



Tuesday, 13 April 2021
Session 7 at 7pm

**19th Century, Modern,
Post-War and Contemporary Art
including The KWV Collection,
The Metropolitan Life Collection,
Property of a Gentleman and
Property of a Collector**

Evening Sale
Lots 541–627



Lot 558 Cecil Skotnes, *The Origin of Wine/The Epic of Gilgamesh* (detail)

Established in 1918 as a co-operative (Ko-operatiewe Wijnbouwers Vereniging van Zuid-Afrika) by a group of farmers and producers looking to stabilise the nascent wine industry, KVV has since become a household name, representing some of South Africa's, finest wines and spirits. The history of the KVV art collection reflects the origins of the brand with the theme of the Cape winelands recurring throughout. As a corporate collection assembled over the course of some 50 years, the motivation was to purchase established names as well as support local emerging artists who had a relationship with the extended Boland winelands. The result is a fascinating slice through South African art history in which the landscapes reflect where the fruit of the vine was grown and the interiors suggest where it was consumed and enjoyed.

A further 32 lots from The KVV Collection to be sold on the Strauss Online auction, Monday 31 May to 7 June 2021.

541

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Wyn wat die Mense-hart Verheug (Stillewe)

signed
oil on board
50 by 50cm

R60 000 - 80 000

PROVENANCE

The KVV Collection.

EXHIBITED

Laborie Wine Farm, Paarl, *KVV Cecil Skotnes Exhibition Tour*, 15 December 2011 to 13 January, 2012.

LITERATURE

Hymli Krige and Elsa Hoogenhout (2011) *The Epic of Everlasting: An Exhibition of the Art of Cecil Skotnes*, Paarl: KVV, exhibition catalogue, illustrated in colour, unpaginated.



© The Estate of Cecil Skotnes | DALRO

In 1977 the Cape Wine Growers Association (KVV) commissioned Cecil Skotnes to produce artworks to display in the Laborie Manor House in Paarl. Among the pieces he delivered was *Still Life with Bottles* (lot 542), a depiction of a circular table crowded with glass bottles alongside a bowl of fruit. The composition is rendered in a radically flattened perspective typical of his late-career still lifes, where vinous and gastronomic pleasure is often inventoried as much as evoked.

In 1979, the same year Skotnes moved to Cape Town from Johannesburg, KVV commissioned him to produce a further still life for its Arts Calendar series. *Wine that Delights the People's Heart* (lot 541) is more classically proportioned but nonetheless consistent with how Skotnes graphically delineated his subjects in his wood panels and later canvases. A common attribute of all of Skotnes's still lifes is their sense of pleasure stilled, rather than arrested or interrupted, as well as his use of warm,

earthy tones reminiscent of Cézanne, an early influence. To loosely paraphrase the poet Rilke on a Cézanne, Skotnes's still lifes possess an "inner equilibrium" of colours that never "stand out or obtrude", but instead evoke a "calm, almost velvet-like air" demonstrative of his ability to contain the loudness of colour within a picture.¹

1. Rainer Maria Rilke (2002) 'Paris VI, 29, Rue Cassette. 14 October 1907' in *Letters on Cézanne*. New York, North Point Press, page 76.



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542

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Stillewe met Bottels

signed
canvas laid down on board
100 by 122cm

R400 000 - 600 000

PROVENANCE

The KVV Collection.

EXHIBITED

Sasol Art Museum, Stellenbosch, *KVV Cecil Skotnes Exhibition Tour*, 7 to 21 April 2011.

Irma Stern Museum (UCT), Cape Town, *KVV Cecil Skotnes Exhibition Tour*, 5 to 12 May 2011.

Tatham Art Gallery, Pietermaritzburg, *KVV Cecil Skotnes Exhibition Tour*, 20 May to 19 June 2011.

William Humphreys Art Gallery, Kimberley, *KVV Cecil Skotnes Exhibition Tour*, 1 to 10 July 2011.

Oliewenhuis Art Museum, Bloemfontein, *KVV Cecil Skotnes Exhibition Tour*, 22 July to 1 August 2011.

Nirox Project Space, Johannesburg, *KVV Cecil Skotnes Exhibition Tour*, 12 August to 28 August 2011.

Pretoria Art Museum, Pretoria, *KVV Cecil Skotnes Exhibition Tour*, 13 October to 29 October 2011.

Ron Belling Gallery, Port Elizabeth, *KVV Cecil Skotnes Exhibition Tour*, 16 November to 2 December 2011.

Laborie Wine Farm, Paarl, *KVV Cecil Skotnes Exhibition Tour*, 15 December 2011 to 13 January 2012.

LITERATURE

Hymli Krige and Elsa Hoogenhout (2011) *The Epic of Everlasting: An Exhibition of the Art of Cecil Skotnes*, Paarl: KVV, exhibition catalogue, illustrated in colour, unpaginated.



543

543

Hugo Naudé

SOUTH AFRICAN 1868-1941

Wooded Landscape

signed
oil on board
24 by 29cm

R50 000 - 70 000

PROVENANCE
The KVV Collection.

544

Tinus de Jongh

SOUTH AFRICAN 1885-1942

*Cape Farmstead and
Blue Gum Trees*

signed
oil on canvas
68 by 100,5cm

R50 000 - 70 000

PROVENANCE
The KVV Collection.



544

545

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Edge of the Forest, Kenilworth

signed and dated 1979; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on canvas
64 by 54,5cm

R150 000 - 200 000

PROVENANCE
The KVV Collection.



545

546

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

After the Rain, Kenilworth

signed and dated 1962; signed and
inscribed with the title on the reverse
oil on canvas
55 by 70,5cm

R250 000 - 350 000

PROVENANCE

The KWV Collection.



547

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

The Malay Quarter, Cape Town

signed and dated 1944
oil on board
37 by 50cm

R70 000 - 90 000

PROVENANCE

The KWV Collection.



548

Carl Büchner

SOUTH AFRICAN 1921-2003

*Cape Dutch House with
Arum Lilies*

signed
oil on canvas
121 by 121cm

R40 000 - 60 000

PROVENANCE

Strydom Gallery, George.
The KVV Collection.



549

Carl Büchner

SOUTH AFRICAN 1921-2003

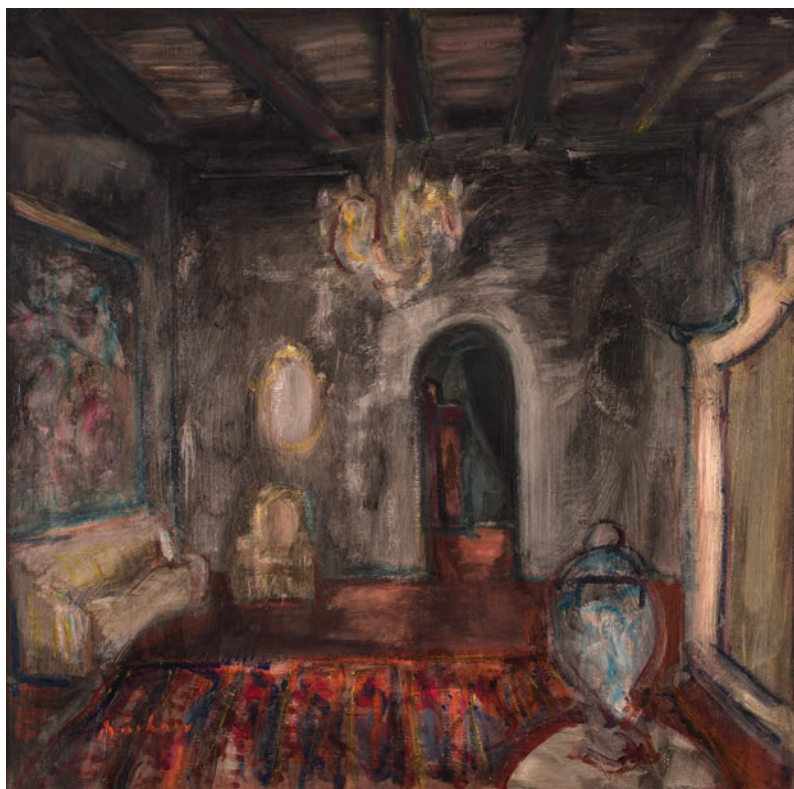
Ou-kaapse Interieur

signed
oil on canvas
121,5 by 121cm

R40 000 - 60 000

PROVENANCE

Strydom Gallery, George.
The KVV Collection.



550

Marjorie Wallace

SOUTH AFRICAN 1925-2005

The Funeral

signed
oil on canvas
63,5 by 79cm

R50 000 - 70 000

PROVENANCE

The KWV Collection.

This scene depicts the funeral of Professor Fransie Malherbe (1894-1979), a respected literary figure who taught Dutch - Afrikaans at the University of Stellenbosch from 1930 to 1959. Jan Rabie, Marjorie's husband, was a student of Malherbe. Marjorie and Jan can be seen in the foreground of the painting.



551

Marjorie Wallace

SOUTH AFRICAN 1925-2005

*Walking on the Beach,
Onrus River*

1978
signed
oil on canvas
80 by 100cm

R60 000 - 80 000

PROVENANCE

The KWV Collection.

This painting depicts the artist walking on the beach with her two dogs.





552



553

552

Maurice van Essche

SOUTH AFRICAN 1906-1977

Preparing the Nets, Dusk

signed
oil on board
48,5 by 58,5cm

R150 000 - 200 000

PROVENANCE

The KVV Collection.

553

Christo Coetzee

SOUTH AFRICAN 1929-2000

Bolandse Bruid

signed twice and dated 98, numbered
98-2000; signed twice, numbered
98-2000 and inscribed with the title on
the reverse
enamel on board
121 by 121cm

R100 000 - 150 000

PROVENANCE

The KVV Collection.

554

François Krige

SOUTH AFRICAN 1913-1994

*Young Man with a Glass of Wine
(Self Portrait)*

signed and dated 1937
oil on canvas laid down on board
39 by 33,5cm

R40 000 - 60 000

PROVENANCE

The KVV Collection.



554



555

Erik Laubscher

SOUTH AFRICAN 1927-2013

Winterwingerde, Kloovenberg (sic)

signed and dated 91/96; signed, dated
and inscribed with the title on the
reverse

acrylic on canvas

78 by 123cm

R400 000 - 600 000

PROVENANCE

The KVV Collection.

556

Maggie Laubser

SOUTH AFRICAN 1886-1973

Still Life with Flowers and Fruit

signed
oil on board
54 by 44cm

R250 000 - 350 000

PROVENANCE

Mr D S Preller, Johannesburg.
The KVV Collection.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 306, catalogue number 1266.

Maggie Laubser became a follower of Christian Science in her early thirties. This was a belief that appealed to her ardent appreciation of nature's beauty and God's love. She felt that 'the artist's task, therefore, is to express this beauty in his architecture, the interior decoration of his home, and in the daily life about him...'¹ It is this approach that Laubser brought to her own paintings; seeing the wonders of creation gave her pleasure and she wished her paintings to impart a 'corresponding pleasure to others.'²

In the present lot, Laubser has thoughtfully paired lush, fully bloomed dahlias that transition from cool blues to warm pinks and reds alongside a platter of perfectly round dark purple grapes, set against a sumptuously draped rust-orange cloth. These colours work together to create a still life that is at once calm, yet also warm and inviting; certainly a pleasure to the viewer.

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press, page 301.
2. *Ibid*, page 301.

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Christo Coetzee

SOUTH AFRICAN 1929-2000

Still Life with Foliage and Fruit

signed twice
oil on canvas laid down on board
56 by 65cm

R40 000 - 60 000

PROVENANCE

The KVV Collection.



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© The Estate of Maggie Laubser | DALRO



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Cecil Skotnes

SOUTH AFRICAN 1926-2009

The Origin of Wine/The Epic of Gilgamesh

signed and dated '77
carved, painted and incised wood panels
198 by 99,5 by 9,5cm (10)

R800 000 - 1 200 000**PROVENANCE**

The KVV Collection.

EXHIBITED

Sasol Art Museum, Stellenbosch, *KVV Cecil Skotnes Exhibition Tour*, 7 to 21 April 2011.

Irma Stern Museum (UCT), Cape Town, *KVV Cecil Skotnes Exhibition Tour*, 5 to 12 May 2011.

Tatham Art Gallery, Pietermaritzburg, *KVV Cecil Skotnes Exhibition Tour*, 20 May to 19 June 2011.

William Humphreys Art Gallery, Kimberley, *KVV Cecil Skotnes Exhibition Tour*, 1 to 10 July 2011.

Oliewenhuis Art Museum, Bloemfontein, *KVV Cecil Skotnes Exhibition Tour*, 22 July to 1 August 2011.

Nirox Project Space, Johannesburg, *KVV Cecil Skotnes Exhibition Tour*, 12 August to 28 August 2011.

Pretoria Art Museum, Pretoria, *KVV Cecil Skotnes Exhibition Tour*, 13 October to 29 October 2011.

Ron Belling Gallery, Port Elizabeth, *KVV Cecil Skotnes Exhibition Tour*, 16 November to 2 December 2011.

Laborie Wine Farm, Paarl, *KVV Cecil Skotnes Exhibition Tour*, 15 December 2011 to 13 January 2012.

LITERATURE

Frieda Harmsen (1996) 'Artist Resolute' in Frieda Harmsen (ed) *Cecil Skotnes*, published privately in conjunction with the 1996 *Cecil Skotnes Retrospective* exhibition at the South African National Gallery. Referenced in the text and illustrated in black and white on page 47. Pippa Skotnes (2011) 'Painting by the Vine' in *The Epic of Everlasting: An exhibition of the art of Cecil Skotnes*, Stellenbosch: KVV, exhibition catalogue, referenced in the text on page 13 and illustrated in colour on page 19. Pippa Skotnes (2011), <http://cecilskotnes.com/the-origin-of-wine-the-epic-of-gilgamesh/>, accessed 23 February 2021.



© The Estate of Cecil Skotnes | DALRO

Hymli Krige and Elsa Hoogenhout (2011) *The Epic of Everlasting: An Exhibition of the Art of Cecil Skotnes*, Paarl: KVV, exhibition catalogue, illustrated in colour and referenced in text, unpaginated.

18 hand-carved and incised panels, with oil highlighting, set in a stinkwood and yellowwood frame, accompanied by 9 preparatory drawings.

In 1977, the Cape Wine Growers Association (KVV) commissioned Cecil Skotnes to produce a wood panel for display in the Laborie Manor House in Paarl. Skotnes reworked *The Epic of Gilgamesh* – an ancient Mesopotamian odyssey about a Mesopotamian ruler named Gilgamesh – to visually narrate the history of wine and its arrival in South Africa. This ancient poem, whose contents are preserved on 12 incomplete Akkadian-language tablets unearthed in 1853 from Assyrian mounds at Nineveh,

contains the earliest reference to a vineyard in literature. Skotnes directly references the poem in the first of the 18 stinkwood blocks enclosed by two incised doors. The quoted text includes a fragment likening grapes to lapis lazuli and "magnificent to look upon". Panels three to five describe winemaking in Canaan, Greece, Rome and France, and panels six to 18 describe wine's arrival and cultivation in South Africa.

Skotnes was an ardent wine collector and credited the art collector and dealer Vittorio Meneghelli with introducing him to the pleasures of food and wine. While his KVV commission unashamedly reveals his epicurean tastes, it is far more than a monument to personal pleasure, as is detailed by art historian Frieda Harmsen: "Above all else, *The Origin of Wine* exudes Skotnes's delight in the act of artistic creation. Always the meticulous craftsman and disciplined

designer working according to formalist principles, he here relaxes somewhat to allow intuition and the natural rhythms of his hand free rein. Stylistically *The Origin of Wine* signals a turning point in his career. The triptych [panel plus two doors] is much gentler and more lyrical than his previous work. Its images are contemplative and intimate rather than heroic and autocratic, the execution is delicate rather than robust and the colours are luminous rather than aggressive ... The triptych, made in the year before Skotnes finally moved to Cape Town after much soul-searching, indecision and several exploratory sojourns in the Cape, stands as a watershed in his artistic career."

Frieda Harmsen (1996) 'Artist Resolute', in *Cecil Skotnes*. Cape Town, Cecil Skotnes: <http://cecilskotnes.com/artist-resolute-by-frieda-harmsen/>, accessed 23 February 2021.



559

Thomas Bowler

SOUTH AFRICAN 1812-1869

**Arrival of the East Indiaman
St. Lawrence in Table Bay,
Cape of Good Hope**

signed on the reverse
oil on canvas
28 by 44cm

R100 000 - 150 000

PROVENANCE

Metropolitan Life.

EXHIBITED

Cape Town Festival Season 75, Homes Trust Life Gallery, 33 Church Street, Cape Town, *The Art of Thomas Bowler at the Cape*, March 17 to April 5, 1975, catalogue

number 46, with the title *Table Bay, Cape of Good Hope*.

Lorimer Hall, King George VI Art Gallery, Port Elizabeth, *The Art of Thomas Bowler 1812-1869*, 1 December 1986 to 11 January 1987, catalogue number 17, with the title *Table Bay*.

LITERATURE

Table Bay, Cape of Good Hope in Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema on page 120, catalogue number 116, the watercolour sketch of this composition illustrated in colour as a full size reproduction inserted inside the back cover.

Oil paintings by Thomas William Bowler are exceedingly rare with only twelve

examples recorded by his biographer, Frank Bradlow known to be in existence.¹ Working primarily in watercolour, as was the favoured style of English landscape painters of the time, the present two lots show a seldom seen part of what constitutes the height of Bowler's painterly oeuvre. Listed in Bradlow's catalogue raisonné are two studies that document this artistic process: a watercolour and lithographic reproduction. These studies provides a unique historical perspective that allows us to view and understand these two works in oil.

The first watercolour sketch depicts the arrival of the East Indiaman, the St Lawrence, in Table Bay on 17 September, 1861.² A 'Blackwell frigate' typical of mid-19th century sailing vessels constructed

for the Indian trade routes, she was built by T. & W. Smith in the shipyards of Newcastle-on-Tyne, and "was considered the finest and latest thing in wooden passenger construction".³ As Bradlow suggests, Bowler's "seascapes had more sincerity and strength of purpose" than his inland scenes, further adding that "he had made a study of the sea and sky in all weathers; he knew how to 'people' these elements with vessels, objects and birds; he understood the freshness of light and the beauty of water" which allowed him to express "the drama of the sea in all its varieties of action".⁴

The second is an engraving of lot 560 depicting Port Elizabeth in 1862, reproduced by the lithographic printer T. Picken.⁵ Whilst the painting only came to public attention in 1986 when it was



exhibited as part of the holdings of Metropolitan Life at the King George VI Art Gallery, Bradlow's accompanying note reveals some artistic licence on the part of Bowler.⁶ Described as a view of Port Elizabeth "taken from the cemetery, near the Harbour Board works and embracing the town, bay shipping and break water", the painting includes the Town Hall, which was not finished at the time of execution.⁷ As Bradlow speculates, Bowler must have had a preview of the architectural drafts in order to realise his panorama, whose eventual construction was only completed in the early 1880s, after his death.

1. Frank Bradlow (1975) Thomas Bowler – His Life and Work in *The Art of Thomas Bowler at the Cape*, Cape Town Festival Season 75, Homes Trust Life, page 2.

2. Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema on page 120, catalogue number 116, illustrated in colour as a full size reproduction inserted inside the back cover.

3. Basil Lubbock (1922) *The Blackwall Frigates*, Glasgow: James Brown & Sons, page 275.

4. Frank Bradlow (1975) Thomas Bowler – His Life and Work in *The Art of Thomas Bowler at the Cape*, Cape Town Festival Season 75, Homes Trust Life, page 2.

5. Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema, illustrated in black and white on page 277, catalogue number LP31.

6. Frank Bradlow (1975) Thomas Bowler – His Life and Work in *The Art of Thomas Bowler 1812 – 1869*, Metropolitan Homes Trust Life, page 5.

7. Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema, page 54.

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Thomas Bowler

SOUTH AFRICAN 1812-1869

Port Elizabeth

circa 1861

oil on canvas laid down on board
40 by 63cm

R150 000 - 200 000

PROVENANCE

Sotheby Parke Bernet South Africa (Pty) Ltd, 25 September 1973, lot 212.
Metropolitan Life.

EXHIBITED

Lorimer Hall, King George VI Art Gallery, Port Elizabeth, *The Art of Thomas Bowler 1812-1869*, 1 December 1986 to 11 January 1987, catalogue number 29.

LITERATURE

Eastern Province Herald, 4 December 1986.

The Evening Post, 5 December 1986.

Frank Bradlow (1967) *Thomas Bowler: His Life and Work*, Cape Town: A A Balkema, a similar example illustrated in black and white on page 277, catalogue number LP31.

This painting has been authenticated by Mr Frank Bradlow.

561

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Stillewe

signed and dated 1906
charcoal and pencil on paper
43,5 by 57,5cm

R250 000 - 350 000

PROVENANCE

Property of a Gentleman.

LITERATURE

P G Nel (ed) (1990) *JH Pierneef: His Life and Work*, Cape Town and Johannesburg: Perskor, illustrated on page 12.

Accompanied by a 'Bols' bottle as depicted in the artwork.



562

Ezrom Legae

SOUTH AFRICAN 1938-1999

Small Head

signed with the artist's initials and numbered 5/10; inscribed with the artist's name, the medium and the title, dated 1967 and numbered beneath the base
bronze on a wooden base
height: 21cm, excluding base;
base: 4,5cm

R100 000 - 150 000

PROVENANCE

Property of a Gentleman.

LITERATURE

Dina Katz (1974) 'A Man of Two Worlds: Ezrom Legae', *Lantern*, 24(1): pages 55-63, referenced in text and illustrated on page 63.

Thanks to Dr Gavin Watkins for his assistance in cataloguing this lot.

It is well known that Ezrom Legae enjoyed drawing from a young age. However, he only commenced his artistic career in earnest when he joined the Polly Street Centre in 1962. In 1965 Legae produced his first sculpture under the guidance



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of Cecil Skotnes. Just two years later Legae created *Small Head*. That same year he won the sculpture award in the 1967 Art South Africa Today exhibition for his work *Embrace*.¹ Despite being a mere 21,5cm the artwork needs only a glance to appreciate Legae's distinctive capability in combining geometric and organic elements to express human form. While Legae is typically known for anthropomorphic qualities in his sculpture, the work is unique in that it references influence from botany. In a



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Lantern journal article written by Dina Katz (1974), Legae revealed to the author that "the original form [was] inspired by a plant" and she argues he "used this point of departure as an excuse to inter-relate facial feature and geometric form as far as he [could]."²

1. Elizabeth Burroughs (2018) *Re/discovery and Memory: The Works of Kumalo, Legae, Nitegeka & Villa*, Cape Town: Norval Foundation, page 172.
2. Dina Katz (1974) 'A Man of Two Worlds: Ezrom Legae', *Lantern*, 24(1): page 63.

563

Edoardo Villa

SOUTH AFRICAN 1915-2011

Reclining Figure Maquette

signed and numbered III/VI
bronze on a wooden base
height: 34,5cm, excluding base;
base: 5cm

R120 000 - 160 000

PROVENANCE

Property of a Gentleman.



564

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Baobabs

signed and dated 52
oil on board
44,5 by 59cm

R2 500 000 - 3 000 000**PROVENANCE**

Property of a Gentleman.

Henk Pierneef painted this magnificent, hushed, imposing picture in 1952. The scene is dominated by monumental and ancient baobabs, those iconic sentinels of the bushveld. Each tree is caught in the artist's boldly linear style, by then effortless, slick, and deeply familiar to a devoted public. A central canopy of branches, like the carefully carved hardwood tracery of a window, arcs across the sky, flecked at the tips with touches of umber and brown. Gently geometric, soothing and pure in colour, and clear and orderly in composition, the painting is a late-career masterpiece, bringing together so many of the artist's most admired characteristics.

The central baobab – with its bark depicted in fat oily ribbons of pink, and its shadowy clefts in dark lilac – is immense and immovable, and calls to mind another major painting, *The Baobab*

Tree, that was presented to Charles te Water and went on show in 1948 at the *Overseas Exhibition of South African Art* at the Tate in London. The present lot, a later version, plays even more cleverly with scale: despite a distant horizon, steep hillsides, and flat terraces of shifting grasslands, there is nothing to help one judge the central tree's fantastic size. The effect is deceptive and spellbinding.

Already a national and cultural treasure, Pierneef's time was in much demand in the early 1950s: between his lecture duties, interviews, embassy parties, and studio receptions, he had limited time to paint. The modest contemporary market, moreover, meant he had little option but to exhibit widely and regularly. No fewer than eight major shows opened between 1950 and 1952, and gallery-goers were able to enjoy his work in Johannesburg (May

and September 1950), Pietermaritzburg (August 1950), Cape Town (November 1950), Pretoria (September 1951) and Bloemfontein (September 1951 and 1952). His ever-growing reputation culminated in his first honorary doctorate, from the University of Natal, in 1951, and glowing descriptions of his achievements were readily voiced: 'He has contributed to the creation of a distinctly African style of painting with such determination and conviction, and with such accurate perception, that no one who knows South Africa dares deny his work... he has offered... an image of honest clarity, perfect equilibrium and rare artistic pleasure.'¹

1. Professor H M van der Westhuizen of the Department of Afrikaanse en Nederlandse Kultuurgeskiedenis at the University of Pretoria. See P G Nel (ed) (1990) *J H Pierneef: His Life and Work*, Cape Town and Johannesburg: Perskor, page 101.



Henri Matisse drawing a nude model in a Paris studio.



565

Jean Welz

SOUTH AFRICAN 1900-1975

Matisse's Model

signed and dated 1945
oil on panel in the artist's
handmade frame
58 by 47cm

R400 000 - 600 000

LITERATURE

Elza Miles (1997) *The World of Jean Welz*,
Cape Town: Fernwood Press, illustrated in
colour on page 60.

In 1943 Jean Welz moved into the Hugo Naudé Art Centre at 93 Russell Street in Worcester. The change of address ushered in a period of intense creativity. Welz's output ranged from figural studies to geometric abstractions. His technique varied too: from landscapes with showy brushwork to disciplined still-lives and nudes evidencing his preference for precise mark making. The period also saw him refine his austere

yet enigmatic colour palette. Welz frequently painted from life but the source for this "inspired nude"¹ was a 1939 photo by renowned Hungarian expat Brassai showing Henri Matisse in a white coat drawing a nude model in a Paris studio. Welz's composition adopts the vantage of the photographer but excludes Matisse, who has been described as resembling "a scientist striving for a cure for cancer in the laboratory"². Welz's strategy

humanises the anonymous sitter, who bares herself to a grand-scale painting of a nude in an autumn landscape, not the viewer. The outcome is a strikingly contemporary meditation on artifice and agency in nude portraiture.

1. Elza Miles (1997) *The World of Jean Welz*. Cape Town: Fernwood Press, page 49.
2. Alastair Sooke (2014) *Henri Matisse: A Second Life*. London: Penguin Books, unpaginated.



Southern Chinese Provincial Prototype Jar, Yüan or earlier
Irma Stern Trust Collection, accession number 525.

566

Irma Stern

SOUTH AFRICAN 1894-1966

Roses in a Chinese Jar

signed and dated 1948

oil on canvas

50,5 by 38cm

R2 500 000 - 3 000 000

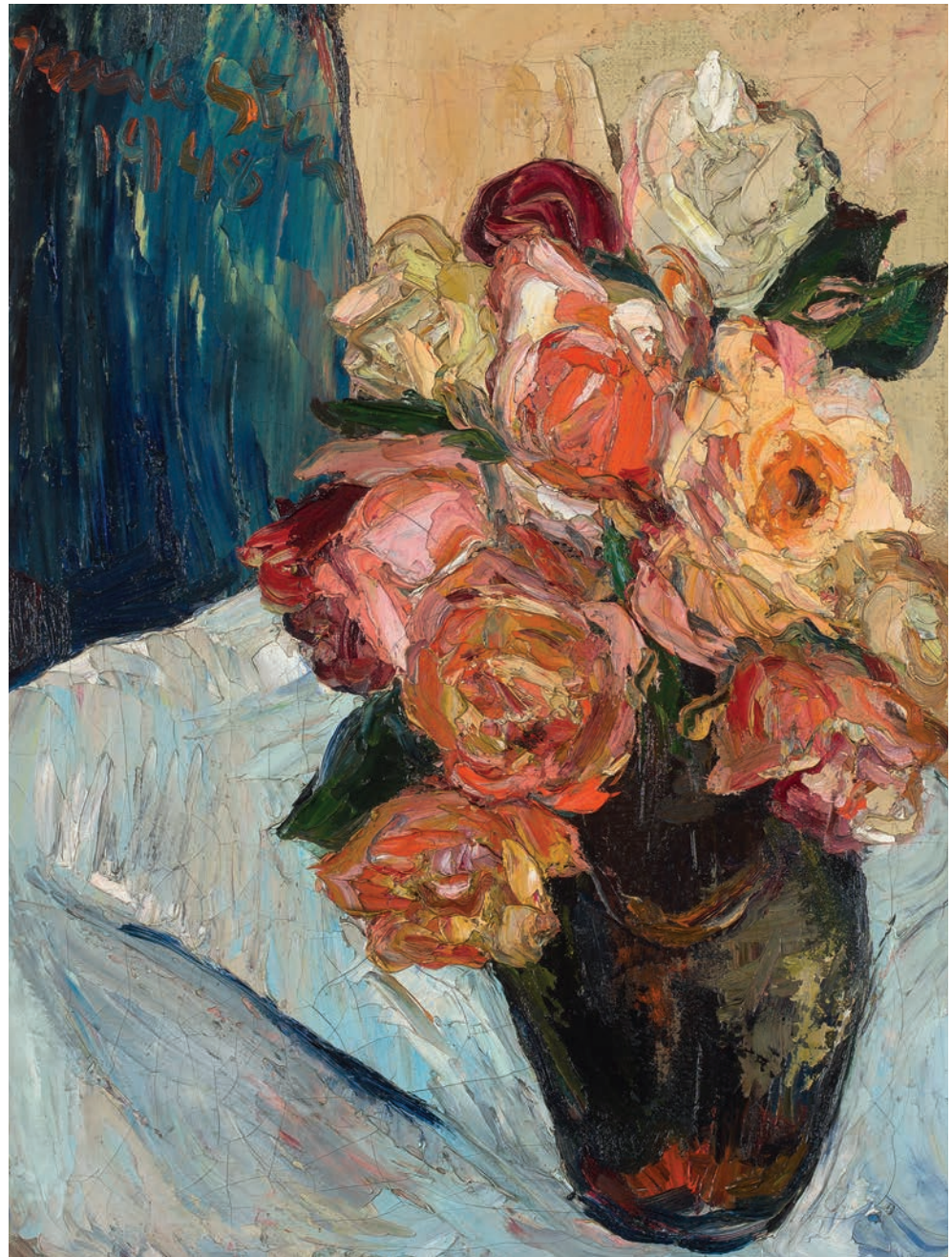
PROVENANCE

Sotheby Parke Bernet South Africa (Pty) Ltd,
Johannesburg, 27 April 1982, lot 173.

Aspire Art Auctions, Cape Town, 3 March 2019, lot 59.
Private Collection.

In the *Catalogue of the Collections of the Irma Stern Museum*, Neville Dubow makes the observation that “the artefacts which (Irma Stern) acquired in the course of her life and which contributed so much to her life style, offer some considerable insight into the nature of her own artistic vision”.¹ This comes sharply into focus when examining her many still lives, particularly those featuring darker vessels from her vast collection of ceramics. Often overlooked due to her exuberant representations of floral arrangements, whose impasto brushwork and commanding colour dominate the viewer’s eye, a closer study of the items that structure her compositions provides an opportunity to build a bigger picture of Stern’s world, not only from the perspective of an artist but of a prodigious collector with eclectic tastes.

The present lot includes a vessel of Chinese origin catalogued with the assistance of Dr I Eckert, of the South African Cultural History Museum, when the extensive inventory of Stern’s collection was formalised at the beginning of the 1970s under the direction of the Irma Stern Trust. In the accompanying item notes Dr Eckert classifies the object as belonging to a group of “multi eared jars from Southern Chinese provincial kilns” dating from the Yüan dynasty or earlier. Described as “folkspottery” whose “destination was everyday use” and “whose shapes are handed down through



innumerable generations”, Eckert notes that these vessels were “potted in two parts with the joint visible at the shoulder”, beneath the ears which were added after potting.²

Covered in a slightly mottled black and green glaze, Stern indicates this uneven surface though her fractured brushwork that gives form to the darkened contours of the jar. The placement of the arrangement in the lower right-hand corner of the picture set against a deep blue background provides

a formal balance where the weight of the painting allows the eye moments of calm in these flat surfaces, and others of expressionist frenzy evident in her ebullient blooms.

Thanks to Dr Kathy Wheeler of The Irma Stern Trust for her assistance in compiling these item notes.

1. Neville Dubow (1971) *Catalogue of the Collections in the Irma Stern Museum*, University of Cape Town, page 5.
2. Southern Chinese Provincial Prototype Jar, Yüan or earlier Irma Stern Trust Collection, accession number 525, page 39.



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567

Irma Stern

SOUTH AFRICAN 1894-1966

Madeira

signed and dated 1931

ink on paper

39 by 30,5cm

R80 000 - 120 000



568

568

Irma Stern

SOUTH AFRICAN 1894-1966

Three Men Under Trees

signed and dated 1944

mixed media on paper

36,5 by 31cm

R250 000 - 350 000



569

569

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Zanzibar Woman

signed and dated 1945

mixed media on paper

30,5 by 25,5cm

R350 000 - 500 000



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570

Gerard Sekoto

SOUTH AFRICAN 1913-1993

The Gossips

signed and dated 45
watercolour on paper
32,5 by 36,5cm

R700 000 - 800 000

PROVENANCE

Abram Kesler, and thence by descent
to the current owner.

LITERATURE

Barbara Lindop (1988) *Gerard Sekoto*,
Randburg: Dictum Publishing, illustrated
in colour on page 115.

Gerard Sekoto settled in Cape Town
in 1942. The support and appreciation
he received over the next three years
resulted in the production of "a steady
stream of important work" including
this watercolour.¹ Like other painters of
the thirties generation, notably Gerard
Bhengu and George Pemba, Sekoto
first worked with watercolour before
switching to oil. He discovered the
medium – "to my great delight," stated

Sekoto – while teaching at Khaiso
Secondary School in Pietersburg.² This
limpid and notational medium was
suited to Sekoto's observational style
of painting and fondness for depicting
small groups of friends and intimates
either drinking or gossiping. This lot
showcases his flair at describing the
essentials of an encounter: a raised
hand, a turned head, rapt engagement.
Gossiping, with its suggestion of
community and benign scandal,
remained an important subject for
Sekoto after he forsook watercolour. In
his diaries, Pemba writes how Sekoto had
dissuaded him from using watercolours:

"South Africans prefer solid paint and
effective colour."³ Notable later works in
this style include the oil *Village Gossip*
(1946), now in the collection of the
Johannesburg Art Gallery, as well as a
series of nostalgic oils depicting huddled
groups painted in Paris in 1970.

1. N. Chabani Manganyi (2004) *Gerard Sekoto: I am an African*. Johannesburg: Wits University Press, page 40.
2. Joe Dolby (2005) *Gerard Sekoto: From the Paris Studio*. Cape Town: Iziko South African National Gallery, page 4.
3. Lauren Segal & Paul Holden (2008) *Great Lives: Pivotal Moments*. Johannesburg: Jacana, page 100.

571

Hugo Naudé

SOUTH AFRICAN 1868-1941

Gydo Pass, Ceres District

signed; inscribed with the title on
the reverse

oil on artist's board
22 by 27,5cm

R100 000 - 150 000



572

Hugo Naudé

SOUTH AFRICAN 1868-1941

Namaqualand

signed
oil on canvasboard
23,5 by 34cm

R120 000 - 140 000

PROVENANCE

F J O'Kennedy, first Principal of
Westcliff Special Secondary School,
and thence by descent.





573

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Sunlit Mountains, Clarens

signed and dated 18; signed on
the reverse

oil on canvas
50,5 by 66cm

R1 500 000 - 2 000 000

PROVENANCE

Aspire Art Auctions, Cape Town,
3 March 2019, lot 43.

Private Collection.

574

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Dennebome, Skemer

signed and dated 1978; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on canvas
36 by 55,5cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 8 October
2009, lot 292.
Private Collection.



575

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Cattle in an Extensive Landscape

signed
oil on canvas laid down on board
63 by 83,5cm

R140 000 - 180 000

PROVENANCE

Red Teapot Gallery, Stellenbosch,
18 April 2006.
Private Collection.





576

Anton van Wouw

SOUTH AFRICAN 1862-1945

Slegte Nuus

signed, dated 1907 and inscribed 'Joh-burg'

bronze on wooden base
height: 33cm, excluding base;
37cm, including base (2)

R2 000 000 - 3 000 000

LITERATURE

A D Keet Jr (1981) *Briewe van Anton van Wouw aan A D Keet*, Cape Town: Nasionale Pers, illustrated in black and white, unpaginated.

University of Pretoria (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co., another cast from the edition illustrated on page 27, plate A5.

Hans Franssen (1982) *Three Centuries of South African Art*, Johannesburg: A D Donker, another case from this edition illustrated on page 327.

A E Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on pages 53 to 55. Accompanied by a copy of the book, A D Keet Jr (1981) *Briewe van Anton van Wouw aan A D Keet*, Cape Town: Nasionale Pers.

Few, if any, South African sculptures are as eloquent, absorbing and moving as Anton van Wouw's Boer War-era masterpiece, *Slegte Nuus* (*Bad News*). Conceived in 1907, during a hot streak of creativity, the work catches two crestfallen Boer soldiers, broken in body and spirit, but brave and ever-hardy, resigned to the loss of their Republics' independence, or their own impending imprisonment. The moment is heart-breaking and inspirational: one man rests his head on the other, his right ankle snapped and useless, his physical pain buried, and his bandolier empty but for two last rounds; the other's stare is dogged and fixed forward, his soft *veld* hat throwing shadows across his gaunt

face, his rifle temporarily downed, and his expression haunted by suffering. The work is a breathtaking tribute to brotherhood, and an enduring image of courage, grit and patriotism.

This particular casting of *Slegte Nuus* has a compelling provenance. It was ordered directly from Van Wouw by the poet AD Keet in 1926. Remarkably, the logistical arrangements around moving the sculpture from the Nisini Foundry in Rome to Senekal in the-then Orange Free State, via the artist's studio in Doornfontein, are recorded in one side of the correspondence between poet and sculptor. While Keet's notes are lost, 22 letters from Van Wouw were found amongst Keet's papers, and published by the poet's son, in 1981, under the title *Briewe van Anton van Wouw aan AD Keet*. The matter-of-fact correspondence begins on 2 December 1926 and ends on 13 August 1930; all Van Wouw's letters were sent from the artist's home on Sivewright Avenue, except one, dated 14 November 1928, which was written

in Rome. Most importantly, the letters confirm that Keet's casting – and all others of *Slegte Nuus* up to that point – had come from the furnaces of Nisini, at 63 Via del Babuino, a stone's throw from the Spanish Steps.

The present lot arrived at Van Wouw's studio early in January 1927, and was forwarded to Senekal on 9 January. The extraordinary Roman foundrymen and patineurs certainly did justice to Van Wouw's touching figural composition and his staggering attention to detail: note the iron sights on the Mauser rifle, for instance, the crumpled jacket sleeves, the matted beards, holes in soles, and the lizard behind the soldiers, perhaps emboldened by their long, melancholy stillness.

While *Slegte Nuus* remains one of the most recognisable mini-monuments of the Boer War, quality castings are desperately rare: only a handful of irrefutable Roman castings have appeared at auction over the last century.

577

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Extensive Landscape

signed
oil on card
10,5 by 14,5cm

R150 000 - 200 000



578

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Mountainous Landscape

signed
oil on panel
24,5 by 34,5cm

R250 000 - 350 000

PROVENANCE

Miss Amy Barrow, Grosvenor House,
Stellenbosch.

Gifted to the current owner by
Miss Barrow.



579

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Wilgerbome

signed and dated 1925
pastel on paper
40,5 by 49,5cm

R300 000 - 500 000

PROVENANCE

Acquired by the current owner's
father.

LITERATURE

P G Nel (1990) *J H Pierneef: His
Life and his Work*, Cape Town and
Johannesburg: Perskor, a similar
example illustrated in colour and
referenced in text on page 16.





580

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Findlay Farm, Magaliesberg

signed and dated 1924

oil on canvas
60,5 by 90,5cm

R1 200 000 - 1 600 000

Findlay Farm, Magaliesberg is a striking, important work produced in a transformational period in Pierneef's life. Shortly after his divorce from his first wife Agatha in 1924, the artist was commissioned by Mr Johan Schoeman to paint landscapes of the area surrounding Hartbeespoort Dam. He stayed at the Agnes Hotel while he painted. There, in the May of that year, he met a young woman from the Netherlands, May Schoep, who he would

marry six months later. According to his friends, the new relationship released Pierneef from a 'heavy burden', and allowed him to paint with a new gusto and enthusiasm.¹ The current lot catches the artist in this upbeat moment. The painting is an exquisite snapshot of the 1500 hectare farm owned by Mr John Findlay, one of Schoeman's legal advisors, captured in earthy tones and with thoughtful brushstrokes. Some of the ramshackle buildings and barns that

Pierneef showed in the distance were soon to be razed or renovated: Findlay erected a Cape Dutch style family home on the site in 1927 (the choice of style likely inspired by Lady Phillips's high-profile refurbishment of Vergelegen in the early 1920s, as well as the restoration of Groot Constantia in 1926).

1. P G Nel (Ed) (1990) *JH Pierneef: His Life and Work*, Cape Town and Johannesburg: Perskor, page 62.



581
Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Hanging up the Laundry

signed
 oil on canvas
 49,5 by 39,5cm

R180 000 - 240 000

“I have always loved the Mediterranean and many of my paintings and drawings come from there. Moving to Corfu will give me the opportunity to look out of my studio window and find records of my paintings, women hanging up laundry, talking, gossiping and peering out of their windows”

Leanne Raymond (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing, page 150.



© The Estate of Maggie Laubser | DALRO

582
Maggie Laubser

SOUTH AFRICAN 1886-1973

Mother and Child with Huts and a Cat

signed
 oil on board
 50 by 34,5cm

R350 000 - 500 000

PROVENANCE

Mr and Mrs AJJ de Klerk, Pretoria, purchased from the artist circa 1969. Private Collection.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 339, catalogue number 1461.

Maggie Laubser continuously created portraits throughout her career in a variety of styles and medium. In the present lot, a boldly coloured portrait of a mother and child, she has included other themes that she also favoured: the village landscape, huts, and a cat. Whereas traditional portraiture usually includes a full view of the sitter's face, here, Laubser has hidden the faces – the mother's behind a small hut that she is embracing and the child's behind the tortoise-shell-like fabric of the mother's skirt. In doing so she has allowed them to be anonymous and intriguing. She invites the viewer to create their own narrative about the pair and the symbols by which they are depicted.

583

Maggie Laubser

SOUTH AFRICAN 1886-1973

Shepherd and Sheep

signed and dated 24
oil on canvas laid down
on board
38,5 by 49cm

R1 200 000 - 1 500 000



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PROVENANCE

Prof Van Hooger, Stellenbosch.
Prof G P J Trümpelmann, Stellenbosch.
Private Collection.

EXHIBITED

South African National Gallery, Cape
Town, S A Women Artists, 1965,
catalogue number 49.
South African Association of Arts
(SAAA) and Rembrandt Witwatersrand
Easter Show, Pretoria, 1964, catalogue
number 44.

LITERATURE

Dalene Marais (1994) *Maggie Laubser:
Her Paintings, Drawings and Graphics*,
Johannesburg: Perskor, illustrated in
black and white on page 198, catalogue
number 611, with the titles *Figure in*

*a Landscape; Shepherd, Sheep, Cloud
and Seascape with Boats; Shepherd;
Skaapwagter.*

On 21 February 1956, Maggie Laubser
participated in a radio talk on the
Afrikaans Service of the SABC where she
spoke about her youth. In this segment
she specifically mentions Ou Booï, the
subject of this present lot:

*I almost forgot one of the most
important characters on the farm – ‘Ou
Booï’, the Bushman who was our shepherd.
He told me many stories of the pioneering
days in Bloemfontein, which is where he
came from. I had enormous respect for
the strangely dignified quality of Ou Booï,
with his patchwork trousers, his threadbare
green coat and ostrich feather in his hat.*

*You have often met Ou Booï already, as
he has been a model for me on several
occasions.¹*

Laubser returned from Europe to
her family’s farm in 1924 and produced
numerous paintings of Ou Booï in his
trademark outfit, which often also
included a red kerchief tied around his
neck and tucked into the top of his shirt.
As with another portrait of him (*The
Old Shepherd*, sold with Strauss & Co on
16 October 2017), it seems as though
Laubser has again swapped out the
ostrich feather for another adornment
– as evidenced by two reed-like stalks
emerging from the front of his hat. In
the present lot, Ou Booï, positioned
in front of Laubser’s signature puffy
cloud that is giving way to a warm

sunset, is tending to his small flock of
sheep. Positioned just off centre of the
painting, he leans heavily on his wooden
shepherd’s staff, which cuts diagonally
through the middle of the picture plane.
Laubser’s focus on the staff – both here
and in other paintings on this theme – is
reminiscent of early representations of
the Good Shepherd, where the crook
was the shepherd’s distinguishing
attribute.² This figure was a beloved motif
in Laubser’s works and her depictions of
him were often a combination of spiritual
message (she was a devout Christian
Scientist) and reality.

1. Muller Ballot (2016) *Maggie Laubser:
A Window on Always Light*, Stellenbosch: Sun
Press, page 293.
2. *Ibid*, page 182.

584

Conrad Theys

SOUTH AFRICAN 1940-

Peace and Tranquility

signed and dated 2006; signed, dated and inscribed with the title on the reverse

oil on canvas

60 by 75cm

R100 000 - 150 000

"Conrad Theys reveals versatility in his work that knows no limits. During his artistic career he not only painted in oils, but mastered pastels, watercolours and all forms of graphic arts. About artistic medium he notes: 'I prefer oil because it is so plastic, but I still use a brush and stretched canvas, because I enjoy the almost living quality of the bristles and the way the brush gives way. To me it is like music!'"

Alexander Duffy (2010) *The Art of Conrad Theys: Soul of the Land*, Stellenbosch: Stellenbosch Art Gallery, page 33.



585

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bethel Farm, near Kroonstad

signed

oil on canvas

29,5 by 34,5cm

R180 000 - 240 000

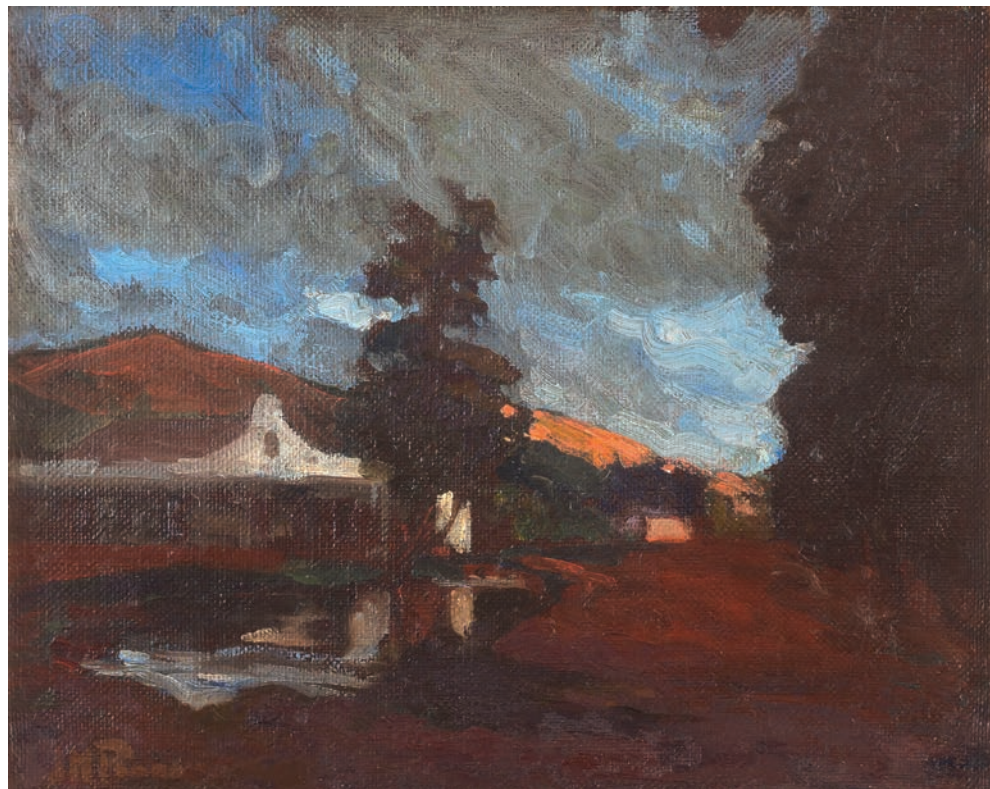
PROVENANCE

A gift from the artist to Willem Johan Simon Klomp, Dominee of the N G Kerk, Kroonstad, 1914-1944.

Thence by descent to the previous owner.

Strauss & Co, Cape Town, 7 March 2011, lot 226.

Private Collection.





586

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Elephant Castle, Selati Rivier, Phalaborwa

signed and dated 45; inscribed with the title on the stretcher and inscribed with the artist's name, the title and the medium on a Johans Borman Fine Art label adhered to the reverse
oil on canvas
60,5 by 76cm

R1 800 000 - 2 400 000

PROVENANCE

Johans Borman Fine Art, 2006.
Private Collection.

The Selati river flows into the Kruger National Park from the west, joining the Olifant's River at the border of the present-day Limpopo and Mpumalanga provinces. The present lot was painted near the intersection of these two rivers outside Phalaborwa, with the title referring to one of the distinctive rocky outcroppings that dot the lowveld landscape.

Rich in natural mineral resources, the area was mined for its copper and iron ore deposits over a thousand years ago; with archaeological evidence of the remains of smelting ovens found in the surrounding granite hills. Soon after

this painting was executed, phosphates were discovered and the mining town of Phalaborwa was established in 1957.

Painted in the monumental style he mastered during the Station Panels years of the early 1930s, Pierneef staggers his pictorial planes, leading to an overall sense of grandeur. Inspired by geometric proportions, Pierneef developed an inimitable visual language. His "knowledge of structure resulted in attempts to form a deeper understanding of the world rather than its appearance alone." "What is a landscape?" he would muse, asking "Is it the rough upper surface of the earth or is it the effect of its internal construction?"¹

This philosophical outlook is most notably achieved in his synthesis between the land and the sky, where

once fleeting clouds build into monuments, anchoring and balancing the weight of his compositions. Pierneef's clouds can be found in the poetry of C M van der Heever who writes:

"And so the tension builds in the summer's day. Far in the West there are some thunder heads. At first the feathery tips are just visible on the other side of the haze, but then the white curves billow out, column after column, until the ends of the earth are surrounded by the snow white beacons which reign peacefully over the wide open space of the veld"²

1. P G Nel. (1990) *J H Pierneef: His Life and Work*, Johannesburg and Cape Town: Perskor, page 157.

2. *Ibid.* Page 149.

587

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Untitled (Three Figures)

signed and dated 1966 on the reverse
carved, painted and incised wood
panel

91 by 60,5cm

R100 000 - 150 000



© The Estate of Cecil Skotnes | DALRO

588

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Abstract Figures

signed and dated 68
oil on canvas laid down on board
70 by 90,5cm

R150 000 - 200 000



© The Estate of Cecil Skotnes | DALRO



© The Estate of Cecil Skotnes | DALRO

589

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Matriarch

signed; inscribed MATRIACH [sic] on the frame, and bears a South African National Gallery label, dated 1995 and inscribed with the title on the reverse
carved, painted and incised wood panel, in the artist's handmade frame
123 by 121cm

R300 000 - 500 000

EXHIBITED

South African National Gallery, Cape Town, *Retrospective Exhibition*, 1996, to celebrate the artist's 70th birthday.

590

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Verlate Straat En Donkiekar,
Winter, Distrik Ses (Williamsstraat)*

signed and dated 1990
oil on canvas
42 by 67,5cm

R200 000 - 300 000

PROVENANCE

From the artist's collection and thence
by descent.
Stephan Welz & Co, Cape Town,
6 October 2010, lot 640.
Private Collection.



591

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*The Slopes of Devil's Peak from
District Six, Cape Town*

signed and dated 1965; signed and
inscribed with the title on the reverse
oil on board
26,5 by 50cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 9 March 2009,
lot 100.
Private Collection.



592

François Krige

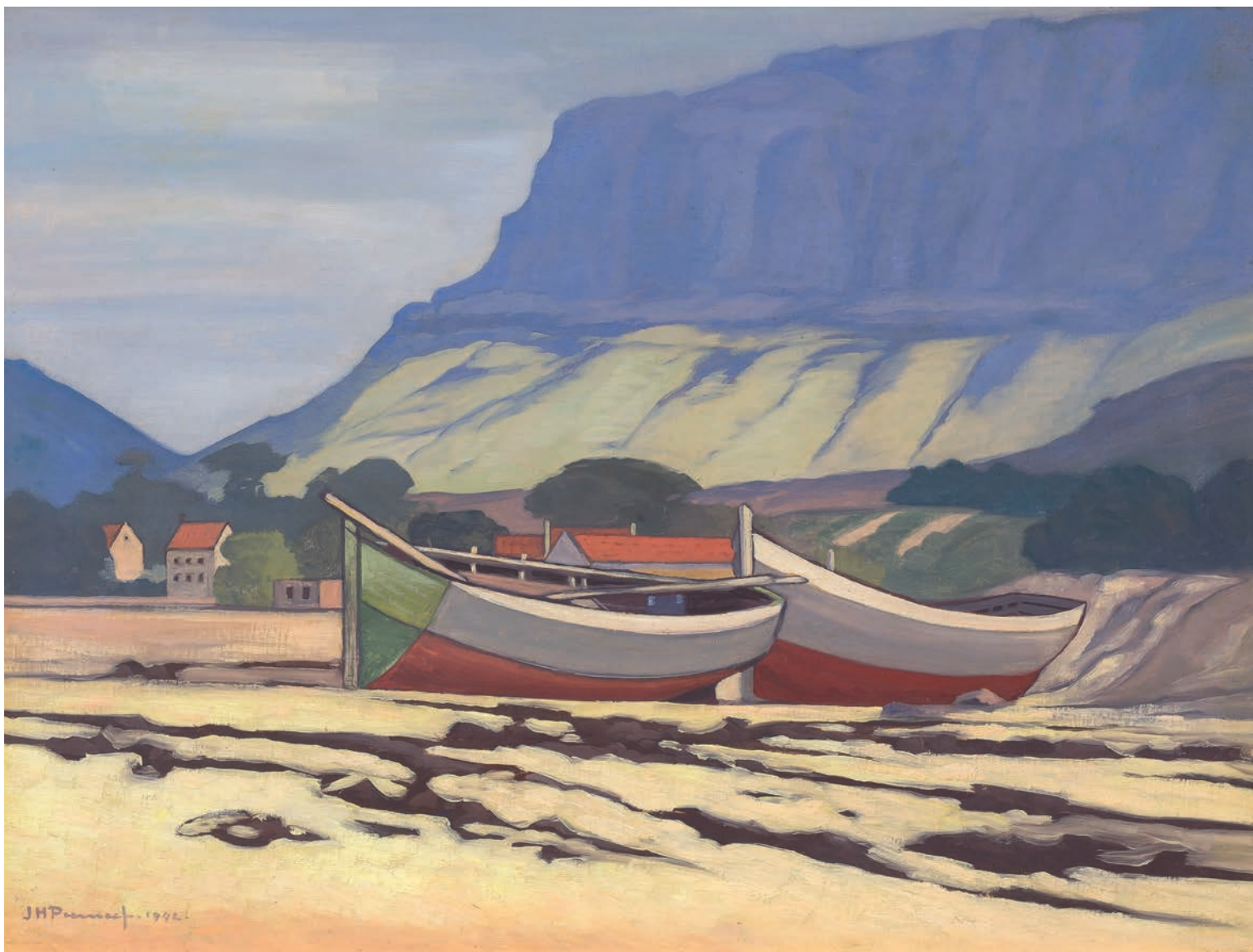
SOUTH AFRICAN 1913-1994

*Bokkoms Drying in the
Old Harbour, Hermanus*

signed and dated 41
oil on canvas laid down on board
38 by 47cm

R140 000 - 160 000





593

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Fishing Boats, Hout Bay

signed and dated 1942
oil on canvasboard
44,5 by 59cm

R2 000 000 - 3 000 000

EXHIBITED

Schweickerdt, Pretoria, December 1943,
catalogue number 6.

The artist's compositional vantage point invites the viewer to approach the beach at eye level, past strewn kelp drying in rhythmic linearity, to a pair of sculptural fishing boats, backed by a row of coastal houses that provide vivid flashes of red, orange, green and cream paint against the mountain behind. The overcast scene is enlivened by selective lighting which allows a warm wash of light to fall on the sand in the fore and middle grounds,

further illuminating the purple mountain behind with gentle lime green highlights.

Typical of his mature paintings and with stylistic similarities to *Kaap Bloubergstrand*, which was sold in November 2020 for R2,6 million, the artist employs precise draftsmanship with characteristic tonal harmonies and compositional balance.

Hout Bay was a popular subject with many 20th century South African painters, including Terence McCaw, Freida Lock, Francois Krige, David Botha and Robert Broadley, generally featuring the conventional sea view, perhaps with

some fishing boats in the foreground. Pierneef does an about turn on this subject by facing inland across the beach to the mountains beyond. It is interesting to note that many of Pierneef's Cape paintings are atypical in that he sought alternative views to record familiar scenes.

This dramatically lit composition engages the viewer in quiet contemplation and reverie, capturing a serene moment in contrast to global events in 1942 when the world was at war.



594

594

Alexis Preller

SOUTH AFRICAN 1911-1975

Cone Shell

signed
oil on panel
17,5 by 13,5cm

R140 000 - 180 000

PROVENANCE

The Late Peter and Regina Strack Collection.

A Peter and Regina Strack Collection label with artwork details and accession number adhered to the reverse.



595

595

Alexis Preller

SOUTH AFRICAN 1911-1975

Constellation

signed and dated '66
mixed media
59 by 49cm

R650 000 - 850 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 128.

LITERATURE

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

Constellation, a work that Alexis Preller included in his 1972 Retrospective at the Pretoria Art Museum, is a low relief made of gesso, oil and gold leaf on wood. Its spiralling galactic allusions are set against stylised stars and circular motifs which dominate the body of work he produced during this period. Earlier, solar discs and astronomical allusions were integrated into Preller's major commissions such as *All Africa* in the mid-fifties and *Discovery* in the early sixties: in these, the stellar images were iconic, graphic representations. After these commissions and by the mid-1960s, Preller had embraced a more abstract painterly quality in a series focusing on astronomical themes. Strong circular motifs, which suggest mythological solar and stellar iconography, dominate complex works such as *Gold Temple* (1965), *Temple of the Sun* (1966), *Helios* (1965) and the gestural *Phaeton's Chariot* of 1967. Preller introduces gold leaf

into the paintings of this period, not solely for its ornamental value but also metaphorically as a symbol of light itself as, in many cultures, gold has alluded to the divine light of spirituality. Gold has distinct associations with the solar discs of Egyptian art, the radiance of enlightenment within Buddhism and was traditionally used in depicting halos within Christian iconography. The potential garishness of the gold in Preller's work was tempered by thin washes of paint allowing it to become more elusive, less brassy. The swirling relief-like physicality in *Constellation* catches the light and evokes a fragment, a decorative architectural piece broken off some mythical temple structure. Preller's experimentation with the high relief gesso is a tantalising precursor to his experimentation with his innovative intaglios of the late 1960s and into the 1970s.

Karel Nel

596

Alexis Preller

SOUTH AFRICAN 1911-1975

The Blue Fish

signed and dated '48; inscribed with 'Coral Fish' and no.4 in on the reverse, further inscribed with the artist's name on a Strydom Gallery label adhered to the reverse

oil on canvasboard

13,5 by 19,5cm

R100 000 - 150 000

LITERATURE

Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing, illustrated in black and white on page 85.



597

Alexis Preller

SOUTH AFRICAN 1911-1975

Abstract Janus

oil on canvas

67,5 by 74,5cm

R600 000 - 800 000

PROVENANCE

The Alexis Preller and Guna Massyn Collections, thence by descent to Guna's brother.

Strauss & Co, Cape Town, 17 March 2014, lot 710.

Private Collection.

"Janus was the god of beginnings and transitions in Roman mythology and presided over passages, doors, gates, and endings, as well as in transitional periods such as from war to peace. He was usually depicted as having two faces looking in opposite ways, one towards the past and the other towards the future."

GreekMythology.com © Copyright 1997-2021, <https://www.greekmythology.com/Myths/Roman/Janus/janus.html>, accessed 26 February, 2021.



598

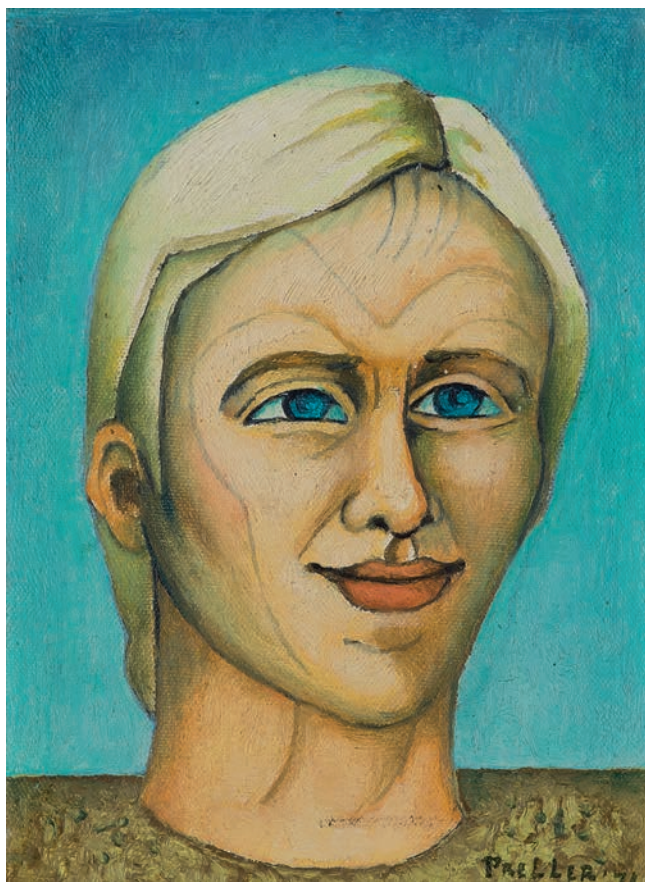
Alexis Preller

SOUTH AFRICAN 1911-1975

Portrait of Guna

signed and dated '71
oil on canvas laid down on board
14,5 by 11cm

R100 000 - 150 000



599

Claude Bouscharain

SOUTH AFRICAN 1922-2020

Japanese Helmet

signed and dated 74 on the reverse,
a label with the artist's name, the
title and the medium adhered to the
reverse and inscribed with the title on
the stretcher
acrylic on canvas
76 by 86,5cm

R80 000 - 120 000

LITERATURE

Bruce Arnott (1977) *Claude
Bouscharain*, Cape Town: Struik
Publishers, illustrated in colour on
page 56, figure 37.



600

Robert Hodgins

SOUTH AFRICAN 1920-2010

Man in a Lighted Doorway

signed, dated 2004, inscribed with
the artist's name, the title and the
medium on the reverse

oil on canvas

60 by 60cm

R250 000 - 300 000



601

Robert Hodgins

SOUTH AFRICAN 1920-2010

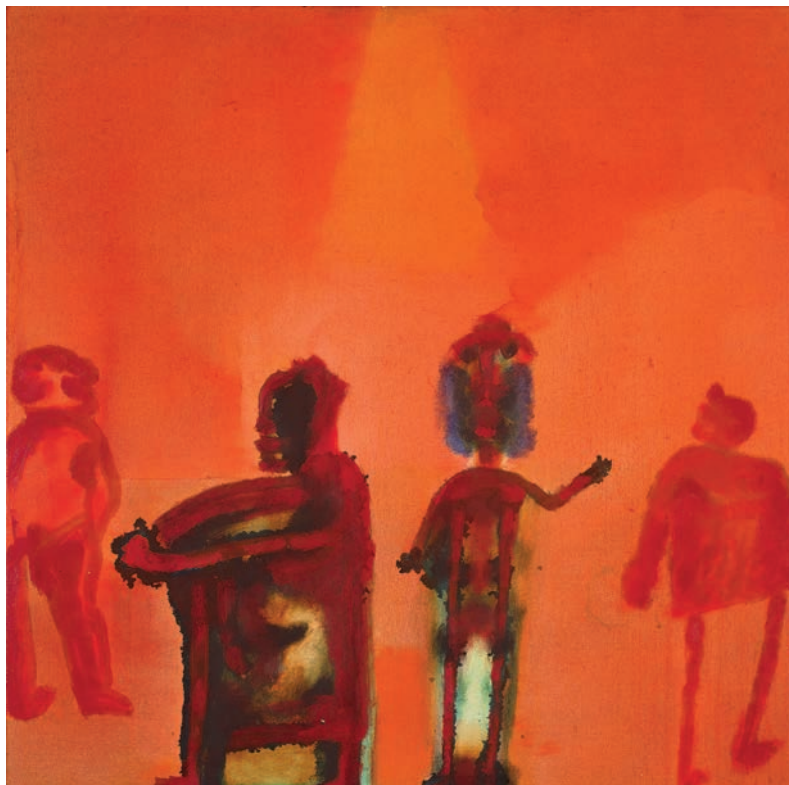
Actors and Stage Hands

signed, dated 2003/4, inscribed with
the artist's name, the title and the
medium on the reverse

oil on canvas

90 by 90cm

R400 000 - 600 000





602
© The George Pemba Trust | DALRO



603

602
George Milwa Mnyaluza
Pemba

SOUTH AFRICAN 1912-2001

Combat

signed and dated 61; inscribed with the title on the reverse
oil on canvas laid down on panel
37 by 52,5cm

R300 000 - 500 000

603
Robert Hodgins

SOUTH AFRICAN 1920-2010

Three Bathers

signed with the artist's initials and dated 1955; inscribed with the artist's name, date and title on a Michael Stevenson label adhered to the reverse
oil on board
58,5 by 90cm

R250 000 - 350 000



604

PROVENANCE
Michael Stevenson Gallery, 2005.
Private Collection.

604
Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Dance - Vilankulos - Mozambique

signed with the artist's initials and dated '03; signed, dated and inscribed with the title on the reverse
oil on canvas
79,5 by 69cm

R100 000 - 150 000

605

Walter Battiss

SOUTH AFRICAN 1906-1982

Figures

signed
oil on canvas
63 by 75cm

R250 000 - 350 000

606

Walter Battiss

SOUTH AFRICAN 1906-1982

*Water Carriers, recto;
Five Figures, verso*

signed
oil on canvas
40 by 35cm

R180 000 - 240 000

607

Walter Battiss

SOUTH AFRICAN 1906-1982

Figures and Windmill

signed
oil on canvas
34,5 by 39cm

R150 000 - 200 000



605



606



607

608

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

Poinsettia and Lilies

signed
oil on canvas
81,5 by 82cm

R400 000 - 600 000

PROVENANCE

Ashbey's Galleries, Cape Town,
22 April 2010, lot 265.
Private Collection.



608

609

Peter Clarke

SOUTH AFRICAN 1929-2014

Cockerel

signed and dated 1.6.1960
oil on board
51,5 by 44cm

R300 000 - 500 000

PROVENANCE

Acquired from the artist by the
current owner.

This monumental image, painted with simplified geometric forms in a vibrant palette, creates a flattened picture plane through which the motif of the cockerel emerges dramatically. Clarke's stylistic simplification of subject was a result of his prolific practice of sketching, refining the subject and distilling its essence. This, in conjunction with his abundant relief printmaking production, fostered a distinctive and immediately recognisable style.

The iconic image, enhanced by an impasto application of paint with sgraffito detailing, further imbues the subject with symbolic significance. Clarke's early book collection included exponents of European modernism, including Picasso, which influence can be seen in the background brushwork and the dramatic Cubist geometric shapes. Clarke would also have been aware of the deployment of the cockerel as a symbol of male vitality and potency.



609

© The Estate of Peter Clarke | DALRO

610

Erik Laubscher

SOUTH AFRICAN 1927-2013

Vollemaan (sic) Kouebokkeveld

signed and dated '85; signed, dated and inscribed with the title on the reverse, further inscribed with the artist's name, the date and the title on a Johans Borman Fine Art Gallery label adhered to the reverse
acrylic on canvas
89 by 116cm

R250 000 - 350 000

EXHIBITED

SMAC Art Gallery, Stellenbosch,
Erik Laubscher: A Major Retrospective Exhibition, 5 December 2009 to 25 February 2010.

LITERATURE

Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, illustrated on page 191.



611

Erik Laubscher

SOUTH AFRICAN 1927-2013

Stoppellande

signed and dated '95; signed, dated and inscribed with the title on the reverse
oil on canvas
62,5 by 79,5cm

R120 000 - 160 000

PROVENANCE

Strydom Gallery, George.
Private Collection.





612

Erik Laubscher

SOUTH AFRICAN 1927-2013

Eggs and Gasket

signed and dated 79
acrylic on canvas
122,5 by 79cm

R250 000 - 350 000

PROVENANCE

Property of a Collector.

EXHIBITED

SMAC Art Gallery, Stellenbosch, *Erik Laubscher: A Major Retrospective Exhibition*, 5 December 2009 to 25 February 2010.

LITERATURE

Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC, illustrated in colour on page 148.

Erik Laubscher established his reputation with his confident still lifes of the 1950s. Throughout his long career and its many stylistic deviations he would return to the challenge of rendering objects in space. This trio of vibrant works – lot 613 and lot 614 are from 1970, and lot 612 is from 1979 – derive from his confident middle period. The composition of these lots owes a great deal to formal innovations Laubscher developed while painting the Cape's

natural landscapes in the later 1960s. The artist strove to portray the essential characteristics of his subjects using flattened perspectives, simplified forms and expressive bands of undifferentiated colour. The simplification of the formal elements of his compositions into what Esmé Berman characterised as “hard-edge undulating zones” produced an expanded sense of space.¹ Laubscher wanted to exceed the bounds of the frame. To this end he continued painting



613

Erik Laubscher

SOUTH AFRICAN 1927-2013

Still Life: Homage to Marsden Hartley, recto; Buildings, verso

signed and dated 70
acrylic on canvas
122 by 78,5cm

R250 000 - 350 000

PROVENANCE

Property of a Collector.

LITERATURE

Heine Toerien and Georges Duby (eds) (n.d.) *Our Art 3*, Pretoria: Foundation for Education, Science and Technology, illustrated on page 109, figure IV.

on the side of his stretched canvases. He also experimented with new materials, in 1964 opting to switch from oils to acrylic. “With oils I found the predominance of texture defeating the way I wanted to convey objective space, they flatten the painting too much,” he explained. “Acrylics are water soluble, you can work much quicker with them, and much more smoothly.”² The assuredness with which he laid down the large areas of undifferentiated colour in these lots,

chiefly blue, orange, red and black, is thrilling. The outcome is a series of immersive and sensual descriptions of everyday forms. Laubscher’s wit is evident. His juxtaposition of eggs and gasket, for example, is atypical for a genre characterised by its familiar repertoire of things.

1. Esmé Berman (1993) *Painting in South Africa*. Cape Town, Southern Books: page 216.
2. Stephen Gray (1970) ‘Erik Laubscher and Landscape, *Lantern*, March, page 19.

614

Erik Laubscher

SOUTH AFRICAN 1927-2013

Abstract Still Life

signed and dated 70; signed and
inscribed with the title on the reverse
acrylic on canvas
122 by 79cm

R250 000 - 350 000**PROVENANCE**

Property of a Collector.

LITERATURE

Hans Franssen (2009) *Erik Laubscher:
A Life in Art*, Stellenbosch: SMAC,
illustrated in colour on page 150.



615

Erik Laubscher

SOUTH AFRICAN 1927-2013

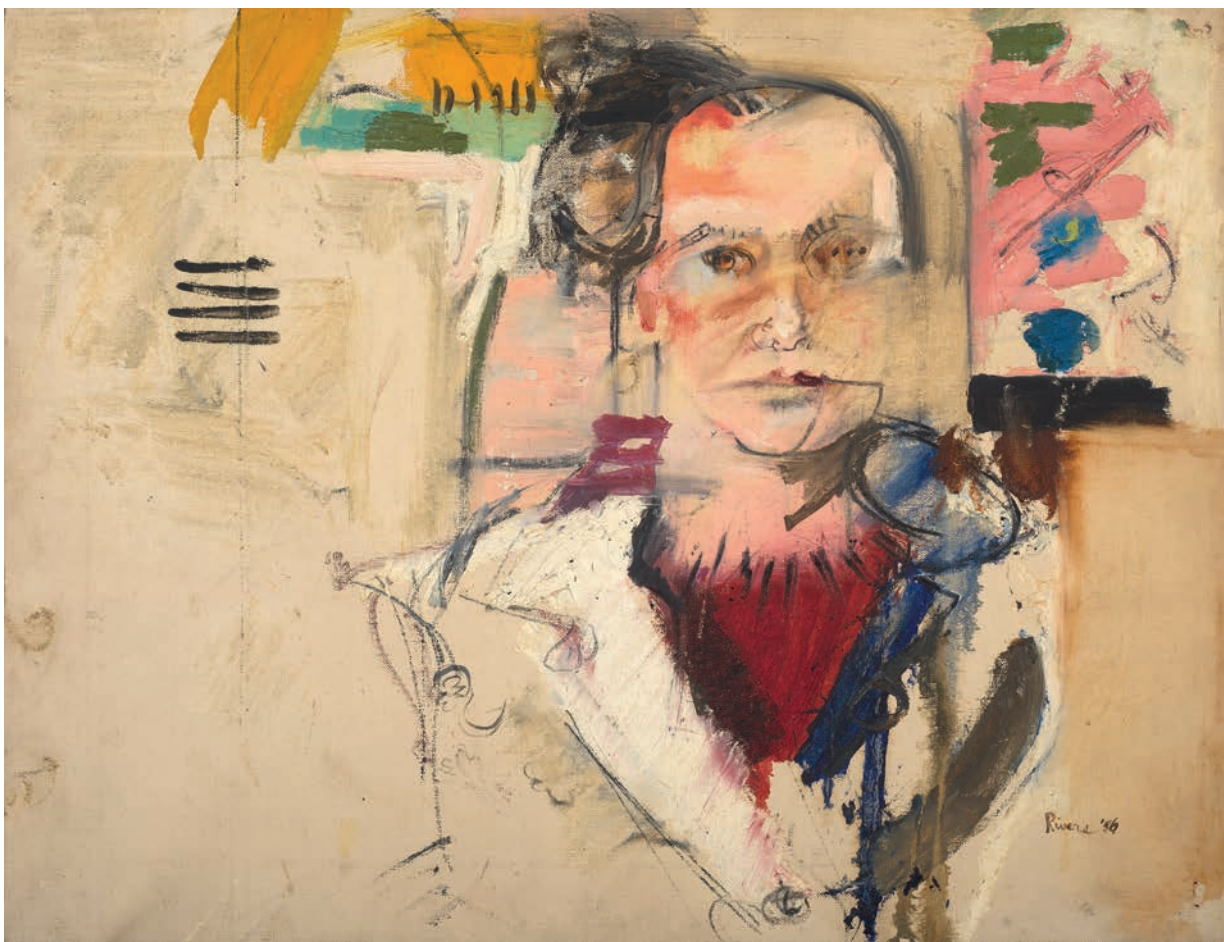
Summer Landscape, Greyton, Cape

signed and dated 77; inscribed with
the title on the reverse and a South
African Association of Arts label
adhered to the reverse
acrylic on canvas
87,5 by 114,5cm

R300 000 - 500 000**PROVENANCE**

Property of a Collector.





616

Larry Rivers

AMERICAN 1923-2002

Head of Molly

signed and dated '56
oil on canvas
45,5 by 59,5cm

R200 000 - 300 000

PROVENANCE

Tibor de Nagy Gallery, New York.
Art Lending Service of the Museum
of Modern Art, inventory number
LS-567-339.
Private Collection.
Joe Wolpe Gallery, Cape Town.
Property of a Collector.

EXHIBITED

The Hudson River Museum, New
York, Art in Westchester from Private
Collections, 24 September to 2
November 1969, catalogue number 122.

Born in the Bronx, NY, Yitzroch Loiza
Grossberg changed his name when he
was seventeen to Larry Rivers. Studying
music at the prestigious Juilliard School
where he befriended Charlie Parker and
Miles Davis, Rivers was a jazz saxophonist
before he became a visual artist. Later
however, he would come to be regarded
as an enfant-terrible of the New York
art scene whilst laying the foundations
for America's next great contribution to
twentieth century modernism - Pop Art.

In the late 1940s Rivers trained
under the abstract expressionist, Hans
Hofmann, before making a radical about
turn in the 1950s towards figuration.

To date, Post-War American painting
had largely been characterised by
its departure from any traditional
'representation', with abstraction
becoming the primary subject of the
work driven by bold, loose, expressionist
brushwork.

Rivers would abandon what he felt
had become the conceptual orthodoxy
of Abstract Expressionism practiced by
his peers Jackson Pollock and Willem
de Kooning, reinstating the figure as
a subject in his work. The present lot
is an early example of this key historic
moment where the perceptual field of
modernism was once again blown open
by Rivers' experiments with a new set of
representational possibilities.

Possibly a study for a larger work,
The Four Mollys executed a year later in
1957, *Head of Molly* is an intimate portrait
of his lover at the time. Fusing prosaic

realism into an otherwise abstracted
field, this period of Rivers' work would
declare of new era of painting where
form and surface would no longer be the
sole concern of a generation of artists
constantly looking for ways to express
the changing world around them.

Best understood as a transition
between the two extremes of non-
representational and figurative painting,
Andy Warhol famously declared that
"Larry's painting style was unique - it
wasn't Abstract Expressionism and it
wasn't Pop, it fell into the period in
between. But his personality was very
Pop".¹

1. 2013 Larry Rivers Foundation, <http://www.larryriversfoundation.org/bio.html>, accessed
1 March 2021.

This work has been authenticated by the
Estate of Larry Rivers.

617

Ellen Thesleff

FINNISH 1869-1954

Blomme

signed and dated 36; inscribed with
the artist's name, the date and the
title on a label adhered to the reverse
oil on canvas
54 by 44cm

R100 000 - 150 000



618

Henry Moore

BRITISH 1898-1986

Two Women

signed and dated 79
mixed media on paper
26,5 by 33,5cm

R300 000 - 500 000





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619

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Five Figures

carved, painted and incised wood panel
89,5 by 122cm

R200 000 - 300 000

PROVENANCE

Gifted to the current owner by the artist.

Preparatory drawing on the reverse.



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620

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Three Figures (Puppets)

carved, incised and painted wood
244 by 121,5cm

R300 000 - 500 000

PROVENANCE

Gifted to the current owner by the artist.

621

Walter Battiss

SOUTH AFRICAN 1906-1982

Nudes

signed
oil on board
36 by 51 cm

R200 000 - 300 000

PROVENANCE:

Michael Stevenson Gallery, 2006.
Private Collection.



622

Walter Battiss

SOUTH AFRICAN 1906-1982

The Last Supper

signed
oil on canvas
49,5 by 59,5 cm

R250 000 - 350 000

PROVENANCE

Private Collection Murray
Schoonraad.

LITERATURE

Karin Skawran (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 94.





623

623

Christo Coetzee

SOUTH AFRICAN 1929-2000

Overlay of Heads

signed and dated 86
mixed media on board, with
Perspex overlay
122 by 120,5cm

R100 000 - 150 000

624

Christo Coetzee

SOUTH AFRICAN 1929-2000

After Japan

signed, dated 1960 and inscribed
with the title on the reverse
mixed media and collage on canvas
152 by 104 by 12cm

R250 000 - 350 000

PROVENANCE

Galerie Stadler, Paris.
Anthony Denney, London.
Michael Stevenson and Deon Viljoen,
Cape Town.

EXHIBITED

Galerie Stadler, Paris, *Christo Coetzee*, solo
exhibition, September 1961.
Irma Stern Museum, Cape Town, *Christo
Coetzee: Paintings from London and Paris:
1954–1964*, 20 September to 13 October
2001.
Sandton Art Gallery, Johannesburg
*Christo Coetzee: Paintings from London
and Paris: 1954–1964*, 24 October to
17 November 2001.
Standard Bank Gallery, Johannesburg,
*The Safest Place is the Knife's Edge: Christo
Coetzee (1929–2000)*, 5 October to
1 December 2018.

LITERATURE

Michael Stevenson and Deon Viljoen
(2001) *Christo Coetzee: Paintings from
London and Paris: 1954–1964*, Cape Town:
Fernwood Press, illustrated in colour on
page 39.



624

Wilhelm van Rensburg (2018) *The Safest
Place is the Knife's Edge: Christo Coetzee
(1929–2000)*, Johannesburg: Standard
Bank Gallery, illustrated in colour on
page 68.

The present lot, *After Japan*, is arguably
one of the most important works Christo
Coetzee painted after his sojourn in
that country, and speaks of his close
association there with the Gutai group of
post-war avant-garde artists in 1959/60.
This work is essentially a synthesis
of Coetzee's indefatigable search for
innovation in his artistic practice. Back in
Paris, he drew on the theories of Michel
Tapié de Celeyran, who coined the terms
Art Autre and *l'Art Informel* to describe
European abstract expressionism of
the late-1950s, as well as on his own
experience of the materiality of the
paint medium he learned from the
Gutai artists. The thick paint and gestural
nature of the brush strokes in the present
lot attest to this vigorous physical
embodiment of the medium. However,

Jiro Yoshihara, the founder of the Gutai,
argues that Christo's painting 'which at
a glance seems so baroque, is in effect
motionless and still.'¹ Reviewing the 1961
exhibition – Coetzee's second at Galerie
Stadler, the first with Lucio Fontana
having been in 1959 – Francis King
maintains that each of Coetzee's non-
representational works 'has the quality of
a bas-relief, time-eroded and weather-
battered like carvings on a building. In
his use of a medium which forces him to
paint in depth, he seems to have found
a boldness and even ferocity which
make an infinitely more potent assault
on the eye than the careful contrivances
of his earlier period.'² *After Japan*
indeed constitutes a huge milestone in
Coetzee's long artistic career.

1. Michael Stevenson and Deon Viljoen (2001) *Christo Coetzee: Paintings from London and Paris, 1954–1964*, Cape Town: Fernwood Press, page 29.
2. *Ibid*, 27 and 28.



625

Dylan Lewis

SOUTH AFRICAN 1964-

Resting Cheetah III S224

2004

signed, numbered S224 and 1/12 and stamped with the Ingwe Editions foundry mark
bronze with a brown patina
height: 36cm; width: 236cm

R900 000 - 1 200 000

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 165.

EXHIBITED

Everard Read, Johannesburg Booth, ART LONDON4, London, June 2004.

Dylan Lewis has prodigiously explored the feline form within his artworks. While he has sculpted smaller cats, his main focus has been on large predators: lions, cheetahs, and leopards. These cats embody a metaphorical quality for Lewis, he feels that they are 'the ancient guardian of the wilderness, repository of elegance, sensuality and power'¹ and he has rendered them performing many

different activities of their daily lives such as hunting, playing, stretching and, here, resting. Their lithe bodies are richly textured, echoing the wildness of the natural landscape, and one can often find the artist's own fingerprints within the animal's fur.

1. Dylan Lewis in Laura Twiggs (ed) (2006), *Forces of Nature: The Sculpture of Dylan Lewis*, Pardus Publishing, page 42.



626



627

626

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Cattle Branding

signed

oil on board

110 by 218cm

R900 000 - 1 200 000

627

Zakkie Eloff

SOUTH AFRICAN 1925-2004

Zebra in an Extensive Landscape,
triptych

each signed

oil on canvas

each 110 by 173cm (3)

R150 000 - 200 000

END OF SALE



William Kentridge, *Untitled Drawing for Mango Groove Music Video (Crowd and Megaphone on Pylon)* R 800 000 - 1 200 000

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