

The Vineyard Hotel, Newlands, Cape Town
7 October – 8pm

**Modern, Post-War and
Contemporary Art
including paintings from
The Late Peter and Regina Strack Collection
and The Property of a Lady**

Evening Sale
Lots 581–688

Lot 605 Jacob Hendrik Pierneef, *Near Thabazimbi, Tvl* (detail)



The following five lots are from the Late Peter and Regina Strack Collection of which nineteen were sold by Strauss & Co in Cape Town, October 2018. Assembled over the course of fifty years, the Late Peter and Regina Strack Collection is widely regarded as featuring some of the finest pieces of Namibian Art to have come to market.

This selection features three landscape paintings by Adolph Jentsch and two figural works by Fritz Krampe. Depicting the Namibian landscape in a variety of moods, Jentsch reveals his painterly command of light in *Sunset Landscape and Trees* and *An Extensive*

Namibian Landscape, whilst his scroll-like composition of *Gras Landschaft* (*Grass Landscape*) illustrates to the modernist influences of oriental art.

The two accompanying lots by Fritz Krampe show the artist's illustrative hand in which he depicts the exotic forces of tribal Africa in *Masken* (*Masks*) and the elegance and power of its wildlife in *Adler* (*Eagle*), a subject that can be found in preliminary sketches from the period.

A further 36 lots from the Late Peter and Regina Strack Collection will be sold on the StraussOnline auction from Monday 18 to Monday 25 November 2019.

581

Adolph Jentsch

GERMAN/NAMIBIAN 1888-1977

Sunset Landscape with Trees

signed with the artist's initials and dated 1944; signed twice, numbered 118 and inscribed 'Sudwest Afrika' on the stretcher, further numbered 88 on a Peter and Regina Strack accession label adhered to the reverse

oil on canvas
46 by 70cm

R500 000 - 700 000

PROVENANCE

The Late Peter and Regina Strack Collection.



582

Adolph Jentsch

GERMAN/NAMIBIAN 1888-1977

***An Extensive Namibian
Landscape***

signed with the artist's initials and
dated 1944; signed and numbered
114 on the stretcher, numbered 89 on
an accession label and numbered 35
on Peter and Regina Strack Collection
label adhered to the reverse

oil on canvas
46 by 67,5cm

R400 000 - 600 000

PROVENANCE

Mrs Kendzia, 2007.

The Late Peter and Regina Strack Collection.

583

Fritz Krampe

GERMAN/SOUTH AFRICAN 1913-1966

Masken (Masks)

signed with the artist's initials;
inscribed with the title and numbered
145 on an accession label and further
numbered 36 on a Peter and Regina
Strack Collection label adhered to
the reverse
oil on canvas
119 by 97cm

R200 000 - 300 000

PROVENANCE

Frau Gaerdes, 1989.
The Late Peter and Regina Strack
Collection.

LITERATURE

Peter Strack (2007) *Timeless Encounters:
Fritz Krampe, A Painter's Life in Africa*,
Windhoek: Kuiseb Verlag. Illustrated in
colour on the back cover.

584

Adolph Jentsch

GERMAN/NAMIBIAN 1888-1977

***Gras Landschaft
(Grass Landscape)***

signed with the artist's initials and
dated 1959; signed and inscribed with
the artist's address on the reverse,
inscribed with the title and numbered
010 on an accession label, further
numbered 14 on a Peter and Regina
Strack Collection label and further
inscribed 'Grass' on an Art Association
of Namibia label adhered to the
reverse
oil on canvas laid down on board
98 by 33cm

R300 000 - 500 000

EXHIBITED

Arts Association of Namibia, Windhoek,
*Adolph Jentsch Commemorative
Exhibition*, 20 April 1982.

PROVENANCE

Purchased from the artist's estate by
the late Peter Strack in 1978.
The Late Peter and Regina Strack
Collection.



583

585

Fritz Krampe

GERMAN/SOUTH AFRICAN 1913-1966

Adler (Eagle)

signed twice with the artist's initials; inscribed with the
title and numbered 140 on a Peter and Regina Strack
accession label adhered to the reverse
oil on canvas
126 by 61,5cm

R80 000 - 120 000

PROVENANCE

The Late Peter and Regina Strack
Collection.

LITERATURE

Peter Strack (2007) *Timeless Encounters:
Fritz Krampe, A Painter's Life in Africa*,
Windhoek: Kuiseb Verlag. Illustrated in
colour on page 75, figure 58.



584



585

586

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Gold & Green, Rooiplaat, N.T.

signed; inscribed with the artist's name, medium and title on a label adhered to the reverse
oil on artist's board
45,5 by 60,5cm

R500 000 - 700 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 30 November 1993, lot 535. Private Collection.

On 12 January 1926, Henk Pierneef and his wife May boarded the *S.S. Toba*. They were the only paying passengers on the freighter, which was to make its way down the east coast of Africa to Durban via Port Said. From his letters home, Henk was clearly vitalized and motivated: his European tour, which had taken in London, Paris, Amsterdam, Antwerp, Bruges, Düsseldorf, Munich and Berlin, had been life-changing. Besides meeting influential theorist Willem van Konijnenburg and the academic Anton Hendriks, Pierneef was exhilarated by the avant-garde spirit he had encountered, not to mention his exposure to the various guises of modernism that

would define the period. Armed with a newly acquired collection of books and catalogues – many of which have been preserved in a private collection in Pretoria – the artist was determined to add a more modern, worldly edge to his style. Writing to his friend Thom Steele, Pierneef made plain his new approach: 'I can deliver a heavy blow on the Pretoria frontier and shock many an art connoisseur'.

Staying true to his word, Pierneef produced an astonishing, varied and endlessly-experimental group of works in the following years. Its stylistic range was remarkable: the architectonic, shard-surfaced paintings, now so iconic, were

enormously controversial; the flashy, luminous caseins were breathtaking; and the gentle, Divisionist works, relying on a more subdued palette, so expressive. The current lot, *Gold & Green, Rooiplaat, N.T.*, falls into the latter set. The painting's surface pulsates with short, simple, wriggling strokes of pure colour. Distinct dabs of mauve, teal, pink and yellow either overlap or remain apart, often surrounded by bare canvas. A nod to the European Neo-Impressionists is obvious, as is the artist's analytical, considered approach to colour application. The result is an exquisite, buttery, transformative view of his beloved Rooiplaat.





587

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Willow Trees, Pienaarsrivier,
Roodeplaat*

signed
oil on artist's board
28,5 by 39cm

R350 000 - 500 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
30 November 1993, lot 536.
Private Collection.

LITERATURE

cf. PG Nel (1990) *J H Pierneef: His Life
and His Work*. Cape Town: Perskor.
A similar example is illustrated in
colour on page 10.

The willow tree was the dominant motif of Pierneef's early career. Whether captured in gouache, goldleaf or in a linoleum plate, the artist delighted in the tree's decorative qualities. That they were so ubiquitous on the outskirts of Pienaarsrivier was one of the many reasons the artist so enjoyed camping and painting in the area. The present lot focuses on three specimens caught in winter light. Heavy garlands of orange and gold leaves weigh down the branches, and seem to hang quite still among the higher-reaching grass tips. A dusky purple runs across the horizon, while the blue of a cloudless sky creates a beautiful, haphazard pattern between the branches. A hint of spring is in the air: in the distance a recovering firebreak is suggested by dashes of emerald green and malachite.



588

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Willow Trees on a River Bank

signed and dated 28

oil on artist's board

29,5 by 39,5cm

R300 000 - 500 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg,
4 November 1991, lot 281.
Private Collection.

A recurring theme in Pierneef's work is the willow tree, referred to by Pierneef as 'wilkers', along the Vaal River and especially along the pools formed by the Pienaars River on the farm Rooideplaas, north of Pretoria - although Pierneef always called it 'Rooiplaas'.

DM Joubert (1990) Preface, in *JH Pierneef: His Life and His Works*. PG Nel (ed.)
Perskor: Cape Town and Johannesburg.



589

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Farm Buildings, Cape

signed
oil on artist's board
29 by 39cm

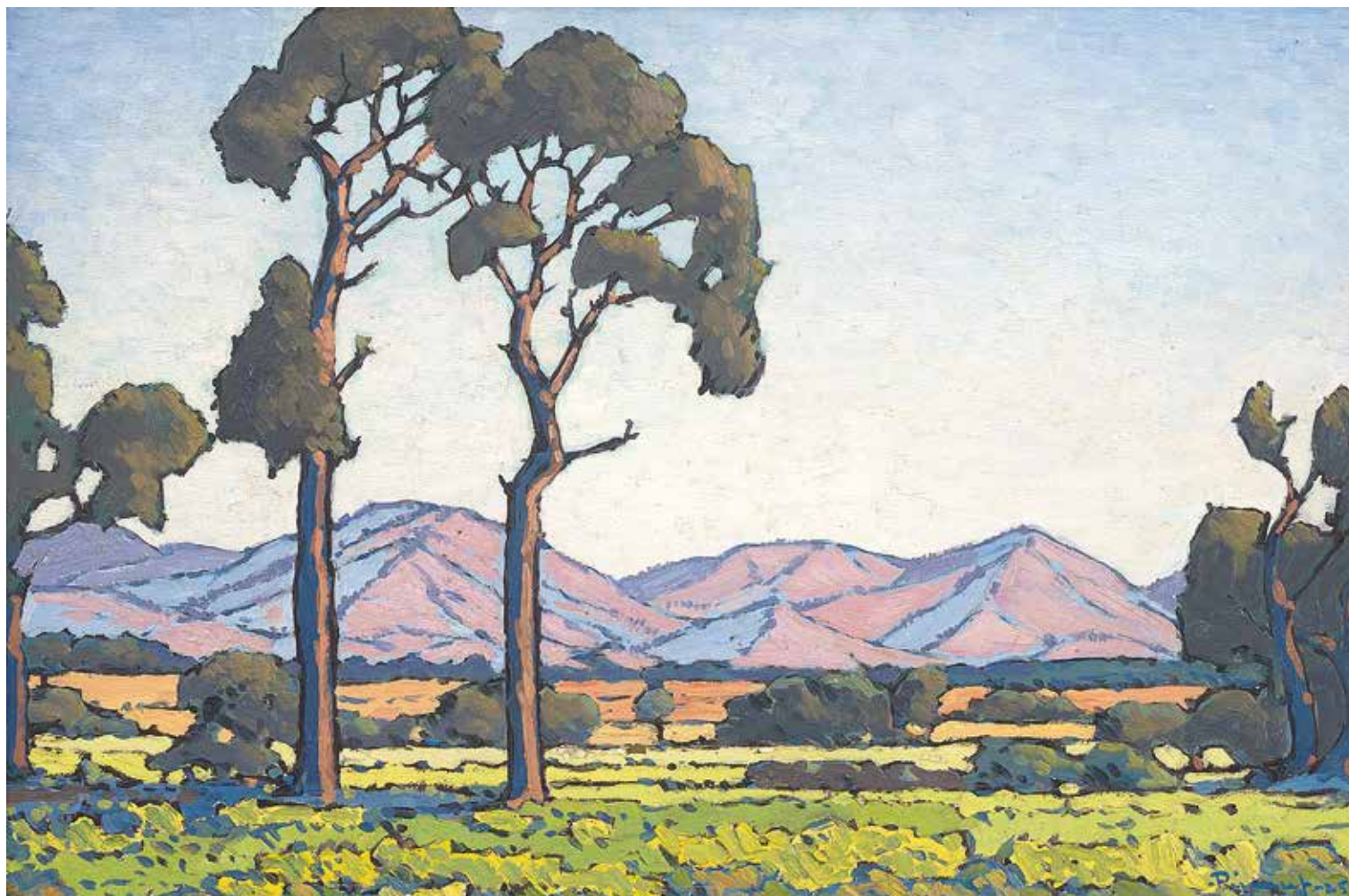
R200 000 - 300 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape Town,
12 March 1992, lot 410.
Private Collection.

"For Pierneef art and architecture were indivisible. The reason for this may lie in his awareness of the function of space. Both disciplines, because they are concerned with and depend on the structuring of space and proportion - architecture in factual, art in representational terms - are, therefore, also involved with aesthetic responses."

Wynand and Eleanore Smit (1990) Pierneef and Architecture, in *JH Pierneef: His Life and His Works*. PG Nel (ed.) Perskor: Cape Town and Johannesburg. Pages 200-201.



590

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Tall Trees in a Mountain Landscape

signed and dated 25
oil on artist's board
30 by 45cm

R500 000 - 700 000**PROVENANCE**

Stephan Welz & Co in Association with
Sotheby's, Cape Town, 21 October 1991,
lot 344.

Stephan Welz & Co in Association with
Sotheby's, Cape Town, 24 March 1994,
lot 334.

Private Collection.

'I am delighted to hear that he is married. I am sure that you will like Mrs Pierneef. He is now going to do some of his finest work – of that I feel certain.'

So wrote Edward Roworth to Thom Steele in November 1924. Roworth, who was aware of Pierneef's difficult, miserable and expensive break from his first wife, Agatha, was thrilled by Pierneef's marriage to the more like-minded Dutchwoman, May Schoep. More to the point, Roworth's prediction was spot-on: the paintings Pierneef

produced in the first months of 1925 are some of his most dazzling, joyous and self-assured. The present lot, *Landscape with Trees and Mountains*, is a remarkable example from this energized period. At a glance, the landscape recedes in bands of electric colour: lime to yellow to amber to violet. Two formidable trees anchor the composition, their higher branches forming a decorative tracery against the sky. Pierneef dragged his brush down each straight trunk, leaving beautiful orange streaks where the sunlight touched the bark.



591

Irma Stern

SOUTH AFRICAN 1894-1966

Spring - Namakwaland

signed and dated 1933; engraved
with the artist's name, the date
and the title on a plaque adhered
to the reverse

gouache on card

36,5 by 54cm

R400 000 - 600 000

PROVENANCE

Acquired by the current owner in
1990 from Pretoria-based art dealer,
Frieda van Schalkwyk.

592

Maggie Laubser

SOUTH AFRICAN 1886-1973

Blou Voël

signed; signed, dated Febr 25th '72 and inscribed with the artist's address on the reverse

oil on canvas laid down on board
51 by 38,5cm

R400 000 - 600 000

PROVENANCE

Mrs M Larizza, Rome, commissioned 1972.

EXHIBITED

International Exhibition of Women Artists, Rome, 1973.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 385, catalogue number 1751.

During the last decade of her career Maggie Laubser returned again and again to her established themes: reapers, shepherds, fishermen, and birds. These motifs play out against a remembered landscape from experiences on her family's farms and her later life near the sea. Many of Laubser's birds during this period are oversized and dominate the picture plane, like the main bird in the present lot. They are no longer bent over searching for food, rather "their heads are lifted, as if they can at any moment be borne away into the sky."¹ In 1964, Laubser said that her works are "fairy tales in paint...with bright colours and light: they are part of my soul. And the birds...people would like to fly, always fly, always free as a bird, and absorb and enjoy as a child does."² For Laubser, birds became a symbol of her search for and expression of freedom.³

1. Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg: Perskor. Page 56.

2. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press. Page 261.

3. *Ibid.* Page 260.





593

Maud Sumner

*Still Life with Proteas and
Silvertree Leaves in a Vase*

1946
signed
oil on canvas
53,5 by 64cm

R120 000 - 160 000

The present lot was painted in 1946 when Sumner was staying in Cape Town at the house of Professor Robert Harold Compton, Director of Kirstenbosch Botanical Gardens from 1919 - 1953, and founder of the Compton Herbarium. The vibrant proteas depicted include pin-cushion and silvertree leaves that the artist often selected on her visits to the Cape. The Persian kelim is also a favoured recurring feature, see Strauss & Co, Johannesburg, 4 June, 2018, lot 53.



594

Maud Sumner

SOUTH AFRICAN 1902-1985

Out for a Walk

signed

oil on canvas

50,5 by 59,5cm

R200 000 - 300 000

PROVENANCE

Edith Dodo Collection.

Strauss & Co, Cape Town, 15 March

2010, lot 321.

Private Collection.

The present lot was painted between
1957 and 1959.



Irma Stern in her garden, The Firs, Rosebank, Cape Town

© The National Library of South Africa

595

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Gladioli and Fruit

signed and dated 1960

oil on canvas

85 by 67cm

R2 500 000 - 3 500 000

Writing vividly about her homeland in 1923, Irma Stern said: "Africa – the word was the personification of everything desirable to me. The land of my childhood... The endless sky. The splendour of its flowers saturated with colour. The fruit with its sweet and yet so sharp fragrance."¹ Stern was so enamoured with flowers and fruit that they became a popular motif for her; creating a prolific number of these still lives throughout her oeuvre.

For forty years she lived at The Firs in Rosebank, Cape Town, where she lovingly tended a garden overflowing with flowers ranging from "larkspurs, stocks, enormous geraniums, all shades of pelargoniums, great balls of white and also yellow daisies, violet and yellow

poppies, sunflowers, and many, many roses, carnations, petunias, fuchsias."² Stern's studio had French doors that offered her a view of the "lovely garden riotous with colour like the pictures its flowers inspire."³ While she was certainly inspired by her garden and would take flower cuttings from there, for variety she also depended on flowers purchased from local sellers.

Stern enjoyed composing these paintings; pairing lush bouquets of flowers alongside richly coloured fruits and items pulled from the extensive collection of objects that she amassed during her travels and her own homemade ceramics. She often used her still lives as paint application and colour experiments, especially indulging

her love for complementary colours. In the present lot, the soft violets and lilacs of the gladioli are set against purple's complementary colour, yellow. The lone fuchsia dahlia is nestled in the green stems of the gladioli and the juicy pop of red pomegranates is balanced by the analogous blue-green-yellows of the accompanying fruits, fabric, and yellow anthurium. This juxtaposition of subtle and vibrant colours creates visual excitement in the work; a symphony of colour for the viewer to behold.

1. Karel Schoeman (1994) *Irma Stern: The Early Years*, Cape Town. Page 65.

2. *Ibid.* Page 88.

3. *Ibid.*





596

Anton van Wouw

SOUTH AFRICAN 1862-1945

The Hammer Worker, maquette

inscribed with the artist's name and foundry mark

bronze with a brown patina, on a wooden base; cast by the Massa foundry, Rome

height: 12,5cm excluding base

R250 000 - 350 000

LITERATURE

ML du Toit (1933) *Suid-Afrikaanse Kunstenaars: Deel 1, Anton van Wouw*, Kaapstad: Nasionale Pers. Another example illustrated, plate 13.

Hans Franssen (1982) *Three Centuries of South African Art*, Johannesburg: AD Donker. Another example illustrated on page 327, figure 5.

J Ernst (2006) *Anton van Wouw: A Biography*, Vanderbijlpark: Corals Publishers. Another example illustrated on page 74.

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Nisini and Vignali castings illustrated on pages 89 to 92.

597

Jacob Hendrik Pierneef

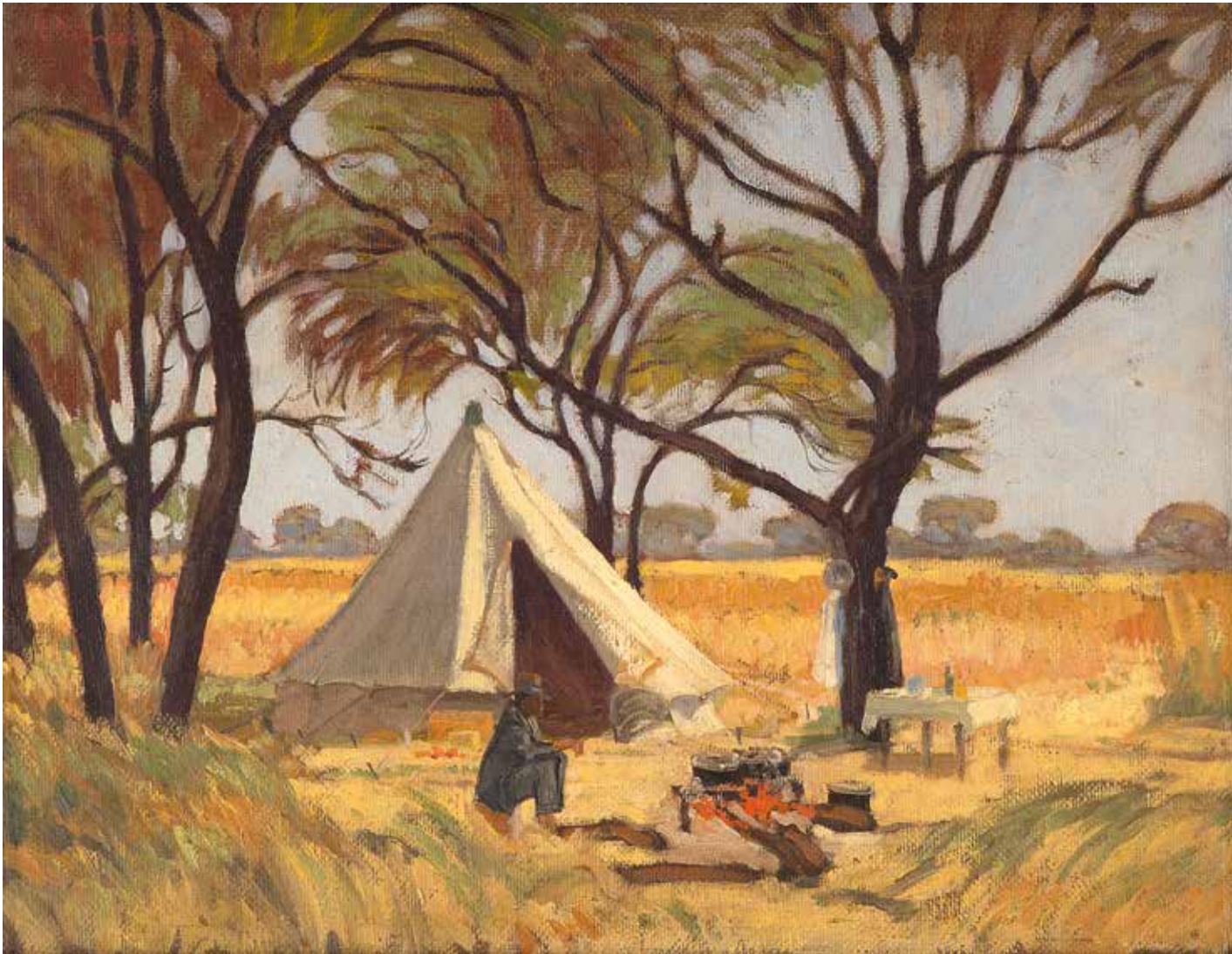
SOUTH AFRICAN 1886-1957

At Pienaars River (Rooiplaat), Transvaal, Bushveld

signed and dated 18; inscribed with the title on the stretcher

oil on canvas
34,5 by 45cm

R700 000 - 1 000 000



This painting is part of a defining body of early work executed by JH Pierneef in 1918, during one of his many camping excursions to Rooiplaat Farm with his godfather and artistic mentor Anton van Wouw. Here, they would spend their time sketching and painting vignettes of the area around the banks of the Pietersburg River. 1918 was a crucial turning point in Pierneef's life, both personally and artistically; leaving his post at the State Library after 9 years, he would briefly take up a position as an Art Lecturer at the Heidelberg College of Art before abandoning teaching to dedicate his full attention to art.

The Pietersburg Rivier is a region that reoccurs frequently in Pierneef's oeuvre, which he began exploring during his school years with friends, Fanie Eloff and Gordon Leith. Returning later with Van Wouw, he would begin to produce a singular brand of post-impressionism that was responsive to the unique atmospheric conditions of the southern African landscape.

Reflecting on this early period, Esme Berman writes "In his earliest work he remained faithful to the tenets of his tutors. He aimed at factual truthfulness in depicting the face of nature and he disciplined himself by drawing endless studies of trees and fragments

of the landscape – a practice which he maintained throughout his life".¹

As she further notes, the human figure would seldom appear in his compositions, with the natural world taking preference over the constructed human environment. The present lot is thus a rare example of a sentimental scene of domesticity, depicting the campsite where Pierneef and Van Wouw would spend their time discussing a new direction for South African art that was not stifled by the outmoded norms and traditions of the English canon that dominated the artistic trends of the time.

Executed with a noticeably dry brush, the painting demonstrates Pierneef's

already confident understanding of light and command of pictorial depth. Deploying a method that would remain consistent in his later work, Pierneef utilizes the landscape as theatrical setting to frame the focus of his picture. The wind swept grass in the foreground seems to part, inviting the viewer's eye to pause and investigate the structural elements of the composition, where a lone cook tends to pots of a flickering fire. Hanging on the tree are the coats and hats of Pierneef and his companions, who presumably stare back with the viewer, into the scorching sun of this bushveld afternoon.

1. Esme Berman (1983) *Art and Artists of South Africa*. Johannesburg: Southern Book Publishers. Page 329.



598

Wolf Kibel

SOUTH AFRICAN 1903-1938

Man Seated at Table

executed circa 1929
oil on canvas board
12 by 11,5cm

R40 000 - 60 000

PROVENANCE

Freda Kibel, the artist's widow.
Private Collection.

EXHIBITED

The South African National Gallery, Cape Town, *Wolf Kibel: A Memorial Exhibition*, 1950, catalogue number 49.



599

Wolf Kibel

SOUTH AFRICAN 1903-1938

Portrait of a Young Woman

signed; inscribed with the artist's name and title on a Wolpe
Gallery label on the reverse
oil on canvas laid down on board
25 by 19,5cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape
Town, 19 April 1993, lot 343.

Sanlam Art Collection.

Sanlam Art Deaccession 2014, where it was purchased by
the current owner.

Oil paintings by Wolf Kibel are rare. Plagued with poor health, he led a short and tragic life. Along with Stern and Laubser, he represented the vanguard of European Expressionism. However, at that time, South Africa was parochial and conservative in its tastes, believing that naturalism was the true yardstick of quality, and treating Expressionism with misunderstanding and derision. As a result the artist faced an uphill battle to garner acceptance and critical acclaim, struggling to sell his works.

The works that Kibel left behind give us an idea of the exceptional talent of an artist whose life was cut short in his prime. His paintings show a sensitivity of line and distortion that echoed his world view. His visual vocabulary has been



likened in literary terms to poetry. He drew on culture, memory and interpretation, infusing his works with great emotion and individuality. Works are often small in scale because of his limited means and generally of an intimate and enigmatic nature, revealing his sensitive nature.

During his short period of production, from his arrival in Cape Town in 1929 until his death in 1938, he worked at a fevered pace against these handicaps.

While Kibel is typically compared with Soutine and Pascin, contemporary European Expressionists, he had a wide appreciation for and was exposed to a lot of art from which he drew inspiration. This is evidenced by the different stylistic approaches

in these two figural works. Kibel's sitters seldom have their names included in the titles but these portraits – gentle, enigmatic and introspective, reveal the artist's sensitive personality.

He found sanctuary in the company of and shared studio space with Lippy Lipschitz at Palm Studios in Roeland Street, close to Hatfield Street, the subject of lot 600. Under Kibel's brush, this urban landscape is imbued with a tension between the man-made street and a turbulent sea of verdant foliage.

Kibel's use of perspective is frequently employed in his urban landscapes and this has been credited with the increase of compositional dynamism in these works.

600

Wolf Kibel

SOUTH AFRICAN 1903-1938

Hatfield Street, Cape Town

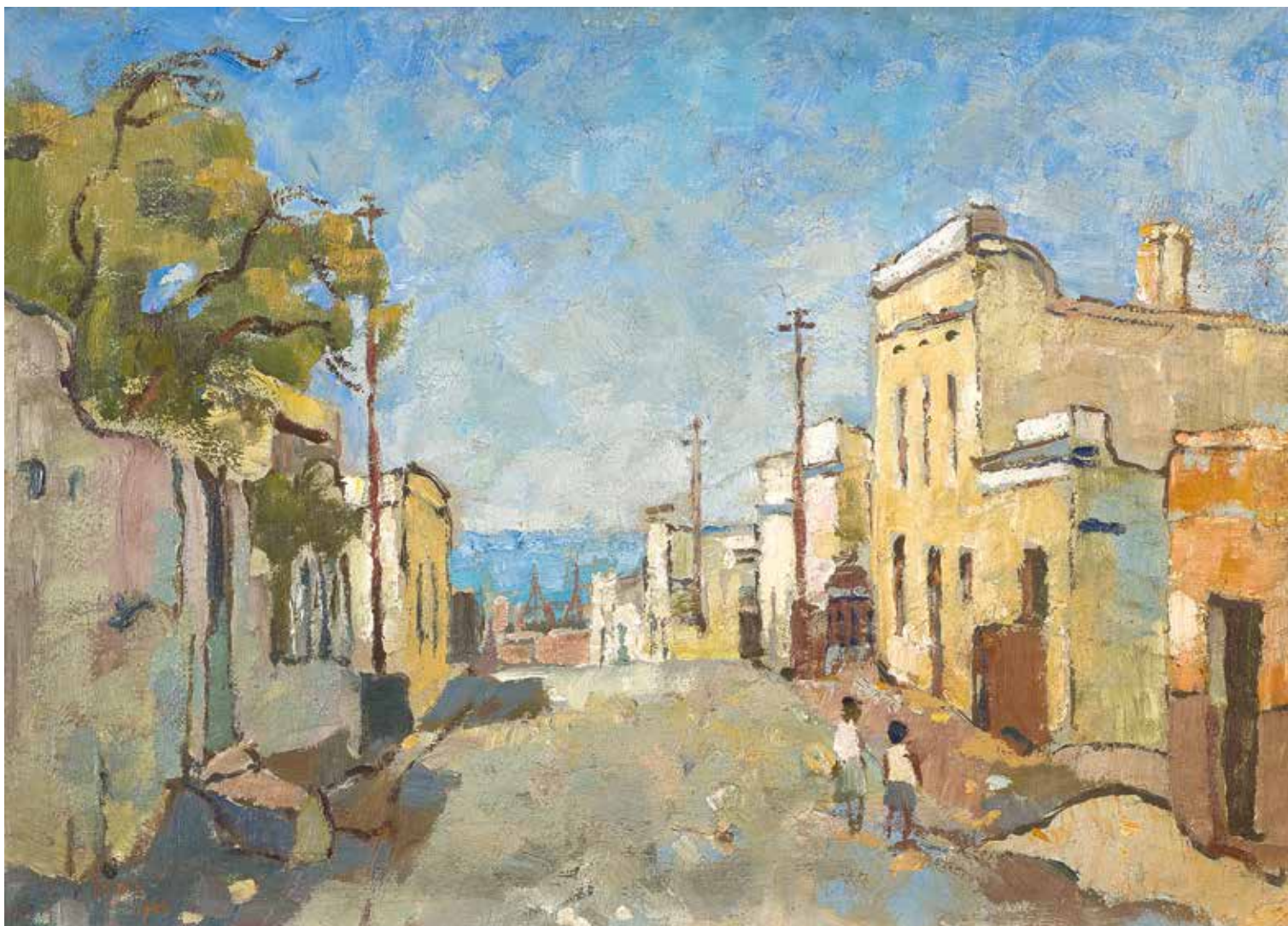
indistinctly inscribed; inscribed with the artist's name and title on a Wolpe Gallery label adhered to the stretcher
oil on canvas
22 by 29,5cm

R120 000 - 160 000

PROVENANCE

Purchased from the Wolpe Gallery 1 March 1983.
Sanlam Art Collection.

Sanlam Art Deaccession 2014, where it was purchased by the current owner.



601

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Chiappini Street, Cape Town

signed and dated 1944

oil on board

32,5 by 46cm

R100 000 - 150 000

Accompanied by a letter from the artist to the current owner relating to this painting.



602

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

The Wash House, Malay Quarter

signed and dated 1957

oil on canvas board

35 by 45cm

R250 000 - 350 000

LITERATURE

cf. Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. A similar example is illustrated in colour on page 59.

603

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Kliprivier

signed, dated 1952 and inscribed
with the title
pencil and watercolour on paper
36 by 51 cm

R100 000 - 150 000

PROVENANCE

Mr and Mrs D Lion-Cachet.
Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
23 August 1993, lot 328.
Private Collection.



604

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

By Henley on Klip

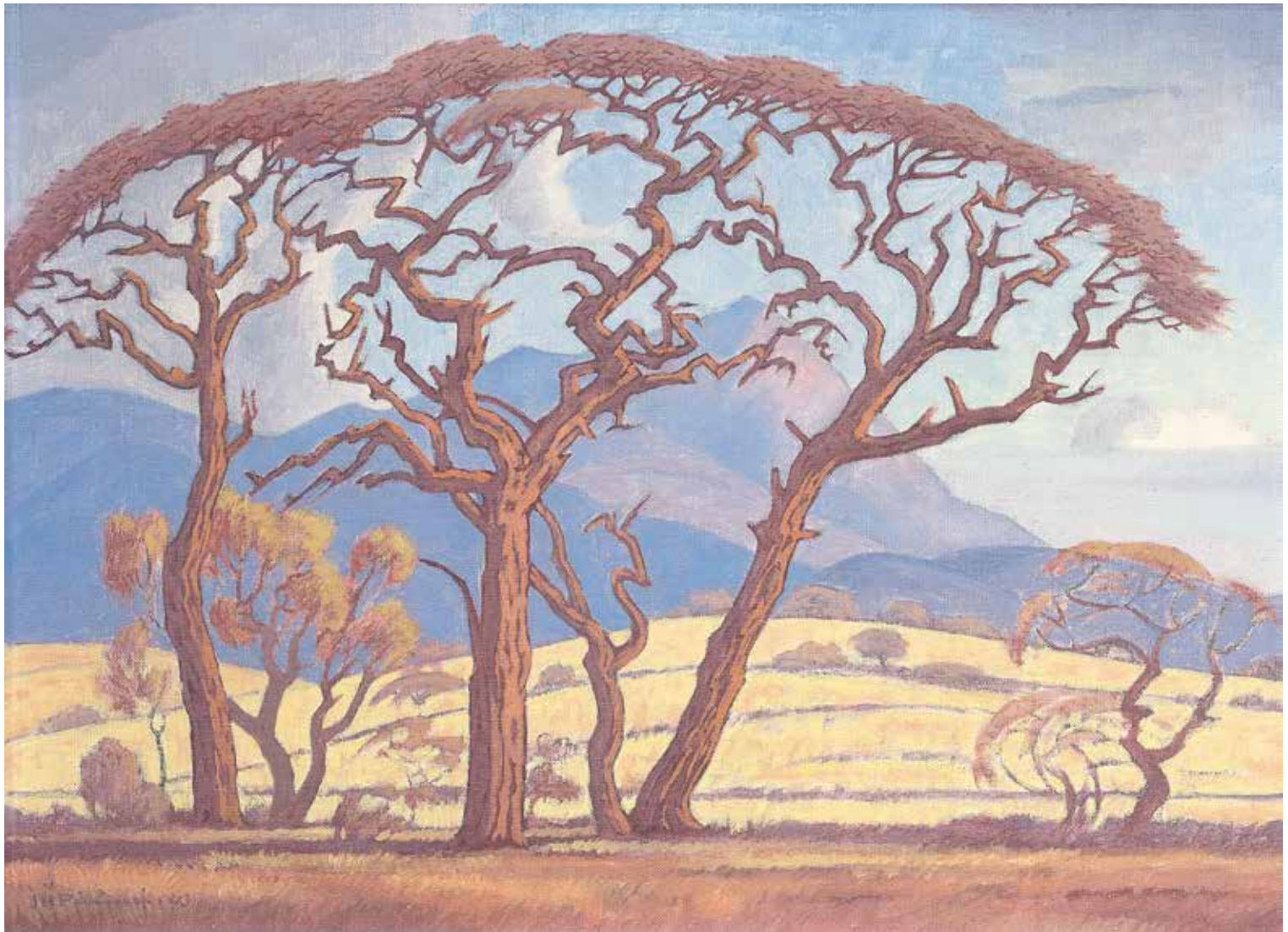
signed, dated 1952 and inscribed
with the title
pencil and watercolour on paper
36 by 51 cm

R100 000 - 150 000

PROVENANCE

Mr and Mrs D Lion-Cachet.
Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
23 August 1993, lot 327.
Private Collection.





605

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Near Thabazimbi, Tvl

signed and dated 43; inscribed with the title on the stretcher
oil on canvas
40 by 55cm

R2 000 000 - 3 000 000

The yellow hillside, blue and mauve mountains, and rising clouds in the middle and background areas of the present lot are juxtaposed in the foreground by an energised pattern of geometrically stylised camelthorn trees, a popular motif of Pierneef's. This ascending composition is contained under the camelthorns' interlocked canopies. The four horizontal colour fields overlaid by the camelthorn trees give this painting its dynamism and strength.

The origins of this simplified and stylised geometry noticeable in the

camelthorn trees can be traced to the artist's linocuts produced in the 1930s. Trees were an integral part of his ordered and balanced compositions.

"For Pierneef too a tree was often much more than just a tree. The leadwood tree was a symbol of eternity for him. 'I like the hardekool tree, it stands forever,' he once said to the painter Zakkie Eloff. And for him the stately camelthorn symbolised the bushveld".¹

1. PG Nel. (1990) *JH Pierneef: His Life and Work*, Johannesburg and Cape Town: Perskor. Page 141.



JH Pierneef, *Table Mountain (Station Panel)*, Rupert Museum, Stellenbosch

606

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

A View Through the Trees

signed and dated 31
oil on paper laid down on board
50,5 by 63cm

R800 000 - 1 200 000

Painted in 1931, in the midst of the Station Panel commission, the present lot bears the hallmarks of Pierneef's most popular period of production.

This is evidenced by the masterful employment of monumental natural forms as pictorial devices: towering stone pines that lend both structure to and frame the scene.

Compositionally, this work shares many structural similarities with *Table Mountain*, (one of his best-known Station Panels) through rhythmic receding undulations of the landscape and the colonnade of

statuesque pines in the foreground.

Painted at dusk, the artist demonstrates his virtuosity with atmospheric recession and perspective in subtle tones and hues from an elevated point of observation.

The glimmering sky, painted with a flickering brushwork in tones of pink and yellow, alongside coastal mountains rendered in characteristic pinks and mauves, contrasts against the cool, calm expanse of modulated sea.

This painting is a timeless marriage of the elements in unified harmony.





607

Maud Sumner

SOUTH AFRICAN 1902-1985

*Still Life with Roses, Books
and a Photograph*

1946

oil on canvas

64 by 53cm

R70 000 - 100 000

The present lot was painted in 1946 when Sumner was staying in Cape Town at the house of Professor Robert Harold Compton, Director of Kirstenbosch Botanical Gardens from 1919 - 1953, and founder of the Compton Herbarium.



608

Terence McCaw

SOUTH AFRICAN 1913-1978

Dog Roses

signed and dated 1954

oil on canvas board

79,5 by 79,5cm

R80 000 - 100 000

PROVENANCE

Bequeathed by the artist to the
previous owners.



609

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Spring Flowers in a Vase

signed and dated 1943

oil on canvas board

41,5 by 33cm

R70 000 - 90 000

610

Maggie Laubser

SOUTH AFRICAN 1886-1973

Janie

signed
oil on board
46 by 36cm

R400 000 - 600 000

PROVENANCE

Mrs M Larizza, Rome, commissioned
1972.

EXHIBITED

*International Exhibition of Women
Artists, Rome, 1973.*

LITERATURE

Dalene Marais (1994). *Maggie Laubser:
Her Paintings, Drawings and Graphics*,
Johannesburg and Cape Town:
Perskor. Illustrated on page 386,
catalogue number 1756.

Throughout her career, Laubser frequently included vegetables, fruit, plants, and flowers in her portraiture as symbols of fertility. In the present portrait, the sitter is surrounded by bell-shaped blossoms and the artist has perched a yellow-breasted bird on a branch in the foreground. Her biographer, Dalene Marais, wrote about Laubser's symbolic portraits, "The bird, which already appears in earlier portraits, is often used. Perhaps as an attempt to relate a motif, which is usually associated with the heavens, to woman's earth-bound orientation and existence."¹ Much like her earlier portraiture, in the present lot Laubser simplified the sitter's hair and face by making them flat and angular, which gives the portrait a mask-like appearance.² While these techniques were probably utilised to imbue the sitter with an 'every woman' quality, with the artist's consent, the present lot was given its title by the current owner as the portrait reminded her of a specific woman: her sister, Janie.

1. Dalene Marais (1994) *Maggie Laubser:
Her Paintings, Drawings and Graphics*.
Johannesburg: Perskor. Page 52.

2. *Ibid.*





611

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape with Rocky Outcrop

signed and dated 26
casein on artist's board
21 by 29,5cm

R300 000 - 400 000



612

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape with Distant Mountains

signed and dated 1928
casein on artist's board
38 by 53,5cm

R800 000 - 1 000 000

While Pierneef sketched endlessly in the veld, the studies he made more often than not served as *aide-mémoires* for later, carefully-conceived, idealised studio pictures. Evidence of this process might be recognised in the comparison of the present lot, this exquisite, varied and intricate casein, to another of the artist's slightly later benchmark examples, *Extensive Landscape, Lydenburg, Northern*

Drakensberg Beyond, sold at Strauss & Co, Johannesburg, 20 May 2013, lot 234. Even at a glance the compositions are remarkably similar: hillsides slope gently inwards and intersect centrally; the foreground is punctuated with the indigenous trees, shrubs and rock formations with which the artist was so familiar; and the landscape endlessly unfolds under a wide sky. That both

pictures remain so unique while relying on the same valley viewpoint suggests the power of the artist's imagination when back in the studio. The comparison also makes clear just how the artist could re-use successful designs in new contexts, while always providing such a convincing sense of place.



613

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Straat met Groen Toring,
Distrik Ses, Kaapstad*

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

oil on canvas

30 by 40cm

R150 000 - 200 000

PROVENANCE

Purchased from Victor de Kock,
Vredenhof Antiques, Pretoria,
circa 1970 by the current owner.



614

Hugo Naudé

SOUTH AFRICAN 1868-1941

Venice

signed
oil on artist's board
25,5 by 35,5cm

R200 000 - 300 000

Having worked under Alphonse Legros at the Slade School in London, with Franz von Lenbach at the Kunst Academie in Munich, and alongside contemporary Barbizon painters near Fontainebleau, Hugo Naudé painted briefly in Italy before returning to Worcester in 1896. With the grave, melancholic light typical of the Barbizon School no doubt then in mind, it seems unimaginable that the present lot – an undaunted, dazzling depiction of Venice – can come from this period. It is more likely, rather, that the painting was made during a later, and by all accounts more high-spirited, trip to the city in 1913.

Naudé was then acting as cicerone to his nephew, Philip du Toit, as well as NC Krone, on their Grand Tour of Europe. Perhaps leaving the youngsters to their own devices momentarily, and in order to show the Doge's Palace, glimpse the campanile, and allow opportunity to paint sunlight glinting off the Grand Canal, Naudé would have first sketched this scene from the bank opposite the Palazzo Giustinian.

Thanks to the artist's flashing swipes of teal and mauve for the water, amber and cream for the sails, purple for the shadowed gondolas, and glistening white for the famous colonnades, the

painting has much more in common with the luminous, distinctive Cape Impressionism that the artist pioneered than it might to his original, gloomier, Barbizon influences. In any event, with this Venetian lot in mind, as well as the artist's iconic, mad-blooming Namaqualand vistas, his far-reaching views of the Matopos in then Rhodesia, and his affectionate, private interior scenes in Worcester, one is reminded not only of how widely-travelled was Naudé for an early-century South African artist, but how brilliantly varied was his tone, his subject, and his colour.



615

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Young Girl

signed twice and dated 22
oil on canvas laid down board
34 by 30,5cm

R500 000 - 700 000

From her late 20s to her mid-30s Maggie Laubser led a fairly peripatetic life – living in Holland, England, Belgium, Italy, and Germany, punctuated by a number of short and long trips back to South Africa. It was during one of these trips (a longer visit from 1921-1922) that Laubser is likely to have painted the present lot as the subject matter is in line with her 'South African phase'. This includes a series of portraits of people who were associated in some capacity with her family's farm, Oortmanspoort. In this painting, warm red dots act as

a foil to the light blue of the sitter's shirt and the cool dark purple-blue of the background. Throughout her life Laubser was interested in the treatment of light within her paintings, which had both literal and spiritual meanings for her. Here she plays with this by shining a bright light on the sitter's face from outside the left of the picture plane, thereby casting the right side of the face in darkness and shadow; imbuing the painting with a maturity and seriousness seemingly beyond the years of this young girl.



616

Maggie Laubser

SOUTH AFRICAN 1886-1973

Weemoed (Melancholy)

signed with the artist's initials
oil on board
37 by 44,5cm

R800 000 - 1 200 000

PROVENANCE

Mrs JA Kieser, Pretoria, acquired from the exhibition at Pretoria in 1931. Acquired by descent to the current owner from her grandmother, Mrs JA Kieser.

EXHIBITED

MacFadyen Hall of the Transvaal University College (now University of Pretoria), Pretoria, 1931.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 208, catalogue number 672.

Elsa Botha (1964) catalogue number 105.

Portraiture was a reoccurring genre for Maggie Laubser throughout her career. It is suggested that the present lot falls under her 'Langebaan Phase' (1928 - 1932),

which corresponds with her excursions to this and other coastal villages, renewing her interest in nature.¹ Where previously sitters were depicted against plain backgrounds (such as in *Portrait of a Young Girl*) lot 615, here she experiments with bringing nature into her backdrops.

Laubser has included a fantastical horizon line; a small house, with an impossibly steep road leading up to it, sits high upon a hill to the right of the sitter, while the land dips drastically away to the left to reveal the mountains beyond. This phase is also typified by sitters who fill the picture to such an extent that sometimes the tops of their heads are omitted.

Additionally, hands become a gestural feature and are used to clutch flowers, stroke a cat, or – as in this instance – support a sitter's head.

In 1931, Laubser held her first exhibition in the Transvaal at the Transvaal University College (now the University of Pretoria). The present lot was one of 34 works included in this exhibition and it was here that it was purchased by the current owner's grandmother.

1. Dalene Marais (1994) *Maggie Laubser: her paintings, drawings and graphics*. Johannesburg: Perskor. Page 174.



The present lot exhibited at the Galerie des Beaux-Arts, Paris, *Irma Stern: Peintures D'Afrique*, 3 October to 2 November 1947
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617

Irma Stern

SOUTH AFRICAN 1894-1966

A Watussi Woman with Mountains

signed and dated 1946
 oil on canvas, in the original Zanzibar
 frame
 65,5 by 48cm excluding frame;
 81,5 by 60 by 5cm including frame

R9 000 000 - 12 000 000

PROVENANCE

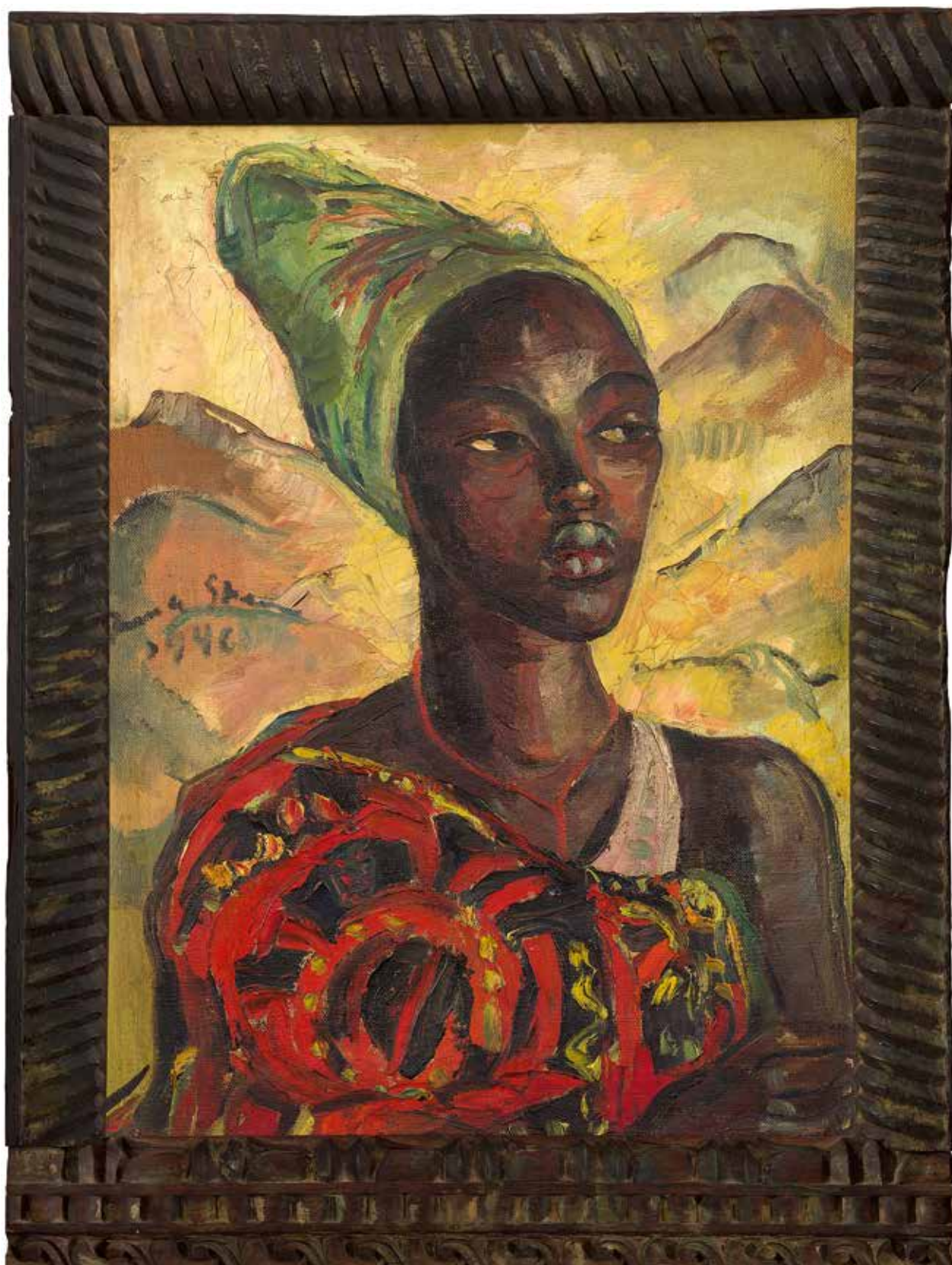
Dr R L Worrall.
 Sotheby Parke Bernet South Africa,
 Johannesburg, 22 October 1974, lot 349.
 Illustrated in colour on page 198.
 Count Natale Labia.

EXHIBITED

Argus Gallery, Cape Town, Irma Stern, 6
 to 19 March 1947, catalogue number 15.
 Galerie des Beaux-Arts, Paris, *Irma Stern:
 Peintures D'Afrique*, 3 October to 2
 November 1947, catalogue number 29,
 illustrated.
 Poland, Browse & Delbanco, London,
*Paintings by Irma Stern: South African
 Artist*, January to February, 1948,
 catalogue number 5.

LITERATURE

Marion Arnold (1995) *Irma Stern: A
 Feast for the Eye*, Vlaeberg: Fernwood
 Press. Illustrated in a black and white
 photograph of the artist in her studio
 on page 4.
 Paul Cullen (ed.) (2003) *Irma Stern:
 Expressions of a Journey*, Johannesburg:
 Standard Bank Gallery. Illustrated in a
 black and white photograph of the artist
 in her studio on page 60.
 Jillian Carman (ed.) (2011) *Visual Century:
 South African Art in Context. Volume One:
 1907-1948*, Johannesburg: Wits University
 Press. Illustrated in a black and white
 photograph of the artist in her studio on
 page 144.



The decade of the 1940s is often defined as a period of wanderlust in the career of Irma Stern, with her trips to the Belgian Congo in 1942 and 1946 and Zanzibar in 1939 and 1945 resulting in some of the most desirable works in her artistic oeuvre. Whilst her first journey to Central Africa is extensively documented in her travel diary, *Congo*, published in 1943, Stern's second visit is characterized by a sense of ennui resulting from her isolated loneliness and recurring dreams of her mother who had passed away two years prior.¹

Illustrated in Marion Arnold's book, 'A Feast for the Eye', the present lot was executed during her second visit to the region in 1946, which included an extended period spent on Lake Kivu in present-day Rwanda. Due to the tropical conditions, Stern did not work indoors, preferring to paint *en plein air* on the verandah of her villa on the shores of the lake. Working from day-break until sundown, she would remark in a letter to her beloved friends, the Feldmans, on the uncontrollable nature of the equatorial light.²

Comparatively shorter than her first visit, Stern returned home after suffering a bout of malaria which, together with the "frightful" light, had further hindered her progress. According to Mona Berman, her inventory included "fourteen big canvasses, several charcoal works and a large selection of outlined work" which were presumably finished later on the easel at The Firs in Cape Town.³

Despite the physical demands placed on her during this second trip, the work that Stern produced in the Congo, as with her Zanzibari paintings, attracted significant praise from friends and critics both at home and abroad. Rested and rejuvenated, Stern now set her sights on

Europe. Since the advent of World War II and the rise of anti-Semitism, Stern had stayed away, instead seeking new avenues in Africa (such as Zanzibar and the Congo) to explore during the war years. But now, as Europe started to rebuild, it was time for her return.

A *Watussi Woman with Mountains* was exhibited twice in Europe, with its first showing taking place in Paris on her solo show *Irma Stern: Peintures D'Afrique* at the Galerie des Beaux-Arts located on the fashionable rue du Faubourg Saint-Honoré, just three blocks away from the Champs-Élysées. Run by Georges Wildenstein, the second in a long line of Jewish art dealers, the gallery had hosted the famed *Exposition Internationale du Surréalisme* in 1938 which featured Marcel Duchamp, Salvador Dalí, Max Ernst, Man Ray and André Breton.

Stern's own artistic language was very much rooted in German Expressionism, partly as a result of her friendship with Max Pechstein whom she had met in 1917. Now, at the height of her career, Stern's brushwork reveals a confident painter, deliberate in both colour and composition. The effect of that "frightful" light here seems to resonate from the painting, evidenced in the subtle yellow halo that frames the sitter. As Marion Arnold writes "her paintings are made to be looked at and to be savored for their energetic orchestration of colour, shape, line, tone and texture. They assert the making process, the expressive power of pictorial form and the physicality of the materials used. But, however absorbed Stern was in the process of painting, her subjects maintain their importance".⁴

Stern's Paris exhibition was a roaring success, bringing her "widespread interest and eulogistic comment in French art publications".⁵ As an article

in the *Daily Argus* reports, upon packing the exhibition Stern was approached by the committee of the Musée d'Art Moderne in Paris that had decided to purchase a work for the museum's permanent collection. Of the 115 works shown in Paris, 25 (including *Watussi Woman with Mountains*) were then sent to London for another solo show at the exclusive Roland Browse & Delbanco, run by the self appointed "Duchess of Cork Street", Lillian Browse. Here the work was presumably procured by Dr R. L. Worrall, a noted philosopher and physicist who had corresponded with both Sigmund Freud and Albert Einstein.

The power of *A Watussi Woman with Mountains* lies in Stern's ability to render accurately the sitter's inner presence through the skillful painterly descriptions of her outer world. Wearing a red *mushanana*, a traditional dress worn by Rwandan women consisting of a skirt bunched at the hips together with a sash draped over one shoulder, her head is bound in a green *igitambaro*. The formal use of these two contrasting complimentary colours gives the work an overall aesthetic unity, whilst the receding mountains provides the composition with both form and structure.

Yet there is a certain dignified reticence that is inescapable in the sitters gaze; a proud assertion that defies external description, revealing instead an internal sense of agency. This is possibly due to the broader socio-political context in which the painting came into being. As Mona Berman observes, "the Congo of 1946 was very different from the region that had so fascinated (Stern) on her first visit. A political change had taken place, and the Belgians no longer enjoyed undisputed colonial power. This was

reflected in the restless mood of the people and Irma felt it keenly".⁶

Whilst independence would only come to the region some 15 years later, what we see is the beginnings of a post-colonial subjectivity where the negotiation between artist and sitter comes to the surface, presenting a new set of tensions around the act of looking and the agency of recording.

Reflecting on her portraits, Marion Arnold writes that "many of Stern's paintings and drawings are complex statements about identity. They record appearance, suggest character and investigate the human condition from the artist's perspective. But a portrait is never merely the objective record of another; it is a response to the human tendency to consider oneself in relation to others. An extremely self-conscious art, portraiture is the result of a contract between an artist and the model that licenses staring and sanctions intrusions on personal space. It is a negotiation between one and another..."⁷

1. Sandra Klopper (2017) *Irma Stern Are You Still Alive: Stern's Life and Art seen through her letters to Richard and Frieda Feldman, 1934 - 1966*, Cape Town: Orisha Publishing. Page 131.
2. *Ibid.*
3. Mona Berman (2003) *Remembering Irma*, Cape Town: Double Story Books. Page 106.
4. *Irma Stern Honoured: Picture Bought for French Nation*, *The Cape Argus*, 10 December 1947, cited in Sandra Klopper (2017) *Irma Stern Are You Still Alive: Stern's Life and Art seen through her letters to Richard and Frieda Feldman, 1934 - 1966*, Cape Town: Orisha Publishing. Page 135.
5. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 11.
6. Mona Berman (2003) *Remembering Irma*, Cape Town: Double Story Books. Page 101.
7. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 97.



Irma Stern in her studio, The Firs, Rosebank, Cape Town, 1946

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618

Esther Mahlangu

SOUTH AFRICAN 1935-

Ndebele Patterns

signed and dated 2018
acrylic on canvas
100 by 160cm

R50 000 - 70 000

'The art of Esther Mahlangu is part of the Ndebele peoples' ongoing struggle to maintain their identity and independence, under extreme conditions. From the early 1800s, they were subjected to sieges, attacks and battles, mainly by white settlers contesting ownership of the land. In 1883, the Ndebele were defeated altogether – partially being starved out of their hiding places – and adults and children were forced to become farm labourers and servants. In the early 1900s the men were a vital source of migrant labour, becoming workers on

the mines. Mahlangu's work is an attempt to regain the Ndebele's sense of their cultural identity. She draws on traditional Ndebele wall painting, geometric and decorative, the shapes and images were said to carry symbolic meanings and messages about the inhabitants of the houses. Esther Mahlangu emerged as a master painter of this style. Creative and highly innovative, her paintings caught the eye of several curators. Her work has been shown around the world [the most important, her inclusion in the *Magicians of the Earth* exhibition at the Pompidou Centre in Paris in 1989], and

she has received commissions to paint her designs on walls, cars [notably on the BMW525i series in 1991] and even aeroplanes. But her method has always remained the same: she paints without plans, without either under-drawings or sketches. She simply begins at one end, and continues to the other end, painting straight lines with a steady hand, and creating forms with a perfect, instinctive sense of balance and confidence.¹

1. Ruth Sack. (2018) *Adventuring into Art: Book 6 – Warzones*, Johannesburg: Imbali Visual Literacy Project. Pages 54 and 55.



619

Irma Stern

SOUTH AFRICAN 1894-1966

Ndebele Woman

signed and dated 1955
watercolour, bodycolour and black
crayon on paper
55,5 by 37cm

R700 000 - 900 000

PROVENANCE

Bonhams, London, 15 October 2009,
lot 76.

Johans Borman Fine Art, Cape Town,
2010.

Private Collection.



620

Alfred Krenz

SOUTH AFRICAN 1899-1980

Waenhuiskrans

signed and dated 1962

oil on board

37,5 by 59cm

R80 000 - 120 000

PROVENANCE

Strauss & Co, Cape Town, 15 March
2010, lot 365.



621
Maurice van Essche
 SOUTH AFRICAN 1906-1977
Washerwomen
 signed
 oil on board
 45 by 29cm
 R80 000 - 120 000



622
Maurice van Essche
 SOUTH AFRICAN 1906-1977
Fisherfolk
 signed
 oil on canvas
 40,5 by 26,5cm
 R100 000 - 150 000

623

François Krige

SOUTH AFRICAN 1913-1994

Dawn in the Karoo

signed and dated 1938

oil on canvas

74 by 66,5cm

R150 000 - 200 000

PROVENANCE

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

Purportedly this work represents an
occasion when two herd boys were
invited into the artist's home and
records their visit for posterity.





624

Maurice van Essche

SOUTH AFRICAN 1906-1977

Water Bearer

signed

oil on canvas laid down on board

67 by 48cm

R150 000 - 200 000



625

Maurice van Essche

SOUTH AFRICAN 1906-1977

Portrait of a Boy

signed

oil on board

49,5 by 39,5cm

R100 000 - 150 000

PROVENANCE

Stephan Welz & Co, in Association
with Sotheby's, Johannesburg,
23 April 1990, lot 139.



626

Irma Stern

SOUTH AFRICAN 1894-1966

Women Resting

signed and dated 1951
mixed media on paper
32,5 by 44cm

R80 000 - 120 000

627

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Figures on a Beach

signed and dated 1958
oil on board
61 by 74cm

R300 000 - 400 000

PROVENANCE

Mr Jack Baker, London, United Kingdom (formerly of Johannesburg).

EXHIBITED

Helen de Leeuw Gallery, Johannesburg, 13 to 24 May 1958, catalogue number 30.

LITERATURE

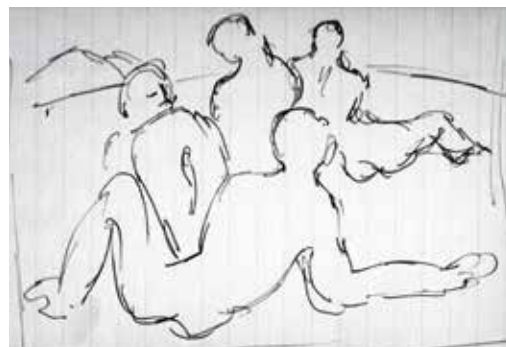
JM catalogue number 592.



Johannes Meintjes' works were warmly received throughout his career, likely due to their dreamy and romantic qualities. In the 1940s and 50s, he "enjoy[ed] the kind of public adulation which was later reserved for youthful idols of the pop-music world."¹ In May of 1958, a solo exhibition of the artist was held at the Helen de Leeuw Gallery in Pretoria. A review of the exhibition described the impact of the present lot...

"...his large *Figures on a Beach* dominates the end wall. It is probably the most accomplished painting on this scale he has yet shown here, bravely and simply planned - black against gold, against red, against blue - all building up into an interesting pattern of strong colour."

1. Esmé Berman (1983) *Art and Artists of South Africa*. Cape Town: Southern Book Publishers. Page 285.
2. The Art Critic, The Star Newspaper, 14 May 1958.



Johannes Meintjes, preliminary sketch for *Figures on a Beach*



628

Ephraim Ngatane

SOUTH AFRICAN 1938-1971

Composition with Figures and Houses

signed and dated '69
oil on board
60 by 75cm

R80 000 - 120 000

"Ngatane painted township life in all its forms, from its overcrowding living conditions to social entertainment, sports and memorable events. Stylistically, his masterful command of the watercolour medium displays a painterly sense of abstraction which distinguished his work from the descriptive styles of most other so-called township artists (see lot 576). Although Ngatane experimented with different techniques, he only

started working predominantly in oils in the mid-1960s. Many of his later oil paintings were composed in a much more abstracted style, where his subject matter became fragmented, often to the point where it disintegrated into purely abstracted shapes and colours, forming its own rhythmic balance."

Michael Stevenson and Joost Bosland (2008) *'Take your road and travel along': The advent of the modern black painter in Africa*, Cape Town: Michael Stevenson, Michael Graham-Steward & Johans Borman. Page 128.



629

Walter Battiss

SOUTH AFRICAN 1906-1982

Bus Stop

signed

oil on board

18,5 by 52cm

R120 000 - 160 000

PROVENANCE

Stephan Welz & Co, Johannesburg,

17 & 18 November 2009, lot 459.

Previously with a label, inscribed with
the title, affixed to the reverse.



630

Ezrom Legae

SOUTH AFRICAN 1938-1999

Reclining Figure I

1967

signed with the artist's initials and
numbered I/X

bronze, mounted on a wooden base
13,5 by 27 by 21cm; base 6,5cm

R200 000 - 300 000

PROVENANCE

The Andrew Newall Collection.

LITERATURE

Elza Miles (2004) *Polly Street: The Story of an Art Centre*. Pretoria: The Ampersand Foundation. Illustrated on page 114, figure 137 (with the title *Sprawled Figure*). Elizabeth Burroughs and Karel Nel (2018) *Re/discovery and Memory: The Works of Kumalo, Legae, Nitegeka and Villa*, Cape Town: Norval Foundation. Illustrated on page 180, figure 7, with the titled *Figure Resting on Arm* and on page 198.

We wish to thank Dr Gavin Watkins for his assistance in cataloguing this lot.

631

Sydney Kumalo

SOUTH AFRICAN 1935-1988

Matriarch

1984

signed and numbered 2/5

bronze

height: 62cm

R500 000 - 700 000

LITERATURE

Artspeak, Review of Amadlozi exhibition at the Jack Gallery, New York, Vol VI, No 17, 16 May 1985. The exhibition ran from 16 May to 5 June 1985.

Produced by Linda Givon and cast at the Vignali Foundry in Pretoria in 1984. An edition of 5 works and an Artist's proof.

We wish to thank Dr Gavin Watkins for his assistance in cataloguing this lot.



632

Cecil Skotnes

SOUTH AFRICAN 1926-2009

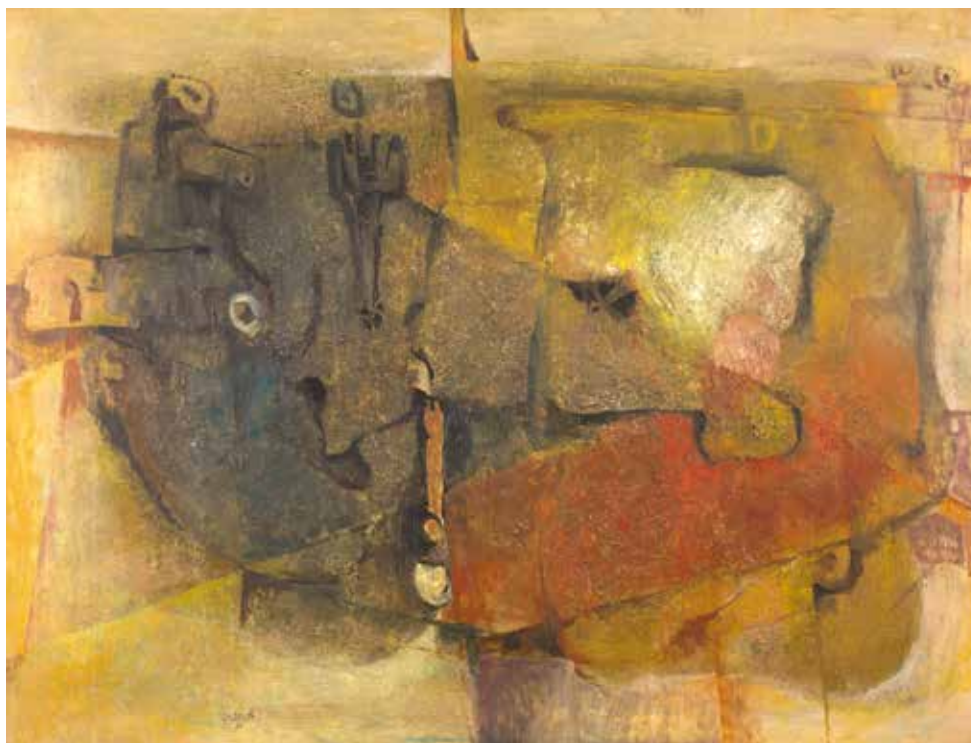
Composition

signed and dated 62

oil on board

75 by 100,5cm

R80 000 - 120 000



633

Lucky Sibiya

SOUTH AFRICAN 1942-1999

Abstract Figures

circa 1960

signed

carved, incised and painted wood

panel

91 by 106,5cm

R80 000 - 100 000

At a young age Sibiya met Bill Ainslie, who in turn introduced him to Cecil Skotnes. Skotnes accepted Sibiya as a private pupil, and it was Skotnes who introduced him to the incised and painted wood panel as medium.¹ EJ de Jager writes: "In these panels Sibiya has technically mastered his medium very successfully. The panels are cut in shallow relief and embellished with paint, and are presented as finished objects themselves."²

1. Johans Borman (ed.) (2016) *Masterpiece*, Cape Town: Johans Borman Fine Art. Page 54.

2. EJ de Jager (1992) *Images of Man: Contemporary South African Black Art and Artists*, Alice: Fort Harare University Press. Pages 156-158.





634

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Three Figures

signed

carved, incised and painted wood
panel

91,5 by 61,5cm

R120 000 - 160 000



635

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Dancing Figures, Casamance, Senegal

signed
oil on canvas
31,5 by 40,5cm

R250 000 - 350 000

Sekoto's account of a Death ceremony in Casamance, Senegal below, describes some of the captivating events which inspired this painting.

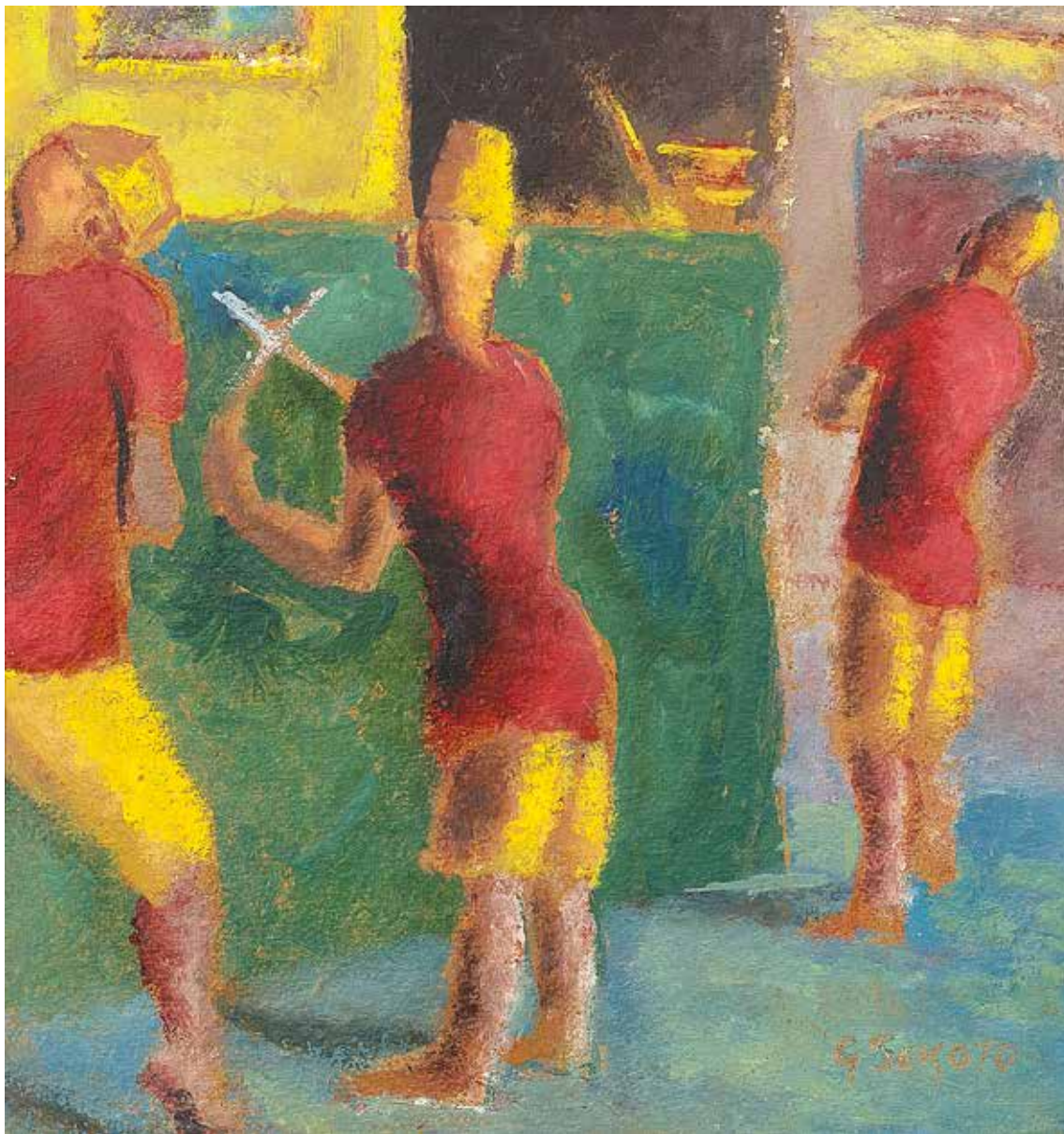
'The sacrifices were performed, of killing fowls, a cow and a bull quite brutally, all done with at a certain rate of timing, while men jumped up like gazelles with panga knives. Later came

some women - certain with babies on their backs - wielding little tree branches all dancing to the rhythm of drummers. There were no signs of weeping or crying over the dead but, on the contrary, an atmosphere of merriment and triumph.

All along we were taking sketches

to remind us for doing paintings later, but as this ceremony went on from the afternoon to night-time, we had to leave before it was over since our place of residence was a distance away from that scene which was outstanding.¹

1. Barbara Lindop (1988) *Gerard Sekoto*, Johannesburg: Dictum Press. Pages 38 and 39.



636

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Convicts Cutting the Hedge

signed
oil on cardboard
23 by 22cm

R600 000 - 800 000

PROVENANCE

Strauss & Co, Cape Town, 14 March 2016, lot 496.

LITERATURE

Barbara Lindop (1988) *Gerard Sekoto*, Randburg: Dictum Publishing. Page 108, illustrated in colour on page 109.
Barbara Lindop et. al. (2013) *Song for Sekoto: Gerard Sekoto 1913-2013*, Johannesburg: The Gerard Sekoto Foundation. Page 112, illustrated in colour on page 85.

"This is done in Cape Town. The prisoners who were my neighbours are cutting a hedge at this time, before they are marched into their located place." Gerard Sekoto in Barbara Lindop, (1988) page 108.

In 1942, Sekoto moved to the outskirts of District Six in Cape Town where Brother Roger organized for him to rent a room with the Manuel family who lived opposite Roeland Street prison. He met with members of the New Group

- contemporary South African artists who worked and exhibited together, including Judith Gluckman and Alexis Preller as well as Lippy Lipschitz, Gregoire Boonzaier, Louis Maurice, Solly Disner and Walter Battiss. During this time, his work was exhibited in a number of galleries in Cape Town, namely the Argus Gallery, with the New Group, and at the Jerome Gallery, where he and Louis Maurice held a joint exhibition in 1944. Barbara Lindop, (2013) page 112.



637

Irma Stern

SOUTH AFRICAN 1894-1966

Figures in a Street

signed and dated 1963

mixed media on paper

45,5 by 29cm

R100 000 - 120 000



638

Irma Stern

SOUTH AFRICAN 1894-1966

Woman Working

signed and dated 1958

ballpoint pen and watercolour on paper

42 by 29,5cm

R150 000 - 200 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1138.

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



639

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Two Men Walking

signed and dated 67

gouache on paper

48 by 31cm

R100 000 - 150 000

640

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Still Life with Fruit and Wine

signed
oil on panel
34 by 47cm

R80 000 - 120 000

PROVENANCE

Femma Gavin, South African artist.



641

François Krige

SOUTH AFRICAN 1913-1994

Still Life with Quinces in a Copper Boiler

signed and dated 88
oil on canvas laid down on board
41,5 by 74,5cm

R70 000 - 90 000

PROVENANCE

Acquired from the artist by the
current owner.

LITERATURE

cf. Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press. A similar example, *Still-Life with Quinces*. Illustrated in colour on page 113.

Accompanied by a photograph showing the artist hanging this painting in the current owner's home 30 years ago.



642

François Krige

SOUTH AFRICAN 1913-1994

Bergkatjiepierings

1978

signed

oil on canvas

65 by 54,5cm

R80 000 - 120 000

PROVENANCE

Acquired from the artist by the
current owner.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Works by François Krige, 14 November
to 16 December 1995, catalogue
number 19.

LITERATURE

cf. Justin Fox (2000) *The Life and Art
of François Krige*, Vlaeberg: Fernwood
Press. A similar example is illustrated
in colour on page 113.





643

Alexis Preller

SOUTH AFRICAN 1911-1975

Coral Fish

signed and dated '48; inscribed with the title on the reverse
oil on canvas board
14,5 by 18,5cm

R180 000 - 240 000

PROVENANCE

Henry Edward Winder, art critic for *Sunday Times* and *Rand Daily Mail*.
Private Collection.

EXHIBITED

Gainsborough Gallery, Johannesburg, 2 to 16 August 1949, catalogue number 21.

LITERATURE

Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 362.

Preller's interest in the decorative properties of tropical fish was aroused

by the wondrous sights amid the coral reefs off Mahé island. For six months from October 1948, Alexis lived on the island and produced a number of studies of the local species. He revelled in their infinite variety of design and colour, and almost everything he saw delighted him. With his brush everything seemed to take on new, exotic undertones and he painted fruits and flowers, shells and fish, mangoes and even sandals on the beach. Taking on a surrealist theme these small works seem to be imbued with light themselves, as can be seen reflected within the water in *Coral Fish*. In August of 1949, Preller held an

exhibition of his Seychelles works at the Gainsborough Gallery in Johannesburg. There were 42 works exhibited in total, though only 29 of these works were actually completed in the Seychelles. Of these 29 works, five of them were of various tropical fish – *Gold & Blue Fish*, *Pink Fish*, *Yellow Fish*, *Blue Fish* and *Coral Fish*.¹ They were all small works of the same size completed on canvas boards whilst Preller was still on Mahé island. The work *Coral Fish* formed part of the collection of the prominent art critic Henry Edward Winder (1897 - 1982).

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 132.

644

Alexis Preller

SOUTH AFRICAN 1911-1975

Two Urn Heads

oil on canvas
44,5 by 34,5cm

R400 000 - 600 000

This lot is accompanied by a letter of authenticity from Dr. A J Werth, Director of the Pretoria Art Museum (1963-1991).

Alexis Preller's *Two Urn Heads* is undated but motifs such as the very distinctive elongated heads, the deep pink shroud daubed with aquamarine petals surrounding both heads, as well as the blue and gold hues suggest that he painted this work very soon after his return in 1943 from Italy where he had been interned as a prisoner of war. With this work Preller poignantly captures the physical manifestation of the young woman accompanied by a spiritual manifestation that emerges organically from the waters of a pool. *Two Urn Heads* would seem to be a precursor to Preller's prisoner of war series, including *Remembrance of Things Past* of 1943, *Prisoner of War* of the same year and ultimately *Fleurs du Mal* of 1944. Throughout his life Preller made several studies of the elongated or urn-shaped head, with its outline also resembling the Barotse pot, the first following a visit to the Congo in 1939. These early depictions were only the beginning of a remarkable series of entirely original conceptions, the germ of the distinctive iconography through which Preller would give form to his poetic vision.

Esmé Berman and Karel Nel. (2009)
Alexis Preller: Africa, the Sun and Shadows,
Johannesburg: Shelf Publishing, page 58
and 59.

Esmé Berman and Karel Nel. (2009)
Alexis Preller: Africa, Collected Images,
Johannesburg: Shelf Publishing, page 17
and 19.





645

Walter Battiss

SOUTH AFRICAN 1906-1982

Untitled (Figures in Blue and Red)

signed
oil on canvas
49,5 by 59cm

R400 000 - 600 000

LITERATURE

Karin Skawran (ed.) (2005)
Walter Battiss: Gentle Anarchist,
Johannesburg: The Standard Bank
Gallery. Illustrated in colour on
page 111.

Untitled (Figures in Blue and Red) and *Group Scene* are typical of the gregarious scenes of an imagined Africa produced by Walter Battiss in the 1960s, some inspired by his trips to the Limpopo Valley. His portrayal of clusters of anonymous figures stacked in a depthless space reiterates insights obtained from his close observation and study of rock engravings (petroglyphs) and rock paintings of South Africa's earliest inhabitants. His paintings

nonetheless reveal a complicated process of influence, assimilation, translation and – importantly – rejection. "The rock painters were not seduced by colour," Battiss noted in 1945. "In the contemplation of rock art one is led back to the serenity and dignity of statement made with the machinery of form rather than of colour."¹ Battiss, by contrast, was a joyful colourist who subordinated the precision of formal statement to the magnificence of colour. Form and



line nonetheless remained important. The rudimentary figures drawn into the wet paint are typical of Battiss's sgraffito method of creating descriptive detail. This decorative method is closely associated with fresco painting and pottery, but also shares formal affinities with the techniques used by the rock engravers Battiss so admired. Commenting on the masterpieces of "impressionist" engraving he saw in the field, Battiss wrote: "The engravers here

depend more on feeling than on science and they suggest modelling rather than depict it."² The same can be said of these lots. Details are generically rather than specifically rendered. It is the wholeness of the impression that counts.

1. Walter Battiss (1945). Wall text (WBC/08/010, 1945) at exhibition The Origins of Walter Battiss: "Another Curious Palimpsest", Origins Centre, Johannesburg, 2016.
2. Walter Battiss (1948). *The Artists of the Rocks*, Red Faun Press, Pretoria, page 31.

646

Walter Battiss

SOUTH AFRICAN 1906-1982

Group Scene

signed

oil on canvas

61 by 77cm

R350 000 - 500 000

PROVENANCE

Bonhams, London, 24 March 2010, lot 90.



Kevin Atkinson and Walter Battiss
Image courtesy of SMAC Gallery

647

Kevin Atkinson

SOUTH AFRICAN 1939-2007

Waves and Squares

acrylic on canvas
152,5 by 152,5cm (2)

R120 000 - 160 000

Accompanied by a copy of Sotheby Parke Bernet, South Africa, 2 May 1984 catalogue.

PROVENANCE

Collection of Prof. Walter Battiss.
Sotheby Parke Bernet, South Africa,
2 May 1984, lot 334.
Private Collection.

"From the 1960s until the early 1970s, Kevin Atkinson's restless sense of experiment saw him produce a varied body of work that was mainly concerned with then optical effects of light, colour and form. Hard Edge painting, kinetic light boxes and 'environmental' paintings, largely in the form of mural commissions,

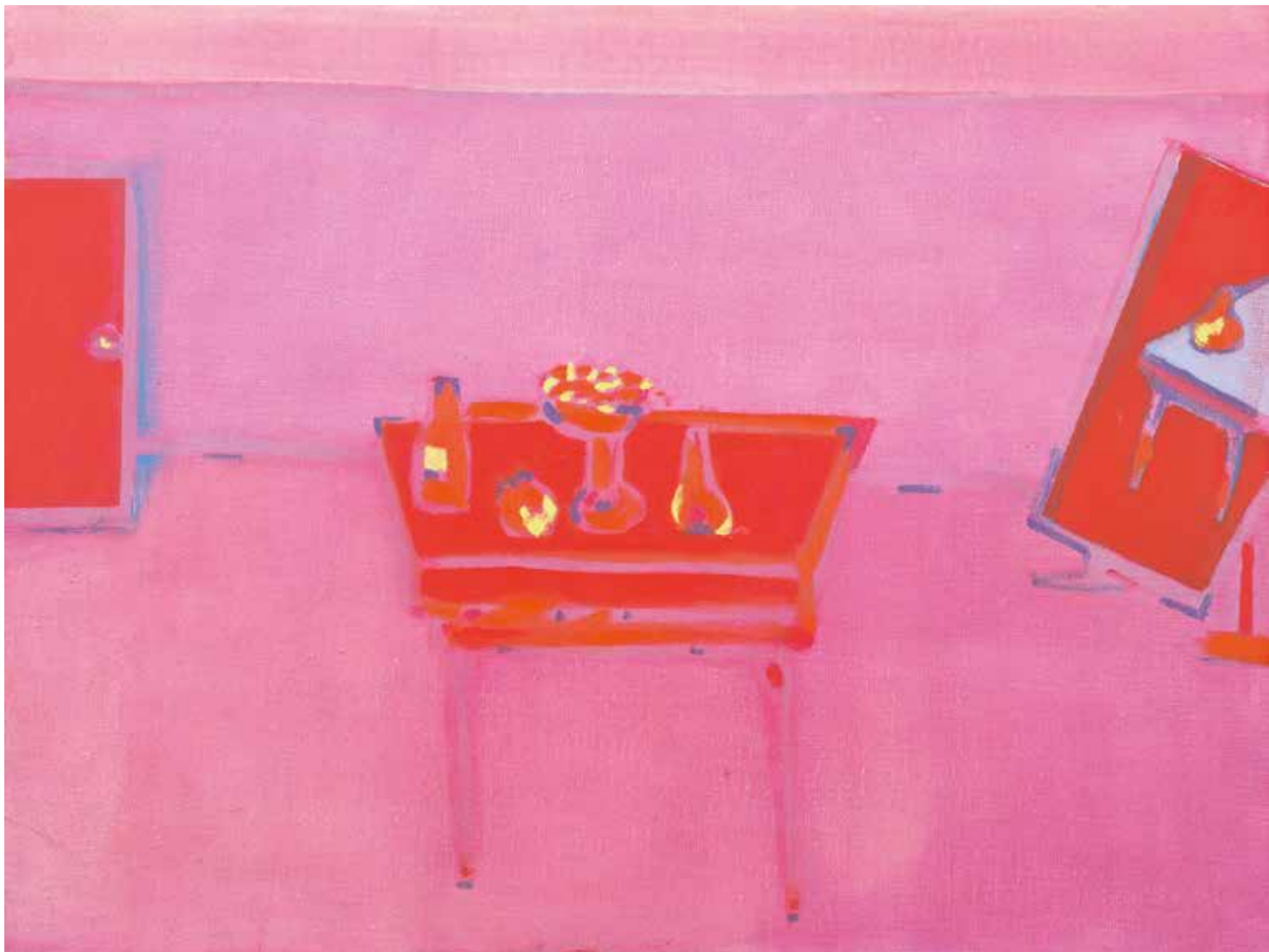
were evidence of his then-concern with technology and optical and retinal effects".¹

As a testament to this Atkinson helped establish the Cape Town Graphic Workshop in 1970, shortly before accepting a lecturing post in design at the Michaelis School of Fine Art at the University of Cape Town in 1972. In the accompanying photograph he can be seen with fellow artist Walter Battiss (who had acquired the present lot) in a studio at Michaelis, engaged in discussion.

As Esmé Berman writes, Atkinson was "a particularly alert and articulate human

being, whose lively mind (was) receptive and responsive to contemporary ideas. He is profoundly conscious of the role of science in present-day existence and believes that study of the natural laws known to scientists should be incorporated in the basic training of artists".²

1. Hayden Proud. (2016) *Reopening Plato's Cave: The Legacy of Kevin Atkinson*. Cape Town, SMAC Gallery, page 4.
2. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 50.



648

Robert Hodgins

SOUTH AFRICAN 1920-2010

Still Life with Cheval Mirror

signed, dated 2000, inscribed with the medium and title on the reverse
oil on canvas
45 by 60cm

R150 000 - 200 000

Although not central to his practice, Still Life plays a vital role in Robert Hodgins' oeuvre. Usually animated by all manner of figures, some brooding and ominous, others quiet and composed, little attention is paid by the viewer to the *mise-en-scène* of his paintings. In *Still Life with Cheval Mirror*, Hodgins shifts his focus to the environment itself, illustrating why he is still regarded as one of South Africa's foremost colourists.

Using a flattened wash of bright pink to ground this rose-tinted interior, Hodgins plays with the viewer's expectations of

space and depth by revealing the central table's reflection in the cheval mirror to the right of the picture. Hardly noticeable at first glance, this new perspective rendered in a cool baby blue, embedded at the edges of the composition, allows Hodgins the room to create another interior dimension that gestures beyond the borders of the picture.

This joyful take on the traditional genre of Still Life painting reveals Hodgins' innate sense of pleasure in the physical qualities of paint and colour. With a light touch he uses the softest dabs of lemon yellow to

animate the objects that adorn his central composition, whilst the shadows of the mirror and door are edged in subtle lines of receding blue. As Kendell Geers writes, "being both verb and adjective, Hodgins' oeuvre is best understood in terms of play – the hide-and-seek play of forms, a game of eternal youth, a theatre of paint, the coy playfulness of meaning trapped behind mercurial forms".¹

1. Kendell Geers (2002) 'Undiscovered at 82', in Brenda Atkinson et al., *Robert Hodgins*, Cape Town: Tafelberg. Page 67.

649

Walter Battiss

SOUTH AFRICAN 1906-1982

Christina's World

signed

oil on canvas

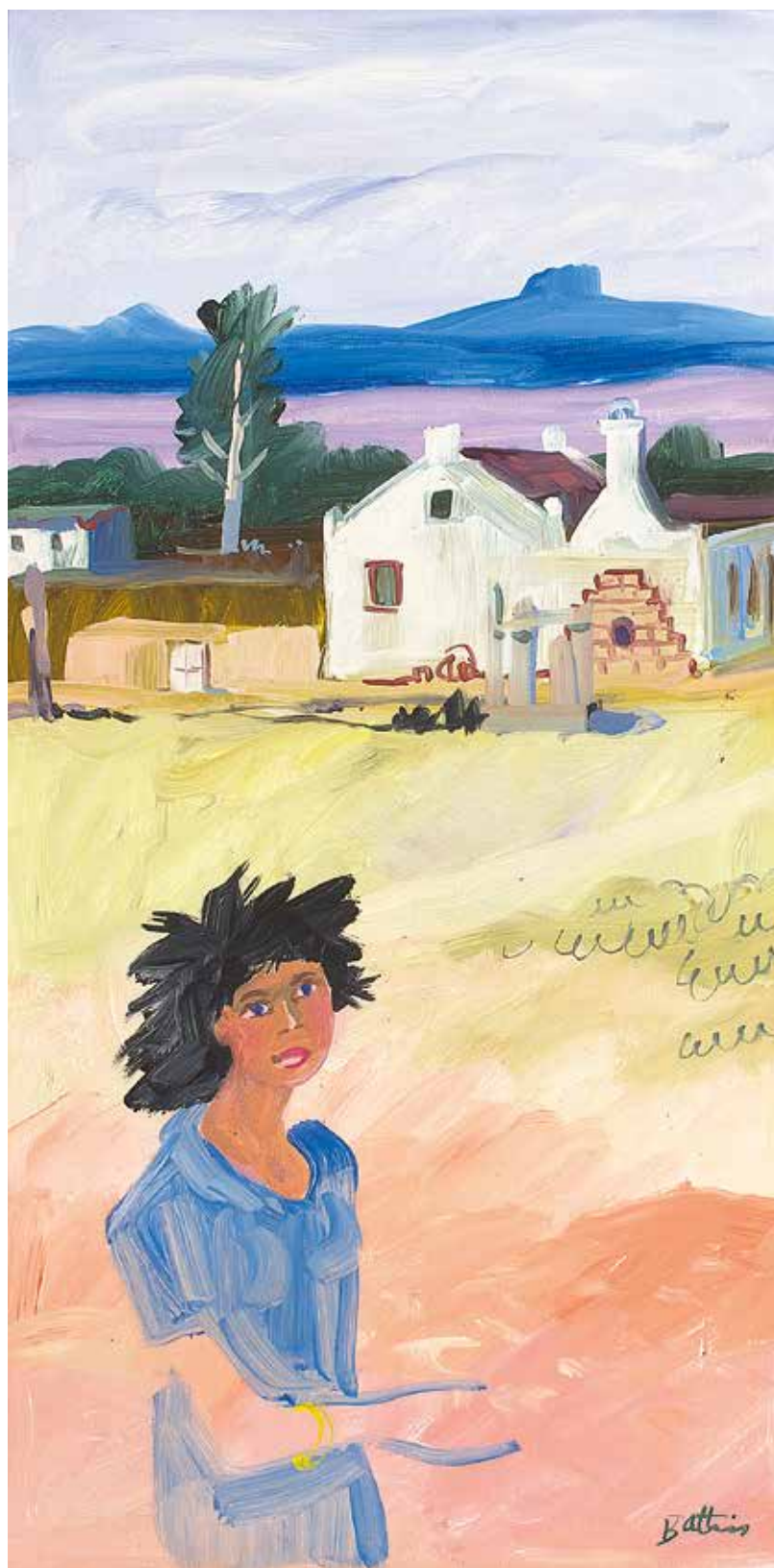
59,5 by 29,5cm

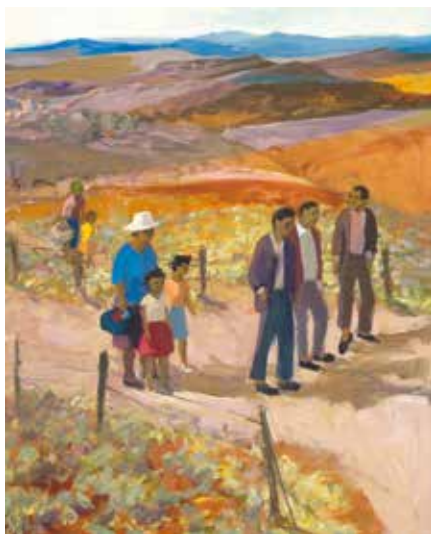
R120 000 - 160 000

LITERATURE

Murray Schoonraad and Pieter
Duminy (1981) *Battiss 75*,
Pietermaritzburg: D&S Publishers.
Illustrated on page 26.

With another painting on the reverse.





650

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Kerkgangers, Van Wyksdorp, triptych

each signed
oil on canvas
81 by 64cm; 81 by 99cm; 81 by 64cm

R150 000 - 200 000

LITERATURE

cf. Amanda Botha (2006) *Marjorie Wallace: Drif en Vreugde*, Cape Town: New Africa Books. A similar example is illustrated in colour on page 55.

In 1955 Scottish-born Marjorie Wallace arrived in Cape Town with her South African husband, Jan Rabie, an Afrikaans writer and a prominent member of the Afrikaans literary movement, Sestigers.

She had enjoyed a successful art career in Paris, where she retained a studio, and their intention was to

divide their time between Europe and South Africa. In 1966 she relinquished the Parisian studio after which they travelled extensively, spending long sojourns on the Greek islands, Lesbos and Crete, before returning to South Africa and finally settling in Onrus, near Hermanus.

Wallace became deeply involved with Sestigers and was active in their fight against apartheid and, in particular, in separating the Afrikaans language from the ideology. As time passed she became increasingly interested in the rural life of the Coloured communities, acknowledging them as fellow Afrikaans speakers and, as such, intrinsically part of the Afrikaans language.

She was particularly interested in the simplicity of the life of the rural Coloured people. She admired and respected their values, often describing them as 'the salt of the earth'. She painted many scenes of funerals, the fisherfolk of Arniston and Hawstone, and watched women at work in domestic surroundings and as farm labourers. Whilst her sympathetic eye did

not miss the homeless and the compassion of mothers towards their vulnerable children, she also celebrated their sense of fun and laughter.

Wallace's human beings belong in their surroundings. Their movements are never posed or contrived and they fall as naturally into pictures as does the play of light or the flash of colour.

Her approach to her subject matter is marked by respect and kindness. In her paintings she created a social-economic document of the lives of this community, not only showing their hardships but their acceptance of their situation.

The figures in her landscapes are real people with whom she had engaged, people that she genuinely cared about. She was deeply aware that their lives were hidden from the outside world and her mission was to keep their memory alive while creating a social-economic and political document of their unacknowledged position.

This is Wallace's most important contribution to South African art – her

documentation in painterly terms of this particular section of our collective South African life. This is, in fact, her legacy.

In this triptych, *Kerkgangers Van Wyksdorp*, Wallace captures farm people on their way to Sunday church, neatly dressed and with a sense of expectancy in their togetherness, in exchanging the news of the week and enjoying a meal together. She appreciated their humility, their commitment to one another and their resignation that this was the best that life would offer them.

She told me that she considered them to be 'noble subjects' and 'people that understand the essence of life – real life living it in the present'.

Wallace often visited her brother-in-law in Van Wyksdorp – a retired scientist who, when he died, believed that, with some 8 000 lines, he had written the longest ever (unfinished) poem.

Amanda Botha

Amanda Botha (2006) *Marjorie Wallace: Drif en Vreugde*, Cape Town: David Philip.



651

Erik Laubscher

SOUTH AFRICAN 1927-2013

Overberg Landscape

signed and dated 64

oil on board

61 by 91cm

R200 000 - 300 000

LITERATURE

Hans Fransen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 101.

652

Peter Clarke

SOUTH AFRICAN 1929-2014

Landscape

signed and dated 24.9.1964

oil on board

29 by 24,5cm

R320 000 - 400 000

Accompanied by a copy of Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa.

PROVENANCE

Mr Phiroshaw Camay, Union Leader.
Private Collection.

LITERATURE

Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder, The Art of Peter Clarke*. Johannesburg: The Standard Bank of South Africa. Illustrated in colour on page 108.

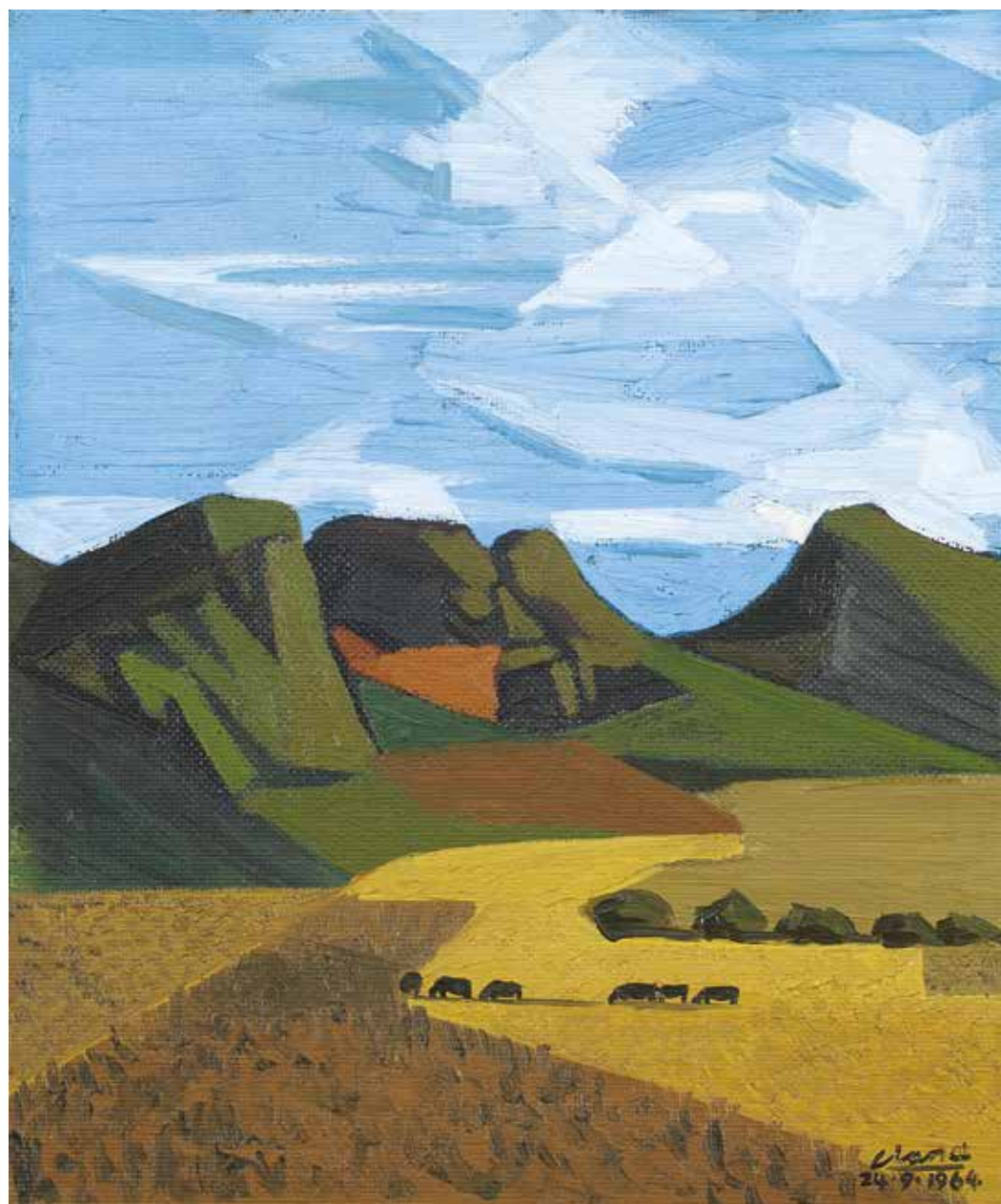
For Peter Clarke, Tesselaarsdal became an escape from the hardships of his life in Simonstown. He said: "My heart is in this place and I love it. That is so true and so definite. There is always a place, a kind of extra-special one, that a man sees and is attracted to and loves intensely... with everything that is in him because that particular place... holds everything that his soul seeks."¹

In the present lot, *Landscape* (1964), the beauty and quiet solitude of Tesselaarsdal is evident. While there are no human figures present, the presence of humans is suggested by the patchwork of fields and a line of cattle grazing through yellow wheat. In regards to the stylised clouds in the sky, a weaving of lines and angles, Clarke said "I have spent a long time looking at clouds. You can find one type of cloud here that is unique simply because of the topography... The sky is never really cloudless [here]"²

1. Peter Clarke (1964) 'Winter Shepherding'. *Contrast X: South African Quarterly* 3(2). October. Page 48.

2. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa. Page 108.

Excerpt from a letter written to



Michael Stevenson Contemporary, attached to the back of the painting:

"In the 1950s I paid annual 3 to 4 month visits to the village Tesselaarsdal in the Caledon district of the W. Cape. During my visits I did a lot of walking often with shepherd-friends & their flocks or else on my own. I became familiar with the area. But the landscape you asked about is imaginary. However, it captures the essence of the countryside, the coloured patchwork of fields late in the year, the

distant grazing cattle below the hills, the silent play of wind-tossed clouds. I'd forgotten this painting & can only imagine it went to Australia (either purchased or as a gift) with a South African owner. I was acquainted with a number of people who, fed up, frustrated during the apartheid era, decided to leave the country. The scene is so peaceful perhaps looking at it helped to ease the pain of exile."

Peter Clarke, 18 October 2005.

653

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

5 Aarons & Bloupot & Vrugte (sic)

signed and dated 1990; inscribed
with the title and 'No 6' on the reverse
oil on canvas
75,5 by 50cm

R100 000 - 150 000

PROVENANCE

Acquired from the artist by descent
to the current owner.



654

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Self Portrait in Blue Smock

signed and dated 1960; signed, numbered 9 and inscribed 'Self portrait' in English and Afrikaans on the reverse

oil on canvas

67 by 52cm

R200 000 - 300 000

LITERATURE

FP Scott (1964) *Gregoire Boonzaier*, Cape Town: Tafelberg Press. Illustrated in colour on the cover and plate A.

Boonzaier's many self-portraits serve to record the artist's changing visage over a long and productive lifetime. His obsession with texture, surface and character, synonymous with his output, makes manifest in this example, a work painted at the height of his career. The artist, identified by his blue smock and customary beret, gazes directly at the viewer with an expression of quiet reflection, alongside an urban landscape which simultaneously reads as a painting or window into another world.





655

Peter Clarke

SOUTH AFRICAN 1929-2014

Quiet Backyard

signed; inscribed with the title and
medium on the reverse

gouache and collage on paper

49 by 62,5cm

R100 000 - 150 000



656

Peter Clarke

SOUTH AFRICAN 1929-2014

Dinge kannie so aangaan nie

signed and dated 25 Aug. 1976;
inscribed with the title and medium
on the reverse

gouache on paper

48 by 68cm

R250 000 - 400 000



657

Erik Laubscher

SOUTH AFRICAN 1927-2013

Looking Towards the Gydo Pass

signed and dated 91; inscribed with
the title and date on reverse

oil on canvas

61 by 91,5cm

R120 000 - 160 000

PROVENANCE

An exchange of paintings between
fellow artists Erik Laubscher and Mrs
Viola Sandell.

Thence by descent to the current
owner.



658

Erik Laubscher

SOUTH AFRICAN 1927-2013

Waisand-Rietrivier

signed and dated 79; signed, dated
79/80, inscribed with the title and the
artist's address on the reverse

oil on canvas
81,5 by 116cm

R200 000 - 300 000

PROVENANCE

Purchased by the current owner from
the Strydom Gallery.



659

Maud Sumner

SOUTH AFRICAN 1902-1985

Boat Wreck on the Beach

circa 1965

signed

oil on canvas

42,5 by 52,5cm

R80 000 - 120 000



660

Keith Alexander

SOUTH AFRICAN 1946-1998

Pomona by Moonlight

signed and dated 83; inscribed with
the title on a stretcher key

oil on canvas

31 by 41cm

R80 000 - 120 000

PROVENANCE

Russell Kaplan Auctioneers,
Johannesburg, 2 August 2014, lot 86.



661

Neil Rodger

SOUTH AFRICAN 1941-2013

Morag Asleep III

signed and dated '96; inscribed with
the artist's name, title and date on a
label adhered to the reverse

oil on canvas

118 by 118cm

R180 000 - 240 000

PROVENANCE

Everard Read Gallery, Cape Town, 2 April 1997.

Private Collection.



662

Neil Rodger

SOUTH AFRICAN 1941-2013

Young Girl Reading

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

oil on canvas
120,5 by 110cm

R140 000 - 180 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.



663

Fred Page

SOUTH AFRICAN 1908-1984

Room Above

signed and dated '80; inscribed with
the title in pencil on the reverse

polymer on paper

46 by 41,5cm

R100 000 - 120 000



664

Lionel Smit

SOUTH AFRICAN 1982-

Reach

signed and dated 2008

oil on canvas

120 by 100,5cm

R80 000 - 120 000



665

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Shy Nude

signed

oil on canvas laid down on board

95 by 44cm

R150 000 - 200 000



666

Judith Mason

SOUTH AFRICAN 1938-2016

Roar

circa 1999

signed

oil on board

117,5 by 164cm

R200 000 - 300 000

PROVENANCE

Acquired directly from the artist by the current owner.

Judith Mason's interest in a roaring lion's rearing head, multiplied in an arched motion, can be traced back to as early as 1973 when she describes the lion as a metaphysical symbol of creation and of reincarnation.¹ "The prophets knew" she avers "that the lion is like the king is like the sun is like the eagle. To use animals thus is not to degrade, but to

dignify them."² One next encounters a depiction of a lion in her artist's book, *A Dante's Bestiary* (1989) in which the lion is included in a trio of animals, the other two being a leopard and a wolf. In his epic poem cycle, *The Divine Comedy*, Dante describes this trio as representing the sins of the flesh. Mason uses the lion as the symbol of the sin of physical violence, the leopard as the sin of physical lust, and the wolf as the sin of fraud.³ In the present lot, the roar of the lion seems to pierce the multiple layers

of wire mesh, a ubiquitous feature in Mason's work, that futilely tries to confine and cage it.

1. Judith Mason (1973) 'A Prospect of Icons: Some reflections on the use of religious imagery in painting'. In: Freda Harmsen (ed.) (1973) *Art and Articles in Honour of Heather Martienssen*. Cape Town: AA Balkema, page 192.
2. *Ibid*, page 192.
3. Judith Mason (1989) *An Essay on Encountering Dante's Creatures*. In: Judith Mason (1989) *A Dante's Bestiary*. New York: Ombondi Editions, page XX.

667

Christo Coetzee

SOUTH AFRICAN 1929-2000

Horoscope

signed, dated 63, inscribed with the title and 'Paris' on the reverse
mixed media on canvas
130 by 97cm

R150 000 - 200 000

PROVENANCE

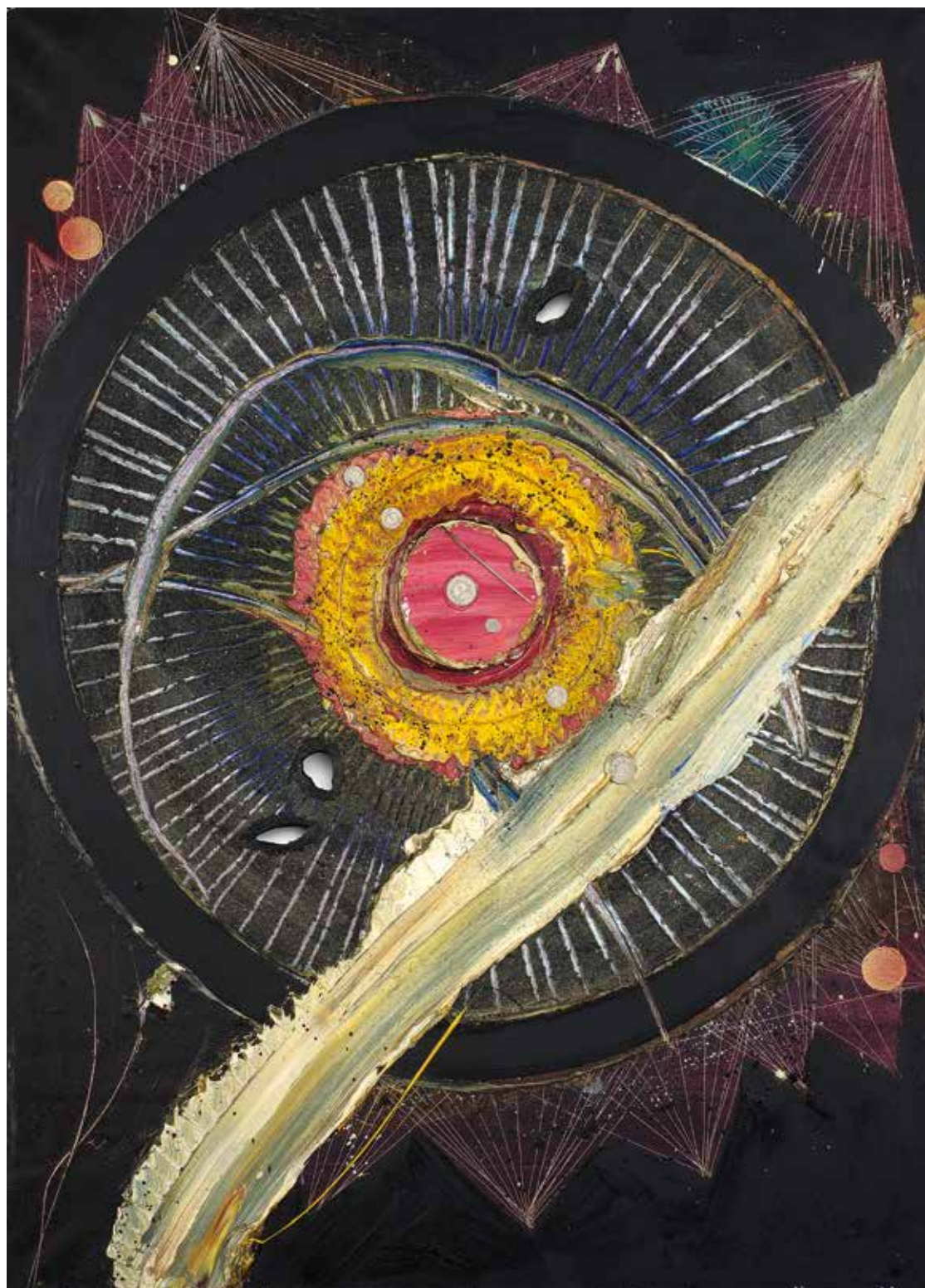
Acquired from the artist by the current owner's mother.

EXHIBITED

Pretoria Art Museum, Arcadia Park, Pretoria, *Christo Coetzee*, 1 December 1965 to 2 January 1966, catalogue number 39.

"The ubiquitous circle shape, or orb-like form, characterises much of Christo Coetzee's Neo-Baroque work of the early 1960s. The circle (clearly evident in the present lot) is the symbol of perfection, of a completely closed unity. It symbolises the very source of energy and the dynamics of a flowing, continuous creation of infinite shapes and forms. The circle evokes not only cosmic philosophies, but also planetary constellations and space travel. Coetzee had always been fascinated by the dynamics of spatial projection – the sun, the moon, the whirling planets, the astral emancipation of space travel."¹ Coetzee could well have first encountered this kind of use of the circle when he studied at the Gutai Art Association in Japan in 1959/60. The founder of the association, Jiro Yoshihara, is best known for his use of an ethereal circular shape, executed in one deft broad brush stroke, on large-scale picture planes, which must have made a lasting impression on Coetzee.

1. Wilhelm van Rensburg (2018) *The Safest Place is the Knife's Edge: Christo Coetzee (1929–2000)*. Johannesburg: Standard Bank Gallery, page 99.





668

Edoardo Villa

SOUTH AFRICAN 1915-2011

Fortress

1990

signed, dated 1992, stamped with the Irene Metal Industries Sculpture Studio foundry stamp and marked 90.87.23.

1/1, a unique cast

bronze on a wooden base

height: 49cm, including base; base: 4cm

R200 000 - 300 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2012) *Edoardo Villa: Villa in Bronze*. Pretoria: University of Pretoria Museum. Illustrated in colour on page 182.

Created by the artist in 1990 and cast in bronze by the Irene Metal Industries Sculpture Studio in 1992.



669

David Brown

SOUTH AFRICAN 1951-2016

Maquette for The Last Hatted Autocrat

signed with the artist's initials, dated 05 and numbered 1/1

bronze, wood and steel

height: 103cm

R70 000 - 90 000



670

William Kentridge

SOUTH AFRICAN 1955-

Domestic Scenes – A Wildlife Catalogue

1980

signed, dated '8/80, inscribed with the title and numbered 1/5 in pencil in the margin
nine etchings
sheet size: 49 by 59,5cm

R150 000 - 200 000

EXHIBITED

cf. Zeitz MOCAA, Cape Town, *William Kentridge: Why Should I Hesitate: Putting Drawings to Work*, 25 August 2019 to 23 March 2020, where a similar example is exhibited, entitled *16 Domestic Scenes*.

LITERATURE

Susan Stewart and Bronwyn Law Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut, plates from the same edition part illustrated on pages 28 and 29.

"This series of prints was the inverse of the black pit monoprints which preceded it. The light grey tone of the etching plate was the backdrop for the incidents drawn and instead of the heavy three-walled space of the pit series, a single line sufficed for horizon and delineator of space. The images are done using primarily hard ground and aquatint; one or two prints use soft ground and drypoint. There were approximately fifty different images made, of which forty became a portfolio titled *Domestic Scenes*. Some of the specific 'maids and madams' images came from a play, *Dikhitsheneng*

('in the kitchens'), which I had made with Junction Avenue Theatre Company. ... I printed the sets of the prints at the etching press at the Johannesburg Art Foundation, but had neither the patience to print all of the edition (to do thirty prints also seemed like an act of hubris) nor the administrative control to keep track of what had been printed. My estimate is that half of the declared edition of thirty, was printed, although perhaps twenty of the lion on the sofa. Only one complete set of the prints was sold – to my mother."¹

1. William Kentridge in *Ibid.* Page 26.



671

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Arc/Procession)

1989

stamped with the artist's name and address in red ink in the composition and inscribed 'Fig 1 Title Plate' and '1st Plate'

charcoal and pastel on paper

image size: 23,5 by 33cm;

sheet size: 50 by 64,5cm

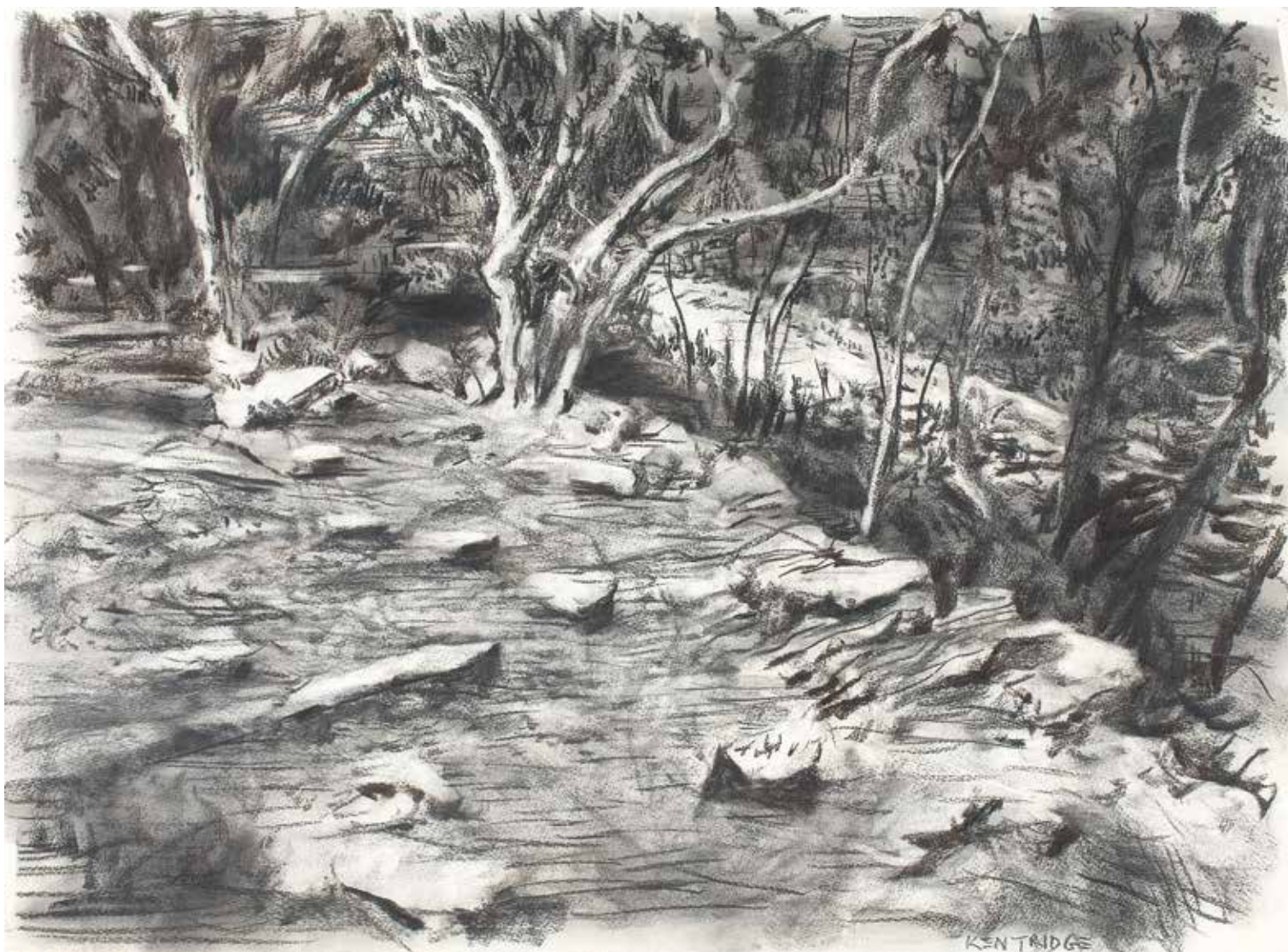
R80 000 - 120 000

EXHIBITED

cf. Zeitz MOCAA, Cape Town, *William Kentridge: Why Should I Hesitate: Putting Drawings to Work*, 25 August 2019 to 23 March 2020, where two similar examples are exhibited, entitled *Sketch for Arc/Procession*, dated 1989, and *Arc/Procession (Smoke, Ashes, Fable)*, dated 1990.

LITERATURE

cf. Michael Sittenfeld (ed.) (2001) *William Kentridge*, New York: Abrams Books. A similar drawing is illustrated on page 62.
cf. Susan Stewart and Bronwyn Law Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut, where a similar composition is illustrated on page 43.



672

William Kentridge

SOUTH AFRICAN 1955-

The Artist's Garden, Houghton

signed
charcoal on paper
57 by 76cm

R700 000 - 900 000

In 1963, shortly after the birth of their third child, Sydney and Felicia Kentridge moved into a large house built on a sloping, north-facing plot in Houghton, Johannesburg. Now occupied by their eldest son, William Kentridge, the home's generous garden has long been the subject of artist scrutiny. In 1978, when Kentridge was a student at the Johannesburg Art Foundation, David Goldblatt photographed the Kentridge family garden. His photo shows a lone swing on mowed lawn with a backdrop of trees. The addition of a voluminous studio in 2001 has not changed the character of the garden much. Kentridge has frequently referenced this garden in talks and essays:

it forms a bridge to his longstanding interest in landscape. His use of charcoal to evoke the tangled and stony landscape outside his studio window directly quotes the austere tonalities of Johannesburg's post-industrial landscapes. "There was a happy meeting of charcoal in the landscape outside Johannesburg when I started drawing it," says Kentridge. "There was no decision or principle involved. Charcoal was the medium I had been using for several years. And the landscape is a charcoal drawing itself, black stubs of grass after the winter fires. Drag a sheet of paper or a canvas behind a tractor and the landscape draws itself."¹

1. William Kentridge (forthcoming) *Constable: Finding the Dapple*. New York: Frick Museum.



673

Keith Haring

AMERICAN 1958-1990

Pop Shop II

signed, dated '88, and numbered 28/200
in pencil in the margin
screenprint
30 by 37,5cm

R120 000 - 140 000

LITERATURE

The Miami Herald, 22 December 1988,
Elisa Turner writes:

"In the early 1980s, Keith Haring
zoomed ahead on the much publicized
expressway from subway graffiti to
stardom in the New York art scene. His
signature, cartoon-like barking dogs and
radiant babies outlined in black, pulse
with an absurd comic energy".

"The Pop Shop opened its doors in
1986 at 292 Lafayette Street in the

Soho neighborhood of Manhattan,
NYC. Haring saw the Pop Shop as an
extension of his work, a fun boutique
where his art could be accessible to
everyone. The Shop sold T-shirts and
novelty items with Keith's imagery as
well as some of his contemporaries, like
Kenny Scharf and Jean Michel Basquiat.
Haring later opened a Pop Shop in Tokyo
in 1987. Haring painted the inside walls
of both shops, creating an immersive
experience into his aesthetic. The Pop
Shop Tokyo closed in 1988 and the NYC

Pop Shop location closed in September
of 2005. In 2006 the exhibition *Keith
Haring: Art and Commerce* examined the
context and history of the Pop Shop, and
in 2009, as part of the group exhibition
Pop Life, the Tate Modern reconstructed
aspects of the New York Pop Shop to
recreate the feeling of the original. The
original Pop Shop ceiling was donated
to the New York Historical Society and
is installed in its entry. An online shop
continues to sell merchandise." The
Keith Haring Foundation.



674

Norman Catherine

SOUTH AFRICAN 1949-

Dreamwalker II

signed and dated 2004
oil on canvas
110 by 160cm

R300 000 - 400 000

PROVENANCE

Purchased directly from the artist by the current owner.

LITERATURE

cf. Hazel Friedman (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions. A similar example is illustrated in colour on page 90.

Norman Catherine tends to work with a well-defined repertoire of scenes, motifs and characters that he returns to and adapts for whatever his artistic needs. Cats and sleeping figures have featured prominently since the 1980s in his highly stylised and allegorical output. Painted in his meticulous graphic style, the present lot from 2004 updates a

1993 painting, *Dreamwalker*, depicting a man resting on the back of a scowling cat beneath a crescent moon (in the earlier painting the cat's head appears on the left and the man's arms are exposed).¹ His psycho-surreal fantasy is charged with subconscious possibility: Edgar Allan Poe and Carl Jung both wrote texts linking black cats to female archetypes. Catherine further updated this scene in a 2009 work on paper in which the cat is more naturalistically portrayed and the man wears an eye mask; it appears on the cover of Catherine's jazz-musician friend Carlo Mombelli's 2016 album, *I Press My Spine to the Ground*.

1. *Ibid.* Page 90.



Carlo Mombelli's 2016 album, *I Press My Spine to the Ground*.

675

Georgina Gratrix

SOUTH AFRICAN 1982-

Hässlichen Frau

signed and dated 2011 on the reverse
oil on paper
50 by 35cm

R100 000 - 150 000

PROVENANCE

SMAC Art Gallery, Stellenbosch.
Scheryn Art Collection.

EXHIBITED

Blank Projects, Cape Town,
iALPTRAUM!, 4 August to 3
September, 2011.
SMAC Art Gallery, Stellenbosch,
Georgina Gratrix: My Show, 29 March
to 24 May, 2012.

Produced specifically for the travelling exhibition conceived by Berlin based artist Marcus Sendlinger and Jay Stuckey from Los Angeles, *Hässliche Frau* is a rare oil on paper by Georgina Gratrix that emphasizes the tactile quality of the impasto surface that has come to be the artist's inimitable signature.

Responding to the theme of *iALPTRAUM!*, the German word for nightmare, Gratrix produced this haunting painting which is a portrait of the artist's late grandmother who emigrated from Germany in the 1950s. In this otherwise dark rendition, a startling amount of colour is revealed through the nuanced brushwork of Gratrix's painterly mark, with the sheen and texture of the surface providing an inner corporality to this depiction of a nightmare.

iALPTRAUM! [Travelling Exhibition],
Transformer, Washington D.C., USA;
Cell Project Space, London, UK;
Deutscher Kuenstlerbund, Berlin,
Germany; The Company, Los
Angeles, USA; Blank projects, Cape
Town, South Africa; Green Papaya
Art Project & Telenobela, Manila,
Philippines.





676

Robert Hodgins

SOUTH AFRICAN 1920-2010

Head

signed, dated 2006/7, inscribed with the title on the reverse and further inscribed with a dedication 'For Tony + Elaine and for Sunday 14 Jan 2007' on the stretcher
oil on canvas
60 by 60cm

R280 000 - 340 000

Robert Hodgins achieved fluency as a painter when he wed his longstanding interest in portraiture with an expressive colour palette and arresting social subject (typically powerful white men). The outcome was transformative, his colour-drenched compositions from the early 1980s onwards functioning as both deliberations on the erotics of power and fluidity of paint as an expressive medium. The shape-shifting qualities of the lone protagonist depicted in profile in the present lot are characteristic of his late work, when Hodgins was less compelled to portray

social vanities. Shortly before his death, the artist described his subject matter as "unimportant," stating that his use of the human figure, clothed or not, was a means for "opening doors into painting, into the meaning of painting."¹ The tension between signification and expressive mark making as an end in itself was never absolute for Hodgins. Even in his most disassembled and fluid paintings he retained an interest in the human head as seat of cognition and motive.

1. Sean O'Toole, personal interview with artists 24 August 2009.



677

Lionel Smit

SOUTH AFRICAN 1982-

Swath

signed and dated 2010

oil on canvas

200 by 150cm

R250 000 - 350 000



678

Lionel Smit

SOUTH AFRICAN 1982-

Revert

signed and dated 2013

oil on canvas

190 by 190cm

R300 000 - 500 000

EXHIBITED

Everard Read, Johannesburg, *Lionel Smit; Accumulation*, 4 to 27 July 2013. Illustrated in colour on page 24 of the exhibition catalogue.

679

Lionel Smit

SOUTH AFRICAN 1982-

Two Heads

signed and dated 95

ceramic, with metal supports, on concrete base

height: 88cm, including base

R80 000 - 100 000

PROVENANCE

Acquired from the artist by the current owner.

680

Wim Botha

SOUTH AFRICAN 1974-

A Thousand Things, Part 50

signed and dated 13

treated pine and acrylic paint

height: 154cm, including base

R180 000 - 240 000

In 2012, Wim Botha presented his new sculptural installation, *A Thousand Things*, at Stevenson, Johannesburg. The room-scale work was populated with a large number of carved wooden busts of human subjects, together with various wild and domestic animals. The medley of figures – non-specific men and women, felines, canines, birds of prey, a skull – did not cohere into an overarching narrative. Rather, the assembly functioned as an open-ended and adaptable archive of animal forms, a 'zoo of reality', to quote Jorge Luis Borges, as distinct from the 'zoo of mythologies' enumerated by this Argentinian writer.¹

Botha is well known for his appropriations from renaissance and baroque sculpture, a habit he has wed to the skilful use of unorthodox materials such as anthracite, books, mielie-meal and polystyrene as a means to amplify and/or revivify perceptions of hackneyed sculptural forms and pose reflexive questions about weight and permanence in sculpture. Botha however also works with traditional materials such as bronze, wood and marble. The figures from his *A Thousand Things* series were all carved from rough laminated pine, including this plinth-mounted bust with *memento mori* from 2013. The present lot is typical of the larger series, both in terms of its stylistic attributes (the male figure is a generic type) and the rough-hewn technique used by the artist. Botha has described how he purposefully approached his material with 'aggressive motions and an avoidance of refined form and laboured detail, looking instead for accidental marks and spontaneous expressiveness.'² The outcome was raw and expressive pieces with the honesty of pencil drawings. Botha then crudely dressed his forms with white paint, the haphazard paint 'creating a partial skin that contrasts with and conceals the raw and rough surfaces of the wood'.

1. Jorge Luis Borges (1970). *Book of Imaginary Beings*, Harmondsworth: Penguin Books. Pages 13-14.

2. Wim Botha, Stevenson press release 27 September 2012, www.stevenson.info.

679



680



681

Lionel Smit

SOUTH AFRICAN 1982-

Small Malay Girl

2010

signed and numbered 6/12
bronze, mounted on a steel base
height: 78cm, including base

R100 000 - 150 000



682

Lionel Smit

SOUTH AFRICAN 1982-

Shift Series #2

signed, dated 2011, numbered 1/12
and stamped with the Sculpture
Casting Services foundry mark
bronze, mounted on a steel base
height: 57cm, including base

R100 000 - 150 000



683

John Meyer

SOUTH AFRICAN 1942-

Larghetto

signed; signed, inscribed with the title and 23/22 on the reverse
mixed media on canvas
59 by 74cm

R120 000 - 150 000

"Then one night, while at a symphony concert, it suddenly hit me, I thought: My God, this is so theatrical, so timeless and emotive. And, of course, so romantic. All of a sudden I was looking at the human form in a different way, and it snowballed, leading to various figure compositions."¹

1. John Meyer in Brett Hilton-Barber (2003)
John Meyer, Cape Town: Prime Origins in association with the Everard Read Gallery.
Page 104.

684

Sam Nhlengethwa

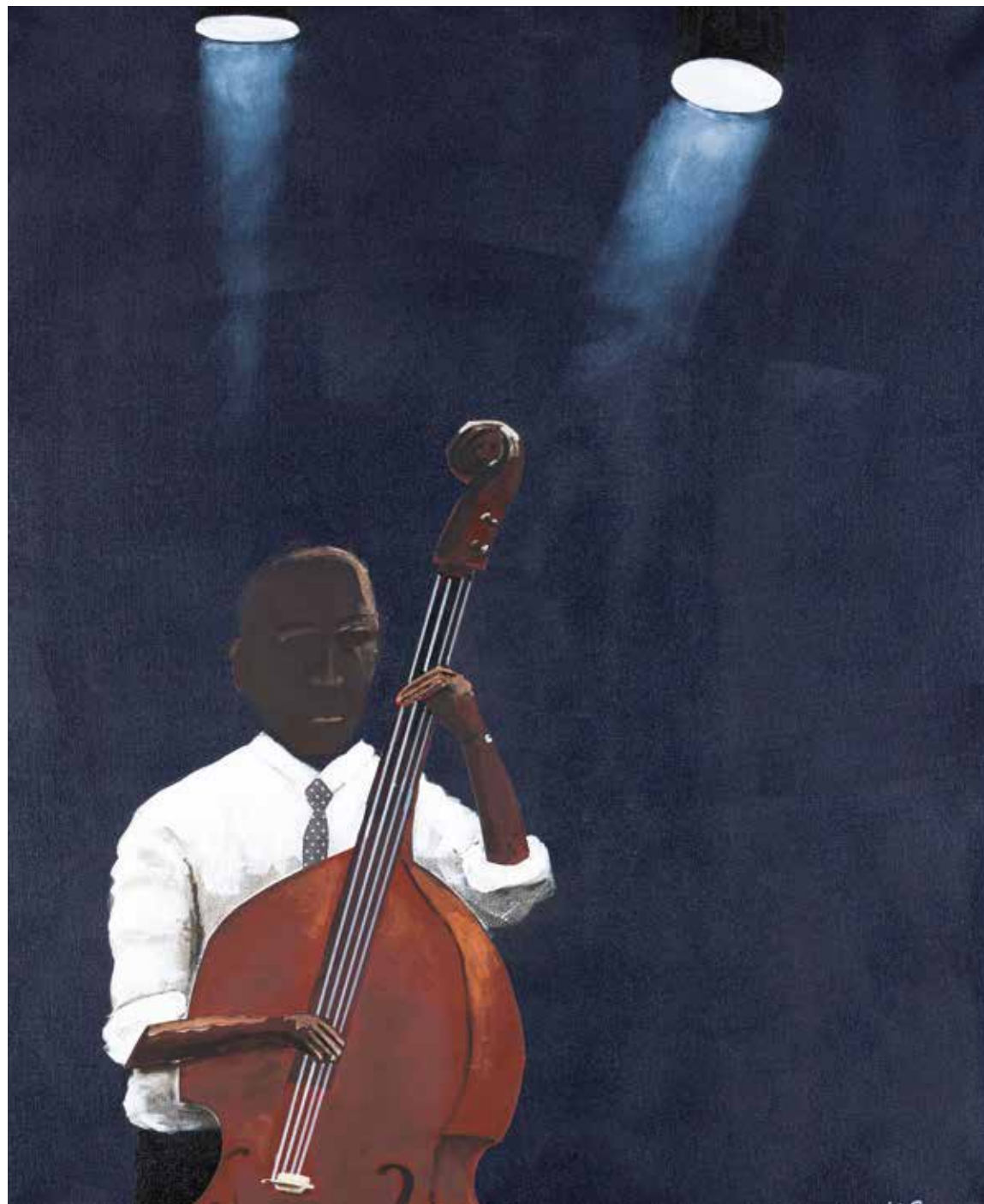
SOUTH AFRICAN 1955-

Solo

signed and dated '09; inscribed with
the artist's name, title and date on
the reverse

oil and collage on canvas
76 by 91cm

R80 000 - 120 000





685

Beezy Bailey

SOUTH AFRICAN 1962-

The Monument

signed and dated 90; inscribed with the title on the stretcher and on an Everard Read label adhered to the reverse

oil on canvas
100 by 180cm

R120 000 - 150 000

PROVENANCE

Everard Read, Johannesburg.
Private Collection.



686

Walter Meyer

SOUTH AFRICAN 1965-2017

Neo-expressionist Composition (Untitled)

signed with the artist's initials and dated indistinctly; inscribed with the artist's name and address on the reverse
oil on canvas
170 by 200cm

R250 000 - 350 000

Walter Meyer is best known for his realist paintings of rural South Africa, mood pieces that formed the bedrock of his output from the early 1990s onwards. He arrived at this mature style after experimenting with versions of surrealism, photorealism and neo-expressionism. The influence of contemporary German painting, notably A.R. Penck, is clear in his neo-expressionist paintings and drawings from the late 1980s. His expressive and gestural canvases are often crowded with simplified figures, primitivist symbols and bold patterns, as well as characterised by

their uncomplicated colour palette. Meyer's uptake of neo-expressionism owes partly to his training. In 1987, after a period of local success, he enrolled in further studies at the Kunstakademie Düsseldorf, a hotbed of artistic innovation. His mentor was Michael Buthe, a painter celebrated for his "crowded configurations" and "hippy transcendentalism".¹ Meyer's vibrant and eye-catching output from this short-lived phase is defined by its youthful vigour.

1. Michael Buthe at Galerie Thomas Flor, *Frieze*, 31 January 2013: frieze.com/article/michael-buthe?language=en.



687

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Gentle Jazzy Number

signed with the artist's initials and
dated 16; signed, dated and inscribed
with the title on the reverse

oil on canvas

100 by 60cm

R120 000 - 160 000

688

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Confidant

signed with the artist's initials and
dated 16; signed, dated and inscribed
with the title in the reverse

oil on canvas
80 by 80,5cm

R150 000 - 200 000

End of Sale

