





Strauss & Co, Johannesburg

Tuesday 28 July 2020

Session 4 at 4 pm

Modern and Post-War Art

Lots 311–420

Including Property of a Pretoria Collector

Lot 406 Maud Summer *Village Street Scene* (detail)

311

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Villa Arcadia, Johannesburg

signed, dated 2.1.18 and inscribed with the title in pencil
pastel on artist's board
42 by 32 cm

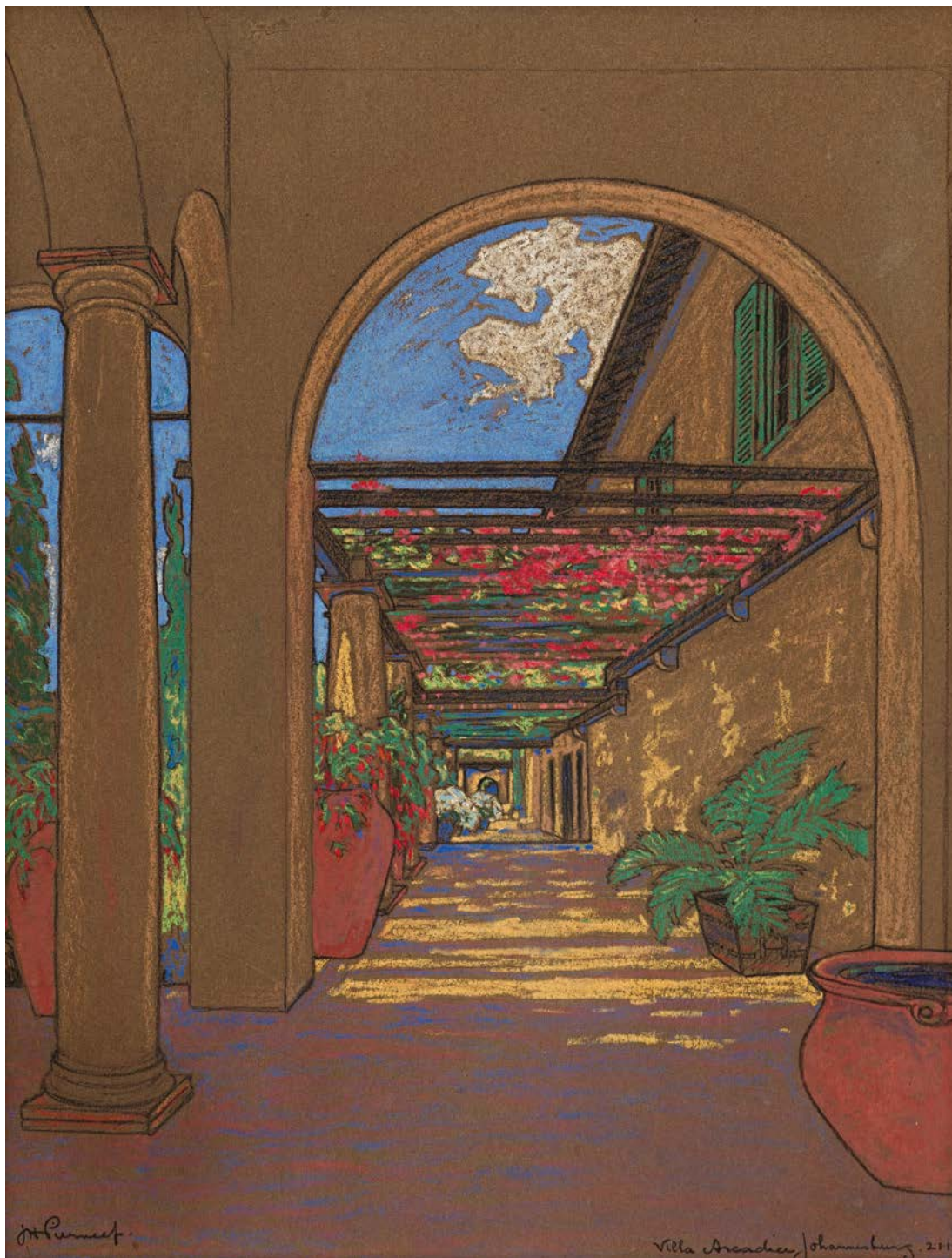
R100 000 – 150 000

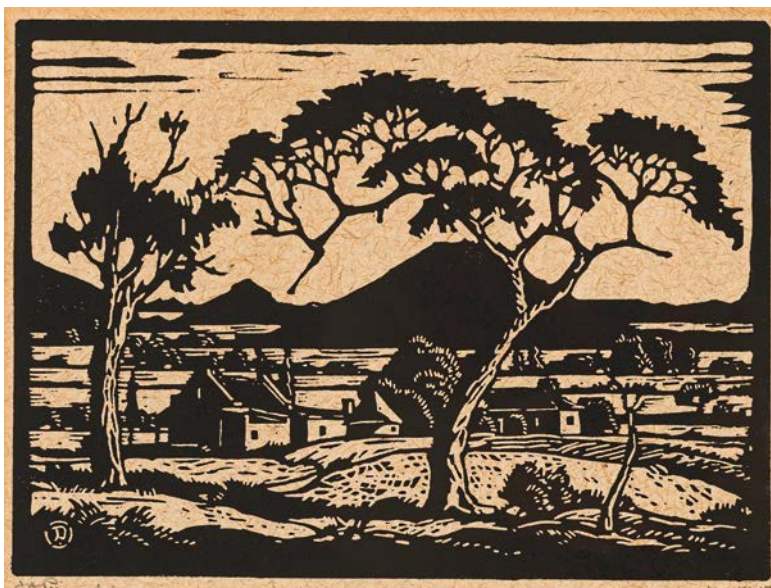
Having had training as an architectural draughtsman, and having famously recorded the construction of the Union Buildings on Meintjeskop, it comes as little surprise that Henk Pierneef took interest in the splendid *stoep* and pergola of Sir Herbert Baker's Villa Arcadia in Johannesburg. Perched on the Parktown Ridge facing north, protected from the mine-dust clouds nearby, and replacing a smaller Swiss-style building, the house was completed in 1909 for the influential Randlord couple, Sir Lionel and Lady Phillips.

The particular circumstances around Pierneef's visit to the Villa early in January 1918 are unclear, but one can imagine the young artist in high spirits at the time: he had resigned from his post at the State Library late in the previous December, and had committed to join the Transvaal Education Department in the upcoming February. He would be obliged to teach only eight hours per week – on Thursdays, Fridays and Saturdays – so he could look forward to far greater freedom to paint.

Pierneef would have set himself up on Baker's so-called 'breakfast *stoep*', facing east, with the servery and pantry to his right. The architect's favoured barley-sugar chimneys are out of sight, but Pierneef noted the green shutters on the first-floor façade and the sprawling bougainvillea canopy of the pergola, which he flecked expressively with strokes of crimson and magenta. What light that made it through the leaves and flowers settled in bright golden patches on the floor, walls and columns.

After purchasing Vergelegen in 1917, and renovating the historic homestead, the Phillipses left Villa Arcadia in 1922. It was bought then by the South African Jewish Orphanage, and housed thousands of children over the years until 2002. Today, more than a century after Pierneef executed his drawing, Villa Arcadia forms part of Hollard's headquarters, and is filled with modern and contemporary South African art.

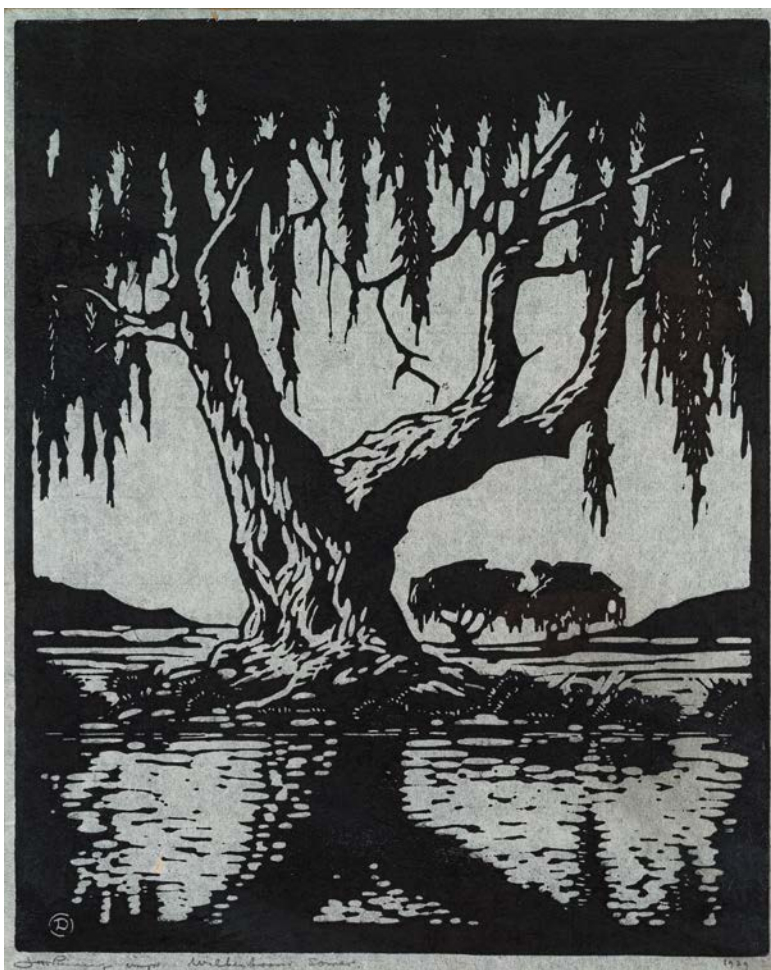




312



313



314

312

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Plaashuis, Pretoria (Nilant 39)

signed, dated 1925 and inscribed with 'impr'; artist's monogram in the plate
linocut
plate size: 19 by 25,5 cm
R20 000 – 30 000

313

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Wilgerboom en Stroom (Nilant 86)

signed, dated 1933 and inscribed with 'impr'; artist's monogram in the plate
linocut
plate size: 21,5 by 26 cm
R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated on page 131.

ITEM NOTES

Another impression of this work is in the Manor House Collection at La Motte Wine Estate.

314

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Wilkeboom (sic), Somer (Nilant 79)

signed, dated 1929 and inscribed with 'impr' and the title in pencil in the margin; artist's monogram in the plate
linocut
39 by 31 cm
R20 000 – 30 000

ITEM NOTES

Another impression of this work is in the Tasting Room Collection at La Motte Wine Estate.

315

Alexis Preller

SOUTH AFRICAN 1911–1975

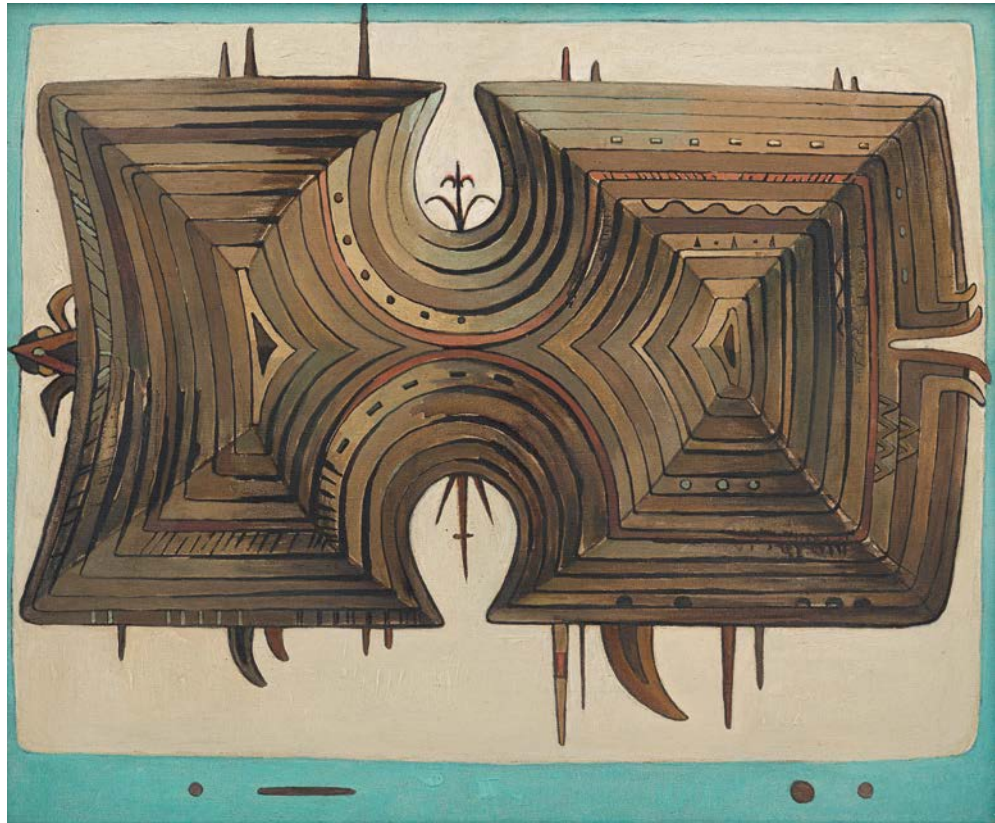
Shield

oil on canvas
50 by 60,5 cm

R150 000 – 200 000

ITEM NOTES

This work was given by the artist to his friends the Harringtons with a collage card, sadly now lost, inscribed 'Dec. 1956. Eoni & Jack, Wishing you both a Happy Christmas – Alexis'.



316

Cecily Sash

SOUTH AFRICAN 1924–2019

Abstract Composition in Brown and White

signed and dated '61 on the reverse
oil on canvas
60,5 by 45,5 cm

R30 000 – 40 000





317

Christo Coetzee

SOUTH AFRICAN 1929–2000

St Sebastian

signed; inscribed with the title on the reverse

oil and mixed media on canvas

121 by 100 cm

R80 000 – 120 000



318

Alexis Preller

SOUTH AFRICAN 1911–1975

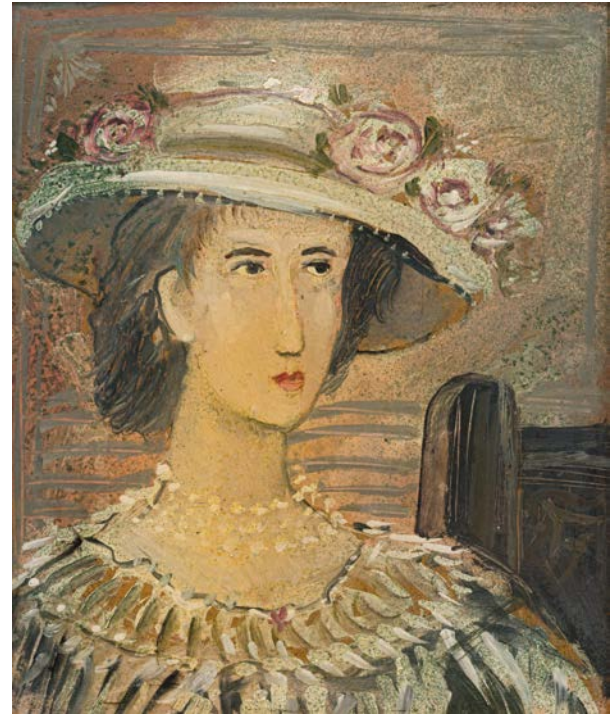
Shell

signed

mixed media on wood panel

23 by 8,5 cm

R70 000 – 100 000



319

Christo Coetzee

SOUTH AFRICAN 1929–2000

Portrait of a Woman

signed

oil on board

40 by 33 cm

R40 000 – 60 000

320

Irma Stern

SOUTH AFRICAN 1894–1966

Figure Study

signed and dated 1961
pencil and pastel on paper
47,5 by 32,5 cm

R35 000 – 50 000



320

© Irma Stern Trust | DALRO



321

© The Estate of Maggie Laubser | DALRO

321

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Girl

signed
charcoal on paper
35 by 30 cm

R40 000 – 60 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 341, catalogue number 1476.



322

© Irma Stern Trust | DALRO

322

Irma Stern

SOUTH AFRICAN 1894–1966

Fishermen and Boats

signed and dated 1950
ink and charcoal on paper
31 by 50 cm

R50 000 – 70 000



323

Maud Sumner

SOUTH AFRICAN 1902–1985

*Still Life with Vase of
Flowers and Fruit*

signed
oil on canvas
78 by 67 cm

R240 000 – 300 000

324

Frans Oerder

SOUTH AFRICAN 1867–1944

Mounted Colonial Soldier

signed and inscribed 'Pretoria 1901'
oil on board
27 by 22 cm

R80 000 – 120 000

ITEM NOTES

Frans Oerder Kunswerkkatalogus (2017)
Pretoria: The South African Academy for Science and Art, illustrated in colour on page 53, Fig. 182 (*Berede Koloniale Soldaat*).



Frans Oerder's first decade on the Highveld was unsettled. Having arrived from Rotterdam in 1890, with a rigorous and traditional Dutch training already behind him, the artist found sporadic and tedious work with the Zuid-Afrikaansche Spoorweg Maatschappij and the firm De Wyn & Engelenburg, before taking up a teaching position at the Staatsmeisjesskool in Pretoria. Ever-close to his countryman Anton van Wouw, and an early mentor for an eager Henk Pierneef, the artist began producing pictures that studied the Transvaal light,

the severity of the local landscape – particularly in winter – and the gentle rhythm of agriculture on the outskirts of town.

Thanks to his professional standing and his political sympathies, Oerder was made an official war artist by President Paul Kruger in 1899. Although captured by the British in 1900, and interned on Meintjeskop, Oerder produced a priceless visual account of the war, recorded mainly on paper, through both Boer and British characters: men at times apprehensive, exhausted, distinguished,

steadfast, alert or at rest. The majority of this archive remains under institutional care, split in the main between the University of Pretoria, the Anglo-Boer War Museum in Bloemfontein, and Museum Africa. Examples in private hands, particularly in oil, are increasingly rare. The present lot shows a heavily-moustached British soldier on his bay mount: dressed in khaki frock coat and Stohwasser gaiters, with his heels down in the stirrups and his blanket rolled on his thighs, he strikes an air of hard-earned experience. Oerder captures

everything quickly and expressively, with the buttery yellow and mustard in the background a real highlight.



325

Frans Oerder

SOUTH AFRICAN 1867–1944

Veld Fire

signed, a *Huisgenoot* article dated 9 October 1970 relating to this work adhered to the reverse oil on canvas laid down on board 38 by 60,5 cm

R70 000 – 100 000

The first owner of the present lot, Mr JP Malan, counted works by such artists as JH Pierneef, Allerley Glossop, Hugo Naude, Jan Volschenk, WH Coetzer, Edward Roworth, Sydney Carter and Gregoire Boonzaier in his collection. He was a colleague and close, life-long friend of Pierneef, dating back to 1917 when the two men both taught at the Teachers' Training College, Heidelberg. Visiting his friend some years later, and seeing Oerder's *Veld Fire* hanging on the wall, Pierneef related the following story: 'One day Frans Oerder and I were visiting

Gustav Preller's farm at Broederstroom [Preller, of course the famous Afrikaans writer, who lived close to Hartbeespoort Dam]. We were sitting on the stoep drinking coffee and smoking when Frans suddenly said: "I am quite keen to paint a veld fire". Old Gustav looked at him and then at me, stood up and walked into the bush to light a fire for his friend. Frans made many sketches and when he was finished, Gustav loudly announced that they had better extinguish the huge fire before he loses his whole farm!"

Whether this story is apocryphal or

not, Oerder's *Veld Fire* evokes a typical scene in the dry winter months on the Highveld. It is in good company, with other significant veld fire scenes painted by various other artists: a watercolour, *Bushveld Fire* (1943), painted by Gerard Bhengu and now in the Standard Bank Corporate Art Collection; Kim Berman's more recent series of emotional lithographic prints, *Through the Wire*, *Lowveld Fire* and *Elements of Truth, Highveld*; and in this sale, John Koenakeefe Mohl's *The Veld Fire Fighters, W Tvl (SA)*, Lot 156.

1. *Huisgenoot*, 9 October 1970.

326

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Homestead

stamped with the artist's signature
watercolour and pencil on paper
35,5 by 43,5 cm

R40 000 – 60 000



327

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Rooiwal, Sabie

signed, dated Aug 41 and inscribed
with the title in pencil in the margin
watercolour and pencil on paper
29,5 by 38,5 cm

R30 000 – 50 000



328

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Limpopo

signed, dated 1932 and inscribed with
the title
watercolour and pencil on board
53 by 65 cm

R80 000 – 120 000



329

Frans Oerder

SOUTH AFRICAN 1867–1944

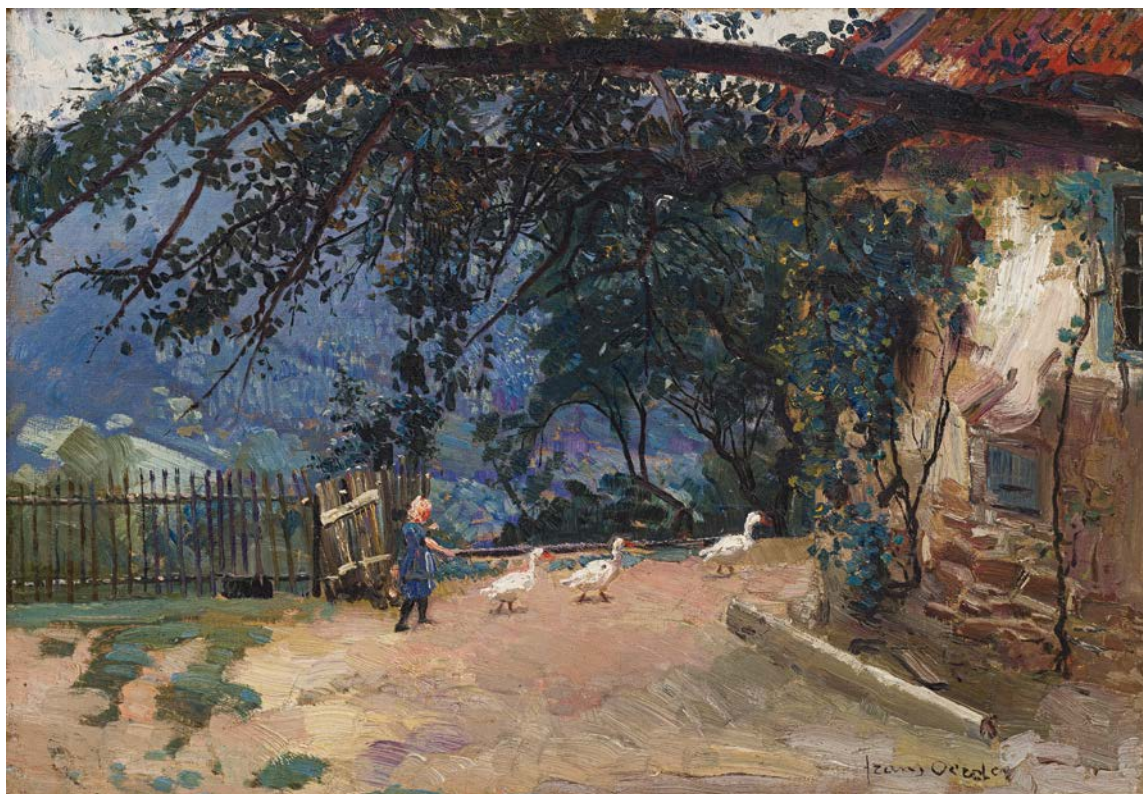
A Farmyard Scene

signed

oil on canvas

44 by 64,5 cm

R100 000 – 150 000



330

Frans Oerder

SOUTH AFRICAN 1867–1944

An Encampment with Wagon

signed

oil on canvas

45,5 by 65,5 cm

R120 000 – 160 000





331

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

District Six Scene with Dog

signed and dated 1965

oil on canvas

50 by 70,5 cm

R200 000 – 300 000

332

Clément Sènèque

SOUTH AFRICAN 1896–1930

Mont Blanc

signed and dated 24

oil on canvas

81 by 99 cm

R80 000 – 120 000



333

Clément Sènèque

SOUTH AFRICAN 1896–1930

*The Cathedral of Notre Dame,
Paris*

signed and dated 21

oil on canvas

59,5 by 49 cm

R50 000 – 70 000



Clément Sènèque went to Paris in 1921 to continue his architectural studies, first begun in Durban, and his training and experience in this field translate visibly into his art. His view of the cathedral of Notre Dame in Paris (Lot 333) brings to mind the series of works painted by Claude Monet in the 1890s of a similar Gothic edifice, the façade of Rouen Cathedral. But whereas Monet's works are all about light, colour and atmosphere and how they change moment by moment, Sènèque's focus is volume and mass. Whether it was the Parisian urban landscape or the massive, craggy bulk of the French Alps (Lot 332) where the artist and his new wife Marie-Thérèse honeymooned 1923, Sènèque showed the same interest in building the picture plane using a reduced palette of greys, browns, blue and white. His sober approach reflected the 'return to order' that prevailed in the arts in Europe in the 1920s and the turning away from the disruptive and experimental styles that had characterised the decade leading up to WWI. As Brendan Bell notes, it is 'the interest in the underlying architectonic forms of nature and man-made objects and the extraction of these essential forms for the purpose of pictorial structure which sets Sènèque's art apart from the French Impressionists'¹ and the other styles that preceded him.

1. Brendan Bell (1988) *Clément Sènèque: Life and Work*, unpublished MA dissertation, University of Pietermaritzburg, page 2.



334

Frans Oerder

SOUTH AFRICAN 1867–1944

Bowl of Anemones

signed
oil on canvas
34 by 69,5 cm

R80 000 – 120 000

335

Maud Sumner

SOUTH AFRICAN 1902–1985

Blue Vase

signed and dated 45; dated, inscribed with the artist's name, the title and 'bought 1945 from Sumner Exhibition, Pretoria by Prof. N. Sabbagha' on the reverse

oil on canvas
54 by 66,5 cm

R140 000 – 180 000

PROVENANCE

The Collection of Professor N Sabbagha and thence by descent.



336

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Mixed Flowers (no 23)

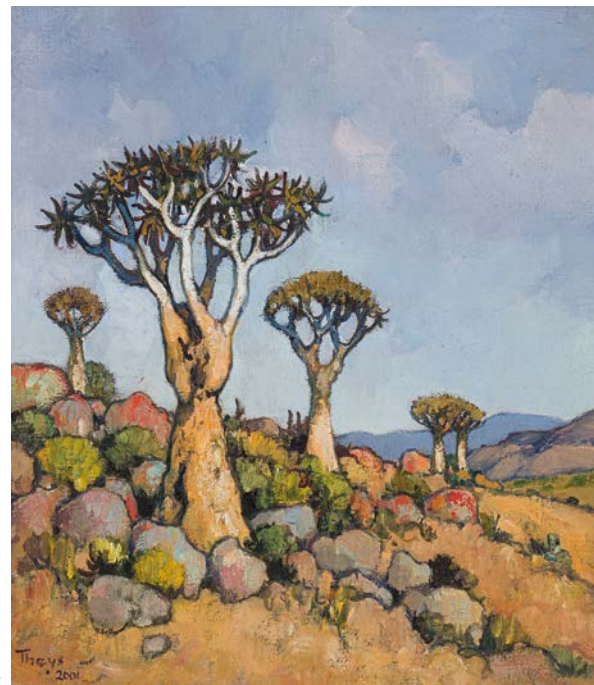
signed and dated 1971; inscribed with the artist's name and the title on the reverse

oil on board
45 by 29,5 cm

R80 000 – 100 000



336



337

337

Conrad Theys

SOUTH AFRICAN 1940–

Quiver Trees

signed and dated 2001

oil on canvas
40 by 34 cm

R40 000 – 60 000

338

Frans Claerhout

SOUTH AFRICAN 1919–2006

Landscape with Sunflowers

signed
oil on board
49 by 59 cm

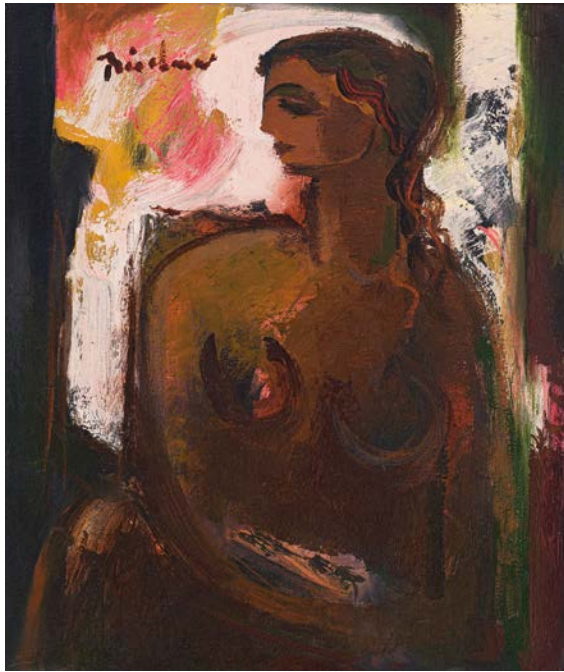
R30 000 – 40 000

LITERATURE

Vrienden van Frans Claerhout
(1975) *Frans Claerhout*, Tiel: Lannoo,
illustrated on page v75.



338



339

339

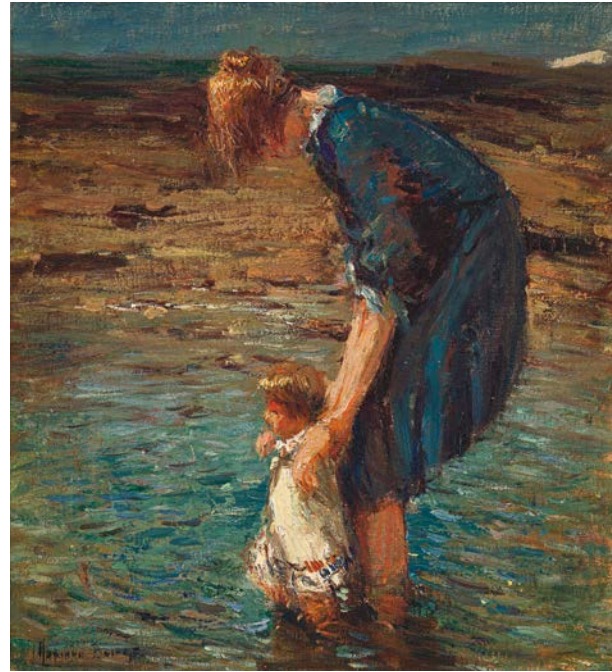
Carl Büchner

SOUTH AFRICAN 1921–2003

Seated Nude

signed
oil on board
59 by 49 cm

R30 000 – 50 000



340

340

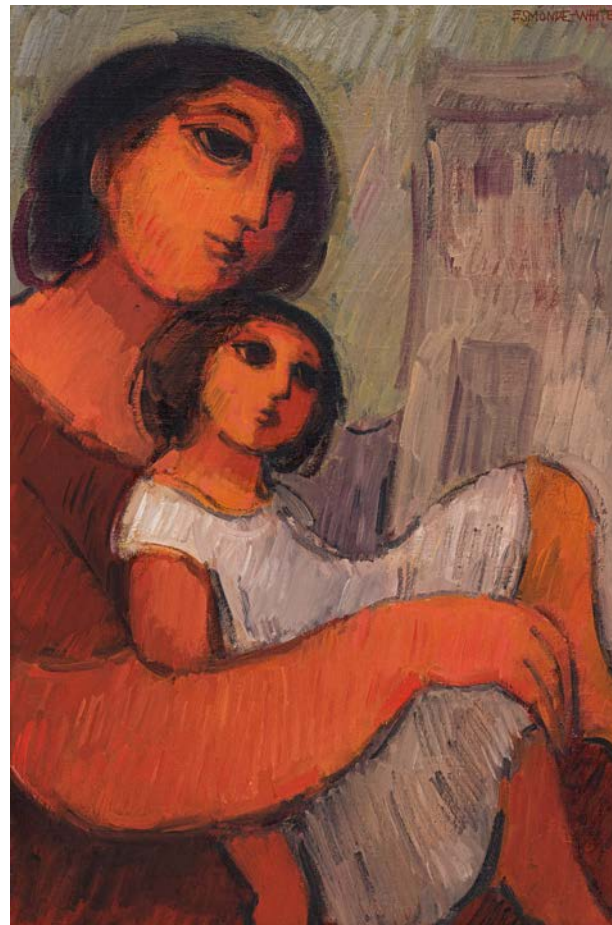
Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Mother and Child Paddling

signed
oil on board
43 by 38,5 cm

R50 000 – 70 000



341

341

Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

Mother and Child

signed
oil on canvas laid down on
board
60 by 39 cm

R200 000 – 300 000

LITERATURE

cf. Leanne Raymond (2015)
Eleanor Esmonde-White, Paarl:
Main Street Publishing, similar
works illustrated, pages 78, 79,
82, 83.



342

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

*Landscape with Trees
and Cattle*

signed

oil on canvas laid down on
board

68 by 120,5 cm

R180 000 – 240 000



343

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Cattle Watering

signed

oil on canvas laid down on
board

73 by 121 cm

R180 000 – 240 000

344

Maud Sumner

SOUTH AFRICAN 1902–1985

Houses, France

signed and dated 49
oil on canvas
57,5 by 71,5 cm

R150 000 – 200 000

ITEM NOTES

The proceeds from the sale of this lot will benefit the Walter Battiss Art Museum, Somerset East.



345

Maud Sumner

SOUTH AFRICAN 1902–1985

Angel Riding a Donkey

signed and dated 49
oil on canvas
59,5 by 45 cm

R70 000 – 90 000

ITEM NOTES

The proceeds from the sale of this lot will benefit the Walter Battiss Art Museum, Somerset East.



Walter Battiss was born in Somerset East on 6 January 1906. The museum that bears his name was opened on 24 October 1981 in the two storeyed, verandaed former British officers' mess that the Battiss family ran as a private 'temperance' hotel from 1914 to 1917. It was founded with the artist's personal collection and is one of the two largest Battiss collections in the country (the other being at the Wits Art Museum). Murray Schoonraad, Battiss's friend and former pupil, assisted in gathering and curating the works for the museum, which include numerous works donated by artist friends and colleagues, including Maud Sumner. The donation from Sumner was announced in the local newspaper, the *Somerset Budget*, on 1 March 1984.



The Walter Battiss Art Museum, Somerset East (Photograph: Supplied).

346

Maud Sumner

SOUTH AFRICAN 1902–1985

Pathway with Trees and Buildings

signed, dated 5.1.67 and dedicated to Sister Bernwarda
watercolour and ink
61 by 47 cm

R40 000 – 60 000



346

347

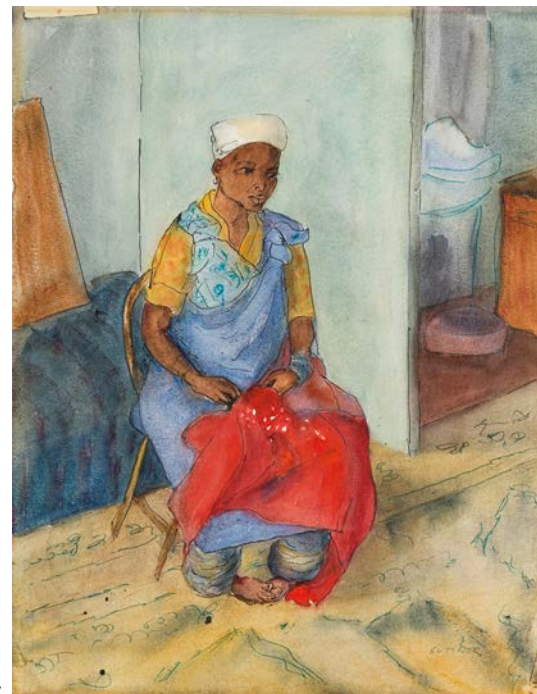
Maud Sumner

SOUTH AFRICAN 1902–1985

Woman Sewing

signed
watercolour and ink on paper
65 by 50 cm

R25 000 – 35 000



347

348

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Malay Woman in a Headdress

signed and dated 20; inscribed with the artist's name and 'Bantoekep' on a Pretoria Art Museum label adhered to the reverse
gouache on paper
36 by 26 cm

R70 000 – 100 000

PROVENANCE

A gift from the artist to pianist and composer Vere Bosman di Ravelli (Jan Gysbert Hugo Bosman) and thence by descent.

EXHIBITED

The work was considered for the *Maggie Laubser Retrospective Exhibition* held in 1969 at the National Gallery in Cape Town and the Pretoria Art Museum but not included in the final selection.

LITERATURE

cf. Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, similar works illustrated on page 313.



348

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349

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Woman, Man and Oranges

signed
oil on canvas
65 by 46 cm

R30 000 – 40 000



350

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Music Makers with Paper Fish

signed; inscribed with the artist's
name and the title on the reverse
oil on canvas
80 by 59 cm

R30 000 – 50 000

351

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Botanist

signed with the artist's initials and dated 18; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

110 by 98 cm

R200 000 – 250 000



352

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Courting Couple

signed with the artist's initials and dated 18; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

100 by 120 cm

R150 000 – 170 000





353

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Hammer Worker

signed, embossed and bears the foundry mark
bronze with a brown patina on a wooden base; cast by the Massa foundry, Rome
height: 16 cm including base;
width: 16 cm; depth: 8 cm

R250 000 – 350 000

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on page 89.

354

Jane Tully Heath

BRITISH 1913–1995

Reclining Nude

dated 1956 and inscribed with
the artist's name and the title
on the reverse
oil on board
35 by 50 cm

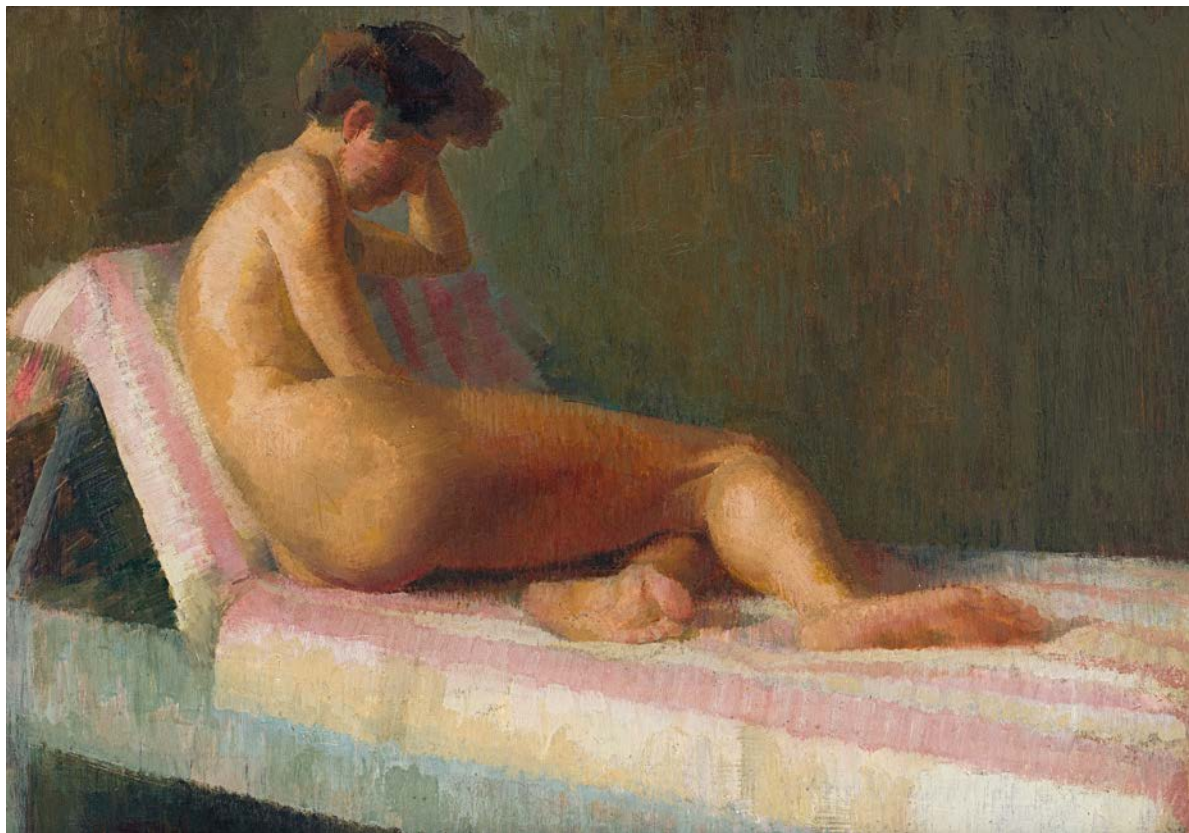
R30 000 – 50 000

PROVENANCE

The Heath Family Collection.

EXHIBITED

The Tatham Art Gallery,
Pietermaritzburg, *The Heath
Family Retrospective Exhibition*, 9
July 2009 to 21 February 2010.



354

355

Cecily Sash

SOUTH AFRICAN 1924–2019

Male Model in Art Class

signed on the reverse
oil on canvas
45 by 39 cm

R30 000 – 50 000



355

356

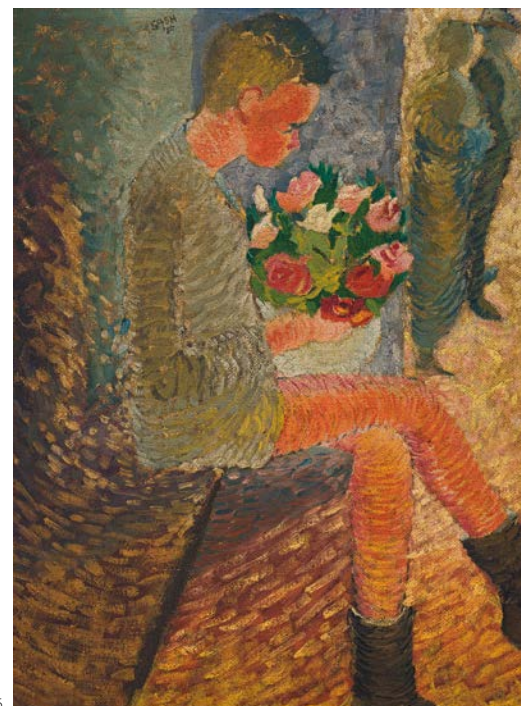
Cecily Sash

SOUTH AFRICAN 1924–2019

*Boy with Bouquet
of Flowers*

signed and dated '50
oil on board
60 by 44,5 cm

R30 000 – 50 000



356

357

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Abstract Composition

signed and dated 1959
enamel on wood panel
121,5 by 93 cm

R70 000 – 100 000

Numerous art historians have commented on the distinct spirit of late British Modernism among the artists associated with the Durban and Pietermaritzburg schools. Both centres had been part of the British Colony, of course, but the influence came directly from a long and impressive line of British artists, inevitably trained at modernist hotbed schools in London, Birmingham, Glasgow and Edinburgh. The Welshman Merlyn Evans, for instance, the shape-shifting abstract and Surrealist painter, took up a post at the Durban School of Art in 1938. He was followed by Jack Heath and Normand Dunn in 1946 and 1947 respectively. Both these artists had rubbed shoulders with era-defining, inter-War British artists, and both, back in Britain in the aftermath of the conflict (Heath was injured on Queen's Beach during the Normandy landings, while Dunn served with distinction in the Burmese campaign), were keen for new challenges abroad. Heath left a remarkable legacy through his teaching at Rhodes University, the Technical College in Port Elizabeth, and the University of Natal at Pietermaritzburg; Dunn became the art master at Hilton College.

The four lots laid out here (Lots 357–360) would hang comfortably alongside a selection of works by artists such as Graham Sutherland, Paul Nash, Bryan Wynter or a younger Victor Pasmore. Much like Sutherland in particular, Heath and Dunn explored the symbolic power and rugged, decorative force of spines, thorns and spikes. Using sharp-edged contours and contrasting colour choices, the artists gave their curvilinear and organic source just a touch of machine-like menace.





358

358

Normand Dunn

SOUTH AFRICAN 1917–1988

African Trident

signed and dated 1968
acrylic on paper
54 by 36 cm

R15 000 – 20 000

LITERATURE

Chris Perold (2015) *The Private World of Normand Dunn*, Pietermaritzburg: Otterley Press, illustrated in colour on page 20.



359

359

Normand Dunn

SOUTH AFRICAN 1917–1988

Shiva and the Bishop

signed; inscribed with
the title on the reverse
oil on board
51,5 by 67 cm

R30 000 – 50 000



360

360

Normand Dunn

SOUTH AFRICAN 1917–1988

Shrine with Medallions

signed and dated 67; signed and
inscribed with the title on the reverse
oil on canvas
75 by 90,5 cm

R35 000 – 50 000

LITERATURE

Chris Perold (2015) *The Private World of Normand Dunn*, Pietermaritzburg: Otterley Press, illustrated in colour on page 21.
Otto Schröder (1969) *Quinquennial Exhibition of South African Art 1969*, a similar example (*Paw-paw Tree with Shields*) is illustrated, catalogue number 16

361

John Piper

BRITISH 1903–1992

Flowers at Fawley

1989

gouache on paper
56 by 74 cm

R60 000 – 80 000

EXHIBITED

Waddington Galleries, London,
John Piper: A Retrospective, 1994.

LITERATURE

Waddington Galleries (1994) *John Piper: A Retrospective*, exhibition catalogue, London: Waddington Galleries, illustrated in colour on page 48.

ITEM NOTES

Accompanied by documents from the artist's wife Myfanwy authenticating the work. The exhibition catalogue from *John Piper: A Retrospective*, Waddington Galleries, London, 1994, accompanies the lot.



362

John Piper

BRITISH 1903–1992

St Clément-sur-Guye

signed and inscribed with the title
mixed media on paper
27,5 by 40,5 cm

R80 000 – 120 000





363



364



365

363

Alfred Krenz

SOUTH AFRICAN 1899–1980

Malay Quarter, Cape Town

signed and dated 1981; inscribed with the artist's name and the title on a Sanlam Art Collection label and another label adhered to the reverse

oil on board
50 by 72 cm

R30 000 – 50 000**LITERATURE**

Ellen Davis-Mesman (1998) *The Colourful Palette of Alfred Krenz*, Cape Town: Ellen Davis-Mesman, illustrated in colour on page 59.

364

Fermin Aguayo

SPANISH 1926–1977

Pastèque (Watermelon)

signed with the artist's initial 'A'; dated 63 and inscribed with the artist's name on the reverse; inscribed with the artist's name, the title and date purchased, 'December 1966,' on an Avant Garde Pty Ltd label adhered to the reverse

oil on canvas
24,5 by 33,5 cm

R15 000 – 20 000

365

Alfred Krenz

SOUTH AFRICAN 1899–1980

Vase of Magnolias

signed and dated 59
oil on canvas
84 by 100 cm

R50 000 – 70 000

What is it about magnolias that so captures the artistic imagination? Over the last 10 years at Strauss & Co, over 20 artworks depicting magnolias have appeared on auction by artists as diverse as Adriaan Boshoff, Irmin Henkel, Otto Klar, Maggie Laubser, Frans Order, and Vladimir Tretchikoff. Magnolias were Irma Stern's favourite flowers and her numerous still lifes depicting magnolias and fruit or objects from her eclectic collections have achieved some of the highest prices ever paid for South African artworks.

Frans Oerder's painting, *Magnolias*, was sold to the New York Graphic Society and reproductions of the work were among the Society's most popular releases, being bought in record numbers, but the artist derived no financial benefit having sold the rights to the publishers.

The large, waxy, fragrant creamy white or pink blooms depicted by artists are usually *Magnolia grandiflora*, from the large flowering tree native to the southern United States and particularly abundant in Mississippi, the 'Magnolia State'. The flower is the harbinger of spring, appearing on the tree before the leaves, and depictions of the flowers in still lifes often reflect this. However, in the present lot, Alfred Krenz depicts a bunch of magnolias with their foliage, in a cobalt blue vase, and the bright whites, yellows and lime greens of the broad, rounded blooms catch the light and contrast strongly in both colour and shape with the deep green lanceolate leaves, creating a robust and memorable composition.



366



367



368

366

David Shepherd

BRITISH 1931–2017

*Simmer & Jack Mines,
Germiston, East Rand
(founded in 1913)*

signed
oil on canvas
37,5 by 73 cm

R60 000 – 90 000

ITEM NOTES

The Simmer & Jack Gold Mining Co. Ltd. was formed in 1887 and the mine continued to function until 1964. It was for a time the richest mine in the world.

367

Walter Meyer

SOUTH AFRICAN 1965–2017

Distrik Bethulie

signed; inscribed with the artist's name, the title and 'circa 90s' on the reverse

oil on canvas
58,5 by 37,5 cm

R40 000 – 60 000

368

Zakkie Eloff

SOUTH AFRICAN 1925–2004

Herd of Springbok

signed
oil on canvas
90 by 119 cm

R60 000 – 80 000



369

David Shepherd

BRITISH 1931–2017

Rhinos and Termites

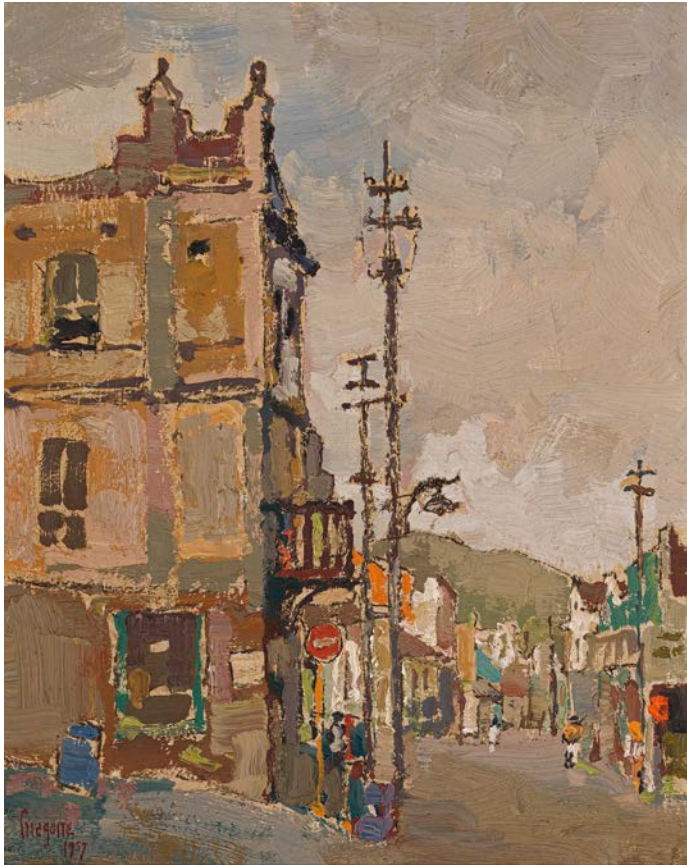
signed and dated 66; inscribed with

the title on the reverse

oil on canvas

59 by 90 cm

R350 000 – 500 000



370

370
Gregoire Boonzaier
 SOUTH AFRICAN 1909–2005

District Six

signed and dated 1957
 oil on board
 39 by 31 cm

R100 000 – 150 000



371

371
John Meyer
 SOUTH AFRICAN 1942–

Yesterday's Walls

signed; dated 1977 and inscribed with the artist's initials and the title on the reverse;
 inscribed with the artist's name, the title and the medium on Pieter Wenning and Everard Read gallery labels adhered to the reverse
 acrylic on board
 26,5 by 37 cm

R40 000 – 60 000



372

372
John Piper
 BRITISH 1903–1992

An Old Cottage

signed; a Marlborough Fine Art gallery label and Pieter Wenning Gallery label adhered to the reverse
 gouache, watercolour and ink on paper
 36,5 by 48 cm

R60 000 – 80 000

373

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Victoria Drive (sic)

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

54,5 by 82 cm

R100 000 – 150 000



374

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Heather beneath the
Langebergen*

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

oil on canvas
22 by 34,5 cm

R30 000 – 50 000



375

Edoardo Villa

SOUTH AFRICAN 1915–2011

The Violin Player

signed, dated 1949 and stamped '4'
bronze with a brown patina on a
wooden base
height: 47 cm excluding base; width:
38 cm; depth: 26 cm

R120 000 – 160 000

PROVENANCE

Strauss & Co, 11 November 2012,
lot 212.

LITERATURE

cf. Fritz-Uwe Günther (1998)
Edoardo Villa Museum: Catalogue,
Pretoria: University of Pretoria, a
similar example made from plaster
illustrated on page 10, catalogue
number 3.
Karel Nel, Elizabeth Burroughs and
Amalie von Maltitz (2005) *Villa at 90*,
Johannesburg: Jonathan Ball, another
cast from the edition illustrated in
colour on pages 30 and 31.
Chris de Klerk and Gerard de Kamper
(2012) *Villa in Bronze*, Pretoria:
University of Pretoria Museum,
another cast from the edition
illustrated in colour on page 9.

ITEM NOTES

The sculpture was created by Villa
when he was a prisoner-of-war
during WWII in the Zonderwater
camp near Pretoria. It was modelled
on one of the other prisoners in the
camp and later cast as an edition
of 6 by the Vignali Artistic Foundry,
Pretoria.



377

Joy Rose-Innes

SOUTH AFRICAN 1939–

Standing Nude

signed
carved wood
height: 45 cm; width: 16 cm;
depth: 15 cm

R20 000 – 30 000



376

376

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Sideboard

left panel signed by the artist; the
Plaut Interior Design logo adhered
inside the drawer
incised and painted wood panels in
wooden sideboard
small panels: 11 by 11 cm; long panels:
54 by 11 cm; sideboard height: 85 cm;
length: 160 cm; depth: 45 cm

R30 000 – 40 000



© The Estate of Cecil Skotnes | DALRO



378

378

Johan van Heerden

SOUTH AFRICAN 1930–

Abstract Composition

signed with the artist's initials carved and polished wood
height: 94 cm including base;
width: 32 cm; depth: 18 cm

R18 000 – 24 000



379

379

Laurence Anthony Chait

SOUTH AFRICAN 1943–

Reclining Cat

signed and dated 97
bronze with a brown patina
height: 24 cm; width: 30 cm;
depth: 25 cm

R20 000 – 24 000

LITERATURE

Laurence Chait (2017) *The Sculpture of Laurence Anthony Chait: An Autobiographical Journey*, Johannesburg: Laurence Chait, illustrated in colour on page 109.



380

380

Edoardo Villa

SOUTH AFRICAN 1915–2011

Reclining Figure II

inscribed with the artist's name and the title on a Goodman Gallery label adhered under the base
bronze with a green patina on a painted wooden base
height: 10 cm; length: 32 cm;
width: 21 cm

R70 000 – 100 000

LITERATURE

Chris de Klerk and Gerard de Kamper (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum, another cast from the edition illustrated on page 167.

381

Keith Alexander

SOUTH AFRICAN 1946–1998

Scenes from the Old and New Testaments,
six

each signed and dated
oil on board
each 95 by 111 cm

R600 000 – 900 000

ITEM NOTES

1. *Genesis 5: Noah's Ark*, signed and dated 83.
2. *Exodus 34: Moses on Mount Sinai*, signed and dated 84.
3. *Luke 2: On the Way to Bethlehem to Register for the Census*, signed and dated 83.
4. *Matthew 2: The Magi Following the Star to Bethlehem*, signed and dated 84.
5. *John 19: It is Finished*, signed and dated 84.
6. *John 20: The Empty Tomb*, signed and dated 83.

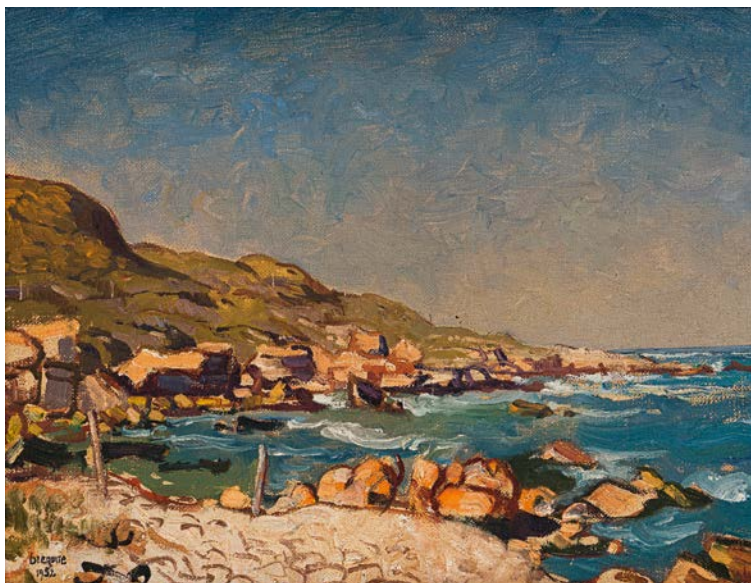
These works were painted for and donated to St George's Anglican Church in White River when the artist was a member of the congregation.

The proceeds from the sale of this lot will benefit The Keith Alexander Fund administered by the church.



St George's Anglican Church, White River (Photograph: Supplied).





382

382

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Coastal Landscape

signed and dated 1952

oil on canvas

30 by 38,5 cm

R30 000 – 50 000



383

383

Walter Meyer

SOUTH AFRICAN 1965–2017

Boats at Lüderitz, Namibia

signed with the artist's initials

and dated 07

oil on canvas

63 by 78 cm

R40 000 – 60 000



384

384

Walter Battiss

SOUTH AFRICAN 1906–1982

Group of Bathers

signed and dated 1978

watercolour on artist's board

35 by 47,5 cm

R40 000 – 60 000

385

Walter Battiss

SOUTH AFRICAN 1906–1982

*Wandering Nude, from the series
'The Wandering Nude'*

signed

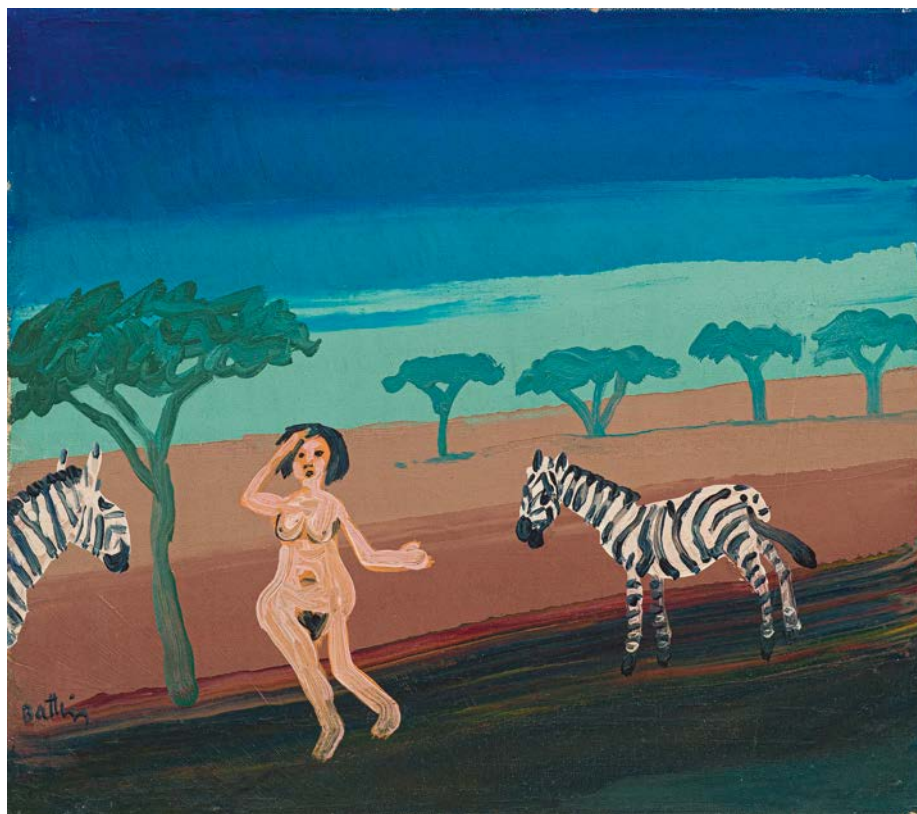
oil on canvas

36 by 40,5 cm

R150 000 – 200 000

PROVENANCE

The Walter Battiss Estate.



386

Walter Battiss

SOUTH AFRICAN 1906–1982

Two Robed Figures

signed

oil on canvas

25,5 by 30 cm

R180 000 – 240 000





387

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Johannesburg

signed; dated 67 and inscribed with the artist's name and the title on the reverse

oil on canvas

92 by 61 by 3 cm, unframed

R30 000 – 50 000

388

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

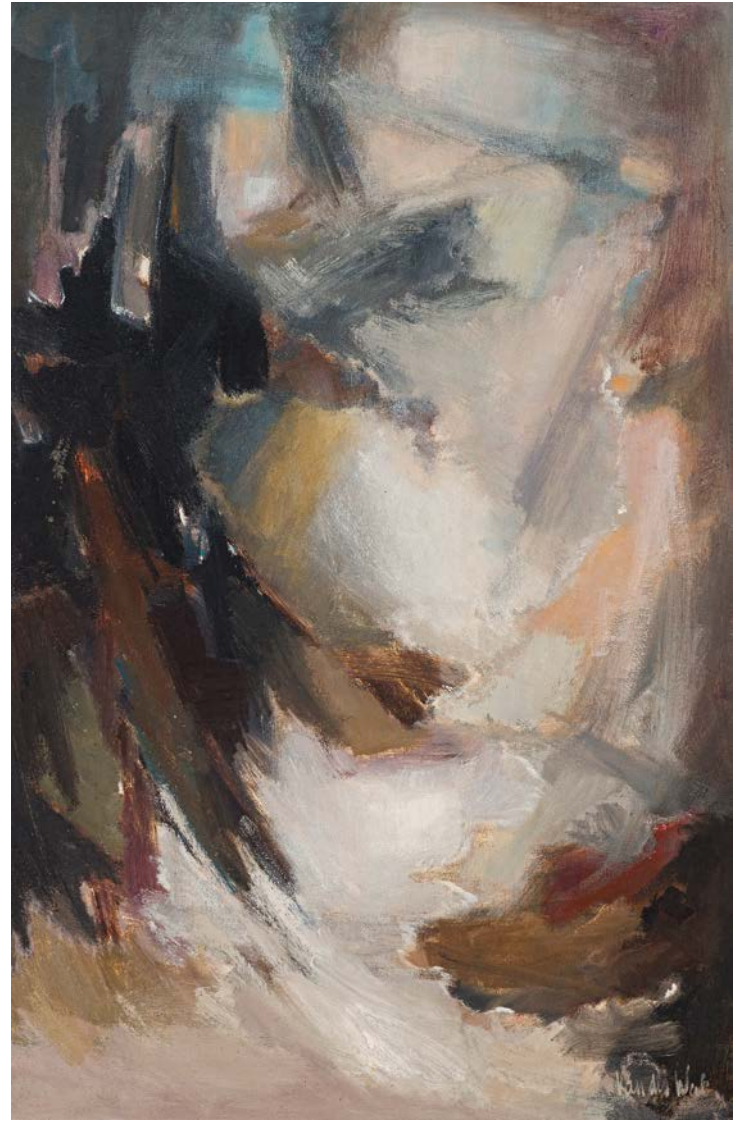
Conflict

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

oil on board

121 by 78 cm

R40 000 – 60 000



Hannatjie van der Wat's range of artistic expression is evident in the three lots on this sale. Having studied under Maurice van Essche in the 1940s and Sydney Goldblatt in the 1960s, both of whom emphasised the importance of a good structure to underlie an art work, Van der Wat naturally developed from an organic, gestural style of painting – 'her forms abstract and painterly, suspended in vague, undefined surrounding'¹ (Lot 387) – to an exploration of a post-painterly abstraction, characteristically with flat, geometric and striped compositions (Lot 389). Her experimentation with ceramic sculpture in the 1970s led to a return the organic, with a new 'spontaneous, humanised vigour'² (Lot 388).

1. Esme Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema, page 467.

2. *Ibid*, page 468.

389

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Abstract Composition

signed

oil on canvas

91 by 120 cm

R30 000 – 50 000



390

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract Composition #703

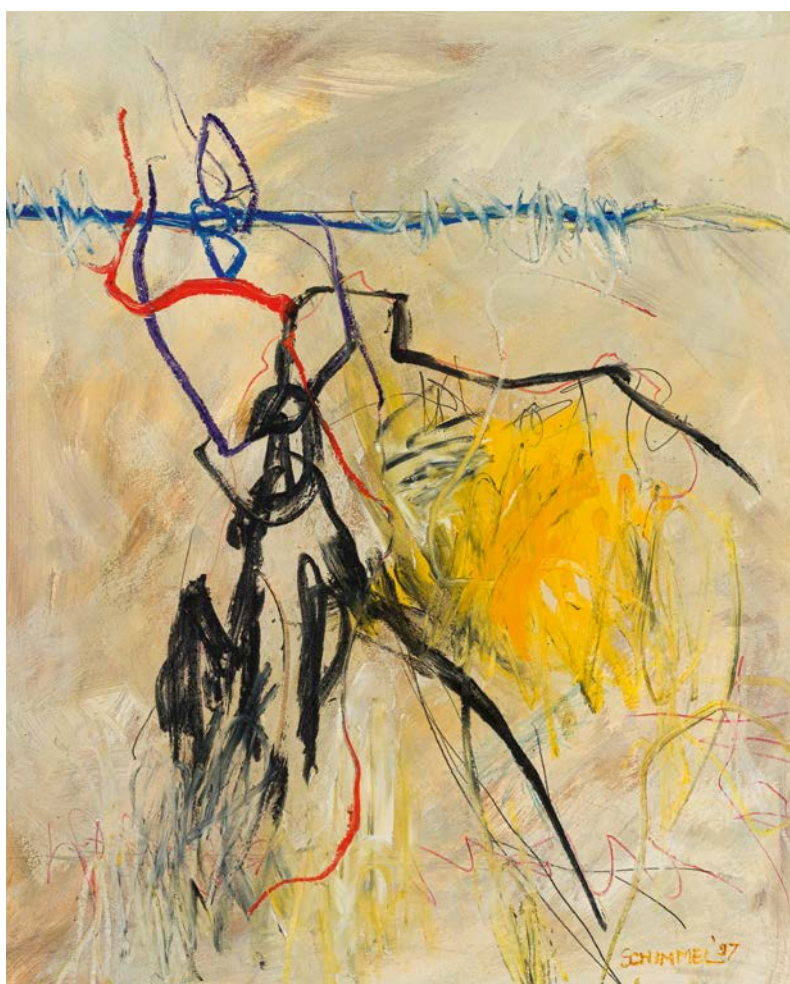
signed and dated '97; inscribed #703

on the reverse

mixed media on paper

56,5 by 45 cm

R25 000 – 35 000



Bertha Everard

SOUTH AFRICAN 1873–1965

Spring Evening, Longueval

signed; dated 1926 and inscribed with the artist's name, the title and 'property of LE Haden-Leigh' on a label adhered to the reverse; dated 1926 and inscribed with the artist's name, the title and the medium on a label adhered to the reverse
oil on canvas laid down on board
70 by 52 cm

R70 000 – 90 000**LITERATURE**

Louisa Eriksen-Miller (2002) *Landscape as Metaphor: The Interpretation of Selected Paintings by (Amy) Bertha Everard*, unpublished MA dissertation, University of Natal, Pietermaritzburg, illustrated as fig. 95, titled *Road to Longueval*.

In March 1926, Bertha Everard, her sister Edith King, and her daughter Ruth, visited Delville Wood, where a series of engagements in the Battle of the Somme had taken place during WWI. The 1st South African Infantry Brigade had been involved in the battle and suffered severe casualties. The wood was all but destroyed in the conflict and when the women visited the site ten years later, the signs were still very much in evidence. Everard returned to the battle field day after day to paint the landscape, and produced at least ten pictures that focused on the mindlessness of war made so clear by the wounded earth in front of her, the charred, split or mangled trees, the water-filled craters and the deep, empty trenches.¹

During this visit, Everard and her family stayed in the nearby village of Longueval, which had also been badly damaged after weeks of artillery fire. The present lot is one of two the artist painted of the village at this time, focusing on the line of telegraph poles and the wind pump. The other, titled *Longueval*, is in the Iziko South African National Gallery collection in Cape Town, below.

1. Frieda Harmsen (1980) *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: JL van Schaik, pages 122 to 125.



(Photograph: Iziko South African National Gallery, Cape Town)





392

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Copper Pot with Aloes

signed with the artist's initials

oil on canvas

58 by 45 cm

R90 000 – 120 000

While undoubtedly one of the country's most accomplished painters, and a stand-out pastelist, Robert 'Gwelo' Goodman too often escapes the attention he deserves. Immersive and memorable paintings of Cape Town landmarks, quick and icy Drakensburg streams, quiet and ambassadorial interiors, flashy still lifes, and Cape Dutch façades in dappled light, all typically animated with short, flickering strokes of pure colour, mark out a prolific and impressive career. Major private collections have inevitably included choice examples, while few state institutions are without noteworthy Gwelos in their survey holdings. The six

genre-spanning examples laid out here (Lots 392 to 397), executed in different mediums and across four different cities, give just a glimpse of the artist's skill, confidence and variety.

It is worth remembering that Robert Goodman was born in Taplow in Buckinghamshire in 1871. He moved with his family to the Cape in 1886 (the year Johannesburg was established and the year another great landscape painter, Henk Pierneef, was born in Pretoria). He took up lessons with the experienced Liverpoolian JS Morland, the first president of the South African Society of Artists, and at the turn of the century considered the



393

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Woodley, Durban

oil on canvas

30,5 by 41 cm

R100 000 – 140 000**PROVENANCE**

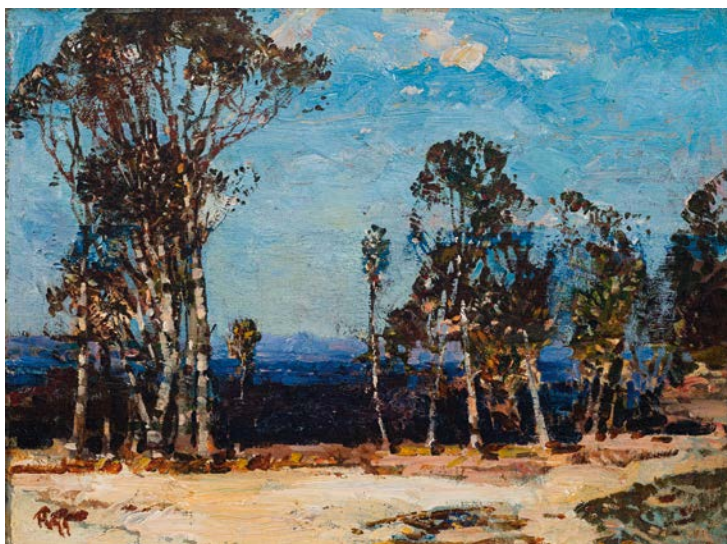
Justin Mackeurtan, Esq.

LITERATURE

Joyce Newton Thompson (1951) *Gwelo Goodman: South African Artist*, Cape Town: Howard Timmins, page 145.

doyen of local painters. With Morland's financial help, and on his advice, the young Goodman continued his training at the Académie Julian in Paris from 1895 – guided by William Bouguereau – before moving to London in 1897, where he based himself until 1915. He travelled frequently during this period, mainly to the Continent, but also to India and back to South Africa occasionally. Returning to England from South Africa in 1901, where he had recorded scenes from the Anglo-Boer War front, he chose to adopt the name Gwelo in the hope of standing out in the London art scene. This necessitated his now famous 'RGG' monogram.

Gwelo travelled widely in Europe, and clearly had an affection for Italy. He visited Venice in 1910, and was taken by the dancing light so unique to the city. Flashing colours glinting off water, and shadows settling on Istrian stone, particularly suited his pastel style. Lot 397 catches the artist working en plein-air overlooking the Ponte de la Piavola, and justifies one of his often-quoted claims: 'Pastel is capable of a richness and velvety depth of colour impossible in any other medium!' In Lot 396 he chose to paint the Florentine skyline, across the Arno, probably from the Piazzale Michelangelo, in 1912. In this spirited picture the city is



394

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Constantia Nek

signed with the artist's initials
oil on canvas laid down on board
31 by 40,5 cm

R60 000 – 80 000

a shifting vision of terracotta, amber and white, anchored by the unmistakable silhouettes of Santa Maria del Fiore and the Palazzo Vecchio. It is particularly interesting to compare this picture to the later views he painted of the Cape Town City Bowl from Bo-Kaap (see Lot 565, October 2018), or the Bay of Natal from the Berea (see Lot 307, November 2018).

From the late 1910s and early 1920s, having returned to Cape Town permanently in 1915, he produced a broad series focused on Cape Homesteads (of which the illustrations for Dorothea Fairbridge's *Historic Houses of South Africa*, published in 1922, was only a small part). During this period, he notably introduced interiors and still lifes into his exhibitions too, perhaps as a reaction to the market. Lot 392, *Copper Pot with Aloes*, is a fine example of

the latter genre: the pot's reflective quality is skilled, while the gleaming crimson of the tubular flowers are in striking contrast with the patchwork of grey, lilac and cream dabs that form the background.

Gwelo's interest in Cape vernacular architecture moved to a practical conclusion: towards the end of his career, and often working alongside Ivan Mitford-Barberton in the then Natal Province, he played a major role in the so-called Cape Dutch Revival. Although he never received formal training, many of his renovations, adaptations and designs made a lasting-enough impact to establish a style of sorts: 'Gwelo Colonial' was a term loosely used on the Natal coast well after the artist-architect's death. His first serious foray into architecture, however, was in assisting with the restoration of Woodley,



395

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Mont-aux-Sources

signed with the artist's initials
oil on canvas
43 by 58 cm

R120 000 – 160 000

the home of Douglas Mackeurtan in Musgrave Road, Durban. If some of the correspondence between him, Mackeurtan and the architect Wally Paton is to be believed, Gwelo's prescriptive design suggestions were rarely questioned. Lot 393 shows Woodley's white-washed, Goodman-Paton façade set high on a slope above remarkable gardens. The surface of the painting is nothing short of jewel-like: controlled dashes of lime, vermilion, yellow and violet create a beautiful, shimmering effect. Gardens were certainly a favourite subject for the artist, and other outstanding examples, whether painted outside Newlands House (see Lot 361, June 2012) or even facing towards the Crown Mines (see Lot 356, June 2012), have appeared in Strauss & Co salerooms over the past few years.

In most minds, Gwelo was a painter of evocative landscapes. Two typical examples, provinces apart, are featured here: Lot 394 shows a cluster of wind-beaten pines in front of a dramatic, hazy Cape panorama; while Lot 395 takes us up into a wintry Drakensberg, with Mont-aux-Sources on the horizon and the nearer peaks and rockfaces glinting in the sunshine.

Supposedly distrustful of the auction process, Gwelo made arrangements in his will to have the remnants of his studio, including a number of fine paintings and pastels, exhibited at Cannon House, his home in Newlands, and then sold *in situ*. He died in March 1939.

1. Joyce Newton Thompson (1951) *Gwelo Goodman: South African Artist*, Cape Town: Howard Timmins, page 29.

396

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

View of Florence

signed with the artist's initials

oil on canvas

36 by 46 cm

R120 000 – 160 000

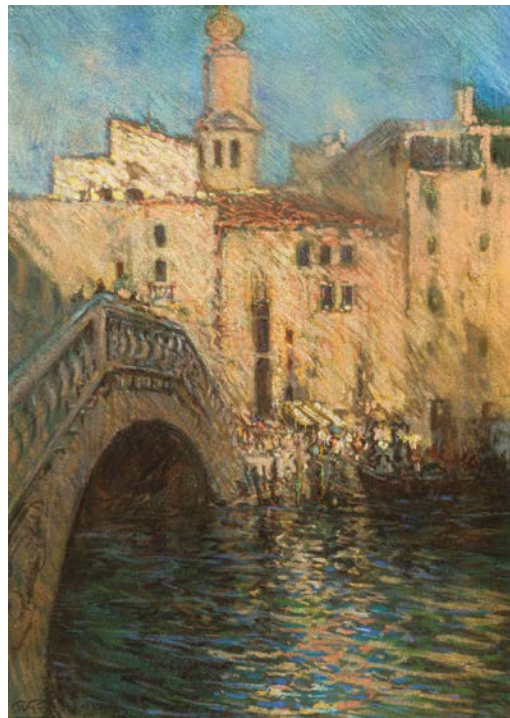
PROVENANCE

Justin Mackeurtan, Esq.

LITERATURE

Joyce Newton Thompson (1951)

Gwelo Goodman: South African Artist, Cape Town: Howard Timmins, page 145.



397

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Ponte de la Piavola, Venice

signed with the artist's initials; dated

1910 and inscribed with the artist's

name and the title on the reverse

pastel on board

48 by 30,5 cm

R25 000 – 35 000

398

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Sebastiaan

1948

carved yellowwood with steel stand
full height: 183 cm excluding stand;
width: 30 cm; depth: 23 cm, in two
parts

R200 000 – 300 000

PROVENANCE

Purchased by the current owner from
the artist's estate in the late 1980s.

EXHIBITED

Stellenbosch University Museum,
Prestige Memorial Exhibition, 15 July to
28 August 2010.
Association of Arts Gallery Cape
Town, *Johannes Meintjes: Paintings,
Drawings, Sculpture*, 8 to 18 March
1950, cat. no. 68 (titled Jónatan).

LITERATURE

Johannes Meintjes (1948) *Dagboek
van Johannes Meintjes II*, Molteno:
Bamboesberg, the process of making
the work is described on page 64.
A number of press reviews of the
exhibition at the Association of Arts
Gallery, Cape Town, in 1950 mention
the sculpture: Deane Anderson, *Cape
Argus*, 9 March; Ruth Prowse, *Cape
Times*, 9 March; Bernard Lewis, *Die
Suidsterm*, 10 March.



Sebastiaan in Johannes Meintjes's studio
in Cape Town, 1948
(Photograph: Anne Fischer.)

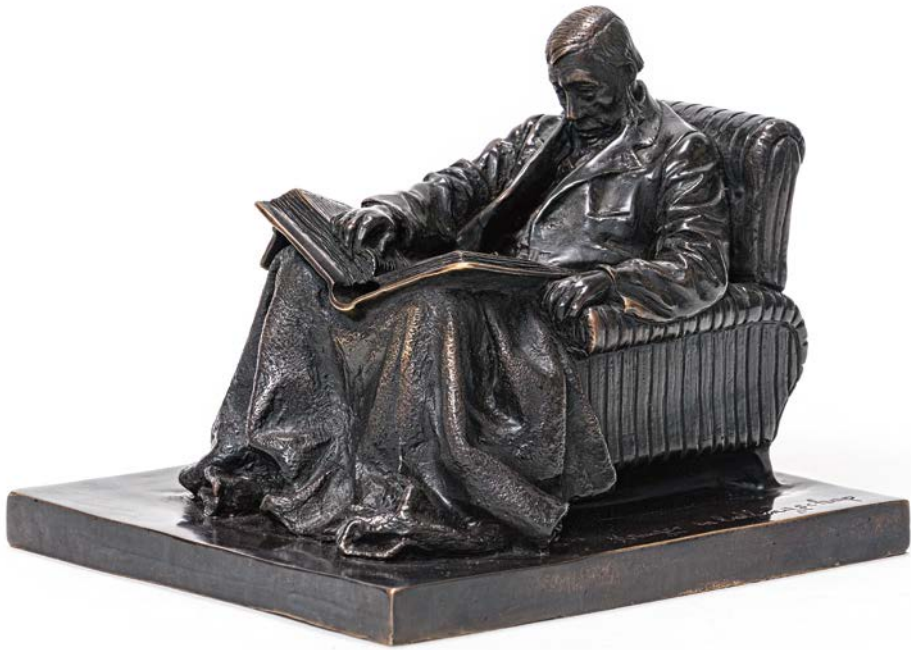
The present lot is carved from a
yellowwood roof beam taken
from the historic homestead
Grootzeekoegat, near Molteno
in the Eastern Cape, the former
family farm and home of the artist
Johannes Meintjes. The work
referred to as *Jónatan* in the artist's
diary was titled *Sebastiaan* upon
completion. The actor Bill Curry
(1931–2015), 17-years old at the
time, was the model who posed
for the sculpture.

Meintjes wrote in his diary as
the work progressed: '26 Novem-
ber: My hands are filled with callus-
es, cuts and wounds; this is a result
of daily toil at the yellowwood fig-
ure that we initially named 'Karools'
in jest, but will eventually be called
Jónatan. The sculpture progresses
well. I have also been working at
it for many evenings now and my
body and middle sometimes ache.
It is particularly exhausting to work
with a 2,5 pound hammer above
your head for extended periods. I
wonder how many times I have hit
my left thumb, but it is so boring
to work with gloves – particularly
in this heat!'

After its completion, during a
studio visit from a local women's
group, Meintjes was enraged
when some of the visitors snick-
ered at the sculpture's nudity and
he promptly sawed the work in
half.

1. Johannes Meintjes (1972) *Die Dagboek
van Johannes Meintjes Deel II*, Molteno:
Bamboesberg Publishers; page 64.





399

Anton van Wouw

SOUTH AFRICAN 1862–1945

Kruger in Ballingschap

signed, dated 1907, inscribed with the title and 'SA Joh-burg' and bears the foundry mark

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

height: 18 cm including base; length: 21 cm; width: 18 cm

R250 000 – 350 000

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on page 51.

400

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Praying Rain-bird

signed

bronze with a dark brown patina on a wooden base
height: 73 cm excluding base;
width: 36 cm; depth: 17 cm

R150 000 – 200 000

LITERATURE

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, another cast from the edition illustrated on page 16.

Fred Scott (2012) *Stylistic Links: The Bloemfontein Group and other South African Artists*, exhibition catalogue, Bloemfontein: Oliewenhuis Art Museum, another cast from the edition illustrated on page 23.

Fred Scott (ed.) (2012) *Gerard de Leeuw 1912–1985: A Centenary Exhibition*, exhibition catalogue, Johannesburg: University of Johannesburg Art Gallery, another cast from the edition illustrated in colour on page 26.





401

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Winterveld

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

oil on canvas
34,5 by 44,5 cm

R500 000 – 700 000



402

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Cape Farm Landscape

signed and 1921

oil on canvas

45 by 54,5 cm

R700 000 – 1 000 000

403

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bushveld, Northern Transvaal

signed, numbered 79/100 and inscribed with 'impr' in pencil in the margin
aquatint etching
23,5 by 29 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated on page 168.



403

404

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Boy with a Hat

signed; signed and inscribed 'Oortmanspost, Klipheuwel Stasie, Kaap' on the reverse
charcoal on paper
42,5 by 28,5 cm

R50 000 – 70 000

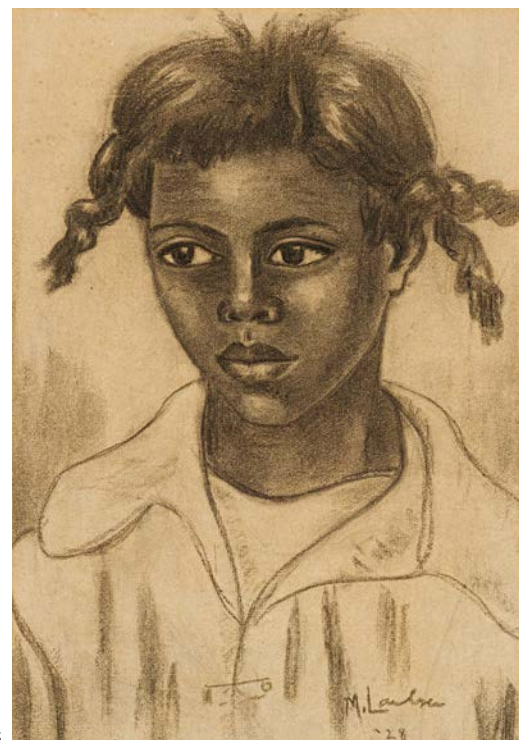
LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 257, catalogue number 956.



404

© The Estate of Maggie Laubser | DALRO



405

© The Estate of Maggie Laubser | DALRO

405

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Girl with Pigtails

signed and dated '28
charcoal on paper
40 by 28 cm

R50 000 – 70 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 785, catalogue number 1689.



406

Maud Sumner

SOUTH AFRICAN 1902–1985

Village Street Scene

signed
oil on canvas
35 by 42 cm

R120 000 – 160 000

PROVENANCE:

Stephan Welz & Co, Johannesburg,
30 August 1994, lot 341.
Stephan Welz & Co, Johannesburg,
6 November 2000, lot 495.



407

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

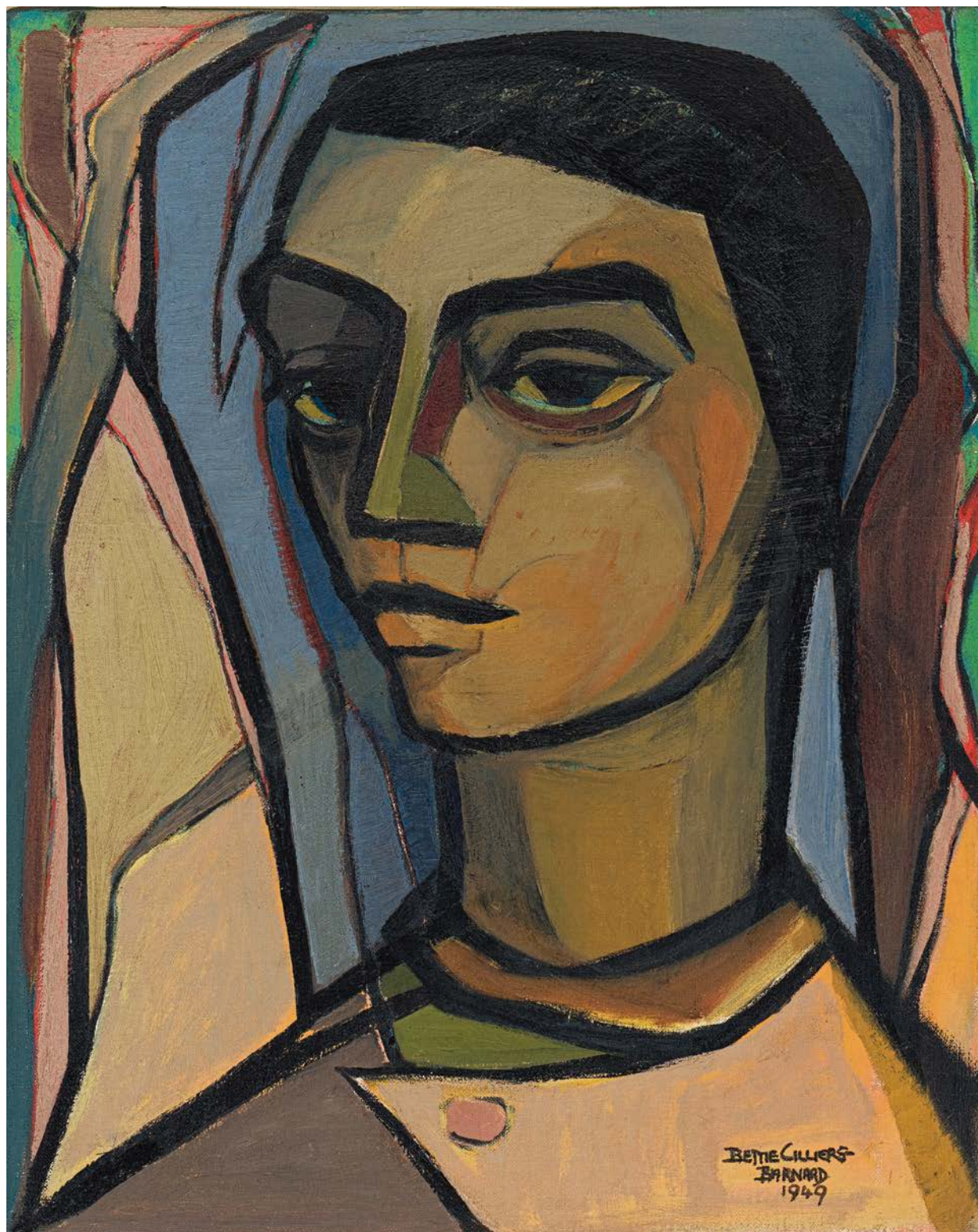
*Landscape with Purple
Mountains*

signed and dated 45

oil on canvas laid down on board

39 by 50 cm

R500 000 – 800 000



408

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Portret van 'n Man

signed and dated 1949;
inscribed with the title on
the reverse
oil on canvas
51 by 40 cm

R60 000 – 80 000

409

Frans Oerder

SOUTH AFRICAN 1867–1944

Dahlias in a Vase

1942

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

oil on board
58 by 83,5 cm

R80 000 – 100 000



410

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Kennis van die Aand

signed

oil on canvas
80 by 99 cm

R50 000 – 70 000

Kennis van die Aand references the 1973 novel by Andre P Brink. It tells the story of Josef Malan, a coloured man who kills his white lover, Jessica Thomson, because he sees no future for their relationship under the National Party government's Immorality Act, which prohibited inter-racial relationships or 'marriage across the colour bar'. The novel was a landmark in the history of censorship in South Africa, after being banned in 1974. The ban was lifted in 1982 when the English translation of the novel was published and approved by the Publications Control Board, but with an age restriction of 18.





411

Erich Mayer

SOUTH AFRICAN 1876–1960

*Eastern Free State Landscape,
two*

each signed and dated 1920

oil on board

20 by 29 cm

R35 000 – 50 000



412

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Farmstead with Chickens

signed and dated 1942

oil on canvas

43,5 by 59 cm

R140 000 – 180 000



413

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Scout

signed, inscribed 'SA' and bears the foundry mark
bronze with a brown patina on a wooden base; cast by the Massa foundry, Rome
height: 24 cm including base; length: 66 cm; width: 35 cm

R900 000 – 1 200 000

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated in colour on pages 84 and 85.

J Ernst (2006) *Anton van Wouw: 'n Biografie*, Vanderbijlpark: Corals Publishers, another cast from the edition illustrated on page 77.
University of Pretoria (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co, another cast from the edition illustrated on page 30, plate A26.

Anton van Wouw, the Dutch-trained master sculptor, who had settled in the Transvaal by 1890, turned his full attention to a body of small-scale bronzes from 1907. Backed at the time by an investment syndicate, and working from a studio in Sivewright Avenue in Johannesburg, the artist modelled a number of stirring and beautiful Boer and African figures which remain some of his most popular creations. He drew heavily and sympathetically on Boer War imagery in particular, conceiving iconic sculptures such as *Slegte Nuus* (1907), *Die Noitjie van die*

Onderveld (1907) and *Paul Kruger in Exile* (1907). The present lot, *The Scout*, is part of this group, although it was likely produced a little later, certainly between 1908 and 1910. The earliest description of the work, accompanied by a photograph, appeared in *The State* in June 1910, with the reviewer marvelling at how the artist caught 'the almost painful eagerness of the eyes.'

In this compelling study in suspense, Van Wouw shows a Boer guerrilla fighter on patrol, peering over a rocky edge, his



body rigid and pressed to the ground, presumably checking on British positions. His Mauser rifle is placed to his right, under his felt hat, which has been removed to lower his silhouette. Likely thick with dust and sweat, his beard rests flat on the rockface, while some sense of the moment's tension comes from the soldier's stiff fingers, knuckles locked, straining under his weight. With much of the body under a thick blanket, but light touching the cheekbones and temples, one is quickly drawn to the soldier's composed expression: it hints at Boer grit, nerve

and discipline.

Rather excitingly, the Van Wouw literature has recently leapt forwards. Fresh research, led primarily by the University of Pretoria's Gerard de Kamper and Chris de Klerk, has shed new light on the artist's methods and casting histories. This particular casting was made under the watch of Galileo Massa who, working from his foundry on the Via del Babuino in Rome, took over many of the artist's plasters from the mid-1930s.

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NO LOTS