





Wednesday 11 November 2020  
Session 7 at 2.00pm

## Modern, Post-War and Contemporary Art Part I

Lots 691–830

Lot 814 Judith Mason *Women Artists Need Wives* (detail)

691

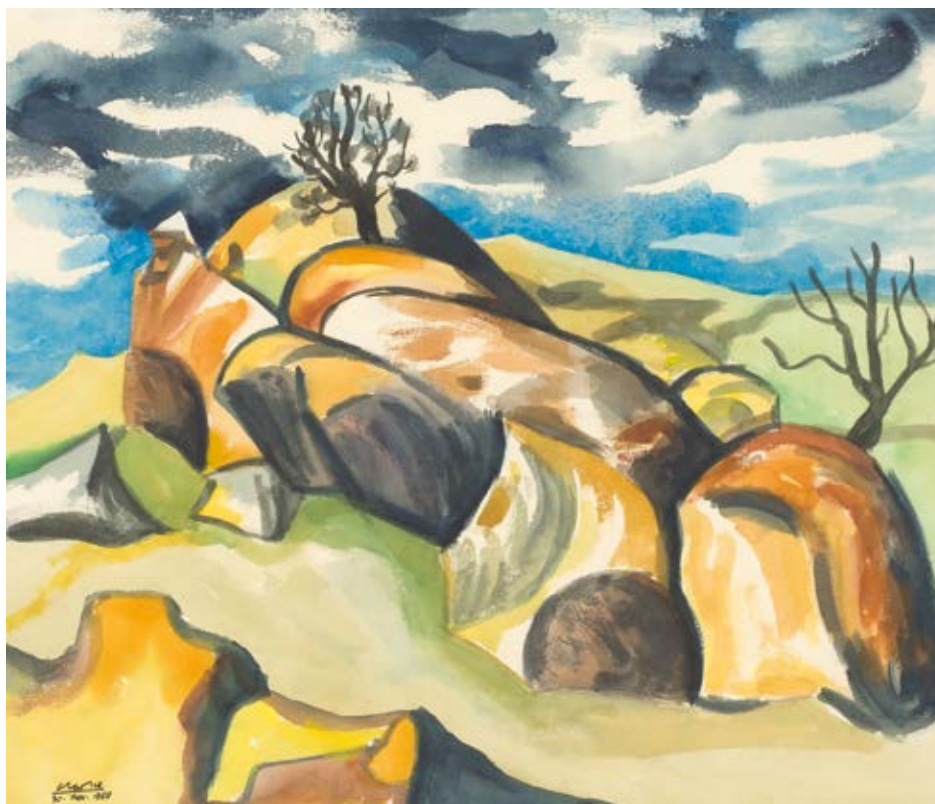
**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Rocks, Kleinberg, Teslaarsdal*

signed and dated 30 Nov 1958;  
inscribed with the title in pencil  
on the reverse  
watercolour  
36,5 by 44 cm

R150 000 – 200 000



© The Estate of Peter Clarke | DALRO

692

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Backyard*

signed and dated 23 Jan 1976  
watercolour, felt-tip pen and  
pastel on card  
36 by 42 cm

R100 000 – 120 000



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TO PLACE A BID CLICK ON THE RED LOT NUMBER

693

**Walter Battiss**

SOUTH AFRICAN 1906–1982

**White Mountain**

signed, dated 1976, inscribed with the title and a dedication 'Murray, this is an unusual work, of watercolour background and brush line foreground. Can't recall doing this before or after.'

watercolour and ink on paper  
30 by 45 cm

**R50 000 – 70 000**

**PROVENANCE**

Private Collection Murray  
Schoonraad.

**LITERATURE**

Karin Skawran (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 57.



694

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

**From the Market (Dakar) No 1**

signed; inscribed with the title on the reverse  
watercolour on paper  
15,5 by 23,5 cm

**R50 000 – 70 000**



© Gerard Sekoto Foundation | DALRO



695



696



697



698

**695**

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Swaziland*

signed and inscribed  
with the title  
watercolour  
36,5 by 53 cm

R60 000 – 80 000

**696**

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Heidelberg, Transvaal*

signed, dated 1920 and inscribed  
with the title in the margin  
ink and casein on artist's board  
34 by 53 cm

R100 000 – 150 000

**697**

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Naby Rustenburg*

signed and dated 1942; inscribed with  
the artist's name, the title and '43  
watercolour on card  
13 by 19,5 cm

R25 000 – 35 000

**698**

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Bosveld (Bushveld)*

signed; inscribed with the  
title in Afrikaans on the reverse  
watercolour on artist's board  
30 by 50 cm

R35 000 – 50 000

LITERATURE

Karin Skawran and Michael  
Macnamara (eds) (1985) *Walter Battiss*,  
Johannesburg: AD Donker, a similar  
watercolour illustrated on page 188,  
also titled *Bushveld*.



699



701



702



700

699

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Piccadilly*

signed, dated 1969 and  
inscribed with the title  
ink on paper  
29 by 53,5 cm

R30 000 – 40 000

700

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Monastery (of Saint John  
the Theologian), Patmos*

signed, dated 5 Jan 1968 and  
inscribed with the title  
ink on paper  
35 by 41,5 cm

R30 000 – 50 000

701

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Island Beach Scene*

signed and dated 2 May 72  
ink on paper  
38 by 45 cm

R30 000 – 50 000

702

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Saturday Night*

signed, dated 2000 and  
inscribed with the title in  
pencil in the margin  
watercolour on paper  
42 by 59 cm

R50 000 – 70 000



703

**703**

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Portrait of a Pondo Woman*

signed and dated 1929

charcoal on paper

36 by 26 cm

**R150 000 – 200 000**

**PROVENANCE**

Louis Schachat, Die Kunsamer,  
Cape Town.

Private Collection.

The painting for which this is a preparatory drawing is illustrated in Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press, illustrated in colour on page 119.



704

© The Estate of Maggie Laubser | DALRO

**704**

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Portrait of a Woman (Sophie)*

signed and dated '26

charcoal on paper

38 by 28,5 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 221, catalogue number 754.



705

**705**

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Arab Reading*

signed and dated 1945

red conté on paper

23,5 by 30 cm

**R40 000 – 60 000**

**LITERATURE**

Irma Stern (1948) *Zanzibar*, Pretoria: Van Schaik, illustrated on page 38.



706

**Alfred Neville Lewis**

SOUTH AFRICAN 1895-1972

*Mother and Child*

signed

oil on panel

40 by 29,5 cm

R80 000 – 120 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER





**707**

**Marlene von Dürckheim**

SOUTH AFRICAN 1945–

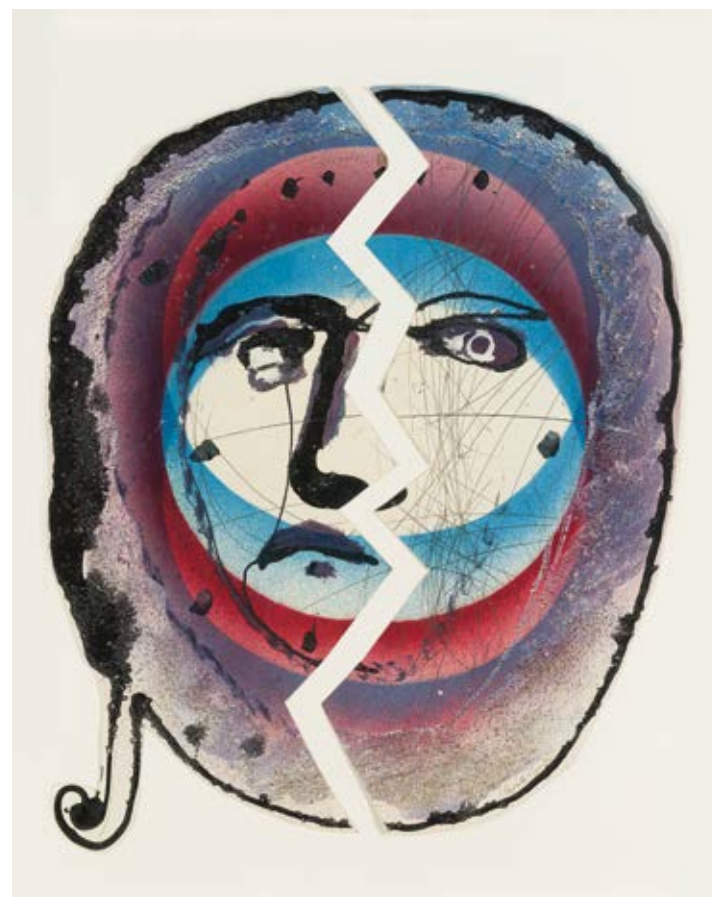
***Composition with Violin,  
Glass and Bottle***

signed and dated 2020; signed,  
dated and inscribed with the  
title on the reverse  
oil on Belgian linen  
65 by 55 by 2,5 cm

**R20 000 – 30 000**

The present lot was donated by the artist and the proceeds from the sale of this lot will benefit the Cape Town Philharmonic Orchestra.

The Cape Town Philharmonic Orchestra (CPO) has been the backbone of all classical music in Cape Town since its formation in 1914, the cultural jewel in the city's crown and a socio-economic asset. However, to ensure that the orchestra remains world-class and enable it to continue its activities, it needs financial support. The CPO offers a future for its young musicians, most of whom come from disadvantaged communities and whose lives have now been transformed. For careers to be



**708**

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

***Head***

signed  
oil and mixed media on paper  
58 by 49 cm

**R25 000 – 35 000**

LITERATURE

Elza Miles (ed) (1986) *Stet Tydskrif*,  
Johannesburg: Taurus, illustrated  
on the front cover of the  
magazine.



709

**Christo Coetzee**

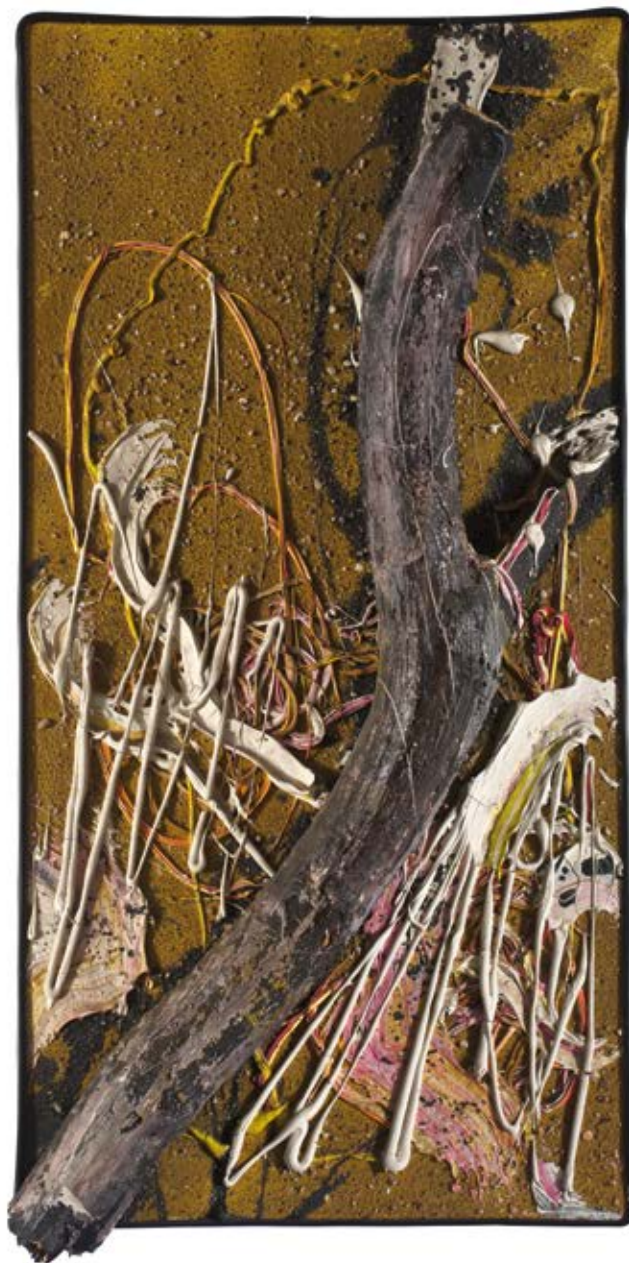
SOUTH AFRICAN 1929–2000

*Abstract Composition*

signed; signed on the reverse  
mixed media and oil on board

60 by 29 cm

R25 000 – 35 000



710

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Untitled*

signed, dated 3/2/59 and inscribed 'Paris' on the reverse  
mixed media and found object on canvas

79 by 40 cm

R60 000 – 80 000

**PROVENANCE**

Rodolphe Stadler Collection, Paris.  
Deon Viljoen Fine Art.  
Private Collection.

**LITERATURE**

Michael Stevenson and Deon Viljoen (2001) *Christo Coetzee: Paintings from London and Paris, 1954–1964*, Cape Town: Fernwood, illustrated in colour on page 37, catalogue number 41.



711

**Terence McCaw**

SOUTH AFRICAN 1913–1978

***Mamathes, Basutoland***

oil on canvas laid down on board

59,5 by 75,5 cm

**R40 000 – 60 000**

**PROVENANCE**

McTears Auctioneers, Glasgow, 23 May 2013, lot 1682.

Private Collection.

Terence McCaw's natural talent and style was nurtured initially by Sydney Carter and Emily Fern at the Witwatersrand Technical Art School where he studied from 1930 to 1933. After a one man show in Cape Town, he journeyed to London to study at the Heatherley School of Art and the Central School of Art in 1935. At the Heatherley School of Art he met Freida Lock and Gregoire Boonzaier who were to become fellow New Group founders in 1938.

It is not surprising then that these three painters initially shared some strong stylistic similarities in terms of colour, paint application and compositional structure. McCaw's paintings from this time were bold, often heavily layered with impasto paintwork and the use of wet-on-wet

paint application. His impressionistic style, which included elements of Cézanne, Sisley and Wenning, was based on sound drawing, composition, and construction, and is to be seen in all three of these works.

McCaw first visited Lesotho with François Krige and Walter Battiss in 1939 and returned to paint there several times in the 1950s. Prized works from this period like *Mamathes, Basutoland* (lot 711) exhibit richly layered and painted surfaces together with an otherworldly scenic tranquillity and beauty.

*The White Church, Wynberg, Cape* (lot 712) is a view of the historic Dutch Reformed Church in Wynberg, built in 1831 and celebrated in another version

of this composition sold by Strauss & Co, *The Old Dutch Reformed Church, Wynberg* for R284 200 as lot 718 on 17 March 2014. Like the other example, this wintery and atmospheric work records congregants leaving the church on a quiet Sunday morning against the historic architectural backdrop.

*Liesbeek River, Cape* (lot 713), dating from 1961, celebrates the convergence of man-made structures and nature in this riverside landscape. Its atmosphere is timeless and stylistically redolent of the work of Alfred Sisley, with sparse groups of people ambling within the scene, a well-proportioned sky, and river and foliage rendered in rich colours and flickering, lyrical brushwork.

712

**Terence McCaw**

SOUTH AFRICAN 1913–1978

*The White Church,  
Wynberg, Cape*

signed and dated 70; inscribed  
with the title on the reverse  
oil on canvas laid down on board  
60 by 75,5 cm

R90 000 – 120 000



713

**Terence McCaw**

SOUTH AFRICAN 1913–1978

*Liesbeek River, Cape*

signed and dated 61; inscribed  
with the artist's name and the  
title on the reverse  
oil on canvas  
60 by 74 cm

R50 000 – 70 000





714



715



716

**714**

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Agterbuurt*

signed and dated 1955

oil on canvas

47 by 63,5 cm

**R70 000 – 90 000**

**715**

**David Botha**

SOUTH AFRICAN 1921–1995

*Laborie, Paarl*

signed and dated '54; signed

on a label adhered to the

reverse

oil on canvas

48 by 58 cm

**R50 000 – 70 000**

PROVENANCE

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

**716**

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*House and Large Tree*

signed and dated 1990

oil on canvas

61 by 50 cm

**R180 000 – 240 000**

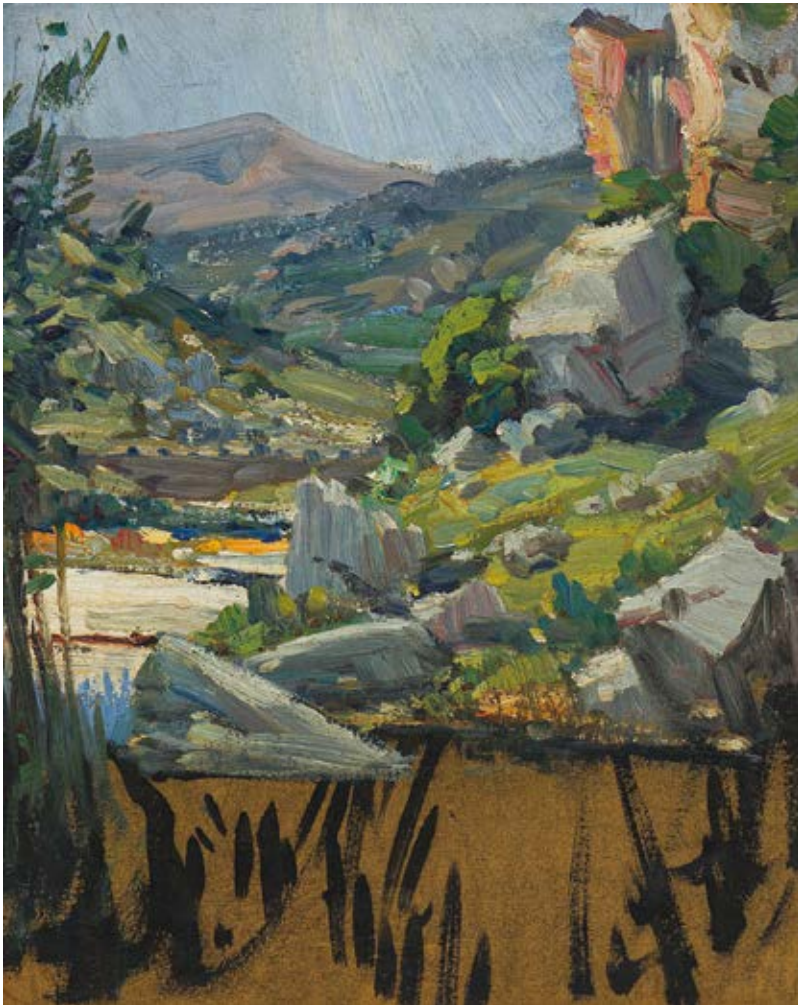
Unfinished *Street Scene*,  
verso.



717



718



719

**717**

**Maurice van Essche**

SOUTH AFRICAN 1906–1977

*View of a Hilltop Town*

signed

oil on board

26 by 46,5 cm

R50 000 – 70 000

**718**

**Carl Knauf**

GERMAN 1909-1984

*Village in an Alpine Landscape*

signed

oil on canvas

68 by 60,5 cm

R30 000 – 50 000

**719**

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*Unfinished Landscape, Caledon*

inscribed with the artist's name and the title on a Pretoria Art Museum label (*Hugo Naudé Retrospective*, 1969) and a South African National Gallery label adhered to the reverse

oil on board

24,5 by 19,5 cm

R30 000 – 50 000

PROVENANCE

Stephan Welz & Co, Cape Town, 27 October 2008, lot 575. Private Collection.

EXHIBITED

Pretoria Art Museum, Pretoria, *Hugo Naudé Retrospective*, 1969. South African National Gallery, Cape Town, 1979.

LITERATURE

Adèle Naudé (1974) *Hugo Naudé*, Cape Town: Struik, illustrated on page 60 as figure 47.



720

**Marjorie Wallace**

SOUTH AFRICAN 1925–2005

*The Artist's Kitchen*

signed

oil on canvas

81 by 64,5 cm

R60 000 – 80 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



721



722

**721****Maud Sumner**

SOUTH AFRICAN 1902–1985

***A House in the Snow***  
**(Eathorpe Park, Warwickshire)**signed  
ink and watercolour on paper  
45 by 60 cm**R60 000 – 80 000****PROVENANCE**Strauss & Co, Johannesburg,  
7 November 2011, lot 49.  
Private Collection, Johannesburg.

Although the details are sketchy, the house depicted in this scene is Eathorpe Park, the Warwickshire home of Sumner's father's family. When Sumner was a student at Oxford in the 1920s, her grandmother and aunts still lived in the house, and Sumner visited and spent vacations there regularly, then and later. The house was eventually sold in the 1950s after the death of the last-surviving aunt.<sup>1</sup>

1. Frieda Harmsen (1992) *Maud Sumner: Painter and Poet*, Pretoria: Van Schaik, page 15.



723

**722****Maud Sumner**

SOUTH AFRICAN 1902–1985

***Landscape with Lake and Hills***ink and watercolour on artist's  
board  
46 by 60 cm**R25 000 – 35 000****723****Maud Sumner**

SOUTH AFRICAN 1902–1985

***Bridges over the Thames***signed  
oil on canvas  
49 by 98 cm**R180 000 – 240 000**

Thanks to Gerard de Kamper for his assistance in cataloguing this lot.





724

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

***Seun met Boek*  
(Boy with Book – Portrait of  
Pieter Marincowitz)**

signed and dated '48; a copy of the Johannes Meintjes diary entry that refers to the painting adhered to the reverse

oil on wood panel  
71 by 53 cm

**R100 000 – 150 000**

**PROVENANCE**

Laerskool Sentraal, Bloemfontein.

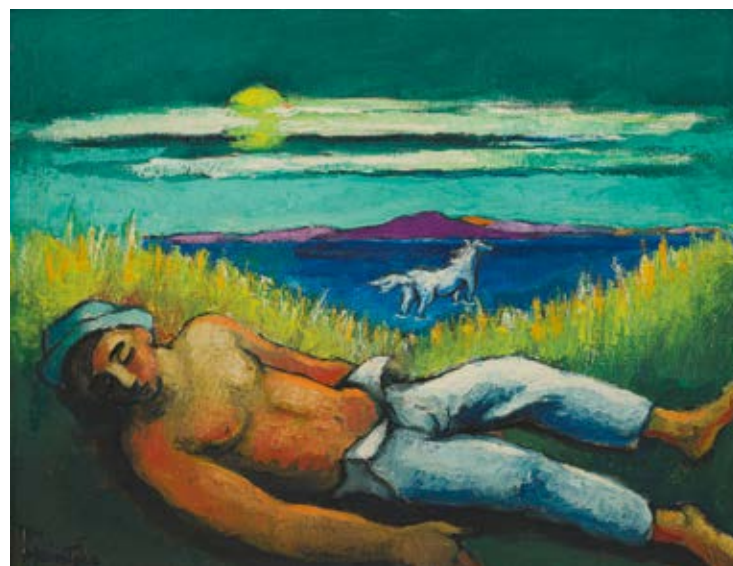
**EXHIBITED**

Oranje-Koffiehuys, Bloemfontein,  
*Johannes Meintjes Exhibition*, 30 July to  
13 August 1949, catalogue number 21.

**LITERATURE**

Johannes Meintjes (1948) *Dagboek  
van Johannes Meintjes: Deel II*, Molteno:  
Bamboesberg, mentioned in the entry  
for 4 August 1949 on page 128.  
Art Critic PJA (1949) 'The Friend',  
11 August.

Johannes Meintjes catalogue number  
JM 219.



725

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

***Lake with Figure and Horse***

signed and dated 1961  
oil on canvas laid down on board  
35 by 44,5 cm

**R60 000 – 80 000**

**PROVENANCE**

Jacques van Colter, Meyerton.  
Private Collection.

**EXHIBITED**

Art Hall of the National Museum,  
Bloemfontein, *Johannes Meintjes  
Exhibition*, 2 to 7 April 1962, catalogue  
number 30.

**LITERATURE**

Staff Reporter (1962) 'Regter en Mev S  
Hofmeyer saam met Mnr Johannes  
Meintjes', *Die Volksblad*, Bloemfontein,  
4 April, illustrated.

Johannes Meintjes catalogue number  
JM 736.



726

## Johannes Meintjes

SOUTH AFRICAN 1923–1980

### *Jong Minnaars (Young Lovers)*

signed and dated '49

oil on board

47,5 by 47 cm

R80 000 – 120 000

#### PROVENANCE

Mr and Mrs Ray Edwards, Port Elizabeth.

Stephan Welz & Co in association with Sotheby's, Cape Town, 4 November 2003, lot 647.

Stephan Welz & Co in association with Sotheby's, Johannesburg, 27 March 2006, lot 380.

Private Collection.

#### EXHIBITED

Arts Hall, Port Elizabeth, *Johannes Meintjes Exhibition*, 21 to 26 July 1952, catalogue number 24.

#### LITERATURE

Athol Fugard (1952) 'Art and Morality', *Evening Post*, Port Elizabeth, 25 July. Staff Reporter (1952) 'Johannes could draw before he could write', *Evening Post*, Port Elizabeth, 26 July, illustrated. Johannes Meintjes (1975) *Dagboek van Johannes Meintjes: Deel III*, Molteno: Bamboesberg, page 68.

Johannes Meintjes catalogue number JM 274.



Copy of the *Evening Post* newspaper clipping about the work adhered to the reverse:

'I returned from Port Elizabeth yesterday at 8.45pm after a wild ten days in the Bay. My exhibition was in the local art gallery and shook PE to its foundations. There was a dispute over my work in the press, strings of letters attacking and more defending; columns published. I was on the front page of the *Evening Post* twice, and the correspondence was mainly about

my painting *Young Lovers*. The dispute was also reported on the covers of other newspapers. In the evenings, hordes visited the gallery, mainly out of curiosity, because sales were not so good. However, the prestige and publicity were unmatched in my career. In those regions, I am now famous and could barely move in public.'

1. Johannes Meintjes (1975) *The Diary of Johannes Meintjes: Volume III, April 1951–1955*, Molteno: Bamboesberg, page 68.



727

**Hannes Hars**

SOUTH AFRICAN 1927–2006

*Abstract Composition*

signed and dated '81 twice  
on the reverse  
carved yellowwood panel  
180 by 49 by 7 cm

R25 000 – 35 000



728

**Lucky Sibiyi**

SOUTH AFRICAN 1942–1999

*Totem*

signed and dated 98  
carved wood on wooden base  
height: 220 cm

R25 000 – 35 000



729

**Norman Catherine**

SOUTH AFRICAN 1949–

*Totem*

signed and numbered AP  
carved and painted wood  
height: 195 cm

R100 000 – 150 000

**PROVENANCE**

Acquired from the artist by  
the current owner.  
Private Collection

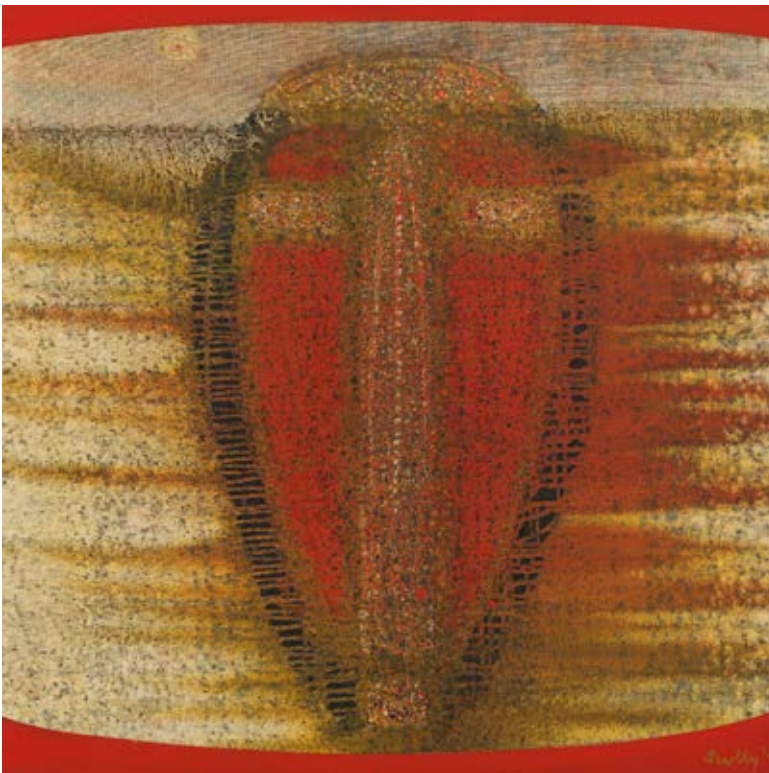
The lot includes a painted  
wood plinth, height: 30 cm.



730



731



732

**730**

**Hannatjie van der Wat**

SOUTH AFRICAN 1923–2020

*Zoem*

signed and dated 69; signed,  
dated and inscribed with the  
title on the reverse

oil on canvas

122 by 92 by 2 cm

R30 000 – 50 000

**731**

**Hannatjie van der Wat**

SOUTH AFRICAN 1923–2020

*Man in Space*

signed, dated 70 and inscribed  
with the title on the reverse

oil on canvas

123 by 92 by 2 cm

R30 000 – 50 000

**732**

**Larry Scully**

SOUTH AFRICAN 1922–2002

*Mask*

signed and dated '76  
oil on canvas

90 by 90 cm

R30 000 – 50 000



733



734



735

**733**

**Benjamín Palencia**

SPANISH 1894-1980

*Rainbow Trout*

signed

oil on canvas

37 by 45,5 cm

**R40 000 – 60 000**

**PROVENANCE**

Antonio Garrigues y Diaz-Caabate, Marqués de Garrigues, Madrid.

**734**

**Benjamín Palencia**

SPANISH 1894-1980

*Poppies*

signed, dated 1963 and inscribed 'These poppies from Spain in an offering of affection to Isabella Garrigues from the painter' in Spanish  
oil on canvas  
37 by 60 cm

**R40 000 – 60 000**

**PROVENANCE**

A gift from the artist to the current owner's late wife.

**735**

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

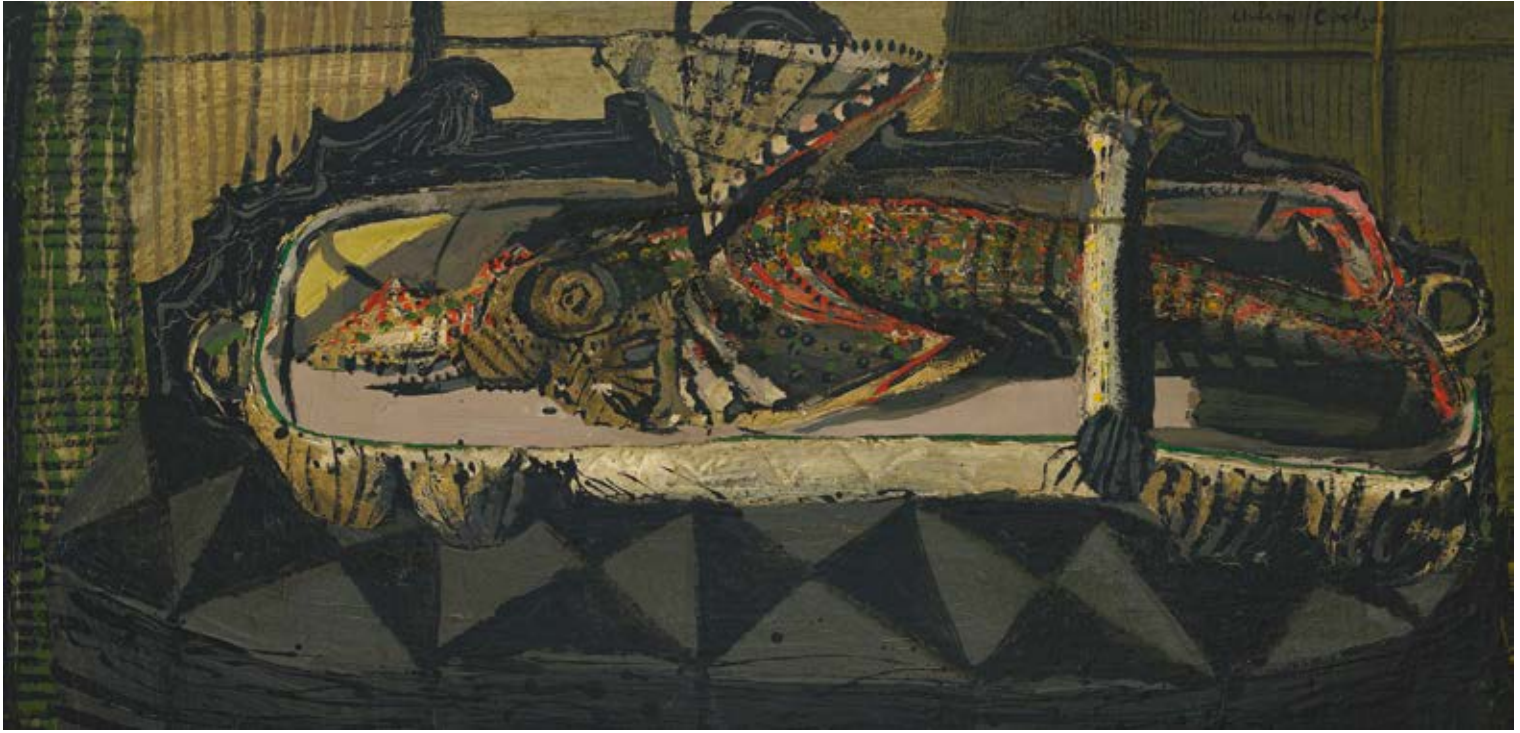
*Rose*

signed; signed, dated 93 and inscribed with the title on the reverse  
mixed media on board  
121 by 121 cm

**R80 000 – 120 000**

**PROVENANCE**

Strauss & Co, Cape Town, 14 March 2016, lot 524.  
Private Collection.



736

## Christo Coetzee

SOUTH AFRICAN 1929–2000

### *Harlequin Fish*

signed; inscribed with the artist's name on the frame; inscribed with the artist's name, the title, the medium and 'Temple Newsam' on a Hanover Gallery label adhered to the reverse

oil on board, in artist's original frame  
59 by 120,5 cm

R200 000 – 300 000

#### PROVENANCE

Joseph Farley, acquired directly from the artist. (Joe Farley was an artist and picture framer, and a friend of Christo Coetzee, who lived in Cape Town until he moved to London circa 1954–5. In 1962, he and his wife Madalyn Farley founded the renowned prop rental firm Farley).  
Private Collection, Johannesburg.

#### EXHIBITED

Hanover Gallery, London, *Still Life Paintings by Christo Coetzee*, 17 March to 15 April 1955.  
Standard Bank Gallery, Johannesburg, *The Safest Place is the Knife's Edge: Christo Coetzee (1929–2000)*, 5 October to 1 December 2018.

#### LITERATURE

Muller Ballot (1999) *Christo Coetzee*, Cape Town: Human & Rousseau, illustrated in black and white on page 29, titled *Still-life with Strange Fish in Basket (1954–5)*.  
Wilhelm van Rensburg (ed) (2018) *The Safest Place is the Knife's Edge: A Retrospective Exhibition of the Works of Christo Coetzee*, Johannesburg: Standard Bank, illustrated in colour on page 40, titled *Still-life with Strange Fish in Basket (1954–5)*.

Arguably one of the best still lifes on Christo Coetzee's exhibition at the Hanover Gallery in London in 1955, *Harlequin Fish* represents the culmination of the first phase of Coetzee's artistic career, which he labelled his Genre Painting period. After studying at Wits under Heather Martienssen, and then under William Coldstream at the Slade School of Art, Coetzee became part of the group of British and continental Modernist artists in the Grosvenor stable that included Francis Bacon, Lucian Freud, Frank Auerbach and Alberto Giacometti. Anthony Denney, a London-based society photographer was his chief mentor and patron at this time, opening up many opportunities for the young Coetzee to work in Paris, and enabling him to visit Japan, where he came under the spell of the famous Gutai group of artists.



737

**Anton Smit**

SOUTH AFRICAN 1954–

*Grace Cut Torso*

signed, dated 2019 and numbered

15/24

GRP (Glass Reinforced Polymer)

height: 80 cm

R80 000 – 120 000



738

**Norman Catherine**

SOUTH AFRICAN 1949–

*Head Light*

signed and numbered 1/9

on the underside

bronze

height: 40 cm

R40 000 – 60 000



739

**Frans Claerhout**

SOUTH AFRICAN 1919–2006

*Birdman*

signed and numbered 9/10

bronze

height: 47 cm

R50 000 – 70 000

740

**Robin Lewis**

SOUTH AFRICAN 1942–1988

**Raptor Attack**

signed and dated '85  
copper with a verdigris patina  
on a Perspex base  
height: 80 cm

R50 000 – 70 000



741

**Florian Wozniak**

SOUTH AFRICAN 1962–

**Kneeling Nude**

signed, dated 04 and numbered 7/9  
bronze with a black patina  
height: 34 cm

R40 000 – 60 000



742

**Dylan Lewis**

SOUTH AFRICAN 1964–

**Lesser Kestrel (S20)**

signed, dated 93 and numbered 7/15  
bronze with a brown patina  
height: 35,5 cm

R60 000 – 80 000

LITERATURE

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 21.

'This kestrel is among the first sculptures to be cast in the foundry Lewis established. Called 'The African Bronze Foundry', it produced all of his work over the next six years.'

1. Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, page 21.



743

**Dylan Lewis**

SOUTH AFRICAN 1964–

**Flying Red-billed Teal Brace (So41)**

1996

signed, dated 95 and numbered 4/12  
bronze on a granite base  
height: 87 cm

R150 000 – 200 000

LITERATURE

Christie's (2007) *Predators and Prey: The Animal Bronzes of Dylan Lewis*, auction catalogue, 11 June, London: Christie's, another example from the edition illustrated on page 61.

'This piece looks into the speed and agility of ducks. They are very fast fliers and on coming into water, they often bank and curve. The wildness and speed of that bank and turn, also the beauty of the wing forms, and the calling as they land, are what inspired this work.'

*Dylan Lewis*







744



745



746

**744**

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*The Reader – Asturias, Spain*

signed with the artist's initials and dated 13; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

89 by 59 cm

**R120 000 – 160 000**

**745**

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*The Watercarrier*

signed with the artist's initials and dated 2000

oil on paper

74 by 55,5 cm

**R40 000 – 60 000**

**746**

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*The Dance*

signed with the artist's initials and dated 06; signed, dated and inscribed with the title on the reverse

oil on canvas

109,5 by 99 cm

**R150 000 – 200 000**

PROVENANCE

Strauss & Co, Cape Town,

4 February 2013, lot 569.

Private Collection.



748



749



747

**747**

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972–

*Prelude to the Dance II*

signed with the artist's initials and dated 15; inscribed with the artists name, the date and the title on the reverse  
oil on canvas  
90 by 70 cm

R120 000 – 160 000



750

**748**

**Frans Claerhout**

SOUTH AFRICAN 1919–2006

*The Donkey Cart*

signed  
oil on board  
78 by 121,5 cm  
R50 000 – 70 000

**749**

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Karoo Bright Morning*

signed  
oil on board  
49 by 59,5 cm  
R40 000 – 60 000

**750**

**Alexander Rose-Innes**

SOUTH AFRICAN 1915–1996

*Seated Woman*

signed  
oil on board  
63 by 29,5 cm  
R40 000 – 60 000

**PROVENANCE**

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

*People Sleeping at the Foot of a Tree, verso.*

751

**Freida Lock**

SOUTH AFRICAN 1902–1962

*Flowers in a Vase*

signed and dated 43  
oil on canvas  
49 by 38,5 cm

R50 000 – 70 000

PROVENANCE

Acquired from the artist by  
Dr Sol Cohen, Cape Town,  
in the 1950s.



751

752

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972–

*Still Life with Pears*

signed with the artist's  
initials and dated 06;  
inscribed with the artist's  
name, the title and the  
medium on a Johans  
Borman Gallery label  
adhered to the reverse  
oil on board

56 by 42 cm

R50 000 – 70 000



752

753

**Walter Meyer**

SOUTH AFRICAN 1965–2017

*Still Life with Vases and Bottles*

signed with the artist's  
initials and dated 99  
oil on canvas  
30 by 39 cm

R25 000 – 35 000



753

754

**Freida Lock**

SOUTH AFRICAN 1902–1962

*Still Life with Hydrangeas and Bowl*

signed and dated 1938  
oil on canvas  
69,5 by 54,5 cm

R120 000 – 160 000

PROVENANCE

Strauss & Co, Cape Town,  
13 October 2014, lot 645.  
Private Collection.



754



755

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Under the Wind*

signed

oil on canvas laid down  
on board

95 by 120 cm

R300 000 – 500 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



756



757



758

**756**

**Alfred Krenz**

SOUTH AFRICAN 1899–1980

*Mapoch Settlement*

signed and dated 1965

oil on board

59 by 82 cm

R40 000 – 60 000

**757**

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–2010

*Suspensie*

signed and dated 1987; inscribed

with the title and numbered 16

on the reverse

oil on canvas

91 by 90 cm

R40 000 – 60 000

**758**

**Nerine Desmond**

SOUTH AFRICAN 1908–1993

*The Three Wives, Transkei*

signed; inscribed with the artist's

name and the title on the reverse

oil on panel

62 by 76 cm

R35 000 – 50 000



759



760



761

**759**  
**Norman Catherine**  
 SOUTH AFRICAN 1949–  
*Jungle Jive*  
 signed and dated 1990  
 gouache on paper  
 20 by 67 cm  
**R80 000 – 120 000**

**760**  
**Willie Bester**  
 SOUTH AFRICAN 1956–  
*Whites Only*  
 signed and dated 90;  
 inscribed with the title on  
 the frame  
 mixed media, found objects  
 and collage on board  
 88 by 58 cm  
**R30 000 – 50 000**

**761**  
**Diane Victor**  
 SOUTH AFRICAN 1964–  
*Smoke Hand*  
 signed  
 mixed media and smoke  
 on paper  
 sheet size: 46 by 71 cm  
**R30 000 – 50 000**



762



764



763

**762**

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Ivor*

signed, dated 1993 and  
numbered 9/9  
painted bronze  
33 by 58 by 45 cm

**R40 000 – 60 000**

Produced under license  
during the artist's lifetime.

**763**

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Abstract Form*

signed and dated 1978  
bronze on a chrome base  
height: 33,5 cm

**R25 000 – 35 000**

**764**

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*African Mask*

signed and dated 1997  
painted steel  
height: 62 cm

**R70 000 – 100 000**



765

**Dumile Feni**

SOUTH AFRICAN 1942–1991

*Man with Crossed Arms*

signed and numbered 8719

ink on paper

93 by 61 cm

R150 000 – 200 000



766

**Dumile Feni**

SOUTH AFRICAN 1942–1991

*Mother and Child*

ink on paper

103 by 65,5 cm

R150 000 – 200 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



767

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Washerwomen*

signed and dated 12.4.1967;  
inscribed with the title and the  
medium on the reverse in pencil  
watercolour and ink on paper  
30 by 32 cm

R100 000 – 150 000



© The Estate of Peter Clarke | DALRO

768

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Love in a Bleak Landscape*

signed and dated 3.6.1966;  
inscribed with the title on the  
reverse of the board  
gouache on paper  
24 by 30 cm

R100 000 – 120 000



© The Estate of Peter Clarke | DALRO

769

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### *Man's Gold*, portfolio

each woodcut signed and numbered  
'Artist Proof XII/XV' in pencil in the  
margin;  
colour woodcuts  
each sheet size: 38,5 by 53,5 cm;  
solander box size: 41 by 56,5 by 5 cm

R40 000 – 60 000

A portfolio of 28 woodcuts by Cecil Skotnes, 6 poems and text by Stephen Gray, based on ideas by Denis Godfrey, published in Johannesburg from August 1975 to January 1979. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, edition limited to 75 copies and 15 Artist's Proofs numbered I to XV, in a leather-bound solander box covered in full Oasis goatskin, made by Peter Carstens.



© The Estate of Cecil Skotnes | DALRO

770

### Peter Clarke

SOUTH AFRICAN 1929–2014

#### *Limits*, artist's book

signed with the artist's signature  
and monogram, dated December  
1996, and inscribed with the title  
collage and mixed media  
10,5 by 18,5 by 1,5 cm

R20 000 – 30 000

#### PROVENANCE

Acquired from the artist by the  
current owner.





771



772



773

771

**Andy Warhol**

AMERICAN 1928–1987

**Brooklyn Bridge**

signed, numbered 156/200 and embossed with the printmaker's chopmark; the Andy Warhol Copyright ink stamp dated 1983 on the reverse  
screenprint on Lenox Museum board  
100 by 100 cm

**R250 000 – 350 000**

LITERATURE

Frayda Feldman and Jörg Schellmann (2015) *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, New York: Distributed Art, another print from the edition illustrated on page 129.

773

**Mr. Brainwash**

FRENCH 1966–

**Torn Spray Can**

signed and numbered 27/150  
screenprint  
75 by 54,5 cm

**R18 000 – 20 000**

772

**Andy Warhol**

AMERICAN 1928–1987

**Mao**

1986

signed in the plate, signed in black and numbered 2214/2400 in pencil in the margin; publisher's stamp on the reverse of the work  
lithograph  
sheet size: 60 by 58 cm

**R60 000 – 80 000**

LITERATURE

Frayda Feldman and Jörg Schellmann (2015) *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, New York: Distributed Art, another impression from the edition illustrated on page 82.

This work was published by the CMOA (Carnegie Museum of Art), Pittsburgh, USA.

774

**Pablo Picasso**

SPANISH 1881-1973

*La Toilette de la Mère, from  
La Suite des Saltimbanques*

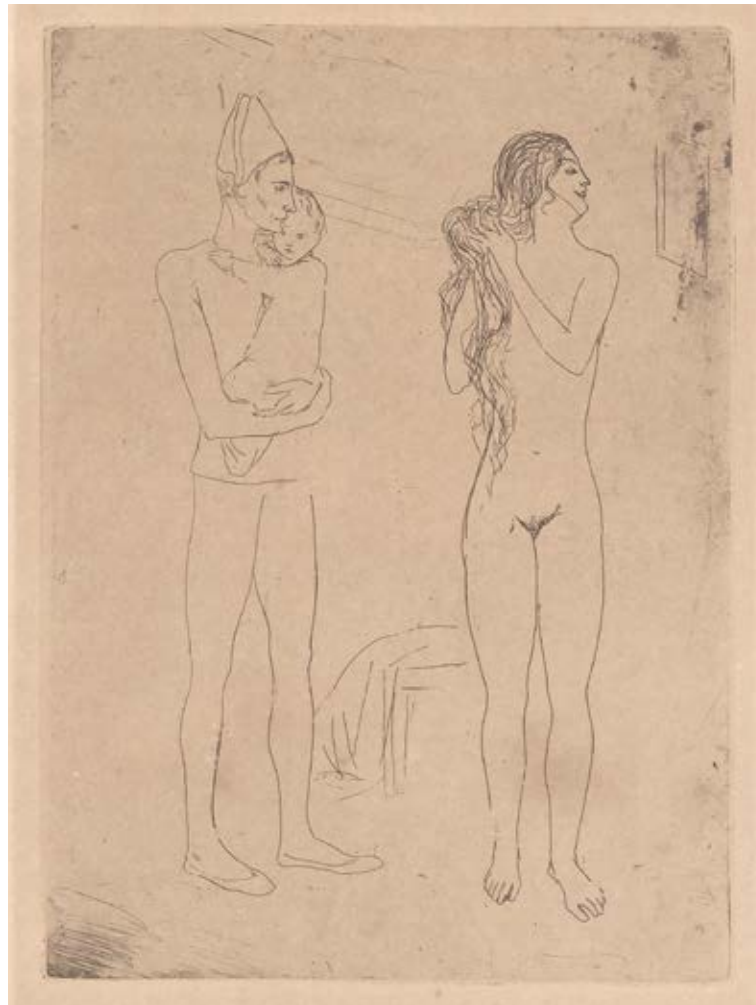
etching

image size: 23 by 18 cm

R50 000 – 70 000

PROVENANCE

Joe Wolpe.



© Picasso Administration | DALRO

775

**Giorgio Morandi**

ITALIAN 1890-1964

*Piccola natura morta con tre  
oggetti (Small Still Life with  
Three Objects)*

signed and numbered 28/100 in  
pencil in the margin, signed and  
dated 1961 in the plate  
etching

image size: 12 by 15,5 cm

R100 000 – 150 000



TO PLACE A BID CLICK ON THE RED LOT NUMBER



776



777



778



779

**776****Man Ray**

AMERICAN 1890–1976

***Les Larmes (The Tears), c.1932***

stamped with the Carnegie Museum of Art stamp on the reverse  
gelatin silver print  
sheet size: 23,5 by 20,5 cm, unframed

**R50 000 – 70 000****PROVENANCE**

Acquired from the estate of a former employee of Griffelkunst-Vereinigung.

Published by Griffelkunst-Vereinigung, Hamburg.

**777****Robert Doisneau**

FRENCH 1912–1994

***Un Enlèvement à Abbotsbury, 1961***

signed in the margin; signed, dated 1981 and inscribed with the title on the reverse of the paper; numbered 32:Ph:20:Fr:81 and Crw#355 and inscribed 'printed in 1981' on the reverse  
gelatin silver print  
image size: 23,5 by 30 cm

**R30 000 – 50 000****778****Ruth Orkin**

AMERICAN 1921–1985

***American Girl in Italy, Florence, 1951***

embossed with the Ruth Orkin chopmark in the margin; authorised and signed by Mary Engel, daughter of Ruth Orkin and Executrix of The Estate of Ruth Orkin, inscribed with the artist's name, the title and 'copyright 1952, 1980' in a Ruth Orkin Photo Archive stamp on the reverse of the work  
gelatin silver print  
35,5 by 50 cm

**R90 000 – 120 000****PROVENANCE**

Estate Ruth Orkin.  
Acquired by the current owner from Cavalier Galleries, New York.

**779****Ruth Bernhard**

AMERICAN 1905–2006

***Classic Torso, 1952***

signed in pencil in the margin; signed, dated and inscribed with the title in pencil on the reverse  
gelatin silver print  
sheet size: 34,5 by 26 cm

**R70 000 – 90 000****PROVENANCE**

Christie's, New York.

780

**Henri Cartier-Bresson**

FRENCH 1908–2004

*Henri Matisse, Vence, France, 1944*

embossed with the Henri Cartier-Bresson chopmark  
gelatin silver print  
image size: 30 by 44,5 cm

**R120 000 – 160 000**

**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 figure 34.

Henri Matisse first sat for Henri Cartier-Bresson at the end of 1943 ... The world-famous artist had duodenal cancer and believed himself to be dying. Matisse hated to be photographed and during his sittings, Cartier-Bresson would sit in the corner of the room in silence for hours whilst the artist and his model, Lydia Delectorskaya, continued their work. The photograph shows the artist with a pencil in one hand and a dove in the other, with a sketchbook open on his lap.

The cages surrounding Matisse highlight his passion for collecting birds from local markets. As well as doves, he kept songbirds, and would allow all of them to fly freely around the house, which was shared with his cats ... Cartier-Bresson's photograph exists as an important document which depicts Matisse as accurately as can be, in his home environment.<sup>1</sup>

1. *Huxley-Parlour Gallery*; Henri Matisse at his Home, 'Le Rêve', by Henri Cartier-Bresson; <https://huxleyparlour.com/henri-matisse-at-his-home-le-reve-by-henri-cartier-bresson/>

781

**Henri Cartier-Bresson**

FRENCH 1908–2004

*A Spanish Scene: Village of Ariza, Aragon, Spain, 1953*

inscribed 'To John Seeley in grateful appreciation of your kind cooperation, Henri Cartier-Bresson' and stamped with Magnum Photo stamp  
gelatin silver print before 1960  
20 by 30 cm

**R90 000 – 120 000**

**PROVENANCE**

Acquired from the artist by John Seeley, Director of the IBM Gallery, New York. Heritage Auctions, Dallas.

After the publication of Henri Cartier-Bresson's monograph *The Decisive Moment* in 1952, a traveling exhibition of the same name toured several countries, starting at the Louvre in Paris in 1955 and ending at the IBM Gallery in New York in 1960. John Seeley was the Director of the IBM Gallery at the time.

782

**Yousuf Karsh**

ARMENIAN/CANADIAN 1908–2002

*Winston Churchill, 1941*

signed; stamped ©Karsh, Ottawa, on the reverse of the paper; stamped Copyright Karsh, Ottawa, on a label adhered to the reverse  
gelatin silver print  
image size: 22 by 17 cm

**R150 000 – 200 000**

**PROVENANCE**

Heritage Auctions, Dallas.



780



781



782

783

**Norman Catherine**

SOUTH AFRICAN 1949–

*Fly by Night*

2012  
signed  
oil on canvas  
46 by 61 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist by the  
current owner.  
Private Collection, Johannesburg

Catalogue number OC/220.



784

**Norman Catherine**

SOUTH AFRICAN 1949–

*Full Moon*

2012  
signed  
oil on canvas  
46 by 61 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist by the  
current owner.  
Private Collection, Johannesburg

Catalogue number OC/221.



785

**Norman Catherine**

SOUTH AFRICAN 1949–

*Encounter*

2012  
signed  
oil on canvas  
46 by 61 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist by the  
current owner.  
Private Collection, Johannesburg

Catalogue number OC/222.





786

**Sam Nhlengethwa**

SOUTH AFRICAN 1955-

*Miners, five*

each signed and dated '96

oil on wood panel

four, each 30 by 32 cm;

one, 32 by 77 cm

R120 000 – 160 000



787

**Sam Nhlengethwa**

SOUTH AFRICAN 1955-

*Portrait III*

signed and dated '05; signed,

dated and inscribed with the

title on the reverse

oil and collage on canvas

65 by 65 cm

R40 000 – 60 000



TO PLACE A BID CLICK ON THE RED LOT NUMBER

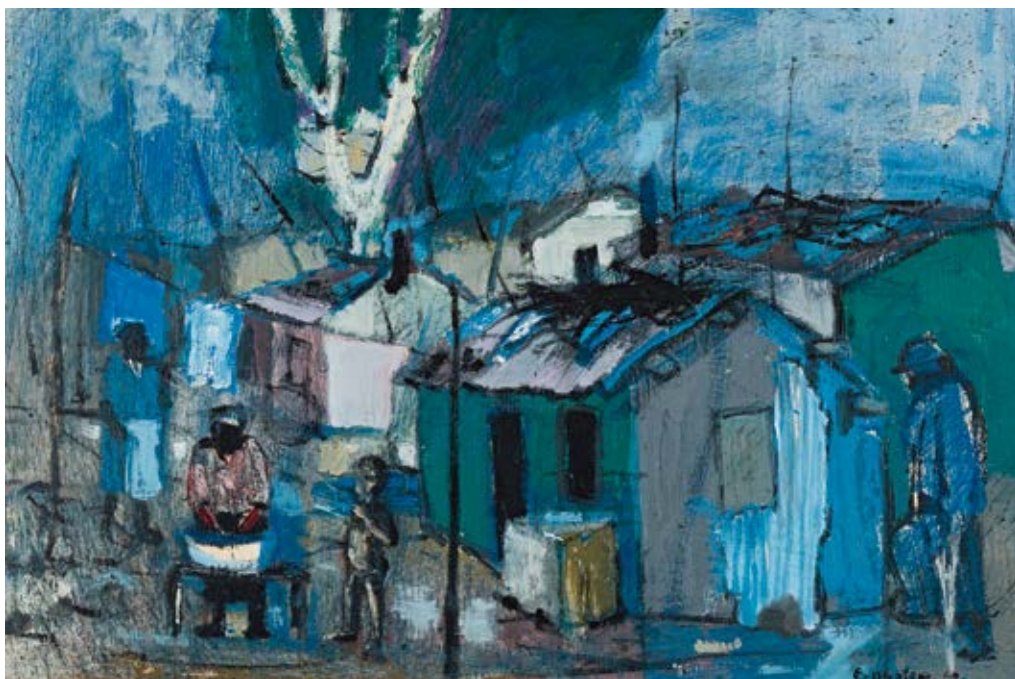




788



789



790

© The Estate of Ephraim Ngatane | DALRO

**788**

**Hussein Salim**

SUDANESE 1966–

*My Village (Sudan)*

signed and dated 2013;  
inscribed with the  
artist's name, the date,  
the title, the medium  
and P.M.burg SA on the  
reverse

acrylic on canvas  
130,5 by 150 cm

**R30 000 – 50 000**

PROVENANCE

Strauss & Co,  
Johannesburg, 20 May  
2019, lot 144.

**789**

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Street View*

signed  
oil on canvas  
75 by 61 cm

**R20 000 – 30 000**

**790**

**Ephraim Ngatane**

SOUTH AFRICAN 1938–1971

*Township Scene*

signed and dated 69  
oil on board  
50 by 75 cm

**R100 000 – 160 000**



791

**791**

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Zebras among the Trees*

signed

oil on canvas laid down on board

92 by 135 cm

R50 000 – 70 000

**792**

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Mother and Child*

signed and dated 73

mixed media on paper

55 by 75 cm

R30 000 – 50 000



792

TO PLACE A BID CLICK ON THE RED LOT NUMBER



793

**Cecily Sash**

SOUTH AFRICAN 1924–2019

**No 1 (Abstract Figure)**

signed and dated '64; inscribed with the artist's name and the title on a label adhered to the front; inscribed with the artist's name on the reverse  
oil on plaster mounted on wood panel  
height: 93cm including panel

R20 000 – 30 000



794

**Mongezi Ncaphayi**

SOUTH AFRICAN 1983–

**Abstract Composition**

signed and dated 2020  
watercolour and acrylic  
on paper  
sheet size: 76 by 55 cm

R20 000 – 30 000



795

**Walter Battiss**

SOUTH AFRICAN 1906–1982

**Invention of Fook Alphabet**

signed  
oil on canvas  
50,5 by 40,5 cm

R150 000 – 200 000



796

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Abstract Composition*

signed and dated '56/7  
oil on sandpaper laid down  
on board  
30 by 33,5 cm

R100 000 – 150 000



797

**Cecily Sash**

SOUTH AFRICAN 1924–2019

*Abstract Composition*

signed and dated '61  
oil and plaster on canvas  
laid down on board  
80 by 55 cm

R25 000 – 35 000

798

**Esther Mahlangu**

SOUTH AFRICAN 1935-

*Ndebele Geometric Design I*

signed and dated 2007; inscribed with the artist's name, the date, the title and the medium on the reverse natural pigment on canvas  
60 by 80 cm

R30 000 – 50 000



799

**Esther Mahlangu**

SOUTH AFRICAN 1935-

*Ndebele Geometric Design II*

signed and dated 2007; inscribed with the artist's name, the date, the title and the medium on the reverse natural pigment on canvas  
60 by 80 cm

R30 000 – 50 000



800

**Esther Mahlangu**

SOUTH AFRICAN 1935-

*Ndebele Geometric Design III*

signed and dated 2016  
natural pigment on canvas  
50,5 by 70 cm

R30 000 – 50 000

EXHIBITED

UCT Irma Stern Museum, Cape Town, *Esther Mahlangu 80 Exhibition*, November 2015, illustrated in the exhibition catalogue in colour on page 61.





801



802



803

**801**

**Walter Meyer**

SOUTH AFRICAN 1965–2017

*Agaatsrand*

signed with the artist's initials  
and dated 02  
oil on canvas  
49 by 63,5 cm

**R40 000 – 60 000**

PROVENANCE

Johans Borman Fine Art, Cape Town.  
Private Collection.

**802**

**Nico Roos**

SOUTH AFRICAN 1940–2008

*Abstract Landscape*

oil on board  
49 by 58 cm

**R15 000 – 20 000**

**803**

**Paul du Toit**

SOUTH AFRICAN 1922–1986

*Abstract Landscape*

signed  
oil on canvas paper  
23,5 by 40 cm

**R40 000 – 60 000**

TO PLACE A BID CLICK ON THE RED LOT NUMBER



804



805



806

**804**

**Sydney Carter**

SOUTH AFRICAN 1874–1945

*Landscape with Figures  
and Stream*

signed  
gouache on artist's board  
57 by 73 cm

**R20 000 – 30 000**

**805**

**Walter Meyer**

SOUTH AFRICAN 1965–2017

*Breede River, Near Robertson*

signed with the artist's initials and  
dated 08; inscribed with the artist's  
name, the title and the medium on  
a Graham's Fine Art Gallery label  
adhered to the reverse  
oil on canvas  
55 by 70 cm

**R50 000 – 70 000**

**806**

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Figure and Cows  
in a Forest*

signed  
oil on board  
59 by 49 cm

**R40 000 – 60 000**



807



808



809

**809**

**Mmakgabo Mmapula Helen Sebidi**

SOUTH AFRICAN 1943–

*A Little Vellage (sic) Near Pietersburg, NTVL*

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

oil on board  
29 by 49,5 cm

**R40 000 – 60 000**

**807**

**Maurice van Essche**

SOUTH AFRICAN 1906–1977

*Landscape with Distant  
Mountains*

signed and dated 41  
oil on board  
54 by 65 cm

**R80 000 – 120 000**

**808**

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*View of Pretoria*

signed and dated Feb 48  
oil on panel  
37 by 39 cm

**R150 000 – 200 000**

**PROVENANCE**

Private Collection Murray  
Schoonraad.

**LITERATURE**

Murray Schoonraad (1976) *Walter  
Battiss*, Cape Town: Struik, illustrated  
in colour on page 32 as figure 14.  
Karin Skawran (2005) *Walter Battiss:  
Gentle Anarchist*, Johannesburg:  
Standard Bank Gallery, illustrated in  
colour on page 177.





© Andrew Verster | DALRO

**810**

**Andrew Verster**

SOUTH AFRICAN 1937–2020

*Tattooed Man I*

oil on canvas

122 by 91 by 2 cm

R50 000 – 70 000



© Andrew Verster | DALRO

**811**

**Andrew Verster**

SOUTH AFRICAN 1937–2020

*Tattooed Man II*

oil on canvas

122 by 91 by 2 cm

R50 000 – 70 000



812

**Hannatjie van der Wat**

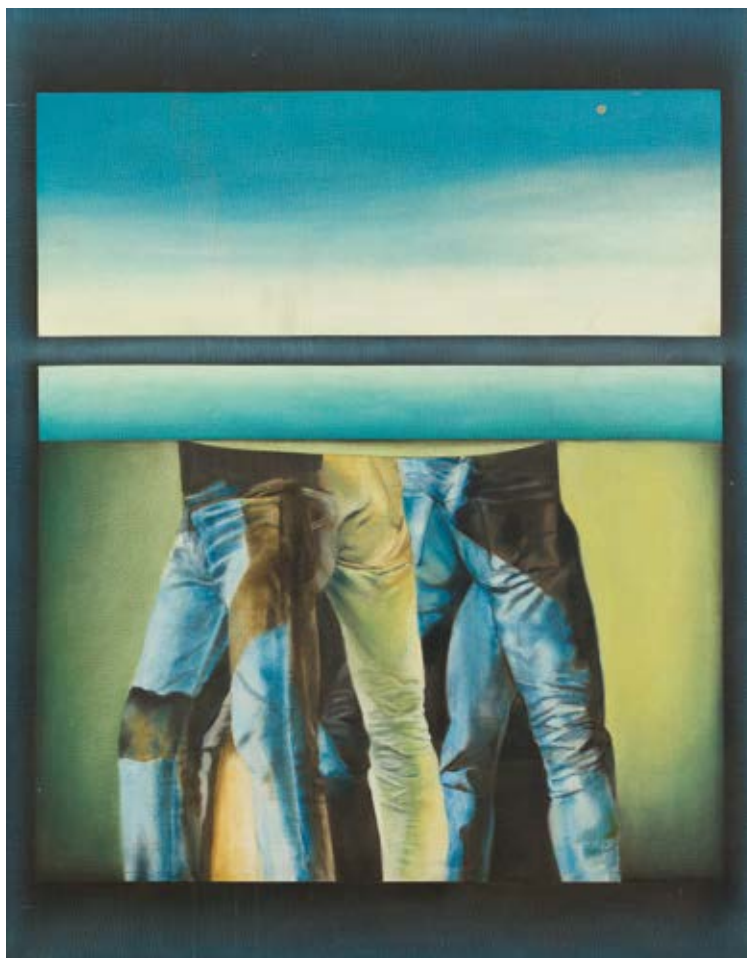
SOUTH AFRICAN 1923–2020

*Goudstad: Stadsbepeinsing I*

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

oil on canvas  
122 by 90 cm

R40 000 – 60 000



813

**Berenice Michelow**

SOUTH AFRICAN 1930–

*Jeans*

signed and dated 82  
oil on canvas  
153 by 120 cm

R20 000 – 30 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



814

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Women Artists Need Wives*

signed

pencil, oil and gold leaf on board  
181 by 152 cm

R200 000 – 300 000

Esmé Berman calls it visual synecdoche – Judith Mason’s practice of using ‘a fragment of a personal icon or element of an objective form, employed to represent the whole; which whole was, in itself, a metaphor for some other entity or thought.’<sup>1</sup> And this is abundantly clear in Mason’s *Women Artists Need Wives*: the personal icons harnessed in this stupendous portrait include a disembodied pair of denim dungarees, often worn by Mason in her studio; a set of faces portrayed from different angles, frontal and in profile, floating on top of the dungarees; and two implied, outstretched Shiva-like arms, the pair of hands visible. Not only do these elements constitute the self, the individual artist, Judith Mason, but also another entity or thought, namely the creative artist in general.

The hands are the artistic tools with which Mason creates her icons; they write as much as they paint. In the top left corner of the canvas three collage-like pieces of paper contains texts in her own hand, one exhibiting a distinct self-deprecating tone: ‘These fragments I have shaped against my ruins’; the other, a wry comment on the nature of artistic creators: ‘Artists are like fragile jesters in a mirror’. It is, however, the sheer beauty created by these hands that triumphs in the end. They create such phenomenal images as the intertwined body of a snake spiralling upwards on the implied left arm and morphing into a magnificent magnolia flower standing for its mouth. A mischievous monkey is perched on her right hand, a hand is dipping a tea bag, quite humorous and quotidian-like, into

an overflowing, if not spilled cup of tea.

Mason stashed away her images, her icons, in a grid-like structure at bottom right, images that include various depictions of hot air balloons and flying kites.

Mason continuously expands and reflects on her icons and their usefulness and their significance. Of animals, such as the endearing monkey, she references Claude Levi-Strauss, saying ‘Animals are not only good to eat, they are also useful to think with.’<sup>2</sup> She builds up quite comprehensive, always lyrical and poetic, and yet sophisticated, sets of synecdoche, as is very evident in the Mason offerings on this sale, all metaphors for disparate belief systems such as animism in *Tree Form* (lot 817), mysticism in *Reaching for the Sun* (lot 818)

and mythology in *Pegasus* (lot 819).

‘Only painting and poetry’, the artist says, ‘do not need the scholarly dotting of i’s and crossing of t’s. They enter at once into metaphor and have their own authority ... The arts can transfigure ideas very quickly and at a profound level. Herein lies their power.’<sup>3</sup> Mason’s *Women Artists Need Wives* certainly exudes this type of power.

1. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 276.
2. Judith Mason (1990) *An Essay on Encountering Dante’s Creatures*, appendix in the artist’s book, *A Dante Bestiary*, New York: Ombondi Editions.
3. Judith Mason (1973) ‘A Prospect of Icons’, in Frieda Harmsen (ed) *Art and Articles*, Cape Town: AA Balkema, page 190.



© The Estate of Judith Mason | DALRO

TO PLACE A BID CLICK ON THE RED LOT NUMBER

'This is one of a series of smallish oils I showed at Karen McKerron in the late nineties. This is a Buddhist monk, with his skull separate from his body, as skulls are kept as bowls and mementi mori by devotees. The silvered neck aperture echoes a skull bowl. The bell inside reminds one of the tinkle, clatter of bells in Buddhist temples as I experienced them in Nepal. The breath, and separation from the desires of the body are also indicated, as is the asceticism of Buddhist monks, in the leanness of the face.'

*Judith Mason*

**815**

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Untitled (Head and Watch Charm)*

signed  
oil on board  
84 by 72 cm

**R80 000 – 120 000**

PROVENANCE

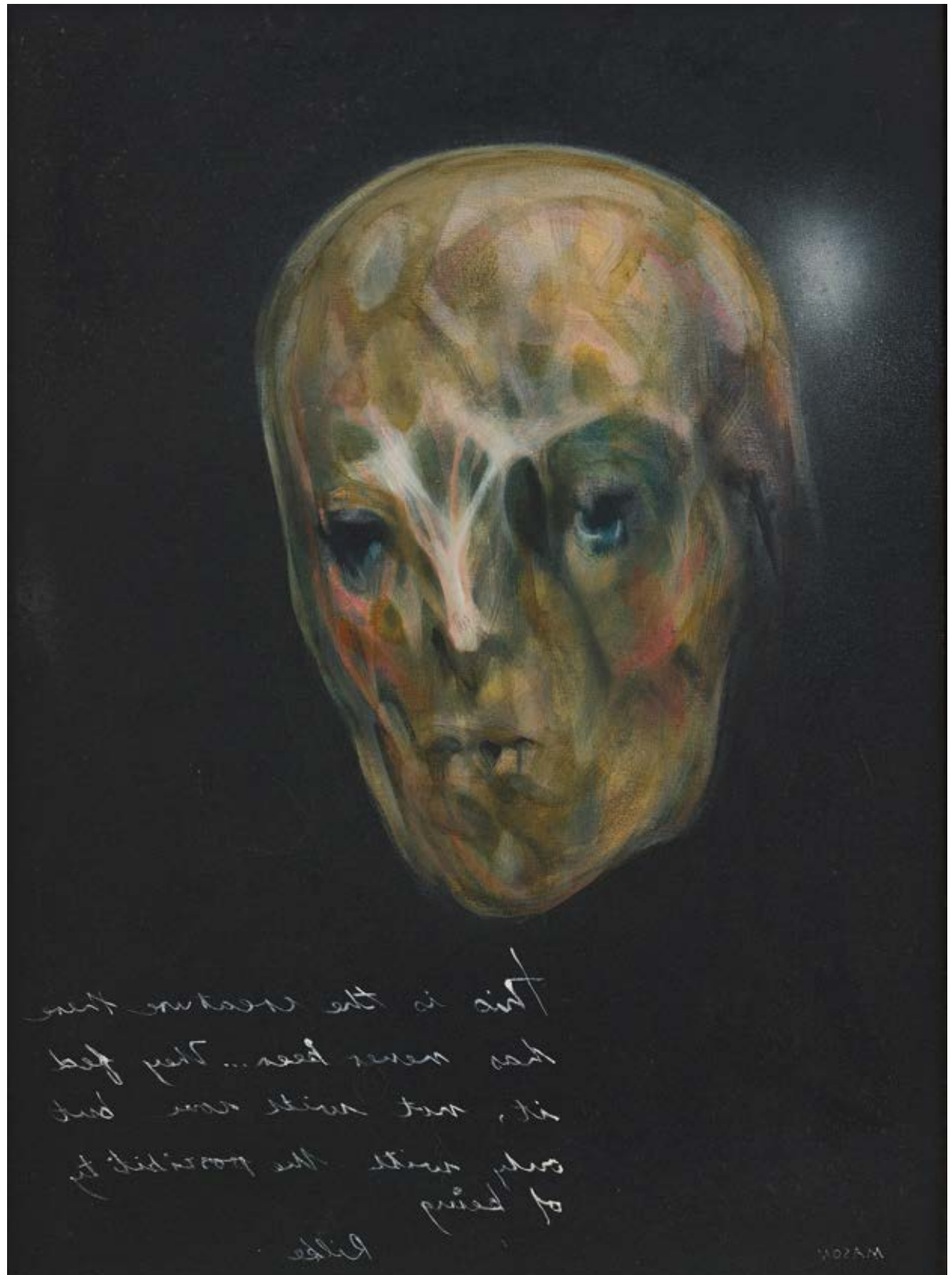
Russell Kaplan Auctioneers,  
Johannesburg, 2 August 2014,  
lot 87.

Private Collection,  
Johannesburg.



© The Estate of Judith Mason | DALRO

TO PLACE A BID CLICK ON THE RED LOT NUMBER



816

**Judith Mason**

SOUTH AFRICAN 1938–2016

*The Creature That Has  
Never Been*

signed and inscribed with the  
title in reverse (mirror) writing  
oil on canvas

74,5 by 54 cm

R50 000 – 70 000

© The Estate of Judith Mason | DALRO

TO PLACE A BID CLICK ON THE RED LOT NUMBER



817

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Tree Form*

signed, dated 1980 and  
inscribed with the title and  
the weaver's name on a  
label sewn to the reverse  
mohair and polycotton  
tapestry

235 by 164 by 1 cm

R80 000 – 120 000

© The Estate of Judith Mason | DALRO



© The Estate of Judith Mason | DALRO

**818**

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Reaching for the Sun*

inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse  
oil on canvas  
122 by 91 cm

**R90 000 – 120 000**

**819**

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Pegasus*

signed and inscribed with the title  
oil on canvas  
183 by 61 cm

**R100 000 – 150 000**



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820

**Neil Rodger**

SOUTH AFRICAN 1941–2013

*Nude in a High-backed Chair*

signed and dated '99

oil on canvas

102 by 101 cm

R200 000 – 300 000



821

**Andrew Verster**

SOUTH AFRICAN 1937–2020

*City Plants IV*

signed, numbered IV and  
inscribed with the title on  
the stretcher  
oil on canvas  
167 by 118 cm

R60 000 – 90 000

© Andrew Verster | DALRO

TO PLACE A BID CLICK ON THE RED LOT NUMBER

822

**Alexander Podlashuc**

SOUTH AFRICAN 1930–2009

*Sunday Afternoon*

signed and dated 02; inscribed with the title on the reverse  
oil on canvas laid down on board  
71 by 95 cm

R30 000 – 40 000

EXHIBITED

Welgemeend, Cape Town, *Satire and Irony: Robert Hodgins, Stanley Pinker and Alexander Podlashuc from the Kilbourn, Bloch, Wiese and Podlashuc Collections*, August 2019, illustrated in colour on page 43 of the exhibition catalogue.

'On an autumn Sunday in Sydney, Pod was invited to a shrimp barbecue by an actress, her construction contractor husband, and their two rescue dogs. Given the state of universal misanthropy and suffering in the world, this complex family relationship made an impression on Pod. He always felt there was a message in it somewhere. As it turned out, the bigger dog, Oscar, had issues. The poor chap was totally neurotic, his deep psychological problems set off by pumpkins and washing machines. After numerous therapy sessions, the couple were advised by their pet psychologist that Oscar needed his own 'pet'. And so, Rubin Jr joined the family. Not long after, Rubin Jr acquired his own pet, a well-chewed soft teddy. It is not in the painting.'

1. Leo Podlaschuc (2019) quoted in Lizelle and Frank Kilbourn (eds), *Satire and Irony: Robert Hodgins, Stanley Pinker and Alexander Podlashuc from the Kilbourn, Bloch, Wiese and Podlashuc Collections*, Cape Town: Welgemeend, page 43.

823



823

**Marianne Podlashuc**

SOUTH AFRICAN 1932–2006

*Bo and the World Beyond*

signed  
oil on board  
58 by 49 cm

R30 000 – 50 000

The boy in the painting is the artist's second son, Boris, affectionately known as Bo. He suffered from severe autism and was locked into a world of his own, but he loved the circus and his parents would take him and his older brother whenever the circus was in town. In the present lot, the boy is shown in a harlequin's chequered costume, reaching out to the real world but also the fantasy world of the circus. Sadly, Bo died of a brain tumour when he was seventeen years old.

822



824

**Claude Bouscharain**

SOUTH AFRICAN 1922–2020

***Eyeguard and Music***

signed; signed, inscribed with the title and the medium on the reverse  
oil on canvas  
81 by 116 cm

**R80 000 – 120 000**

**EXHIBITED**

Rand Afrikaans University, Johannesburg, *Claude Bouscharain*, 14 March to 4 April 1990. The present lot was illustrated on the exhibition invitation.

Erik Laubscher and Claude Bouscharain met as young art students at the Académie Montmartre, Paris, in 1951, both studying under the famous artist Fernand Léger. They married and started a family straight away, returning to Cape Town in 1953. The couple's prolonged trip to the USA in 1966 influenced their work in a significant way, especially Claude's, which responded immediately to the hard edged style in America at the time.



825

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

***Portrait of an Olympic Swimmer***

signed; signed and inscribed with the title on the reverse  
oil on canvas  
49 by 49,5 cm

**R250 000 – 350 000**

**PROVENANCE**

Acquired from the artist's estate. Thence by descent to the current owner.

**LITERATURE**

Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC, illustrated in colour on page 210.



LOTS 826 TO 830  
NO LOTS

TO PLACE A BID CLICK ON THE RED LOT NUMBER