





The Wanderers Club, Illovo, Johannesburg
20 May 2019 at 3 pm

Modern, Post-War and Contemporary Art

Session 1
Lots 1–206

Lot 75 Fred Schimmel *Abstract in Blue* (detail)

The Estate of the Late Erich Mayer (1876–1960)

Having trained as an architect in Berlin, Germany, Erich Mayer came to South Africa in 1898 and found a job as a land surveyor in the Free State. This occupation facilitated his lifelong love of travelling the countryside. He joined the Boer commandoes during the South African War (1899–1902) and was captured and sent to St Helena as a Prisoner of War. Mayer sketched the environment on the island and the daily lives of the prisoners. The wonderfully detailed chess board that Mayer made is included in this sale (Lot 2). The black squares on the board are small sketches of prominent buildings on the island, including the house in which Napoleon Bonaparte spent his last days. Mayer's wartime sketches are collected in *Op St Helena: Vol van Hartepyn* (2000) by Celestine Pretorius.

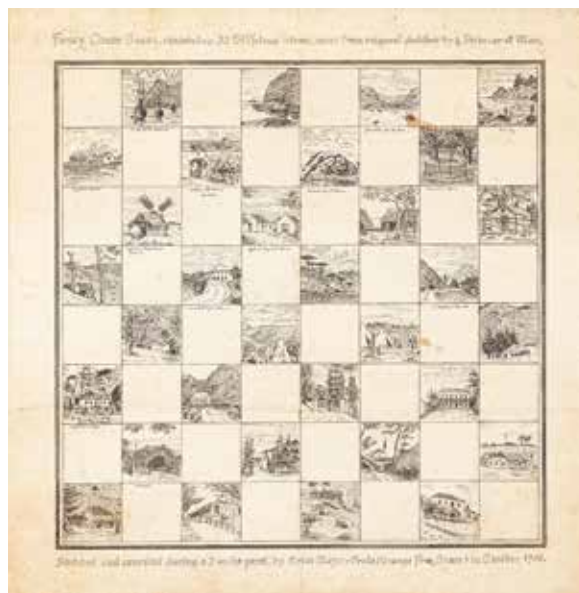
After brief sojourns in Tunis (1904) and South West Africa (Namibia), Mayer returned to South Africa, to Pretoria. In 1911, he befriended JH (Henk) Pierneef, and the two artists often travelled out into the countryside together to paint, sometimes erecting their easels facing the same scene, as the two landscapes, one by each artist, in the estate attest (Lots 11 and 13). Pierneef was an expert printmaker and taught Mayer the art of woodcut printing. The estate includes a couple of fine linocut prints given by Pierneef to Mayer at the time (Lots 3, 4 and 5).

On Mayer's journey through the then Northern Transvaal (Limpopo) in 1911, he became acquainted with the famous Afrikaans writer and philosopher, Eugene Marais, who was staying at Rietfontein, the Van Rooyen family farm in the Waterberg. He gave Marais a self-portrait in pencil, the only known image of the artist apart from the wonderful self-portrait in oil that forms part of the estate (Lot 1). Mayer sketched Ou Hendrick, the dignified itinerant storyteller who regaled the Rietfonteiners with his tales, many of which subsequently made their way into Marais' book, *Dwaalstories*.

Mayer married Marga Gutter in 1928 and the two started a weaving school in Pretoria in 1933. Marga used many of Mayer's designs, mostly those based on Bushman rock art motifs, in her woven cushion covers, one of which survives in the estate. Mayer was deeply interested in the art of the indigenous peoples of southern Africa, especially San rock art, an interest he shared with his friend Pierneef, and later a very young Walter Battiss. Mayer's interest in San rock art started as early as 1898, when he made tracings of the Stow drawings he saw in the possession of a distant relative, Dorothea Bleek, in Cape Town (Lot 8). It was Mayer who first took Battiss to see rock paintings in situ, but Battiss' identification with the art was more intense and spiritual than Mayer's and undoubtedly contributed in greater measure to the development of his own art.

Less known among Mayer's artistic output are the large-scale commissioned works – the two murals in the Jeppe Street Post Office, Johannesburg (see Lot 6 for the preparatory sketches), and the one in the dining room of Monument High School, Krugersdorp (see Lot 7 for a sketch for this mural).

Mayer can rightly be described as a heroic narrator, using a popular representative style to capture the lives of ordinary rural South African people and their environments on canvas.



1

Erich Mayer

SOUTH AFRICAN 1876–1960

Self Portrait as Student

signed with the artist's initials and dated 09; inscribed with the title on the reverse
oil on canvas laid down on board
39,5 by 32,5 cm

R20 000 – 30 000

PROVENANCE

Estate Late Erich Mayer.



2

Erich Mayer

SOUTH AFRICAN 1876–1960

Chessboard

inscribed with 'Fancy Chess Board containing 32 St Helena Views, most from original sketches by a Prisoner of War. Sketched and executed during a 3 weeks parol (sic), by Erich Mayer, Vrede (Orange Free State) in Oktober 1900'.

ink on paper
56 by 56 cm

R20 000 – 30 000

PROVENANCE

Estate Late Erich Mayer.

3

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Plaashuis, Onderstepoort
(Nilant 45)*

signed with the artist's monogram in the plate; inscribed 'no. 3' in pencil in the margin

linocut

11,5 by 15 cm

R8 000 – 12 000

PROVENANCE

Estate Late Erich Mayer.



4

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Bewolkte Lug (Maanlig)
(Nilant 53)*

signed with the artist's monogram in the plate; signed, dated 1918 and inscribed 'no. 4' in pencil in the margin

linocut

8 by 12,5 cm

R8 000 – 12 000

PROVENANCE

Estate Late Erich Mayer.



5

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Plaasgeboue (Farm Buildings)
(Nilant 44)*

signed with the artist's monogram in the plate; signed, dated 1920 and inscribed 'impr no. 2' in pencil in the margin

linocut

6,5 by 12,5 cm

R8 000 – 12 000

PROVENANCE

Estate Late Erich Mayer.





6

6

Erich Mayer

SOUTH AFRICAN 1876–1960

Boere Piekniek

signed and dated 1934
charcoal on paper
each 25,5 by 232 cm
(2)

R20 000 – 30 000

PROVENANCE

Estate Late Erich Mayer.

The framed sign – “n Outydse
Boerepiekniek/An Old Time Boer
Picnic’ – accompanies the lot.



7

7

Erich Mayer

SOUTH AFRICAN 1876–1960

The Seven Ages of Man

watercolour on paper
40 by 136 cm

R15 000 – 20 000

PROVENANCE

Estate Late Erich Mayer.



8

8

Erich Mayer

SOUTH AFRICAN 1876–1960

Rock Painting with Eland

watercolour and pencil on paper
61 by 100 cm

R20 000 – 30 000

PROVENANCE

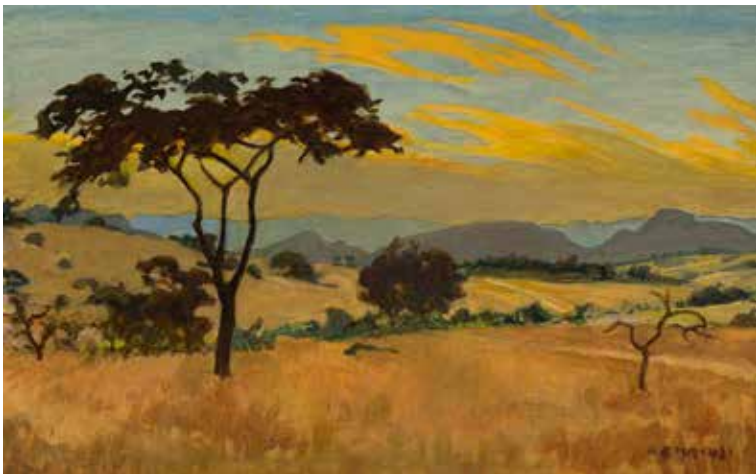
Estate Late Erich Mayer.



9



10



11



12

9

Erich Mayer

SOUTH AFRICAN 1876-1960

Landscape with Trees

signed and dated 1922
watercolour on paper
26,5 by 37 cm

R20 000 – 30 000

PROVENANCE
Estate Late Erich Mayer.

10

Ernest Benjamin King

SOUTH AFRICAN 20TH CENTURY

Lowveld

signed and dated '55
oil on board
59 by 89,5 cm

R4 000 – 6 000

PROVENANCE
Estate Late Erich Mayer.

11

Erich Mayer

SOUTH AFRICAN 1876-1960

Landscape with Foreground Tree

signed
oil on textured paper
32 by 50,5 cm

R30 000 – 50 000

PROVENANCE
Estate Late Erich Mayer.

12

Erich Mayer

SOUTH AFRICAN 1876-1960

Bushveld Store

signed and indistinctly dated;
inscribed with the title in English and
Afrikaans on the reverse
oil on canvas laid down on board
38,5 by 51,5 cm

R30 000 – 50 000

PROVENANCE
Estate Late Erich Mayer.

13

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Meintjieskop, Pretoria, Aand

signed and dated 19; inscribed with the artist's name and the title on a label adhered to the reverse

oil on canvas

20 by 30 cm

R200 000 – 300 000

PROVENANCE

Estate Late Erich Mayer.



14

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

South West African Scene

oil on canvas

29,5 by 37 cm

R150 000 – 200 000

PROVENANCE

Estate Late Erich Mayer.





15

15
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886–1957

Bergendaal, Tzaneen

signed, dated 1928 and inscribed with the title in pencil in the margin
 pencil on paper
 31 by 39 cm
 R70 000 – 100 000

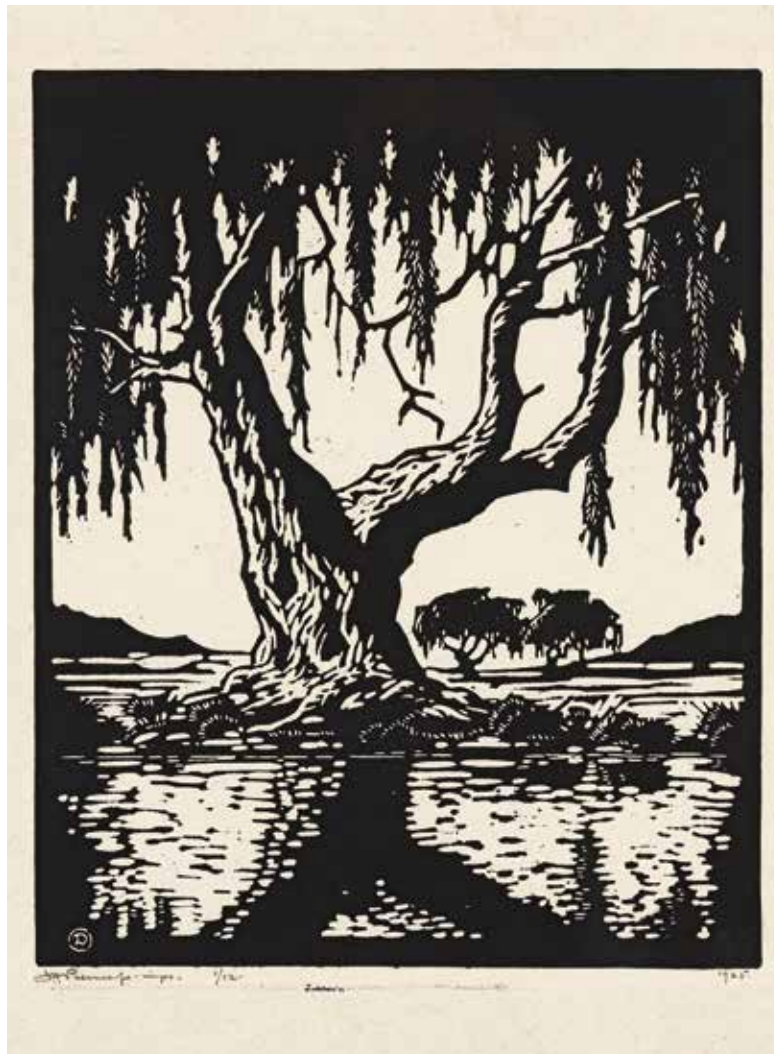


16

16
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886–1957

Mountain Landscape

signed
 pencil and watercolour on paper
 35,5 by 53 cm
 R80 000 – 120 000



17

17
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886–1957

Wilgerboom in die Somer (Nilant 79)

signed with the artist's monogram in the plate; signed, dated 1925, numbered 1/12 and inscribed with 'impr' in pencil in the margin
 linocut
 plate size: 37,5 by 30 cm
 R35 000 – 50 000

PROVENANCE
 Strauss & Co, 11 November 2013, Lot 166.

EXHIBITED
 Johannesburg Art Gallery, Johannesburg, *Jacob Hendrik Pierneef (1886–1957) as Printmaker*, 1986, cat no. 47.
 Pierneef Museum, Pretoria, *Pierneef: Three Artistic Periods*, September 1988.

LITERATURE
 Pierneef Museum, Pretoria, *Pierneef: Three Artistic Periods*, September 1988. Another impression from the edition illustrated on the exhibition catalogue cover.



18

Alexis Preller

SOUTH AFRICAN 1911–1975

Drawings, five

each signed

ink and pencil on paper

each approximately 27 by 20 cm

(5)

R80 000 – 120 000



19



20



21

19

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Large Tree in a Landscape

signed and dated 1913

charcoal on paper

31,5 by 42,5 cm

R25 000 – 35 000

20

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Wildenboom

signed, dated 1912 and

inscribed with the title

mixed media on paper

26,5 by 37 cm

R100 000 – 150 000

21

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

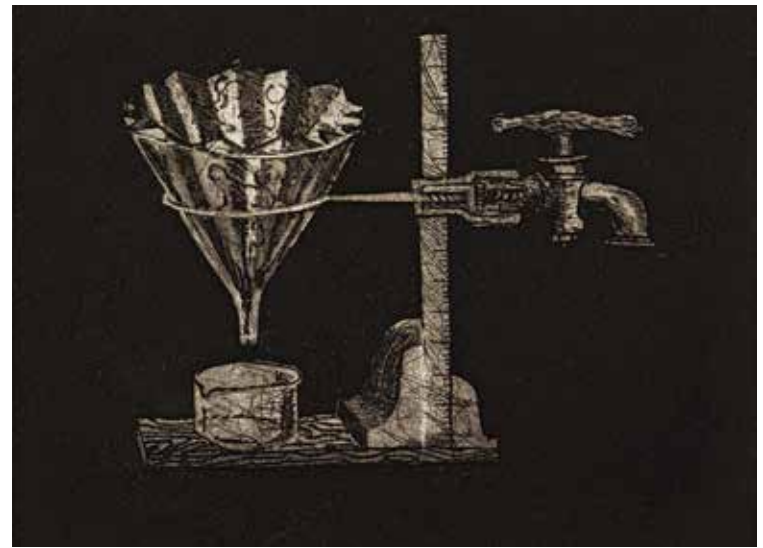
Thorn Trees

signed and dated 1915

charcoal on paper

24,5 by 41 cm

R50 000 – 70 000



22

William Kentridge

SOUTH AFRICAN 1955-

Black Objects, four

each signed and numbered 34/40 in pencil and embossed with the Caversham Press chopmark in the margin

etching, drypoint, aquatint and engraving

each 19 by 25 cm

(4)

R70 000 – 100 000

PROVENANCE

Caversham Press, Balgowan.



23

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24

© Irma Stern Trust | DALRO



25

© Irma Stern Trust | DALRO



26

© Irma Stern Trust | DALRO

23

Irma Stern

SOUTH AFRICAN 1894–1966

Portrait

signed and dated 1952
mixed media on sketchbook page
52,5 by 40,5 cm

R100 000 – 150 000**PROVENANCE**

Irma Stern Trust Collection,
accession number 1026.

The proceeds from the sale of this
lot will benefit the Irma Stern Trust.

24

Irma Stern

SOUTH AFRICAN 1894–1966

Woman's Head

signed and dated 1959
conté on sketchbook page
53,5 by 41 cm

R60 000 – 80 000**PROVENANCE**

Irma Stern Trust Collection,
accession number 1157.

The proceeds from the sale of this
lot will benefit the Irma Stern Trust.

25

Irma Stern

SOUTH AFRICAN 1894–1966

Women at the Coast

signed and dated 1961
mixed media on sketchbook
page
31 by 24 cm

R50 000 – 80 000

26

Irma Stern

SOUTH AFRICAN 1894–1966

Figures Washing

signed and dated 1950
gouache and ball-point pen
on sketchbook page
24 by 29 cm

R40 000 – 60 000**PROVENANCE**

Irma Stern Trust Collection,
accession number 974.

The proceeds from the sale of
this lot will benefit the Irma Stern
Trust.



27



28



29

27

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Fishermen's Houses,
Waenhuiskrans*

signed and dated 1961
oil on canvas
45 by 60 cm

R80 000 – 120 000

28

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Wit Huisie, Napier

signed and dated 1959; inscribed with
the title on the stretcher
oil on canvas
27 by 37 cm

R40 000 – 60 000

PROVENANCE

Bequest from the Estate of the
Late Oscar van Oordt.

29

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Chiappini Street, Malay Quarter,
C Town*

signed and dated 1956; inscribed with
the title on the reverse
oil on canvas laid down on board
32,5 by 43 cm

R70 000 – 100 000



30



31



32



33

30

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Blyderivier Canyon

signed and dated 72; signed and inscribed with the title on the reverse
oil on board
49,5 by 60 cm

R50 000 – 70 000

31

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

From the Heights at Melkboom, Riversdale

signed and dated 1918; signed and inscribed with the date and the title on the reverse
oil on canvas
15 by 26 cm

R18 000 – 24 000

PROVENANCE

Estate Late Mrs Sonia Lapin

32

Walter Meyer

SOUTH AFRICAN 1965–2017

Soebatsfontein

signed; inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse
oil on canvas
46 by 61 cm

R35 000 – 50 000

PROVENANCE

Everard Read, Johannesburg.

33

Frans Oerder

SOUTH AFRICAN 1867–1944

View of Pretoria

signed
oil on panel
23 by 33 cm

R20 000 – 30 000

34

Maurice van Essche

SOUTH AFRICAN 1906–1977

Still Life with Grapes and Jug

signed
oil on board
49 by 59,5 cm

R200 000 – 300 000



35

Irmin Henkel

SOUTH AFRICAN 1921–1977

*Still Life with Magnolias, Bottles
and Wine Glasses*

signed and dated 77
oil on canvas
54 by 64 cm

R70 000 – 100 000

PROVENANCE

Strauss & Co, Cape Town, March 2014,
Lot 708.





36

36

Maud Sumner

SOUTH AFRICAN 1902–1985

Landscape at Dusk

signed

oil on canvas laid down on board

31 by 37,5 cm

R70 000 – 90 000

PROVENANCE

Aspire, Johannesburg,
12 November 2017, Lot 45.



37

37

Maud Sumner

SOUTH AFRICAN 1902–1985

Still Life with Flowers

signed

watercolour and ink on paper

49,5 by 65 cm

R50 000 – 70 000

38

Freida Lock

SOUTH AFRICAN 1902–1962

Still Life with Flowers

signed and dated 46

oil on canvas

35 by 40,5cm

R120 000 – 160 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2014, Lot 204.



38

39

Leonora Everard Haden

SOUTH AFRICAN 1937–

Giant's Castle II

signed; signed, dated 2013 and
inscribed with the title on the reverse
acrylic on canvas
76 by 102 cm

R60 000 – 80 000



40

Leonora Everard Haden

SOUTH AFRICAN 1937–

Landscape with River

signed
oil on canvas laid down on board
80 by 105,5 cm

R70 000 – 100 000



41

Walter Battiss

SOUTH AFRICAN 1906–1982

Landscape with Figures and Goats

signed

oil on wood panel

19,5 by 27 cm

R35 000 – 50 000



42

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Golden Veld and Blue Mountains

signed and dated 15

oil on canvas

41 by 61 cm

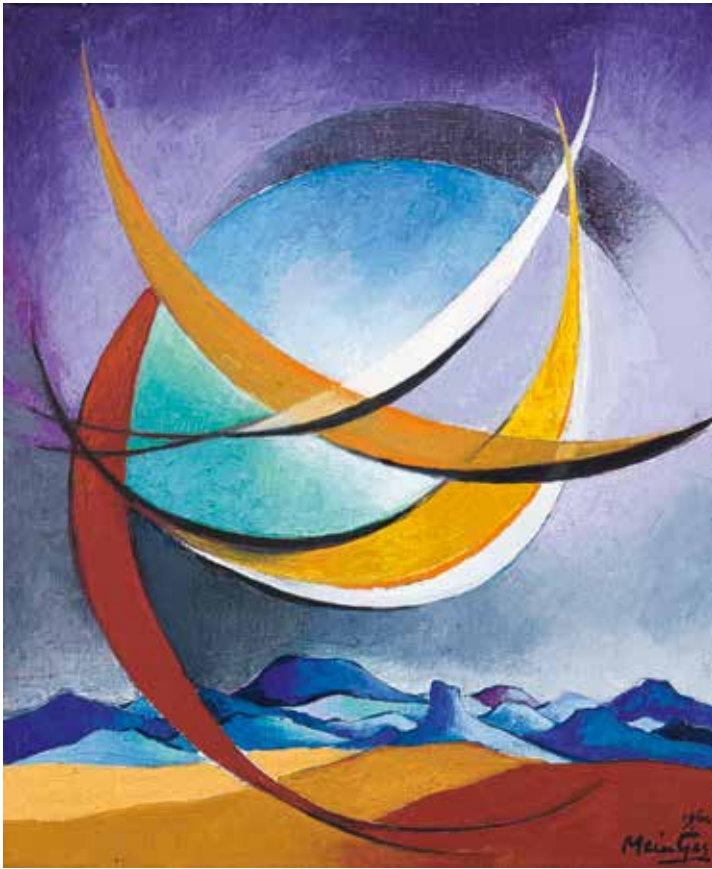
R200 000 – 300 000

PROVENANCE

The Pieter Wenning Gallery (Everard Read), Johannesburg.

Stephan Welz & Co, Johannesburg, 1988, Lot 202.





43

43

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Die Stormberge

signed and dated 1964; inscribed with '#849 Die Stormberge (1964) Mnr & Mev André Greyvenstein'
oil on canvas laid down on board
59,5 by 49,5 cm

R70 000 – 100 000

LITERATURE

Catalogue number JM 732

45

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Sleeping Young Man

signed and dated 1962
oil on board
60 by 54,5 cm

R50 000 – 70 000

LITERATURE

Catalogue number JM 765



44

44

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Kop met Doek (Head with Scarf, based on Mimi Coertse)

signed and dated 1957
oil on board
39 by 30,5 cm

R50 000 – 70 000

PROVENANCE

Commissioned by Mr Sarel Marais shortly after revered soprano Mimi Coertse made her debut at the Vienna State Opera and Convent Garden; thence by descent.

LITERATURE

Catalogue number JM 571



45

46

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Green Sarong

signed with the artist's initials and dated '07;
inscribed with the artist's name, the date
and the title on the reverse; inscribed with
the artist's name, the date, the title and the
medium on a Johans Borman Fine Art label
adhered to the reverse
oil on canvas
100 by 59,5 cm

R90 000 – 120 000

PROVENANCE

Johans Borman Fine Art, Cape Town.



46

47

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Seated Nude with Poinsettias

signed with the artist's initials and dated '07;
inscribed with the artist's name, the date
and the title on the reverse; inscribed with
the artist's name, the date, the title and the
medium on a Johans Borman Fine Art label
adhered to the reverse
oil on canvas
100 by 59,5 cm

R100 000 – 150 000

PROVENANCE

Johans Borman Fine Art, Cape Town.



47

48

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Woman with Scarf

signed with the artist's initials and dated '02;
inscribed with the artist's name, the date, the
title and the medium on a Johans Borman
Fine Art label adhered to the reverse
oil on canvas
59 by 38,5 cm

R70 000 – 90 000

PROVENANCE

Johans Borman Fine Art, Cape Town.



48

49

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman

signed with the artist's initials
oil on board
37 by 30,5 cm

R250 000 – 300 000



49

© The Estate of Maggie Laubser | DALRO



50

Frans Oerder

SOUTH AFRICAN 1867–1944

Farm Scene

signed
oil on canvas
63 by 113,5 cm
R200 000 – 300 000

51

Frans Oerder

SOUTH AFRICAN 1867–1944

In die Blomtuin

signed
oil on canvas
60 by 104 cm
R200 000 – 300 000

LITERATURE

Frans Oerder Kunswerkkatalogus (2017)
Pretoria: The South African Academy
for Science and Art, illustrated in colour
on page 74, Fig. 251.



52

William Timlin

SOUTH AFRICAN 1892–1943

Eve

signed, inscribed with the title and
the artist's owl device mark

watercolour on silk

47,5 by 59,5 cm

R100 000 – 150 000

PROVENANCE

Acquired from the Everard Read,
Johannesburg, by the current
owner's mother.



53

Hugo Naudé

SOUTH AFRICAN 1868–1941

Malay Mothers and Children

signed

oil on paper

23 by 28,5 cm

R70 000 – 90 000



54

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with Vase of Flowers

signed and dated 1971

oil on canvas laid down on board
44,5 by 29,5 cm

R90 000 – 120 000



54

55

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Still Life with Vase of Flowers,
Bowl and Fruit*

signed and dated 1957

oil on canvas
61 by 50,5 cm

R80 000 – 120 000



55



56



57

56

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with Vase of Flowers

signed and dated 1965

oil on canvas
60,5 by 50 cm

R120 000 – 160 000

57

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Daisies in a Copper Pot

signed

oil on board
60,5 by 79,5 cm

R80 000 – 120 000



58

58

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Anemones in Landscape

signed and dated 1962

oil on board

58,5 by 40,5 cm

R60 000 – 80 000

PROVENANCE

Strauss & Co, Cape Town,
March 2015, Lot 475.

LITERATURE

Catalogue numbered JM 775



59

59

Alice Tennant

SOUTH AFRICAN 1890–1976

Proteas in a Vase

signed

oil on canvas

50 by 60 cm

R10 000 – 15 000

PROVENANCE

Strauss & Co, Cape Town,
March 2014, Lot 562.

60

60

Frans Oerder

SOUTH AFRICAN 1867–1944

Still Life with Bowl of Anemones

signed

oil on canvas

34 by 69,5 cm

R100 000 – 150 000

61

Paul Emsley

SOUTH AFRICAN 1947–

The Last Lioness

signed with the artist's initials
black chalk on paper
52 by 97 cm

R100 000 – 150 000

EXHIBITED

Brundyn+Gonsalves, Stellenbosch
Woordfees, *Paul Emsley
Retrospective*, 2 March to 21 April
2012. Illustrated on page 57 of the
exhibition catalogue.



62

Zakkie Eloff

SOUTH AFRICAN 1925–2004

Zebra on a Grassy Plain

signed
oil on canvas laid down on board
73 by 96 cm

R35 000 – 50 000

PROVENANCE

The Günther Kaschik Collection, Windhoek.



63

Gordon Vorster

SOUTH AFRICAN 1924–1988

Herd of Buffalo

signed
oil on board
50 by 62,5 cm

R18 000 – 24 000

64

Giuseppe Bottero

ITALIAN/SOUTH AFRICAN 1911–2004

Peaceful Moment

signed and dated 1957; signed and inscribed with the artist's name and the title on a Bottero's African Wildlife Gallery label adhered to the reverse
oil on canvas laid down on board
49 by 59,5 cm

R50 000 – 70 000



64



65

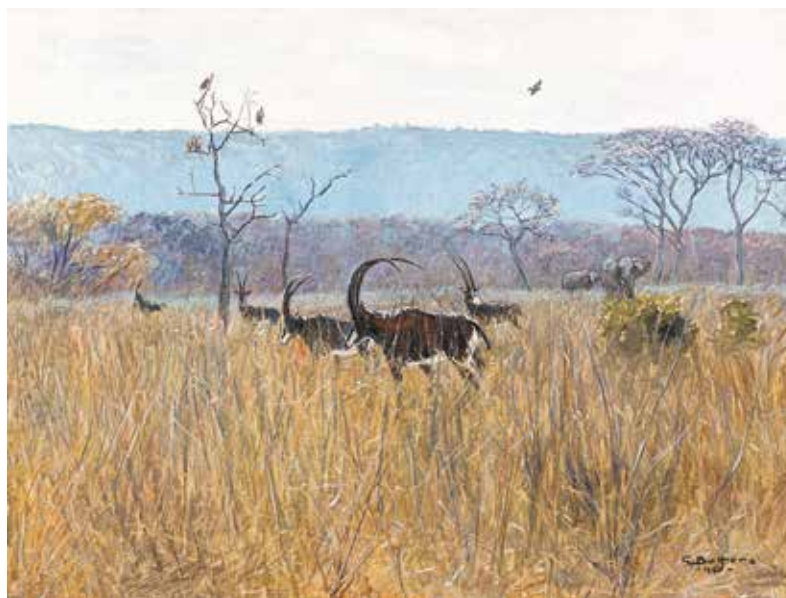
Giuseppe Bottero

ITALIAN/SOUTH AFRICAN 1911–2004

The Gallant Breed

signed and dated 1960; signed and inscribed with the title on a Bottero's African Wildlife Gallery label adhered to the reverse
oil on canvas
91 by 121 cm

R50 000 – 70 000



65

Giuseppe Bottero grew up in the Monastero Bormida district in Piedmont, northern Italy. The first picture book he received as a child was illustrated with an array of birds and animals, but he concentrated on the images of African lions, leopards, elephants, giraffes and vultures. He found refuge from the rough-and-tumble of village bullying by spending his time alongside the Bormida River that flowed nearby his home. He named it the 'Friendly River' and occupied himself with observing the fish, birds, insects and animals that lived in the river and along its banks. He studied the local plants intently, acutely aware of the lifecycles of the various species.

Bottero joined the army in 1932 and was posted to Ethiopia with the Italian Army of Occupation in 1935. After World War II, he relocated to southern Africa where he spent the rest of his life building what he termed Bottero's African Wildlife Collection. He is most well known for *The Meeting* (illustrated left), a large painting that shows a gathering of more than 400 animals, birds, reptiles and insects in an African landscape. This work was reproduced as a poster that sold thousands of copies across the world as part of Bottero's efforts to draw attention to the necessity of conserving the continent's natural heritage.

66

Maurice van Essche

SOUTH AFRICAN 1906–1977

*Bridge over the Lualaba River,
Congo*

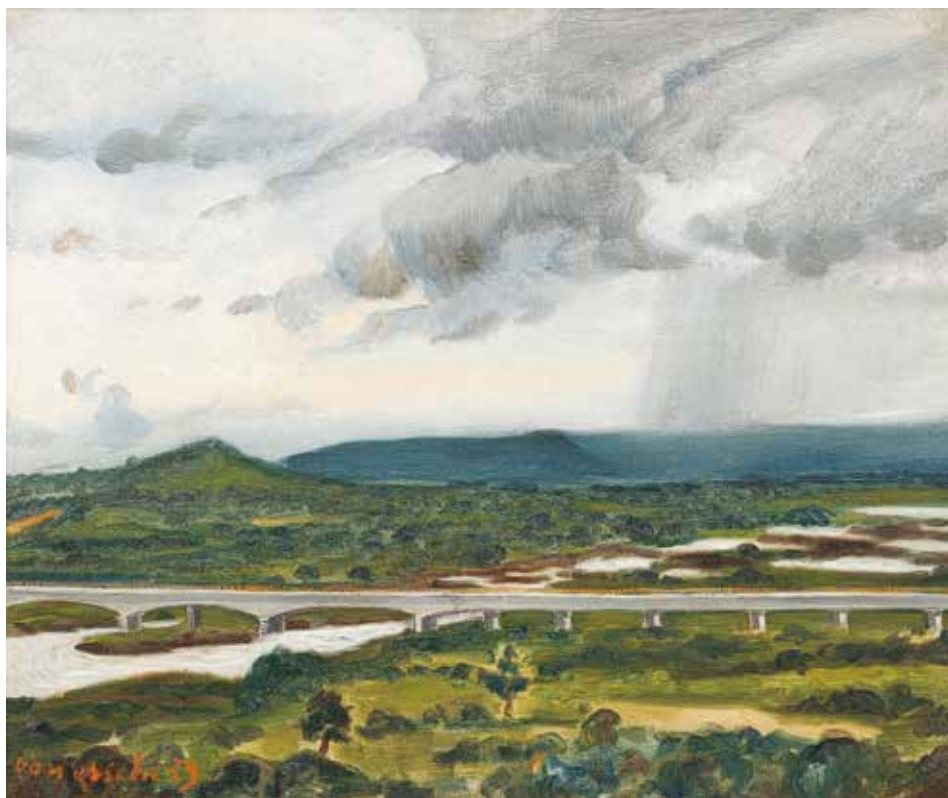
signed and dated 39

oil on canvas

53 by 63,5 cm

R120 000 – 140 000

The artist travelled to the Belgian Congo on a government sponsored painting expedition in 1939.



67

Clément Sèneque

SOUTH AFRICAN 1896–1930

Les Aiguille de la Glière (at Night)

signed and dated 24; inscribed with
the artist's name and the title on the
reverse

oil on board

54 by 65 cm

R50 000 – 70 000





68

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

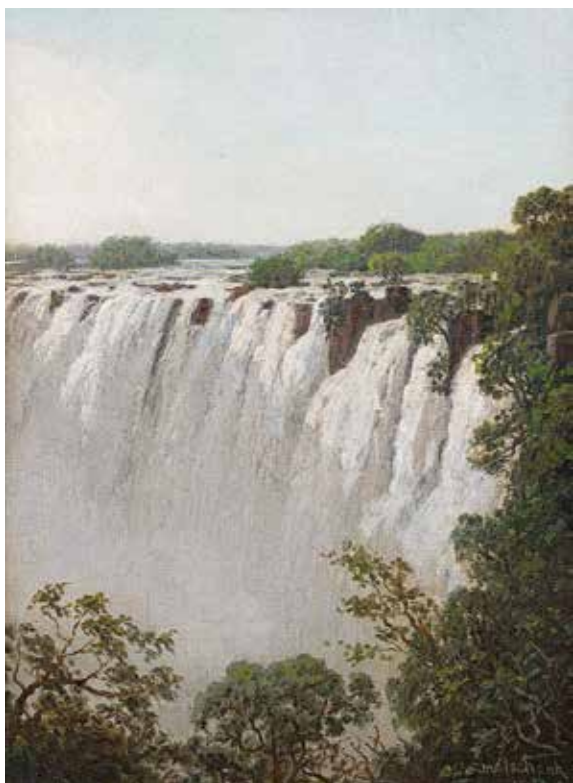
Dawn: In the Karroo

signed and dated 1920

oil on canvas

52,5 by 99 cm

R100 000 – 150 000



69

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Victoria Falls

signed and dated 1924; inscribed with the artist's name, the date, the title and 'Sketch' on the reverse

oil on canvas laid down on board

33 by 24 cm

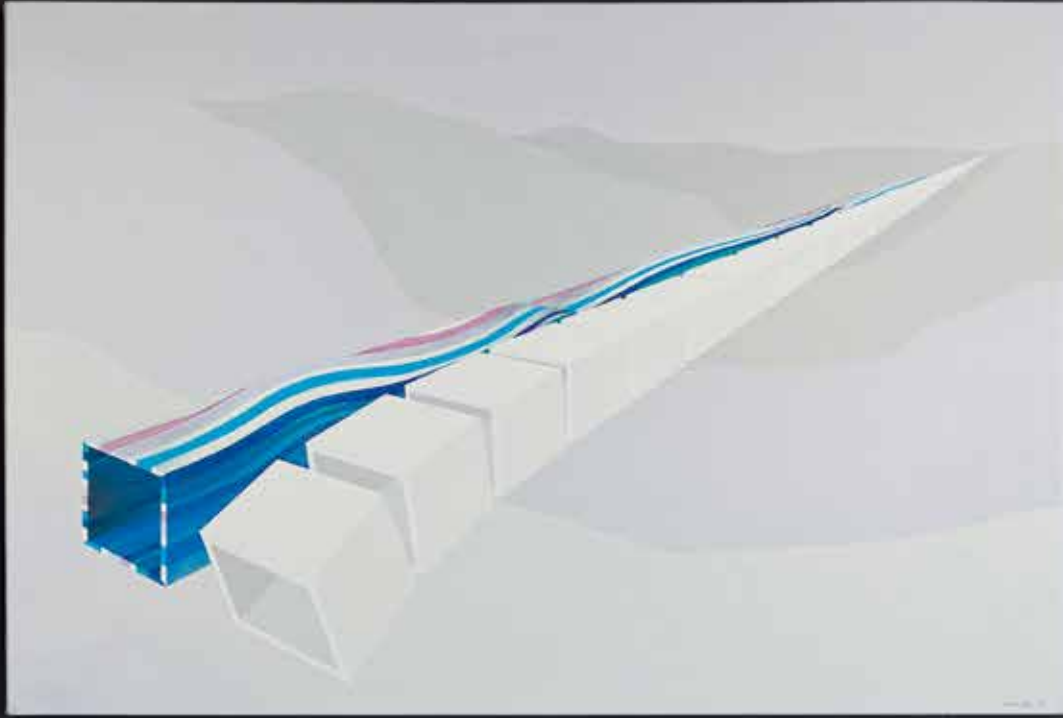
R40 000 – 60 000

PROVENANCE

Strauss & Co, Johannesburg, May 2011, Lot 44.



Installation view of Lot 302, Lot 166, Lot 168 and Lot 82





70

70

Cecil Higgs

SOUTH AFRICAN 1898–1986

Abstract Composition

signed
oil on canvas
49 by 75 cm

R35 000 – 50 000

71

Cecil Higgs

SOUTH AFRICAN 1898–1986

Abstract Composition

signed and dated 1966
oil on canvas
45 by 29,5 cm

R25 000 – 35 000



71

72

Paul du Toit

SOUTH AFRICAN 1922–1986

Buoyant

signed and dated '79; inscribed
with the title on the reverse
acrylic on canvas
176 by 66,5 cm

R90 000 – 120 000

PROVENANCE

Strauss & Co, Johannesburg,
June 2014, Lot 131.



72



73

73
Paul du Toit

SOUTH AFRICAN 1922–1986

Abstract Landscape

signed
oil on canvas laid down on board
41 by 75,5 cm

R60 000 – 80 000



74

74
Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract in Yellow

signed and dated '54
mixed media on canvas
76 by 122 cm, unframed

R50 000 – 60 000



75

75
Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract in Blue

signed and dated '05; inscribed
with the artist's name, the date and
numbered #1118 on the reverse
mixed media on board
62 by 78 cm

R35 000 – 50 000

76

Esias Bosch

SOUTH AFRICAN 1923–2010

Tile with Floral Motifs

hand-painted ceramic tile
with lustre glaze
58 by 58,5 cm

R30 000 – 50 000



76

77

Gunther van der Reis

SOUTH AFRICAN 1927–

Abstract Composition

signed and dated 64
mixed media on wood panel
59 by 47 cm

R15 000 – 20 000



77

78

Ernst de Jong

SOUTH AFRICAN 1934–2016

Byzantium; Gothic Web, two

each signed and dated '64; each
inscribed with the artist's name, the
date and the title on the reverse;
'Byzantium' inscribed with the artist's
name, the title, 'Retrospective Exh
March 1994' and the catalogue
number 23 on a Pretoria Art Museum
label on the reverse
mixed media on board
75 by 60 cm
(2)

R50 000 – 70 000

EXHIBITED

Pretoria Art Museum, Pretoria,
Ernst de Jong Retrospective Exhibition,
March 1994, cat. no. 23.



78





79

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

The Forest Fire

signed and dated 49
oil on canvas
65 by 84 cm

R300 000 – 500 000

LITERATURE

Richard Buncher (1950) *Tretchikoff*, Cape Town: Howard Timmins. Illustrated in black and white, unpaginated.
Vladimir Tretchikoff and Anthony Hocking (1973) *Pigeon's Luck*, London: Collins. The story of the purchase of the three paintings bought by the current owner's father, *The Forest Fire*, *Journey's End* and *Poinsettias*, is told on page 192.

The only known landscapes by Tretchikoff are his depictions of Cape mountain wildfires. In 1948, shortly after settling in South Africa, Tretchikoff held the first of his many exceedingly popular exhibitions in Cape Town and Johannesburg. In commercial terms, he soon became the country's most successful artist.

Half the works that Tretchikoff presented that year were produced in Indonesia, where he had been working during World War II, but in 1949, the Russian-born artist decided that the theme for his shows would be South Africa, his newly-adopted country. Not only was the subject matter purely South African, he even made use of indigenous materials in *The Forest Fire* and other works.

With his interest in the mysteries of death and resurrection and his penchant for intense colours, Tretchikoff was awed by the drama of Cape wildfires. In his work, flames usually represent the ultimate destructive force. This is evident in his most dramatic paintings – *Atomic Age* and *The Atom* – where raging fire spells the end of humanity. But Tretchikoff saw death as a new beginning. As in his often-reproduced *Lost Orchid* and *Weeping Rose*, when something beautiful perishes,

a new life is bound to emerge in its place. No wonder that, in another canvas from the same series, *The Spring*, we see daisies sprouting through cracks in the dry soil among the blackened trunks of fallen trees after a blaze.

The frame for *The Forest Fire* was designed and crafted by Tretchikoff personally. He bought heavy blocks of Cape pine, which he transported to his studio in his car. He stripped off the bark, which timber merchants usually discard, trying not to break the brown gnarled surface. He then cut a rectangular hole in the large pieces of bark and used them to frame his Cape wildfire landscapes.

The Forest Fire was purchased by a sheep farmer from the Karoo, who later bought several other works by Tretchikoff as well as paintings by Frans Oerder, Tinus de Jongh, Vernon Ward and Sir Russell Flint. The buyer was prompted by his seven-year-old daughter who accompanied him to Tretchikoff's studio. When he asked her which was her favourite painting, she pointed to *The Forest Fire*. The canvas has been in the family ever since.

Boris Gorelik

80

Hannes Harrs

SOUTH AFRICAN 1927–2006

Abstract Composition

the name of the artist and 'Manufatura de Tapeçarias de Portalegre' woven into the tapestry; 1631-2/4 woven into the tapestry on the hem; signed and inscribed with the artist's name and numbered 1631-2/4 on a Manufatura de Tapeçarias de Portalegre label adhered to the reverse

wool

158,5 by 125 cm

R30 000 – 40 000



80

81

Hannes Harrs

SOUTH AFRICAN 1927–2006

Abstract Composition

signed and dated '65 on the reverse

oil on canvas

54,5 by 64,5 cm

R20 000 – 30 000



81



82

Armando Baldinelli

SOUTH AFRICAN 1908–2002

Oracolo Nero (Black Oracle)

signed and dated 1961

oil and bark on canvas

59 by 48 cm

(2)

R20 000 – 30 000

82

EXHIBITED

Wolpe Gallery, Cape Town, *Baldinelli*, August 1966.

LITERATURE

Umbro Apollonio (1964) *Baldinelli*, Rome: Edizioni D'Arte Moderna. Illustrated in black and white on page 32, figure 16.

Accompanied by the book Umbro Apollonio (1964) *Baldinelli*, Rome and Johannesburg: Edizioni D'Arte Moderna and Hugh Keartland, signed by the artist and inscribed 'With best wishes' and 'at Cape Town Show August 1966'.

83

Noel Bisseker

SOUTH AFRICAN 1939–

Night Scape II

signed and dated indistinctly; signed, dated '79 and inscribed with the artist's name and the title on the reverse

mixed media on board

136 by 117 by 2 cm

R50 000 – 70 000

PROVENANCE

Collection of the artist.

83



84

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Abstract Form I

signed and dated 92; inscribed with the artist's name, the date, the title and the medium on a label adhered to the reverse

oil on carved wood panel
43,5 by 95,5 cm

R35 000 – 50 000



85

Lucky Sibiya

SOUTH AFRICAN 1942–1999

The Guardian, Love Burning

signed; inscribed with the title on the reverse

carved, painted and incised wood panel

57 by 76 cm

R60 000 – 80 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2011, Lot 342.



86

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Abstract Composition

signed and dated 1951; inscribed with 'Laid on board, cleaned + varnished under the supervision of Egon Guenther 2008' on the reverse

oil on canvas laid down on board
87 by 128 cm

R40 000 – 60 000





87

87

Jim Dine

AMERICAN 1935–

*The Red, White, and Blue Venus
for Mondale*

signed and numbered 61/150 in pencil
colour lithograph
76 by 45,5 cm

R80 000 – 120 000



88

88

Andy Warhol

AMERICAN 1928–1987

Flowers

signed
hand-coloured screenprint
104 by 74 cm

R80 000 – 120 000



89

89

Joan Miró

SPANISH 1893–1983

Liberté des Libertés

signed and numbered XVII/XXIX
in pencil
colour lithograph

R50 000 – 70 000

LITERATURE

Catalogue number 749.

90

Walter Battiss

SOUTH AFRICAN 1906–1982

Guineafowl

signed, numbered 44/45
and inscribed with the
title in pencil in the
margin

colour screenprint
85 by 56 cm

R25 000 – 35 000

LITERATURE

Warren Siebrits (2016)
*Walter Battiss: I Invented
Myself: The Jack Ginsberg
Collection*, Johannesburg:
The Ampersand
Foundation. Another
impression from the
edition illustrated in
colour on page 123.



90



91



92

91

Eli Kobeli

SOUTH AFRICAN 1932–1999

The Musicians

signed
oil on board
87 by 107,5 cm

R30 000 – 50 000



93

92

Diana Hyslop

SOUTH AFRICAN 1949–

*What were you
Thinking when I
Passed you By*

signed and dated '16
oil on canvas

120 by 150 cm, unframed

R70 000 – 90 000

93

Walter Battiss

SOUTH AFRICAN 1906–1982

Desert

1973

signed, numbered Proof 2/2 and
inscribed with the title in pencil
in the margin
colour screenprint
41,5 by 62 cm

R25 000 – 35 000

LITERATURE

Warren Siebrits (2016)
Walter Battiss: I Invented Myself,
Johannesburg: The Ampersand
Foundation. Another
impression from the edition
illustrated in colour on page 121.



94

94

Edoardo Villa

SOUTH AFRICAN 1915–2011

Flight

signed and dated 2003
welded steel with green and
blue patina
height: 53 cm

R100 000 – 150 000



95

95

Edoardo Villa

SOUTH AFRICAN 1915–2011

Blue Abstract Form

signed and dated 2001
welded and painted steel
height: 66 cm

R90 000 – 120 000



96

96

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Form

signed and dated 1994
welded and painted steel
height: 69 cm

R100 000 – 150 000

PROVENANCE

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



97

Edoardo Villa

SOUTH AFRICAN 1915–2011

Standing Abstract Form

welded and painted steel
height: 160 cm excluding base,
231 cm including base

R250 000 – 300 000



98



99



100



101

98

Alexis Preller

SOUTH AFRICAN 1911–1975

Abstract Composition

signed and dated '64

oil on canvas

23,5 by 23,5 cm

R80 000 – 120 000

99

Margaret Gradwell

SOUTH AFRICAN 1956–

History Painting

signed

acrylic on canvas

100 by 120 cm

R35 000 – 50 000

100

Nico Roos

SOUTH AFRICAN 1940–2008

Abstract

signed

oil on canvas

37,5 by 60 cm

R18 000 – 24 000

101

Lynette Ten Krooden

SOUTH AFRICAN 1955–

Mussandan Magic, Desert Song Series

signed and dated 2008; inscribed with 'Research ancient petroglyphs and fossils in Oman, 2001–2011. The Majlis Gallery, UAE. Desert Song Series, Mussandan Magic, Stone, Sand and Water'

mixed media on canvas

58 by 83 cm

R30 000 – 50 000

EXHIBITED

The Majlis Gallery, Dubai, UAE, *Sand, Stone, Water*, 2009.

102

Moses Kottler

SOUTH AFRICAN 1892–1977

Joyce

signed
bronze with a brown patina
height: 33 cm

R30 000 – 50 000



103

Frans Claerhout

SOUTH AFRICAN 1919–2006

The Shepherd

signed
bronze with a brown patina
height: 107 cm

R250 000 – 300 000



104

Deborah Bell

SOUTH AFRICAN 1957–

Crying Pot

kiln and pit fired unglazed terracotta,
fat, wax and charcoal
height: 72,5 cm

R70 000 – 90 000

LITERATURE

Bettina Schultz (2004) *Deborah Bell*,
Johannesburg: David Krut. Illustrated
in colour on page 64.

'I started working with the image of the crying pot during the time that the Truth and Reconciliation hearings had just begun, and were being aired on television. Apart from being struck by the atrocities that were being revealed, I was overwhelmed by the grief of the friends and the families of the victims – especially the women ... I played with the idea of a grieving entity that was completely subsumed in its grief. The form of a pot with a head thrown back in anguish – with no arms and legs – accentuated this pain. The bowl of the pot became a symbol of the earth, the gesture of the pain became a cry and a prayer.'¹

1. Deborah Bell (2004), quoted in Bettina Schultz, *Deborah Bell*, Johannesburg: David Krut, page 65.



105

Wopko Jensma

SOUTH AFRICAN 1939– C. 1993

Amorphous Androgynous

signed with the artist's initials
carved wood
height: 16 cm

R15 000 – 20 000



106

Diana Hyslop

SOUTH AFRICAN 1949–

Abstract with Bird and Pair of Feet

acrylic on canvas laid down
on board
48 by 68,5 cm

R20 000 – 30 000



107

Jenny Stadler

SOUTH AFRICAN 1938–

First Night

signed and dated '19 on the
reverse; inscribed with the
artist's name, the date, the title
and the medium on the reverse
oil on canvas
120,5 by 120,5 cm, unframed

R20 000 – 30 000



108

Bill Ainslie

SOUTH AFRICAN 1934–1989

Abstract, Untitled

mixed media on canvas

76,5 by 256 cm

R80 000 – 120 000



109

Alice Elahi

SOUTH AFRICAN 1926–

Seascape

signed and dated 78

oil on canvas

80 by 86,5 cm

R15 000 – 20 000

110

Brian Bradshaw

SOUTH AFRICAN 1923–2016

Granite and Bush

signed and indistinctly dated;
inscribed with the title on the reverse;
inscribed with the artist's name, the
title and the medium on an Everard
Read label adhered to the reverse
acrylic on canvas
92 by 137 cm

R25 000 – 40 000

PROVENANCE

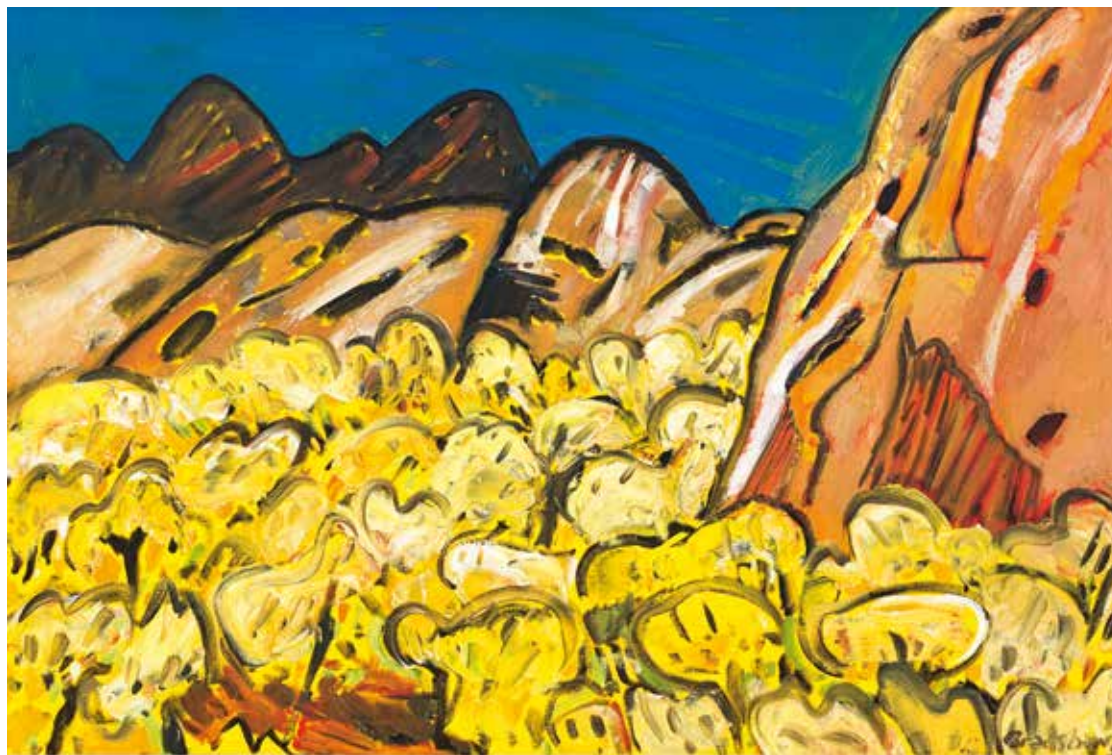
Everard Read, Johannesburg.

Brian Bradshaw founded one of the most important art schools in South Africa, at Rhodes University in Grahamstown, in 1960, and taught there until his retirement in 1980. His influence can be seen in the work of those who studied under him. His strong views about art and no-nonsense approach to working directly from nature without sentimentality or pretension, initiated a school whose leading exponents were part of what became known as the *Grahamstown Group*.

Passionate about topography, vegetation and the unique quality of light, Bradshaw drew inspiration from the southern African landscape, painting in Namibia, South Africa and Zimbabwe.

Dating from the 1990s, the present Lot is a monumental work, executed boldly with broad areas of richly coloured and textured paint covering the surface, done with loaded brush and palette knife.

These powerful elemental works capture the artist's great vitality, and demonstrate his confident technique and approach to painting.



111

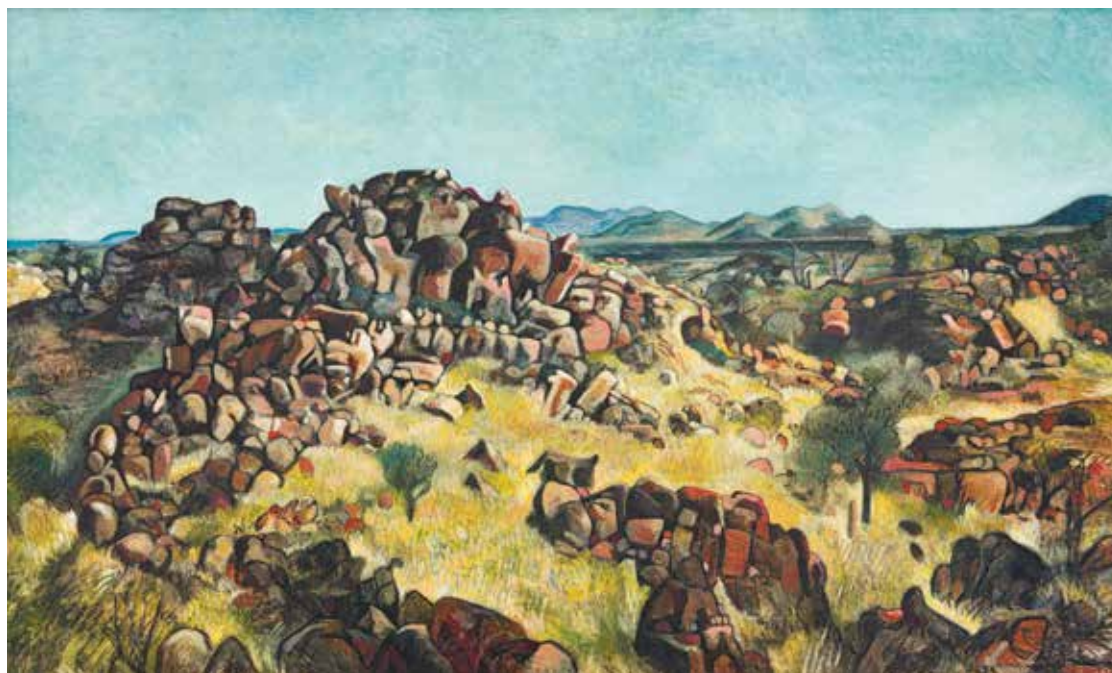
Terrence Patrick

SOUTH AFRICAN 1944–

The Kaokoveld

signed and dated 2012
acrylic on board
62 by 103 cm

R18 000 – 24 000





112

Noel Hodnett

SOUTH AFRICAN/CANADIAN 1949–

Grahamstown Bush Shrine

signed and dated 89; inscribed with the artist's name, the date, the title, the medium and 'Grahamstown South Africa' on the reverse; inscribed with the artist's name, the title and the medium on a Knysna Fine Art label adhered to the reverse

oil on canvas

180 by 200 cm

R80 000 – 120 000

Noel Hodnett studied under Brian Bradshaw at Rhodes University, Grahamstown, graduating in 1971. He was a member of the *Grahamstown Group* from 1969 to 1978. The artist's distinctive richly descriptive paintings demonstrate his virtuosity as a draughtsman and painter. This powerfully charged work, dating from 1989, forms part of a body of work that includes indigenous animals and Hodnett's beloved Eastern Cape vegetation.

Through his close observation of nature, enigmatic subject matter and rich palette and paint application, Hodnett creates a poetic painterly idiom of the landscape in which he immersed himself so successfully. The artist now resides in Canada.



113

113

Stanley Pinker

SOUTH AFRICAN 1924–2012

Sandveld Landscape

signed and inscribed with
the title on the reverse
oil on canvas
56 by 47 cm

R60 000 – 80 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2014, Lot 80.



114

114

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Harbour, Cape Town

signed
oil on canvas
75 by 60 cm

R40 000 – 60 000



115

115

Larry Scully

SOUTH AFRICAN 1922–2002

Surrealist Red

signed and dated '65; inscribed
with the title on a label adhered
to the reverse
oil on board
121,5 by 121,5 cm

R30 000 – 50 000



116

Christo Coetzee

SOUTH AFRICAN 1929–2000

Small Indian Motive (sic)

signed; signed and inscribed with the title on a fragment of original backing board adhered to the reverse
oil on canvas laid down on board
35,5 by 25,5 cm

R30 000 – 50 000



117

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Waiting Generation

signed and dated 1973; inscribed with the title and the date on the reverse
oil on canvas
121,5 by 121 cm

R70 000 – 90 000



118



119



120



118

Dirk Meerkotter

SOUTH AFRICAN 1922–2017

Children with a Kite and a Bicycle

signed and dated 53; Schweickardt
label adhered to the reverse
oil on board
39 by 47 cm

R30 000 – 50 000

PROVENANCE

Strauss & Co, Johannesburg,
September 2009, Lot 176.

119

Willie Bester

SOUTH AFRICAN 1956–

Cape Township Scene

signed and dated 91
mixed media on board
49 by 88,5 cm

R20 000 – 30 000

120

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Interiors, two

signed and dated '98
mixed media on card
30 by 34,5 cm each
(2)

R35 000 – 50 000



121

121
Willie (William) Bester
 SOUTH AFRICAN 1956–

Cooker
 signed and dated 00
 mixed media
 length: 50 cm
 R15 000 – 20 000



122

122
Willie (William) Bester
 SOUTH AFRICAN 1956–

Pray for Your Country
 signed and dated 99
 mixed media
 length: 90 cm
 R18 000 – 24 000



123

123
Dr Phuthuma Seoka
 SOUTH AFRICAN 1922–1995

Township Jive I
 1986
 enamel paint on velvet corkwood
 height: 104 cm
 R30 000 – 40 000

LITERATURE
 Gavin Young (1988) *Art of the South African Townships*, London: Thames & Hudson. Illustrated in colour on page 36.



TWO VIEWS OF LOT 124

124
Paa Joe
 GHANAIAN 1947–

Mercedes
 signed
 carved and painted wood
 with hinged lid
 height: 23 cm
 R25 000 – 35 000

PROVENANCE
 Acquired directly from the artist.



124

125

Helena Hugo

SOUTH AFRICAN 1975–

At the Brick Factory II

signed and dated 2011; inscribed
with the title on a label adhered
to the reverse
pastel on board
34 by 24 cm

R20 000 – 30 000



125

126

John Meyer

SOUTH AFRICAN 1942–

Tribe

signed; signed and inscribed
with the title on the reverse
mixed media on canvas
59,5 by 49,5 cm

R80 000 – 120 000



126

127

John Meyer

SOUTH AFRICAN 1942–

If You Go Away

signed; signed and inscribed
with the title on the stretcher
mixed media on canvas
91,5 by 122 cm

R120 000 – 160 000



127

128

Kevin Roberts

SOUTH AFRICAN 1965–2009

The Translator

signed with the artist's initials and dated 02; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse

oil on wood panel

56,6 by 50 cm

R40 000 – 60 000

PROVENANCE

Everard Read, Johannesburg.



129

Neil Rodger

SOUTH AFRICAN 1941–2013

Young Woman at a Beach House

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

oil on canvas

99,5 by 89 cm

R180 000 – 240 000

PROVENANCE

Everard Read, Johannesburg





130

Kevin Atkinson

SOUTH AFRICAN 1939–2007

Pond Surface #2

signed; inscribed with the title on the stretcher; inscribed with the artist's name, the title and the medium on an

Everard Read label adhered to the reverse

acrylic on canvas

163,5 by 132 cm

R20 000 – 30 000

PROVENANCE

Everard Read, Johannesburg.



131

131

Wayne Barker

SOUTH AFRICAN 1963–

Wild Horses

inscribed with the artist's name and the medium on an Everard Read label adhered to the reverse beaded panel
76,5 by 75 cm

R50 000 – 70 000

PROVENANCE

Acquired directly from the artist.

132

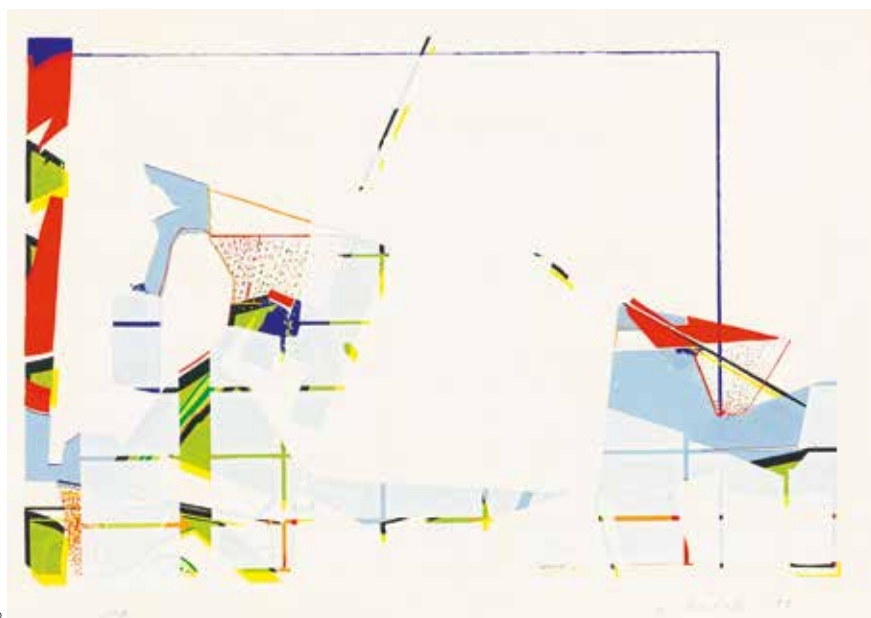
Willem Boshoff

SOUTH AFRICAN 1951–

Exploration 1

signed, dated '72 and numbered 1/10
colour screenprint
29 by 41 cm

R10 000 – 15 000



132



133

133

Walter Oltmann

SOUTH AFRICAN 1960–

Beetles

signed and dated '07
ink and bleach on paper
27 by 37,5 cm

R18 000 – 24 000

EXHIBITED

Standard Bank Gallery, Johannesburg,
Walter Oltmann – In the Weave,
28 January 2014 – 29 March 2014.

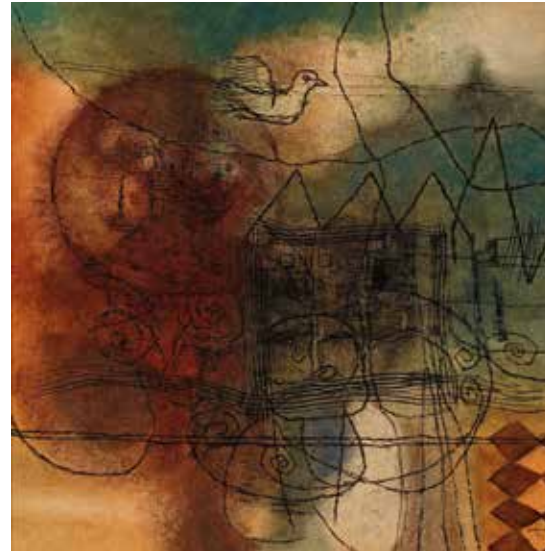
LITERATURE

Standard Bank Gallery (2013)
Walter Oltmann – In the Weave,
Johannesburg: Standard Bank Gallery.
Illustrated in colour on page 102.



134

© The Estate of Ephraim Ngatane | DALRO



135



136

© The Estate of Ephraim Ngatane | DALRO



137

134

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Gamblers

signed
mixed media on paper
51,5 by 69,5 cm

R50 000 – 70 000

Ephraim Ngatane was born in Lesotho and moved to Johannesburg in the early 1940s. He studied under Cecil Skotnes at the Polly Street Art Centre between 1952 and 1954. Although Ngatane earned a reputation for producing highly individual social-realist paintings descriptive of black urban life under apartheid, his output also records many instances of pleasure: boxing, jazz performances, weddings and a 1967 snowstorm in Soweto. He held sell-out exhibitions throughout the 1960s and up to his premature death in 1971 and was an important figurehead, playing an important role in mentoring Dumile Feni, among others. An accomplished colourist, his work is marked by lyrical impressionism and a selective use of abstraction.

135

Louis Maqhubela

SOUTH AFRICAN 1939–

Abstract with Bird

signed and dated 71
mixed media on paper
57 by 57 cm

R20 000 – 30 000

136

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Jazz Band

signed and dated '69
oil on board
61 by 91 cm

R150 000 – 200 000

137

David Koloane

SOUTH AFRICAN 1938–

*Abstract with
Wheelbarrow*

signed
oil pastel and charcoal
on paper
29,5 by 42 cm

R15 000 – 20 000



138

Sam Nhlengethwa

SOUTH AFRICAN 1955-

*Johannesburg Construction
Workers*

signed and dated '10
mixed media and collage on paper
150 by 302 cm

R200 000 – 300 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2013, Lot 276.

139

Alan Crump

SOUTH AFRICAN 1949–2009

Ark

signed and dated '93; inscribed with the artist's name, the date and 'Johannesburg' on the reverse; signed, dated and inscribed with the title on the reverse of the backing board; inscribed with the artist's name, the date, the title and the medium on a Goodman Gallery label adhered to the reverse of the backing board

watercolour on paper

48 by 54 cm

R50 000 – 70 000

PROVENANCE

Goodman Gallery, Johannesburg.



139



140

140

Susan Woolf

SOUTH AFRICAN 20TH AND 21ST CENTURIES

Short Hands White (from the Taxi Hand Signs series)

signed, dated 2015, numbered 1/20 in pencil and embossed with the Artist Proof Studio chopmark in the margin

blind embossing on paper

54 by 49,5 cm

R20 000 – 30 000

LITERATURE

Susan Woolf (2016) *Taxi Hand Signs*, Johannesburg: ada enup. Illustrated on page 33.

When a gestural or spoken language is coded as image or text, it becomes increasingly succinct and readable to a person who is blind. This all white relief artwork relies on the subtle nuances of shadow to show sighted people how fourteen simple shapes combine for the taxi shape system to be read. All white represents light, which in excess is also blinding.

The largest taxi gesture seen here is a taxi commuter body sign. The person wriggles his or her bottom when the taxi approaches. Commuters use this to hail a taxi going to Duduza, an apparently cool place to party.

A second coded text of symbols and codes is written using descriptions of gestures.

Susan Woolf



141

141

Zander Blom

SOUTH AFRICAN 1982–

Untitled [1.56]

2011

signed and dated 2011 on the reverse oil and graphite on Belgian linen

122 by 99 cm, unframed

R40 000 – 60 000

EXHIBITED

Stevenson, Johannesburg, *Zander Blom: New Paintings*, 27 October to 6 December 2011.

LITERATURE

Zander Blom (2013) *Paintings: Volume I, 2010–2012*, Cape Town: Stevenson. Illustrated in colour on page 208.



142

142

Ezrom Legae

SOUTH AFRICAN 1938–1999

Beast

signed and dated '71 charcoal on paper

88,5 by 57 cm

R15 000 – 20 000

143

Judith Mason

SOUTH AFRICAN 1938–2016

Mindblind

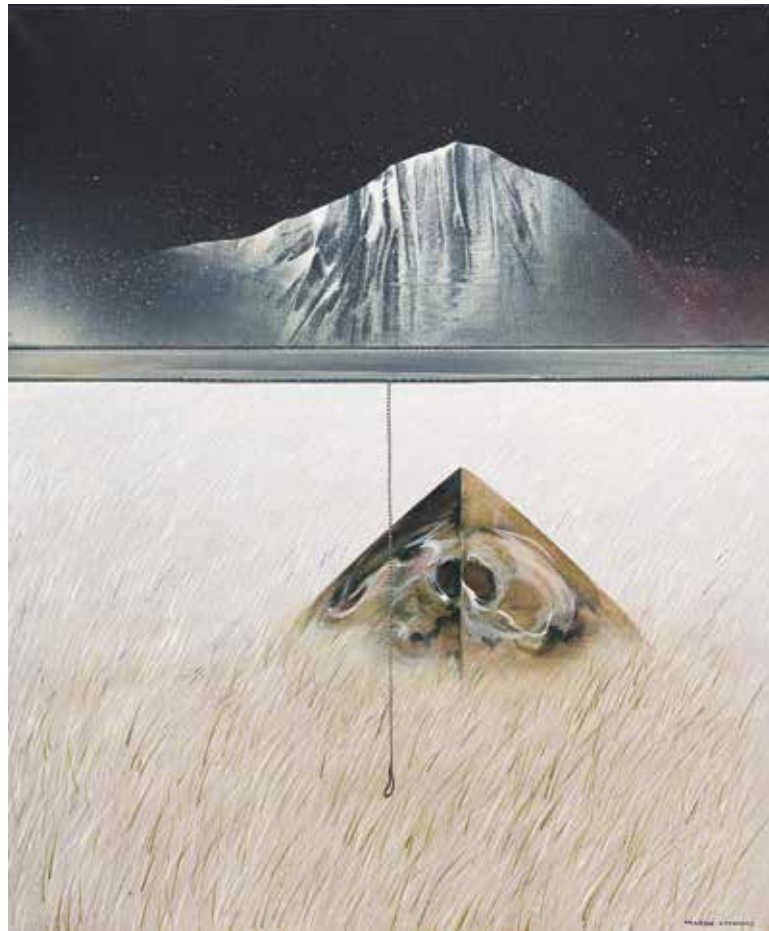
signed Mason Attwood; inscribed
with the title on the reverse

oil on canvas
90 by 75 cm, unframed

R60 000 – 80 000

PROVENANCE

Acquired directly from the artist.



© The Estate of Judith Mason | DALRO

144

Hussein Salim

SUDANESE 1966–

My Village (Sudan)

signed and dated 013; inscribed with
the artist's name, the date, the title,
the medium and P.M.burg SA on the
reverse

acrylic on canvas
130,5 by 150 cm, unframed

R30 000 – 50 000





145

William Kentridge

SOUTH AFRICAN 1955-

Medusa

signed, numbered 42/60 in pencil and embossed with The Artists' Press and Mark Attwood chopmarks in the margin

three-run lithograph printed over chine collé of spreads from *Nouveau Larousse Illustré* (1906), on BFK Rives White paper. Flat image is reflected in a mirror-finish steel cylinder placed at its centre
diameter: 58,5 cm

(2)

R40 000 – 60 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another impression from the edition is illustrated in colour on page 116.

146

William Kentridge

SOUTH AFRICAN 1955-

Phenakistoscope

2000

metal shaft and handle, two vinyl records with four-colour lithographs on maps
diameter: 29,2 cm; sculpture height: 80 cm

R80 000 – 120 000

LITERATURE

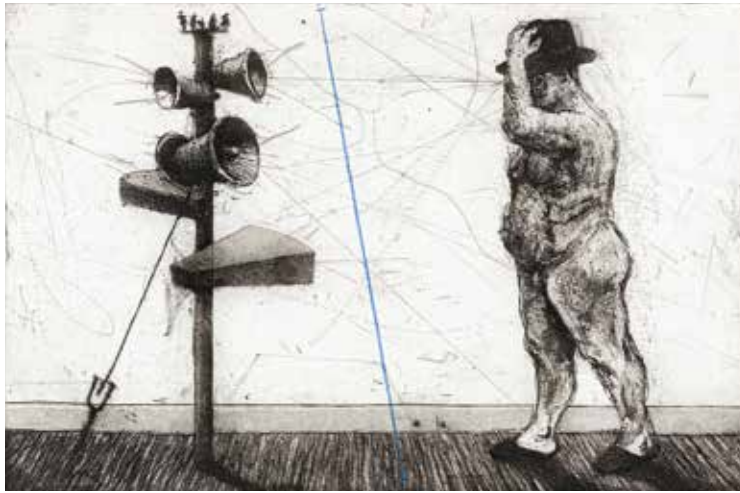
Kate McCrickard (2012) *William Kentridge*, London and Johannesburg: Tate Publishing and David Krut. Another work from the edition illustrated in colour on page 62.

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another work from the edition is illustrated in colour on page 89.

Four-colour lithograph, hand printed on maps from *Bacon's Popular Atlas of the World* (1893) and the *Oxford Atlas* (Oxford University Press, 1951), on Vélín d'Arches Blanc paper. Each print cut to a circle and attached to a gramophone record. Phenakistoscope constructed of metal shaft and handle, two vinyl records with lithographs. From an edition of 40.



THREE VIEWS OF LOT 146



147



148



149

147

William Kentridge

SOUTH AFRICAN 1955–

Man with Megaphone Cluster

signed, numbered 52/70 and embossed with the Caversham Press chopmark in the margin
etching and conté crayon

25,5 by 38 cm

R40 000 – 60 000

LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and JM Coetzee (1999) *William Kentridge*, London: Phaidon.
Another impression from the same edition illustrated in colour on page 97.

148

Diane Victor

SOUTH AFRICAN 1964–

The Adoration of St Eugeune (sic)

signed, dated 1987 and inscribed with 'Artist's Proof' and the title in pencil in the margin
etching and aquatint

plate size: 39,5 by 60 cm

R30 000 – 50 000

149

William Kentridge

SOUTH AFRICAN 1955–

Six Russian Writers

signed, dated '89, numbered A/P V/V in pencil and embossed with the Caversham Press chopmark in the margin

colour screenprint
66 by 50 cm

R50 000 – 70 000

LITERATURE

Bronwyn Law Viljoen (ed) (2006) *William Kentridge Prints*, David Krut: Johannesburg.
Another impression from the same edition illustrated in colour on page 38.



150

**Cecil Skotnes and
Wendy Vincent**

SOUTH AFRICAN 1926–2009; 1941–

The Rooinek; The Hunter, two

The Rooinek by Herman Charles Bosman: special edition, 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 14/75 by the artist. *The Hunter* by Olive Schreiner: special edition, 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 14/75 by the artist.

colour plates: wood engraving on paper
books: each 33 by 25 cm;
slip cases: each 34 by 25,5 by 3,5 cm

R20 000 – 30 000



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Egon Guenther's immeasurable contribution to the advancement of South African art, his determined involvement in the development of artistic careers, and his pursuit of excellence in every endeavour, are legendary. He is widely known as a collector and promotor of art, and for the extraordinary precision of his printmaking made manifest in the illustrated books *The Rooinek* and *The Hunter*.

Guenther began his career in Germany as a gemmologist and jeweller and soon after immigrating to South Africa in 1951 he started a jewellery workshop in Johannesburg. We have the rare opportunity on this auction to offer on sale four pendants made in Guenther's studio in 1962 by members of the Amadlozi group, Cecil Skotnes, Hannes Harrs and Cecily Sash. These items demonstrate Guenther's exceptional attention to detail and pushing of creative boundaries.

151

Cecily Sash

SOUTH AFRICAN 1924-

Copper Pendant I

signed and dated '62; stamped with the Egon Guenther hallmark
engraved copper
6 by 2,5 cm

R4 000 – 6 000



151

152

Cecily Sash

SOUTH AFRICAN 1924-

Copper Pendant II

signed and dated '62; stamped with the Egon Guenther hallmark
engraved and hammered copper
6,5 by 2,5 cm

R5 000 – 7 000



152

153

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Wooden Pendant

carved wood on a leather thong
7,5 by 5 cm

R8 000 – 12 000



153

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154

Hannes Harrs

SOUTH AFRICAN 1927-2006

Wooden Pendant

engraved with artist's initials
carved wood on a leather thong
7,5 by 5 cm

R4 000 – 6 000



154



155

Lawrence Anthony Chait

SOUTH AFRICAN 1943–

Icarus

engraved with the artist's name and
numbered 2/10
bronze with mottled brown patina on
granite base
height: 27 cm excluding base, 30 cm
including base

R20 000 – 30 000



156

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Plaque

stamped with the artist's name,
dated 80 and numbered 3/25
bronze
16 by 30,5 cm

R25 000 – 35 000

LITERATURE

Chris de Klerk and Gerard de Kamper
(eds) (2012) *Villa in Bronze*, Hatfield:
University of Pretoria Art Museum. A
similar example is illustrated in colour
on page 187.

157

Brett Murray

SOUTH AFRICAN 1961–

Africa Maquette

signed and numbered 10/15
bronze and paint
height: 28 cm

R50 000 – 70 000

LITERATURE

Brett Murray (2013) *Brett Murray*, Johannesburg: Jacana Media. Page 274, and illustrated in a photograph of the artist's Cape Town studio, page 35. cf. Sophie Perryer (ed.) (2004) *10 Years, 100 Artists: Art in a Democratic South Africa*, Cape Town: Bell-Roberts in association with Struik. *Africa* illustrated on page 265.

This is an artist's model of Brett Murray's painted bronze sculpture, commissioned by the Cape Town Urban Arts Foundation and JK Gross Trust, and installed on St George's Mall in Cape Town. Murray's self-described 'stoic, mock-monumental African presence' is composed of an outsized Nigerian ritual ancestor figure bedecked with yellow Bart Simpson heads. Murray conceived the work as a satirical comment on 'converging cultural paradigms' in post-apartheid South Africa. City officials initially vetoed the work's installation, but later capitulated when the artist submitted an expert testimonial by Nigerian critic and intellectual Kole Omotoso. Murray subsequently won further public commissions, notably at the Cape Town International Convention Centre in 2002. 'The great attraction of producing public artworks is that it gives artists an opportunity to reach a broader audience. A less obvious attraction is the chance it provides artists to work closely with highly skilled artisans, welders, moulders, bronze casters, fettlers, riggers and engineers.'¹

1. Brett Murray (2013) *Brett Murray*, Johannesburg: Jacana Media. Pages 273 and 274.

Sean O'Toole



157

158

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Totem

signed
carved, painted and incised wood
panel with metal on wooden base
height: 103 cm excluding base;
108 cm including base

R60 000 – 80 000

Panel carved, painted and incised on both sides, attached to wooden base with steel brackets and bolts.

159

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Form

signed, dated 1985 and numbered 1/5
bronze with a brown patina
length: 26 cm

R70 000 – 100 000



TWO VIEWS OF LOT 158

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159



160

Jackson Hlungwani

SOUTH AFRICAN 1923–2010

Sea Creature

carved found wood with a brown
patina

height: 81 cm

R50 000 – 70 000

161

Pippa Skotnes

SOUTH AFRICAN 1957–

White Wagons, portfolio

1993

each signed and numbered 'final

proof' 1/1

etching and blind embossing

each 64,5 by 47,5 cm

R30 000 – 50 000

LITERATURE

Pippa Skotnes (1993) *In the Wake of the White Wagons* (Standard Bank Young Artist 1993), Grahamstown: Standard Bank National Arts Festival. Other impressions from the same edition illustrated on pages 17 to 19.

A portfolio of 7 etchings accompanied by a Hietshware text recorded by the Reverend SS Dornan and first published in 1909 under the title *What We Thought of the White Man's Wagons*, edition limited to 25 copies and 5 artist's proofs, introductory page signed and inscribed 'The final proof', published by Aveage Private Press, Cape Town.

The text accompanying Pippa Skotnes' portfolio of seven monochromatic etchings is the story told by an unknown Bushman and recorded by Samuel Dornan, an Irish Presbyterian missionary, of the first encounter between the trek boers in the Kalahari desert and the Bushmen. This episode is known in South African history as the tragic 'Dorsland Trek'. The ubiquitous semi-circular shape in each of the etchings suggests the canopy of a wagon, a wagon wheel, or a soft leather pouch used by the Bushmen. It represents therefore the different ways in which the wagon was perceived by these two groups of people. The overall narrative refers to the manner in which the trek boers invaded the land, staking their claim, and introduced farming implements and weapons in opposition to the religious beliefs of the Bushmen, represented in the magical, cosmic space of their landscape, and the healing power of the shamanistic trance dance. The story teller ends by saying the wagons 'died' on the veld.



6 OF 7 ETCHINGS ILLUSTRATED



162

Diamond Bozas

SOUTH AFRICAN 1923–

Still Life with Strelitzias, Oranges and Ferns

signed and dated '92; artist's statement on a label adhered to the reverse; inscribed with the artist's name, the date, the title, the medium, the catalogue number 0074 and 'Diamond Bozas: Life and Work 2013' on a Tatham Art Gallery label adhered to the reverse.
oil on board
90 by 66,6 cm

R50 000 – 70 000

EXHIBITED

Natal Society of Artists, Durban, *Flowers and Things*, 8 to 26 November 1992, cat. no. 14.
Zululand Society of Artists, Eshowe, *Diamond Bozas Retrospective*, July 1994, cat. no. 34.
Empangeni Art and Cultural History Museum, Empangeni, *Diamond Bozas Retrospective*, 3 June to late August 1997, cat. no. 31.
Tatham Art Gallery, Pietermaritzburg, *Diamond Bozas: Life and Work*, 4 August 2013 to February 2014, cat. no. 74.

LITERATURE

Brendan Bell and Bryony Clark (eds) (2013) *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 145, cat no 0074.

'I have been associated with flowers for as long as I can remember, and from childhood have always owned a garden. This love of flowers has, to a large extent, dominated my life. I owned a nursery, and am still involved in the flower arranging movement as an international judge, demonstrator and teacher. But, despite all this, I have painted relatively few flower pieces, one reason being that I have not wanted to be regarded only as a flower painter. Bonnard once said that he would rather keep flowers in a separate room from his studio, while he was painting them, so that they would not become overbearing. He would let the flowers wilt and then start painting. It is the sheer beauty of flowers that has always intimidated me. But since my stay at the Cité Internationale des Arts in Paris last year (1991), I have plucked up the courage to overcome my inhibitions and explore the genre. These are the first steps in that process.'
D Bozas, 1992



163

Diamond Bozas

SOUTH AFRICAN 1923–

Still Life

signed and dated '85; inscribed with the artist's name, the title and the medium on a label adhered to the reverse
oil on board
106 by 78 cm

R50 000 – 70 000

EXHIBITED

Natal Society of Artists, Durban, *Diamond Bozas*, 18 February to 1 March 1986, cat. no. 32.
Natal Society of Artists, Durban, *Diamond Bozas Retrospective*, 12 to 23 October 1993, cat. no. 17.
Zululand Society of Artists, Eshowe, *Diamond Bozas Retrospective*, July 1994, cat. no. 29.
Empangeni Art and Cultural History Museum, Empangeni, *Diamond Bozas Retrospective*, 3 June to late August 1997, cat. no. 26.
Tatham Art Gallery, Pietermaritzburg, *Diamond Bozas: Life and Work*, 2013, 04 August 2013 to February 2014, cat. no. 95.

LITERATURE

Brendan Bell and Bryony Clark (eds) (2013) *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 74, cat no 0095.



164

Kevin Atkinson

SOUTH AFRICAN 1939–2007

Abstract Composition

acrylic on canvas

176 by 230,5 cm

R20 000 – 30 000

Kevin Atkinson was one of the first South African artists to respond positively to Josef Albers' famous series of lectures at Black Mountain College, published in book form as *The Interaction of Colour* (1963). But Atkinson experimented with colour in a different way: he painted monochrome colour field canvases for his exhibition at the Adler Fielding Gallery in August 1967, letting the massive colour painting inadvertently interact with the viewer. Unlike Albers, who pioneered what is known

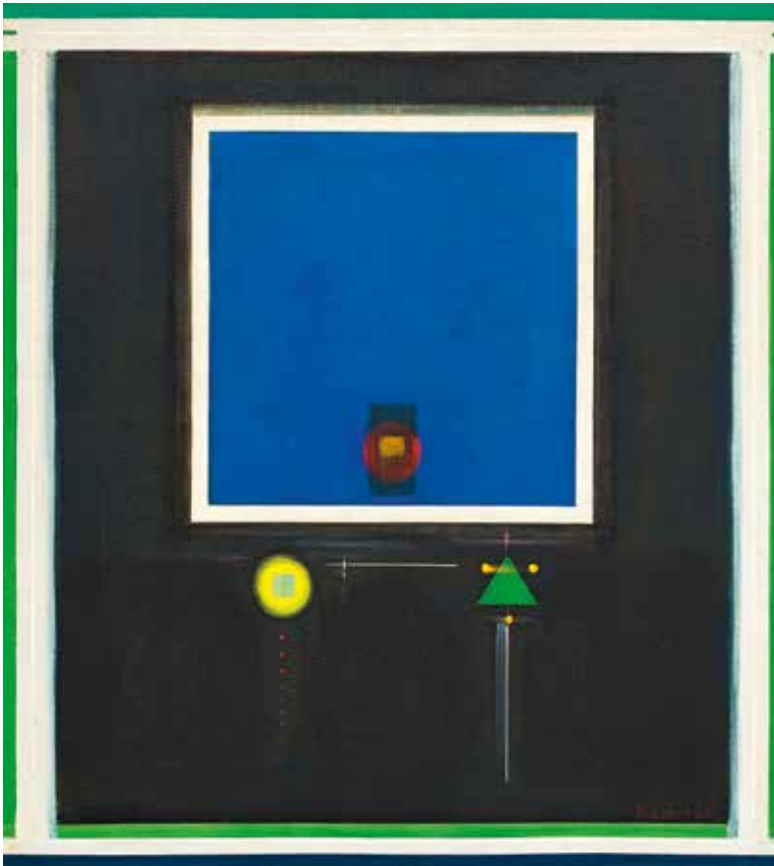
as geometric abstraction, Atkinson experimented with Abstract Expressionism, such as in the present *Lot*. The basis of the work is still the interaction of colour. The colours are not static geometric shapes, but swirling colour splashes against a dark background. His sense of movement developed by means of happenings and performances, ideas Atkinson began exploring after meeting Joseph Beuys, at *Documenta* in Kassel, Germany, in 1972.



165



167



166

165

Nel Erasmus

SOUTH AFRICAN 1928–

Viool en Kers (Klank en Lig)

signed and dated 1952
oil on board
49 by 35 cm

R120 000 – 180 000

LITERATURE

Marelize van Zyl (2011) *Nel Erasmus*,
Stellenbosch: SMAC Art Gallery.
Illustrated in colour on page 69

167

Lionel Abrams

SOUTH AFRICAN 1931–1997

Abstract Composition

signed
oil on canvas
92 by 122,5 cm

R30 000 – 50 000

PROVENANCE

Strauss & Co, Johannesburg, May
2016, Lot 135.

166

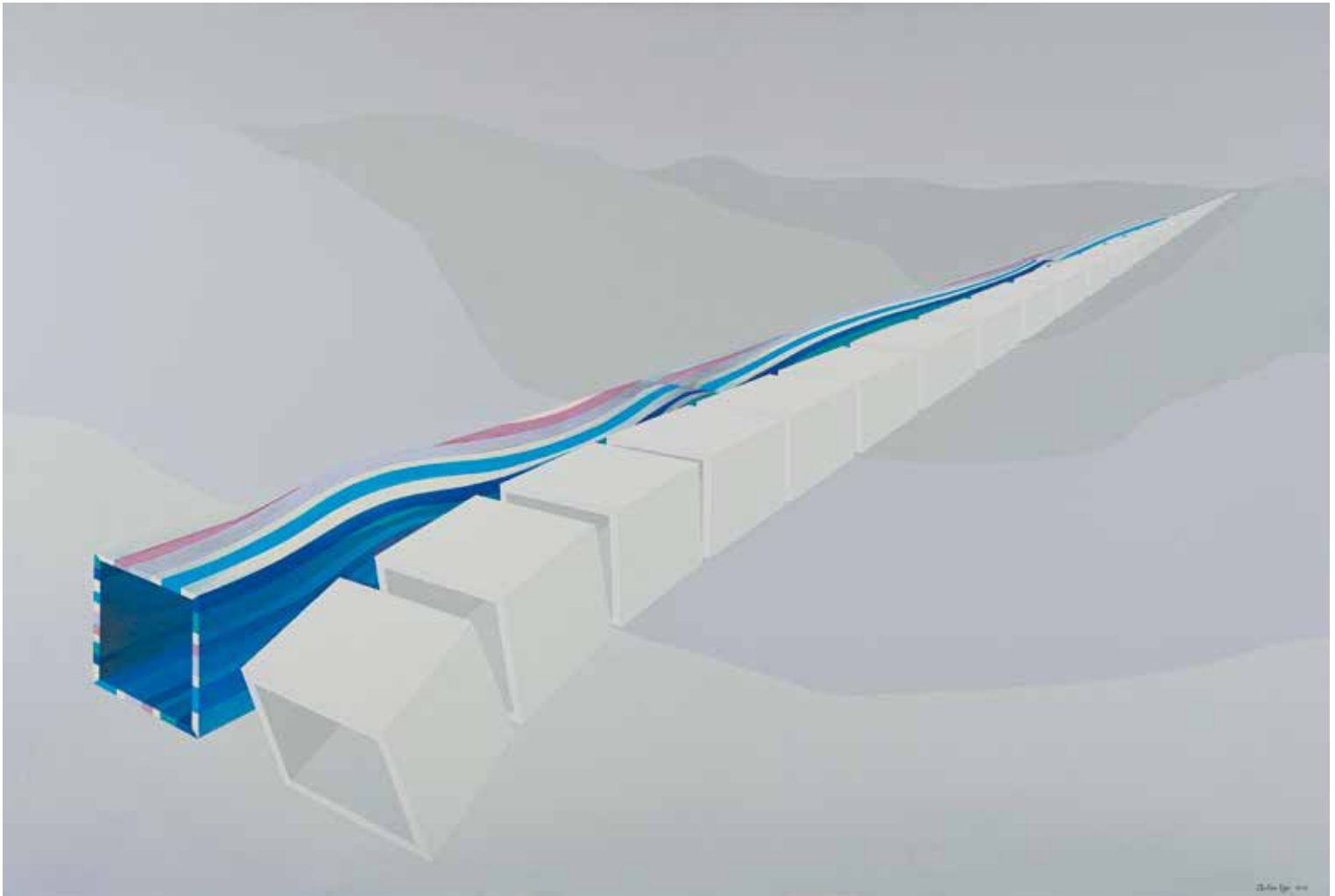
Hannatjie van der Wat

SOUTH AFRICAN 1923–

Abstract Composition

signed; signed and dated 67, and
inscribed with the artist's name
and the date on the reverse
oil on canvas
102 by 92 cm

R35 000 – 50 000



168

Anton Uys

SOUTH AFRICAN 1947–

Metaphysical Boxes VIII

signed and dated 1975; signed, dated
and inscribed with the title on the
reverse

acrylic on canvas

118,5 by 175 cm, unframed

R50 000 – 70 000



169

William Kentridge

SOUTH AFRICAN 1955–

Bird Catcher

signed and numbered 34/60
in pencil in the margin
archival pigment print
size: 144 by 102 cm

R200 000 – 300 000

PROVENANCE:

Metropolitan Opera House,
New York.



170

William Kentridge

SOUTH AFRICAN 1955–

Tondo Drawing C (with Cloud and Landscape)

2000
signed
charcoal on map page, collaged on archival paper
diameter: 34 cm

R120 000 – 150 000

PROVENANCE:

Goodman Gallery, Johannesburg.

EXHIBITED

Goodman Gallery, Johannesburg, *New Drawing and Graphics*, 2000–2001.

171

Joachim Schönfeldt

SOUTH AFRICAN 1958–

Roedean School Blossoms in Situ, Plein Air, Summer 2018/9, Johannesburg

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

oil and varnish on hand-made Oregon pine/meranti wood panel

height: 71,5 cm

R50 000 – 70 000

Painted in the garden of Roedean School, Johannesburg, plein air.

The proceeds from the sale of this lot will benefit the Roedean School Bursary Fund.

This panel, with five flowers from the beautiful gardens of Roedean School for Girls in Johannesburg, is part of Schönfeldt's larger body of work, *Documentary Stills*, in which he draws up an inventory and creates a sense of order and a system of identification and interpretation. In each of Joachim Schönfeldt's painted panels, an interlacing wooden strip coils infinitely around upon itself, enclosing five convex, circular shields on which five different vignettes are painted. In the present Lot, the artist has painted five different flowers from the school's gardens, tended for over 35 years by the indefatigable garden expert Anne Lorentz. Included are the noble but alien rose, and the humble indigenous mallow. The flowers reference the diversity, youth and promise of the girls who attend the school, as well as the natural rhythms of life and society beyond the campus.

Schönfeldt painted the flowers from life, *en plein air*, that is, out of the studio, following a practice pioneered by the Barbizon school of painters in nineteenth-century France, and made possible by the invention of paint tubes by Winsor & Newton in 1841, and the portable easel, first displayed at the Great Exhibition in London in 1851.



171

172

Fred Page

SOUTH AFRICAN 1908–1984

Ghostly Street Scene

signed and dated '64
oil on canvas laid down
on board
75 by 50 cm

R70 000 – 100 000

PROVENANCE

Estate Late Mrs Sonia
Lapin

173

Diederick During

SOUTH AFRICAN 1917–1991

African Figure

signed; signed on the
reverse
oil on board
61,5 by 41 cm

R50 000 – 70 000



172



173



174

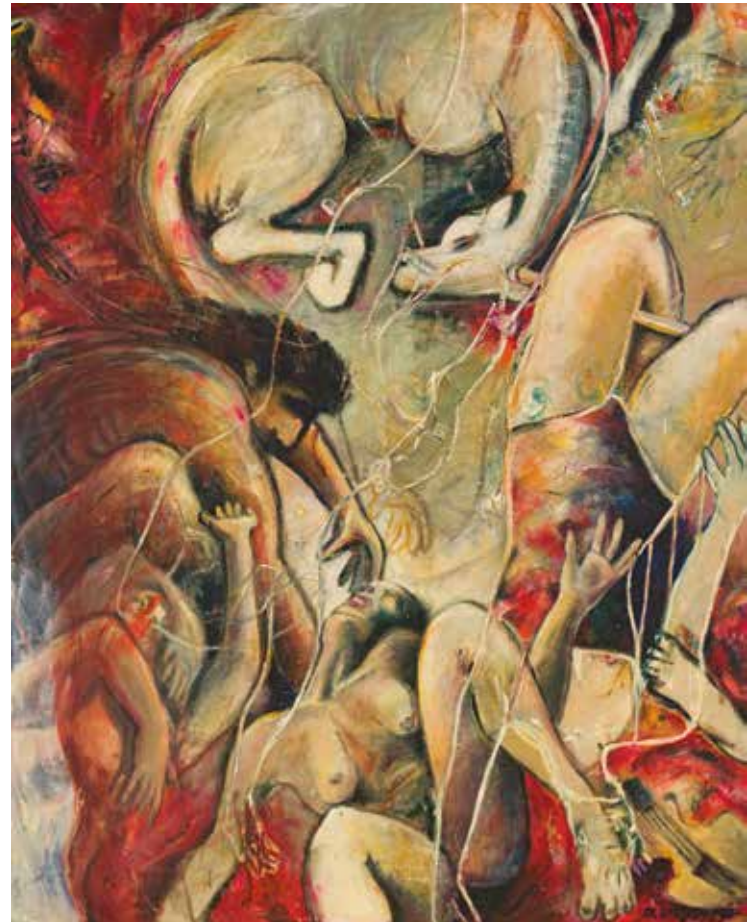
Helen Joseph

SOUTH AFRICAN 20TH CENTURY

Untitled, four

each signed, one dated 2010
oil on canvas
50 by 40 cm; 46 by 36 cm;
45,5 by 35,5 cm; 45,5 by 35,5 cm
(4)

R40 000 – 60 000



175

Minnette Vári

SOUTH AFRICAN 1968–

Composition with Figures and Horse

signed and dated 1989; inscribed with the
artist's name on the reverse
acrylic on canvas
180 by 144 cm

R40 000 – 60 000

The holes in the canvas appear to have
been made deliberately by the artist and
ringed with adhesive to prevent fraying.



177



178



176

176
Norman Catherine

SOUTH AFRICAN 1949–

Dptych

each signed
oil on wood panel
each 10 by 10 cm
(2)

R20 000 – 30 000



177

Maurice Cockrill

BRITISH 1936–2013

Landscape with Bold Cloud

signed, dated 1989 and inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse
oil on canvas
71 by 90 cm

R15 000 – 20 000

PROVENANCE

Everard Read, Johannesburg.

178

Asha Zero

SOUTH AFRICAN 1975–

ZX.V_F_//

signed, dated 12 and inscribed with the title on the reverse
mixed media on board
80 by 70 cm

R25 000 – 40 000



Installation view of Lot 274, Lot 143, Lot 293 and Lot 298





179

Margaret McKean

SOUTH AFRICAN 1936–

Nude in a Landscape

signed twice and dated 2001

oil on canvas

56 by 46 cm, unframed

R15 000 – 20 000



180

Cecily Sash

SOUTH AFRICAN 1924–

Abstract Composition

signed and dated 84

oil on canvas

89,5 by 59 cm

R80 000 – 120 000



181

Margaret McKean

SOUTH AFRICAN 1936–

Reclining Nude

signed and dated 02
oil on canvas
100,5 by 125,5 cm

R50 000 – 70 000

Thanks to a Transvaal Chamber of Mines Bursary, Margaret McKean came under the sway of Professor Heather Martienssen at the University of the Witwatersrand in the mid-1950s. She continued her training at the Académie Julian in Paris, and the Central School of Art in London. There she worked alongside the British Surrealist Merlyn Evans who, incidentally, had been an influential teacher at the Durban Art School from 1939.

The present Lot, a startling, offbeat, detonation of colour, is a fine example of the artist's mature style, and borrows freely from Picasso or Botero's lusty, flesh-

bursting bodies. It shows a racy, densely modelled and semi-nude bather, her skin touched by the sun, presumably, and turned dramatic shades of pink and plum. One might expect the hulking bather to be sinking into sand, but her weight pulls only the slightest tension across the simple white sheet. Slender turquoise masts pierce the top corners of the sheet, and give some sense of the height at which the figure is suspended. A coastline, defined by deep purple, peach and blue, runs towards the horizon, while disembodied hands appear on the margins.

182

Colbert Mashile

SOUTH AFRICAN 1972-

Five Figures

signed and dated 15
mixed media on paper
93 by 178 cm

R80 000 – 120 000

182



183

Nelson Makamo

SOUTH AFRICAN 1982-

Figure of a Boy

signed and indistinctly dated
mixed media on paper
116,5 by 83,5 cm

R80 000 – 120 000

183



184

Colbert Mashile

SOUTH AFRICAN 1972-

Lepai (Blanket)

signed and dated 04; inscribed
with the title on the reverse
mixed media on paper
99 by 79 cm

R20 000 – 30 000

184



185

Kim Lieberman

SOUTH AFRICAN 1969–

Every Interaction Interrupts the Future

signed, dated 2001/5761
oil paint, silk thread and pencil on
perforated postage stamp paper
63 by 182 cm

R80 000 – 120 000

EXHIBITED

NSA Gallery, Durban, *FNB Vita Art Prize 2001*, 7 August to 8 September 2001.
Market Theatre Gallery, Johannesburg, *FNB Vita Art Prize 2001*.

LITERATURE

First National Bank (2001) *FNB Vita Art Prize 2001* (text by Clive Kellner), Durban: First National Bank. Illustrated in colour on page 9.

cf. Kim Lieberman (2003) *Every Interaction Interrupts the Future* (text by RoseLee Goldberg and Rory Doepel), Johannesburg: Goodman Gallery. Similar works illustrated in colour on pages 28 and 29.

Kim Lieberman's painting, *Every Interaction Interrupts the Future*, was nominated for the FNB Vita Art Prize in 2001, together with works by artists Moshekwa Langa, Kathryn Smith, Clive van den Berg, Jan van der Merwe, and Robin Rhode. On sheets of unprinted perforated paper usually used for printing postage stamps, Lieberman depicts eighteen figures in silhouette. The figures are derived from photographs of family and friends and from images in books and magazines such as *National Geographic*. They represent different cultures and historical periods and are connected by the perforations in a geometric grid. Lieberman uses blood red, a colour she describes as 'a very attractive colour, a magnetic compelling colour, a colour we have inside us [blood], a link to our ancestors, to our past, to our history, to the history of humankind. It is a link between all people.'¹ The oil in the paint bleeds out of the silhouette, creating an aura or energy field around each one. The number of figures, eighteen, is significant because in the tradition of Gematria, a numeric system that is a component of the Kabbalah, it refers to *chai*, which means life.

1. Kim Lieberman (2003) *Every Interaction Interrupts the Future*. Johannesburg: Goodman Gallery, page 18.

185



186



186

Alexandra Karakashian

SOUTH AFRICAN 1988–

Passing Series XVIII

2012
oil on paper
75 by 103 cm

R20 000 – 30 000

EXHIBITED

The Black Box, Cape Town, *Passengers*, December 2012.

187



187

Wim Botha

SOUTH AFRICAN 1974–

Coat of Arms I

signed, dated '03 and numbered printer's
proof 1/1 in the margin
etching, aquatint and mezzotint on paper
64 by 50 cm

R8 000 – 12 000

From an edition of 9 with 1 artist's proof.

LITERATURE

Sophie Perryer (ed.) (2005) *Wim Botha: Standard Bank Young Artist for Visual Art 2005* (exhibition catalogue), Johannesburg: Standard Bank and the National Arts Festival. Another print from the edition illustrated on page 68.

188

Wim Botha

SOUTH AFRICAN 1974–

Faultlines

carved continuous data paper and fluorescent lights
various sizes

R200 000 – 300 000

EXHIBITED

Millenium Gallery, Johannesburg, *Clean/Grime: An Exhibition of Desaturated Art*, 26 June to 27 July 2002.

LITERATURE

Sophie Perryer (ed.) (2005) *Wim Botha: Standard Bank Young Artist for Visual Art 2005*. Johannesburg: Standard Bank and the National Arts Festival. Illustrated in colour on page 25.

Retha Erasmus and Sean O'Toole (eds) (2002) *Clean/Grime*, Cape Town: Bell-Roberts Publishing, pages 6 and 7.



189



189

Diane Victor

SOUTH AFRICAN 1964-

Reclining Woman with Teddy Bears

signed and dated 90
charcoal on paper
56 by 87,5 cm

R60 000 – 80 000

190

Diane Victor

SOUTH AFRICAN 1964-

Afrikaanse Taalatlas

charcoal on found paper
49,5 by 53 cm

R35 000 – 50 000

191

Diane Victor

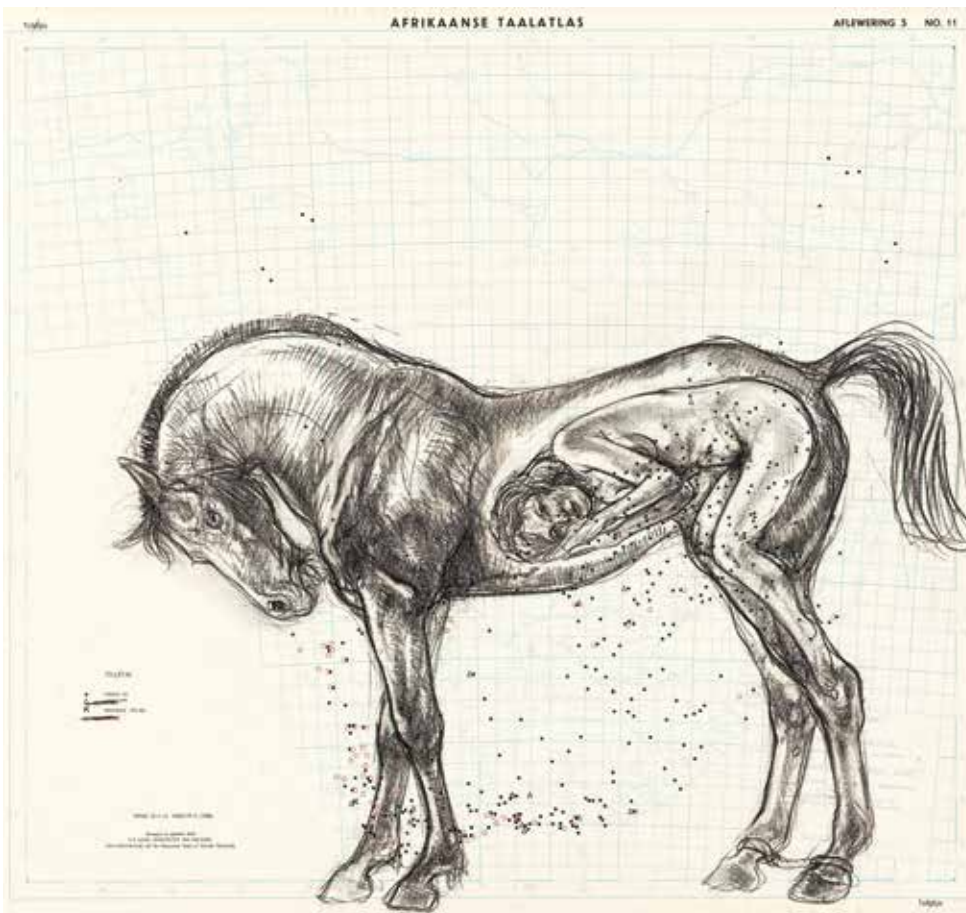
SOUTH AFRICAN 1964-

Reclining Woman

signed and dated 96
charcoal on paper
102 by 66 cm

R60 000 – 80 000

190



191





192

Walter Battiss

SOUTH AFRICAN 1906–1982

Calligraphic Forms

signed

oil on canvas
39,5 by 29,5 cm

R120 000 – 160 000

LITERATURE

cf. Warren Siebrits (2016) *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*, Johannesburg: The Ampersand Foundation. Similar works illustrated on pages 55 and 77.

‘What happened to me was this – I had been to Driekopseiland in Griqualand West, and there I found strange drawings and strange symbols on the rocks. I had seen hundreds of them, and I had quite an itch to make my own kinds of things. Now what happened was that I filled my sketchbook with them, thousands of them, all kinds of things and then I had the idea to make my own special kind of writing’¹

1. Walter Battiss, ‘Wanted: A History of Art in South Africa’, *Fontein*, 1960, pages 8 and 9.



193

Richard Penn

SOUTH AFRICAN 1976–

Unknown Physics 8

signed and dated 18 on the reverse

oil on canvas
100 by 100 cm

R80 000 – 100 000



194

Walter Meyer

SOUTH AFRICAN 1965–2017

Abstract Composition

signed with the artist's initials
and dated 88
oil on canvas
120 by 180 cm

R120 000 – 180 000

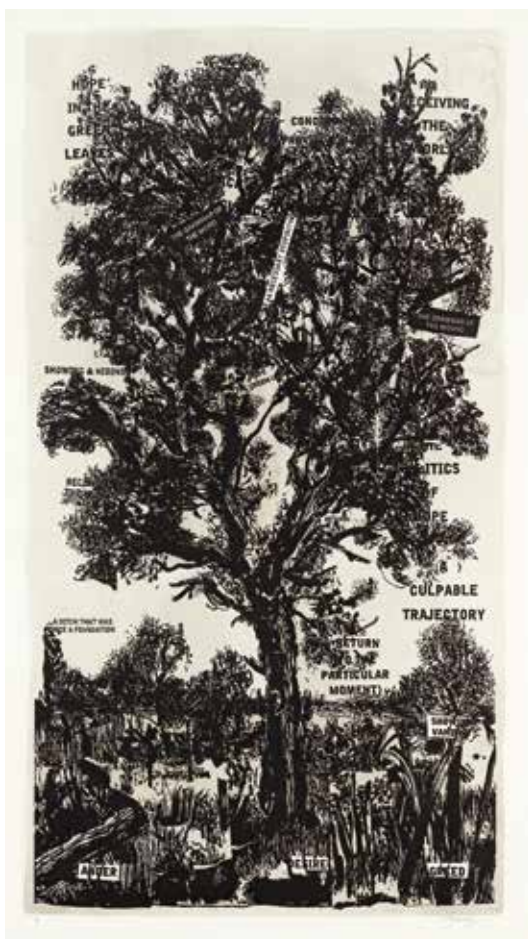
Walter Meyer essentially paints a fractured narrative in and through his work. Best known for his barren Karoo landscapes, as opposed to, say, the idealised landscapes of a WH Coetzer or a JEA Volschenk, the dominant narrative of landscape painting in South Africa, Meyer does not paint a romanticised rural idyll, but dusty ghost towns and abandoned vistas, devoid of humans and other life forms. The fractured narrative is also evident in the present Lot, an early painting done in the 1980s, with a rather unfamiliar, abstract sensibility – a fractured narrative in singular abstract shapes and forms.

Meyer obtained a Fine Arts degree at the University of Pretoria in 1989 under Professor Nico Roos, with a dissertation titled, *Contemporary Trends in European Painting*. He subsequently studied for three years in Germany at the Staatliche Kunstakademie in Dusseldorf under Professor Michael Buthe, and travelled extensively in Europe and the United States.

Meyer was thus thoroughly acquainted with Neo-

Expressionism, the dominant stylistic movement in Europe at the time. This movement was in essence a continuation of a fractured narrative of German Expressionism, a story cut short by the Nazis during World War II, with the infamous 'Entartete Kunst', or Degenerate Art exhibition of 1937. The Neo-Expressionists, in true post-modern fashion, wanted to come to terms with the contemporary in terms of the past and they naturally adopted an expressionist style in their art. This group included such artists as George Baselitz, Anselm Kiefer, Jörg Immendorff, AR Penck, and Markus Lüpertz.

Meyer, however, covered much wider ground by looking at the work of Karel Appel, a member of the CoBrA group of artists working in Copenhagen, Brussels and Amsterdam from the 1950s onwards, which included Asger Jörn and Ernest Mancoba, as well as at Neo-Expressionists in the UK such as Francis Bacon, Frank Auerbach and Leon Kossoff, and Philip Guston, Leon Golub and Jean-Michael Basquiat in the US.



195



196

The proceeds from the sale of these lots will benefit the Artist Proof Studio Scholarship Fund.

195

William Kentridge

SOUTH AFRICAN 1955-

Hope in the Green Leaves

signed, dated 2013, numbered 16/40 and inscribed with the title in pencil in the margin
linocut

185 by 102 cm

R250 000 – 350 000

196

Wim Botha

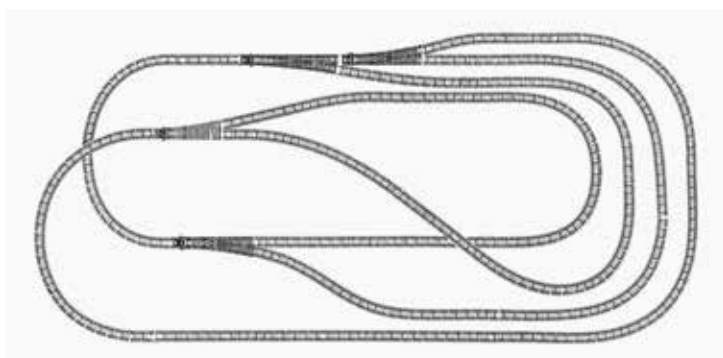
SOUTH AFRICAN 1974-

Dragon

signed, dated 2012 and numbered 3/12 in pencil in the margin
linocut

189,5 by 104,5 cm

R35 000 – 50 000



197

197

Gerhard Marx

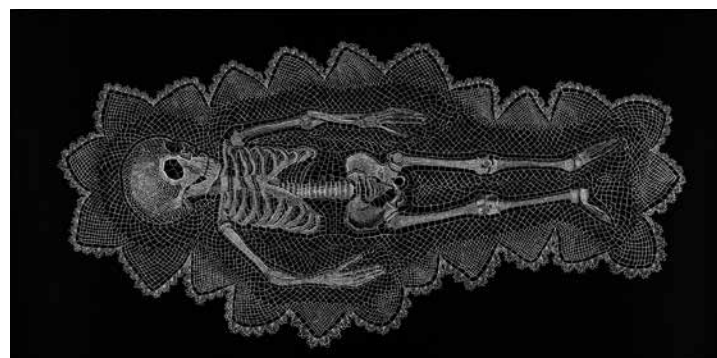
SOUTH AFRICAN 1976-

Circuit I

signed, dated 2012, numbered 6/6 and inscribed with the title in pencil in the margin
linocut

107,5 by 204,5 cm

R22 000 – 25 000



198

198

Walter Oltmann

SOUTH AFRICAN 1960-

Child

signed, dated 2012, numbered 2/10 and inscribed with the title in pencil in the margin
linocut

196,5 by 106 cm

R18 000 – 24 000

199

Kendell Geers

SOUTH AFRICAN 1968–

After Love

1993

signed, inscribed with 'Workshop Proof' and the title in pencil and embossed with the Mark Attwood chopmark in the margin
colour lithograph
76 by 56,5 cm

R20 000 – 30 000

This work is from an edition of 10.

199



200



200

Robert Hodgins

SOUTH AFRICAN 1920–2010

Smug on his Bum

signed, dated '08, numbered 1/1 and inscribed with the title in pencil in the margin
monotype on paper
77 by 57,5 cm

R40 000 – 60 000

201

Kendell Geers

SOUTH AFRICAN 1968–

Yellow Christ 1992

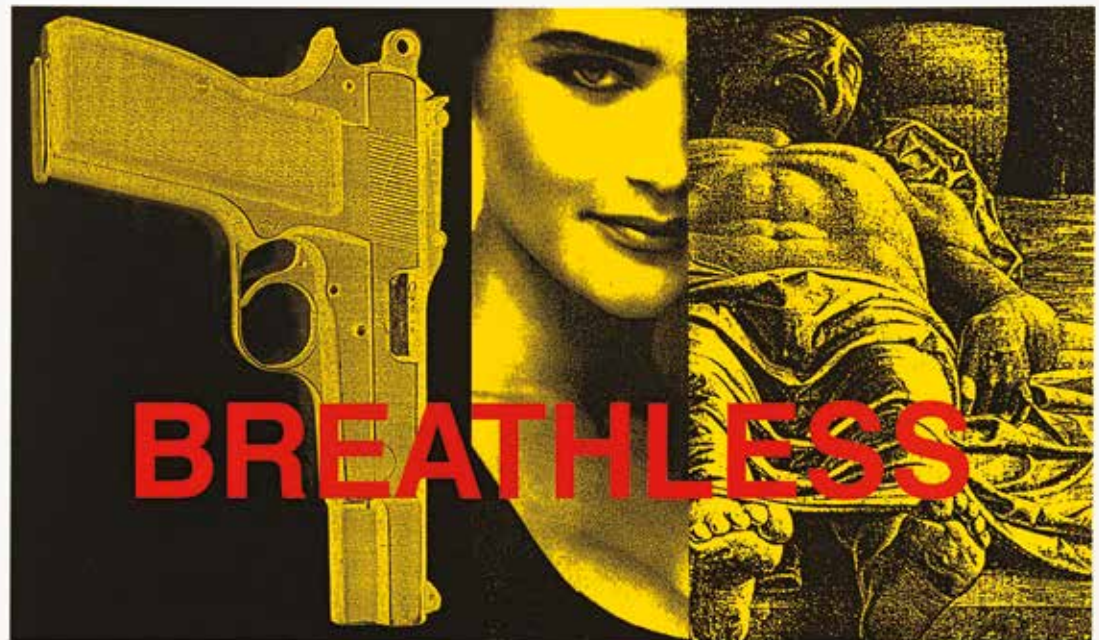
1992

signed, inscribed with 'Workshop Impression' and the title in pencil and embossed with the Mark Attwood chopmark in the margin
3 colour lithograph
64 by 93 cm

R60 000 – 90 000

This work is from an edition of 13

201





202

Shany van den Berg

SOUTH AFRICAN 1958–

Dagboek

2015/2016

20 pages, each page signed
mixed media on paper
each sheet size: 25,5 by 18,5 cm;
overall length: 452 cm

R40 000 – 60 000



203

**Conrad Botes and
Anton Kannemeyer**

SOUTH AFRICAN 20TH CENTURY

Bitterkomix nos 1-17 (Full Set)

photolithographic prints
each 30 by 21,5 cm
(17)

R30 000 – 50 000



204

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953-

The Fog of War

a suite of four digital prints and text written by Marlene Dumas in original portfolio; each print signed, dated 2006, numbered 26/80 and inscribed with the titles in pencil in the margin digital print each 45 by 35,5 cm

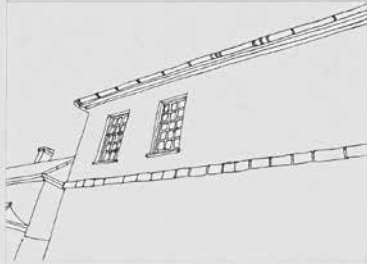
R120 000 – 160 000

LITERATURE

Emma Bedford and Marlene Dumas (2007) *Marlene Dumas: Intimate Relations*, Johannesburg: Jacana Media and Roma Publications. Another example from the portfolio illustrated on page 49.

ITEM NOTES

A set of four prints with prefacing poem, in the original portfolio cover.



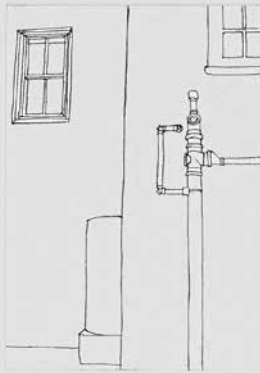
People threw daggers at our castle and we ate smoked salmon safely inside.



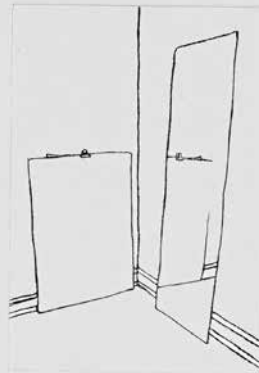
There is a space between me and you.



I know where you keep the toilet paper and that is really difficult.



Why wear black if you are feeling green?



There is a line. The finest line the finest pencil can draw.

205

Beth Diane Armstrong

SOUTH AFRICAN 1985-

To Skip the Last Step, portfolio

each signed, dated 2010 and
numbered 7/10; signed and
numbered 7/10 on the Certificate of
Authenticity
engraving
each 35 by 50 cm

R20 000 – 30 000

A portfolio of 27 engravings on
Fabriano paper in a cloth-bound
portfolio case.



206

Heather Martienssen

SOUTH AFRICAN 1915–1979

Portfolio

each signed and numbered 83/100

various on paper

largest 39,5 by 33 cm

R20 000 – 30 000

A portfolio of 22 artworks in a cardboard case: 'Portfolio of Graphic Art in Honour of Heather Martienssen, Professor of Fine Arts at the University of the Witwatersrand. Presented to her by her colleagues and former students upon her retirement in 1973. Designed and supervised by Maurice Kahn. The edition is limited to 100 copies. This portfolio is number 83. The contributors: Petro Berrangé, Erica Berry, John Burchard, Nils Burwitz, Christo Coetzee, Neels Coetzee, Robert Hodgins, Maurice Kahn, Dawn Lindberg, Ulrich Louw, Judith Mason, Margaret McKean, Patrick O'Connor, Alison Roux, Greta Sadur, Cecily Sash, Larry Scully, Cecil Skotnes, Shirley Simkowitz, Lorna Taylor, Gordon Vorster, Olivia Watson.'



207–210
NO LOT