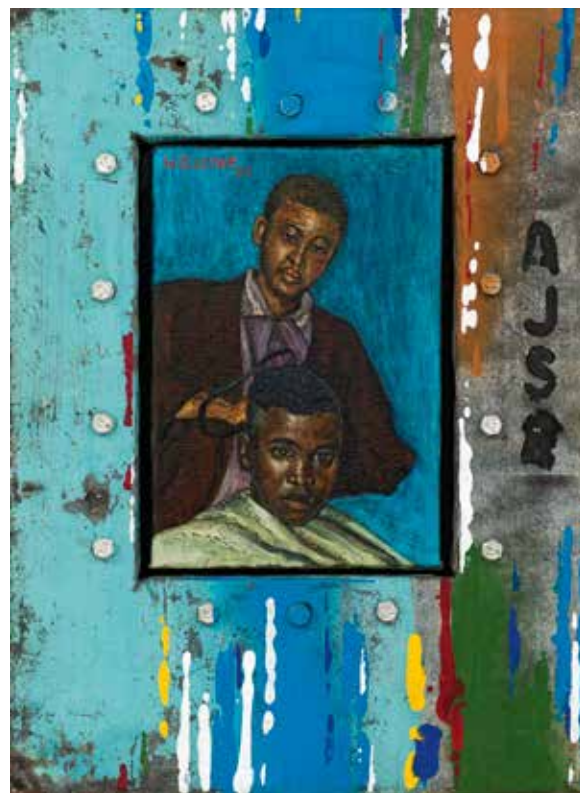
#### *Township Scene*

signed and dated 69

oil on board

50 by 75 cm

R120 000 – 160 000



249

### Willie (William) Bester

SOUTH AFRICAN 1956–

#### *Barber*

signed and dated 00

oil on canvas laid down on board in artist's frame

38,5 by 28 by 3 cm

R10 000 – 15 000



© The Estate of Ephraim Ngatane | DALRO

250

## Ephraim Ngatane

SOUTH AFRICAN 1938–1971

### Abstract

signed and dated 71

oil on board

60 by 99 cm

R150 000 – 200 000

Ephraim Ngatane was raised in Soweto, and in 1952, he made his way to the Polly Street Art Centre to study under Cecil Skotnes and Durant Sihlali.

*'We didn't turn anyone away from Polly Street, but the challenge was always to identify those students that stood out from the rest. Ephraim was such an eager learner, always ready to experiment and try something new. We soon discovered that painting was not just a hobby for him, but rather a way of life' (Skotnes, 2008).<sup>1</sup>*

In *The Neglected Tradition* exhibition catalogue (JAG, 1991), Steven Sack divides the artists of Polly Street into two broad stylistic categories, the 'neo-African' style, used by those inspired by traditional African sculpture, and a 'township' style, used by artists such as Ephraim Ngatane who drew on their everyday reality. During the apartheid era, travelling to the distinctive township locations the artist wanted to represent in his work came with specific challenges – in

addition to sometimes difficult weather conditions, he had to face police pass checks and the dangers posed by gangsters. In the 1960s, Hy Berman (art historian Esmé Berman's husband) would often assist Ngatane and Sipho Ndebele by signing their pass books to make it possible for them to travel.

Ngatane left Polly Street in 1954 and went on to the Jubilee Art Centre, teaching artists Louis Maqhubela and Ben Macala. From the 1960s, he focused on working with oils, insistently developing his own unique technique, and encouraging his students to do likewise. Ngatane took a non-conformist approach to his work, and his experimentation with abstraction can be seen in later works such as the present lots.<sup>2</sup>

<sup>1</sup> Cecil Skotnes (2008), in Rory Bester, *Ephraim Ngatane: A Setting Apart*, Johannesburg: Blank Books, page 7.

<sup>2</sup> Rory Bester (2009). *Ephraim Ngatane: A Setting Apart*, Johannesburg: Blank Books.





© The Estate of Peter Clarke | DALRO

251

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Lovers*

signed and dated Nov 1969

oil on card

13,5 by 17 cm

R180 000 – 240 000





252

**Jackson Hlungwani**

SOUTH AFRICAN 1923–2010

*Fish*

carved wood

length: 164 cm

R25 000 – 35 000

253

**Hannes Harrs**

SOUTH AFRICAN 1927–2006

*Male Figure*

signed and dated 'H68'

carved wood

height: 70 cm

R20 000 – 30 000

**PROVENANCE**

A gift from Egon Guenther to  
the current owner.



254

**Peter Hayden**

SOUTH AFRICAN 1939–

*Rain King and Rain Queen, two*

bronze with brown patina on wooden  
base

King height: 73 cm excluding base;

Queen height: 72,5 cm excluding base  
(2)

**R30 000 – 50 000**

**PROVENANCE**

A gift from Egon Guenther to the  
current owner.





255

**Jackson Hlungwani**

SOUTH AFRICAN 1923–2010

*Angel*

carved wood

height: 59 cm

R20 000 – 30 000

256

**Lucas Sithole**

SOUTH AFRICAN 1931–1994

*Mother Buffalo (Manyathi)*  
(LS8113)

1983

signed

Swazi teak on a liquid steel base

height: 85,5 cm

R200 000 – 300 000

**NOTE**

Thanks to Fernand  
Haenggi for assistance with  
cataloguing information.









## Gerard Sekoto

SOUTH AFRICAN 1913–1993

### *Women and Baby in the Street*

signed

oil on canvas laid down on board

35,5 by 25 cm

R800 000 – 1 200 000

#### LITERATURE

Barbara Lindop (1988). *Gerard Sekoto*, Johannesburg: Dictum Publishing, illustrated in colour on page 163. The caption includes a quote from Sekoto: 'I respect the women for the burden they bear over problems – yet never putting up a real strike before men who always pose to know and resolve everything.'

Gerard Sekoto wrote that the present lot, *Women and Baby in the Street*, 'was done after my return from Cape Town, about 1946–7'. This painting can be definitively attributed to the Eastwood period of Sekoto's oeuvre and linked to other similar works of this period, such as *Women in the Suburbs* and *Women in the Country*, both sold by Strauss & Co in recent years.

All three paintings depict women walking together, engrossed in conversation – a spontaneous snapshot of everyday living, with movement created through light, shadow, and line, and counterpointed colour contrasts creating dynamic compositions. *Women and Baby in the Street* demonstrates Sekoto's matured confidence, his flair for colour and assertive painterly technique. Here the patterned background of muted blues, mauves and soft pink enables the brilliance of the complimentary yellow and oranges of the headscarves and clothing to burst from the composition visually, enlivening it and engaging the viewer's attention and curiosity.

Despite the evocative charm of the painting, Sekoto witnessed and suffered hurt, humiliation and frustration as a result of the political dispensation in South Africa, and shortly after he painted this work, he departed for exile in France. He was a founding member of *Présence Africaine*, established in 1947, which embraced many of the African intellectuals living in Paris. Sekoto spoke at various *Présence Africaine* meetings and described vividly the insult to which blacks were subjected, during the apartheid era, when walking on a pavement, and being forced to step into the road if a white person approached.

Barbara Lindop



© Gerard Sekoto Foundation | DALRO



258

**Mickey Korzennik**

SOUTH AFRICAN 1930–

*Adornment*

machined wood and steel

construction

height: 83 cm

R15 000 – R20 000

NOTE

Geometric steel  
protruberances are  
capable of rotating.



259

**Johannes Maswanganyi**

SOUTH AFRICAN 1949–

*Businessman*

carved and painted wood

height: 82,5 cm

R10 000 – 15 000



260

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*The Watercarrier, Windermere*

signed and dated 4.1.1962; signed and  
inscribed with the artist's name, the  
title and the medium on the reverse  
oil paint, white wax crayon and  
linoprinting ink on card  
54,5 by 43,5 cm

R500 000 – 700 000



© The Estate of Peter Clarke | DALRO



© The Estate of Cecil Skotnes | DALRO

261

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Shaka*

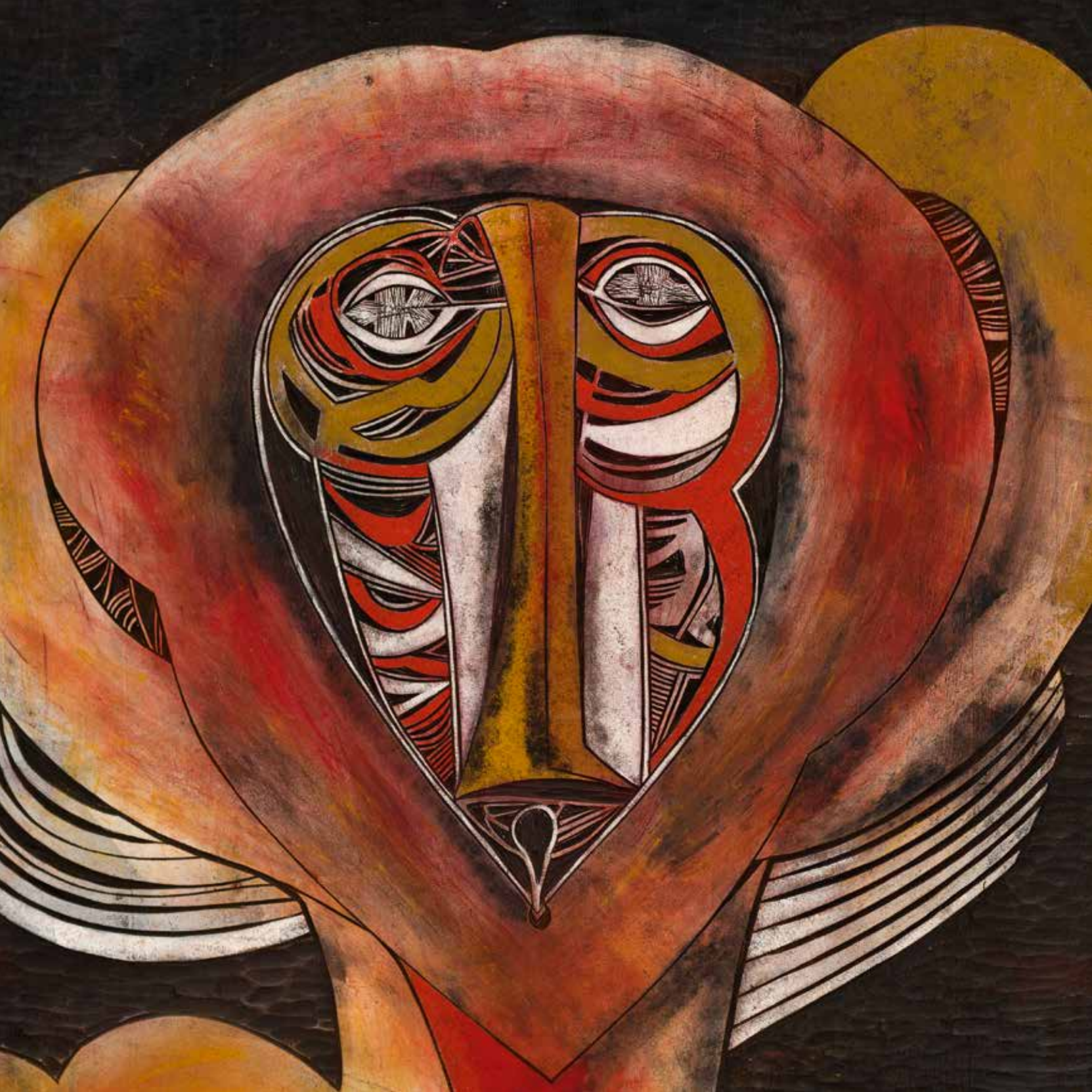
signed

carved, incised and painted wood

122 by 119 cm

R700 000 – 1 000 000







262

**Moses Tladi**

SOUTH AFRICAN 1903–1959

*Farm Cottage Driefontein, J.H.B.*

signed; dated 1939 and inscribed with the title on the reverse  
oil on board  
14 by 18 cm

R30 000 – 50 000



263

**Mmakgabo Mmapula Helen Sebidi**

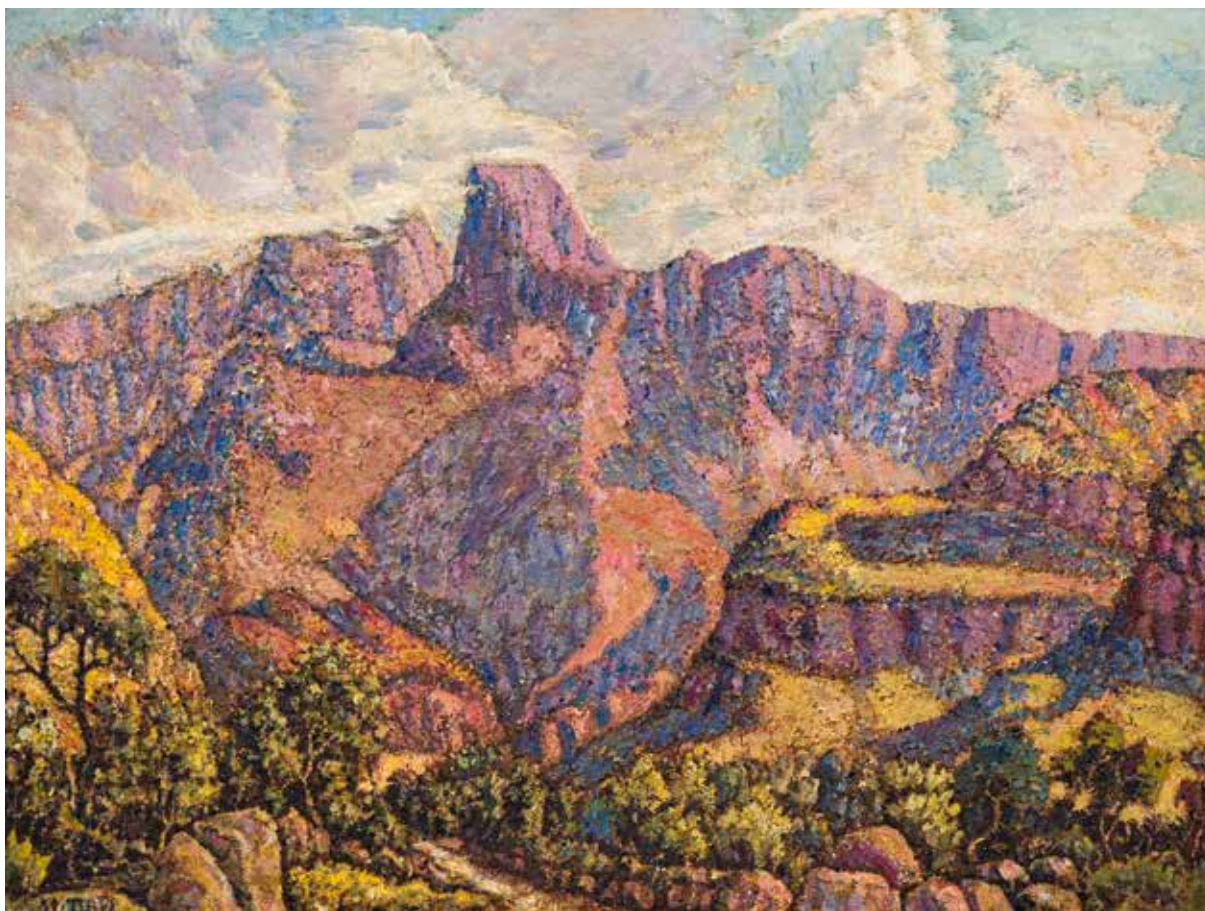
SOUTH AFRICAN 1943–

*The Village Scene near Pietersburg N. Tvl*

signed; inscribed with the artist's name, the title and 'Tribe Bapedi' on the reverse  
oil on board  
15 by 20,5 cm

R20 000 – 30 000





264

**Moses Tladi**

SOUTH AFRICAN 1903–1959

***Mountain Landscape*  
(*Mont-aux-Sources*)**

signed

oil on board

33,5 by 44,5 cm

**R80 000 – 120 000**

As Moses Tladi produced such a small body of work, and as the majority remain part of the artist's estate, examples appear on the market only rarely. Two jewel-like works, *Near the Mill, Kroonstad (OFS)* and *Two Hillocks*, featured in these salerooms in November 2017, and each generated enormous interest. On the back of two major retrospective exhibitions, first at the Iziko National Gallery in Cape Town and then at the Wits Art Museum in Johannesburg, Tladi is finally drawing some of the attention his work deserves. The two works on offer here, *Farm Cottage Driefontein, J.H.B.* and *Mountain Landscape*, show Tladi's gentle, signature approach to the landscape: the light is golden, the air still, and the scene closely and affectionately observed. The former picture, a postcard-size depiction of a favourite farm in the foothills of the Magaliesberg, appreciates a moment of rural, domestic calm, while the mountains of the latter painting, made more compositionally imposing, and given a coarse, earthy texture, are imbued with a sense of majesty and awe.







265

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

***Horse and Rider***

signed, dated 73 and numbered 4/5

bronze with green patina

height: 40 cm

**R500 000 – 700 000**

**LITERATURE**

Elize Jacobs (1973). 'Sydney Kumalo', *Artlook*,  
December, page 8.

Jenny Basson (1977). 'Sydney Kumalo', *Bantu*,  
March, page 19.

Lola Watter (1978). 'Sydney Kumalo', *Our Art III*,  
The Foundation for Education, Science and  
Technology, a work from the same series is  
illustrated on page 73, figure X.

**NOTE**

Thanks to Gavin Watkins for assistance with  
cataloguing information.



266

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Portrait Bleu (Girl)*

signed

oil on canvas

61 by 50 cm

R800 000 – 1 000 000



© Gerard Sekoto Foundation | DALRO



267

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

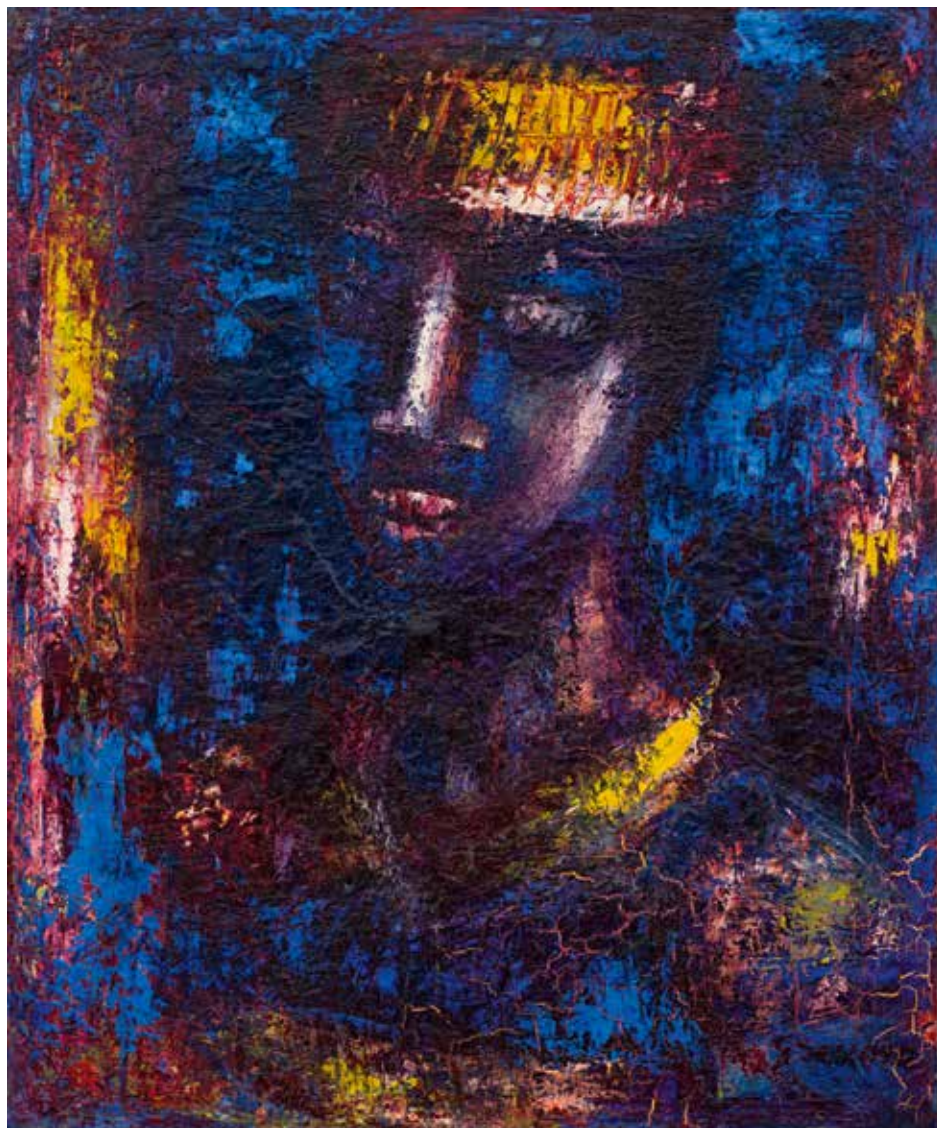
*Portrait Bleu (Boy)*

signed

oil on canvas

65,5 by 54 cm

R800 000 – 1 000 000



© Gerard Sekoto Foundation | DALRO



268

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

***Thrust II***

signed and dated 1983

painted steel

height: 250 cm including base; length: 440 cm

**R1 500 000 – 2 000 000**

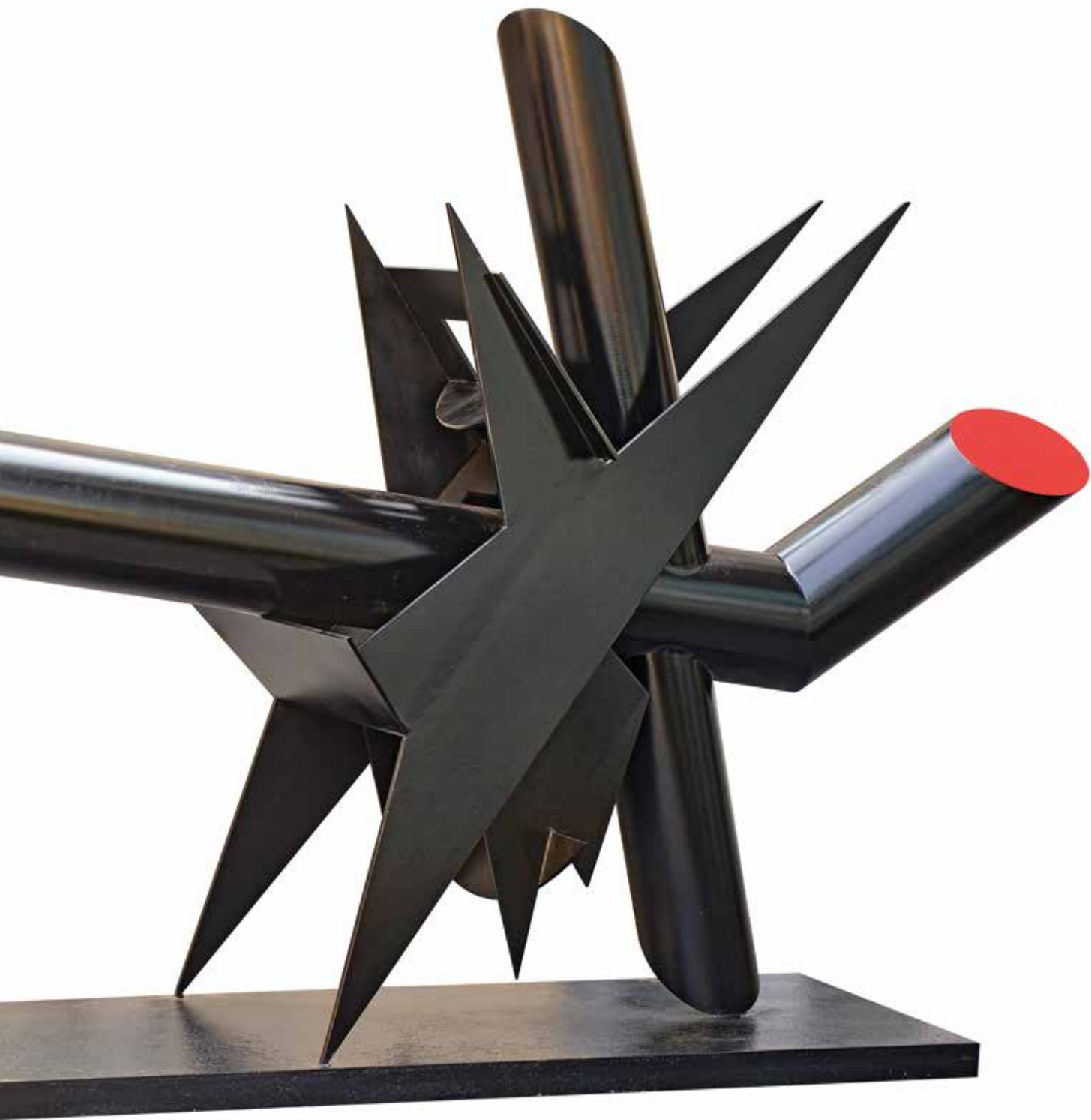
**LITERATURE**

Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds) (2005). *Villa at 90*, Johannesburg: Jonathan Ball with Shelf Publishing, illustrated in colour on pages 88 and 89.

In the mid-1980s, Edoardo Villa evolved the relationship between pipes and metal sheets into some of the most open, large-scale, space-related works he ever made.

In this outstanding series of works titled, *Thrust* (also sometimes referred to as *War Machines*) the human element of his earlier works, *Prisoners* and *Cages* is replaced by expansive compositions dominated by thick pipes that mimic the aggression of tanks, cannons and rocket launchers – the tools of war. These impressive but threatening works are intended to alert the viewer to the misplaced ingenuity in the making and use of sophisticated weapons of war.





269-270  
NO LOT