



1

**William Kentridge**

SOUTH AFRICAN 1955–

*Bird Catcher*

signed and numbered 30/60

in pencil in the margin

archival pigment print

149 by 106 cm

R200 000 – 300 000



2

**Robin Rhode**

SOUTH AFRICAN 1976–

***Slalom, triptych***

inscribed with the artist's name, the title and the medium on an L&M Arts, New York, label adhered to the reverse

ink-jet photographic prints  
each image size: 34 by 33 cm

(3)

**R50 000 – 70 000**

**ITEM NOTES**

Artist's certificate of authenticity accompanies the lot.

The proceeds from the sale of this lot will benefit Bag Factory Artists' Studios.





3

**Jack Heath**

BRITISH/SOUTH AFRICAN 1915–1969

*The Bedroom Chair*

signed and dated 1957;  
inscribed with the artist's  
name, the date, the title and  
the medium on the reverse

75 by 54 cm

R40 000 – 60 000



4

### Robert Hodgins

SOUTH AFRICAN 1920–2010

#### *Nude Watching TV*

signed, dated 2006/7 and inscribed with the title on the reverse  
oil on canvas  
45 by 118 cm

R600 000 – 800 000

After retiring from Wits University in 1983, Robert Hodgins devoted himself to painting. Although settled on the human figure as his central subject, he was always looking to innovate and experimented with various formal and technical devices. A Hodgins figure typically occupies a discrete pictorial frame, and is portrayed either frontally or in profile against an undifferentiated ground of uniform colour. Hodgins, however, frequently experimented with possibilities of the frame, sometimes creating works that spanned multiple frames, and, just as often, partitioning space within a single canvas.

Many of Hodgins's compositions in the latter mode depict figures either appraising art (*The Lineaments of Gratified Desire*, 1985, *Hodgins Person between Two Hodgins Paintings*, 2001) or,

as in this lot, watching television. Similar to *A Cadet Watching TV* (2006), this lot juxtaposes two discrete figural arrangements on a single, horizontal canvas. At left, Hodgins depicts a trio of primordial figures, their chocolate bodies detailed with daubs of pink and smudges of yellow. Opposite them, at right, he presents a naked figure seated on a modernist armchair and bathed in brilliant yellow. It is unclear who is naked and who is watching. Hodgins's abiding fascination with looking as a subject of art, partly inspired by his love of French painter Honoré Daumier's work, is distilled here into a mordant take on spectatorship, marked by dark tones, and also undertones. A hand breaches the compositional boundary between murk and light, and is seemingly burnt as a consequence.





5

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

***Bushveld Fire with Blackbirds Consuming Insects, W. Tvl***

signed; dated c.1969 and inscribed with the artist's name and the title on a Michael Stevenson label adhered to the reverse  
oil on canvas  
53 by 74 cm

R80 000 – 120 000

**PROVENANCE**

Warren Siebrits, Johannesburg.  
Michael Stevenson, Johannesburg.  
Private Collection, Johannesburg.

**EXHIBITED**

Michael Stevenson, Michael Graham-Stewart and Johans Borman Fine Art Gallery, Johannesburg Art Fair, *Take your Road and Travel Along: The Advent of the Modern Black Painter in Africa*, 13 to 16 March 2008.

**LITERATURE**

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-Stewart and Johans Borman. Illustrated in colour on page 53.



6

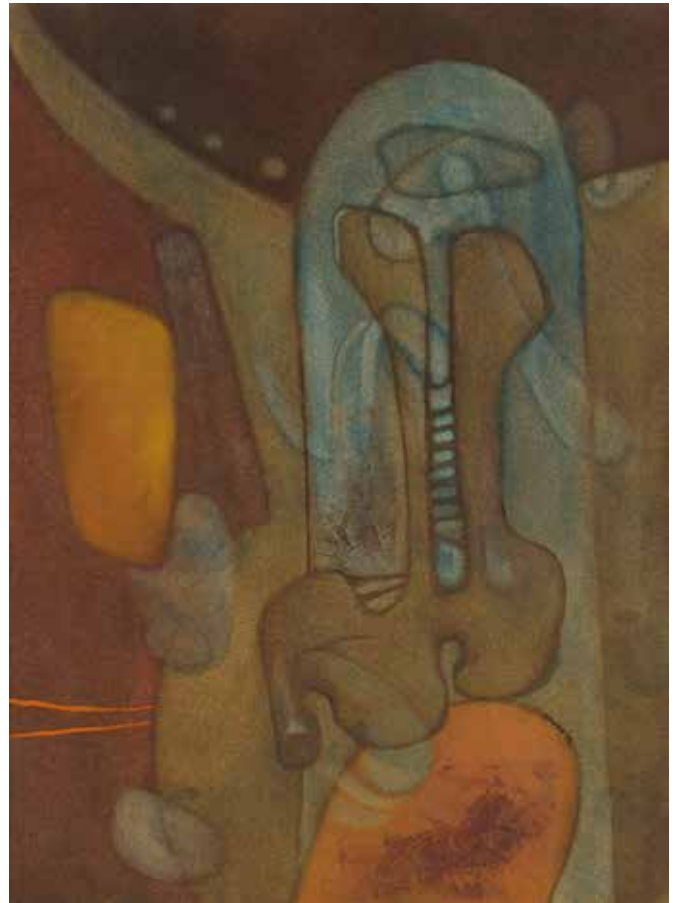
**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*An Offering*

signed and dated 75; inscribed with  
the title in pencil on the reverse  
pencil and pastel on paper  
59 by 54 cm

R25 000 – 35 000



7

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Study for Peace and Love*

signed and dated 73  
pastel on paper  
76 by 56 cm

R25 000 – 35 000



**Anton van Wouw**

SOUTH AFRICAN 1862–1945

***The Bushman Hunter***

inscribed with the artist's name,  
dated 1902 and bears the foundry  
mark

bronze with brown patina; cast by  
the Nisini foundry, Rome  
height: 48,5 cm

**R1 200 000 – 1 500 000****LITERATURE**

Alexander Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 36 to 38.

J Ernst (2006) *Anton van Wouw: 'n Biografie deur J. Ernst*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 66. University of Pretoria (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth & Co. Another cast from the edition illustrated on page 27, plate A1.

*Bushman Hunter*, conceived in 1902, remains one of the artist's most recognisable and sought after desk-scale works. Beautiful, vigorous, charismatic and meticulous, the work is one of the benchmarks of early South African sculpture. Recent research by Gerard de Kamper, chief curator of collections at the University of Pretoria, has shed amazing new light on the casting history of the work: between 1905 and 1928, the syndicate of businessmen bankrolling Van Wouw's output ordered 28 casts of *Bushman Hunter* from the Nisini foundry on the Via del Babuino in Rome. This was significantly more than the next most popular works, *Kruger in Exile* (13) and *Skapu Player* (13).

On the best *Bushman Hunter* casts – and the present example is outstanding – one can sense the figure's pumping pulse. Moreover, the sinews on his neck are pronounced, his collar bones catch the light, the skin stretches tightly across his chest, veins bulge down his forearms, and wrinkles spread around his knees and ankles.

Thanks to Gerard de Kamper for assistance with cataloguing this lot.





9

**Harold Voigt**

SOUTH AFRICAN 1939-

*African Images  
(Hornbill and Impala)*

signed and dated 72; inscribed  
with the artist's name, the title  
and the medium on an Everard  
Read gallery label adhered to  
the reverse  
oil on board  
90 by 60 cm

R80 000 – 100 000





10

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Palimpsest*

oil on board  
35 by 45,5 cm

**R150 000 – 200 000**

ITEM NOTES

An index card compiled by Professor Murray Schoonraad for the Executor of the Walter Battiss estate in 1982 accompanies the lot.

Walter Battiss had a life-long interest in southern African rock art, travelling to many sites and caves around the country. He published books on the subject, and, more importantly, he adapted the elongated figures of typical rock paintings while developing his own artistic style from the 1940s to the late 1960s. *Palimpsest* is a philosophical commentary on the fact that history can never really be erased or painted over, but can only serve as a new canvas for creative expression. References to traditional rock art can be seen on the right-hand side of the present lot, while Battiss's 'overpainting' of history, dominates the picture plane.





11

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Abstract with Ndebele Motifs*

signed

oil on canvas

45,5 by 55,5 cm

R400 000 – 600 000





12

### Alexis Preller

SOUTH AFRICAN 1911–1975

#### *Three (Mapogga) Women*

signed and dated '52  
oil on wood panel  
20 by 24 cm

**R600 000 – 800 000**

#### LITERATURE

Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing. Illustrated in black and white on page 10.

Alexis Preller's *Three (Mapogga) Women* of 1952, the present lot, is most certainly a preliminary painting of the larger *Three Women* (fig 1), he was to paint in the same year. Preller was enthralled by the mystique of the Mapogga women. He was increasingly convinced of a hieratic past, in which those stately matriarchal figures, with their bead-bound necks, upright backs and outstretched, brass encircled legs, had reigned as high priestesses. He had the feeling that somehow they retained the memory of their people's glory, even amid the shrunken circumstances of their contemporary existence.<sup>1</sup>

Between 1950 and 1953, Preller was preoccupied with the Mapogga concept. He directed most of his attention to paintings of Mapogga women – singly and in twos and threes – and, as he proceeded, he gradually relaxed the painted figures' ties to visual

reality. Almost from the start their heads were represented by abstract ovoid forms. Progressively, their figures were stylised, their outlines simplified and elongated.<sup>2</sup>

The grouping of three women in both the 1952 paintings has moved quite a distance from the rural world in which the Ndebele lived. They have acquired the slender, elongated grace – and indeed the remoteness – of an Art Deco fashion plate and, as occurs in stylised fashion plates, aspects of their figures and their dress have been distorted. The small head and breasts of the centre woman contrast patently with her large sinuous arm, while the feet of all three have been reduced to tiny ciphers.<sup>3</sup>

1. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing, page 101.
2. *Ibid*, page 103.
3. *Ibid*, page 103.



fig 1.





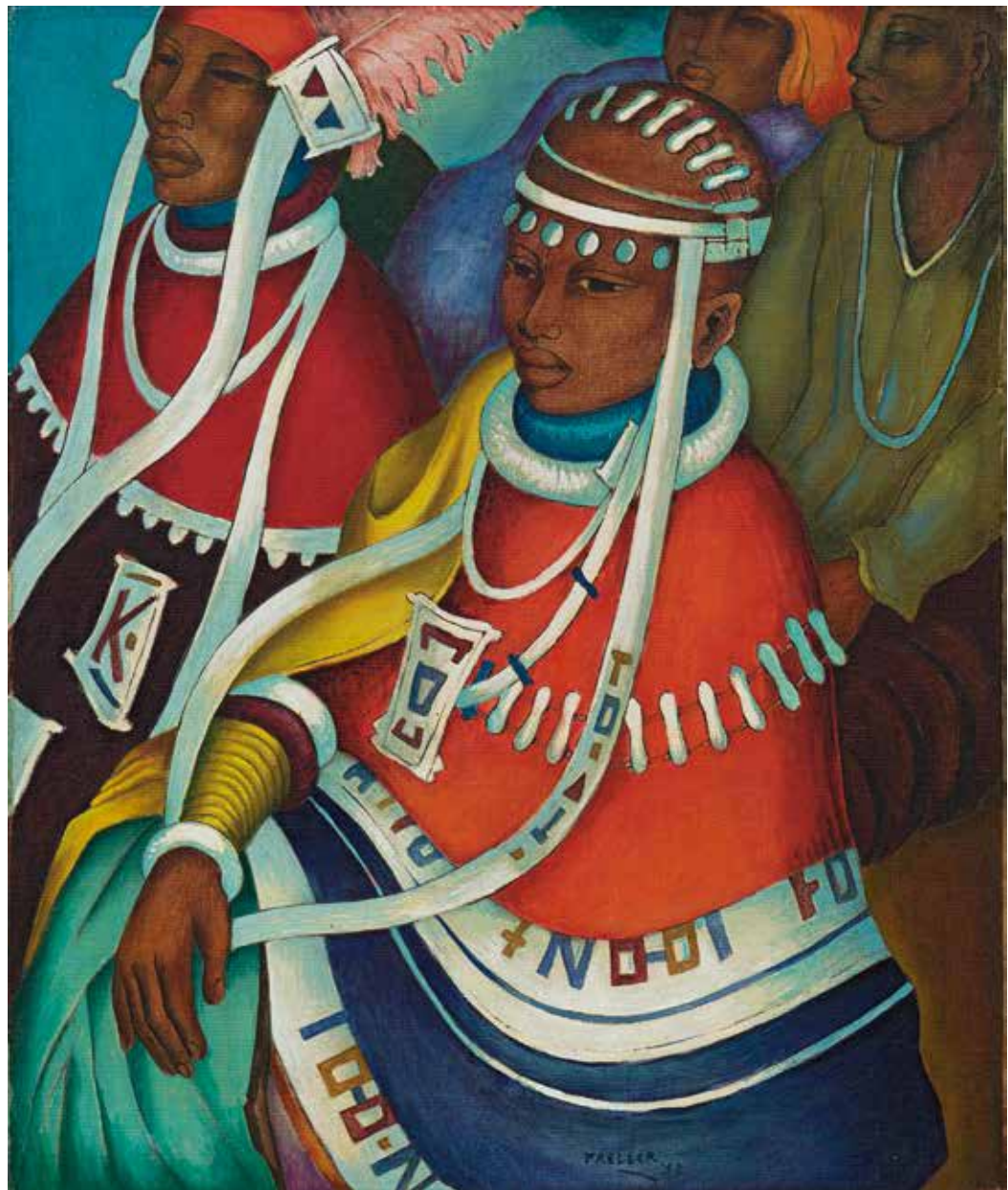
fig 1.



fig 2.



fig 3.



13

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Mapogga Wedding*

signed and dated '52

oil on canvas

62 by 52 cm

R2 000 000 – 3 000 000

*Mapogga Wedding* catches a sanctified moment with a joyous combination of vivid colour and off-beat design. The bride and groom are set slightly askew, their bodies angled diagonally across the composition and edited by the canvas margins. Beautiful, traditional blankets envelop the couple, hanging heavy over bell-top shoulders. Sweeping ribbons of colour wrap around the forms, which are adorned with brass rings and ceremonial, beaded headpieces. The symbolic and geometric Ndebele patterns enliven the matrimonial costumes, while a sense of an ancestral presence comes from the two shadowy, blank-staring and Gauguinesque figures in the background. The bride's right hand is poised against swathes of turquoise fabric, and brings to mind the artist's remarkable picture of

*David* (fig 1), with the figure's beautifully rendered hand held up to his chest, that was painted in the same year.

Preller's fascination with the Mapogga figure, ritual, design and mythology began in the late 1940s, and remained a key reference point for his complex and ever-evolving iconography. The facial features of this bride and groom, however, are surprisingly particular, and are accentuated with single, sure lines. While they recall the neat, refined and looming head in the foreground of *The Kraal* (1948), or even the solemn profile of *Rima* (1952), they are unusual in comparison to the stylised, faceless, elliptical heads that appeared in works such as *The Storm* (1949, fig 2), *Three Women* (1952), *Vibrating Figure* (1952), or any of the famed, regal *Grand Mapogga* (1951–1957, fig 3).



**Peter Clarke**

SOUTH AFRICAN 1929–2014

***The Red Road***

signed and dated 29.9.1958;

inscribed with the title on

the reverse

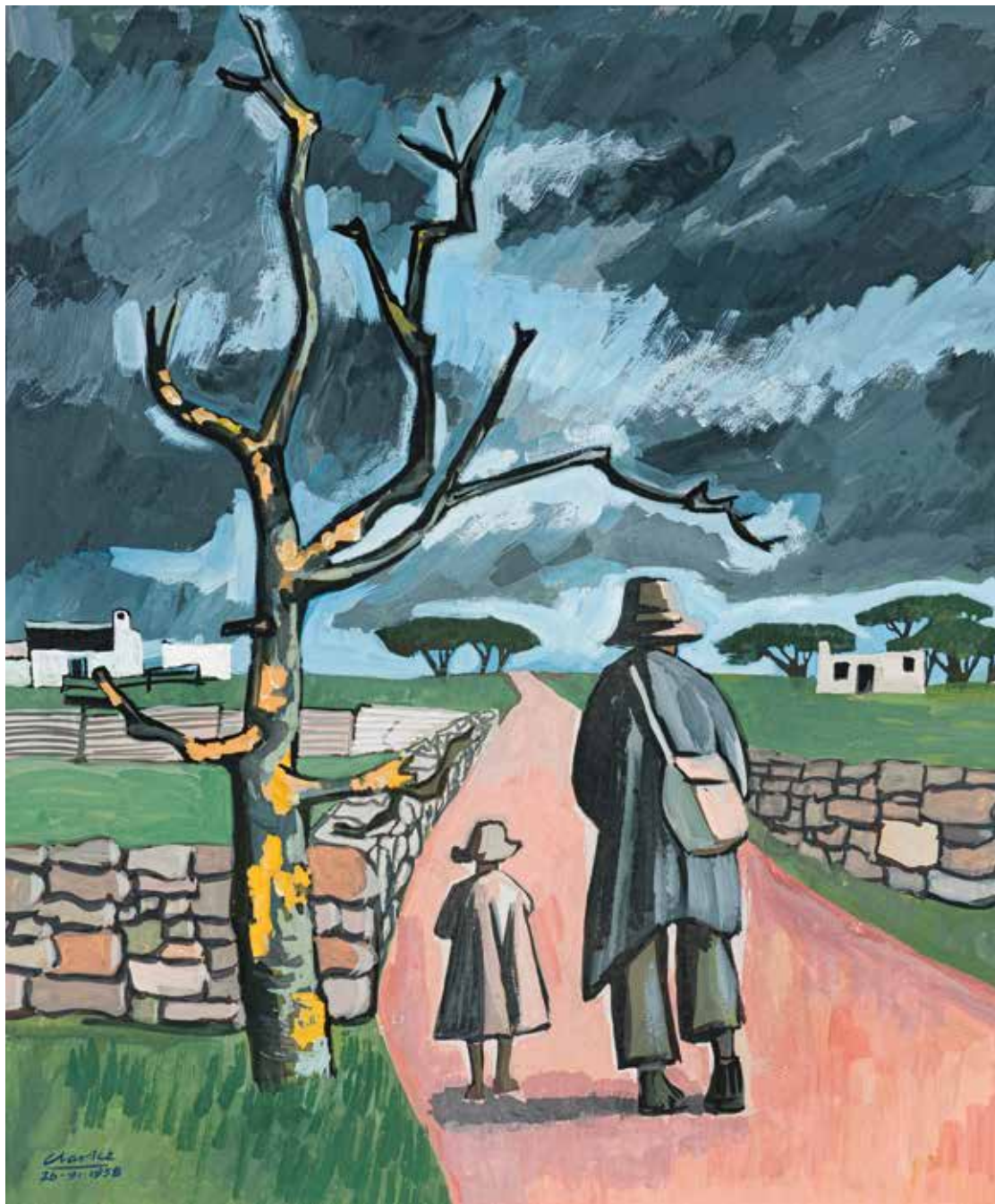
gouache on paper

43,5 by 35,5 cm

**R400 000 – 600 000**

At the end of 1956, having resigned from his position as a labourer in the Simon's Town dockyard, frustrated and hesitant, but on the verge of a fulltime painting career, Peter Clarke travelled to Tesselarsdal, near Caledon. The small rural town, with its neat fields and earnest workers, proved an inspiration: compared to his dockyard shifts the agricultural rhythms of life there were intriguing, while the dedication and sense of purpose showed by the shepherds and farmhands he met seemed at odds with the increasing urban melancholy with which he was more familiar. Between 1956 and 1960 he returned every year during the spring, staying as long as he could, but always returning to Simon's Town in time for Christmas. Forever observing his surroundings, and never without his pencils and watercolours, Clarke quickly filled his sketchbooks with commonplace vignettes: rooster heads poking out of a haversack, men resting on their hoes, a crooked gutter, or a friend sleeping in the sun. Yet it was in the everyday that he found his most moving motifs. The current lot, *The Red Road*, is a case in point, with the shuffling pair and the winding road taking on symbolic significance: the image of lonely figures, backs turned, would later become a trope for displacement, while the road into Tesselarsdal represented the new and exciting opportunities the artist had found outside of Simon's Town.

While politics and social commentary is ingrained in Clarke's work, the current example, an eye-catching and fully resolved gouache, is also a simple snapshot of a tender, comforting and cross-generational moment, caught under a sensational, flashing-blue sky.



© The Estate of Peter Clarke | DALRO



15

**Alexis Preller**

SOUTH AFRICAN 1911–1975

***Black Prince***

signed and dated '74

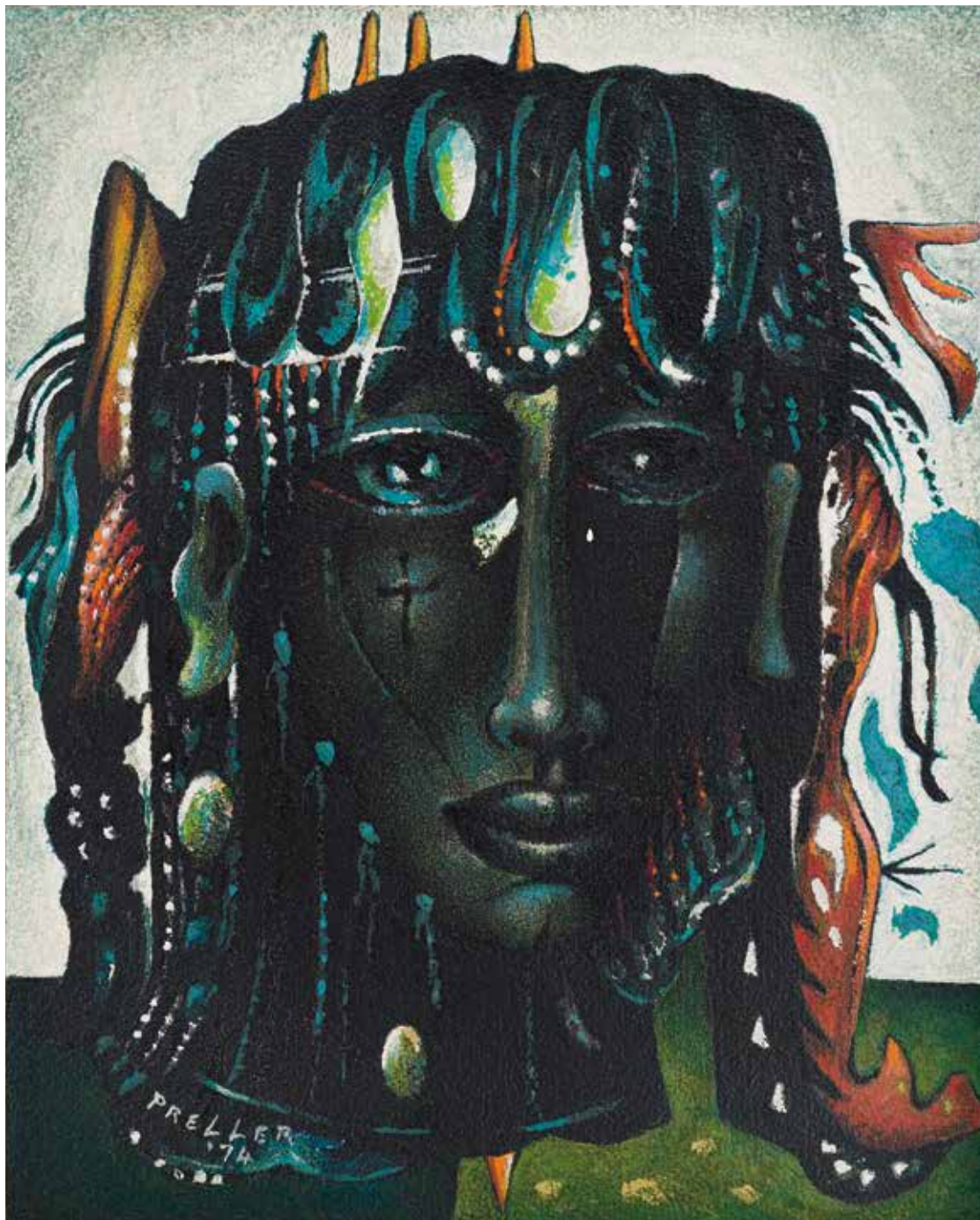
oil on board

28 by 22,5 cm

R400 000 – 600 000

Over a lifetime, Alexis Preller painted a long line of mythical portraits, symbolic heads, floating or disembodied portrayals of mythical gods, kings, princes and angels, portraits that relate to the notion of a sculptural fragment. *Black Prince* of 1974 is unusual in that it is the only known portrait of a black prince painted by Preller. Similar to *The Flower King* of 1968 or the *Poet Prince* of 1975, Preller's *Black Prince* has a beautifully elongated and tapered head, the lips are full and sensual, the beard is stylised, in this instance with strings of aquamarine beads, and the nose is exquisitely slender and refined. Yet in this rendition, the large eyes give the prince an unusually doleful expression which is accentuated by a crown of floating white, blue and green tear drops set against the prince's dark head of hair.

In the latter part of his life Guna Massyn was living and working with Preller – and was beginning to forge a career as an artist – and traces of Massyn's influence may well be discernible in this painting.





16

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

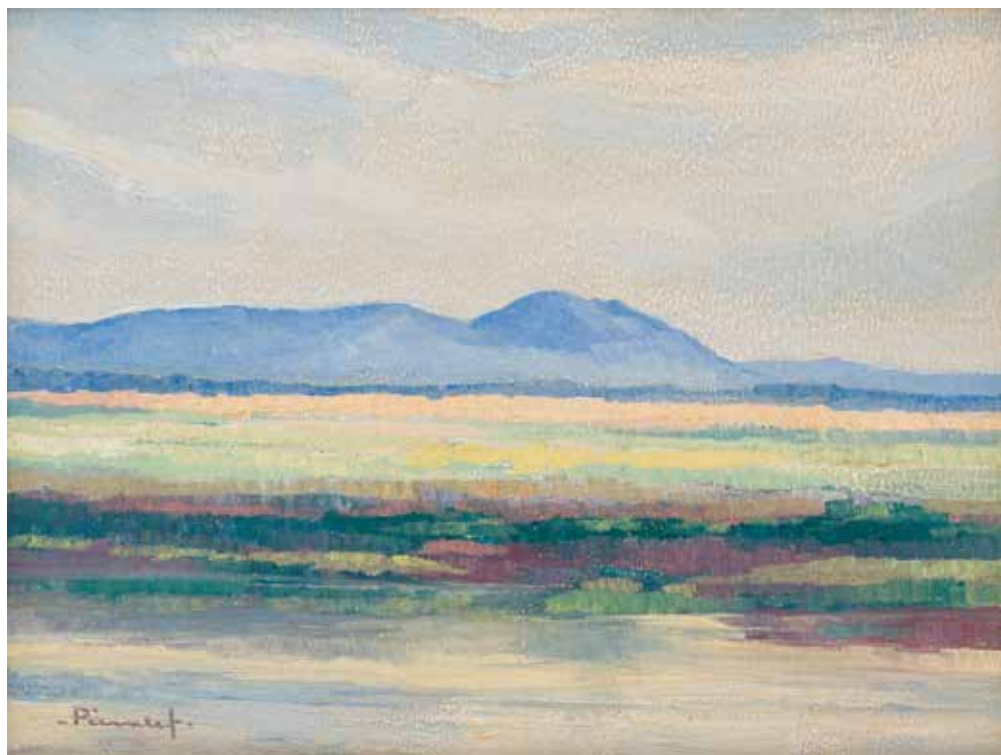
*Springbok Vlakte*

signed

oil on board

23,5 by 30,5 cm

R180 000 – 210 000



17

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

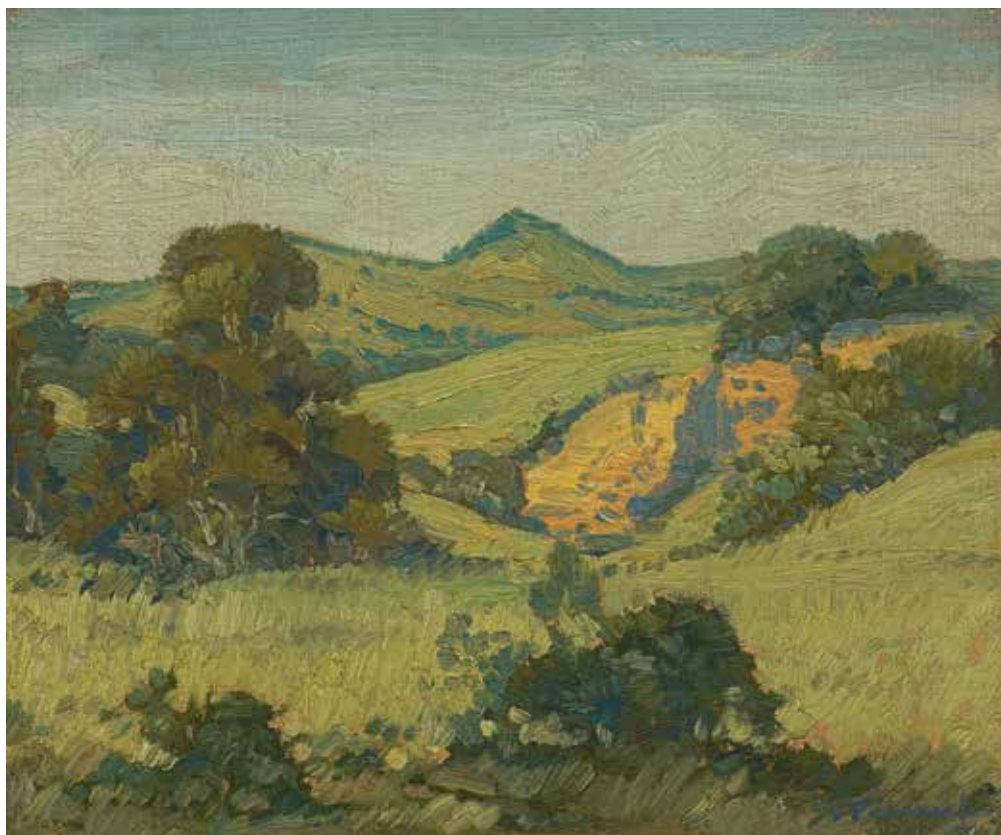
*Landscape with Distant Koppie*

signed

oil on board

25 by 29,5 cm

R200 000 – 300 000



18

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Kameelberge naby Johan Albrechts Hoogte, SWA***

signed and dated 1923; inscribed  
with the title on the reverse  
oil on board  
22 by 29 cm

R200 000 – 300 000

Small in scale but big in impact, *Kameelberge naby Johan Albrechts Hoogte, SWA* (Lot 18) and *Hartbeeshuisie* (Lot 19) come from a golden period in Pierneef's career that was inspired by two trips to the then South West Africa in 1923 and 1924. The young artist had been encouraged to visit the country by the German-trained artist Hans Aschenborn, as well as the judge-poet Toon van den Heever, who he had met while exhibiting in Stellenbosch in 1921. Pierneef arrived in Windhoek late in April 1923 and was moved by the surrounding landscape: the astonishing vastness, the still air, and 'the peculiar translucent quality of the light'.<sup>1</sup> He travelled the country extensively, worked breathlessly, and produced enough pictures over an eight-week period to mount a sell-out exhibition in Windhoek that opened on 20 June 1923. While the catalogue for this show has not yet come to light – if one was produced at all – the paintings were characterised by their rich, dramatic, dusky pinks, their recognisable landmarks, and their small scale (his travelling painter's box could only accommodate small boards). While one might never know whether *Kameelberge naby Johan Albrechts Hoogte, SWA* appeared on this first exhibition, it would certainly not have been out of place: the sky is infinite, empty and cerulean; the low winter grass beautifully crosshatched; and the Kameelberge, far in the distance, painted with purple at their base and pink on their sun-facing slopes.

Pierneef returned to South West Africa a year after his first visit. In the interim, he had formally separated from his first wife Agatha, had sent work for the British Empire Exhibition at Wembley, had carried out a long-term commission for a Mr Johan Schoeman to paint pictures of the Hartbeespoort Dam properties that he had for sale, and had begun to court a young Hollander called May Schoep (who he would convince to join him in South West Africa, and who he would later marry on 18 November 1924). One can only guess at the month in 1924 in which he painted *Hartbeeshuisie*, and indeed the place, but it is the kind of picture in which critics of the time recognised a deliberate attempt at founding a particular South African School of painting: it captured a unique, local light, and gave prominence to the country's vernacular architecture.

1. The artist, quoted by Anton Hendriks in *Ons Kuns* (no date).



18



19

19

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Hartbeeshuisie***

signed and dated 1924  
oil on board  
30 by 45 cm

R220 000 – 280 000





An aerial view of the city of Windhoek, Namibia



Mr Wolfgang Biederlack, 1933–2019.

### **Works from the Wolfgang Biederlack Estate, Windhoek**

Wolfgang Biederlack was born in Windhoek in December 1933. Despite his farmer parents having emigrated from Germany amid the uncertainty of the Great Depression and the growing influence of National Socialism, his father was interned in South Africa during WWII. After serving an apprenticeship at Standard Bank in Windhoek, Wolfgang was transferred first to Gobabis and then to Lüderitz where, in 1964, he married Erika. As newlyweds, he and his wife travelled to Europe, returning to Windhoek with a selection of collected porcelain and antiques. Energised by his own research, Wolfgang subsequently developed a lifelong passion for Namibian art. By seeking out fine examples – whether privately or through local dealers – he built a beautiful and balanced survey collection of Namibian pictures that spanned nearly a century, and included works by the likes of Axel Eriksson, Heinz Pulon, Otto Schröder, Fritz Krampe, Otto Klar, Johannes and Arnfried Blatt, Keith Alexander, Nico Roos and, of course, Adolph Jentsch. While six highlights from the Biederlack collection follow here (Lots 20 to 25), the remaining works will appear in a dedicated session of Strauss & Co's Saturday Live Sale in Johannesburg on 19 October 2019.



20



21



22

20

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888–1977

*Landscape with Distant Mountains*

signed with the artist's initials and dated 1941; inscribed with the artist's name and 'S.W. Africa No. 41-4' on the reverse watercolour on artist's board 18,5 by 26,5 cm

R8 000 – 12 000

21

**Nico Roos**

SOUTH AFRICAN 1940–2008

*Early Morning, Farm Groenkloof, Khomas Hochland (Namibia)*

signed and dated 96; inscribed with the title on a label adhered to the reverse oil on paper 38,5 by 50 cm

R8 000 – 12 000



23

22

**Axel Eriksson**

NAMIBIAN 1878–1924

*Coastal Landscape*

signed and dated 1921 chalk pastel on paper 21 by 35 cm

R15 000 – 20 000

23

**Otto Schröder**

SOUTH AFRICAN 1913–1975

*Swakopmund Strand*

signed; inscribed with the title on the reverse watercolour on card 18 by 31 cm

R7 000 – 10 000





24

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888–1977

***Landscape with Lone Oryx***

signed with the artist's initials and dated 1938

oil on canvas, in the artist's chosen frame from Tischlerei Ellmer, Windhoek

67 by 96 cm

**R700 000 – 1 000 000**

Although born in Dresden, Adolph Jentsch, passionately endorsed by the perceptive Olga Levinson, remains the most iconic, evocative and beloved painter of the Namibian landscape. While he had rubbed shoulders at the Dresden Academy with Max Pechstein, George Grosz, Kurt Schwitters, and other radicals, Jentsch's natural inclination was towards a more traditional and doctrinal approach. Removed from a dark, industrial and jittery pre-War context in 1938, and faced with the endless horizons, still heat, and blazing light of the then South West African landscape, Jentsch devoted the rest of his painting career to his adopted surroundings. Travelling continuously, and painting *en plein air*, he produced a mystic and meditative body of work defined by calligraphic, flickering

watercolours and thoughtful, stroke-rich oil paintings. Long drawn to the serenity and lull of Oriental philosophies, Jentsch found the vastness, calm and silence of the local landscape inspirational. The two present lots from the Biederlack Estate are typical and dazzling examples of the artist's output. *Landscape with Lone Oryx* relies on rich, contrasting colours: behind the smoke-white clouds is a deep cerulean blue, and between the clumps of bone-grey grass are patches of glowing scarlet and burning orange.

Large-scale oil paintings by Jentsch are rare: the artist preferred to keep them in his own collection, and it is one of the region's greatest cultural tragedies that the majority were lost in a storage fire in 1975.



25

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888–1977

***Extensive Landscape, SWA***

signed with the artist's initials  
and dated 1939

oil on canvas, in the artist's  
chosen frame from Tischlerei  
Ellmer, Windhoek

67,5 by 97,5 cm

R500 000 – 700 000



**Lucas Sithole**

SOUTH AFRICAN 1931–1994

***Wounded Buffalo, LS7101***bronze with brown patina  
height: 130 cm**R1 500 000 – 2 000 000****PROVENANCE**Union Corporation Ltd (Bracken Mines), Evander.  
Private Collector, Boksburg.**LITERATURE**HEW Winder (1970) 'An Outstanding Item in Lucas Sithole's Exhibition of Sculpture at Gallery 101', *Rand Daily Mail*, Johannesburg, 17 October. Illustrated in black and white.*The Star*, Johannesburg, 13 October 1971. Illustrated in black and white.Union Corporation Ltd, Johannesburg, Annual Report, 31 December 1971. Illustrated in colour. *SA Digest*, Pretoria, 21 February 1975. Illustrated on page 8.*SA Panorama*, Pretoria, August 1975. Illustrated on page 37.Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema. Illustrated in black and white with the artist on page 409.Frieda Harmsen (1985) *Looking at South African Art*, Pretoria: Van Schaik. Illustrated on page 103.Fernand Haenggi (2015) *Lucas Sithole 1931–1994*, Basel: The Haenggi Foundation. Illustrated in colour on page 33.**ITEM NOTES**

Thanks to Fernand Haenggi and Warren Siebrits for assistance with cataloguing this lot.

The moving and iconic *Wounded Buffalo* is a highmark of South African modernism. It depicts a near life-size beast, bowed, but not beaten, representing the indomitable spirit of the oppressed and exploited black mine workers whose labour built the foundations of the country's economy. The work was commissioned by Union Corporation Ltd, Johannesburg, based on the maquette (LS7005) the artist included in his exhibition at Gallery 101 in Johannesburg in October 1970. The art writer for *The Star* newspaper, HEW (Teddy) Winder considered it to be 'the biggest and most important commission so far to come the way of this competent artist'. He described how the artist depicted 'the stricken animal down on its knees, but still with fight in its rather pathetic eyes. It is a most magnificent conception and a moving piece of work!'

Sithole completed the full-size plaster in the studio of sculptor Hennie Potgieter, in Schoemansville, and it was then cast in bronze by Hendrik Joubert. The finished work was installed outside the mineworkers' recreation hall at Bracken Mines Ltd in Evander and unveiled on 24 October 1971.

Union Corporation, first founded in 1897 as A Goertz & Co, was acquired by General Mining in 1980, and the resulting gold mining corporation became known as Gencor. When Bracken Mines closed down, the *Wounded Buffalo* was sold to a private collector.

1. HEW Winder (1970) 'An Outstanding Item in Lucas Sithole's Exhibition of Sculpture at Gallery 101', *Rand Daily Mail*, Johannesburg, 17 October.



Wounded Buffalo installed at Bracken Mine, 1971.



The artist Lucas Sithole with *Wounded Buffalo*.





The proverb 'a wounded animal is a dangerous animal' cannot be reduced to a simplistic reading of the philosophical question of whether the saying emanates from an ancient African proverb or a western scientific hypothesis. In the reference to the African proverb it evokes a certain sense of desperation and suspense, a life and death situation – that the animal is about to unleash its rage – if only it could rise.

From wildlife safaris to laboratory experiments, nature has often pushed back, and indeed unleashed its rage if provoked. Lucas Sithole's *Wounded Buffalo* (1971) reflects the accepted reading or understanding of this proverb that has been proven, on numerous occasions. This work is thus not just a representation by one of South Africa's most significant black

modernist artists in command of the medium of sculpture, it is also on par with the work of western modernist artists of the time such as Henri Moore and Constantin Brâncuși – particularly in terms of a deep understanding of materiality and medium.

In *Wounded Buffalo* Sithole deviates from his usual approach. There is a crudeness to its texture and rendering, different from his sometimes almost obsessively polished finish, that evokes Sithole's concern with the social and economic circumstances of the working class, his people, black people. This work embodies Sithole's sophisticated understanding of both context and the contextual use of materiality in being in tune with the issues of the time, be it labour or urbanisation.

*Dr Same Mdluli*







27

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Marone, District Lydenburg***

signed and dated 48; inscribed with the artist's name and the title on the reverse

oil on canvas

50 by 65 cm

**R2 000 000 – 3 000 000**

**PROVENANCE**

Acquired from the artist by Dr and Mrs Roussouw and thence by descent.

**ITEM NOTES**

Thanks to Professor Kevin Balkwill, School of Animal, Plant and Environmental Sciences, University of the Witwatersrand, for assistance with cataloguing this lot.



fig 1.



fig 2.

A startlingly beautiful watercolour study by Henk Pierneef appeared in Strauss & Co's Cape Town saleroom in March 2017 (Lot 373, fig 1). Executed in May 1948, defined by the artist's careful, economic drawing, and enlivened by flashes of orange, green and yellow, this landscape near Lydenburg unfolded in grassy patches and segmented fields towards blue, distant mountains. In the centre of its composition, standing tall, still and lank, were two imposing, unmistakable pawpaw trees. How wonderful, now, that the present lot, the magnificent conclusion of the study, has come to light. Much larger and worked up in oils on canvas, the painting is as dramatic as it is assured, and shows the artist at his latter-career peak. But the painting is also unusual as it replicates the early watercolour study so precisely. While the artist sketched obsessively in the veld throughout his career, whatever studies he produced he tended to transform back in the studio into more stylised, decorative, and monumental versions of the original scene.

*Marone, District Lydenburg* was painted at a time when Pierneef's reputation was riding high. He exhibited frequently in the mid-1940s, sold well, lectured continuously, and

remained on numerous selection committees. He took a major show to Cape Town in the beginning of 1947, produced enough work thereafter to mount a large exhibition in the Transvaler Bookshop in Johannesburg later that year, and even contributed 'a beautiful end-paper' for the 25 private and leather-bound guides given to King George and his retinue during the visit of the Royal Family. Early in 1948, moreover, he sold 12 paintings of old Pretoria scenes to the SA Railways and Harbours for £500. He would have felt content, then, presumably, not to mention flush, while spending time on the farm of his friends Dr and Mrs Roussouw near Lydenburg that May. The wide vista he chose to paint for his hosts is Edenic: crisp air and commanding mountains under a stirring cloudscape. The farmlands in the mid-ground, like a neat quilt of vermilion and emerald green, add a decorative band of colour across the composition, and recall some of the major, Fauve-inspired canvases that the artist unveiled after his watershed trip to Europe between July 1925 and February 1926 (fig 2).









© Andrew Verster | DALRO

28

**Andrew Verster**

SOUTH AFRICAN 1937–

*Swamps No 5*

signed and dated 90; inscribed

with the title on the reverse

acrylic on canvas

100 by 121 cm

R100 000 – 150 000

29

**Andrew Verster**

SOUTH AFRICAN 1937–

*Hot Lands #1*

signed and dated 93; inscribed with the title on the stretcher  
oil on canvas  
202,5 by 76 cm

**R80 000 – 120 000**

Andrew Verster had three exhibitions of work in the early 1990s that showed heavily vegetated environments depicted in brilliant, vivid colour, shocking pinks, squashed berry purples, electric blues and burning hot oranges. They were *Swamps*, *Hillsides and Islands* (Goodman Gallery, Johannesburg, 1990), *Fragile Paradise* (NSA Gallery, Durban, 1990) and *Hotlands* (Goodman Gallery, Johannesburg 1993).

'The words *Fragile Paradise* touched a raw nerve, they evoke so many things that I feel are happening now, the new energy in this part of the world – and elsewhere – so many possibilities in ourselves, yet always the potential for destruction, finding paradise or losing it ... about remote Edens that had forever remained the same, but which today are threatened ... My aim ... was to find a metaphor in the marks of paint for my feelings, to create an energetic and beautiful world which would be like no other I'd seen.'

1. Andrew Verster, Invitation Notes, 1990, quoted in *Mapping Terra Incognita*, exhibition catalogue, Durban: Durban Art Gallery, page 27.



© Andrew Verster | DALRO





30

### Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

#### *The Tropical Flower*

signed, dated '1945, Java', and dedicated 'To Lenka'; inscribed with 'To Lenka, who was, to me, as this canna, the tropical flower' on the reverse  
oil on canvas  
96 by 70 by 2 cm

**R1 700 000 – 1 900 000**

#### PROVENANCE

Estate Leonora (Lenka) Moltema-Schmidt

During World War II, Tretchikoff and his family were living in Singapore. They were evacuated, separately, as the Japanese forces advanced. His wife Natalie and daughter Mimi reached Cape Town safely, but the ship Tretchikoff was on was bombed by the Japanese and he and the other survivors became prisoners of war on the island of Java. After being released on parole, Tretchikoff lived out the rest of the war in the capital city, Jakarta, where he met his most famous muse, Leonora Moltema, whom he called 'Lenka', the Russian diminutive of 'Lena'.

The daughter of a Balinese woman and a Dutch man, Leonora became Tretchikoff's lover and sat for some of his best-known works of the 1940s, including the iconic portrait *The Red Jacket* which was sold in London in 2012 for a record sum. Leonora encouraged him to continue painting throughout the war so that he could hold an exhibition when the conflict was over. As a result, he was able to hold a successful exhibition not long after he was reunited with his family in Cape Town in 1946. Leonora also had something to remember him by. For the rest of her life, his painting of Javanese red cannas (*Canna indica*) adorned her living-room wall, as can be seen in the Yvonne du

Toit documentary *Tretchikoff Unlimited* (2012).

Working with British war crimes investigators after the war, Leonora was involved in identifying and tracking down Japanese war criminals among the 700 000 surrendered military personnel in Southeast Asia. According to Leonora's obituary in *The Times of London*, by the autumn of 1946 she was the head of the central war crimes registry in Singapore.

Leonora married Theo Schmidt and they moved to Hilversum in the Netherlands in 1954 where they worked together in the pharmaceutical company they founded. Tretchikoff became all that Leonora hoped he would, and more: one of the most commercially successful painters of the twentieth century. He and Leonora met up a few times over the years in Switzerland or in London and the last time they saw each other was in Cape Town in the 1990s, when Yvonne du Toit arranged a visit. Leonora, Tretchikoff's Indonesian muse survived him by seven years. She passed away in 2013, at the age of ninety-nine.

Boris Gorelik



Lenka (Leonora Moltema-Schmidt) and Tretchikoff, Jakarta, 1942.



Lenka in later life with the present lot on the wall of her home in Hilversum, the Netherlands.







**Alexis Preller**

SOUTH AFRICAN 1911–1975

***Icon Barbare (Adam)***

signed and dated '72; inscribed with 'Adam' on the reverse  
oil and gold leaf on panel  
60 by 50 cm

**R8 500 000 – 10 000 000****LITERATURE**

Esmé Berman (1972) *Alexis Preller Retrospective, Pretoria: Pretoria Art Museum*. Illustrated in colour on page 184 and in black and white in the list of images.

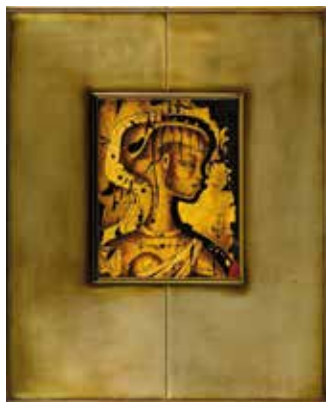
Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images, Johannesburg: Shelf Publishing*. Illustrated in colour on page 230.

**EXHIBITED**

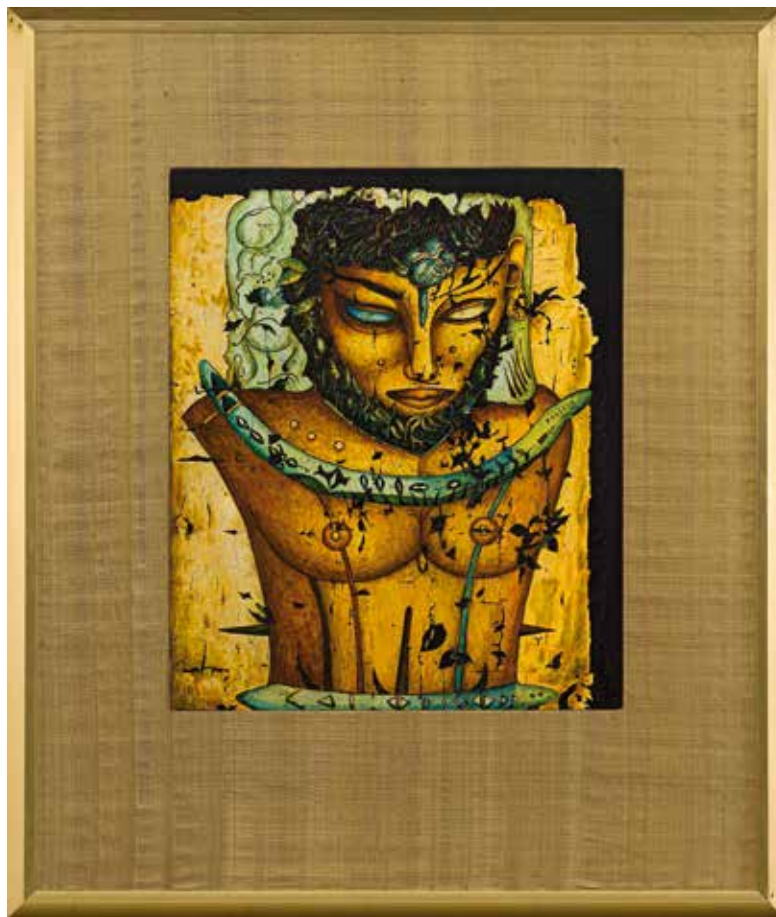
Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October 1972 to 26 November 1972, cat. no. 184.



Alexis Preller, *Adam*, 1969.



Alexis Preller, *Gold Primavera*, 1967.



Alexis Preller's *Icon Barbare (Adam)*, an oil painting with gold leaf, is a direct quotation of his powerful 1969 intaglio *Adam* which was purchased in the year of its completion by American collectors and only resurfaced in 2016 when it was returned to South Africa for sale on a Strauss & Co auction. That important intaglio therefore did not appear on Preller's 1972 Pretoria Art Museum Retrospective. He did, however, include *Icon Barbare* and, significantly, reproduced it as a full-page colour plate in the exhibition catalogue.

In the earlier intaglio, *Adam*, the biblical first man, is rendered with a powerful physique. The structure of his chest alludes directly to the idealised body type of the ancient Greek *kouros* figures, while the verticality of the seemingly suspended body refers obliquely to an early crucifix sculptural tradition, where the arms were separately attached and were frequently lost.

In *Icon Barbare*, the downcast head has an ambivalent proto-Christian/pagan quality. The 'empty' eyes allude to classical bronze sculptural prototypes that have lost their inlaid detail, revealing their sculptural artifice and emptiness. Unnervingly, in the painting the eyes are different, the transparent wash in one being blue and the

other pale green, an anomaly that has mystical associations relating to a spiritual awakening. In the prominent, heavily encrusted third eye, which generally implies a state of higher consciousness in Asian art, Preller almost surreptitiously inserts small pictograms of a figure and a serpent, symbolic of 'original sin', innate human fallibility. The Christ-like beard and hair are ambiguously transformed with green and leaflike tendrils thus assuming a pagan quality. The transmuted presence feels more like an icon of Pan, the Greek god of nature, of fertility, the mountains and wilds.

The head and torso appear transparent on a field of flecked gold, edged on two sides by deep black. It is interesting to note that Preller collected icons and was particularly influenced by the stylised conventions of these visual adjuncts to prayer. His small *Gold Primavera* (1967) seems similar to the later *Icon Barbare* of 1972 in its Prelleresque evocation of an iconic presence. Here too, in *Gold Primavera*, Preller's prototypical head becomes a stylised female presence. Seen side by side, these sacred male and female manifestations are startlingly beautiful in their contrast.

Karel Nel





32

### Ezrom Legae

SOUTH AFRICAN 1938–1999

#### *African Goat*

signed and numbered 'AP'  
bronze with brown patina on  
steel base  
height: 68 cm including base

**R1 000 000 – 1 500 000**

#### PROVENANCE

Goodman Gallery.

#### LITERATURE

James Webb and Josh Ginsburg  
(2016) *Off the Wall: An 80th Birthday  
Celebration with Linda Givon*,  
Johannesburg: Wits Art Museum,  
catalogue. Illustrated on page 18.  
Elizabeth Burroughs and Karel Nel  
(2018) *Re/discovery and Memory: The  
Works of Kumalo. Legae, Nitegeka and  
Villa*, Cape Town: Norval Foundation.  
Another cast from the edition  
illustrated on page 192 as fig.38.

#### ITEM NOTES

Number 3 from the edition of *African  
Goat* is in the collection of Iziko South  
African National Gallery, Cape Town.

Thanks to Barbara Buntman and  
Gavin Watkins for assistance with  
cataloguing this lot.

The animals depicted in Ezrom Legae's work – typically horses, chickens, dogs or goats – are often metaphors for the pain and suffering experienced under the oppressive apartheid regime, and the violence and brutality of life in the townships at the time. In the *Chicken* series of drawings (1978), the torture and death in detention of Steve Biko, specifically, is referenced, whereas in *Dying Beast*, 1993, the animal's suffering can be seen as referring to the plight of the people more broadly. Barbara Buntman, who interviewed Legae in 1984, recalls that goats, in contrast, had several references in his work: 'he talked about Picasso's goats, goats in townships and rural areas, and the role of goats in traditional rites'.<sup>1</sup> In the present lot, the form of the goat is less naturalistic than Picasso's *She Goat* (1950), but equally comical. The stylisation and attenuation of limbs is reminiscent of the work of twentieth century modernist sculptors such as Lynn Chadwick and Alberto Giacometti, as well as of historical African sculpture and mask forms. African Goat was cast in 1990 at the Vignali Foundry in Pretoria (while Legae was represented by the Goodman Gallery) as an edition of 7, plus one artist's proof, the present lot.

1. Barbara Buntman, pers. comm., 24 September 2019.





TWO VIEWS OF LOT 32





© The Estate of Ephraim Ngatane | DALRO

33

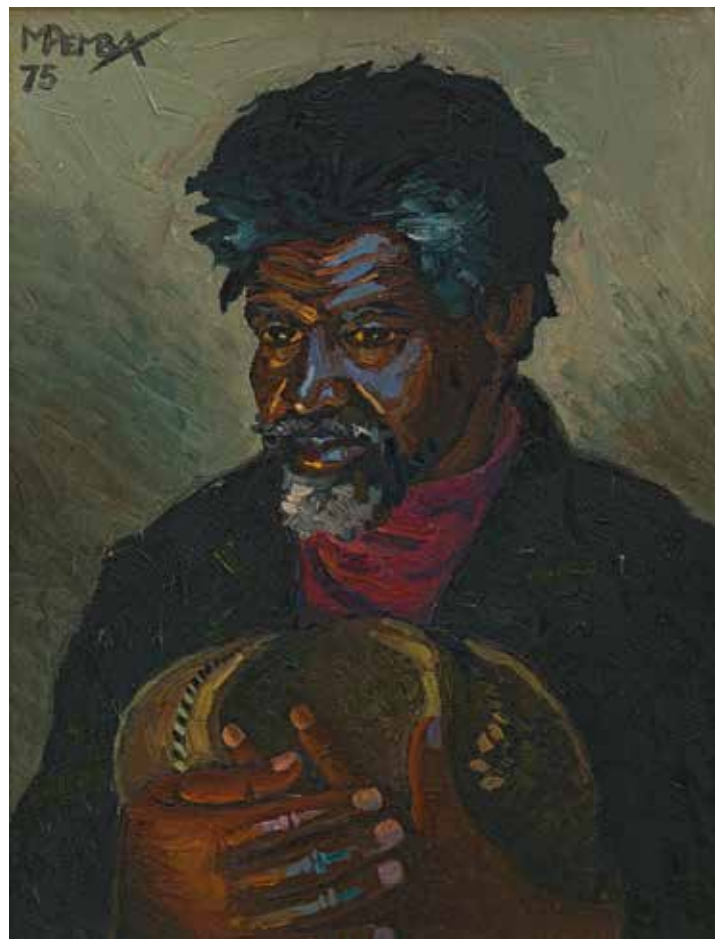
**Ephraim Ngatane**

SOUTH AFRICAN 1938–1971

*Musicians*

signed  
oil on board  
75,5 by 59 cm

R150 000 – 200 000



34

**George Pemba**

SOUTH AFRICAN 1912–2001

*Portrait of an Elderly Man  
Holding a Hat*

signed and dated 75  
oil on canvas  
44 by 33,5 cm

R250 000 – 350 000



35

**George Pemba**

SOUTH AFRICAN 1912–2001

*The Dance*

signed and dated 92  
oil on board  
46 by 57 cm

R150 000 – 200 000

PROVENANCE

Everard Read, Johannesburg.

*The Dance* is an exquisite indicator of intimacy and interiority – both of a private dwelling, and of the encounters and relationships represented in this painting of a seemingly briefly-captured moment. George Pemba renders a fleeting and vibrant occurrence – a shared dance – with deftness and surety, while still gently drawing out gestures, movement, and emotions. The space, almost a *mise-en-scène*, is populated by individuals rather than props on a stage, and this allows the reading of varying forms of presence as well as different iterations of movement in a body.

Pemba staged a play titled *The Story of Nongqawuse*, a visceral link to the painting, *Nongqawuse's Dream* by Jack Lugg in this catalogue (Lot 90). This story circulated in a South African imaginary, and was not limited to its oral renditions as part of historical and contemporary Xhosa tradition. This story represents an accessible and shared tale that passes through the cultural and racial membranes of these two artists. Each represents an aspect of the story in their own means of communication, and in doing so, the story takes on an individual dialect, although remaining the same in its essence.



36

## Albert Adams

SOUTH AFRICAN 1929–2006

### *Red Figure*

signed and dated 23-7-99; inscribed with the artist's name, the date and the title on a Rupert Museum label adhered to the reverse  
charcoal and chalk pastel on paper  
161 by 149 cm

R400 000 – 500 000

#### EXHIBITED

Cape Town Art Fair, Cape Town, *Albert Adams in Black and White*, 19 to 21 February 2016.

SMAC Gallery, Cape Town, *The Bonds of Memory*, 9 April to 21 May 2016.

Rupert Museum, Stellenbosch, *Albert Adams (1929–2006): A Fractured History*, May to October 2017.

Wits Art Museum, *An Invincible Spirit: Albert Adams and his Art*, 1 April 2019 to 25 May 2019.

#### LITERATURE

Elza Miles (2019) *An Invincible Spirit: Albert Adams and his Art*, Cape Town: SMAC Gallery. Illustrated in colour on pages 122 and 167.



The drawing *Red Figure*, 1999, forms part of Albert Adams's *Prisoners or Incarceration* series, a particularly poignant group of works in which he delves deeply into the visible and invisible aspects of imprisonment and repression and which serves as the underlying vector of his social and political commentary.

Adams found the spiritual and creative capacity to empathise with the vulnerable and defenceless of this world and to bring their plight to our consciousness. In *Red Figure* he confronts the invisible but powerful shackles of

apartheid South Africa, the upside-down figure spewing out a rainbow over an exposed red and diminished figure, but also humanity and civilised values that have literally been upended.

Life in South Africa for the young Adams offered much confusion, frustration and pain and brought about a life-long underlying indignation against injustice. He was a contemporary of Peter Clarke and they met at Livingstone High School, Claremont, Cape Town in 1944 and remained friends for life. Adams's talent was recognised at an early age and, having been denied entrance to

Michaelis School of Fine Art in Cape Town because of the colour of his skin, was encouraged by émigré friends of Irma Stern to apply to art colleges overseas.

In 1953 he commenced his studies at the Slade School of Fine Art in London where, in 1956, he won the Slade Summer Composition award and a Bavarian State scholarship. He furthered his studies at the University of Munich in Germany, and significantly, attended the summer master classes of Oskar Kokoschka in Salzburg. Throughout his career his training and exposure to some of the great artists, thinkers and writers of the

twentieth century provided the solid foundation from which he could forge his own style. In 1979 he was appointed as a lecturer at the City University, London, where he taught for eighteen years and throughout his life he continued to exhibit internationally and in the country of his birth.<sup>1</sup>

1. Sources: Marilyn Martin (2019) Curatorial Statement, *Albert Adams: An Invincible Spirit*, in association with SMAC Gallery; Elza Miles (2019) *An Invincible Spirit: Albert Adams and his Art*, Cape Town: SMAC Gallery.



37

## William Kentridge

SOUTH AFRICAN 1955–

### *Ubu Sleeper*

signed and numbered 12/50 in white chalk in the margin  
aquatint and drypoint etching with white ink  
94 by 192 cm

R400 000 – 600 000

#### LITERATURE

Rory Doepel (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: The French Institute and The University of the Witwatersrand Art Galleries. Illustrated on page 25.

Mark Rosenthal (ed) (2009) *K5 William Kentridge: Five Themes*, New Haven: Yale University Press. Illustrated on page 136.

Susan A Stewart and Kay Wilson (2006) *William Kentridge Prints*, Johannesburg: David Krut. Illustrated on page 67.

'The *Ubu* etchings were the starting point for a theatre production, *Ubu & The Truth Commission* (1997). The *Sleeper* prints were made after the theatre production was completed. I had worked on a series of messy drawings of a naked man, sometimes enclosed by the white *Ubu* line drawing [as in the present lot], trying to get some of the feel of the theatre production in them. With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture. With the large drawings one has to pull shape and texture into the drawing on a larger scale. I wheeled a bicycle across the paper, hit it with a charcoal-impregnated silk robe, invited children and cats to walk over it, spattered it freely with pigment. The *Sleeper* prints used a range of materials and objects placed in soft ground to try to effect the same damage upon the paper.'

1. William Kentridge, quoted in Susan A Stewart and Kay Wilson (2006) *William Kentridge Prints*, Johannesburg: David Krut, page 66.





38

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Abstract Figures*

signed

carved, incised and painted  
wood panel

central panel: 122 by 144 cm;  
each side panel: 181 by 14,5 cm

R1 000 000 – 1 200 000



© The Estate of Cecil Skotnes | DALRO







39

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Landscape with Trees*

signed  
oil on board  
46 by 59 cm

**R1 500 000 – 2 000 000**

**PROVENANCE**

Purchased from the artist and  
thence by descent.

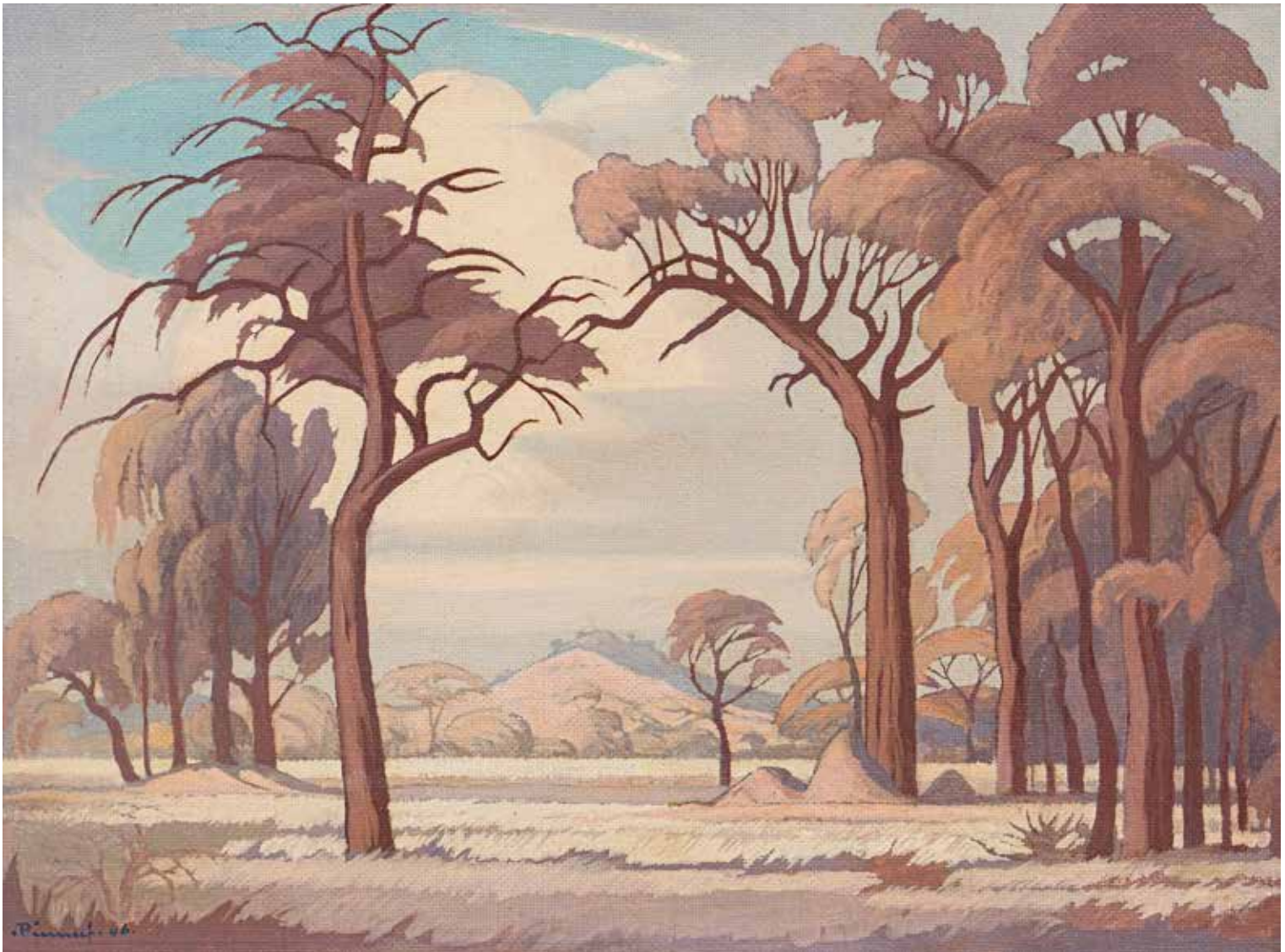
Pierneef's favourite subject matter, the bushveld and its trees, brilliantly exemplified in these two remarkable landscapes, also happens to be the theme of an exhibition held by him at the Lidchi art gallery in Johannesburg in August 1942. The paintings on that exhibition, composed mainly of an interesting array of his characteristic thorn trees, were described as 'Patriarchs of the Bushveld!' The present two lots are pictures one could walk into and explore; they are the bushveld.

'He is teaching us to see, understand and appreciate the rolling miles of veld with the blue mountains in the distance, the strange

almost fantastic trees that dot the landscape and the innumerable beauties of our land' said Justice Minister Tielman Roos at the opening of one of Pierneef's exhibitions.<sup>2</sup>

The imposing thorn trees, the billowing cumulus clouds and soft mountain ranges take their place in each of these two landscapes as if by preordained design. Pierneef's organising genius has grasped the landscape so thoroughly that the inner pattern of each of these two landscapes has emerged. 'Bury me under a camelthorn tree', he once said, 'with its straight, manly character guarding me and its roots deep in the soil of Africa.'<sup>3</sup>





40

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Evening Glow, Bushveld*

signed and dated '46

oil on board

45 by 59,5 cm

R2 000 000 – 3 000 000

Pierneef was passionate about the bushveld and took every possible opportunity to trek into the veld to study the landscape and make quick sketches and drawings of trees, mountains, and clouds, which he would later manipulate in his studio when composing his characteristic, and quite impressive landscapes. A Pierneef landscape thus is a representation of the land which is no longer tied to time or place. It has been elevated to a symbol of the intrigue of the bushveld.

'What is a landscape?', Pierneef once asked. 'Is it the rough upper surface of the earth or the effect of its internal

construction? What is a tree? Is it a colourful play of sparks of light between moving roofs of leaves or is it an organic form of life given expression in the balance of its branches and trunk?'<sup>4</sup>

Pierneef amply answers his own questions in these two brilliant landscapes.

1. PJ Nel (ed) (1990) *JH Pierneef: His life and his Work*. Cape Town: Perskor, page 94.
2. *Ibid*, page 70.
3. *Ibid*, page 109.
4. *Ibid*, page 156.



41

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Winter Landscape*

signed  
oil on canvas  
73 by 60 cm

R80 000 – 120 000



42

**Maud Sumner**

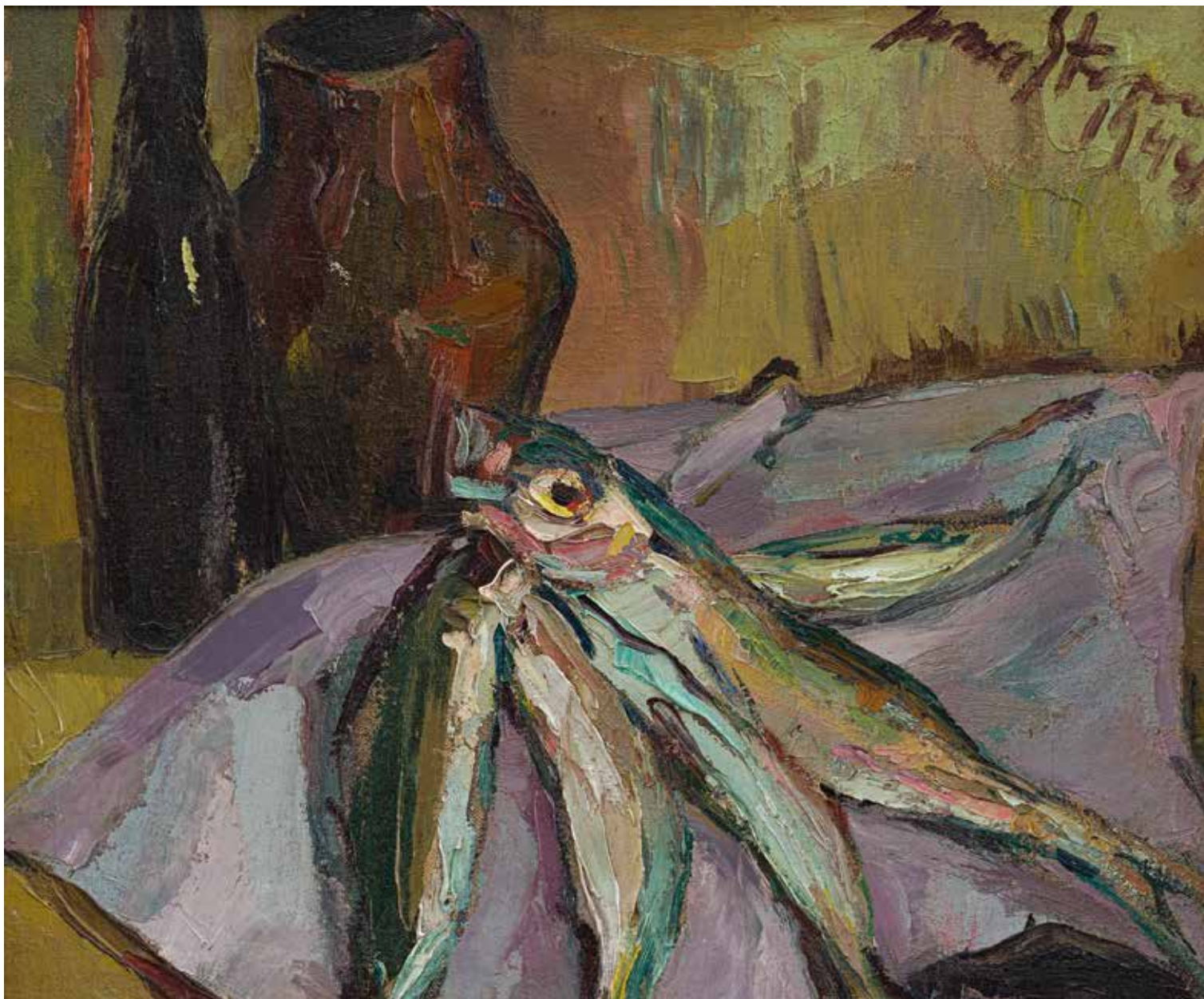
SOUTH AFRICAN 1902–1985

*Winter*

signed; inscribed with the title  
and 'inventory number 76' on a  
label adhered to the reverse  
oil on canvas  
72 by 91 cm

R100 000 – 150 000





© Irma Stern Trust | DALRO

43

### Irma Stern

SOUTH AFRICAN 1894–1966

#### *Still Life with Fish on Lilac Cloth*

signed and dated 1948  
oil on canvas  
47 by 57 cm

R1 500 000 – 2 500 000

The most striking feature of Irma Stern's *Still Life with Fish on Lilac Cloth*, 1948, is the exquisite mother of pearl colours of the fish spread out like an upside-down fan across the lilac cloth. With brush strokes like ribbons of blue tourmaline, turquoise, bronze, pink and mauve, the scales gleam as if fresh out of the ocean. Stern painted relatively few still lifes with fish, and in contrast to her more exuberant still lifes with flowers, she tends to pare down these works to reflect the simplicity of the lives of fishermen. In this painting the catch of fish takes centre stage in

front of only a blue-black bottle and a brown ceramic jar that picks up hints of the pearl-like colours of the fish and is set against an unadorned wall of cream and rose pink.

Stern painted this still life after her second visit to Zanzibar in 1945 (she first visited the island in 1939). It is fascinating to discover that, in the same year, Alexis Preller painted *Fish* (1948, fig 1), a small shoal of fish fanned out in a circular composition. Preller in all likelihood painted the work during his stay in the Seychelles towards the end of 1948 before returning to South Africa early in 1949.



fig 1.





44

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***An Approaching Storm***

signed and dated 26  
oil on artist's board  
29 by 39 cm

**R350 000 – 450 000**

**PROVENANCE**

Stephan Welz & Co in association  
with Sotheby's, Johannesburg,  
30 November 1993, lot 531.

Like Frans Oerder working on the east coast of Africa (fig 1), or Hugo Naudé painting in the gardens behind Groote Schuur (fig 2), Henk Pierneef continuously proved himself to be a masterful painter of weather. In the current lot, *An Approaching Storm*, the clouds are heavy with rain, the mountainsides in ominous shadow, the air thick with moisture, and the moment still with anticipation.

This small-scale and evocative work was painted in 1926, with the artist's hugely influential European tour fresh in mind. The work he produced on his return was thrillingly experimental, stylistically varied, and fearlessly expressed. While then searching primarily for geometric harmony in his landscape compositions, he also explored the atmospheric power of Impressionist and Divisionist techniques. The present lot, with its wriggling purples, its plain daubs of white, and its long, gravitational strokes of grey and pink, falls in the latter set. Not unlike the Impressionists – with whom he had better acquainted himself only months before – Pierneef was able to catch the illusive, fleeting effect of light at that moment before a deluge.



fig 1.



fig 2.



45

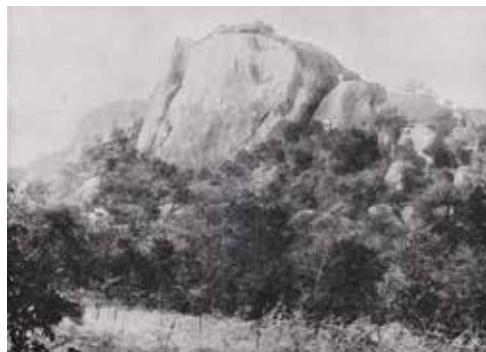
**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Matopos*

signed  
oil on board  
43 by 53,5 cm

R500 000 – 700 000



The Matobo ('bald heads' in isiNdebele) National Park south of Bulawayo in southern Zimbabwe is characterised by huge, rounded, granite rocks. Photograph: Eric Nobbs (1956) *The Matopos*, Cape Town: Maskew Miller.



46

## William Kentridge

SOUTH AFRICAN 1955–

### *Iris*

signed and dated '91  
mixed media with collage  
on paper  
sheet size: 142 by 118 cm

R3 000 000 – 5 000 000

William Kentridge, an internationally known art polymath, has explored such disparate art forms as theatre productions, operas, video art, sound art, print making, sculpture and drawing. Famously recognised for a largely monochromic oeuvre, the present lot, *Iris*, stands out with its vibrant tones of blues and purples, contrasted with greens and oranges, against a grey background. Invariably Vincent van Gogh's many paintings of Dutch Irises come to mind, especially those he painted during the time he spent at the Saint Paul-de-Mausole monastery-cum-asylum at Saint-Rémy-de-Provence. Not only did blue-purple irises abound in the medieval herb gardens at the time, but rows and rows of purple lavender as well, which must have made an indelible impression on Van Gogh. Kentridge's *Iris* is a worthy contemporary version of the 'colourful' experience Van Gogh must have had there.

The iris flower can, however, be traced back further in art history when one recalls the very delicate irises painted by Albrecht Dürer during the high Renaissance. Interestingly enough, Dürer placed his irises unobtrusively in the foreground, at the feet of the Madonna and Child, whereas Kentridge's *Iris* boldly fills the entire picture plane by itself.

*Iris* reflects Kentridge's interest in the constructed images he uses in animation and film – drawing, erasing and redrawing – as the present lot is essentially composed by an arrangement of flat shapes torn out of paper that has been prepared with high-quality blue, purple and green pigments purchased in Europe. These pieces of paper were collaged onto a large, grey coloured paper surface, the torn pieces of paper creating a veritable drama on the background, in the same manner as characters of a play would have acted on a stage, or as Kentridge himself would have suggested movement in each of the frames in his various animated films. Once the composition of the piece was finalised, Kentridge then drew over the collage, articulating the finer details of the flower. The structural composition of an iris is particularly difficult to portray, but with this technique, he was able to capture the movement and the delicate sway of the flower. Some of Kentridge's latest drawings, interestingly enough, reference the still-lives of roses by the impressionist Édouard Manet.

This work was produced in the early 1990s, the same year Kentridge was awarded the Rembrandt Gold Medal at the Cape Town Triennial.



Vincent van Gogh, *Irises*, 1889, courtesy J. Paul Getty Museum, Los Angeles, California.





47

**William Kentridge**

SOUTH AFRICAN 1955–

*Blue Head*

1993–1998

signed and numbered 28/35

colour etching

plate size: 98 by 76 cm

**R700 000 – 900 000**

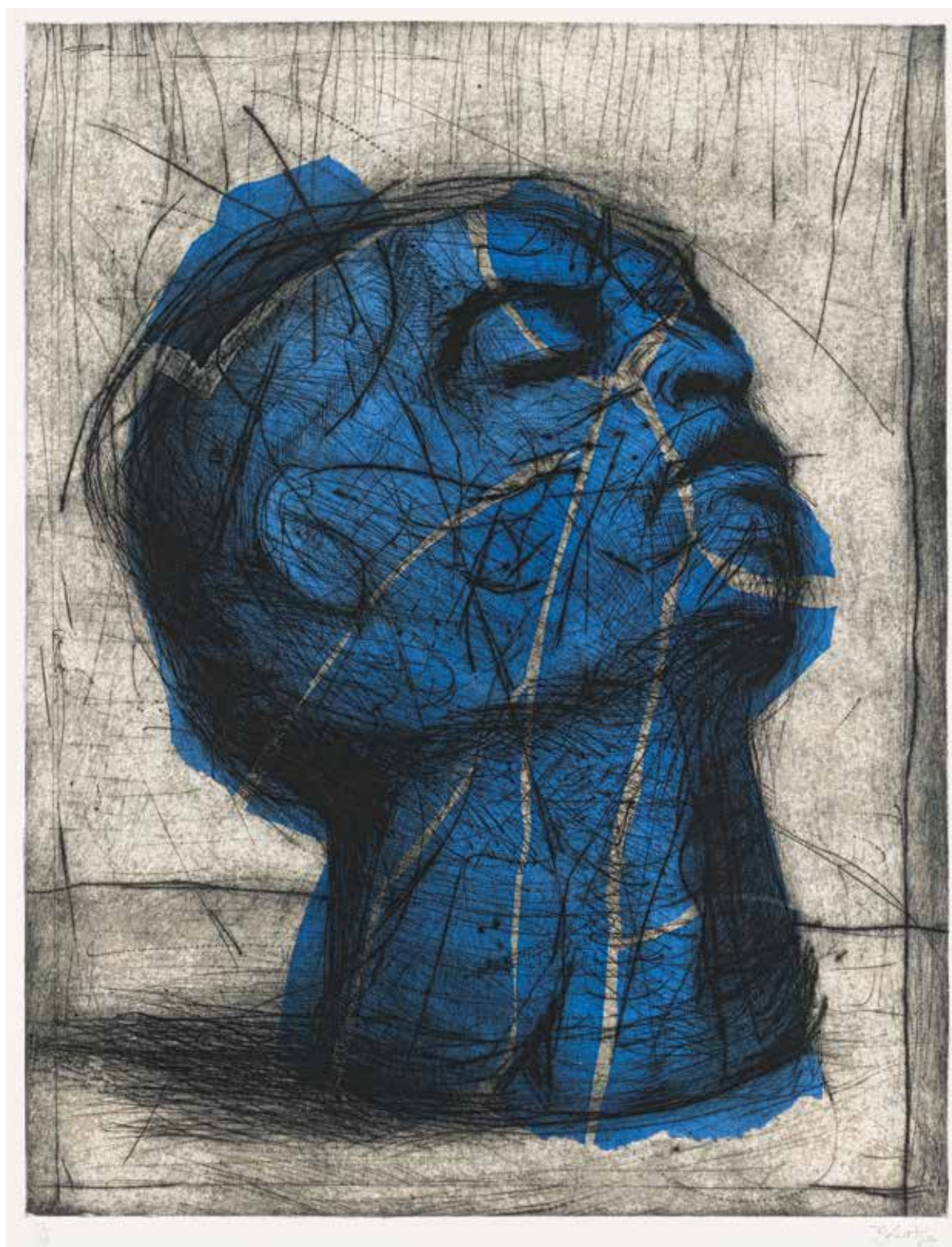
LITERATURE

Susan A Stewart and Kay Wilson  
(2006) *William Kentridge Prints*,  
Johannesburg: David Krut.  
Illustrated on page 47.

William Kentridge's work *Blue Head* was made during the early nineties, a transitional period in South Africa: after the release of Nelson Mandela and before the first democratic elections in 1994. This was a period of extreme intensity, of enormous possibility and the looming threat that the process towards democracy might be derailed by violence.

Internationally revered, Kentridge's imposing and emblematic *Blue Head* magnificently captures a moment in the country's troubled history, the monumental disembodied head with closed eyes poignantly and optimistically facing upwards while the picture plane bears the painful scars of a turbulent and violent society.

Drawing continues to be the core of all Kentridge's work, whether a drawing to create singular works on paper, drawing for printmaking, for sculpture or filmed projection. Though quiet and still, his drawing and printmaking are as varied and complex as his films and his large-scale projects found in major centres around the world.





48

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Street Scene*

signed, dated 2001 and inscribed  
with the artist's name, the title  
and the medium on the reverse  
oil and graphite on canvas  
91 by 122 cm

R800 000 – 1 200 000





49

**Karel Nel**

SOUTH AFRICAN 1955–

***Voids and Vanishing Points:  
Cosmos, Kyoto, Tokyo***

2018

inscribed with the artist's name, the title and the medium on the reverse sprayed pigment on bonded fibre fabric

50 by 270 cm

R200 000 – 300 000

Karel Nel has been the resident artist working with a team of the world's foremost astronomers on COSMOS, one of the most ambitious projects ever undertaken to map two degrees of the universe. Since his appointment in 2004, much of Nel's work has been informed by the ideas, insights, images and raw data issuing from radio-, x-ray-, infrared- and optical telescopes. The act of directing a telescope to view a star or galaxy is called pointing, and that engagement creates a sight-line and a vanishing point. Astronomical images that are created by a series of pointings are often 'stitched' together to create coherent overarching composite views in a rectangular format.

Nel's two works, while not a pair, form part of his evolving series that focuses on the extremities of space. Their unusual elongation refers to the tensions in creating a visual language to deal with such astronomical expanses within the confines of a visual format.

*Voids and Vanishing Points* deals with the reality of multiple vanishing points that must be grappled with in the language of astronomy: the lengthy triangles created by the orthogonals refer to multiple vanishing rather than single terrestrial points. The dark spaces beyond the pointings become voids in Nel's drawings, as they are excluded from the focus of attention.

In the second image, *Point to Line to Plane: An Astronomical View*, Nel simultaneously addresses the scientific as well as the artistic conventions of looking, particularly in terms of Kandinsky's famous philosophical treatise of 1926 of the same name. In Nel's work, he considers the strategy of projecting one's consciousness and training one's eye on a particular point in space. The line of sight aligns itself with the phenomenon of light travelling in straight lines, regardless of the fact that we understand light as being wave and/or particle. The individual planar images captured technologically – as a visual

representation or as data – form 'slices' of the universe, which are often stacked on top of one another to provide an in-depth view.

In retrospect, Nel has revisited the ground-breaking quality of Kandinsky's innovative thinking during the 1920s as he engaged with the development of a purely abstract art. Focused on the abstract nature of consciousness itself, Kandinsky's art recognised the need to develop a language for pointed or directed consciousness. He honed this visual syntax from the point as origin, extended it into a line and the subsequent horizontal movement of the line thus created a plane. These form a series of significant dimensional shifts, forming a metaphor for abstract ways of looking and thinking. Kandinsky used this formal language within his own work to engage with both mental and metaphysical abstraction – a form of thinking common to the artist, the mathematician, the philosopher and the scientist.

Jackie Wullschlager, critic for the *London Financial Times*, has followed Nel's work closely and in her Critic's Choice, she pointed out that:

'Nel is fascinated by the interface between science and art, but I think his South African heritage is as defining ... (His) monumental abstract drawings in dusty pastel and sprayed pigment on bonded fibre fabric continue his argument between the conceptual and the retinal ... they focus on sites where human thought, as Nel sees it, took a quantum leap forward.'

Nel's work is held in private collections world-wide: in the majority of South African museum, public and corporate collections; the British Museum, London; the Metropolitan Museum, New York; and the Smithsonian's National Museum of African Art, Washington, DC.

50

**Karel Nel**

SOUTH AFRICAN 1955–

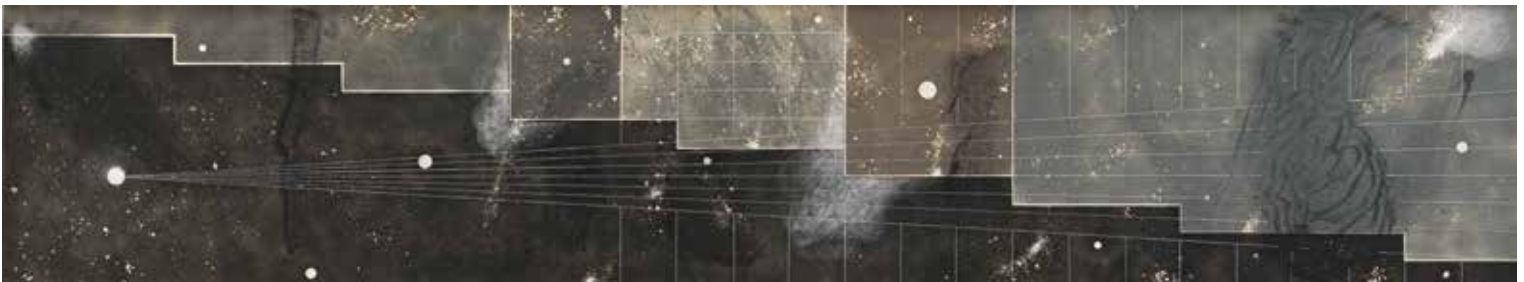
***Point to Line to Plane,  
Astronomical Treatise, Kyoto***

2018

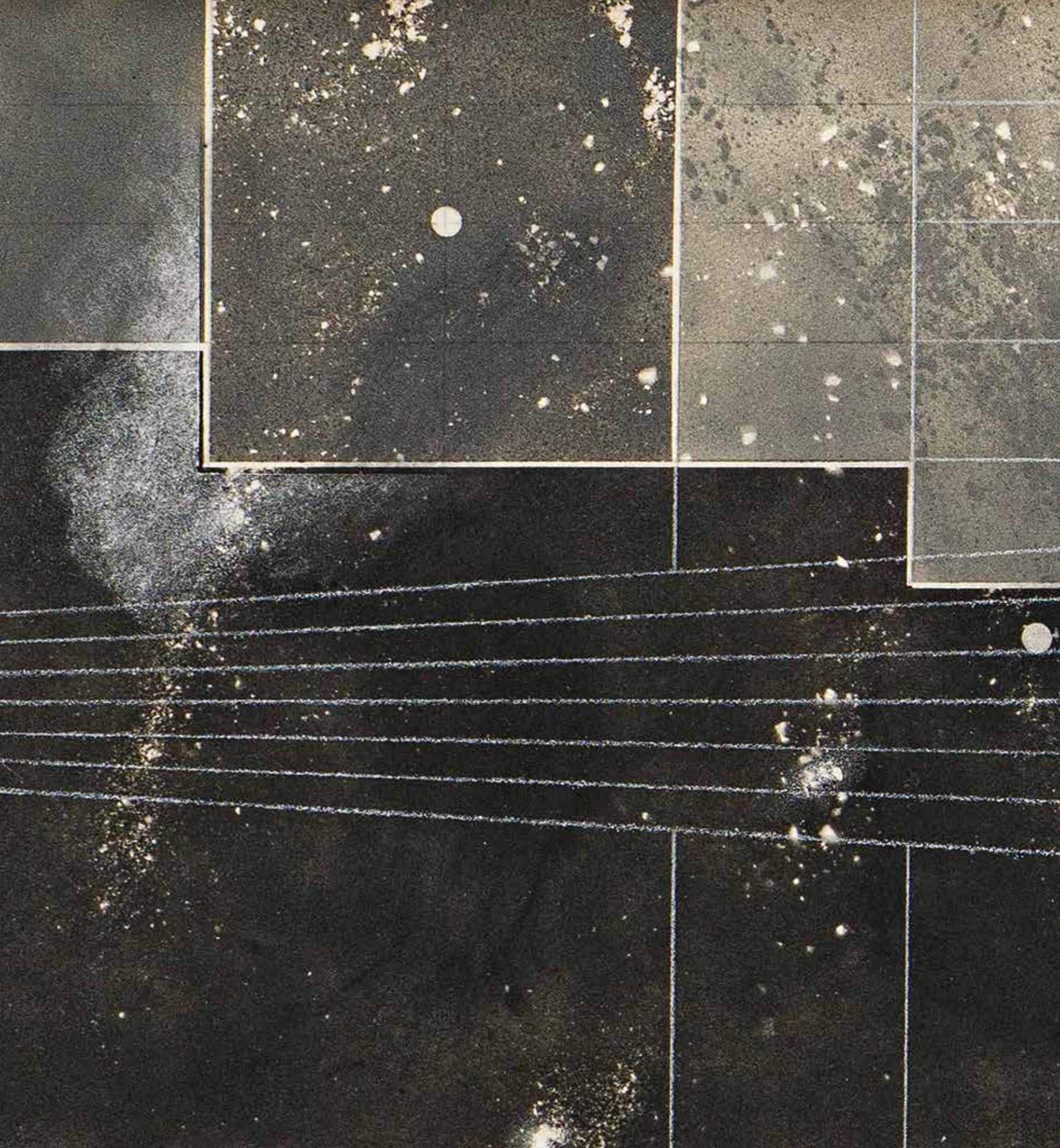
inscribed with the artist's name, the title and the medium on the reverse sprayed pigment on bonded fibre fabric

50 by 270 cm

R200 000 – 300 000













51

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Constellation*

signed and dated '66

mixed media

59 by 49 cm

R700 000 – 1 000 000

LITERATURE

Esmé Berman and Karel Nel (2009)  
*Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing. Illustrated in black and white on page 221.

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October 1972 to 26 November 1972, cat. no. 128.



*Constellation*, a work that Alexis Preller included in his 1972 Retrospective at the Pretoria Art Museum, is a low relief made of gesso, oil and gold leaf on wood. Its spiralling galactic allusions are set against stylised stars and circular motifs which dominate the body of work he produced during this period.

Earlier, solar discs and astronomical allusions were integrated into Preller's major commissions such as *All Africa* in the mid-fifties and *Discovery* in the early

sixties: in these, the stellar images were iconic, graphic representations. After these commissions and by the mid-1960s, Preller had embraced a more abstract painterly quality in a series focusing on astronomical themes. Strong circular motifs, which suggest mythological solar and stellar iconography, dominate complex works such as *Gold Temple* (1965), *Temple of the Sun* (1966), *Helios* (1965) and the gestural *Phaeton's Chariot* of 1967.

Preller introduces gold leaf into

the paintings of this period, not solely for its ornamental value but also metaphorically as a symbol of light itself as, in many cultures, gold has alluded to the divine light of spirituality. Gold has distinct associations with the solar discs of Egyptian art, the radiance of enlightenment within Buddhism and was traditionally used in depicting halos within Christian iconography.

The potential garishness of the gold in Preller's work was tempered by thin

washes of paint allowing it to become more elusive, less brassy. The swirling relief-like physicality in *Constellation* catches the light and evokes a fragment, a decorative architectural piece broken off some mythical temple structure. Preller's experimentation with the high relief gesso is a tantalising precursor to his innovative intaglios of the late 1960s and into the 1970s.

Karel Nel





52

**Andrzej Urbanski**

POLISH/SOUTH AFRICAN 1983–

**A032 – Abstract in Red and Black**

signed twice on the reverse and dated 2016  
spray paint and mixed media on canvas  
181 by 171,5 cm

**R80 000 – 120 000**

**EXHIBITED**

Circa, Cape Town, *AM01 1703/620/17 Andrzej Urbanski*, 1 to 24 September 2017.

**LITERATURE**

Emma van der Merwe (2017) *Andrzej Urbanski: Selected Works 2015–2017*, Cape Town: Andrzej Urbanski in association with Circa. Illustrated in colour, n.p.

The present lot was illustrated on the invitation to the exhibition *AM01 1703/620/17 Andrzej Urbanski*, at Circa, Cape Town, 2017.



53

**William Kentridge**

SOUTH AFRICAN 1955–

*Horse*

signed with the artist's initials,  
numbered 3/14 and bears the  
foundry mark.

bronze with black patina,  
cast by Bronze Age

height: 31 cm including base

**R1 000 000 – 1 200 000**

**EXHIBITED**

Goodman Gallery, Johannesburg,  
*William Kentridge: What Will Come*,  
10 November to 14 December 2007.

**PROVENANCE**

Goodman Gallery





54

**Guy Tillim**

SOUTH AFRICAN 1962–

*Athénée Royal High School,  
Lubumbashi, DR Congo, from the  
Avenue Patrice Lumumba series*

signed, dated 2007, numbered 8/9 and  
inscribed with the artist's name, the  
title and the medium on a Stevenson  
gallery certificate of authenticity label  
adhered to the reverse  
archival pigment ink on cotton rag  
paper  
80 by 120 cm

**R80 000 – 120 000**

ITEM NOTES

A Stevenson gallery Certificate of  
Authenticity accompanies the lot.



55

**Peter Haden**

SOUTH AFRICAN 1939–1997

***Batman***

signed with the artist's initials  
and numbered 3/10  
bronze with green patina on  
granite base  
height: 28 cm including base

**R40 000 – 60 000**

**EXHIBITED**

Strauss & Co, Johannesburg,  
*Almost Forgotten*, 16 to 31 July, 2019.  
Strauss & Co, Cape Town, *Almost Forgotten*,  
1 to 31 August, 2019.

**LITERATURE**

Gavin Watkins (2019) *Almost Forgotten: Peter Haden, 1939 to 1997*, Johannesburg: Strauss & Co. Other casts from the same edition illustrated on the cover and on pages 24 and 25.

**ITEM NOTES**

Thanks to Gavin Watkins for assistance with cataloguing this lot.

Very little of Haden's early life can be pinned down precisely other than that he was born in 1939 and grew up in Johannesburg. His cousin Sheila Jarzin recalls that he spent some time in the studio of sculptor Ernest Ullmann, and perhaps that is where he learned the basics of his craft. From 1968 Haden was represented by Johannesburg gallerist Egon Guenther, until he moved to Switzerland in 1971. The sculpture *Batman* – the title referring to the bat-like wings of the figure rather than the character of the same name immortalised by Christian Bale – of which the present lot is number 3 of a planned edition of 10, was produced in 1970, too late to appear on any of the three exhibitions Haden had while living in South Africa – at the Lidchi Gallery in 1965 and the Egon Guenther Gallery in 1968 and 1969. It belatedly made its first public appearance in this country only this year, at a retrospective exhibition of the sculptor's work held at the Strauss & Co gallery in Houghton and at Welgemeend in Cape Town.





56

**Sam Nhlengethwa**

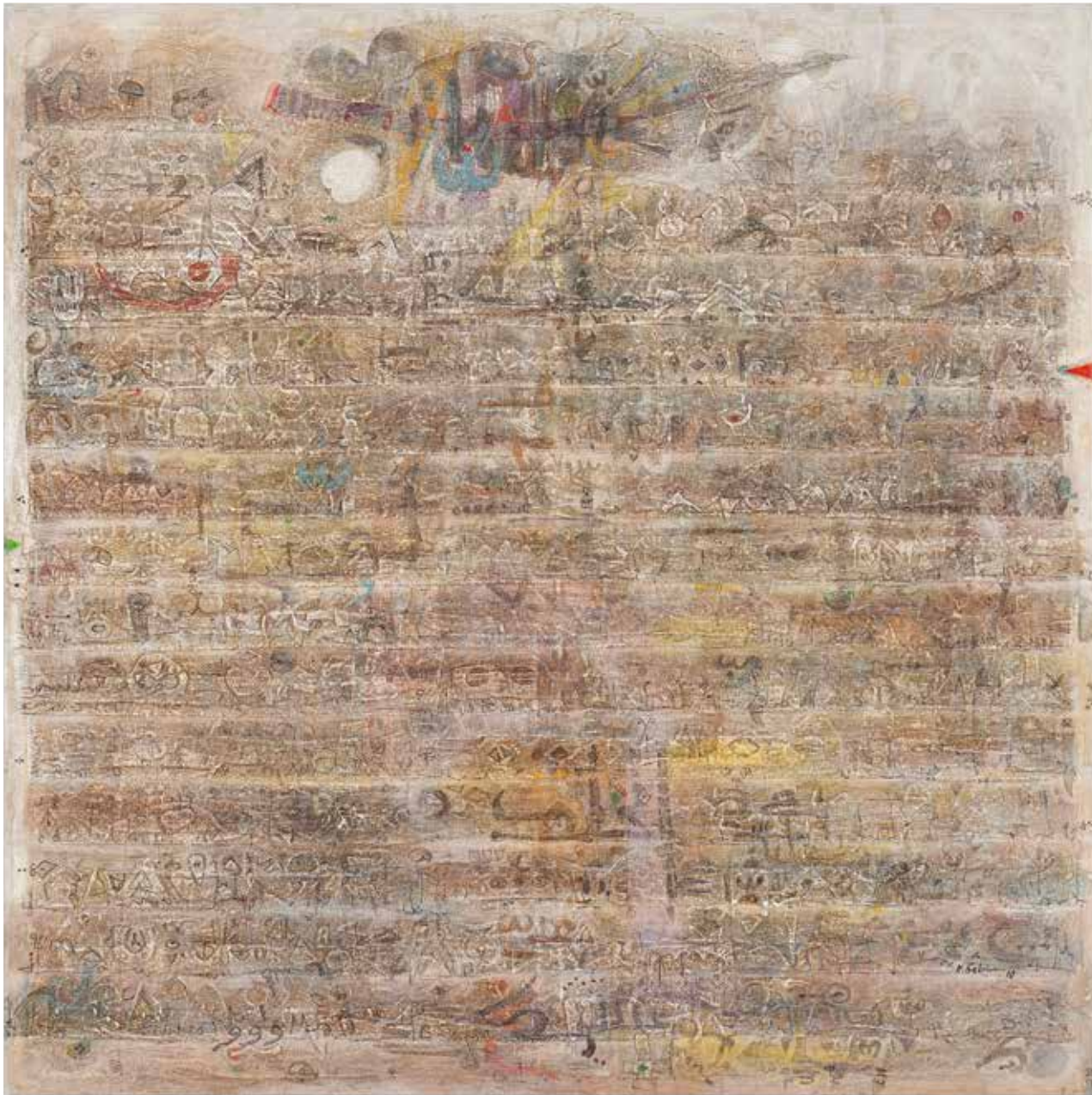
SOUTH AFRICAN 1955–

*Triangle*  
(Abstract Composition)

signed, dated '90 and inscribed  
with the title on the reverse  
mixed media on canvas  
188 by 134 cm

R150 000 – 200 000





57

**Hussein Salim**

SUDANESE 1966-

*Timbuktoo Manuscript*

signed and dated 10; signed, dated and  
inscribed with the artist's name, the title  
and the medium on the reverse  
mixed media on canvas

170 by 170 by 2,5 cm, unframed

R80 000 – 120 000





André Lhote's studio, Paris, November 1953. Anna Vorster is seated in the foreground on the left.

## South African Artists and Paris

Paris has been a beacon to successive generations of South African artists. The list of artists who lived and worked in the French capital, often briefly, but just as often for extended periods, is extensive. Artworks from some of them are gathered in this sale. The transformative effect of these detours, layovers and protracted sojourns was acknowledged in an important 1988 exhibition held at the South African National Gallery, Cape Town. The outcome of more than two years of research by three staff members, *Paris and South African Artists, 1850–1965*, explored the early influence of Paris and French aesthetic innovations on South Africa and its isolated artistic community. For collectors, the companion catalogue remains a valuable resource, especially for its listing of South African artists with significant links to Paris.

The first South African artist to study in Paris was Robert Gwelo Goodman, whose digs was a small room with charcoal heater. The influence of belle-époque Paris on the formation of a South African tradition is clear in Edward Roworth's early writings for the avant-garde literary journal *Voorslag*. Notwithstanding the ravages of two wars, the City of Lights continued to exert a strong hold on the South African imagination after 1945. Erik Laubscher left London in 1950 to study in Paris, at the Académie Montmartre, where Fernand Léger was the school's best-known faculty member. Influences necessarily varied. Cecil Higgs, Bettie Cilliers-Barnard, Sydney Goldblatt and Anna Vorster all studied at the Paris art school founded by cubist painter André Lhote.

The rich discourse around painterly abstraction that emerged after World War II energised the work of expatriate artists resident in Paris, notably Christo Coetzee, Paul du Toit and Nel Erasmus. Coetzee lived in Paris for ten years, showing with Lucio Fontana at Galerie Stadler in 1959 – incidentally the same year that South African poet Sinclair Beiles performed in a now-legendary levitation act organised by Greek artist Takis at Parisian dealer Iris Clert. Post-war Paris was more than simply a platform for showcasing innovative work; throughout its modern history the city has provided shelter for dissidents and exiles. Following in the footsteps of pioneering abstract painter Ernest Mancoba, who settled in Paris in 1938, Gerard Sekoto and Breyten Breytenbach also made Paris their home.

For many South African artists, though, Paris was a far-off ideal absorbed second-hand through exhibition catalogues, art magazines or the scattering of French works in local collections, notably the Johannesburg Art Gallery, or through influential teachers who had studied in the city, such as Laubscher or Ruth Prowse. The early work of Walter

Battiss, who visited Paris in 1938 on his first trip abroad, copying works by Gauguin, is partly a story of synthesising the influence of a distant tradition with his knowledge of home-grown practices.

The influence of Paris is evident in the work of contemporary masters like William Kentridge and Penny Siopis. In 1981 Kentridge studied mime and theatre at a school founded by Jacques Lecoq. Five years later, Siopis undertook a seven-month residency at the Cité Internationale des Arts – one of many local artists to do so, among them Moshekwa Langa and Billie Zangewa – after winning the Volkskas Atelier Award with her painting *Melancholia* (of which lot 64 is a companion piece).

In 1989 Esther Mahlangu was the only South African invited to show on curator Jean-Hubert Martin's landmark exhibition *Magiciens de la Terre* (Magicians of the Earth, 1989). Still debated, this exhibition nonetheless underscored a firm truism: Paris is an important staging post for bold and innovative art. Irma Stern was a frequent exhibitor in the late 1920s and early 1930s. More recently, photographers David Goldblatt and Santu Mofokeng were heralded with large survey shows, respectively at the Centre Pompidou (2018) and Jeu de Paume (2011). In 2018, sculptor Bronwyn Katz held a well-received solo show at Palais de Tokyo; Kendell Geers cemented his international status with a solo show at this contemporary art museum in 2002.

The corrupting influence of Paris is not without its critics. Roworth scorned the formal innovation coming out of Paris in his later years. In 1984, Robert Hodgins marvelled at how the 'old idolatry of Paris' had shut off artists to other influences, notably the expressionism of Weimar Germany. The blockbuster 2006 exhibition, *Picasso and Africa*, proposed as 'dialogue between Picasso and the African continent,' not only prompted lengthy queues in Johannesburg and Cape Town, it also revived 'the unfinished debate about African art and western modernism,' to quote art historian Chika Okeke-Agulu. Paris nonetheless endures, and its influence continues to resonate in the work of many South African artists.

Sources:

Lucy Alexander, Emma Bedford, Evelyn Cohen (1988) *Paris and South African Artists, 1850–1965*, Cape Town: South African National Gallery.

Ivor Powell (1984) 'One of my own fragments: An interview with Robert Hodgins', *De Arte*, No. 31, pages 36–45.

Joyce Newton Thompson (1951) *Gwelo Goodman*, Cape Town: Howard Timmins.

Sylvie Ramond (2012) *20th Century Masters: The Human Figure*, Johannesburg: Standard Bank Gallery.





58

**Eugene Labuschagne**

SOUTH AFRICAN 1921–1990

*Pink Facade, Paris*

signed and dated 'Paris 1948'

oil on board

51 by 63 cm

**R30 000 – 50 000**

**ITEM NOTES**

The artist arrived in Paris in 1947 and returned to South Africa in 1951.

Frustrated by the conservative doctrine of Edward Roworth at the Michaelis School of Art in Cape Town, and bold enough to abandon his local studies, Labuschagne moved to Paris in 1947 and focused on developing a Cubist aesthetic. The artist and his wife rented a small room on the Île de Saint Louis, where they welcomed Gerard Sekoto on his arrival in Paris. The two like-minded artists had met previously in Cape Town, and after the Labuschagnes moved on to an apartment on the Rue des Ursulines, a stone's throw from the Luxembourg Gardens, Sekoto took over their lease.

Labuschagne's early experiments in Paris were well-received, and he exhibited at the Salon de Mai in 1950 and the following year at the Genoa Biennale alongside the likes of Picasso, Leger and Rouault. He settled back in South Africa in 1951, continuing his remarkable abstract trials on his farm in the Piet Retief area. Sekoto, of course, in self-imposed exile in the city, would never return to his homeland.



59

**Eugene Labuschagne**

SOUTH AFRICAN 1921–1990

*Ironing Lady (The Artist's Wife)*

signed and dated '49; inscribed with the title on the reverse

oil on canvas laid down on board

37 by 26 cm

**R20 000 – 30 000**



© Gerard Sekoto Foundation | DALRO

60

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

**Three Figures**

signed and dated 68  
oil on canvas  
32 by 40 cm

**R350 000 – 500 000****ITEM NOTES**

The artist arrived in Paris in 1947, attended drawing classes at the Académie de la Grande Chaumière.

Gerard Sekoto's preoccupation with the human form cannot simply be reduced to his personal curiosity. Throughout his career, Sekoto produced compelling works delving into the signification of human figures and the spaces they inhabit with great complexity. His oeuvre demands and solicits a careful and mindful consideration of the aesthetic approaches that inform his compositions and how he sought to communicate his fascination with the solemnity of the everyday.

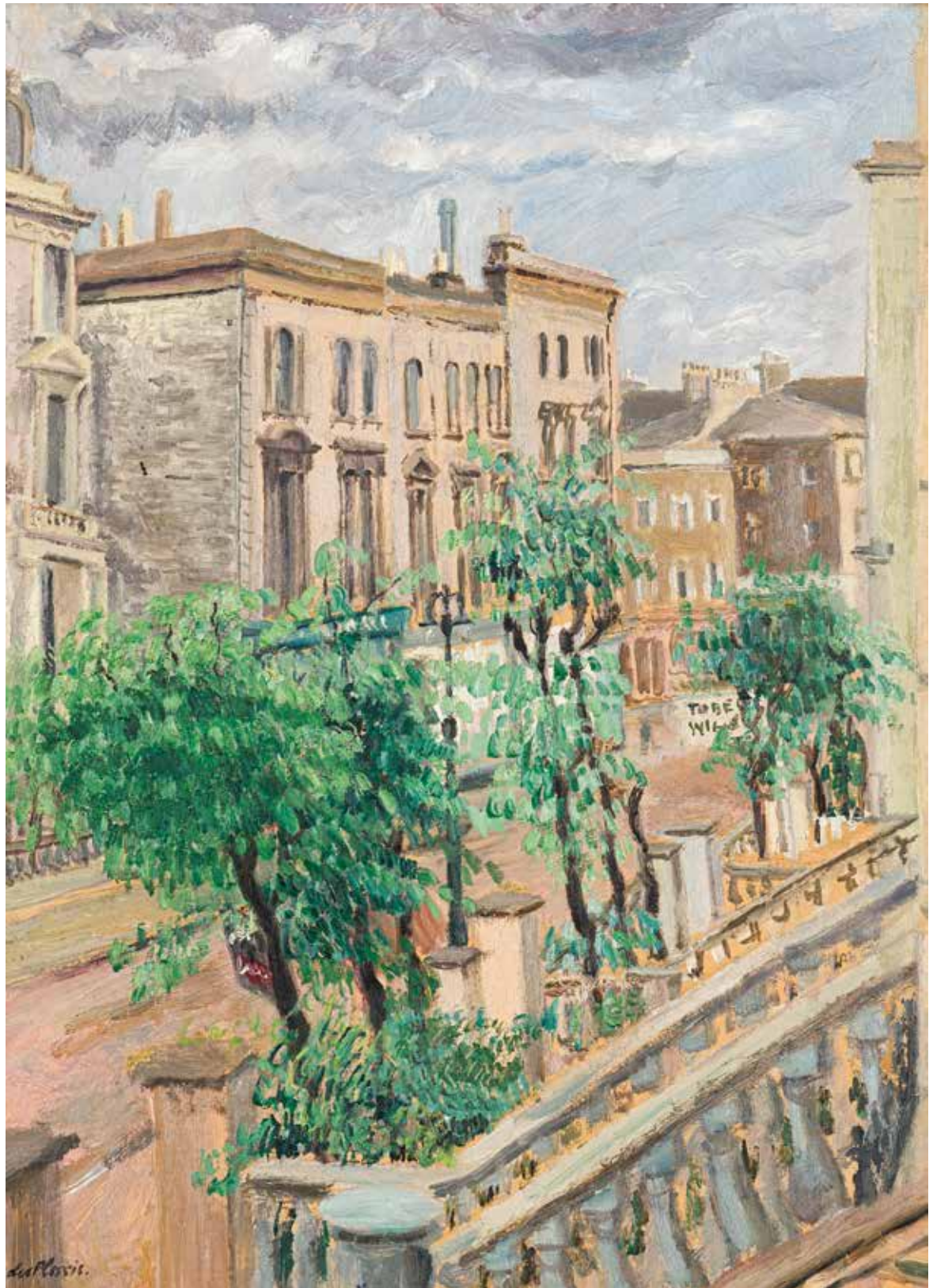
The three shadowy, faceless, dancing figures, painted in dark tones of maroon and blue but with stark white highlights where they catch the light, impart a sense of intrigue. The stylistic approach in this work converses seamlessly with other

works done in the late 1960s such as *Dancing Senegalese Figures* (1967) and *Dancing Figures* (1968) which also exhibit a sense of mystery. In Senegal, he explored his own childhood memories while expressing his fascination with how the people of Casamance's cultural ceremonies 'preserved their African way of living.'<sup>1</sup> With his remarkable, painterly proficiency, Sekoto succeeds in giving language to human forms. An accomplishment that singles him out as one of the great modernists.

<sup>1</sup> Sekoto, quoted in Barbara Lindop (1995) *The Art of Gerard Sekoto*, London: Pavillion, page 24.

*Thabang Monoa*





61

**Enslin du Plessis**

SOUTH AFRICAN 1894–1978

*London Terraces*

signed  
oil on board  
61,5 by 44,5cm

R30 000 – 50 000

ITEM NOTES

The artist made regular visits to France where he was exposed to the works of Camille Pissarro, Pierre Bonnard and Édouard Vuillard.



62

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Café Scene, Paris*

signed  
gouache on paper  
25 by 31 cm

**R80 000 – 120 000**

## ITEM NOTES

The artist arrived in Paris in 1947, attended drawing classes at the Académie de la Grande Chaumière.



© Gerard Sekoto Foundation | DALRO

63

**Lippy Lipshitz**

SOUTH AFRICAN 1903–1980

*Self Portrait*

signed, dated 1957 and numbered  
'2nd State' in pencil in the margin  
etching  
plate size: 18 by 16,5 cm

**R3 000 – 5 000**

## ITEM NOTES

The artist arrived in Paris in 1928, and studied under Antoine Bourdelle at the Académie de la Grande Chaumière.





64

**Penny Siopis**

SOUTH AFRICAN 1953–

**Act I Scene II**

1986–1987

signed

oil on canvas

120 by 120 cm

**R2 800 000 – 3 500 000**

## ITEM NOTES

The artist was the 1984 winner of Absa l'Atelier Art Competition, stayed at the Cité Internationale des Arts, Paris.

In 1984 Penny Siopis took up a lectureship at Wits University where she began work on a new suite of paintings informed by history painting, and the Dutch 'vanitas' still lifes, two stylised genres from the seventeenth century. Growing out of her earlier 'cake paintings', which introduced the artist's use of distorted perspective and impasto surface treatment, Siopis's new works portrayed grand dining halls with tables overloaded with fruit, confections, flowers, statuettes and other bric-a-brac from her studio. The artist has described these works as allegories of excess.<sup>1</sup> Started in 1986 and completed in 1987 following a long stay in Paris, the present lot includes pictorial elements (a tortoise shell, porcupine quills, classical statuettes, red arum lilies) appearing in two other major works from this period: *Still life with Watermelon and Others Things* (1985) and *Melancholia* (1986). Although completed *à la Melancholia*, the artist changed certain details in this lot, notably drawing from a tableau featuring the artist and some of her students staged in the painting studio at Wits.<sup>2</sup>

At the centre of this composition, seated on a floor, naked but for a white sheet, is the artist, who returns the viewer's gaze. The self-conscious gesture invokes Velázquez's *Las Meninas* (1656), an illusionistic allegory of spectatorship that directly informed Siopis's paintings. The dead hare in the painting within a painting (middle ground, left) further extends the artist's exploration of artifice and illusionism in painting and was based on a postcard image that Siopis found in Paris. The paintings include various accoutrements of affluence. The lion was modelled after a taxidermied animal that would later also feature in Siopis's installation *Charmed Lives* at New York's Museum for African Art in 1999. The magnificently detailed curtain tassel, a hallmark of the French craft of passementerie, is in Siopis's painting a haptic icon of plenitude. Unmissable as a feature, it connotes the privileges and pretences of late-apartheid white South Africa.

1. Gerrit Olivier (ed) (2016) *Penny Siopis: Time and Again*, Johannesburg: Wits University Press, page 59.

2. Interview with the artist, 13 September 2019.



*Melancholia*, 1986, courtesy of the Johannesburg Art Gallery.















65

**Penny Siopis**

SOUTH AFRICAN 1953–

***Bonne Esperance***

1988

signed

oil pastel on card

111 by 129 cm

**R1 000 000 – 1 500 000**

**EXHIBITED**

Goodman Gallery, Johannesburg,

*History Paintings*, 1990.

Stevenson, Cape Town, *Perspectives 3*,

10 October to 14 November 2015.

**LITERATURE**

Gerrit Olivier (ed) (2014) *Penny Siopis:*

*Time and Again*, Johannesburg: Wits

University Press. Illustrated in colour

on page 85.

Stevenson (2015) *Perspectives 3*, Cape

Town: Stevenson. Illustrated in colour

on page 25.

This lot forms part of a loose constellation of analytical self-portraits featuring likenesses of Penny Siopis made during private performances between 1987 and 1994. Typically done collaboratively, these performances have manifested as photos and videos, as well as served as the basis for paintings and drawings. Interested in historical depictions of the Cape Peninsula, especially in colonial maps, Siopis asked her late partner, Colin Richards, an accomplished draughtsman, to draw various maps of the Cape of Good Hope on her back, as well as document the outcome. The resultant photographs formed the basis of two pastel drawings, one depicting the apparently tattooed subject seated upright (*Exempli Gratia*, 1989), the other depicting her as a prone figure in a landscape based on a second colonial map and framed within an ornate frontispiece taken from a third map of the Cape. 'Combining



*Exempli Gratia*, 1989.

different modes of representation in this way I hoped to put something of a strain on the logic of perspective and system of cartography that we usually associate with colonial conquest and the Enlightenment. The work reflects my interest at the time in history written on the body, specifically the female body, and what this says about the colonial conquest and the Enlightenment. In addition, my layering of the pastel was strongly process-based. I'd draw and then sand off part of the drawn surface, then draw again, fix the drawing, sand it, draw and then fix. So the pastel is never a direct depiction but the accumulation of bits of pigment that survive the abraded surface, the drawn surface itself an analogy for the skin of the body.<sup>1</sup> The draped nude, a staple of art history and photo-based erotica, further extends the scope of this enquiry.

1. Penny Siopis (2015) *Perspectives 3*, Cape Town: Stevenson, page 26.















66

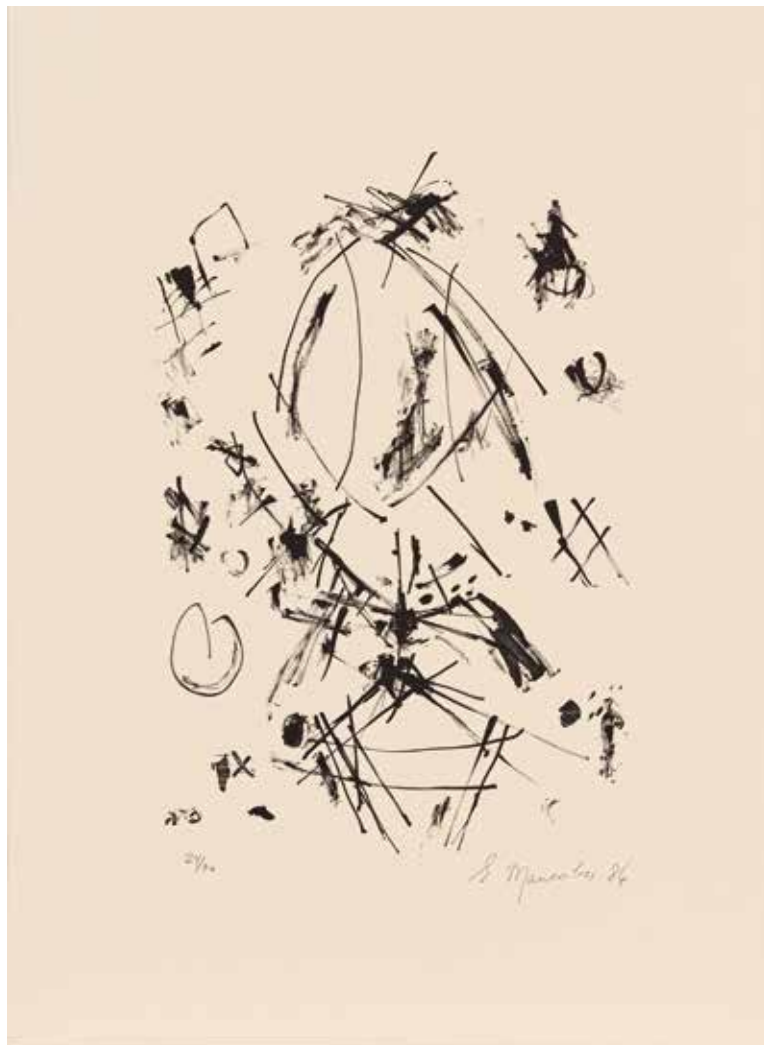
**Penny Siopis**

SOUTH AFRICAN 1953–

*Everlasting*

signed and inscribed with  
the title on the reverse  
mixed media and collage  
29 by 20 cm

**R100 000 – 150 000**



67

**Ernest Mancoba**

SOUTH AFRICAN 1904–2002

*Untitled*

signed, dated 86, numbered 24/70 and  
embossed with the Hostrup-Pedersen  
Litho Johansen chopmark in the margin  
lithograph  
sheet size: 61 by 45 cm

**R20 000 – 30 000**

ITEM NOTES

The artist was interned by the Germans  
in Paris, eventually settling in Paris after  
WW II with his wife Sonja Ferlov.



68

**William Kentridge**

SOUTH AFRICAN 1955–

*Baggage*

signed and numbered 21/24  
lithograph and collage  
53 by 172 cm

**R200 000 – 300 000**

ITEM NOTES

The artist studied mime and theatre at the École Internationale de Théâtre Jacques Lecoq, Paris, and showed work at the Fondation Louis Vuitton exhibition *Art/Afrique, le Nouvel Atelier* from April 26 to August 28, 2017.



69

**Clive van den Berg**

SOUTH AFRICAN 1956–

*Bluff, Again*

1989–2019

signed with the artist's initials

oil pastel on paper

197 by 122 cm

**R175 000 – 225 000**

ITEM NOTES

The artist was the 1978 winner of Absa L'Atelier Art Competition, worked in a studio at the Cité Internationale des Arts, Paris.

*Bluff, Again* was started in the late 1980s and completed this year, 2019.

On a recent visit to Durban, walking around the sites where I used to draw I was struck by the continuity of my interest in land. The central concern of these works, the relationship of settlers to land, has persisted. When I moved to Johannesburg I no longer had the ocean to work with. Instead I became interested in the underneath, the landscapes below the ground, which have marked so much of our country's history.

When I lived in Durban I was particularly interested in the edges of the city, most enduringly the harbour entrance, positioned in the shadow of the Bluff.

These are somewhat melancholy works. Great pieces of land rise precariously from the ocean with architectural fragments clinging to them. One can recognise bits of Victorian fretwork, but also what could be defensive walls. The land is stripped and the earth has been dug for leisure and commerce.

*Clive van den Berg*



Sketch for *Bluff, Again*, graphite on paper.









## In Memoriam

Diamond Bozas – painter, teacher, floral artist, baker and Eshowe native – died this year in July at the age of 95. His mesmerising still lifes grounded in realism, his atmospheric and symbolic KwaZulu-Natal landscapes, and his forays into decorative abstraction, made him a favourite of institutions and discerning collectors, both here and abroad. Having been mentored by Nils Andersen in Durban, and having exhibited with the Natal Society of Artists and with Sigrid Solberg in Eshowe, Bozas trained at the Chelsea School of Art under Raymond Croxon and alongside Patrick Caulfield and Elisabeth Frink.



Bozas visited Notre-Dame with Despina and Tasia Bozas (his mother and wife, above) in Paris in 1959.



70

### Diamond Bozas

SOUTH AFRICAN 1923–2019

#### *Still Life with Cabbage*

dated 1959 and inscribed with the artist's name, the title and the medium on a Tatham Art Gallery label adhered to the reverse.

oil on board  
100 by 116 cm

R90 000 – 120 000

#### LITERATURE

Brendan Bell and Bryony Clark (eds) (2013) *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 74.

#### ITEM NOTES

Visited Paris in 1959 to celebrate his first wedding anniversary. Returned to Paris in 1991.

*Still Life with Cabbage* was accepted for the Royal Academy Summer Exhibition in 1959, and Bozas was elated when he found his painting illustrated in the catalogue. A first wedding anniversary present was a trip to Paris with his mother and his wife, Tasia. Bozas spent much of the time visiting art museums, including the Louvre. He and his wife promised themselves they would go back to Paris again sometime, which they managed in 1991 with a residency at the Cité Internationale des Arts. This included free passes to many art

museums, of which Bozas took full advantage.

As part of his studies towards a Diploma in Design (NDD) at the Chelsea School of Art (1955–1959), Bozas chose to write an essay entitled *Masters of Still-life*. Two of the artists he singled out for analysis were the Frenchmen Jean-Baptiste-Siméon Chardin (1699–1779) and Paul Cézanne (1839–1906). He became acquainted with their work during visits to public art collections in London, and they became the guiding inspiration for his own still life paintings. 'As a painter of still life, Bozas felt that 'Chardin shows in two respects a degree of skill which has never been surpassed – in his composition and his handling of light effects'. During his stay in Paris in 1991, on a visit to the Louvre he came across a Chardin, not big, but it held its own against enormous paintings next to it. I went back to it time and time again on subsequent visits. Chardin has left a great impression in me, I still regard him as one of my greats'.

*Brendan Bell*

71

### Rosamund Everard-Steenkamp

SOUTH AFRICAN 1907–1946

#### *Still Life with Erythrina Zeyheri*

signed; inscribed with 'Still Life with Coral Tree' on a Pretoria Art Museum label on the reverse  
oil on canvas

91,5 by 59 cm excluding frame;  
105 by 73 cm by 4 cm including  
the artist's painted frame

R350 000 – 500 000

#### PROVENANCE

The collection of Ruth Everard Haden.  
Private Collection, Johannesburg.

#### EXHIBITED

Pretoria Art Museum, Pretoria,  
*Retrospective Exhibition of the Everard  
Group, 1967.*

#### LITERATURE

Frieda Harmsen (1980) *The Women  
of Bonnefoi: The Story of the Everard  
Group*, Pretoria: Van Schaik. Illustrated  
on page 159 as plate 184.

Alan Crump (2000) *The Everard  
Phenomenon: An Exhibition of  
Paintings by the Everard Family*,  
Johannesburg: The Standard Bank  
Gallery. Illustrated on page 119,  
catalogue number 49.

#### ITEM NOTES

The artist studied music from 1925 to  
1926 at the Paris Conservatoire.

The Everard Group included sisters Edith King (see Lot 78) and Bertha Everard, Bertha's daughters Ruth and Rosamund, and later Ruth's daughter Leonora and Leonora's daughter Nicky. Rosamund Everard-Steenkamp, the youngest of the original members, spent time in the 1920s in London and Paris where she entered the Conservatoire to study music.

The original group's work has similarities with that of the Bloomsbury Group, who were working at the same time, particularly the work of Rosamund, who designed and painted the frame for her painting *Still Life with Erythrina Zeyheri*.







72

**Alexis Preller**

SOUTH AFRICAN 1911–1975

**Study for Centre Panel, All Africa Mural, Receiver of Revenue (SARS), Johannesburg**

signed and dated '54  
oil on canvas  
40 by 50 cm

**R400 000 – 600 000****LITERATURE**

Cf. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II: Collected Images*. Pages 142 to 149.

**ITEM NOTES**

Although Preller hoped to study at the Académie de la Grande Chaumière in Paris under Othon Friesz, he couldn't afford to, but was introduced to Friesz by his artist-friend Judith Gluckman on a visit in 1937. He visited Paris again in 1946.

Preller's admiration for Raoul Dufy is evident in the present lot, an oil on canvas sketch for the upper part of the central panel of the large three-panel *All Africa* mural, installed at the former Receiver of Revenue offices, Johannesburg. The mural, by far Preller's largest undertaking up to that point, was commissioned in 1953. He worked on the many preliminary drawings and paintings and the final panels for two years, completing and installing the work in 1955. In the finished central panel, the upper part depicts 'The Triumph of the African Sun' and the lower part a frieze of warriors and musicians. In this sketch painting, the frieze is absent and the strange disk (which seems to derive from a similar form in Hieronymus Bosch's *Garden of Earthly Delights*), with its merry-go-round of paired horses is being developed. All the elements of the final design are sketched out loosely as the forms and spatial arrangements are being thought through. Preller describes how in the final mural 'over the floating disc there is a large mask shape, a purely African representation, with horns, which I wanted to symbolize the sun over the continent'. Here, the gold, black and scarlet sun is left underdeveloped, and Preller seems to change tack later in the final version when the sun recognisably becomes a Bateke (Congo) dancing mask. In drawing on Egyptian, Etruscan, early Netherlandish, early Renaissance and African sources, Preller

creates 'a new Africa, a mythic world, a construction of deep hybridity, that is regal, beautiful and fantastical!'

1. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing, page 148.





73

73

**Walter Battiss**

SOUTH AFRICAN 1906–1982

***Notre Dame; From Pont d'Austerlitz, Paris, two***

each signed with the artist's initials, dated in French (14 Juillet '49 and 6 Juillet '49) and inscribed with the title in pencil in the margin

pencil on paper

34 by 25,5 cm; 25,5 by 34 cm

(2)

**R25 000 – 35 000**

Walter Battiss's first trip overseas in 1949 was a personal quest to meet his favourite artist, Pablo Picasso, in Paris, a dream that became reality when Picasso's agent, Henry Kahnweiler introduced him to the famous Spanish artist. While waiting for Kahnweiler to arrange the meeting, Battiss roamed the streets of Paris, making sketches of the well-known landmarks of the city. Battiss gave Picasso a copy of his book, *The Artists of the Rocks* (1948), and Picasso reciprocated with a lithograph of a bull. Picasso evidently asked him: 'Tell me now, Battiss, am I as good as your Bushman artists?'

1. Murray Schoonraad (1976) *Walter Battiss*, Cape Town: Struik, page 16.



74

74

**Diane Victor**

SOUTH AFRICAN 1964–

***Burning Day***

signed, numbered 12/30 and inscribed with the title in pencil in the margin  
three-colour lithograph

36,5 by 43,5 cm

**R12 000 – 18 000**

On the 15 April this year, a fire broke out under the roof of the centuries-old French Gothic cathedral, Notre-Dame de Paris (Our Lady of Paris). The vaulted stone ceiling largely protected the interior of the building, but the cathedral's spire collapsed during the blaze.





75

**Anna Vorster**

SOUTH AFRICAN 1928–1990

***Bloomsbury Rooftops***

signed and dated 53; dated 1953 and inscribed with the artist's name, the title and 'Exhibited at Young Painters from the Commonwealth' on a label adhered to the reverse; inscribed with the artist's name, the title and 'Exhibited on Hulde aan Anna Vorster 94, cat. no. 2' on a Pretoria Art Museum label adhered to the reverse  
oil on canvas  
39,5 by 59,5 cm

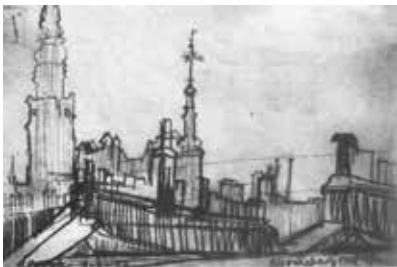
**R15 000 – 20 000**

fig 1.

**EXHIBITED**

Commonwealth Art Gallery, London, *Young Painters from the Commonwealth*, 1953.  
Pretoria Art Museum, Pretoria, *Hulde aan Anna Vorster*, 1994.

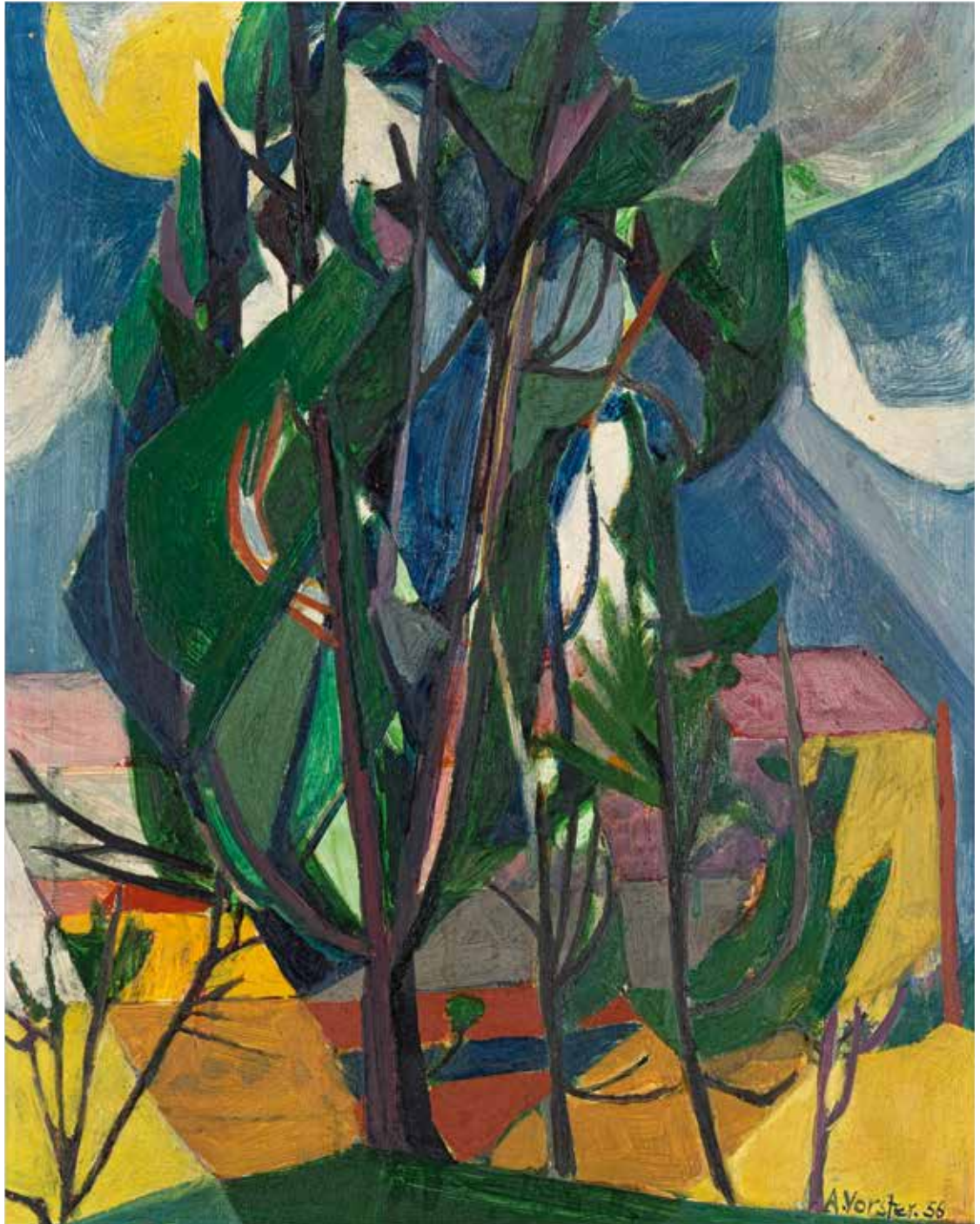
**ITEM NOTES**

The artist studied under André Lhote in Paris from 1953 to 1954, and under Stanley William Hayter at Atelier 17 in 1964.

Anna Vorster completed her Fine Arts degree at the University of the Witwatersrand between 1948 and 1952, overlapping with the so-called Wits Group that included Christo Coetzee, Nel Erasmus, Larry Scully, Cecil Skotnes, Gordon Vorster and Esmé Berman. As Vorster was awarded a two-year scholarship to study in London and Paris, she trained at the Slade School of Art between 1952 and 1953 (at a time when the teaching staff included William Coldstream, Graham Sutherland, Henry Moore and Lucien Freud), before staying at the Cité Internationale des Arts (in a room with Nel Erasmus) the following year, and working under André Lhote. *Bloomsbury Rooftops*, of course, was executed while at the Slade, and shows neat rows of clay

chimney pots against a grey sky. It was painted from the window of the Hotel St Margarets, from where the artist had a view towards the small dome and spire of the Russel Square Hotel. A wonderful, expressive study for the painting survives (fig 1).

*Bloomsbury Rooftops* was included in the Exhibition of Commonwealth Artists held in London during the coronation of Queen Elizabeth II. Although painted in a loose style, the work can only ever fall into a broadly realist category. *Cypress Tree*, by comparison, which was painted a few years later, probably in Bloemfontein, provides evidence of an enormous shift in the artist's style: a more severe and abstract aesthetic is on show, with the trees simplified into angular geometric elements, their trunks sinuous and one-coloured, and the palette, dominated by electric pink, sunglow yellow and midnight blue, distinctly modern. The step-change, one expects, was down to her Parisian exposure in between. Not only would she have come under the sway of Lhote's late-career loyalty to Cubist and Fauvist traits, but she would also have been moved by the work of another expatriate in Paris, Maud Sumner.



76

**Anna Vorster**

SOUTH AFRICAN 1928–1990

*Cypress Tree*

signed and dated 56; inscribed with the artist's name and the title on a South African Association of Arts (The First Quadrennial Exhibition of Southern African Art) label adhered to the reverse  
oil on board  
44,5 by 36 cm

R15 000 – 20 000



77

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Blue Lantern*

signed; signed and inscribed with  
the title and 'Paris 65' on the reverse  
mixed media on canvas laid down  
on board

45 by 36,5 cm

**R80 000 – 100 000**

**ITEM NOTES**

The artist stayed in Paris  
intermittently between 1956 and  
1965; showed at Galerie Stadler and  
Musée des Arts Decoratifs among  
other venues.



Christo Coetzee, Paris, 1963.



78

**Ruth Everard Haden**

SOUTH AFRICAN 1904–1992

***Portrait of Edith King***

signed; inscribed with the title  
on the reverse

oil on canvas

92,5 by 92,5 cm, unframed

**R90 000 – 120 000**

**ITEM NOTES**

The artist established her own studio in Boulevard Edgar Quinet in 1924, also attended classes at the Colarossi Art School in the Rue de la Grande Chaumière. Showed work at the Salon d'Automne in 1925. Studied under André Lhote in 1927.



79

**Maud Sumner**

SOUTH AFRICAN 1902–1985

***Woman Seated at a Mirror***

signed

oil on canvas

61,5 by 52 cm

**R350 000 – 500 000**

**ITEM NOTES**

In 1932, the artist studied under Georges Desvallières and Maurice Denis at the Académie de la Grande Chaumière, and briefly under André Lhote. Exhibited at Galerie Druet, Salon des Tuileries and Salon d'Automne; included in Femmes Artistes Moderne in 1937. Major exhibition in 1967 at Galerie Jacques Massol, Paris.

Maurice Denis, Maud Sumner's teacher, mentor and friend while she studied in Paris, was a friend and colleague of the post-impressionist painters Pierre Bonnard and Édouard Vuillard, whom Sumner met while staying at the home of the Denis family. The present lot recalls the intimate domestic scenes painted by both Bonnard and Vuillard, their 'figures in an interior', usually women, shown seated, in conversation, sewing, in the garden, or in front of a mirror. The woman in this painting wears a summery floral dress whose pattern of red and purple flowers links compositionally to the red blooms on the dresser and the warm tones in the woman's face. She appears at first to be examining her own reflection and the flower she is holding in her hand, but she also looks through the mirror and back out into the room, making eye contact with the painter and the viewer.





80

**Clément Sénèque**

SOUTH AFRICAN 1896–1930

***Mont Blanc***

dated 1923 and inscribed with the artist's name and the title on the reverse  
oil on canvas laid down on board  
33,5 by 40,5 cm

**R30 000 – 50 000**

## ITEM NOTES

The artist studied at the École des Beaux-Arts, Paris, under Professeur Héraut and Alfred Agache from 1921 to 1925. Participated in several Paris salons. Held a solo exhibition at the Maison des Artistes, Paris, in 1924.



81

**Maud Sumner**

SOUTH AFRICAN 1902–1985

***Maurice Denis' Garden*  
(*l'Après-midi d'un Faune*)**

c.1935

signed; inscribed with the title on the reverse  
watercolour and ink on sketchbook page  
27 by 34 cm

**R10 000 – 15 000**

## ITEM NOTES

In 1932 studied under Georges Desvallières and Maurice Denis at the Académie de la Grande Chaumière, and briefly under André Lhote. Exhibited at Galerie Druet, Salon des Tuileries and Salon d'Automne; included in Femmes Artistes Moderne in 1937. Major exhibition in 1967 at Galerie Jacques Massol, Paris.

When Maud Sumner was studying in Paris, she attended the Ateliers d'Art Sacré under studio masters George Desvallières and Maurice Denis, who took an interest in their students' painting and advancement as well as their welfare if they proved to be 'serious' students. Denis invited Sumner to stay at his home Le Prieuré, an old priory at St. Germain-en-Laye in the western suburbs of Paris. The artist recalled that the walls of the house were 'adorned with paintings, and not only his own. Here I could contemplate at leisure works by Sérusier, Roualt, Ogilon Redon, Cézanne, Renoir, Gauguin, Vuillard, etc., and a sculpture by Maillol. I was received as one of the large family, slept in a beautiful room overlooking the garden and the magnificent views he had so often painted ... Here I painted interiors, garden scenes and portraits of 'le vieil oncle' (the old uncle) who was living with them.

The present lot's subtitle, *l'Après-midi d'un Faune* (Afternoon of a Faun), refers to Stéphane Mallarmé's poem (1876), which inspired Claude Debussy's influential orchestral composition (1894), which in turn provided the basis for the ballet choreographed by Vaslav Nijinsky (1912). In the poem, a faun unsuccessfully pursues the nymphs and naiads he encounters in the forest.<sup>1</sup>

1. Source: Maud Sumner (1975) 'Recollections of Paris', *Apollo*, 102:164, October, pages 286 to 293.





82

**Ruth Everard Haden**

SOUTH AFRICAN 1904–1992

*St Tropez*

signed; inscribed 'Property of Leonora  
E Haden + Mrs R Haden' on the  
stretcher  
oil on canvas  
71 by 90 cm

**R70 000 – 100 000**

## ITEM NOTES

The artist established her own studio  
in Boulevard Edgar Quinet in 1924;  
also attended classes at the Colarossi  
Art School in the Rue de la Grande  
Chaumière. Showed work at the  
Salon d'Automne in 1925. Studied  
under André Lhote in 1927.



83

**Wolf Kibel**

SOUTH AFRICAN 1903–1938

*View over Rooftops towards  
the Sea*

inscribed with the artist's name on  
the reverse  
oil on canvas laid down on board  
17 by 18 cm

**R70 000 – 100 000**

## ITEM NOTES

The artist studied at the École de  
Paris, returning to South Africa with  
Lippy Lipshitz in 1934.





84

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–2010

***Abstract Composition***

signed and dated '57

oil on canvas

88 by 88,5 cm

R80 000 – 120 000

**ITEM NOTES**

The artist studied painting at André Lhote's atelier in 1949 and at the Académie de la Grande Chaumière. In 1956, studied etching and engraving at Stanley Hayter's Atelier 17, exhibited at Galerie Gérard Mourgue, Paris, and worked in lithographic studio of Jean-Paul Pons for three months in 1964 and 1971.

Soon after her arrival in Paris for a second study period in 1956, Bettie Cilliers-Barnard mounted an exhibition of new work at Galerie Gérard Mourque, showing nonfigurative abstract works such as the present lot. The new style, although a dramatic departure from her earlier work, was a logical stylistic progression from the work she produced under André Lhote during her first visit to Paris in 1948, and her later studies under master printmaker, Stanley William Hayter. She synthesised both these influences in work that has a characteristic abstract, graphic quality in this period.



85

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–2010

***Wandeling***

signed and dated 1955

oil on canvas

48 by 63 cm

R60 000 – 90 000





86

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

*Abstract Landscape*

signed; signed and dated 56  
oil on board  
40,5 by 53cm

R250 000 – 350 000

## ITEM NOTES

The artist studied from 1950 to 1951 under Fernand Léger at the Académie Montmartre. He met his wife, Claude Bouscharain, in Paris.



The artist (second from left) with Bob Kaiser on the bank of the Seine, Paris, 1950.





87

87

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

*Overberg Landscape*

signed and dated '98

oil on canvas

62 by 98 cm

R300 000 – 400 000

88

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Abstract Composition  
in Yellow*

signed

oil on canvas

102 by 122 cm

R40 000 – 60 000

**PROVENANCE**

The artist's family.

**ITEM NOTES**

The artist studied from 1950 to 1951 under André Lhote and Fernand Léger and later independently in Paris.



88

89

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

***Landscape with Baobab Trees***

signed on the backing paper on the reverse  
oil on canvas laid down on board  
53 by 102,5 cm

**R40 000 – 60 000****PROVENANCE**

Commissioned from the artist by the current owner.

**ITEM NOTES**

The artist visited Paris.



90

**Jack Lugg**

SOUTH AFRICAN 1924–2013

***Nongqawuse's Dream***

signed and dated 62; inscribed with the title and the date on the reverse  
oil on canvas laid down on board  
59 by 74 cm

**R20 000 – 30 000****PROVENANCE**

The artist's family.

**EXHIBITED**

Gallery 101, Johannesburg, *Exhibition of Painting, Sculpture, Drawing and Graphic Art by Jack Lugg*, 1962.

Ann Bryant Art Gallery, East London, *Jack Lugg Retrospective*, 2018.

Nelson Mandela Metropolitan Museum, Port Elizabeth, *Jack Lugg Retrospective*, 2018.

Pretoria Art Museum, Pretoria, *Jack Lugg Retrospective*, 2019.

**LITERATURE**

The Art Critic (1962) *The Star*, Tuesday 26 June. Not illustrated.

Sarah Sinisi (2019) *The House that Jack Built: An Illustrated Biography of Jack Lugg*, Cape Town: Jack Lugg Art Gallery. Illustrated in colour on page 162.

**ITEM NOTES**

This work forms part of the African Legends series the artist produced in 1962.

The artist studied at the École des Beaux-Arts, Paris, under Matisse.



In the 1950s, Jack Lugg relocated to the Eastern Cape, where his interactions with the local Xhosa people prompted a number of artworks centred around both Xhosa stories and traditions, and broader South African cultures and histories.

The painting titled *Nongqawuse's Dream* draws from historical accounts in both colonial records and oral recollections of generations of Xhosa storytellers. Nongqawuse, a prophetess, was told of a number of ancestral asseverations that instructed the Xhosa people to destroy their cattle, crops, and essentially, their livelihood – with the promise that the impending colonial power would be thwarted. Many followed through. Over time, weakened and with the prophecy

unfulfilled, the Xhosa people were subdued by British invaders. Lugg tugs on a thread of this story, weaving together his own ideas and untangling aspects of the story through the medium of painting. He portrays the ephemeral, the intangible, and the spiritual, and said that 'art is almost like a religion for me. I'm merely the vehicle through which this strong spirit drives!' In this painting, tentative strokes and deep colours conjure a scene that is there but not quite there. The quiet, watery depths suggest dipping in and out of consciousness, or a state of dreaming and awakening.

1. Sarah Sinisi (2019) *The House that Jack Built: An Illustrated Biography of Jack Lugg*, Cape Town: Jack Lugg Gallery.



91

**Johannes Meintjies**

SOUTH AFRICAN 1923–1980

*Volmaan*

signed and dated 1957

oil on board

82 by 80 cm

R120 000 – 160 000

**PROVENANCE**

Bought by Dr JA Venter from the artist's exhibition in Heidelberg. Thence by descent.

**EXHIBITED**

City Hall, Heidelberg (Transvaal), 14 to 17 October 1957.

**LITERATURE**

Johannes Meintjies catalogue number 556.

**ITEM NOTES**

The artist studied in Amsterdam and Paris in 1958.



92

**Karin Jaroszynska**

SOUTH AFRICAN 1934–2014

*The Red Cloak, Quasimodo, two*

each signed; *The Red Cloak* inscribed with the title on the reverse mixed media on paper

*The Red Cloak*: 117 by 77 cm;

*Quasimodo*: 103 by 71 cm

(2)

R70 000 – 90 000

**PROVENANCE**

Everard Read gallery, Johannesburg. Private Collection, Johannesburg.

**ITEM NOTES**

Associated with Romanet Gallery, Paris, from 1978. First solo exhibition in Paris in 1980.



93

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Big Austrian Flowerpiece*

signed with the artist's monogram;  
 inscribed with the title and  
 'Authenticated as an original  
 painting by Pranas Domsaitis and  
 signed by Adelheid Domsaitis' on a  
 label adhered to the reverse  
 oil on canvas laid down on board  
 73 by 55 cm

**R40 000 – 60 000**

## ITEM NOTES

The artist completed a study tour to  
 Paris in 1910.



94

**Maurice van Essche**

SOUTH AFRICAN 1906–1977

*Still Life with Calabashes and Mask*

signed  
 oil on board  
 40 by 47 cm

**R70 000 – 100 000**

## ITEM NOTES

The artist studied under Henri  
 Matisse, later having a solo  
 exhibition in Paris in 1933.







© Andrew Verster | DALRO

95

**Andrew Verster**

SOUTH AFRICAN 1937–

*Ruth in Paris*

signed and dated 85  
charcoal on paper  
67 by 50 cm

**R10 000 – 15 000**

**ITEM NOTES**

The artist stayed at the Cité  
Internationale des Arts in Paris.

Verster painted and drew the people close to him. They were conveniently available sitters, but the artworks are also a record of his affections and capacity for enduring friendships. His Aunt Ruth was a favourite subject. As a young artist studying in London, he painted Ruth, rather melancholy paintings of a solitary figure against a flat ground. When Andrew was at the Cité Internationale des Arts in Paris, Ruth came to visit from London and Andrew made numerous drawings of her in pencil crayon and charcoal. Verster maintained a lifelong correspondence with his aunt, usually writing every day, banging away on an Olivetti typewriter before he had a computer.

*Clive van den Berg*



96

**Alison Roux**

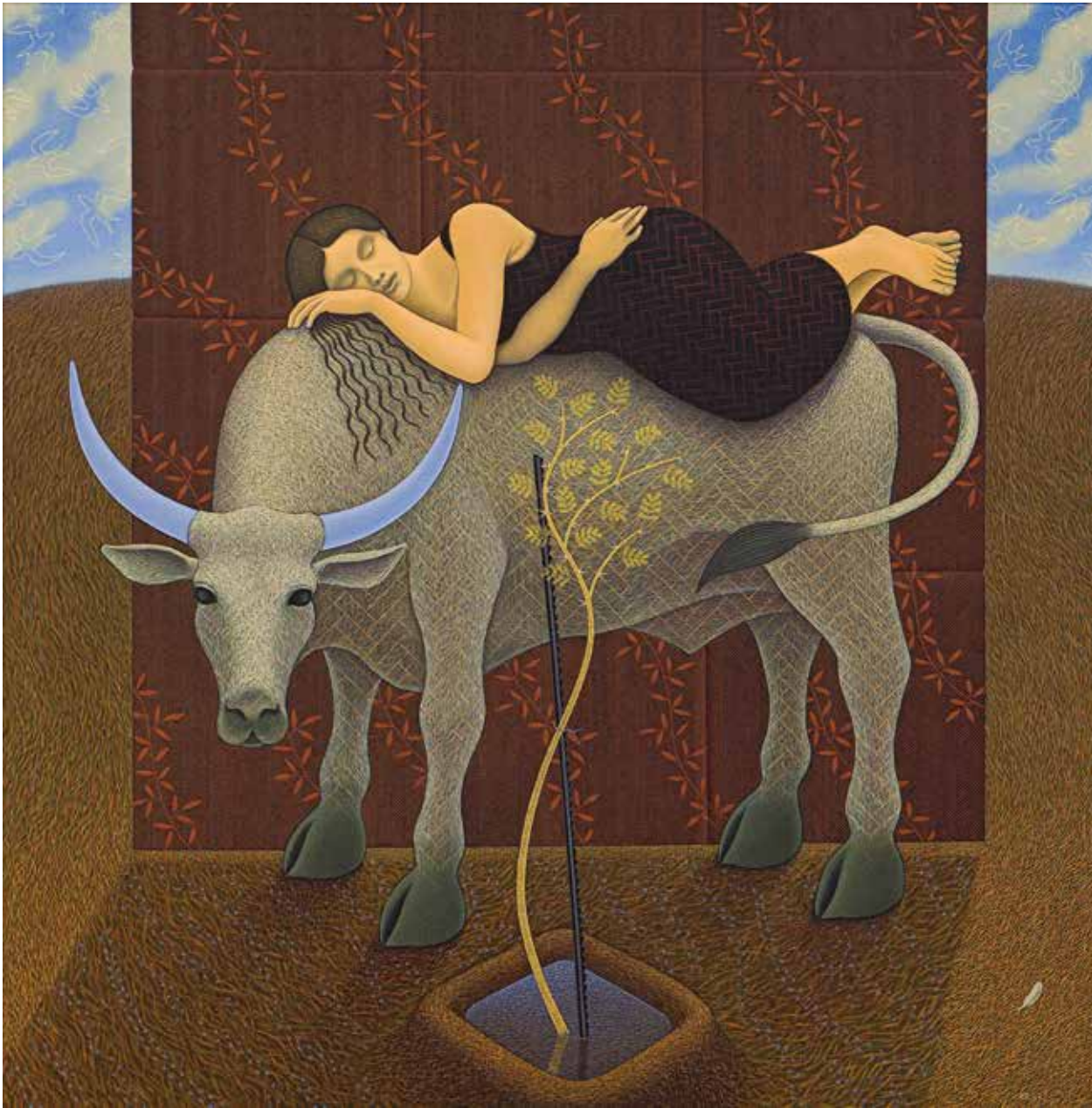
SOUTH AFRICAN/ITALIAN 1934–

*Santa Cecilia*

signed; inscribed with the  
artist's name, the title and  
'From her first exhibition  
which J. F. opened' on a label  
adhered to the reverse  
oil on canvas  
60,5 by 40 cm

**R12 000 – 16 000**

Born in Johannesburg, Alison Roux obtained her BA Fine Arts degree at the University of the Witwatersrand cum laude and received a post graduate scholarship to continue her studies at the École des Beaux Arts in Paris. She travelled extensively in Europe and later studied at the Academy of Fine Arts in Rome. In 1962 she returned to South Africa and held her first solo exhibition, on which the present lot was displayed, at the Adler Fielding Galleries in Johannesburg. The exhibition was opened by Professor John Fassler. In 1970, the artist held her second exhibition, this time at the Lidchi Gallery in Johannesburg. She now lives in Siena, Italy.



97

**Kevin Roberts**

SOUTH AFRICAN 1965–2009

***In the Shadow where the Birds Walked***

signed with the artist's initials and dated 05;  
 inscribed with the artist's name, the date, the  
 title and the medium on the reverse  
 oil on wood panel  
 123 by 123 cm

R120 000 – 160 000

**ITEM NOTES**

The artist was the 1995 winner of  
 Absa L'Atelier Art Competition, stayed  
 at a studio at the Cité Internationale  
 des Arts, Paris.



98

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Cityscapes, four*

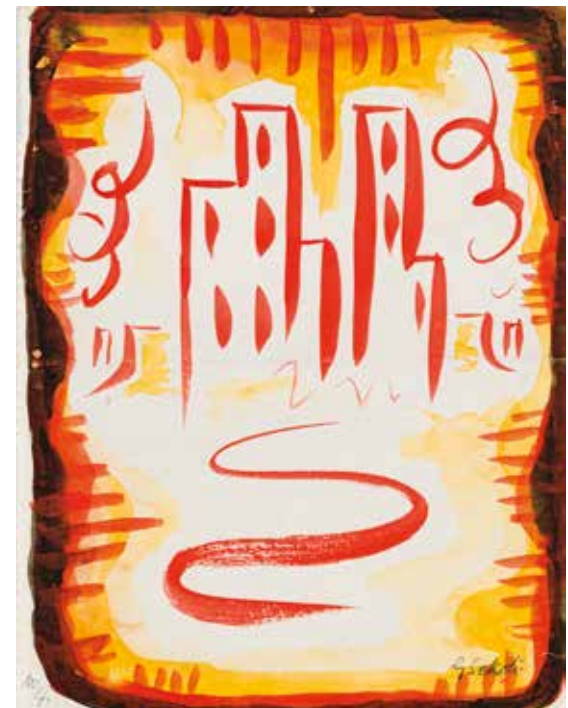
each signed and numbered 1, 2, 3 or 4  
in the margin  
watercolour on sketchbook page  
each 26,5 by 20 cm  
(4)

R100 000 – 150 000

ITEM NOTES

The artist arrived in Paris in 1947,  
attended drawing classes at the  
Académie de la Grande Chaumière.

Reminiscent of the high-rise  
buildings of New York City, these  
four rough, sketch-like cityscapes  
have the quality of preparatory  
drawings. No doubt completed  
swiftly, these linear depictions are  
of an architecture not unfamiliar,  
yet also unrecognisable. Although  
born in South Africa, Sekoto – in a  
self-imposed exile – moved to Paris  
in 1947, and remained there until his  
death. This move, although difficult  
in its beginnings, allowed Sekoto to  
broaden and enrich his experience,  
and most particularly, to participate  
in a number of arts-centred activities.  
Through these interactions, images  
or perhaps even films of similar  
buildings may have initiated these  
paintings. The vivid red and orange  
hues as seen in three of the works,  
prompt one to imagine the city on  
fire, with plumes and swirls of red  
smoke making their ways skyward.  
Numbered 1 to 4, these paintings  
can be understood as a series that  
may have been a means of thinking  
through a final painting, or the  
underpinnings of a poster that was to  
be produced.



99

**Nel Erasmus**

SOUTH AFRICAN 1928–

***Exit from the Stage***

signed; signed with the artist's initials and dated 2019  
mixed media on paper  
sheet size: 100 by 70 cm

**R60 000 – 90 000****ITEM NOTES**

The artist attended the Académie Ranson from 1952, studied under Gustave Singier at the École des Beaux-Arts. Exhibited at Galerie Bogroff, Salon des Réalités Nouvelle, and Galerie Creuze, Paris.

My work has always been concerned with energy, motion and the flow of life – first subconsciously, later consciously. I have always painted, drawn and explored. I could not have done so without my years in France at the Académie Ranson in Paris, or without Professor Souriau at the Sorbonne, and fabulous colleagues and friends. I would also not have achieved my goals without reinventing cubism for myself first. Cubism had only gone halfway and dispensed with the object, leaving the old language of painting to replace the object in a now objectless world. Abstract art followed. Confusion about what to do with this new freedom also followed – and it still exists.

I returned to the object with the intention of breaking it up. I dispersed the fragments into the formidable and static old background space, disrupting that plane and making it an active part of the image. I started combining object and background space in a mutual exchange.

Shakespeare summarised our very busy lives as entrances and exits from the stage of life. In *Exit from the Stage* there is an interplay between background, foreground and body fragments. The lines of the dancer's body have been broken open, her surroundings no longer pressure her body, she no longer has to push against it. She has become part of it and it part of her. She is free.

*Nel Erasmus*

99



100



100

**Thijs Nel**

SOUTH AFRICAN 1943–

***Bonjour! Mme Matisse***

signed and dated '96; inscribed with the title on the reverse  
mixed media on wood panel  
94 by 74 cm

**R80 000 – 120 000****ITEM NOTES**

The artist spent five years in Paris from 1970 to 1975.

Two of the portraits that French artist Henri Matisse painted of his wife Amélie are in striking contrast to each other – the brightly coloured Fauvist work with a green stripe down the centre of the sitter's face (1905), probably one of Matisse's most well-known images, and the later portrait where the colours are relatively subdued and the face is a ghoulish grey mask with empty black eyes (1913). Thijs Nel chose the second of these for his own reinterpretation of Madame Matisse in the present lot. Although the basic composition and colour palette follow Matisse's original, Nel has fractured the picture surface with angular planes that physically jut out into the viewer's space, recalling the synthetic cubism of Picasso and Braque that was the dominant avant-garde style in Paris at the time Matisse painted his portrait.

Nel has always had a particular affinity for Matisse and his work, possibly because, as a child, he noticed that his own given name, Mathijs, was similar to the painter's surname. He recalls: 'When I started my creative endeavours, he became to me a guiding light, a mentor. It is said that good teaching is caught, not taught and somehow the spirit of Matisse, more than any other of the countless great artists, resonated within me. In 1989 during a period working in Paris, I visited an exhibition of drawings from the family's private collection at the Musée Matisse at Le Cateau-Cambrésis. They had never been exhibited before and I was entirely overcome with emotion at seeing Matisse's work in the museum he himself had established. The present lot, *Bonjour! Mme Matisse*, was done some years later back in South Africa but is still, I hope, infused with a sense of Matisse and his work in Paris in the early twentieth century.'





101

**Johan van Heerden**

SOUTH AFRICAN 1930–

*Abstract Form*

signed with the artist's initials  
bronze with green patina on a steel base  
height: 63 cm including base

**R40 000 – 60 000**

ITEM NOTES

The artist attended classes at the Académie de la Grande Chaumière under Eduard Goerg and Eduard Macavoy from 1952, and at the École des Beaux-Arts.



102

**Johan van Heerden**

SOUTH AFRICAN 1930–

*Abstract Bust*

signed with the artist's initials  
bronze with brown patina on a  
wooden base  
height: 34 cm including base

**R30 000 – 35 000**

103

**Ilse Pahl**

SOUTH AFRICAN 1972–

***Kneeling Woman***

bronze with gold patina

height: 47 cm

**R35 000 – 45 000**

## ITEM NOTES

The artist was the 1997 winner of Absa l'Atelier Art Competition, stayed at a studio at the Cité Internationale des Arts, Paris.



TWO VIEWS OF LOT 103

104

**Ilse Pahl**

SOUTH AFRICAN 1972–

***Bronze Woman Kneeling,  
African Origin 2018***

signed, dated 2018, numbered EV

1/4 and inscribed with the title in

pencil in the margin

screenprint

70 by 100 cm

**R10 000 – 15 000**





105

**Diane Victor**

SOUTH AFRICAN 1964–

***There's Fire in the Thatch***

signed, dated 2001 and inscribed with the title on the reverse charcoal and chalk pastel on paper 144 by 157 cm

**R300 000 – 500 000**

**ITEM NOTES**

The artist was the 1988 winner of Absa l'Atelier Art Competition, stayed at the Cité Internationale des Arts, Paris.

'Diane Victor's renown is based as much on her idiosyncratic iconography as on her technical excellence in drawing and printmaking. Her images in both media are figurative, narrative and obsessive, referring both to contemporary events and historical prototypes in order to expose moral, political and social excesses. Her work is densely intertextual, interweaving signs and symbols that reach back into art history but also reverberate throughout Victor's own oeuvre. This makes analysis a complex procedure since Victor's images are replete with

meaning and reference.

Drawing as a medium has ample room for this obsession as it is more forgiving and flexible than printmaking, allowing for changes and additions during the working process, whereas printmaking has less room for mistakes, especially when constrained by the shaped plates that Victor has incorporated into her prints.<sup>1</sup>

1. Karen von Veh (2008) *Gothic Visions: Violence, Religion and Catharsis in Diane Victor's Drawings*, in Elizabeth Rankin and Karen von Veh (2008) *Diane Victor, Taxi Art Project*, David Krut, Johannesburg, page 50.

106

**Henk Serfontein**

SOUTH AFRICAN 1971–

***Still Life with Crumpled  
Muybridge***

signed, dated 2018 and inscribed  
with the title and the medium  
charcoal and mixed media on paper  
89 by 90 cm

**R35 000 – 45 000**

## ITEM NOTES

The artist stayed at the Cité  
Internationale des Arts, Paris.



107

**Mongezi Ncaphayi**

SOUTH AFRICAN 1983–

***Wisdom of Uncertainty***

signed, dated 19, numbered 5/10  
and inscribed with the title in pencil  
and embossed with the Artist Proof  
Studio chopmark in the margin  
colour etching  
70,5 by 76 cm

**R15 000 – 20 000**

## ITEM NOTES

The artist was the 2013 Gerard  
Sekoto winner in Absa l'Atelier Art  
Competition.







108

**Nandipha Mntambo**

SWAZI 1982–

*Silent Embrace (2)*

signed, numbered AP I and inscribed  
with the title in pencil in the margin  
digital print on cotton rag paper  
173 by 91 cm

**R35 000 – 45 000**

ITEM NOTES

The artist showed work at Andréhn-Schiptjéno,  
Paris, in 2019, Afrique Capitales in Paris and Lille in  
2017, and at La Maison Rouge, Paris, in 2013.



109

**Bambo Sibiya**

SOUTH AFRICAN 1986–

*Street Barber I*

signed, numbered 7/10 and inscribed  
with the title in pencil in the margin  
linocut  
sheet size: 160 by 108 cm

**R24 000 – 30 000**

ITEM NOTES

The artist was the 2012 Gerard  
Sekoto winner in Absa l'Atelier Art  
Competition.



110

**Lawrence Lemaona**

SOUTH AFRICAN 1982–

*Leaders who Fist People*

signed 'Lem' and dated 2008  
stitched and appliqued textile  
133 by 91 cm, unframed

R50 000 – 70 000

ITEM NOTES

The artist was the 2005 Gerard Sekoto winner in Absa l'Atelier Art Competition. Showed work at the Fondation Louis Vuitton exhibition *Art/Afrique, le Nouvel Atelier* from April 26 to August 28, 2017.



The artist's work on exhibition at the Fondation Louis Vuitton, Paris, 2017.







111



112

111

**Esther Mahlangu**

SOUTH AFRICAN 1935–

*Ndebele Design*

signed and dated 2007  
oil on canvas  
60 by 80 cm, unframed

R15 000 – 20 000

ITEM NOTES

The artist exhibited at *Magiciens de la Terre* in 1989 and in 1998 had a solo exhibition at the Musée des Arts d'Afrique et d'Océanie, Paris.

112

**Johan van Heerden**

SOUTH AFRICAN 1930–

*Untitled Abstract*

signed with the artist's initials and dated 65; inscribed with the artist's name, the date and the title on the reverse

oil on board  
91 by 91 cm

R15 000 – 20 000

ITEM NOTES

The artist attended classes at the Académie de la Grande Chaumière, under Eduard Goerg and Eduard Macavoy from 1952, and the École des Beaux-Arts.



113

113

**Thijs Nel**

SOUTH AFRICAN 1943–

*Reflections of Notre Dame in the Seine*

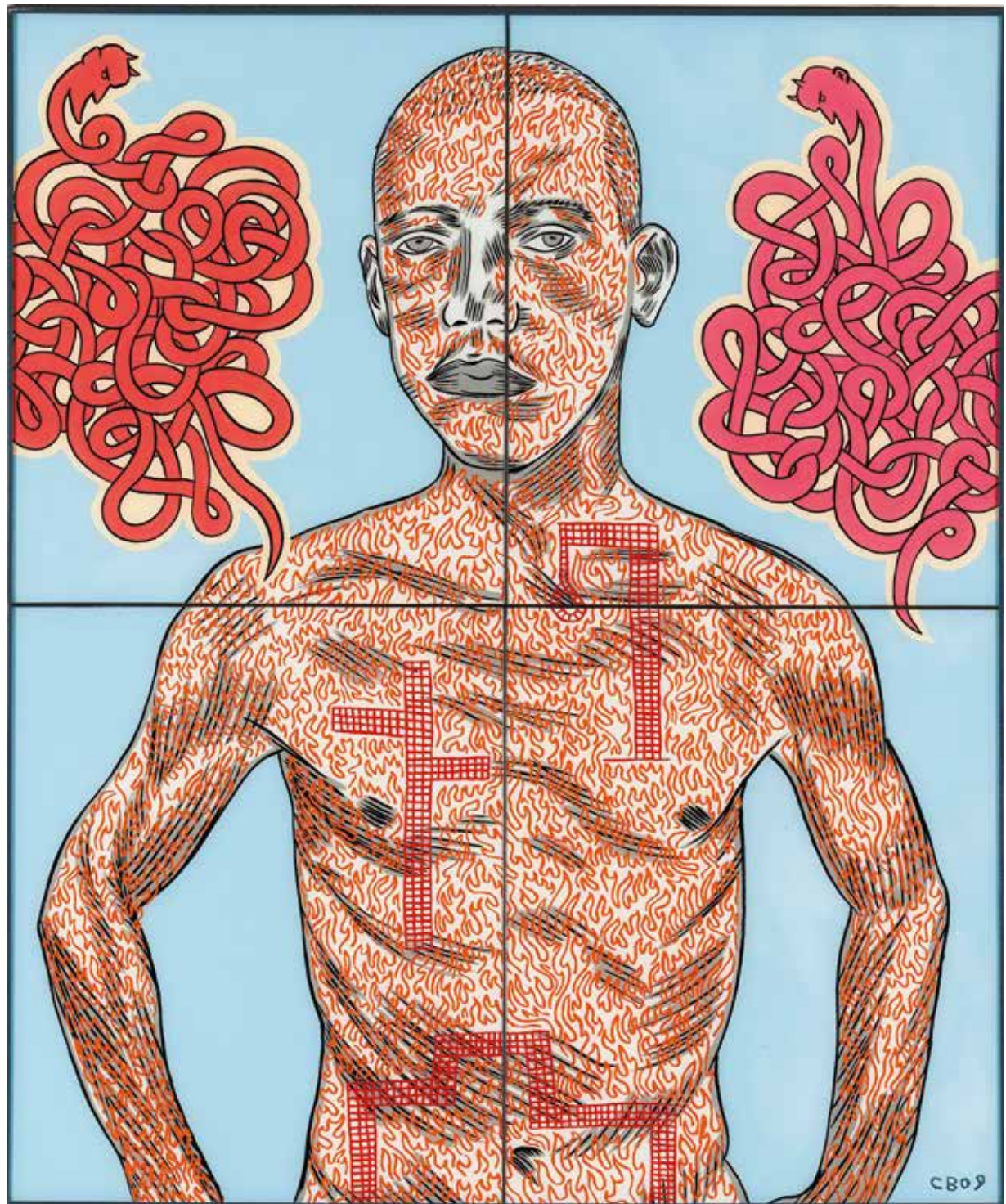
signed and dated 72; dated and inscribed with the title on the reverse  
oil on canvas  
97 by 194 cm

R120 000 – 160 000

I am fascinated by the relationship between the physical, material world and the metaphysical spiritual conditions of our existence and it became a lifelong quest to find a balance for myself between these phenomena, the omnipresence of the spirit of place. There are a few themes or *leitmotifs* in my work – I have always used the window, views in an out, reflections, circles, squares and spirals, colours and textures, and that x-factor that emanates from various relationships between these qualities, as metaphors for wholeness, movement and change.

*Thijs Nel*





114

**Conrad Botes**

SOUTH AFRICAN 1969–

*Cain and Abel*

signed with the artist's initials and dated 09  
reverse glass painting, oil-based paint on glass  
119 by 99 cm

**R60 000 – 80 000****LITERATURE**

Aardklop, Potchefstroom,  
29 September to 3  
October, 2009. Illustrated  
in colour on the cover of  
the programme.

**ITEM NOTES**

The artist was the 2004  
winner of Absa l'Atelier  
Art Competition, stayed at  
the Cité Internationale des  
Arts, Paris.





115

**Lucien Clergue**

FRENCH 1934–2014

*Coco at Montparnasse, 1975*

signed in ink in the margin; signed,  
inscribed with the title and dated in  
ink on the reverse  
gelatin silver print, printed in 1984  
25,5 by 26 cm

**R7 000 – 9 000**

**PROVENANCE**

Christie's New York, April 8 1998,  
Sale 8884, Lot 373.



116

**Jeanloup Sieff**

FRENCH 1933–2000

*Cafe de Flore Paris, 1976*

dated in pencil and with  
photographer's stamp on the reverse  
gelatin silver print  
31 by 21 cm

**R50 000 – 70 000**

**PROVENANCE**

Chiswick Auctions, London

117

**Robert Doisneau**

FRENCH 1912–1994

*Le Dresseur de Colombes,  
Pierre Derlon*

gelatin silver print  
24 by 23 cm

R10 000 – 15 000

PROVENANCE

Leonard Joel Auctions,  
Melbourne.



118

**Jock Sturges**

AMERICAN 1947–

*Les Marchande des Cayoux,  
Montalivet, France, 1992*

gelatin silver print  
38 by 48 cm

R18 000 – 24 000





119

**Henri Cartier-Bresson**

FRENCH 1908–2004

*Henri Matisse, Vence, France,  
1944*

signed on the reverse  
gelatin silver print, printed later  
image size: 30 by 44,5 cm

R120 000 – 150 000

**PROVENANCE**

Hindman Auctioneers, Chicago.

**LITERATURE**

Henri Cartier-Bresson (1968) *The World of Cartier-Bresson*, New York: Viking Press. Another print from the edition illustrated as plate 121.

Phillips (2017) *Henri Cartier-Bresson: The Eye of the Century*, New York: Phillips. Illustrated as fig. 34.



*Henri Cartier-Bresson*

120

**Henri Cartier-Bresson**

FRENCH 1908–2004

*Jerusalem, Israel, 1967*

gelatin silver print, printed later  
16 by 24 cm

R 55 000 – 70 000

**PROVENANCE**

Kunsthaus Lempertz KG, Cologne.

**LITERATURE**

Henri Cartier-Bresson (1968) *The World of Cartier-Bresson*, New York: Viking Press. Another print from the edition illustrated as plate 319.

Phillips (2017) *Henri Cartier-Bresson: The Eye of the Century*, New York: Phillips. Illustrated as fig. 69.





121

**Henri Cartier-Bresson**

FRENCH 1908–2004

*Théâtre de l'Épée-de-Bois, 1968*

stamped on the reverse  
vintage silver print  
18,5 by 27 cm

**R30 000 – 50 000**

**PROVENANCE**

Cornette de Saint Cyr Auctions,  
Brussels

Before taking up photography as his primary means of artistic expression, Henri Cartier-Bresson studied painting in 1927 and 1928 in Paris under André Lhote, an art teacher who also taught many South African artists in his day. Working swiftly and unobtrusively with a handheld camera, he pioneered photojournalism in the 1940s and 50s, his black-and-white images revealing the influence of surrealism but also his keen eye for geometric patterns. Says Liam Rodger: 'He became famous for his concept of the 'decisive moment', in which the instant of greatest narrative significance fleetingly coincides with formal visual perfection to create the decisive photograph.'<sup>1</sup> One of the best examples of this concept is his well-known image of the weary, apprehensive students on

the steps of the Théâtre de l'Épée de Bois during the Paris Spring of 1968. Students led the often bloody resistance against the conservatism of the puritanical authority of the French universities of the time, clashing with police in the Latin Quarter. Their plight was supported by Stalinist Social Democratic trade unions that called a general strike, and millions of workers took to the streets of Paris and other major cities throughout the world. Charles de Gaulle's conservative government was on the verge of collapse, with Paris once again the global centre of a people's revolution. Cartier Bresson's photograph captures the hope expressed on the faces of the youth.

<sup>1</sup> Liam Rodger (2011) *Chambers Biographical Dictionary*, London: Chambers Harrap, page 281.



122

**Piero Fornasetti**

ITALIAN 1913–1988

**Adamo and Eva; 24 plates**

each numbered and inscribed with the title of the series and marked with the Fornasetti mark underneath

porcelain plates with transfer image

diameter: 26 cm

(24)

**R100 000 – 150 000**

**LITERATURE**

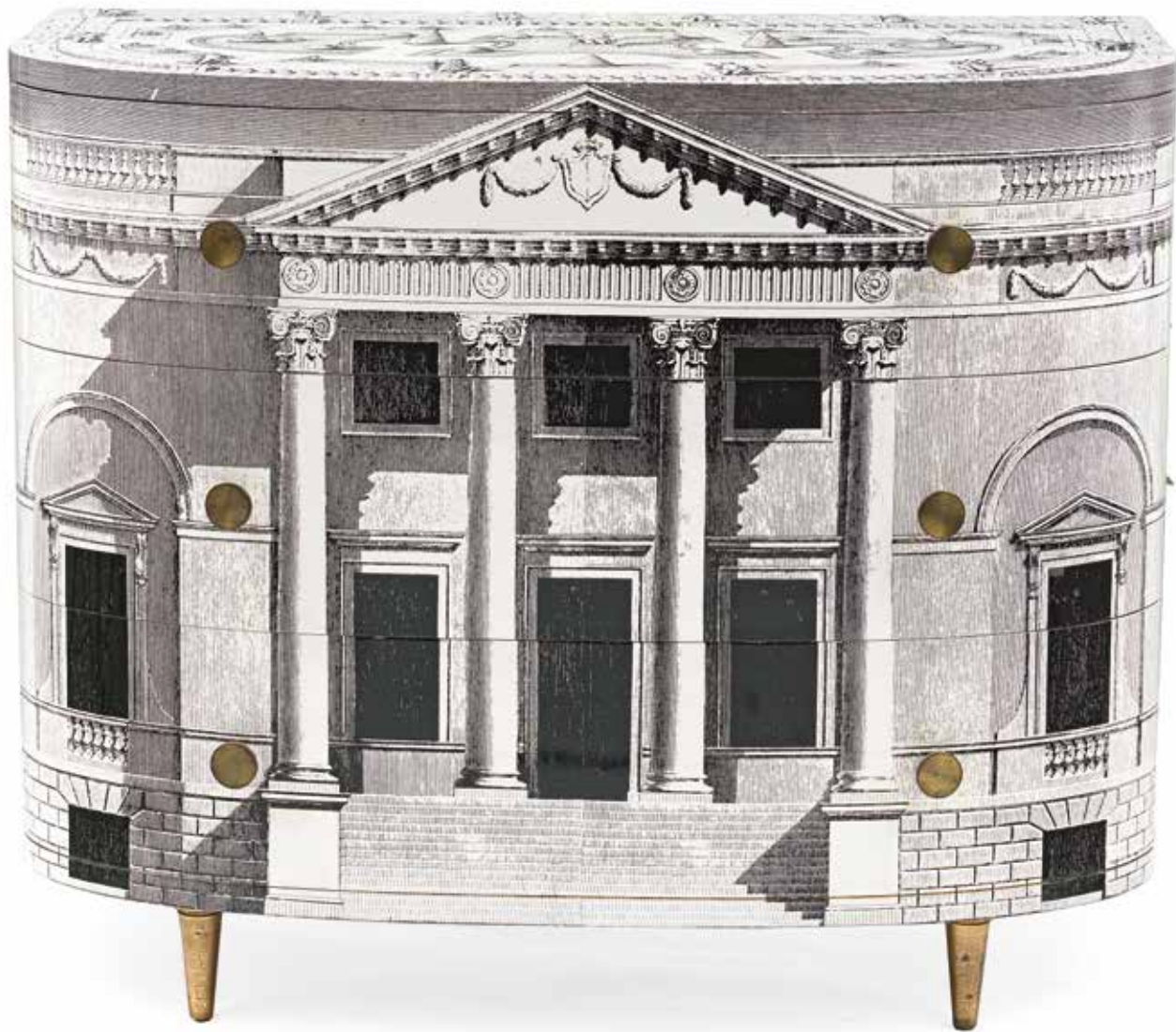
Patrick Mauries (1991) *Fornasetti: Designer of Dreams*, London: Thames & Hudson. Another example from the edition illustrated in black and white on pages 234 to 341.

**ITEM NOTES**

The first series of 24 plates – 12 plates forming the image of Adam and 12 forming the image of Eve – was designed by Piero Fornasetti in the 1950s. The images of the two figures are in the style of Renaissance engravings.

The Italian designer Piero Fornasetti is well known for his finely crafted mid-century modern furniture and accessories. His work is best described by the design principle of 'practical madness', where creativity is in perfect harmony with and distinctly linked to the utility of the object and its manufacturing technology. So, for example, he clads a chest of drawers in a black and white image of a Palladian Renaissance palazzo, giving a 3D object the anomalous appearance of a flat, 2D surface. The art of the Renaissance was his favourite source of inspiration, as is evident from his use of the figures in Albrecht Dürer's famous engraving of Adam and Eve as the source for his images of Adamo and Eva, creatively electroplated on a series of porcelain plates.





123

**Piero Fornasetti**

ITALIAN 1913–1988

*'Palladian' Dresser*

1952

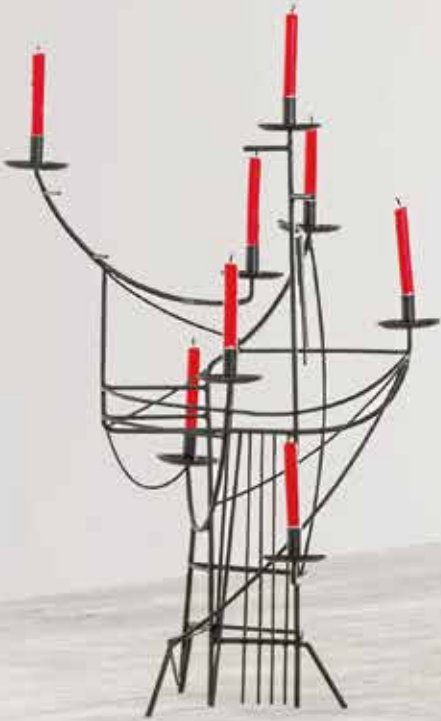
hand-painted and lithographic  
transfer-printed wood with brass  
88 by 100 by 54,5 cm

R120 000 – 180 000

LITERATURE

Patrick Mauries (1991) *Fornasetti:  
Designer of Dreams*, London:  
Thames & Hudson. Another  
example illustrated in black and  
white on page 104.











Edoardo and Aldo next to what looks like a beautiful Studebaker.

### **The Estate of Aldo Carrara, Bergamo**

Strauss & Co is delighted to present on auction a collection of Edoardo Villa bronze sculptures from the estate of Aldo Carrara, a lifelong friend of the artist. After World War II, Villa was released from the Zonderwater prisoner-of-war camp and in 1949 Carrara arrived in South Africa. Through Vittorino Meneghelli, the two men, both from Bergamo in Italy, were brought together and soon were sharing accommodation and enjoying the freedoms of being bachelors in a post war environment. The two men were great pals as they had a lot in common, age, birthplace, dialect, ideas and culture, both were spurred on by a love for art. Villa applied himself to developing his artistic career and Carrara joined the Lupini brothers Luigi and Giuseppe – also from Bergamo and briefly interned in South Africa during the war – who were energetically growing what was to become a very successful precast business.

Umberto Carrara, Aldo's son, recalls the close connections formed between the vibrant hardworking Italian expatriate families living and working in and around Johannesburg. At their core was the importance of community and family life and their long Sunday lunches were renowned for delicious food, wine and robust discussions. They absorbed knowledge about African cultures and their contribution to modern art in South Africa is immeasurable. Aldo Carrara returned to Bergamo in 1960 but his friendship with Villa continued until Carrara's death in 1994. Carrara purchased *Caged Light* (c.1956) from Villa but all the other bronzes currently on auction were gifted by Villa to Carrara over the years.



124

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Heraldic Head*

steel and wood

height: 95 cm

R220 000 – 260 000





125

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Standing Figure*

signed and dated 1968  
bronze with green patina  
height: 38,5cm

R60 000 – 90 000



126

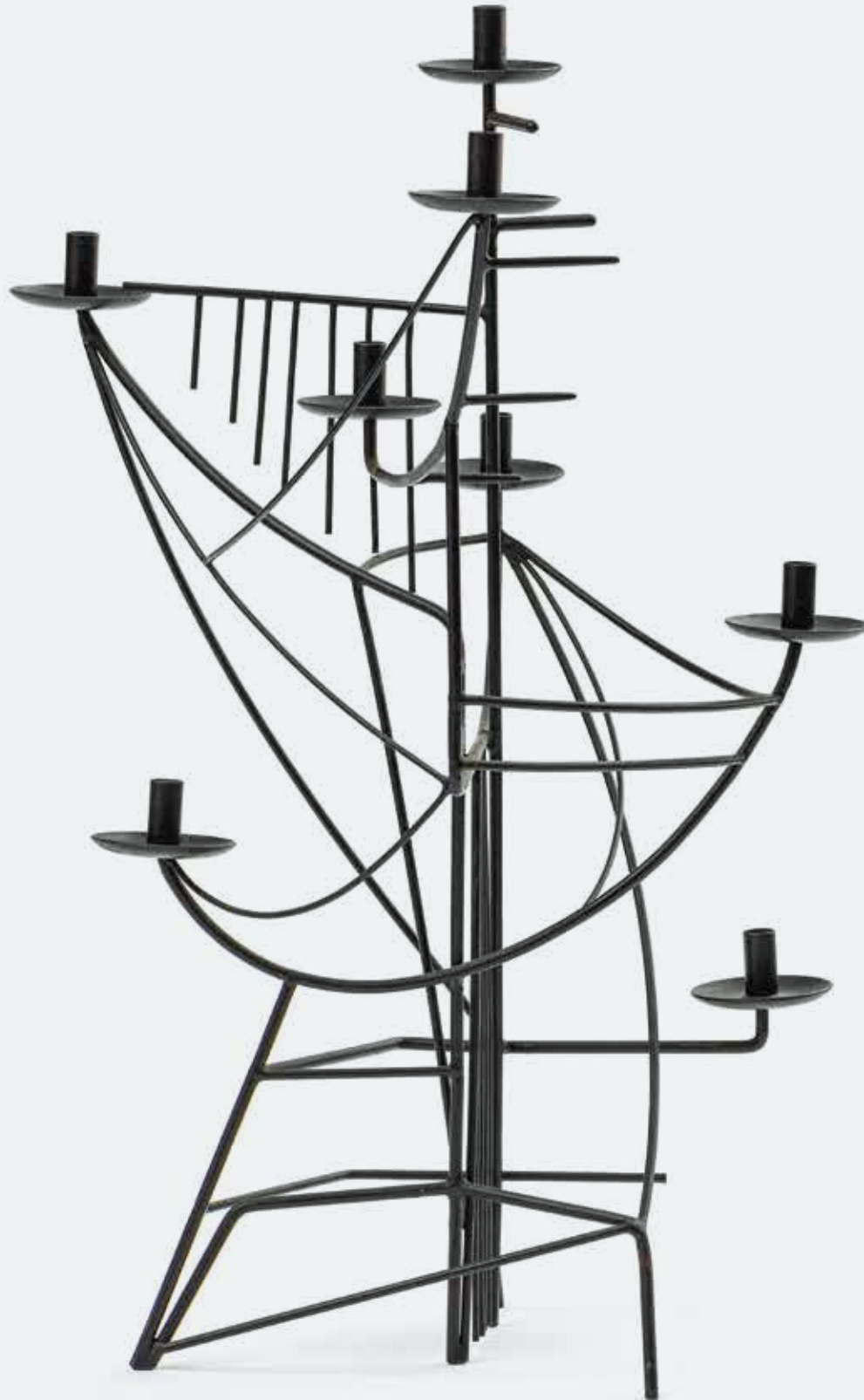
**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Female Figure*

signed, dated 1988 and  
numbered 3/3  
bronze  
height: 30cm

R50 000 – 70 000



127

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Caged Light*

welded steel rods  
height: 66 cm

R250 000 – 350 000





128

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Pendant I*

bronze

length: 9 cm

R7 000 – 10 000



129

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Pendant II*

bronze

length: 8,5 cm

R7 000 – 10 000



130

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Gladiator*

signed and dated 1994  
steel with red patina  
height: 54 cm

**R120 000 – 180 000**



131

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Mapogga*

signed, dated 1964 and numbered No. Q  
bronze with green patina  
height: 38 cm

(2)

**R60 000 – 90 000**

**ITEM NOTES**

A sponsor's copy of the book *Villa at 90*, by Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds), Johannesburg: Jonathan Ball and Shelf Publishing, accompanies the lot.



132

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Abstract Mask*

signed and dated 1997  
welded steel  
height: 66 cm

**R60 000 – 100 000**

**PROVENANCE**

The Estate of Vittorino Meneghelli,  
Johannesburg.



133

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Interlocking (Bird)*

1985  
signed and numbered 3/6  
bronze with green patina on a  
granite base  
height: 29 cm including base

**R60 000 – 90 000**

**LITERATURE**

Chris de Klerk and Gerard de Kamper  
(2012) *Villa in Bronze*, Pretoria:  
University of Pretoria. Illustrated in  
colour on page 131.

After working mainly with constructions of steel pipes in the 1970s, Villa produced, in the mid-1980s, a series of organic, playful and sometimes erotic compositions or groups of intertwined figures with juxtapositions of rounded masses and angled planes. He referred to these works in bronze as 'conversations' between forms..



134

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Head*

signed  
carved, incised and painted wood  
panel  
91 by 74 by 5,5 cm

R150 000 – 200 000

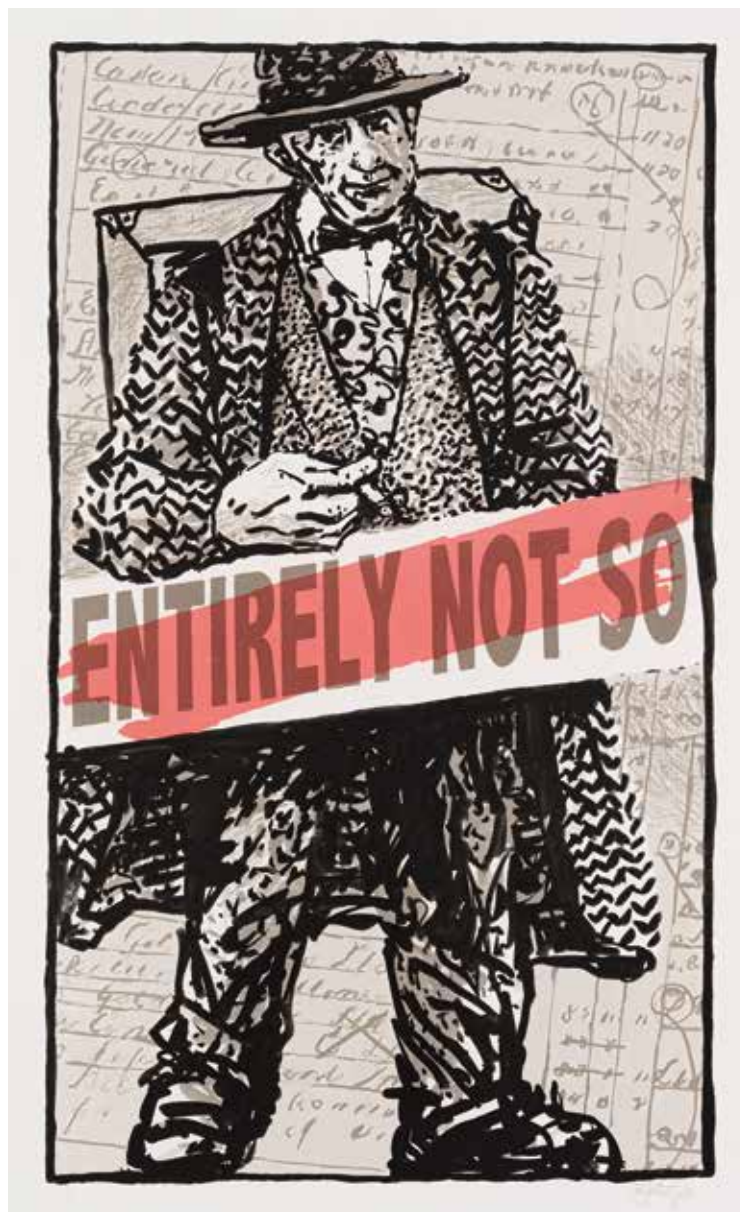
PROVENANCE

Bonhams, 2 October 2013, lot 85.



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135

**William Kentridge**

SOUTH AFRICAN 1955–

*Rumours and Impossibilities;*  
*Entirely Not So*; two

each signed, one numbered 27/30  
and the other 21/30 in pencil and  
embossed with the Caversham Press  
chopmark in the margin  
colour screenprint  
each 155 x 103 cm  
(2)

R300 000 – 500 000

EXHIBITED

Boston University Art Gallery,  
*Three Artists at the Caversham Press:*  
*Deborah Bell, Robert Hodgins and*  
*William Kentridge*, February 8 to  
March 27, 2011.

136

**Deborah Bell**

SOUTH AFRICAN 1957–

**Little Morals, eight**

each signed, dated 90 and numbered 41/45 in pencil in the margin; each printed with the title in the plate

etching

each 32,5 by 44 cm

(8)

**R250 000 – 300 000**

**EXHIBITED**

Cassirer Gallery, Johannesburg;  
Gallery International, Cape Town;  
Taking Liberties, Durban; 1991.

**LITERATURE**

Deborah Bell (2004) *Deborah Bell, Taxi-010, Johannesburg*: David Krut. Illustrated on pages 56 to 57.

**ITEM NOTES**

*Little Morals* is a portfolio of etchings done in conjunction with Robert Hodgins and William Kentridge.

The series *Little Morals* (1990) is Deborah Bell's contribution to her second collaborative project with William Kentridge and Robert Hodgins, the first being *Hogarth in Johannesburg* (1987). The images in this collaboration were inspired by the etchings and engravings of the eighteenth century Spanish artist Francisco Goya. According to Bell, 'each image is its own 'little moral', the titles of which are based on his etchings, chosen for the poetic resonance between image and word. In *A Last Judgement*, for example, the shadow play suggests a curate and a lay-figure in debate or judgement of the scene behind them,' the Expulsion from the Garden of Eden.<sup>1</sup>

1. Pippa Stein (2004) *Deborah Bell, Johannesburg*: David Krut, page 56.







TWO VIEWS OF LOT 137

137

**Peter Schütz**

SOUTH AFRICAN 1942–2008

*Dumb Waiter*

carved and painted wood  
height: 76 cm including base

R80 000 – 120 000

138

**William Kentridge**

SOUTH AFRICAN 1955–

*Black Box/Chambre Noire*

2005

signed by the artist and numbered  
36/100 on the title card  
mixed media  
box: 20,5 by 38 by 12 cm

R25 000 – 35 000

LITERATURE

William Kentridge (2008) *Telegrams from the Nose*, Sydney: Annandale Galleries. Illustrated on page 62.

ITEM NOTES

Edition no. 33, a stereoscope with detachable handle, a title card and eight stereoscopic cards, in an enclosing cardboard box, produced on the occasion of the exhibition *William Kentridge: Black Box/Chambre Noire*, Deutsche Guggenheim, October 29, 2005, to January 15, 2006.



139

**William Kentridge**

SOUTH AFRICAN 1955–

*Walking Man*

signed and numbered 7/25

linocut

250 by 100 cm

R300 000 – 500 000

LITERATURE

Susan A Stewart and Kay Wilson (2006) *William Kentridge Prints*, Johannesburg: David Krut. Illustrated on page 96.

Kate McCrickard (2012)

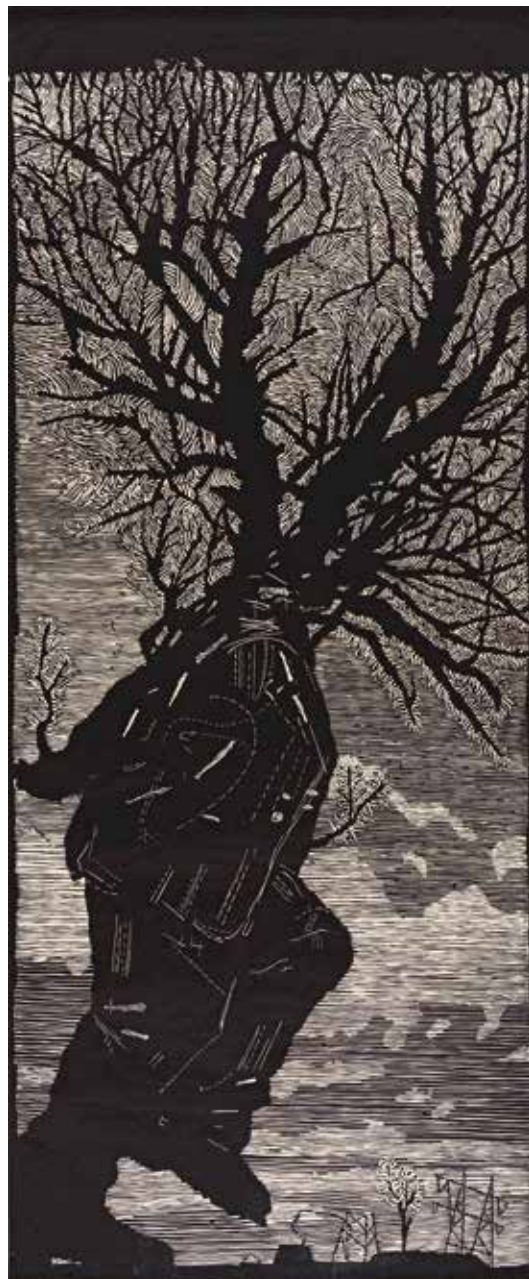
*WK William Kentridge*,

Johannesburg: David Krut.

Illustrated on page 38.

Judith Hecker (2010) *William Kentridge: Trace, Prints from The Museum of Modern Art*, New York: The Museum of Modern Art. Illustrated, n.p.

Lilian Tone (2013) *William Kentridge: Fortuna*, London: Thames & Hudson. Illustrated on page 270.



139

140

**William Kentridge**

SOUTH AFRICAN 1955–

*Exchange*

signed and numbered 21/40 in

pencil and embossed with the Caversham Press chopmark in the margin

lithograph

plate size: 35 by 35 cm

R50 000 – 70 000

141

**William Kentridge**

SOUTH AFRICAN 1955–

*Almost Don't Worry*

signed, numbered eb 6/40 in

pencil and embossed with the Artist Proof Studio chopmark in the margin

linocut

118 by 107 cm

R180 000 – 240 000



140



141





142

**Themba Khumalo**

SOUTH AFRICAN 1987-

*Land and Sky II*

signed and dated '13

charcoal on paper

68,5 by 100cm

R 20 000 – 30 000



143

**Deborah Bell**

SOUTH AFRICAN 1957–

***Study for Unearthed Project***

signed and dated 2001  
mixed media on paper  
75 by 55 cm

**R60 000 – 90 000**

**EXHIBITED**

The Goodman Gallery,  
Johannesburg, *Unearthed*, 2001.

**LITERATURE**

See Pippa Stein (2004)  
*Deborah Bell, Taxi Art Book Series*,  
Johannesburg: David Krut, pages  
68 to 75.

In Deborah Bell's 2001 exhibition, *Unearthed*, at the Goodman Gallery in Johannesburg, the terracotta and bronze figures were accompanied by several works on paper, including the present lot, which illustrated the conceptualisation and development of the series of sculptural works. This study shows an 'unearthed' or 'excavated' figure that reflects the Classical, Egyptian, Babylonian and historical African pasts the artist engages with in her work.



144

**Diane Victor**

SOUTH AFRICAN 1964–

***Moths Caught in Spider Web***

signed  
charcoal on paper  
sheet size: 106 by 76 cm

**R50 000 – 70 000**

**PROVENANCE**

Purchased from the artist's solo  
exhibition, Goodman Gallery, 2005.





145

**Blessing Ngobeni**

SOUTH AFRICAN 1985-

*Two Squared Job No 15125*

signed and dated 2013; inscribed  
with the title on the reverse  
mixed media on canvas laid down  
on board

79 by 89 cm

R40 000 – 60 000

**ITEM NOTES**

The proceeds from the sale of  
this lot will benefit Bag Factory  
Artists' Studios.

146

**Joachim Schönfeldt**

SOUTH AFRICAN 1958–

*Peahen and Social Pyramid  
(Orange)*

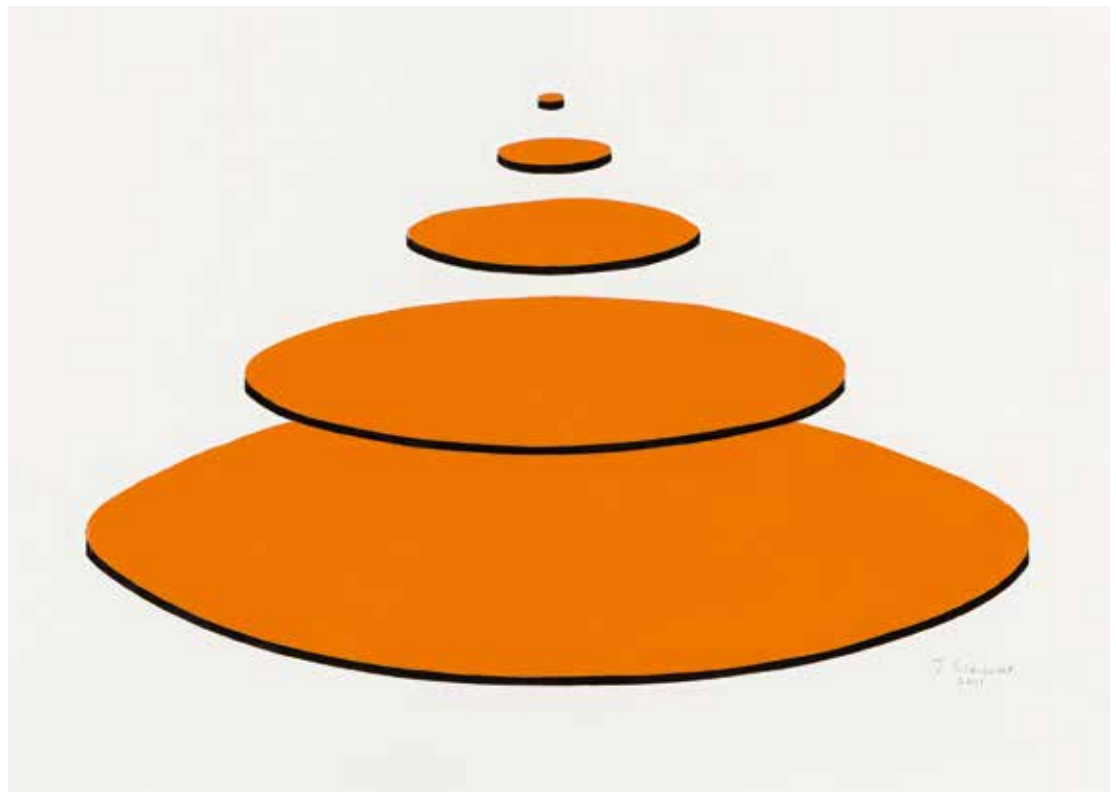
signed, one dated 2000 and the other 2001

*Peahen*: oil paint and varnish;  
*Social Pyramid*: enamel paint;  
each with hand embossing  
each 52 by 78 cm

R30 000 – 50 000

The peahen, depicted here in high gloss paint on embossed paper, is one of the four animals frequently appearing in Joachim Schönfeldt's early works: The others being the lioness, the cow and the eagle. They are the female counterparts of the animals in the New Testament that represent the four apostles Matthew, Mark, Luke and John. They stand as icons of what the artist calls a possible 'pan-African religion'. Here, Schönfeldt pairs the image of the peahen with a series of four floating orange discs that represents a social pyramid, 'a diagrammatic representation of social strata, with the king at the apex and the people at the base, and the tiers of the church, the military and the bourgeoisie in between.'

1. Joachim Schönfeldt (2004) *The Model Men*, Johannesburg: Wits Art Galleries, page 10.





147

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Abstract in Red and Blue*

oil on canvas

51 by 61 cm

R90 000 – 120 000

PROVENANCE

Stephan Welz & Co, October 2013,

lot 413.



148

**Larry Scully**

SOUTH AFRICAN 1922–2002

*Abstract Composition in Red*

signed and indistinctly dated (70)

oil on canvas

153 by 121 by 2 cm, unframed

R50 000 – 70 000

Lot 148 and Lot 149 were both made in the early 1970s around the time Scully completed his *Mural Environment* at Dudley Heights, Hillbrow, Johannesburg. While working in the city in the 60s and 70s, Scully was fascinated with the rhythm and movement whereby he translated his experience of the African landscape/cityscape into colour – red, black and gold symbolising the action and drama in the urban landscape.



149

**Larry Scully**

SOUTH AFRICAN 1922–2002

***Abstract Composition***

signed and dated '72  
oil on canvas  
36 by 45,5 cm

R20 000 – 30 000



150

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

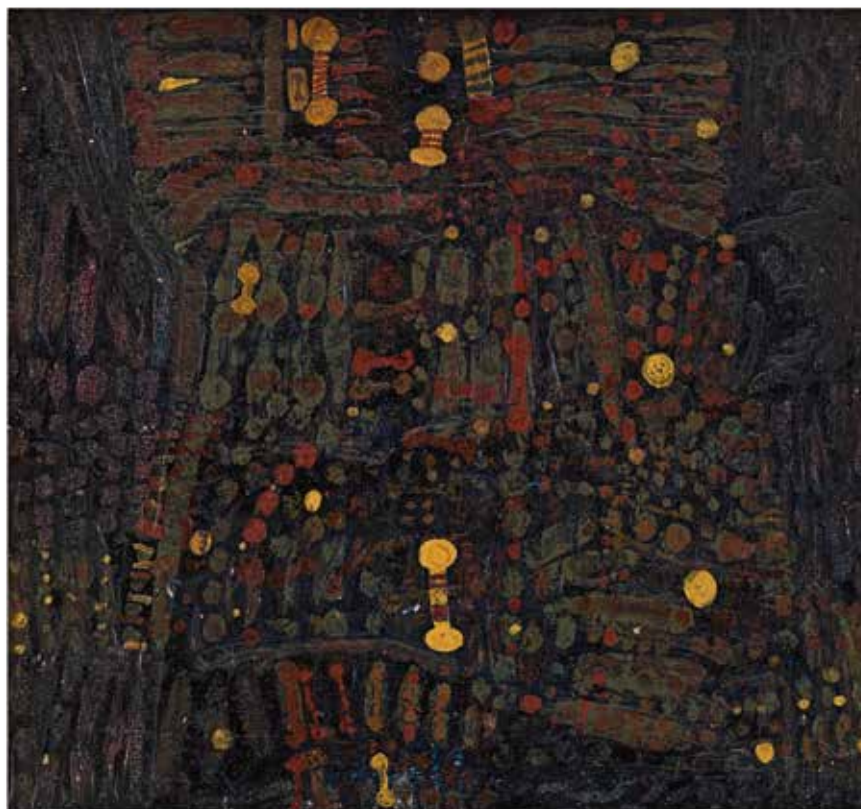
***Torso***

signed, dated c.1961 and inscribed  
with the title on the reverse  
oil on board  
36,5 by 39 cm

R40 000 – 60 000

Robert Hodgins taught in the Art Department at the Pretoria Technical College (now Tshwane University of Technology) from 1954 to 1961. He described a new staff member, Ernest de Jong, as being 'full of America.' 'We worked a lot together, pouring duco all over the place,' remembers Hodgins, 'and that, to some extent, broke my way of painting. But the mood of painting – once I'd got over the intoxication of America – via de Jong – started to alter. Plumb ladies became heavy women, thick-thighed; Greek warriors became hulky threats.<sup>1</sup> The present lot, *Torso*, may well have been part of this new approach to painting, the upshot of which was a two-person exhibition with De Jong at Gallery 101, in Johannesburg, in 1961. *Torso* could well have been included on that exhibition.

1. Brenda Atkinson (2002) *Robert Hodgins*, Cape Town: Tafelberg, page 29.







151

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Vase of Strelitzias and Hibiscus  
Flowers*

signed

oil on canvas laid down on board

59,5 by 44 cm

R300 000 – 500 000



© The Estate of Maggie Laubser | DALRO

152

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Sunflowers in Blue Vase*

signed; signed and dated 1940  
on the reverse

oil on canvas laid down on board

55 by 44,5 cm

R400 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics.*

Johannesburg and Cape Town: Perskor.

Illustrated in black and white on page 296.





153



155

153

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Farm Buildings among Trees*

signed  
oil on board  
28,5 by 38 cm

R250 000 – 350 000

155

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Cluster of Houses*

signed and dated 1955  
oil on canvas  
40 by 60 cm

R180 000 – 240 000



154



156

154

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Cottage with Garden  
and Washing Line*

signed and dated 1930  
oil on canvas  
34 by 44 cm

R35 000 – 50 000

156

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Church Street, Cape Town*

signed and dated 1991; inscribed  
with the title on the reverse  
oil on canvas  
59 by 49 cm

R120 000 – 160 000



157

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Landscape with Woman  
Carrying a Bundle*

signed

oil on canvas laid down on board  
45 by 40 cm

R400 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics.*  
Johannesburg and Cape Town:  
Perskor. Illustrated in black and white  
on page 381.



158

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Trees at Lake with Boat*

signed and dated '21; inscribed with  
the artist's name, the title, the date  
and the medium on a Stephan Welz  
& Co label adhered to the reverse

oil on card  
29 by 35 cm

R300 000 – 400 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics.*  
Johannesburg and Cape Town:  
Perskor. Illustrated in black and white  
on page 130.



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© The Estate of Maggie Laubser | DALRO

159

### Maggie Laubser

SOUTH AFRICAN 1886–1973

#### *Landscape with Cow*

signed and dated '24

oil on board

28,5 by 38,5 cm

R600 000 – 800 000

#### LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*.

Johannesburg and Cape Town:

Perskor. Illustrated in black and white on page 181.

The influence of German Expressionism is evident in Maggie Laubser's delightful *Landscape with Cow* of 1924. A solitary cow tranquilly grazes in the foreground as the first rays of dawn gently illuminate the land. The lush green and burnt orange landscape, the barely perceptible whitewashed cottages with red roofs nestling in the foothills, and the swathes of magnificent blues and mauve hills beneath the lilac and grey blue early morning sky are captured through Laubser's bold and masterful use of colour.

Between 1913 and 1921 Laubser lived and worked in the Netherlands, England, Scotland, Belgium and Italy before returning to South Africa in 1921. She then went to Berlin in 1922, a trip that was to last until 1924 and that would be her last visit to Europe. Here Laubser began to identify strongly with German Expressionism. When she returned to the family farm Oortmanspost in the Malmesbury district of the Cape, her family was facing a particularly difficult time and it became exceedingly difficult for her to pursue her artistic career, making this work even more remarkable.<sup>1</sup>

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press.





160



162



161



163

© Irma Stern Trust | DALRO

160

**Irma Stern**

SOUTH AFRICAN 1894–1966

***Tomato Pickers***

signed and dated 1961  
pastel, ballpoint pen, felt tip and wash on sketchbook paper  
24 by 30,5 cm

**R40 000 – 60 000**

**PROVENANCE**

Irma Stern Trust Collection, accession number 1260.

**ITEM NOTES**

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

161

**Irma Stern**

SOUTH AFRICAN 1894–1966

***Three Figures***

signed and dated 1961  
felt tip pen, pastel and wash on sketchbook paper  
30,5 by 24 cm

**R40 000 – 60 000**

**PROVENANCE**

Irma Stern Trust Collection, accession number 1192.

**ITEM NOTES**

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

162

**Irma Stern**

SOUTH AFRICAN 1894–1966

***Hilltop Village***

signed and dated 1960  
conté crayon on paper  
25,5 by 36,5 cm

**R40 000 – 60 000**

163

**Irma Stern**

SOUTH AFRICAN 1894–1966

***Portrait of Woman***

signed and dated 1959  
ballpoint pen and pastel on paper  
44,5 by 33,5 cm

**R40 000 – 60 000**

**PROVENANCE**

Irma Stern Trust Collection, accession number 1145.

**ITEM NOTES**

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



164

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Bushveld Landscape*

signed

oil on artist's board

29 by 38,5 cm

R300 000 – 400 000





165



166

165

**Irmin Henkel**

SOUTH AFRICAN 1921–1977

*Still Life with Pears*

signed and dated 74

oil on canvas

44 by 54 cm

R50 000 – 70 000

166

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Azaleas in a Copper Pot*

signed

oil on canvas

79 by 98 cm

R140 000 – 160 000

**PROVENANCE**

Kunstmakelaardij Metzemaekers,  
Oirschot, Netherlands.

167

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Azalea Mollis*

signed

oil on canvas laid down on board

58,5 by 78,5 cm

R150 000 – 200 000



167



168

168

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Extensive Landscape, Dusk*

signed  
oil on canvas  
22 by 47 cm

R250 000 – 350 000

**PROVENANCE**

Stephan Welz & Co in association  
with Sotheby's, Johannesburg,  
31 October 1988, lot 171.



169



170

169

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Tweeling Stellenbosch*

signed  
oil on board  
11 by 14,5 cm

R100 000 – 150 000

170

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Landscape with Sun-lit Mountains*

signed and dated 29  
oil on board  
18,5 by 28,5 cm

R200 000 – 300 000





© The Estate of Cecil Skotnes | DALRO

171

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Abstract Nude*

signed

carved, incised and painted wood

panel

101 by 101 by 5 cm

R300 000 – 500 000



172

**Walter Oltmann**

SOUTH AFRICAN 1960-

*Posy*

aluminium wire

height: 79 cm

R80 000 – 120 000





© The Estate of Maggie Laubser | DALRO



173

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Portrait of a Woman*

signed and dated 22  
oil on board  
50 by 36,5 cm

R300 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town: Perskor. Illustrated in black and white on page 168.

174

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Portrait of a Boy*

signed and dated 1902  
oil on canvas laid down on board  
49 by 32,5 cm

R120 000 – 160 000

175

**Alexander Rose-Innes**

SOUTH AFRICAN 1915–1996

*In the Kitchen*

signed  
oil on board  
28 by 18,5 cm

R18 000 – 24 000





176

**Gerard de Leeuw**

SOUTH AFRICAN 1912–1985

*Sheep Shearer*

signed

bronze on a wooden base

height: 53 cm including base

R140 000 – 180 000



177

**Laurence Anthony Chait**

SOUTH AFRICAN 1943–

*Man on a Horse*

bronze with green patina on a

granite base

34 cm including base

R20 000 – 30 000

LITERATURE

Laurence Chait (2017) *The Sculpture of Laurence Anthony Chait:*

*An Autobiographical Journey,* Johannesburg: Laurence Chait.

Illustrated in colour on page 131.

*Man on a Horse* by Laurence Chait is a deliberate abstraction and simplification of a subject well-represented in colonial, military, and political art. While the subject is still recognisable – the limbs of the rider and horse are tapered to stumps, and the neck, flanks, and rear of the horse are neatly filled out – the rider is grotesquely rotund. In a personal communication, Chait described the figure as a rotund clown, harking to the current state of humanity. The human-animal relationship is a complex one, with humans often in power, but in some cases, animals lend status to the observable influence of an individual. A rider and a horse are in most cases depicted as a form of power – the horse lending height, speed, and a military-esque sense of leadership and command. In Chait's rendition of this pairing, both human and animal appear abnormal – with some reading this as humorous, as hinted at by Chait, and some reading this as grotesque. This horse has no direction, the rider has no ability to steer, and ultimately, no potential for any sort of thinking.





178

**Julius Mfethe**

SOUTH AFRICAN 1956–2008

*Ox Wagon*

each piece signed with the artist's initials

carved and stained wood and leather  
height: 17 cm; length: 84 cm

R50 000 – 70 000



179

**Peter Schütz**

SOUTH AFRICAN 1942–2008

*Figures, four*

carved and painted wood

height: *Snake*: 77 cm;

*Bodybuilder*: 60 cm;

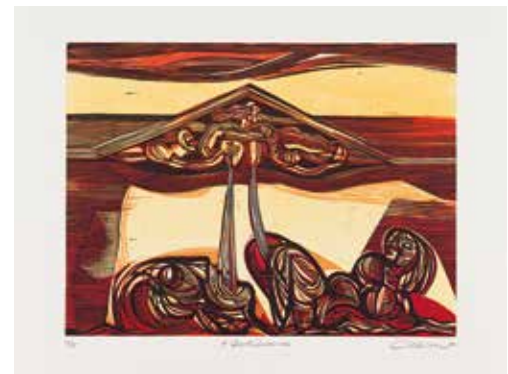
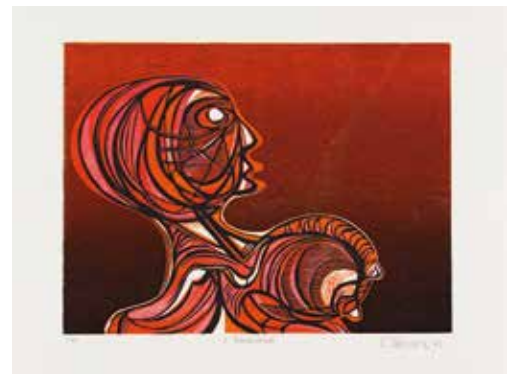
*Lizard*: 76,5 cm;

*Giraffe*: 73 cm

(4)

R40 000 – 60 000





180

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### *Baudelaire's Voyage*

each signed, dated 75, numbered 17/75 and inscribed with the title in pencil and embossed with the Egon Guenther chopmark in the margin  
four-colour woodcuts in cloth-covered portfolio  
sheet size: 48,5 by 63,5 cm; portfolio: 50 by 65 by 1,5 cm

R30 000 – 50 000

#### ITEM NOTES

10 sonnets by Stephen Grey and 10 woodcuts by Cecil Skotnes, signed by the poet and the artist on the title page and numbered 17 of an edition of 75 plus 15 artist's proofs numbered I to XV, printed by Egon Guenther, Johannesburg.



181

**David Southwood**

SOUTH AFRICAN 1971–

***The Johannesburg Gas Works,*  
diptych**

signed, dated 2014, numbered 1/5  
and inscribed with the title on the  
reverse

archival inkjet on baryta fibaprint  
81 by 64 cm

(2)

R40 000 – 60 000

LITERATURE

Monika Läuferts le Roux and  
Judith Mavunganidze (2015)  
*The Johannesburg Gas Works,*  
Johannesburg: Fourthwall  
Books. Illustrated in black and  
white on the cover.

ITEM NOTES

The book *The Johannesburg  
Gas Works*, Fourthwall  
Books, Johannesburg, 2015,  
accompanies the lot.





182

**Walter Meyer**

SOUTH AFRICAN 1965–2017

***Composition with Fantasy Figures***

signed with the artist's initials and dated 84  
mixed media on artist's board  
48 by 69 cm

**R35 000 – 50 000**

183

**Norman Catherine**

SOUTH AFRICAN 1949–

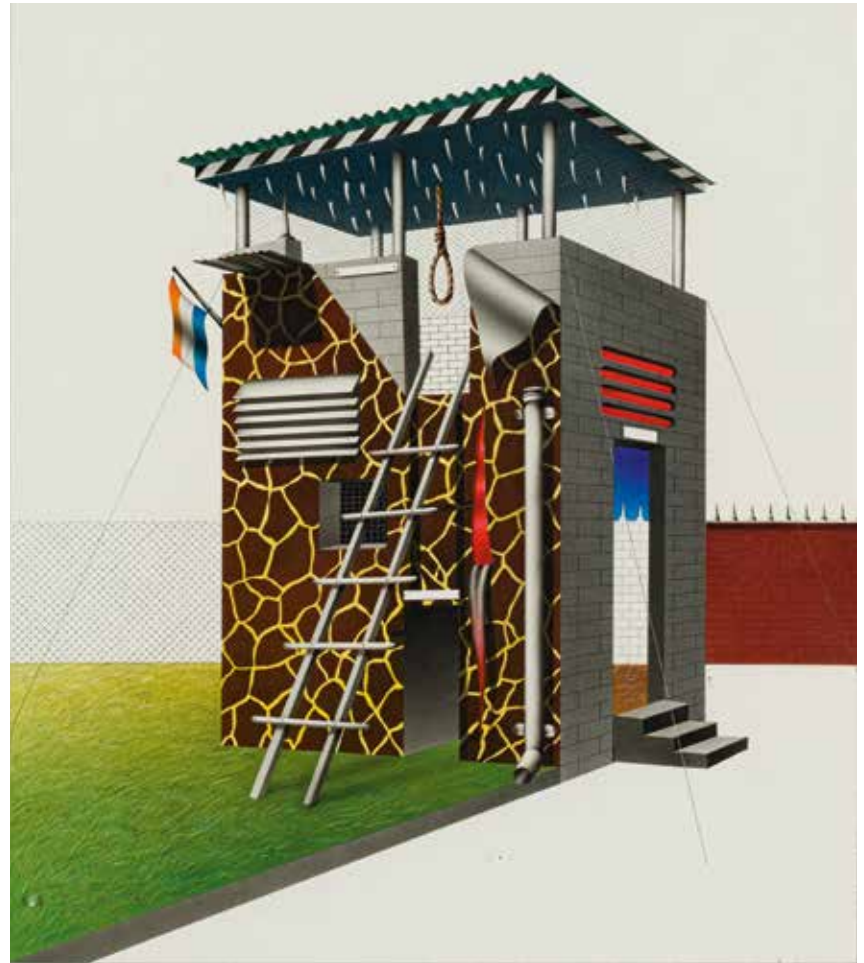
***Despair***

signed, dated 81 and inscribed with the title in pencil in the margin  
mixed media on card  
29 by 33,5 cm

**R20 000 – 30 000**

**PROVENANCE**

The Estate of Vittorino Meneghelli, Johannesburg.



184

**Norman Catherine**

SOUTH AFRICAN 1949–

***Palace of Justice***

signed and dated 77  
mixed media on artist's board  
58 by 50 cm

**R25 000 – 35 000**

**PROVENANCE**

The Estate of Vittorino Meneghelli, Johannesburg.

**LITERATURE**

Norman Catherine and Ramsay Mackay (1978) *Last Letters from the Wilderness*, Johannesburg: Joburg Records. Illustrated on page 29.

185

**Walter Meyer**

SOUTH AFRICAN 1965–2017

965

signed and dated '83  
mixed media on canvas  
98 by 78 cm

R70 000 – 100 000

In the early 1980s, when the present lot was painted, Walter Meyer embarked on an extensive study tour of Europe and the United States. In Europe it was the art of the historic CoBrA group, which included such artists as Karel Appel and Ernest Mancoba, that influenced his work at the time. In the United States, it was the Pop artist Jasper Johns that impressed Meyer the most. Johns, famous for his number paintings, could well have been the inspiration of the present lot, in which the numbers 9, 6, and 5, are clearly depicted, with apparent personal symbolism, or possibly referencing Meyer's birth year, 1965. A curious element of the work is the small sack-cloth mask-like image at middle top, surrounded by two spiral motifs. This could possibly be seen as the influence of another Pop artist, Robert Rauschenberg who frequently used fabric objects such as old quilts in his work.







186

### Cecily Sash

SOUTH AFRICAN 1924–2019

#### *Untitled (from the Premonition series) and Premonition II, two*

each signed and dated '81  
pencil on paper  
each 76 by 57 cm  
(2)

R40 000 – 60 000

#### LITERATURE

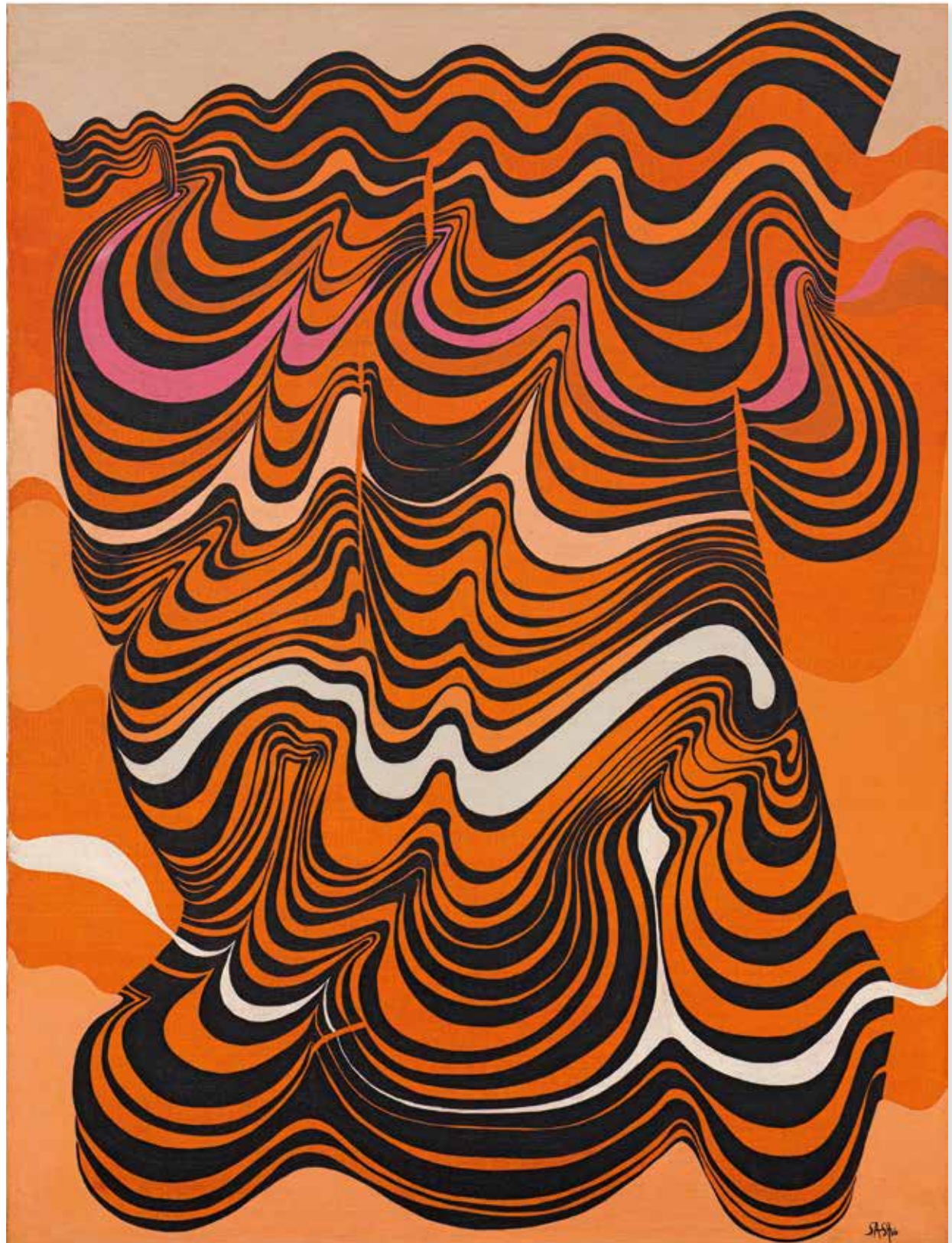
Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema. *Premonition II*. Illustrated in black and white on page 396.

### In Memoriam

Cecily Sash, the last living founding member of the famed Amadlozi Group – and its only woman artist – died this September at 94 years old, in Wales. Alongside Cecil Skotnes, Edoardo Villa, Sydney Kumalo and Giuseppe Cattaneo – all under the sway of Egon Guenther – Sash helped establish a strong African identity in the visual culture of mid-century Johannesburg. She was a dynamic, inventive, disciplined and forward-thinking luminary in the South African art world, both in her role as artist and as teacher.

Sash trained under Maurice van Essche at Wits Tech Art School, and then later, in London from the late 1940s, with Henry Moore at Chelsea Polytechnic and Victor Pasmore at Camberwell School of Art. After six years' teaching at Jeppe School for Girls in Johannesburg, she became a fulltime lecturer at the University of the Witwatersrand before settling

in Wales in the early 1970s. Her style shifted and developed during her continuous and influential years as a teacher and, while she exhibited regularly both here and abroad, took on a number of prestigious, era-defining commissions, including major mosaic murals for the Transvaal Provincial Administration Building (1963) and Jan Smuts Airport (1968). She showed work at the São Paulo Biennale (1963 and 1967), as well as the Venice Biennale (1964), and moved comfortably between linear objectivity, material experimentation, and bold, decorative abstraction: her work could be defined by its sure draughtsmanship, its earthy and tactile surfaces, or its sleek Op Art rhythms. Thankfully, strong holdings of her work are kept in major state and municipal collections, particularly in South Africa and Britain.



187

**Cecily Sash**

SOUTH AFRICAN 1924–2019

*Orange Minoan*

signed and dated 66

oil on canvas

122 by 92 cm, unframed

R80 000 – 120 000





188

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*On the Ramp*

signed, dated 1996 and  
inscribed with the title on  
the reverse  
oil on canvas  
121 by 90 cm

**R600 000 – 800 000**

ITEM NOTES

The painting was bought at a fund-raising gala dinner and auction at the Johannesburg Art Gallery in 1996. Prior to the event, several distinguished artists were paired with well-known fashion designers and the fashion was modeled on the ramp before the auction. Robert Hodgins was paired with Marianne Fassler. Her characteristically diaphanous dress has been freely interpreted in this painting.



TWO VIEWS OF LOT 189

189

**David Brown**

SOUTH AFRICAN 1951–2016

*Dog's Head*

wood and steel

height: 66 cm including base

R30 000 – 50 000

PROVENANCE

The Estate of Vittorino Meneghelli,  
Johannesburg.





190

**Jackson Hlungwani**

SOUTH AFRICAN 1923–2010

*God Really*

carved wood

height: 83 cm

R50 000 – 60 000



191

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Figures, two*

each signed

incised and painted wood panel

each 24,5 by 15 cm

(2)

R80 000 – 100 000

© The Estate of Cecil Skotnes | DALRO



192

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Figures*

signed  
oil on canvas  
63 by 75 cm

R300 000 – 500 000





193

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Figure Head II*, double-sided

signed and dated 71  
carved, incised and painted  
wood panel

154 cm including base

**R60 000 – 90 000**

PROVENANCE

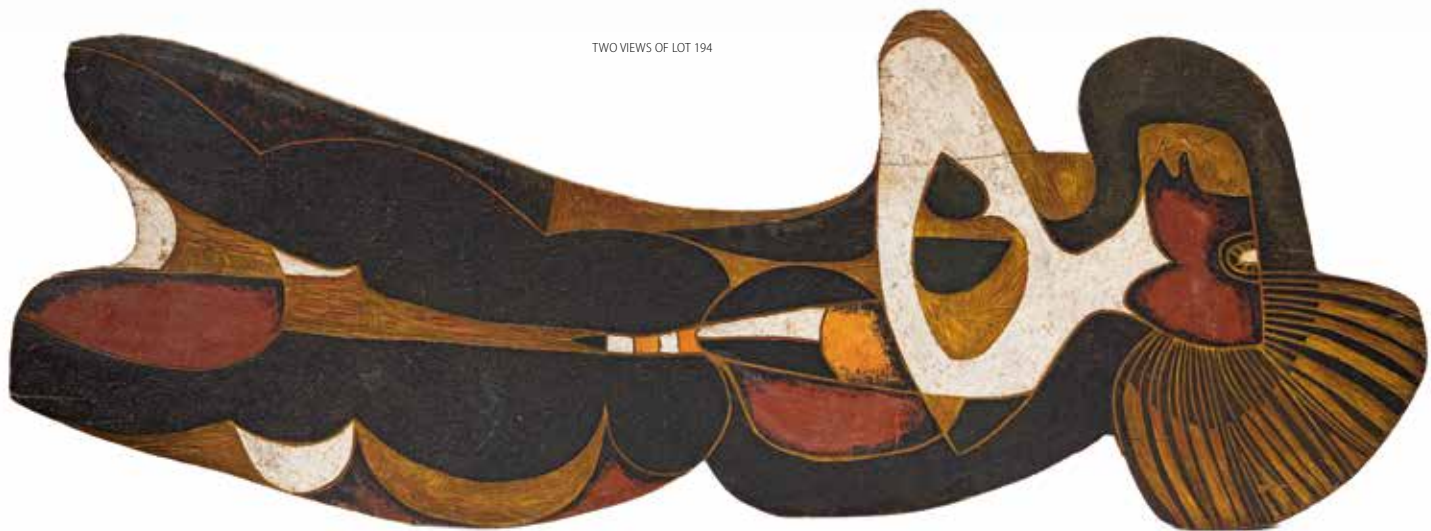
The Estate of Vittorino  
Meneghelli, Johannesburg.

TWO VIEWS OF LOT 193

© The Estate of Cecil Skotnes | DALRO



TWO VIEWS OF LOT 194



© The Estate of Cecil Skotnes | DALRO

194

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### *Reclining Figure, double-sided*

signed and dated 71  
carved, incised and painted wood panel  
height: 73 cm

R80 000 – 120 000

#### EXHIBITED

Totem-Meneghelli Gallery, Johannesburg,  
*Icons*, 1971.

#### PROVENANCE

The Estate of Vittorino Meneghelli,  
Johannesburg.

Cecil Skotnes's unusually shaped *Figure Head II* and *Reclining Figure*, like the work *Figure Head* that was sold on Strauss & Co's June 2017 auction, were owned by the renowned collector Vittorino Meneghelli. Similar to *Figure Head* these works were shown on the 1971 exhibition entitled *Icons*, produced specifically for the Totem Meneghelli Gallery in downtown Johannesburg. In *Figure Head* the engraved head and body are also conflated into a single iconic image, but in the instance of *Figure Head II* the head is the dominating focus and the body is absent. The graphic, half circular eyes cropped by a white mask that accentuates the protruding nose create a dominant gestalt that is visually buttressed by a series of organic, amorphic forms which amalgamate to create an abstract head, an imposing presence or 'figure head'.

In most of Skotnes's work his anthropomorphic forms are set off against a dark whittled background, creating a mysterious yet physically tactile context. The *Icons* exhibition was characterised by a series of cut-out figures and heads. In these unusually shaped works the figures were cut free from the background creating a series of striking shapes that were placed on stands or hung off the wall at 90 degrees enabling viewers to see both sides of the panel. This unusual departure in Skotnes's *oeuvre* had much to do with the influence of Meneghelli who, as a gallerist, often challenged and shifted his artist friends' consolidated or fixed working practises, goading them to explore and experiment beyond their defined boundaries.





195

**Robert Brooks**

SOUTH AFRICAN 1941–

*Central Port Elizabeth*

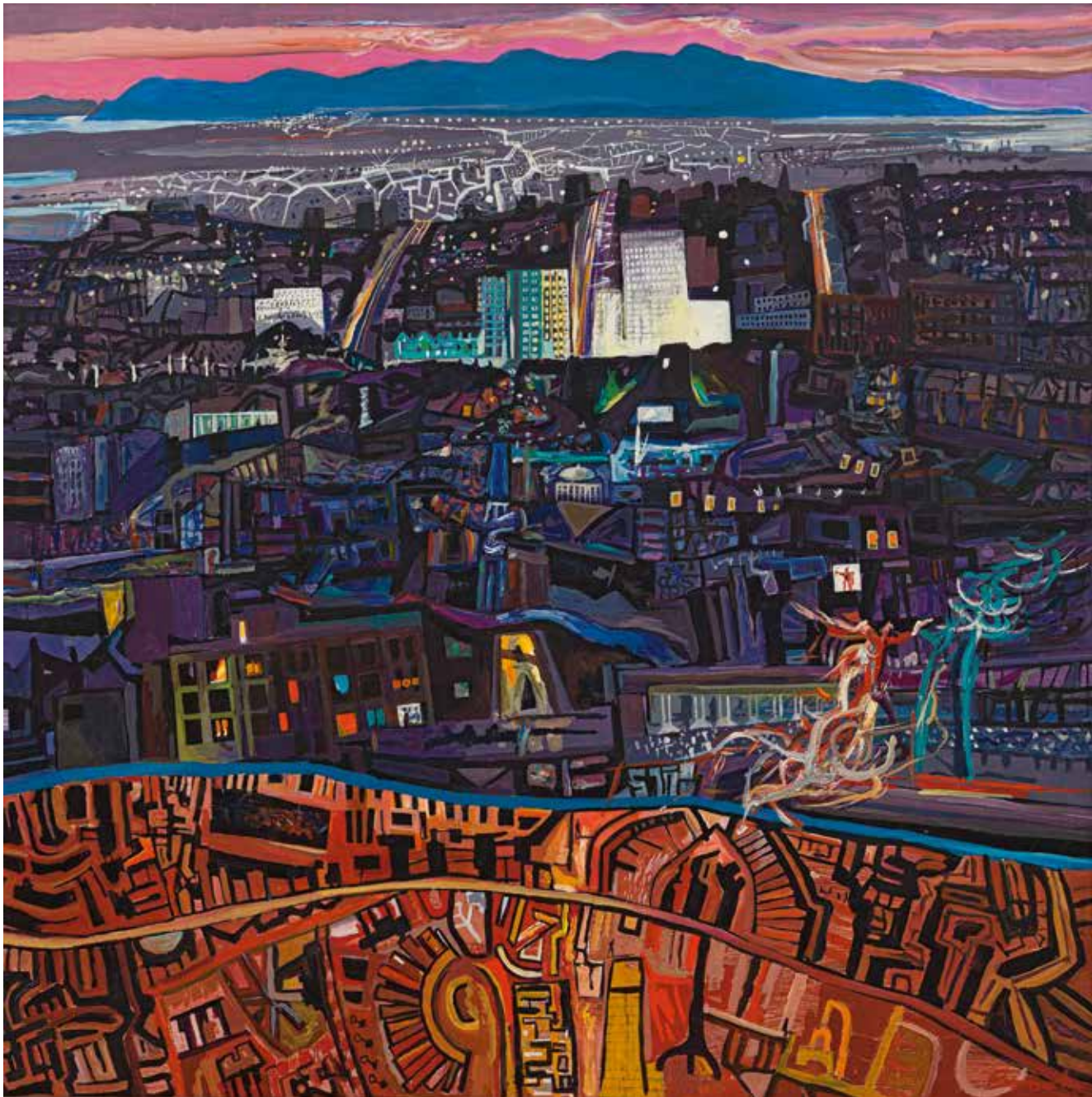
signed

acrylic and oil on board

122 by 120 cm

R15 000 – 20 000





196

**Robert Brooks**

SOUTH AFRICAN 1941–

*Port Elizabeth City Scape*

signed

oil on board

121 by 121 cm

R12 000 – 16 000

Born in Springs in the then Transvaal, Robert Brooks came under the sway of the assertive Brian Bradshaw at Rhodes University in the early 1960s. Taking cues from his teacher, Brooks developed a painterly and spirited style, characterised by meandering and expressive outlines, recognisable locations, compact or off-kilter perspectives, and vivid, oily colour contrasts. The two current lots are typical of his output: bold, large in scale, opulent, often kitsch, teeming with

drama or incident, and swiped thick with rich colour. A founding member of the influential Grahamstown Group in 1964, Brooks built a teaching career between Rhodes University and Port Elizabeth Tech: he lectured at Rhodes between 1967 and 1972, headed the Department of Photography at the Tech until 1980, and in 1981 finally replaced Bradshaw as head of Fine Arts back at Rhodes. He retired in 1997.





197

**Angus Taylor**

SOUTH AFRICAN 1970–

*Journey*

2003

signed, dated and numbered  
indistinctly, from an edition of 24  
bronze, aluminium and cement  
foudu

height: 105 cm including base

R60 000 – 80 000



© Andrew Verster | DALRO

198

**Andrew Verster**

SOUTH AFRICAN 1937–

*Decocloc*

signed and inscribed with the title  
painted wood  
height: 140,5 cm

R20 000 – 30 000



199

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Figure with Dog*

signed  
oil on canvas  
59 by 74 cm

R180 000 – 220 000



200

**Keith Alexander**

SOUTH AFRICAN 1946–1998

*Panic*

signed and dated 86

oil on canvas

91,5 by 121,5 cm

R250 000 – 350 000



201

**Jane Tully Heath**

BRITISH 1913–1995

*Black Mountain*

signed and dated 79; inscribed with

the artist's name, the date, the title

and the medium on the reverse

oil on canvas

53,5 by 100,5 cm

R30 000 – 50 000





202

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Skeiding, Land en See,  
The Genesis Series No. 11*

signed; inscribed with the  
title on the reverse  
mixed media on board  
91 by 121 cm

R18 000 – 24 000



203

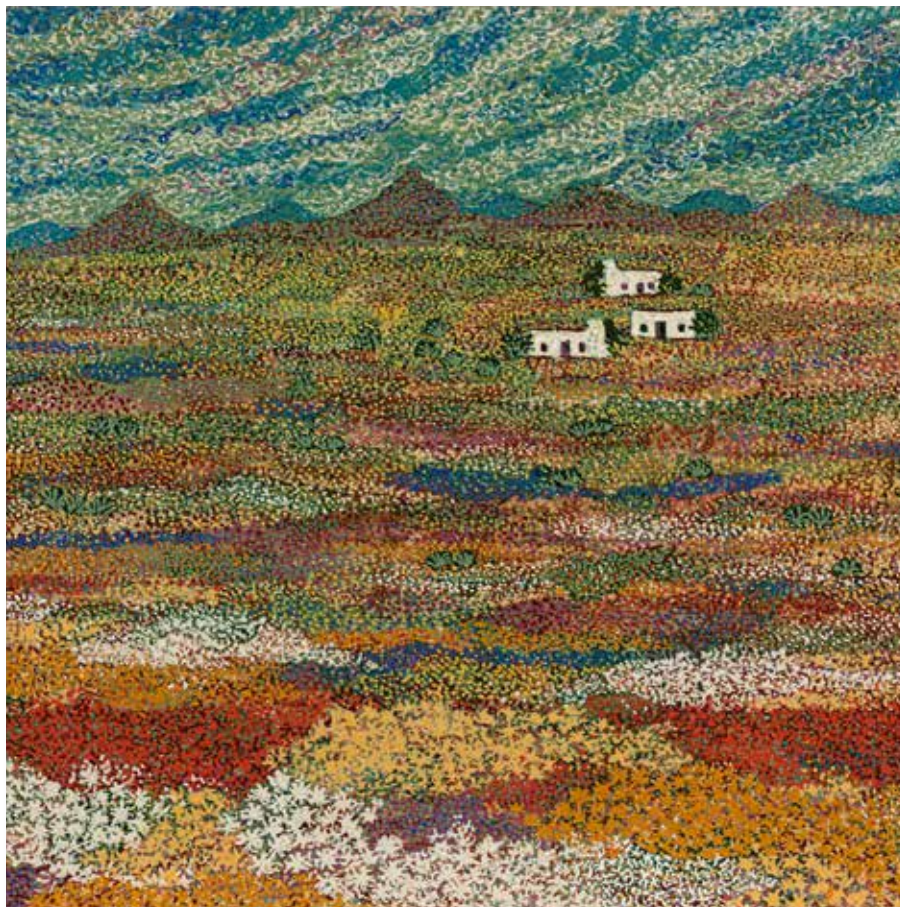
**Esias Bosch**

SOUTH AFRICAN 1923–2010

*Namaqualand in Flower*

printed and glazed ceramic  
123,5 by 123,5 by 3 cm

R200 000 – 300 000





204

**Anton Karstel**

SOUTH AFRICAN 1968-

*Boxer*

signed; inscribed with the artist's name and dated 08 on the reverse; inscribed with the artist's name, the title and the medium on a Brundyn and Gonsalves label adhered to the reverse

oil on canvas

102 by 148 cm

R90 000 – 120 000



205

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Herding Cattle along Mountain Road*

signed

oil on board

60 by 89 cm

R150 000 – 200 000





206

**John Meyer**

SOUTH AFRICAN 1942–

*The Debt II*

signed; signed and inscribed with the title and '2276' on the reverse  
oil on canvas  
90 by 120 cm

R350 000 – 500 000

The present lot is the second of three paintings in one of John Meyer's 'sequential narratives' – series of three paintings of moments in the lives of the protagonists that are just seconds apart, like three frames in a movie. These images present us with strikingly real illusions, all distinctly familiar, yet ultimately invented. They are imagined archetypes rather than specific events ... exploring the complex currents of human relationships.<sup>1</sup>

1. [https://www.everard-read-capetown.co.za/artist/JOHN\\_MEYER/biography/](https://www.everard-read-capetown.co.za/artist/JOHN_MEYER/biography/).





207

**Michael Pettit**

SOUTH AFRICAN 1950–

*Man in Yellow Cap*

signed and dated '73 on  
the reverse  
oil on board  
29 by 27,5 cm

R10 000 – 15 000



208

**Frans Claerhout**

SOUTH AFRICAN 1919–2006

*Three Figures*

signed  
oil on board  
51,5 by 60 cm

R30 000 – 50 000

209

**Michael Pettit**

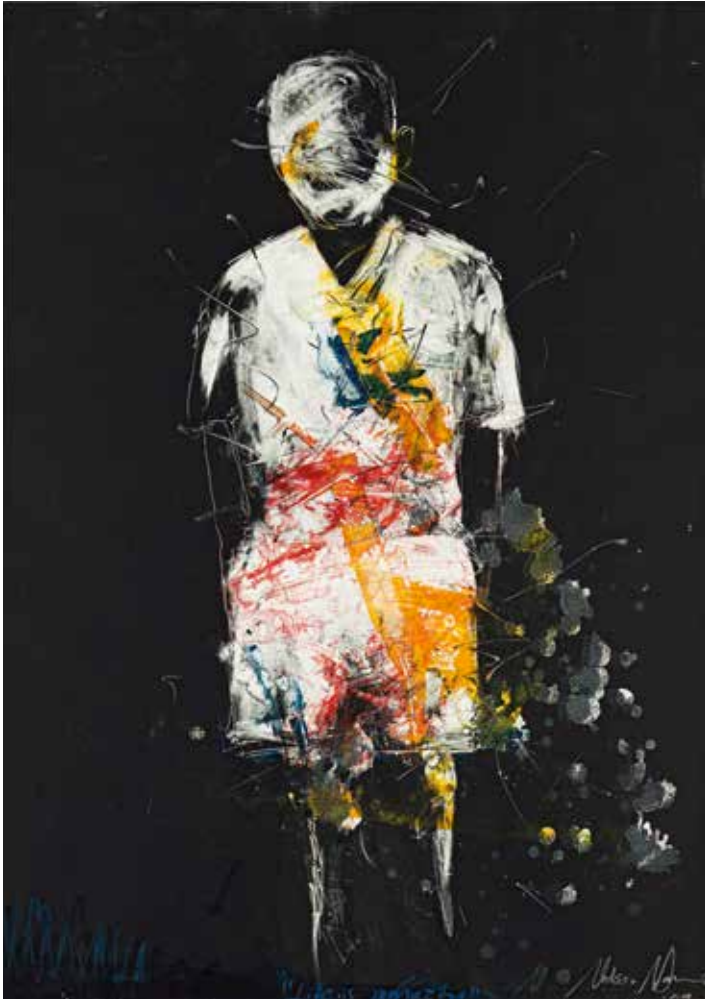
SOUTH AFRICAN 1950–

*The Blue Path*

signed; dated 5 July 1995 – 2  
March 1996 and inscribed with  
the artist's name, the title and  
the medium on the reverse  
oil on canvas  
150 by 184 cm

R40 000 – 60 000





210

**Nelson Makamo**

SOUTH AFRICAN 1982-

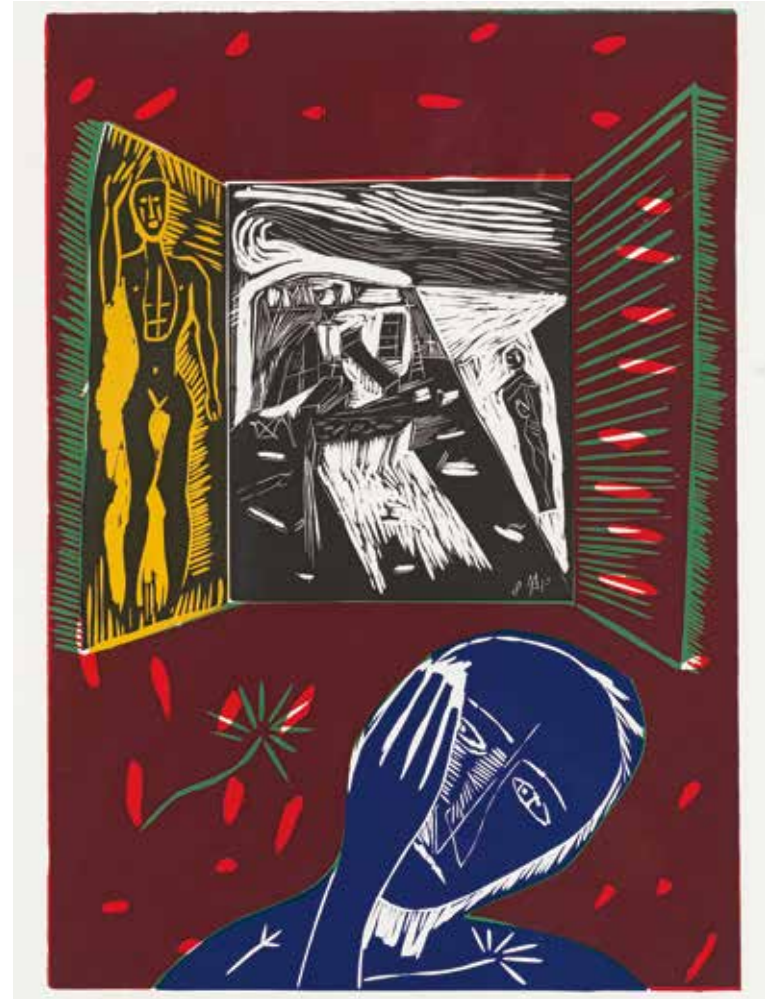
*Life is Amazing*

signed, dated '09 and inscribed  
with the title in the margin

colour monotype

105 by 74 cm

R40 000 – 60 000



211

**Mimmo Paladino**

ITALIAN 1948-

*View through Shattered Window*

signed, dated 1993 and  
numbered 100/100

colour linocut

plate size: 70 by 50 cm

R18 000 – 24 000





212

**Dylan Lewis**

SOUTH AFRICAN 1964-

*Standing Leopard*

signed, dated 2000 and  
numbered 2/15 and 565  
bronze with brown patina  
height: 70 cm

R250 000 – 350 000

TWO VIEWS OF LOT 212



213

**Nelson Makamo**

SOUTH AFRICAN 1982-

*Head*

signed and dated indistinctly

charcoal on paper

155 by 120 cm

R200 000 – 300 000