





Monday, 9 November 2020
Session 4 at 7pm

**The Tasso Foundation Collection
of Important South African Art
assembled by the Late Giulio Bertrand
of Morgenster**

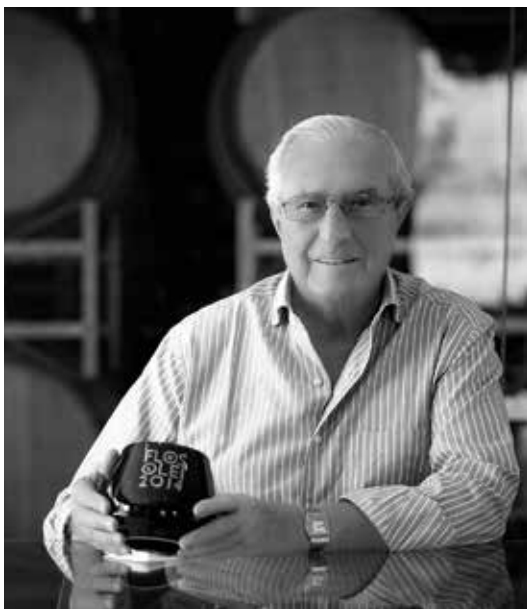
Lots 351–430

Lot 381 Irma Stern, *The Grand Canal - Venice* (detail)

The Tasso Foundation Collection of Important South African Art, assembled by the Late Giulio Bertrand of Morgenster

GIULIO BERTRAND (1927-2018)

"Where there is passion there is no compromise"



When Giulio Bertrand first saw Morgenster he said it was love at first sight. He announced, "I have never felt so attracted to a place like I was with Morgenster". He had been searching for a house in the Cape Dutch style to which he could retire but, given his unique flair and passion, the last three decades of his life were anything but sedate. Bertrand, on behalf of the owners, Tasso Foundation, embarked on the ambitious transformation of Morgenster's agricultural production as well as the restoration of its historic buildings.

Established in 1711 from a section of the farm that originally constituted Vergelegen Estate, Morgenster's first owner, Jacques Malan, was a French Huguenot whose family traced their ancestry back to the north-western Italian valleys of Piedmont. Born in Biella, an important wool processing and textile centre in North West Piedmont in Italy, Bertrand joined the family-run textile business, supplying yarns and fabrics. Its operations included two factories located in the Eastern Cape. His links with South Africa strengthened from 1975 when he began coming to this country four times a year to oversee his factories here. So began his longstanding love affair with South Africa.

On moving to Morgenster in 1992 Bertrand and the new owners' first priority was to preserve the beautiful historic buildings and restore the manor house. They then went on to reinvigorate the farm's rich winemaking traditions as well as introduce olive cultivation, a complimentary activity to winemaking in Italy that was unheard of at the time in South Africa. Bertrand's desire was to produce world class Bordeaux-styled wine and the highest quality olive oil and he

became legendary as a champion olive-oil maker and discriminating wine producer. He imported the world's most up-to-date olive tree cultivars which are propagated in the Morgenster nursery and sold to other farms to advance the local olive industry. Morgenster's olive oil was judged the best in the world in 2006 and the estate continues to garner coveted local and international awards.

Having completed the restoration of the manor house he embarked on a new project, which was to grace the walls of Morgenster with the finest examples of South African art, assembled for and on behalf of the Tasso Foundation. The 75 lots consigned herein tell the story of South African art and artists from the period of union to liberation. In line with his motto "Where there is passion there is no compromise", Bertrand carefully selected only the best, and these artworks were to give him endless pleasure for the rest of his life. "Building an art collection is about enthusiasm, research and long-term commitment", says Bina Genovese, who, along with other colleagues, knew Bertrand personally. "From the time he started acquiring works for the collection in the late 1990s, Giulio Bertrand was a regular attendee of art auctions. He not only partook in the bonhomie but also sought the counsel of others with insight to guide his acquisitions. Over time he built up a remarkable collection of historical works, which he later – without hesitation – complemented with works by leading contemporary artists". With the advice and guidance of the late Stephan Welz, he went on to assemble the Tasso Foundation Collection, now being offered for sale with Strauss & Co.



351

Edward Roworth

SOUTH AFRICAN 1880-1964

*Autumn at Morgenster,
Somerset West*

signed
oil on canvas
69 by 89,5cm

R10 000 - 15 000

PROVENANCE

Bonhams, London, 13 December
2006, lot 556.
Stephan Welz & Co, Cape Town,
19 February 2013, lot 219.
Tasso Foundation Collection.



352

Edward Roworth

SOUTH AFRICAN 1880-1964

*Morgenster, Somerset West,
Cape*

signed and dated 53; signed and
inscribed with the title on the reverse
oil on board
39,5 by 55,5cm

R6 000 - 8 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, 26 May 1998, lot 280.
Tasso Foundation Collection.



353

Frank Spears

SOUTH AFRICAN 1906-1991

Morgenster

signed; signed and inscribed with
the title on the reverse
oil on canvas board
62 by 75cm

R8 000 - 12 000

PROVENANCE

Tasso Foundation Collection.



354

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

*Cape Dutch Homestead
and Proteas*

pastel on artist's board
36,5 by 30cm

R30 000 - 50 000

PROVENANCE

Strauss & Co, Johannesburg 23 May
2012, lot 11.
Tasso Foundation Collection.







355

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

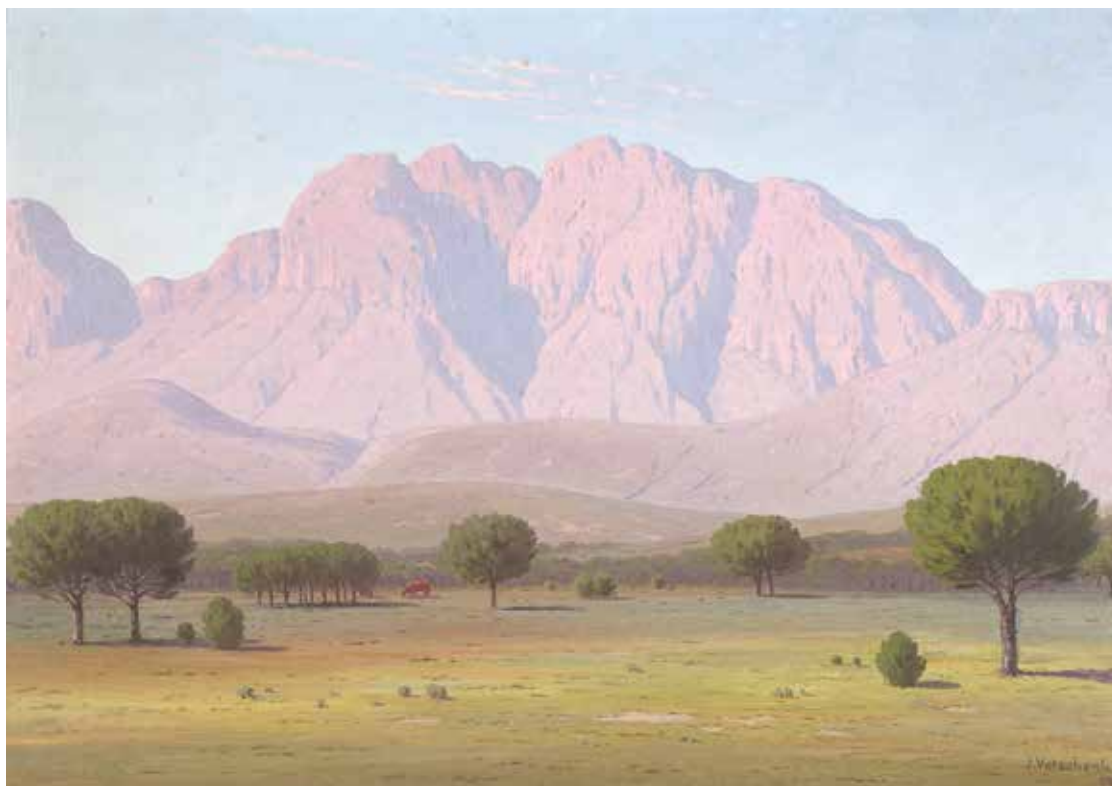
The Golf Course at the Paarl

signed and dated 1929; signed, dated
and inscribed with the title on the
reverse
oil on canvas
43 by 62cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 302.
Tasso Foundation Collection.



356

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Vegkop, Bloedrivier

signed; inscribed 'Bloedrivier' on the
reverse and inscribed with the title
on the backing board
oil on canvas laid down on board
16,5 by 28cm

R10 000 - 15 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 61.
Tasso Foundation Collection.



357

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

Coast Scene, Still Bay

signed and dated 1917; signed, dated
and inscribed with the title on the
reverse

oil on canvas
17,5 by 35,5cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
14 February 2007, lot 371.
Tasso Foundation Collection.



358

Hugo Naudé

SOUTH AFRICAN 1868-1941

Camps Bay

signed
oil on canvas board
29 by 44,5cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 271.
Tasso Foundation Collection.



359

Frans Oerder

SOUTH AFRICAN 1867-1944

Pollarded Willows

impressed with the executor's facsimile signature stamp; inscribed 'Tom Oerder' on the reverse

charcoal on paper
36,5 by 45,5cm

R5 000 - 7 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 9 February 1999, lot 208.

Tasso Foundation Collection.

Tom Oerder was the son of Frans Oerder.



360

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Still Life of Roses with Porcelain Mandarin

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

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 30 August 1994, lot 313.

Tasso Foundation Collection.





361

Frans Oerder

SOUTH AFRICAN 1867-1944

*Chrysanthemums in
a Glass Vase*

signed
oil on canvas
75 by 90cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in association with
Sotheby's, Johannesburg, 30 August 1994,
lot 307.

Tasso Foundation Collection.

362

Maggie Laubser

SOUTH AFRICAN 1886-1973

A Still Life with Potted Christmas Cactus and Apples

signed twice and dated '30 and '40 respectively

oil on canvas

49,5 by 41 cm

R300 000 - 400 000

PROVENANCE

Tasso Foundation Collection.

In her early thirties, Maggie Laubser learned of and began to practice Christian Science. This belief system, which has a great appreciation for nature, is rooted in a belief in the healing power of God's love. For Laubser, the best way for her to express this was through her art. As she explained: 'When I look at the wonders of creation, which unceasingly speak to me through the harmony of their colours and forms, the astonishing coherence of unity and infinity fills me with a great desire and urge to express what I experience and in this way praise and worship my Creator.'¹

It is perhaps with this in mind that she chose the Christmas cactus as the subject for this striking still life. In the present lot the plant acquired its name because it flowers around this holiday. In this present lot, Laubser has contrasted the rounded curves of the vase and fruits and the lushly opened flowers with the prickly, pointed leaves of the cactus. She has used cool blues and greens to accentuate the passionate reds and oranges of the flowers and fruits. It is a painting in which the viewer can see – and feel – that the artist has expressed her joy for the wonders of creation 'through the harmony of their colours and forms.'²

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press, page 292.

2. *Ibid.*





363

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Dahlias in a Vase with a Basket of Apples

signed and dated 1945
oil on canvas
55 by 50cm

R3 500 000 - 5 000 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 11 October 1999, lot 270. Tasso Foundation Collection.



Jan Bruegel the Elder (1568-1625), *Vase of Flowers with Jewellery, Coins and Shells*
image courtesy of wikimedia.org

Flowers are central to an appreciation of Irma Stern's biography and work. Her earliest watercolours and drawings depicted flowers. *The Eternal Child* (1916), her first conclusive statement as an artist, features a young girl clutching a spray of wild flowers. Youth and fertility are recurring subjects in Stern's art. Her controversial figure paintings of the 1920s often featured young women either holding or situated adjacent flowers. Stern's earliest independent flower studies date from this febrile period, but it was only after she had settled into her marital home in Rosebank, The Firs, acquired in 1927, that flowers began to habitually figure as independent subjects capable of expressing her ambitions as a painter.

The 1930s marked a period of decorative experimentation and formal innovation with the genre. Across the passage of this decade Stern abandoned her earlier hard-etched style, so obviously influenced by her friend and mentor Max Pechstein, in favour of a personal style in which colour, thickly applied with a

brush and knife, became the armature of her vertiginous flower studies. Stern's flower compositions from the 1940s represent the apex of her achievement in this genre. Works from this period are characterised by their precarious plenitude, a long-established hallmark of the genre dating back to works like Jan Bruegel the Elder's *Vase of Flowers with Jewellery, Coins and Shells* (1606), and crowded framing, as if the totality of objects presented on canvas are 'resisting their confinement in the space provided'.¹ The present lot and lot 369 are exemplary.

Stern often depicted the same fulsome blooming flowers, in particular lilies, magnolias, dahlias (the present lot) and hydrangeas (lot 369). Dahlias were a much-loved flower for Stern and works portraying this perennial are amongst her most prized. Queen Elizabeth, wife of English King George VI, acquired Stern's *Dahlias in a Copper Pot* during a royal visit to South Africa in 1947. *Still Life with Fruit and Dahlias* (1946) and *Dahlias* (1947), the latter included on Stern's career-defining

1947 exhibition in Paris, respectively sold for R16 159 600 and R9 104 000 at previous Strauss & Co auctions. The non-naturalistic depiction of the tilted basket next to the vase of lavender-pink dahlias is typical of works from this period. A master of the colour green, Stern's variegated apples bear notice.

Stern greatly esteemed Cézanne. In a 1937 letter to Freda Feldman, the artist states: 'At present I feel I can do the same as the best here and that is to say the best living and strangely enough Gauguin and mostly van Gogh seem to me very much like a level I have also reached – not so Cézanne.' Stern was awed by his ability to paint work 'so free and so unhampered of the world'.² Her 1940s flower studies are a supreme expression of her translation of this awe into practice and were praised for their 'molten magma of colour'.³ The scuffed pinks, empurpled reds and shy daubs of yellow in lot 369 (*Hydrangeas in a Jar with Mangoes*) show her remarkable facility as a colourist. The work dates from an important transitional moment.

In 1948 Stern visited Italy and Tunisia, marking the start of her pivot north. Over the next decade she would represent South Africa at four editions of the Venice Biennale and spend increasing time travelling and painting in Europe. The surfaces of her impasto flower studies flattened. Her colours too became more fluid and intermixed, an abrupt transition signalled in the liquid form of a 1950 flower study depicting hydrangeas and St Joseph lilies in the artist's handmade ceramic jug held in the Irma Stern Collection. The two lots offered here capture the artist at the height of her powers, utilising a bold palette and confident mark to transform a domesticated genre.

1. Esmé Berman (1993) *Painting in South Africa*, Halfway House, Southern Book Publishers, page 77.
2. Mona Berman (2003) *Remembering Irma*, Cape Town, Double Storey, page 53.
3. Alan Nash (1946) 'The world goes by ...', *Cape Times*, 6 March.





364

Rosamund Everard-Steenkamp

SOUTH AFRICAN 1907-1946

Wheatfields near Kimpton

1924

signed

oil on panel

26,5 by 34,5cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 689.

Tasso Foundation Collection.

LITERATURE

Frieda Harmsen (1980) *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: Van Schaik, illustrated on page 93, number 96.

'In the following year, that is 1924, when Rosamund joined her mother and sister in painting wheatlands near Kimpton, she used pattern to convey emotion. Rosamund's little panel – so much like her mother's version of the same subject that only the discrete signature convinces the viewer of its authorship – links with the almost contemporary expressionist work of the young Maggie Laubser who was also painting in Europe at that time. The advance made by the young Rosamund, particularly in the projection of mood, is remarkable, and demonstrates pointedly how the inadvertently exerted influence of the two trained artists, Bertha and Ruth, had been absorbed!'¹

1. Frieda Harmsen (1980) *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: Van Schaik.



365

Maggie Laubser

SOUTH AFRICAN 1886-1973

Landscape with Geese

oil on artist's board
41 by 49cm

R200 000 - 300 000

PROVENANCE

Tasso Foundation Collection.

Landscapes and birds were beloved imagery for Maggie Laubser. They were part of a handful of established themes that she returned to over and over again throughout her artistic career. Often these motifs – especially the landscapes – were imagined or remembered, referenced from her experiences on her family's farms, Bloublommetjieskloof and Oortmanspost, both in the Malmesbury district, and her later life in Strand, near the sea. The present lot, a stylised landscape, features two geese set against a sketchy, rolling countryside with atmospherically blue mountains in the distance. Laubser has delineated beautifully the farmlands through her use of colour blocking: fields of pea green, teal, and dusty

rose. The foreground also includes the suggestion of a figure dressed in black walking away from a small blue house – perhaps a farmworker and his home. She has further created depth through the addition of a small homestead in the distance – little white houses nestled between large trees – at the top right of the painting. Laubser explained her affinity for space and stylisation: 'This love of space makes me feel free and unshackled. It gives me vision and this is why I could never feel bound to the restrictions of photographic impressions in my work.'¹

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press, page 293.

366

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

A Farmhouse and Vineyards

signed and dated 1962

oil on canvas

37,5 by 50,5cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 281.
Tasso Foundation Collection.



367

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*A Still Life with Cup, Oranges
and Lemons*

signed and dated 1943

oil on board

49,5 by 59,5cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 356.
Tasso Foundation Collection.





368

Maud Sumner

SOUTH AFRICAN 1902-1985

Still Life of Fruit in a Bowl

signed
oil on canvas
60 by 45cm

R350 000 - 500 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
17 October 2000, lot 553.
Tasso Foundation Collection.



369

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Hydrangeas in a Jar with Mangoes

signed and dated 1949; inscribed with the artist's name and 'no. 5' on the stretcher

oil on canvas

67 by 54,5cm

R3 500 000 - 5 000 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
11 October 1999, lot 272.

Tasso Foundation Collection.

(See text on page 146, lot 363)





370

Pieter Wenning

SOUTH AFRICAN 1873-1921

Pomegranates, Bottle and Wine Glass

signed and dated 1917; fragments of a South African National Gallery label adhered to the reverse
oil on canvas
26,5 by 39,5cm

R350 000 - 500 000

PROVENANCE

Dr FCL Bosman, Pretoria.
Stephan Welz & Co in association with Sotheby's, Cape Town, 17 October 2000, lot 521.
Tasso Foundation Collection.

EXHIBITED

South African National Gallery and Pretoria Art Museum, Cape Town and Pretoria, *Pieter Wenning Retrospective*, 1967, catalogue number 58.

LITERATURE

Gregoire Boonzaier and Lippy Lipshitz (1949) *Wenning*, Cape Town: Unie-Volkspers, illustrated in black and white on page 52, plate 35.
J du P Scholtz (1973) *DC Boonzaier en Pieter Wenning, Verslag van 'n Vriendskap*, Cape Town: Tafelberg, illustrated on page 116, plate 68, with the title *Stillewe met Bottel and Granate*.
WEG Louw (n.d.) *Pieter Wenning*, in *Our Art*, Pretoria: Foundation for Education, Science and Technology, illustrated on page 16.

'In his still-lives, a form of expression which he alone was seriously pursuing, Wenning broke away entirely from the conventional representation of flowers in vases, and instead devoted his talents to such mundane objects as apples, pomegranates, bottles, inkpots, etc.'¹

1. Gregoire Boonzaier and Lippy Lipshitz (1949) *Wenning*, Cape Town: Unie-Volkspers, illustrated in black and white on page 50.



371

Pieter Wenning

SOUTH AFRICAN 1873-1921

An Eating House

oil on canvas
29 by 37,5cm

R500 000 - 700 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 685.
Tasso Foundation Collection.

EXHIBITED

South African Art Gallery (now Iziko South African National Gallery), Cape Town, *Memorial Exhibition*, 1931.

Wolpe Gallery label and a newspaper article from *Die Burger*, dated 23 October 1975, relating to this painting attached to the reverse, with a letter from the South African Art Gallery asking that the work be loaned for an exhibition.

372

Irma Stern

SOUTH AFRICAN 1894-1966

Swazi Woman

signed and dated 1927
oil on canvas laid down on board
51,5 by 39cm

R3 000 000 - 4 000 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
9 February 1999, lot 245, with the
title *Congolese Girl*.
Tasso Foundation Collection.

The late 1920s marks a significant period in both Irma Stern's personal and professional life that saw her international career flourish alongside the growing European appetite for exotic images of Africa. Returning from a trip to Europe, where she exhibited in Germany and France, winning the Prix d'Honneur at the *Exposition Internationale des Beaux-Arts* in Bordeaux, Stern would purchase *The Firs* in her own name in 1927, before travelling for a third and final time to Swaziland at the end of the year.¹

Here, she would confront the loneliness inherent in the unrequited love that accompanied her marriage to her former tutor, Johannes Prinz, the year before. Estranged by the beginning of the 1930s, their union would dissolve soon after. As a testament to their inability to find any meaningful connection, Stern appears in her diaries and letters most happy when she was away, painting. Her work from this time thus reveals an emotional complexity in which Stern's individual portraits are charged with a certain romantic inflection, underscored by her own private turbulence.

This portrait of a *Swazi Woman* was presumably executed in the region of the Ezulwini Valley where Stern stayed during October and November of 1927. During this visit she was invited by

the Swazi King, Sobhuza II to attend a traditional dance at the Royal Kraal in Ludzidzini, some 10 kilometres away from where she was staying.² The sitter in the present lot was presumably encountered during these festivities, possibly an *Umchwasho*, which is a customary chastity rite in which young women are separated into various age regiments indicated by their varying dress codes as they ready for marriage.³ Whilst similar figures populate her larger group portraits of Swazi women from 1927 such as *Daydreaming* and *Repose*, in these instances form is favoured over individuality, with subjects becoming more a stylised part of the pictorial construction.

In the present lot, we see both Stern and her subject coming of age. As she would grapple with the complicated relationship that exists between a painter and the sitter, Stern is seen here establishing the foundations of the psychologically nuanced vocabulary that would define her later portraits. By rendering the eyes of her subject closed, Stern creates the speculative distance of a hermetic world into which we are not invited. The enigma of this dramatically lit portrait has its biographical counterpart that can be found in a letter penned shortly before the end of her trip where Stern confesses a mysterious,

unnamed infatuation. Like the private, contained world of her Swazi sitter, Stern briefly offers us a rare glimpse into her own romantic preoccupations as she writes:

'... and I am in love ... just imagine. I would have never thought that I would fall in love again. Love is certainly something outside one's control. There one is – an honourable and respectable married woman – with little pleasure from things like love and suddenly one looks away – one becomes young again and Bang! one lands in the middle of it all. How long this is going to last I do not know and do not care. It is almost like being situated between the past and future ... it is wonderful nevertheless – even if it is only the harmony of a single day – it carries endless meaning for me – the consciousness of another person in my loneliness ...'⁴

1. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood, page 19.
2. Clive Kellner (2012) *Representations of the Black Subject in Irma Stern's African Periods: Swaziland, Zanzibar and Congo 1922–1955*. University of Cape Town, unpublished MA dissertation, page 31.
3. *Ibid.*
4. Irma Stern, quoted in Neville Dubow (1991) *Paradise: The Journal and Letters (1917–1933) of Irma Stern*, Cape Town: Chameleon, page 93.





373

Tapfuma Gutsa

ZIMBABWEAN 1956-

Birth of the Zambezi

1989

signed with the artist's initials
and indistinctly numbered
opal stone
height: 140cm

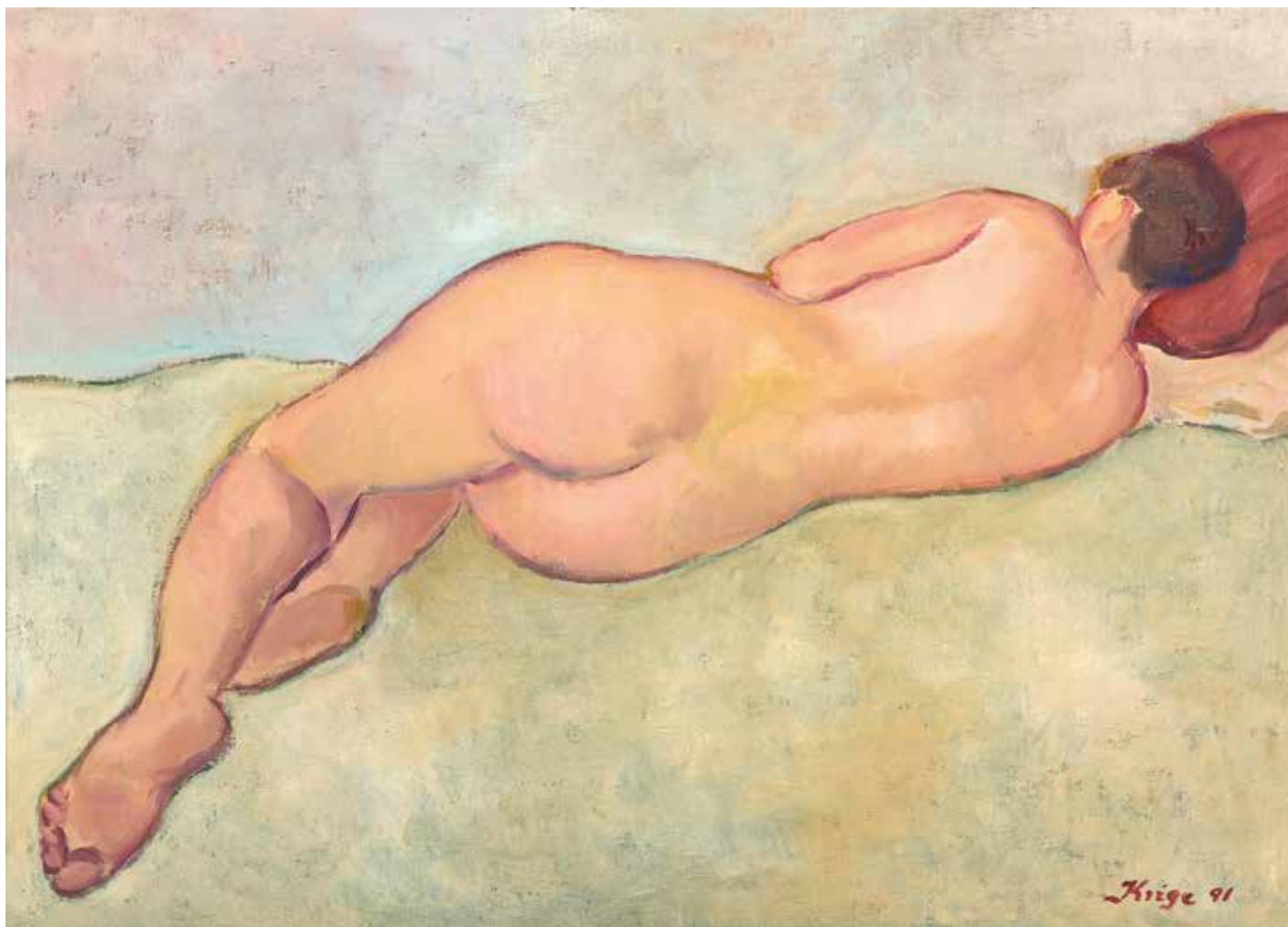
R80 000 - 120 000

PROVENANCE

Tasso Foundation Collection.

Accompanied by a plaque inscribed
'Spirit of our country. The great river
is like the body of a woman, the
source of life.'





374

François Krige

SOUTH AFRICAN 1913-1994

Nude

signed and dated 91
oil on canvas
40 by 56cm

R100 000 - 150 000

PROVENANCE

Tasso Foundation Collection.

375

François Krige

SOUTH AFRICAN 1913-1994

Reclining Nude

signed
oil on canvas board
30,5 by 46cm

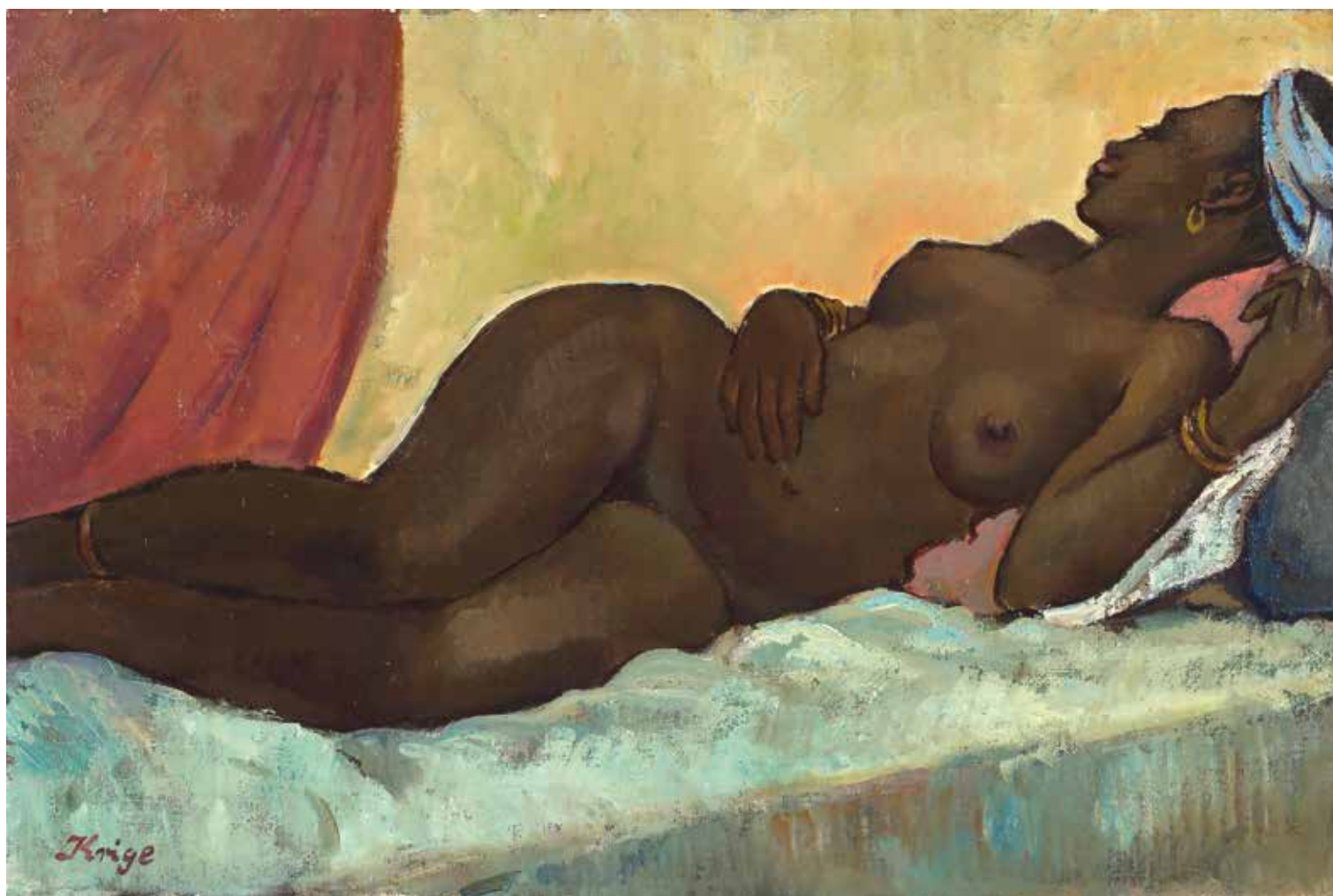
R200 000 - 300 000

PROVENANCE

Bonhams, London, 30 January 2008,
lot 151.

Strauss & Co, Cape Town, 12 October
2015, lot 587.

Tasso Foundation Collection.



Two contrasting narratives have framed the reception of François Krige's art. For some, including Esmé Berman, he failed to deliver on his early promise as a member of the New Group, despite the quality of his later work. A retiring figure who exhibited infrequently, Krige's achievements have been reclaimed in two posthumous books: Breyten Breytenbach's memoir *Dog Heart* (1998), which devoted an entire chapter to the artist, and Justin Fox's

2000 monograph. Painting, when 'true to the deeper body', writes Breytenbach, is movement: 'François moves our eyes and our memories.'¹ Both Breytenbach and Fox liken Krige's ambition to that of Rembrandt van Rijn. It is a fair comparison. Like his Dutch predecessor, Krige's output is studded with nudes. His pencil and charcoal drawings bear out Berman's observation of Krige's 'sensitive and powerful' draughtsmanship.² But it is the artist's oils that distil his ambition

as well as engagement with the body as sensuous, unavoidable matter: flesh. Krige painted homoerotic male studies as well as female reclining nudes. The latter is a firmly established genre, of which the odalisque is a particular sub-genre. The relationship between the artist and the plump, languorous model in this undated work is unknown. Details such as her blue head adornment and gold jewellery link her to odalisques by Ingres, Manet and Gauguin, whose post-impressionist

technique and earthy Polynesian palette Krige's nude bears some affinities with. The nude has long staged an argument between fact and myth. Krige's stacking of his dominant colours (corroded blue, coffee and egg yellow) suggests a mystical unity of water, earth and sky through an encounter with the human body.

1. Breyten Breytenbach (1998) *Dog Heart*, Pretoria: Human & Rousseau, page 118.
2. Esmé Berman (1970) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 163.

376

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Woman, Zanzibar

signed and dated 1945
gouache and pencil crayon on paper
laid down on cardboard
78 by 57cm

R1 500 000 - 2 000 000

PROVENANCE

Christie's, London, 21 September
2000, lot 46, with the title *Seated
Arab Woman*.
Tasso Foundation Collection.

Executed on her second trip to Zanzibar in 1945, this gouache of a seated woman captures the unusually direct gaze of Irma Stern's sitter, recording a rare moment of feminine agency in an otherwise patriarchal society. As she would write in her eponymous travel journal, *Zanzibar*, which was published three years later in 1948, 'The Arab may marry two or more wives. The women do not count, they have no say in the men's lives. They bring children into the world, they cook, they direct servants, but they are of no consequence...'¹

Stern was, by this stage in her life, a fiercely independent woman, and well-travelled. She had been divorced for twelve years and undertaken some of her most exciting journeys to Zanzibar and the Belgium Congo between the years of 1939 and 1946, on her own. Moved to explore the African continent further, due to the outbreak of the Second World War curtailing any chance of European travel, Stern's views at once reflect the overarching prejudices of the time whilst signalling a deeper sense of justice as to the role of women

and universal suffrage in what was an otherwise conservative society.

Thus one can understand Stern's painterly representations of female subjects from this period as an attempt to make visible that which was traditionally unseen. As she would write 'Arab women are still in purdah and only deeply veiled may leave their house.'² It is then of no surprise that Stern's compositions of these women take place in the secluded domesticity of the harem.

Her journal entries make early reference to these private sanctuaries as 'rooms on the top floor of the house... ' where 'heavy perfumes hang in the air – expensive penetrating Eastern perfumes'. Describing the contents of these spaces and their occupant's possessions, Stern writes that they contained 'a multitude of Arab chests filled with their dowries of lovely old eastern silks with heavy gold fringes, trousers ruched at the ankles with the fringes falling over their feet.'³

Particular to the sitter in this composition is her further observation of these interiors as 'rooms laid out with

mats over dark red tiles – Persian mats and straw matting in vivid array. In front of the mattress in red silk with heavy stripes of gold brocade edging it – the day bed.'⁴ In the present lot Stern's subject, seated on her day bed, stares with an uncompromising address at the viewer.

Unseen outdoors, this interior view opens the window into a seductive world that was traditionally kept private, away from the prying eyes of strangers, and especially foreigners. Precisely how Stern was granted access to such intimate settings is unknown, but the direct gaze of the sitter indicates a mutual complicity between painter and subject. It is therefore fair to say that these portraits provide a rare historical record of an internal world that runs contrary to the image of invisibility that most often accompanied the Arabian women of Zanzibar.

1. Irma Stern (1948) *Zanzibar*, Pretoria: Van Schaik. Page 12.

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*





377

Maud Sumner

SOUTH AFRICAN 1902-1985

Highveld

signed; signed on the reverse
oil on canvas
38 by 157cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Cape Town, 13 October 2014,
lot 627.
Tasso Foundation Collection.

LITERATURE

Charles Eglinton (1967) *Maud Sumner*, Cape
Town: Purnell, illustrated on page 47, plate 59.

378

Christo Coetzee

SOUTH AFRICAN 1929-2000

Shell

signed and dated 60; signed, dated, and
inscribed with the title and 'Paris' on the
reverse
oil on canvas board
54 by 36,5cm

R60 000 - 80 000

PROVENANCE

Aspire Art Auctions, Cape Town, March 2017,
lot 167.
Tasso Foundation Collection.





379

Erik Laubscher

SOUTH AFRICAN 1927-2013

Clifton Rocks

signed and dated 58

oil on board

81 by 101cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town, 13 October
2014, lot 650.

Tasso Foundation Collection.



380

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Valley in an Extensive Mountain Landscape

signed

oil on artist's board

31 by 42,5cm

R400 000 - 600 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town,

17 October 2000, lot 515.

Tasso Foundation Collection.

Pierneef's interest in the structure of the natural world is starkly apparent in this richly descriptive painting of a mountain landscape. This reverence, informed experientially by his love of the great outdoors, infuses great vitality in this work.

The topography surveyed from his high vantage point presents a harmoniously balanced choreography of colour, light, and form, with the valley bathed in a passage of light, illuminating red cliffs and allowing the viewer to roam

among the monumental landforms and verdant fields below. Blue and purple shadowed peaks and trees punctuate the landscape, adding volume through natural architecture of these ascending forms.

Valley in an Extensive Mountain Landscape demonstrates Pierneef's virtuosity in establishing aerial perspective through an authoritative command of these complex compositional elements.



381

Irma Stern

SOUTH AFRICAN 1894-1966

The Grand Canal - Venice

signed and dated 1948
oil on canvas
69 by 89cm

R5 000 000 - 7 000 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 17 October 2000, lot 547. Tasso Foundation Collection.

LITERATURE

cf. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, similar examples illustrated on page 91.

1948 was the culmination of Irma Stern's artistic career. In that year she would publish her illustrated travelogues which documented her two journeys to Zanzibar on the Swahili Coast of Africa in 1939 and 1945 before visiting Europe, and, perhaps most importantly, the Venice Biennale.

The present lot is one in a series of views of the Venetian lagoon and Grand Canal that Stern painted on this pivotal trip, signifying a vital shift in her subject matter that would persist for the rest of her life. Stern, as Marion Arnold notes, 'has often been discussed as a painter of Africa, but after the Second World War – for almost twenty years of her career – she painted Europe.'¹

It is important to remember that the geopolitical ramifications of World War II had prompted Stern to look for her inspiration elsewhere. Finding it in Zanzibar and later in the central African forests of the Congo, she would go on to produce some of the most desirable paintings in her oeuvre. The critical reception of these pictures was not however to be found at home in South Africa, but instead in the cosmopolitan centres of Europe. As a consequence in 1947, Stern would mount a career defining solo exhibition, *Peintures d'Afrique* at the Galerie des Beaux-Arts in Paris, featuring 115 works of varying media. These would go on to be shown in London, Rotterdam and Brussels, receiving rave reviews in the Dutch press.

In the wake of World War II, the Venice

Biennial can be understood as a period of renewed internationalisation for both Stern and Europe itself. Describing her trip to Italy at the end of 1948 as 'a very sudden enchantment' Stern was able to 'see and hear all that Europe gives in such a short time' including 'the pictures from 14 different countries'. She also confesses in her letters that she painted Venice 'quite a few times', clearly taken by the historical splendour and sweeping vistas of this floating city.²

The present lot is a view reminiscent of a scene by Canaletto titled *The Grand Canal and the Church of the Salute* executed in 1730. In Stern's version she displays her command of translating moving watery expanses into oil paint. Although loose, her mark is assured with her understanding of perspective illustrated by the triangular picture plane that draws the viewer's eye into the darkening canal.

Central to the composition is the grand basilica of *Santa Maria della Salute* (Saint Mary of Health). Completed in 1687 the Salute is the most recent addition in what are often referred to as the Venetian 'plague churches'.³ Dedicated as a votive chapel to Our Lady of Deliverance after a devastating outbreak of the Black Death in the summer of 1630 claimed nearly a third of the population by 1631, the *Salute* stands at the entrance to the Grand Canal and is part of the city's iconic Baroque skyline.

The *Salute* would feature in another

of Stern's panoramas of the lagoon painted from the Giardini, where water favours architecture. The present lot, presumably painted from Stern's hotel room on the Grand Canal explaining the compositional elevation, captures the setting sun and the play of atmospheric light on the domes of the basilica. Here Stern's use of colour and line owes itself move to the French Post Impressionists and the likes of Cézanne than it does to the emotive palette of Max Pechstein and her German Expressionist roots.

This turn to a looser, more diluted application of paint would continue to characterise much of Stern's output from this point onwards as she continued to explore the developments of late European Modernism. Yet her Venetian pictures made in 1948 are exemplary because they represent Stern in between artistic periods; at once basking in the glow of the critical achievements made by her African pictures of the 1940s, she would simultaneously begin navigating her future course that would see her exhibit on the Venice Biennale for the next decade, appearing finally as the featured artist on the South African Pavilion in 1958, marking another pinnacle of her life's work.

1. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood, page 75.
2. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 137.
3. Andrew Hopkins (1997) 'Pans and Planning for the S.Maria della Salute, Venice', *The Art Bulletin*, volume 79, number 3, September 1997, page 440.



Irma Stern, *Are you still alive?* page 202, Fig 150, Photograph of Irma Stern painting in Venice, 1937. National Library of South Africa, Cape Town



Canaletto (1697-1768), *The Entrance to the Grand Canal, Venice* image courtesy of wikimedia.org



Irma Stern, *Grand Canal, Venice, 1948*



382

Stanley Pinker

SOUTH AFRICAN 1924-2012

Into Orbit

signed; signed and inscribed 'Bathers'
on the reverse
oil on board
53,5 by 53cm

R300 000 - 500 000

PROVENANCE

Michael Stevenson Collection.
Stephan Welz & Co in association
with Sotheby's, Cape Town,
17 October 2007, lot 512.
Tasso Foundation Collection.

LITERATURE

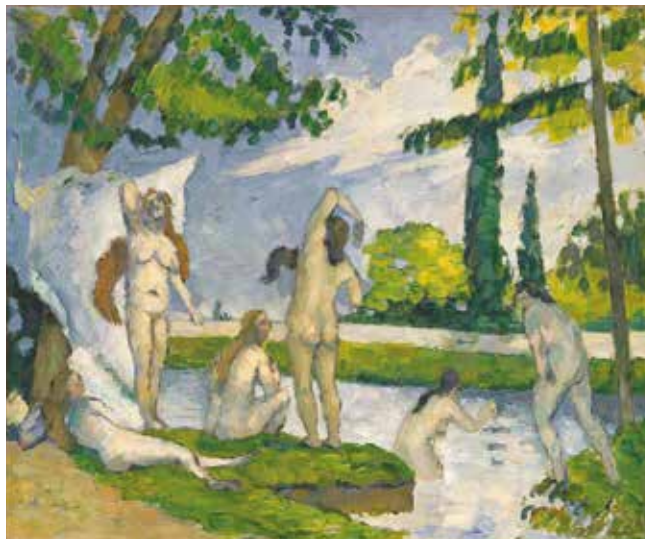
Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, illustrated in colour on page 57, figure 38.

'I was taken with a linear image of the path of a spaceship going into orbit, describing a complex mathematical formula of the trajectory path. It is an amazing achievement of our times. The hang gliders are in different stages of this orbit into space. The stars and the other celestial elements are simply decorative and descriptive of the infinite sky. The concentric circles of pastel colours resemble celestial target.'¹

1. Stanley Pinker in Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, page 57.







Paul Cézanne (1839-1906), *Bathers*
image courtesy of The Metropolitan Museum of Art, New York

383

Stanley Pinker

SOUTH AFRICAN 1924-2012

The Bathers

signed; inscribed with the artist's name on the stretcher
oil on canvas
45 by 56cm

R800 000 - 1 200 000

PROVENANCE

Strauss & Co, Cape Town, 6 February 2012, lot 621.
Tasso Foundation Collection.

Stanley Pinker left South Africa in 1950, settling again in Cape Town over a decade later in 1964. The present lot was executed in what can be regarded as Pinker's 'classical period'. Whilst living between London and Nice, working for various publishers as an illustrator, Pinker would travel and paint, visiting the Musée de Louvre in Paris. Recounting the inspiration he would find in the French Impressionists Pinker writes 'At that time I was preoccupied with Cézanne's use of colour'.¹

Yet in this reinterpretation of the *Bathers*, a subject to which Cézanne would make countless returns, Pinker reveals a modern eclecticism evident in his approach to the construction of his pictorial plane. 'I've always thought

of space as something tangible and have always been drawn to artists who have used a mural-like space rather than artistic who create an illusion of space through perspective and provide a sense of looking through a window... It is rather a Cubist sense of space that engages me; most of it is tactile... the handling of space is one of my primary concerns'.²

Esmé Berman identifies a certain 'French quality of sensuous elegance' that characterised these early works as Pinker 'began to work towards a more subtle interpretation of mood'.³ Describing the process underlying this faceted exploration of figure and form within a triangularly composed landscape, Pinker explains; 'Essentially

the background does the footwork in my paintings; it is usually down with a base colour, or colours, and sets the mood. Whether a painting contains minimal information or has very complicated imagery, in each case it is with the background that it all begins. It is my first concern, long before I start the detail. The components of the imagery then assert themselves on the flat space in terms of their shape, line and colour'.⁴

1. Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, page 26.
2. *Ibid*, page 19.
3. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 335.
4. Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, page 19.





384

Jean Welz

SOUTH AFRICAN 1900-1975

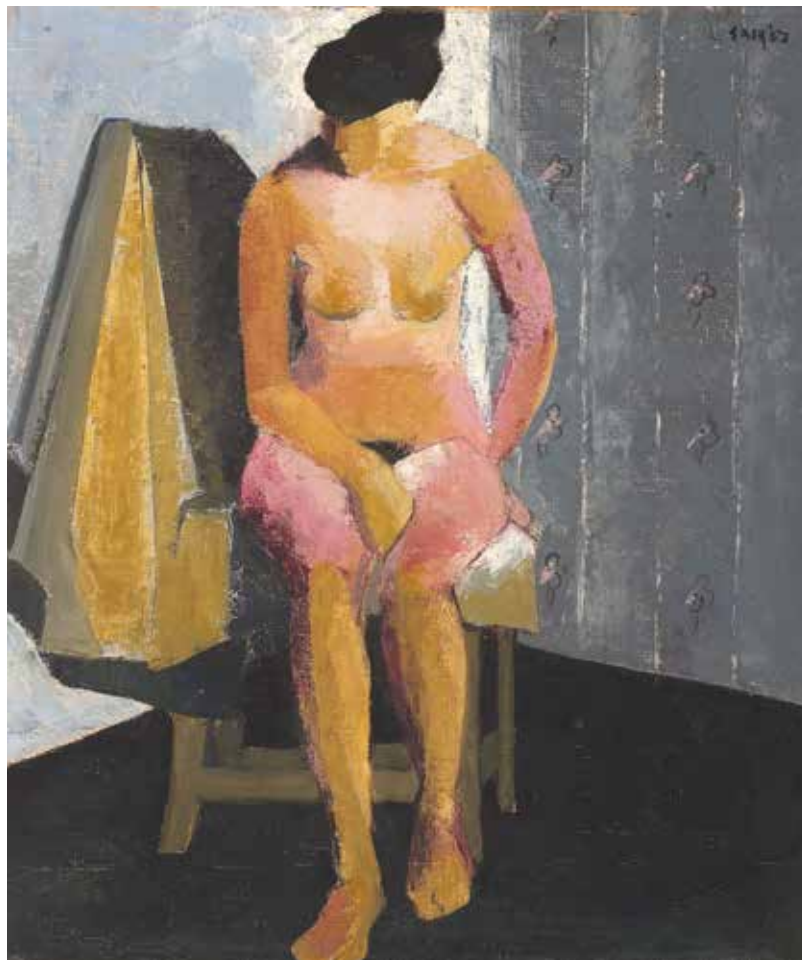
Standing Nude

signed
charcoal and wash on paper
42 by 30cm

R15 000 - 20 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
26 October 2004, lot 313.
Tasso Foundation Collection.



385

Cecily Sash

SOUTH AFRICAN 1924-2019

Nude Study of a Seated Woman

signed and dated '53
oil on board
49 by 41,5cm

R40 000 - 60 000

PROVENANCE

Bonhams, London, 23 May 2007,
lot 94.
Tasso Foundation Collection.

386

Walter Battiss

SOUTH AFRICAN 1906-1982

Orgy

signed and dated 19.9.81
white ink on black paper
33,5 by 50cm

R20 000 - 30 000

PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 653.
Tasso Foundation Collection.



387

Walter Battiss

SOUTH AFRICAN 1906-1982

Karoo Night

signed; inscribed with the title in pencil on the stretcher
oil on canvas
39 by 34cm

R200 000 - 300 000

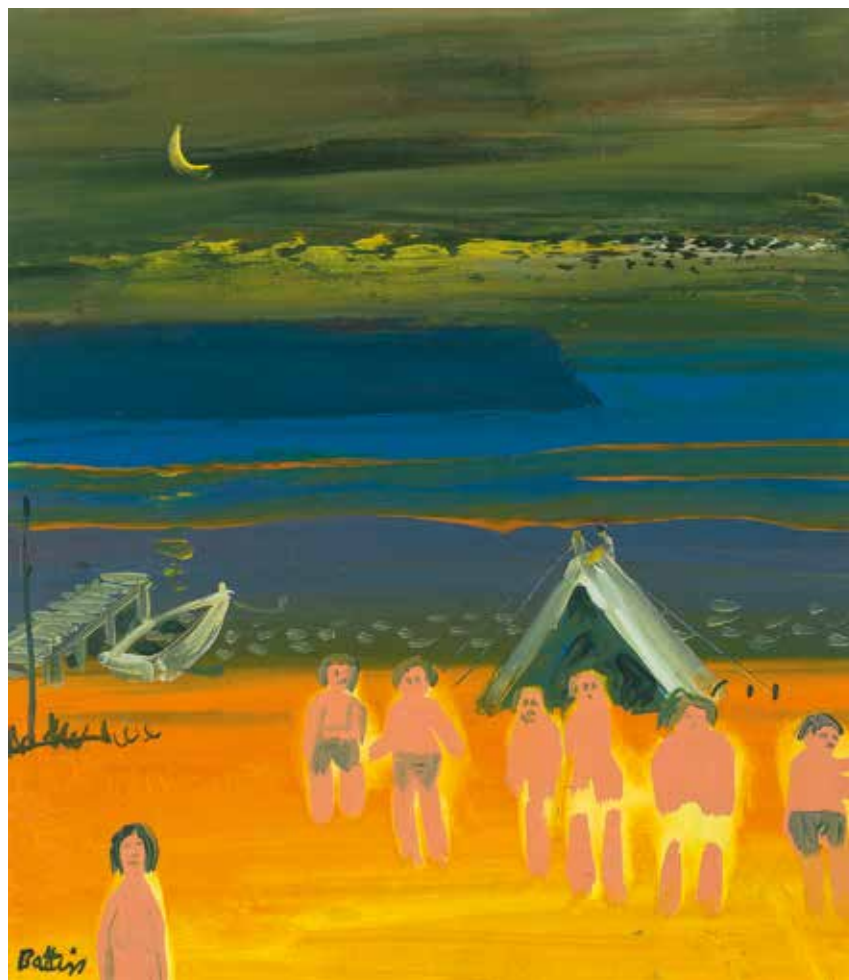
PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 728.
Tasso Foundation Collection.

Walter Battiss was a child of the Karoo. Born in Somerset East, on the eastern edge of this vast semi-desert, his family relocated to Koffiefontein in the Upper Karoo when the economic fallout of WW1 abruptly ended trade at his family's private hotel. Battiss and his brother, Alfred, were sent ahead to an uncle's farm. When his father secured a job as a bookkeeper in Koffiefontein, Battiss relocated to town. The young Battiss thought the mining town ugly. He nonetheless found consolation in the Riet River. In his book *Limpopo* (1965) Battiss recalls: 'It was a paradise of pleasures: swimming, fishing, boating, bird-nesting, hunting, boyish adventures, and dangers of every kind'¹ This joyous and characteristically sybaritic work evokes these youthful indulgences. Notwithstanding its vertical format, Battiss is able to conjure the wide-scale panorama of the Karoo with his horizontal brushstrokes. The green-brown sky with its sickle moon is also faithful to his description of a Karoo moon 'floating in jasper sun-dust'²

1. Walter Battiss (1965) *Limpopo*, Pretoria: Van Schaik, page 10.

2. *Ibid.*, page 9.





388

Douglas Portway

SOUTH AFRICAN 1922-1993

Seated Nude

signed and dated '84; inscribed
'Positive for reproduction' on the
reverse

oil on paper
76 by 50cm

R40 000 - 60 000

PROVENANCE

Strauss & Co, Cape Town, 17 March
2014, lot 624.
Tasso Foundation Collection.



389

Jean Welz

SOUTH AFRICAN 1900-1975

Scene in the Environs of a Castle

signed and dated 1959
oil on canvas
64,5 by 89,5cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 254 with the title
Figures in a Landscape.
Tasso Foundation Collection.

LITERATURE

WEG Louw (1959) 'Jean Welz', in *Our Art I*, Pretoria:
Foundation for Education, Science and Technology, pages
121 to 122 and illustrated on page 124, figure VI.

'*Scene in the Environs of a Castle* is a canvas on which
vague, partially-formed human figures in the foreground
are seen against a background of fine, rich olive-greens.
These are figures such as one would see in a dream,
not human, not flesh and blood, yet still tormented in
their Bacchante attitudes by human passions. In the
background on the left, also dreamlike, a castle emerges,
symbol of untouched purity, a kind of Holy Grail castle
to which these people reach out in spirit. Words cannot
convey the delicacy of these colours, the subdued and
gentle sheen of the cloud shapes, this far-off citadel. This
is a painting to be set to music.'¹

WEG Louw (1959) 'Jean Welz', in *Our Art I*, Pretoria: Foundation for
Education, Science and Technology, pages 121 to 122.

390

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Washing Day in Greece

signed
oil on artist's board
29 by 39cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in association with
Sotheby's, Cape Town, 17 October
2007, lot 486.
Tasso Foundation Collection.



391

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Olive Pickers, Corfu

signed
oil on canvas
57,5 by 86cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town, 12 October
2015, lot 505.
Tasso Foundation Collection.

'Living in Corfu I am even more driven to paint women, because they are the backbone of Greek society. They are splendid, splendid people. The men sit around all day in the cafes drinking coffee and ouzo and it is the women who do all the work. They are the ones who work in the fields, you see them trudging home leading heavily laden donkeys. They work very very hard and I have recorded them.'¹

1. Leanne Raymond (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing, page 132.





Vincent van Gogh (1853-1890), *Women Picking Olives* (1889)
The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1995, Bequest of Walter H. Annenberg, 2002
Photograph: The Metropolitan Museum of Art, New York



Irma Stern, *Tomato Pickers*

392

Irma Stern

SOUTH AFRICAN 1894-1966

Olive Pickers

signed and dated 1962
oil on canvas
94 by 74,5cm

R2 500 000 - 3 500 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 17 April 2007, lot 523.
Tasso Foundation Collection.

LITERATURE

Francesco Matteucci (2012) *Minerva's Gift*, Italy: Editrice La Rocca Marsciano (PG), illustrated on page 411.

Beset by ill health, Irma Stern spent extended periods of her final years convalescing in Europe. In 1961, after seeking medical care in Basel, she took up residence in a hotel in the Spanish port city of Alicante. She returned again in 1962 for another long stay. Having seen her latent orientalism blossom in her earlier Zanzibar paintings, Stern's decision to paint in Spain – a Muslim territory from 711 to 1492 – was not incidental. 'This is a fantastic part of Europe,' remarked Stern. 'The people seem half-Spanish, half-Arab and it makes a very pleasant mixture.'¹

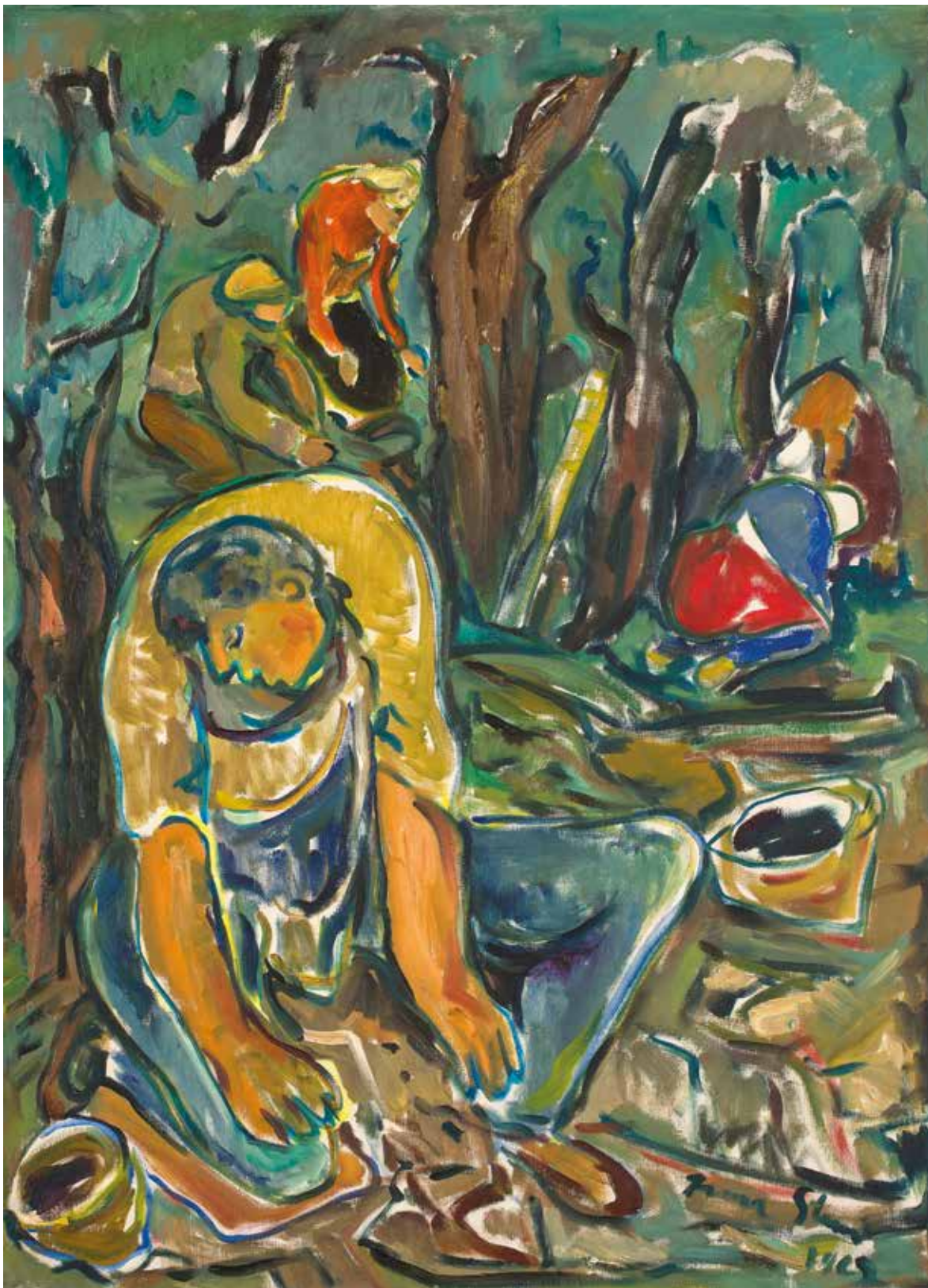
Her work regime involved substantial exploration – Stern frequently drove out to the fields and groves surrounding Alicante to record the labours of tomato, almond and olive pickers – followed by

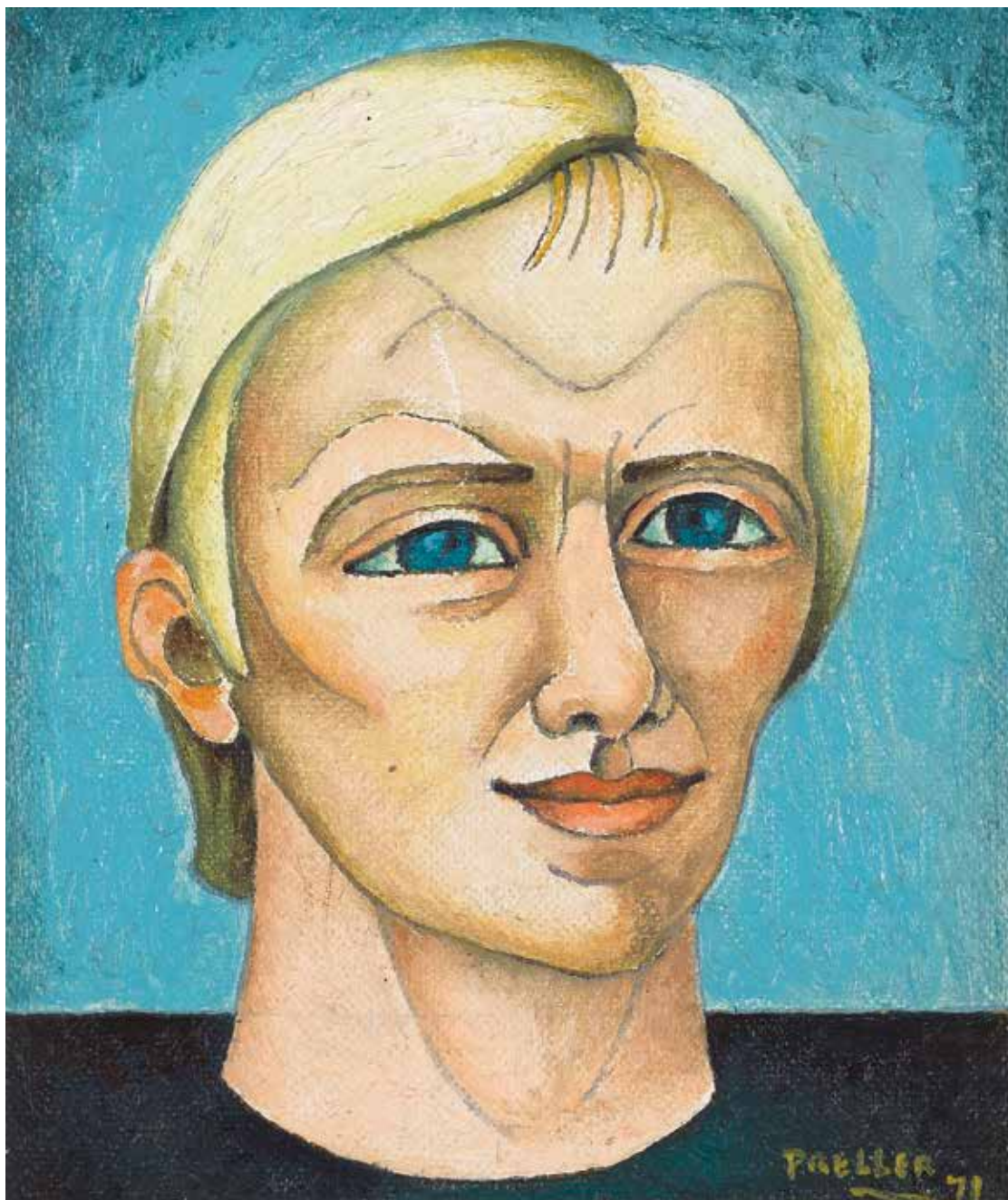
retreat to the studio. The quick drawings she made in the field guided her studio work. This confidently delineated and thinly painted oil offers a window to explore the rich history of olive cultivation in southeast Spain, but it is more profitable, especially given Stern's keen awareness of art history, to consider the correspondences with Vincent van Gogh's 1889 portrayals of olive pickers at Saint-Rémy in Provence.

Stern esteemed Van Gogh; she even wrote that she had matched him technically. Her contemporary Matthys Bokhorst agreed, but conceded that her late paintings, of which this is a fine example, were technically different from Van Gogh: 'In matters of form, she simplifies, economises, underlines, outlines, abstracts or distorts ad libitum,

but always purposefully, when taken in the context of the composition.'² Stern's Alicante paintings are among her most celebrated late-career paintings. When she exhibited them in Cape Town in 1963, Neville Dubow characterized her studies of 'elemental acts' as the finest works on show.³ Painter Carl Büchner concurred, singling out her olive harvest painting as 'rugged and noble', epitomising the 'dignity of man's pursuits and labours'.⁴

1. Staff Reporter (1961) 'Irma Stern paints in Spain', *Cape Argus*, 20 April.
2. Matthys Bokhorst (1961) 'Art show is the result of six months' activity', *Cape Times*, 5 September.
3. Neville Dubow (1963) 'Astonishing creativity of Irma Stern shows in new exhibition', *Cape Argus*, 2 May.
4. Carl Büchner (1963) 'Artist has mature, selective vision', *Cape Times*, 3 May.





393

Alexis Preller

SOUTH AFRICAN 1911-1975

Head of Guna

signed and dated 71
oil on canvas laid down on board
17,5 by 15cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Cape Town, 6 February
2012, lot 569.

Tasso Foundation Collection.



394

Alexis Preller

SOUTH AFRICAN 1911-1975

The Red Pineapples

signed and dated '49; inscribed with the title on the reverse
oil on canvas board
49,5 by 59,5cm

R700 000 - 1 000 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 30 November 1993, lot 513.
Strauss & Co, Cape Town, 21 October 2013, lot 725.
Tasso Foundation Collection.

In 1948 Alexis Preller sailed up the east coast of Africa on a visit to the Seychelles. Whether this sensual still life was painted on this visit or shortly afterwards, it was no doubt inspired by his experiences of the place and its people. In letters to his sister, Minnie, he extols the attractions of the islands – the turquoise sea, the exotic vegetation, tropical fruits such as pineapples and mangoes, and the locals draped in 'exciting tangas'.¹ Preller bought the first of his many printed cotton cloths when he visited Swaziland

in the late 1930s and he used them constantly – in his paintings as 'altar' cloths and backdrops (see figures 1 and 2), and in his everyday life as tablecloths and throws.² Many of the cloths that appear in his work have designs in white, red and black, what the anthropologist Victor Turner calls the 'triad' of colours central to sub-Saharan African belief systems. The colours are worn close to the body as clothing, drapery or beadwork, to protect the wearer and maintain the balance between

benevolent and malevolent forces. They have associations rather than specific 'meanings' – white is always regarded as positive, healthy, and cool, but both red and black can be positive, negative, or ambivalent, being associated with heat, illness, danger, life, death, blood, fire, the sun, and the ancestors.

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf, page 124.
2. *Ibid*, page 42.



Figure 1. *Still Life with Thangka and Pomegranates*



Figure 2. *Seychellois Still Life*





395

Walter Battiss

SOUTH AFRICAN 1906-1982

The Marketplace

signed

oil on board

24,5 by 34,5cm

R120 000 - 160 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 360.

Tasso Foundation Collection.



396

Walter Battiss

SOUTH AFRICAN 1906-1982

Township

signed

oil on board

39 by 49cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town,
13 October 2014, lot 635.
Tasso Foundation Collection.

An adaptable painter with a gregarious outlook, Walter Battiss emphasised the plural over the singular. His canvases often teem with organic life presented in multiple. Typically these abundant scenes either describe places observed during the artist's travels, be it an Ndebele or Congolese village or marketplace in Seychelles, or else propose a mythical space of commonality of animal and human life, as in *Symbol of Life* (1967) owned by the Pretoria Art Museum. This lot falls into the former category, describing places seen, and forms part of a

small subset of Battiss paintings focusing on townships. Eschewing the social realism of his contemporaries, in particular Pemba, Sekoto or Sihlali, Battiss portrays the township in similarly romantic terms as his rural villages. The artist's energetic handling of form, colour and texture in this lot is typical. Battiss often applied thick paint treatments using brush and palette knife. The variegated surface he achieved through this technique here enables him to evoke abstractedly a congested urban habitat with the minimum of detailing.



397

Cecil Skotnes

SOUTH AFRICAN 1926-2009

The Conference

signed and dated 65; inscribed with the title on the reverse

carved, painted and incised wood panel

121 by 152,5cm, unframed

R300 000 - 500 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 8 November 1999, lot 609.

Tasso Foundation Collection.



398

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Metaphysical Landscape

signed; bears an Everard Read, Cape Town, label on the reverse
oil on panel, in the artist's incised, painted and brass-mounted frame
98 by 120,5cm excluding frame;
108 by 129,5 by 2,5cm including frame

R400 000 - 600 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 21 February 2012, lot 623.
Strauss & Co, Cape Town, 21 October 2013, lot 733.
Tasso Foundation Collection.

399

Christo Coetzee

SOUTH AFRICAN 1929-2000

Prototype: Fire Curtain

signed and inscribed 2/80, further signed and dated 80 on the mount
enamel, oil and collage on paper
40 by 60cm

R80 000 - 120 000

PROVENANCE

Aspire Art Auctions, Cape Town,
March 2017, lot 52.
Tasso Foundation Collection.

LITERATURE

Muller Ballot (1999) *Christo Coetzee*,
Cape Town: Human & Rousseau,
illustrated in colour on page 158,
plate 70.



400

Breyten Breytenbach

SOUTH AFRICAN 1939-

En Faisant Mouche

1965
signed and inscribed with the title
on the reverse
oil on canvas
59 by 81cm

R30 000 - 50 000

PROVENANCE

Bonhams, London, 23 May 2007,
lot 158.
Tasso Foundation Collection.



401

Gerard Sekoto

SOUTH AFRICAN 1913-1993

The Two Woman (sic) in the Field

signed; inscribed with the title on
the reverse
gouache on paper
30,5 by 47cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
16 October 2007, lot 475.
Tasso Foundation Collection.



402

Robert Slingsby

SOUTH AFRICAN 1955-

Forward Progression

signed and dated 85
oil on canvas
124 by 154,5cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town, 18 March
2002, lot 448.
Tasso Foundation Collection.





403

Henry Symonds

SOUTH AFRICAN 1949-

Varigated Leaf

signed and dated 90; inscribed
with the title on the reverse

oil on canvas
154 by 97,5cm

R50 000 - 70 000

PROVENANCE

Strauss & Co, Cape Town, 21 October
2013, lot 750.

Tasso Foundation Collection.



404

François Krige

SOUTH AFRICAN 1913-1994

*From the Artist's Studio,
Dorp Street*

circa 1960s
signed
oil on canvas laid down on board
65 by 49,5cm

R150 000 - 200 000

PROVENANCE

Welz Family Collection.

Stephan Welz & Co in association with
Sotheby's, Cape Town, 9 February 1999, lot 267.
Tasso Foundation Collection.

LITERATURE

Justin Fox (2000) *The Life and Art of François
Krige*, Cape Town: Fernwood, illustrated in
colour on page 84, figure 3.



405

Harold Voigt

SOUTH AFRICAN 1939-

Winter Sunlight

signed; inscribed with the artist's name, dated 10/13, inscribed with the title and the medium on the reverse

oil on canvas
59 by 79cm

R120 000 - 160 000

PROVENANCE

Everard Read Gallery in association with Strauss & Co, Johannesburg, *WWF Art Auction*, 17 September 2013, lot 7. Tasso Foundation Collection.

'My paintings are all consciously rendered to give the impression of reality but are based largely on recollections of disparate memories. The subject matter in this work derives from the observation of winter sunlight streaming through the studio window. The figure seen through the window had perhaps been sitting in the chair and now confronts the viewer (or himself) from the outside in a metaphysical way.'

Harold Voigt



406

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Ontbyt by Onrus

signed
oil on canvas
81,5 by 65cm

R50 000 - 70 000

PROVENANCE

Acquired from the artist by Katinka Heyns, South African actress, director and film maker. Strauss & Co, Cape Town, 6 February 2012, lot 601. Tasso Foundation Collection.

LITERATURE

Jan Rabie (1989) *Buidel*, Cape Town: Human & Rousseau, illustrated on the cover. JC Kannemeyer (2004) *Jan Rabie: 'n Biografie*, Cape Town: Tafelberg, pages 416 to 417, illustrated on page 91.

407

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Sinister Street

signed and dated 1958; signed and inscribed with the artist's address and title on the reverse

oil on board

49,5 by 39,5cm

R60 000 - 80 000

PROVENANCE

Strauss & Co, Cape Town, 6 February 2012, lot 608.

Tasso Foundation Collection.



408

Maurice van Essche

SOUTH AFRICAN 1906-1977

Harlequin

signed
oil on board
22 by 14cm

R40 000 - 60 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 595.

Tasso Foundation Collection.

409

Keith Joubert

SOUTH AFRICAN 1948-2013

Veteran

signed and dated 06; inscribed with the title on the stretcher, bears an Everard Read, Cape Town, label with artist's name, medium and title adhered to the reverse

oil on canvas

101,5 by 76cm

R30 000 - 50 000

PROVENANCE

Everard Read, Cape Town, 30 March 2007.

Tasso Foundation Collection.



410

Erik Laubscher

SOUTH AFRICAN 1927-2013

Rape of District Six '72

signed and dated 72

oil on canvas

115,5 by 122,5 by 3cm, unframed

R200 000 - 300 000



PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 18 March 2002, lot 423. Tasso Foundation Collection.

EXHIBITED

SA Association of Arts, Cape Town, 1973.

LITERATURE

Heine Toerien and Georges Duby (eds) (n.d.) *Our Art 3*, Pretoria: Foundation for Education, Science and Technology, illustrated on page 113, figure XI.

'In 1973, after an abstention from one-man exhibitions for five years, Laubscher exhibited at the SA Association of Arts in Cape Town. With that exhibition he reached a major breakthrough with one of his paintings, *Rape of District Six '72*. This work represents a new departure and change in his style of painting by introducing emotional reactions into the problem of space and colour, like Cézanne, Laubscher is 'trying to express perspective entirely through colour'.

Laubscher paints what he wishes to see, an individual version of 'that abstraction called Nature', which, while

it may give pleasure, does not always create diversity. In this painting we have the artist working through experiences which enable him to respond fully to his surroundings. With a palette limited to reds, blacks, whites, and greys, he expresses his emotions. He thinks in paint rather than form, and uses his heritage of the South African landscape to express the quality of his environment.

The present lot, *Rape of District Six '72*, is a sociological comment on the very destruction of his environment. The ominous large abstract shapes are in sharp contrast to the aggressive textural

foreground. This is a cruel, almost violent, painting. The reds are aggressive, the writing on the wall is a symbol of despair, a mocking of humanity. This is the environment which is so quickly being destroyed, which has made Laubscher aware not so much of the spatial abstract forms of the human environment of people and places around him.¹

1. Edwine Simon, *Erik Laubscher: An 1973 Assessment*, in Heine Toerien and Georges Duby (eds) (n.d.) *Our Art 3*, Pretoria: Foundation for Education, Science and Technology, page 112.

411

Robert Hodgins

SOUTH AFRICAN 1920-2010

A Flower Brooch

signed, dated 2002 and inscribed with the title and medium on the reverse

oil and graphite on canvas
45 by 45cm

R180 000 - 240 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 21 November 2005, lot 420. Tasso Foundation Collection.



In the main, it is the men in Robert Hodgins' work who are portrayed wearing finery, from clubby tailored suits and constricting bowties to the silk sashes, medals and service ribbons associated with military power. By contrast, the dour women in his paintings look like escapees from the boarding houses and suburban homes of interwar England. Often on the sunset side of 50, they come swaddled in large coats and have short, curly poodle hairstyles. The pink-cheeked sitter in this portrait is, in certain respects, typical,

but for the brooch. Evocative of the centenary rose brooch created for the 100th birthday of Elizabeth Bowes-Lyon and worn in her honour by her daughter, Queen Elizabeth II, shortly after her death in 2002, the brooch is a marker of power as much as refinement. 'The brooch is key for political messaging,' wrote jewellery historian Carol Woolton. 'High-profile women frequently use a brooch as an avatar for their frame of mind.'¹ When British judge Lady Brenda Hale declared Prime Minister Boris Johnson's prorogation of parliament unlawful, she

wore a golden spider brooch. Also in 2019, when Speaker of the US House of Representatives Nancy Pelosi announced a formal impeachment inquiry against President Donald Trump, she wore a shiny Stars and Stripes brooch. Rather than being an outlier in his oeuvre, this singular portrait comfortably slots into Hodgins' archive of grandees rendered in their power costumes.

1. Carol Woolton (2019) 'The Quiet Power of a Well-Placed Brooch', *British Vogue*, 26 September, <https://www.vogue.co.uk/fashion/article/the-quiet-power-of-a-well-placed-brooch>.

412

Robert Hodgins

SOUTH AFRICAN 1920-2010

Raconteur: As I Said to Winnie at Yalta ...

signed, dated 2007 and inscribed with the artist's name, title and the medium on the reverse

oil on canvas

60 by 49cm

R350 000 - 450 000

PROVENANCE

Strauss & Co, Cape Town, 12 October 2015, lot 578.

Tasso Foundation Collection.

Throughout his later years Robert Hodgins returned to the subject of smartly dressed men occupying non-descript interior settings. The present lot forms part of that loose assembly of paintings in which Hodgins used the portrait genre to engage as much as lampoon aspects of elite power. Hodgins' criticisms are often implied in his titles, rather than overtly manifest in the subject of his frontal and side-profile studies of executives, generals and the ostensibly privileged. 'My paintings find the words; the words don't find my paintings,' Hodgins said in 2007. 'I very rarely start off painting with any sort of idea at all!' The tongue-in-cheek title to the present lot refers to the Yalta Conference in 1945 when Winston Churchill, Franklin D Roosevelt and Joseph Stalin met to discuss the post-war re-organisation of Europe. The title invokes one of Churchill's nicknames: Winnie. The identity of the subject is unclear. Of the troika of FDR, Churchill and Stalin, the American president certainly cut a sartorial figure compared to his English and Russian compatriots, who preferred greatcoats and military uniforms. The jocular tone and camaraderie of the nickname belies the underlying tensions and hidden agendas between these leaders at the end of World War II and on the eve of the Cold War.

1. Sean O'Toole (2007), unpublished interview with the artist, Pretoria, November 2007.



413

Andrew Verster

SOUTH AFRICAN 1937-2020

Fragile Paradise No. 7

signed and dated 91; bears a Goodman Gallery label with the artist's name and title adhered to the reverse, and further inscribed 'For Maria's catalogue for Basel' on the reverse
oil on canvas
101 by 121cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 753.
Tasso Foundation Collection.

EXHIBITED

Basel 22, Switzerland, 1991.

The work consists of six canvases framed as one.



414

Andrew Verster

SOUTH AFRICAN 1937-2020

Holy Fragments III

signed and dated 99; inscribed with the title and dated 2000 on a João Ferreira Gallery label adhered to the reverse
oil on canvas
121 by 90,5cm

R30 000 - 50 000

PROVENANCE

Tasso Foundation Collection.

EXHIBITED

João Ferreira, Cape Town, *Andrew Verster: Indus*, 2 to 26 August 2000. The present lot was used on the front cover of the exhibition invitation.

Holy Fragments III forms part of a body of work entitled 'Indus' that was inspired by the artist's visit to India. 'The highly prolific Verster delights as much in the rich and sensuous textures of India as in the colours and qualities of his painting. Verster maintains that his visits to India have profoundly changed the way he sees.'¹

1. Artthrob (2000) 'Andrew Verster at João Ferreira', <https://artthrob.co.za/00jul/listings.html>.





415

Norman Catherine

SOUTH AFRICAN 1949-

Piscivorous

2002

signed

oil on fibreglass

height: 254cm, including base

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town, 13 October
2014, lot 681.

Tasso Foundation Collection.

416

Robert Hodgins

SOUTH AFRICAN 1920-2010

Will the Fat Lady Please Stop Singing

signed, dated 2006, inscribed with the artist's name, title, medium and a dedication 'For Madeleine to cheer her up' on the reverse
oil on canvas
30 by 30cm

R100 000 - 150 000

PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 75.
Tasso Foundation Collection.



417

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Elongated Figures

signed and dated 1987/88

oil on canvas

120 by 120cm

R50 000 - 70 000**PROVENANCE**

Strauss & Co, Cape Town, 17 March 2014, lot 759.

Tasso Foundation Collection.

418

Penny Siopis

SOUTH AFRICAN 1953-

Pinky Pinky: Eye

oil and found objects on canvas

38,5 by 48,5cm

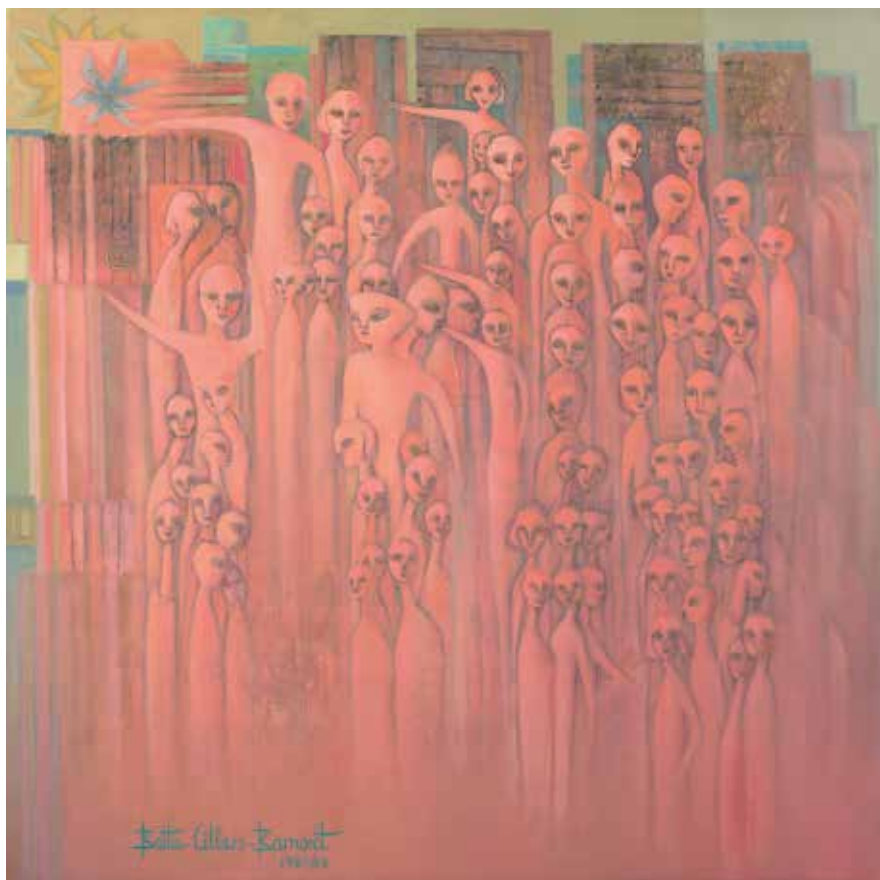
R90 000 - 120 000**PROVENANCE**

Strauss & Co, Cape Town, 12 October 2015, lot 584.

Tasso Foundation Collection.

The present lot forms part of an important suite of paintings made between 2002 and 2004. Collectively titled *Pinky Pinky*, the series takes its name from an ambiguous figure of legend said to prey on adolescent children at school toilets. The project originated out of a chance encounter with a speech prepared by Thapelo Monyaki, a friend of the artist's son, Alexander Richards, on this human-animal figure for a school project. 'It so happened that I was giving an art talk to school kids a few days later, and I encouraged them to tell me who Pinky Pinky was, what it looked like, how it acted. They all had their versions, which I then translated into paintings. I relied a lot on the materiality of the painted surface, which is thick and fleshy, and into which I stuck plastic body parts like fake scars, wounds, eyes, fingernails, teeth ... The manner in which they're painted muddles figure and ground distinctions, so that the image appears to be emerging from the pink paint surface.¹ The series is consistent with the artist's long-term interest in formlessness, both as a philosophical idea and operational pursuit in painting allowing Siopis to create a tension between reference (figuration) and materiality. A wall text for the *Pinky Pinky* series in the artist's 2014 retrospective exhibition at the South African National Gallery further elaborated: 'The series investigates personal and public narratives around fear and trauma in South Africa, giving forms to things that seem impossible to speak about directly.'¹

1. Gerrit Olivier (ed) (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits Press, pages 141 and 144.





419

Diane Victor

SOUTH AFRICAN 1964-

Trinity Fetish (Straight Dress II, XXX, Mercy Seat), three

2002

each signed, inscribed with printer's proof II/III and the title in pencil etching, aquatint, mezzotint and embossing

sheet size: 158 by 85cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Cape Town,
13 October 2014, lot 676.
Tasso Foundation Collection.

LITERATURE

Elizabeth Rankin and Karen von Veh (2008) *Diane Victor*, Johannesburg: David Krut, page 22, illustrated on page 20 and 21.

This large print triptych offers a fine example of Diane Victor's experimental and iterative approach to printmaking. Writing in the artist's 2008 monograph, art historian Elizabeth Rankin details how experimentation has enabled Victor to refine her processes and create works combining multiple procedures. *Trinity Fetish* was printed with new plates, although the work nonetheless draws on an extensive repertoire of personal iconography. The woman in *XXX* (central print) is adapted from Victor's etching and lithograph *Falling from Grace* (1994), albeit now inverted and naked but for a single high-laced boot and wolf skin, which fuses with her hair. A heavily embossed triple *XXX* ... is placed centrally against delicate blind printing, which emerges from the fissure created by splitting the wolf-woman plate. Forming a shape like Moses's burning bush, these embossed flames lap a bulging black shape that sags ominously into the upper register, creating a tenuous link between the two etched images. The chair in *Mercy Seat* (right print) is a variant of a chair with phallic twisted columns appearing

in the etching *What's Bred in the Bone Comes Out in the Flesh* (1995). *Straight Dress II* (left print) is an update of *Straight Dress I* (1996). 'The fabric is even more sensuous than in the earlier version, as Victor had discovered that applying sprayed aquatint over a heavily bitten softground achieved increased lustre, the textured softground surface shining through where she burnished highlights into the aquatint,' writes Rankin. Commenting on the blackness of the images, Rankin states that this effect is 'heightened by their isolated placement as iconic shaped plates printed on very large sheets of paper. But it is not a vacant surface. The dress and chair are centred amongst scattered embossed forms that extend across the format and bleed over the edges. In the middle print of the triptych, this arrangement is reversed.' Rankin likens Victor's habit of presenting images that spill out of the boundaries of their format to techniques employed by eighteenth-century Italian printmaker, Giovanni Piranesi.

All quotes Elizabeth Rankin and Karen von Veh (2008) *Diane Victor*, Johannesburg: David Krut, page 22.



420

Penny Siopis

SOUTH AFRICAN 1953-

Grahamstown

signed

oil on canvas

125 by 151,5cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town,
12 October 2015, lot 581.
Tasso Foundation Collection.



Joe Wolpe



Stephan Welz and Joe Wolpe

421

Fred Page

SOUTH AFRICAN 1908-1984

The Wolpe Gallery C.T.

signed, dated '71 and inscribed 'To: Joe, From: Fred, with Love ...'; inscribed with the title, medium and dedication 'With love from Fred' on a label and a Wolpe Gallery label adhered to the reverse polymer on paper laid down on board
101 by 59,5cm

R120 000 - 160 000

PROVENANCE

Joe Wolpe, Cape Town.
Strauss & Co, Cape Town, 17 March 2014, lot 728.
Tasso Foundation Collection.

LITERATURE

Jeanne Wright and Cecil Kerbel (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Cecil Kerbel and Jeanne Wright, illustrated in colour on page 51, plate 108.

According to Andrea Lewis, Curator of Prints and Drawings at Iziko South African National Gallery and curator of *When Cape Art was Coffee with Joe* at the South African Jewish Museum in 2008: 'Joe Wolpe, already an established and respected art connoisseur and dealer, opened his Strand Street gallery opposite the Grand Hotel in 1966, with the massive landmark exhibition *Fifty Years of Irma Stern*. It was Stern's last commercial exhibition (the top price was 500 guineas), drawing a wider audience and bringing in many customers who became life-long clients and friends. Open to artists who presented a spectrum of diverse ideas, subject matter and techniques, Joe introduced works to the curious and ever-growing audience by recognised artists of the older vanguard like John Dronsfield, Douglas Portway, Cecil Higgs, Paul du Toit, May Hillhouse, Eleanor Esmonde-White and Lippy Lipshitz, and unearthed artists such as Fred Page and Charles Gassner, whose careers Joe unleashed.

He had discovered Page in Port Elizabeth, and helped him enormously, even driving to Port Elizabeth to bring Page to Cape Town. They shared a vivid passion for the visual aesthetics

of District Six, taking photographs incessantly to capture the spirit of this place and get inspiration for their own art work. [...]

Strand Street is where Joe developed many long-term client relationships with those who came to view the works of the local and international artists whom Joe promoted, to discuss modern art and steep themselves in the literature he made available including the latest monographs, journals and auction catalogues. They appreciated Joe as a man of principle, who was open to new influences and experiences, and was generous in sharing his latest discoveries. Joe, in turn, saw the purpose of his gallery as being to raise the level of taste and acceptance of modern trends. He believed that exhibitions should build up young artists as well as a generation of emerging prospective buyers.

Understanding what artists were trying to achieve, Joe could, with sensitivity and intuition, translate that into real terms for the public. All of this brought a breath of fresh air to the stuffy atmosphere of the local art market.

Joe's adventure with art was not confined to his own gallery. His relationship with the South African

National Gallery (SANG) was a platform for him to express his idealism and share his encyclopaedic knowledge with a broader audience. February 1968 saw the birth of an organization, Friends of the National Gallery (FONG), to support the South African National Gallery in its endeavours and help purchase works to enrich its collection. FONG rapidly became a tower of strength for the Gallery. Joe Wolpe was one of its founder members.

The Wolpe Gallery continued its operations in Strand Street until 1973 when he moved his premises. In 1976 Joe was responsible for curating the National Gallery's *Wolf Kibel Retrospective* which many art lovers still remember. Other exhibitions followed. As a tribute to his vision and achievements, Joe was awarded the Cape Arts Medal by the South African Association of Arts in 1984 for his service to visual art, the only art dealer ever to have been honoured in this manner. His visionary view of the world and his pioneering enterprise resulted in a legacy that has profoundly impacted the long-term dynamics of the art world and market in South Africa.

Extracts from wall texts for the exhibition, *When Cape Art was Coffee with Joe*, 2008.





422

Joseph Wolpe

SOUTH AFRICAN 1922-

Highway Dream

signed and dated 2002; label bearing the artist's name, title and medium adhered to the reverse
mixed media on canvas laid down on board
45 by 51cm

R20 000 - 30 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 737.
Tasso Foundation Collection.



423

Simon Stone

SOUTH AFRICAN 1952-

Flower in Hair

signed and dated 07; bears the artist's name, title and medium on a Knysna Fine Art label adhered to the reverse
oil on cardboard
30,5 by 28cm

R20 000 - 30 000

PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 650.
Tasso Foundation Collection.

424

William Kentridge

SOUTH AFRICAN 1955-

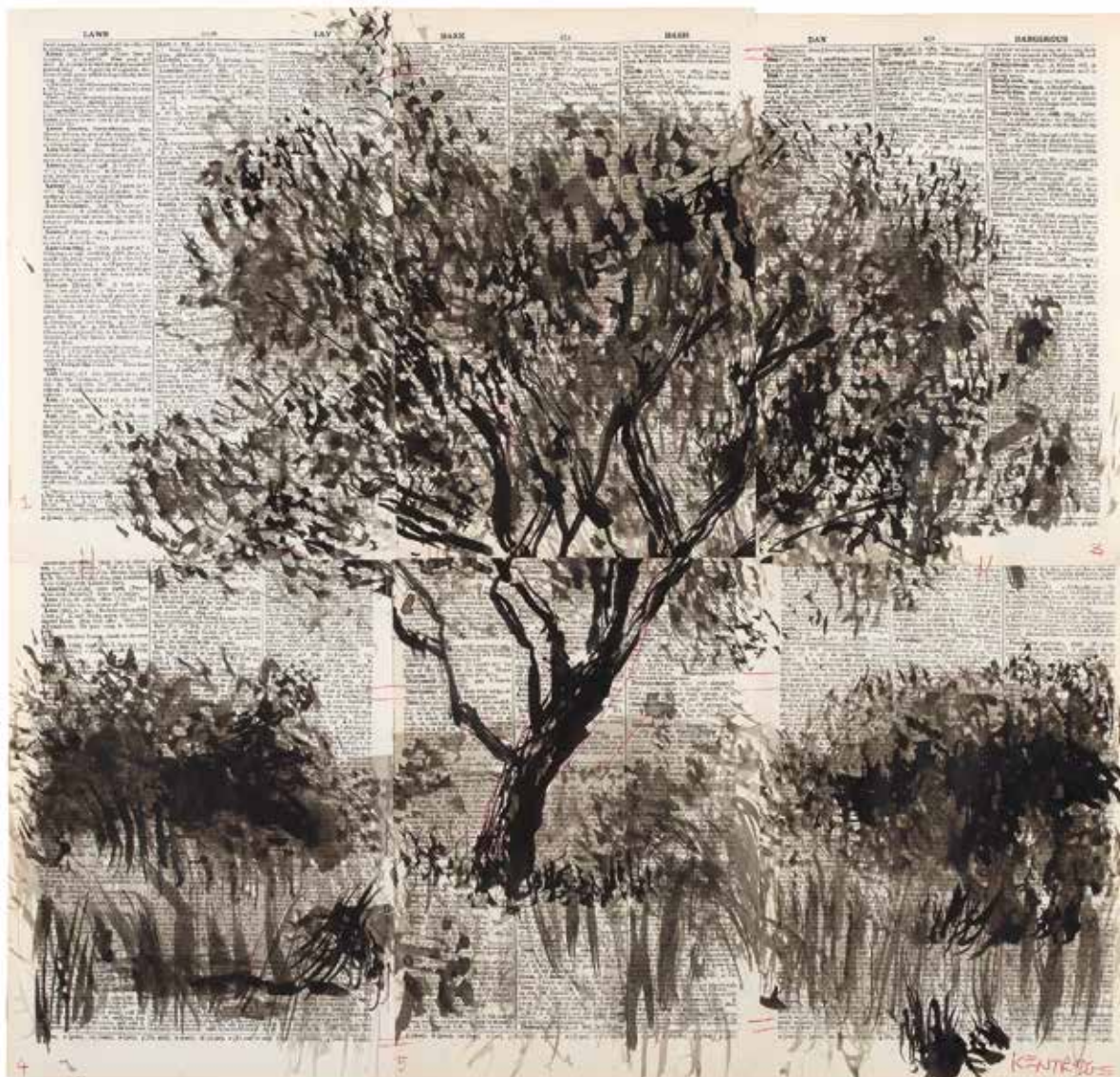
Tree

signed
Indian ink and red pencil crayon on book pages
52,5 by 55,5cm

R600 000 - 800 000

PROVENANCE

Strauss & Co, Cape Town, 13 October 2014, lot 673.
Tasso Foundation Collection.



The tree is an important motif in William Kentridge's recent work. A sharp critic of South Africa's earlier landscape tradition, he generally avoided flora in his early drawings and printmaking. His print suite *Sleeping on Glass* (1999), which included three etchings depicting trees, marked a change in attitude. Since 2010 he has produced various works on paper, including a series of Indian-ink drawings of trees presented over multiple pages from books. The torn pages are individually painted and then pieced together in the manner of a puzzle. This

manner of composing an image has deep biographical significance.

The artist's father, Sir Sydney Kentridge, was a defence lawyer in the Treason Trial (1958–61). Kentridge was still a young boy at the time. He conflated this detail with a mosaic table at the family home in Houghton to sound out his father's labour as involving work at the 'Trees and Tile'. When his wife, Dr Anne Stanwix, saw that he was making trees out of different sheets of paper that go together, like tiles, she exclaimed, 'Oh my god, you're still painting the Treason Trial!'¹

Kentridge's tree drawings share visual affinities with JH Pierneef's much-admired linocuts, but the impulse underpinning their creation is different. Kentridge is interested in the provisional or temporary nature of images. Trees, he has stated, can become paper, books and tables, or even smoke and ash.² They can also be a marker of privilege and surplus in a private garden – 'To not need the tree for either wood or fire is a luxury' – as well as reminders of mortality. Kentridge's parents planted two white stinkwoods in their garden when he was

a child. Decades later, one was struck by lightning and died. 'How could the tree die before me? No. If the tree could die, how vulnerable are we or am I?'³

1. William Kentridge (2013) *Thinking on One's Feet: A Walking Tour of the Studio* (speech), Humanitas Visiting Professorship in Contemporary Art, University of Oxford.
2. William Kentridge and Rosalind Morris (2017) *That Which is Not Drawn*, London: Seagull Books, page 61.
3. William Kentridge and Jane Taylor (2018) *That Which We Do Not Remember*, Sydney: Naomi Milgrom Foundation, page 76.

425

Zander Blom

SOUTH AFRICAN 1982-

Untitled [1.62]

signed, inscribed with the artist's name and dated 2011 on the reverse

oil on linen

153 by 107cm, unframed

R90 000 - 120 000

PROVENANCE

Strauss & Co, Cape Town, 12 October 2015, lot 631.

Tasso Foundation Collection.

EXHIBITED

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

LITERATURE

Zander Blom (2013) *Paintings Volume I*, Cape Town: Stevenson, illustrated in colour on page 207.

Zander Blom came to public attention as an artist in 2007 with his exhibition 'The Drain of Progress' at Rooke Gallery in Johannesburg. His work at the time involved photographing abstract paintings, drawings and prints installed on the interior walls of his home in Brixton, Johannesburg. Blom used these site-specific installations to explore various North American and European traditions of abstract painting. His early references included Kurt Schwitters, Piet Mondrian, Francis Bacon and Victor Pasmore. Blom's method of recycling art history enabled him to develop an authentic personal language of painting. His use of impasto, gestural mark and pictorial structure, along with his exploitation of the oil paint's stain on unprimed Belgian linen, presented a distinctive painting style that has been widely imitated. This work bookended a series of gestural paintings redolent of Jackson Pollock and Robert Motherwell, and marked a transition to a more restrained suite of abstract paintings characterised by more refined mark making. The monochromatic palette of some of his earlier works is evident in *Untitled [1.62]* as is his later concern with colour as form: yellow striations are juxtaposed with black and white shapes. While the work has no obvious representational reference, the structure and texture of the marks suggest forms in nature.



LOTS 426-430
NO LOTS

