



Tuesday, 10 August 2021
Session 4 at 7 pm

Modern, Post-War and Contemporary Art

THE PROFESSOR LEON STRYDOM COLLECTION

Evening Sale
Lots 241–302

Lot 302 Judith Mason, *Artist and Angler* (detail)

241



242



243



244



241

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Manie Strydom

signed
bronze with a black patina, on a
wooden base
height: 31cm excluding base,
37cm including base; width: 18,5cm;
depth: 23cm

R 8 000 - 12 000

ITEM NOTES

The artwork is a commissioned work
of Professor Leon Strydom's father,
Manie Strydom.

242

Bruce Arnott

SOUTH AFRICAN 1938-2018

Icarus Head, Sideshow Series

signed with the artist's monogram,
dated 01, numbered 1/3 and
stamped with the Bronze Age studio
stamp
bronze on a wooden base
42cm excluding base, 43,5cm
including base; width: 25cm;
depth: 25cm

R 30 000 - 50 000

243

Rhona Stern

SOUTH AFRICAN 1914-1998

Little Falcon

signed
bronze on a wooden base
height: 24cm excluding base,
28,5cm including base; width: 31cm;
depth: 14cm

R 4 000 - 6 000

244

Carl Roberts

SOUTH AFRICAN 1957-

Journey into the Unknown

2008
animal jawbone and teeth
25 by 33 by 11cm

R 10 000 - 15 000



245

245

Norman Catherine

SOUTH AFRICAN 1949-

Man with Snake Arm

signed
carved and painted wood on
a wooden base
height: 49cm; width: 17,5cm;
depth: 2,5cm

R 25 000 - 35 000



246

246

David Brown

SOUTH AFRICAN 1951-2016

Through

signed with the artist's initials, dated
1994 and numbered 1/1
bronze
height: 59,5cm; width: 113cm;
depth: 47cm

R 30 000 - 50 000



247

247

David Brown

SOUTH AFRICAN 1951-2016

Boxer

signed with the artist's initials, dated
09 and numbered 6/6
bronze with a verdigris patina
height: 49,5cm including base;
width: 35cm; depth: 41cm

R 30 000 - 50 000



248

248

Andries Johannes Botha

SOUTH AFRICAN 1952-

Icons and Other Playthings

signed and dated 9/1992
bronze on a wooden base
height: 16,5cm excluding base,
26,5cm including base;
width: 42,5cm; depth: 21,5cm

R 7 000 - 10 000



249

249

George Ramagaga

SOUTH AFRICAN 1952-2006

Abstract Animal

signed
carved wood
height: 40,5cm; width: 65cm;
depth: 34cm

R 1 500 - 2 000



250

250

George Ramagaga

SOUTH AFRICAN 1952-2006

*Om Diamante te Soek
Onder Rivierklippe*

signed
carved wood
height: 50cm; width: 29cm;
depth: 30cm

R 3 000 - 5 000



251

251

George Ramagaga

SOUTH AFRICAN 1952-2006

*Toe die Weerlig die Reënmaker
amper Raak Slaan*

signed
carved wood
height: 73cm excluding base,
78cm including base; width: 13cm
excluding base, 28cm including base;
depth: 16cm

R 3 000 - 5 000



Professor Leon Strydom and
George Ramagaga

252



253



254



255



252

Bhekisani Manyoni

SOUTH AFRICAN 1945-

Abstract Figure

signed
carved wood
height: 38,5cm including base;
width: 25cm; depth: 18cm

R 2 000 - 3 000

253

Frieda Ollemans

SOUTH AFRICAN 1915-

Jakob en die Engel

signed and dated 1977
carved cedarwood
height: 34cm; width: 28cm;
depth: 11,5cm

R 1 000 - 2 000

254

Albert Dasheka

SOUTH AFRICAN 20TH CENTURY

Amandla!

carved wood
height: 124cm excluding base;
137,5cm including base; width: 46cm;
depth: 37,5cm

R 2 000 - 3 000

255

Lucas Sithole

SOUTH AFRICAN 1931-1994

Standing Figure

signed
Rhodesian teak on liquid steel base
height: 78,5cm; width: 18cm;
depth: 17cm

R 100 000 - 150 000

PROVENANCE
Mr and Mrs Gerald Gavronsky.
Strauss & Co, Johannesburg, 9 March
2009, lot 129.



256



257



258



259

256

South African School

21ST CENTURY

Tea Cups, three

bronze

the largest height: 9cm (3)

R 1 500 - 2 000

257

Gavin Young

SOUTH AFRICAN 1947-

Tweelinge

stamped with the Bronze Age

foundry stamp

bronze with a brown patina

width: 43,5cm; height: 13cm;

depth: 25cm

R 10 000 - 15 000

LITERATURE

Gavin Young (2002), *Salt River Soliloquies*, Cape Town: Red Setter Publishers, illustrated in colour on page 11.

258

Gavin Young

SOUTH AFRICAN 1947-

London Road (Staggie)

bronze with a brown patina

height: 25,5cm; width: 42cm;

depth: 24cm

R 10 000 - 15 000

LITERATURE

Gavin Young (2002), *Salt River Soliloquies*, Cape Town: Red Setter Publishers, illustrated in colour on page 19.

259

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Hiëna/Hyena

1965

bronze, on a wooden base

height: 67cm excluding base,

68cm including base; width: 25cm;

depth: 84cm

R 120 000 - 180 000

LITERATURE

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, another cast from the edition illustrated on page 12.

260

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Sangoma

signed

bronze on a wooden base

height: 57cm excluding base,

93cm including base; width: 61,5cm;

depth: 75cm

R 120 000 - 180 000

LITERATURE

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, a similar version of this artwork is illustrated in colour on page 25.

260



261

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Die Siek Kalfie/The Sick Calf

signed and dated 77

bronze on a wooden base

height: 47cm excluding base,

49cm including base

R 150 000 - 200 000

EXHIBITED

University of Johannesburg Art Gallery, Johannesburg, and Sanlam Art Gallery, Bellville, *Gerard de Leeuw 1912-1985: A Centenary Exhibition – 100*, 9 to 31 May 2012, and 24 July to 28 September 2012.

LITERATURE

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, illustrated in colour on page 9.

University of Johannesburg Art Gallery and Sanlam Art Gallery (2012) *Gerard de Leeuw 1912-1985: A Centenary Exhibition – 100* (exhibition catalogue), Johannesburg and Bellville: UJAG and Sanlam, illustrated in colour on page 43.

261





262

Edoardo Villa

SOUTH AFRICAN 1915-2011

Fish

signed and dated 1992
welded and painted steel
height: 80cm excluding base,
151,5cm including base;
width: 170,5cm; depth: 47cm

R 200 000 - 300 000

262



263

Maureen Quin

SOUTH AFRICAN 1934-

Simple Statement

signed and dated 82
bronze with a brown patina on
a marble base
height: 28cm excluding base,
30cm including base; width: 28,5cm;
depth: 26cm

R 5 000 - 8 000

263

264

Edoardo Villa

SOUTH AFRICAN 1915-2011

Blue and Green Figural Forms

signed and dated 2007
welded and painted steel
214 by 131 by 70cm

R 200 000 - 300 000

LITERATURE

Nirox Sculpture Park (2008) *Edoardo Villa: Changing Worlds*, exhibition catalogue, 10 March to 4 May 2008, Johannesburg: Everard Read Gallery and Nirox Sculpture Park, a similar version of this sculpture *Black Figural Forms*, 2007 is illustrated in colour on pages 4 and 38.

264



265

Edoardo Villa

SOUTH AFRICAN 1915-2011

Couple

signed and dated 2008
welded and painted steel
height: 40cm including base;
width: 20cm; depth: 20cm

R 25 000 - 35 000



265



266

266

Edoardo Villa

SOUTH AFRICAN 1915-2011

Figure

signed and numbered 4/6
bronze with a verdigris patina, on a
granite base
height: 31cm excluding base,
33cm including base; depth: 15cm;
width: 20cm

R 60 000 - 90 000



267

267

Sydney Kumalo

SOUTH AFRICAN 1935-1988

The Whistle-Man

signed and numbered 4/7
bronze on a wooden base
height: 89,5cm excluding base,
92cm including base; width: 35cm;
depth: 24cm

R 100 000 - 150 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
31 May 2004, lot 595.

ITEM NOTES

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

268

Alexis Preller

SOUTH AFRICAN 1911-1975

Herdboy (Boy with a Flute)

signed and dated 62

oil on canvas

60 by 52cm

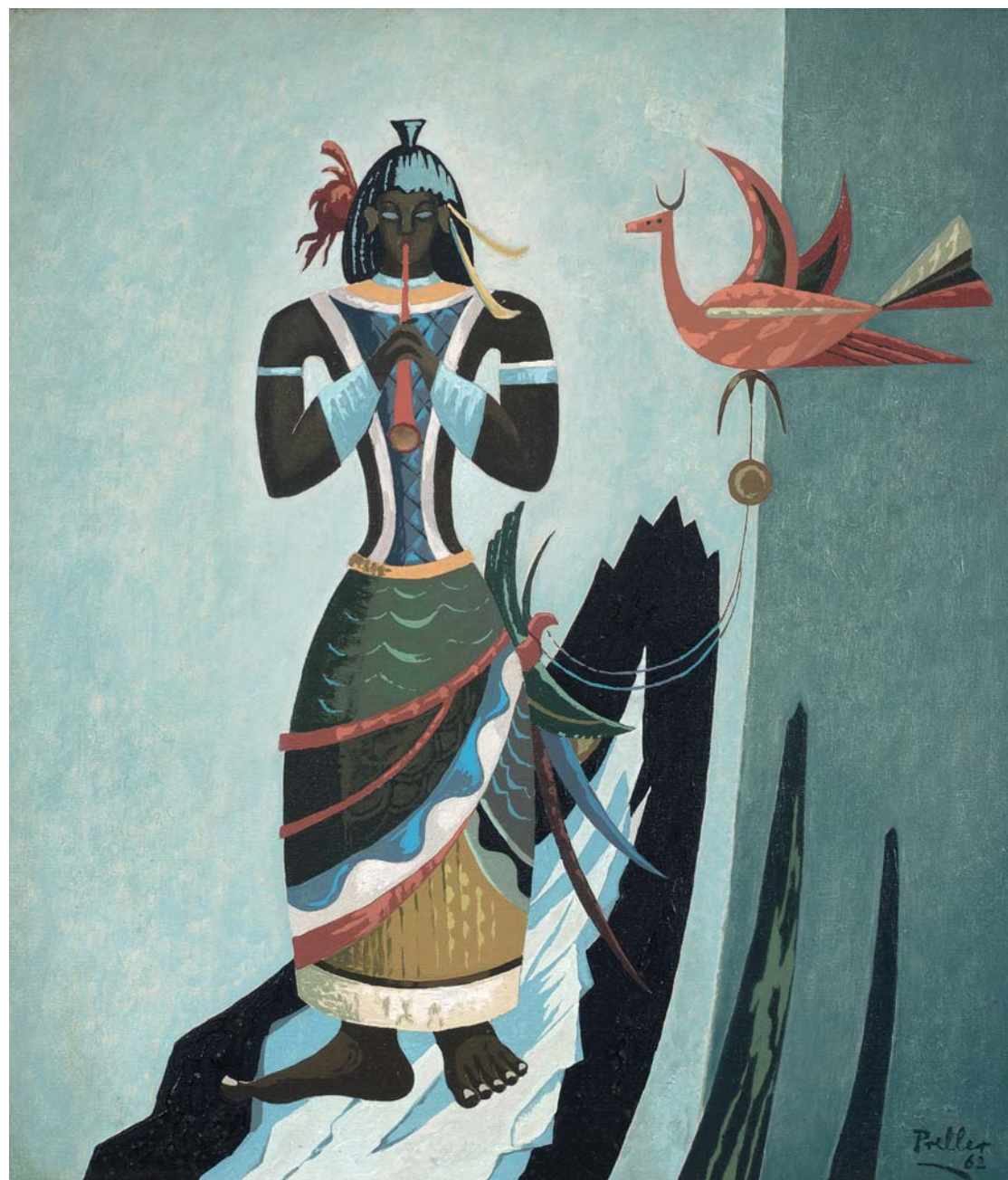
R 1 500 000 - 2 000 000

LITERATURE

Esmé Berman and Karel Nel (2009)

Alexis Preller: Africa, the Sun and Shadows, Johannesburg: Shelf Publishing, a similar example illustrated on page 228.

Alexis Preller's life-long interest in mythology and archaic civilisations was fostered by his travels in Egypt, Greece, and Italy, as well as intense study in museums with collections of historical artefacts, particularly the Musée de l'Homme in Paris. The painting *Herdboy* (also known as *Boy with a Flute*) is most likely one of two works of the same title that appeared on the artist's much-anticipated exhibition at the Pieter Wenning Gallery in Johannesburg towards the end of 1962. Preller had been secluded in his rural studio in the Hartbeespoort area for years working on the large *Discovery* mural for the Transvaal Provincial Administration building in Pretoria and had not put on a solo show since 1958.

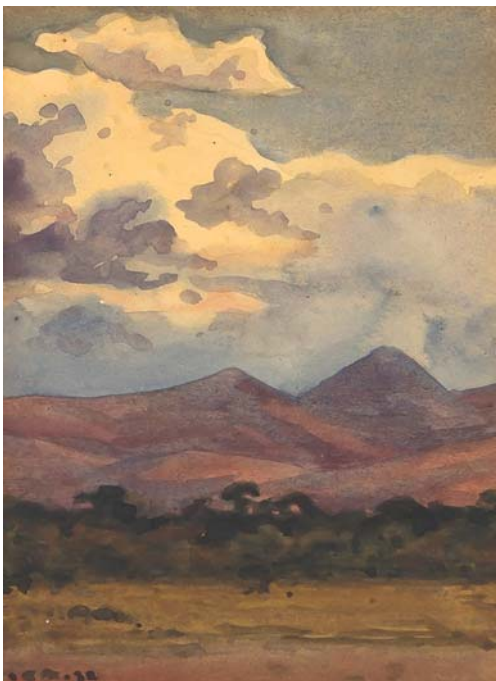


The kings, warriors, and musicians who appeared in the new show, and the youth in the present lot, are clear descendants of the figures in the central panel of *Discovery* (1959-62) and the artist's earlier large public mural commission for the Receiver of

Revenue building in Johannesburg, *All Africa* (1953-55).

The Mapogga matriarchs that dominated Preller's work in earlier decades were derived from an interest in the dress and architecture of an actual Ndebele community

near Pretoria. In contrast, these lithe, elegant, breast-plated, and draped figures are representations of a more personal, invented mythography of an imagined African civilization that owes more to fable and fiction than to observed reality.



269

269

Erich Mayer

SOUTH AFRICAN 1876-1960

Wolkstudie, Barberton

signed with the artist's initials and dated 32; inscribed with the title on the reverse of the artwork and on the backing paper
watercolour on paper laid down on board
13,5 by 10cm

R 2 000 - 3 000

270

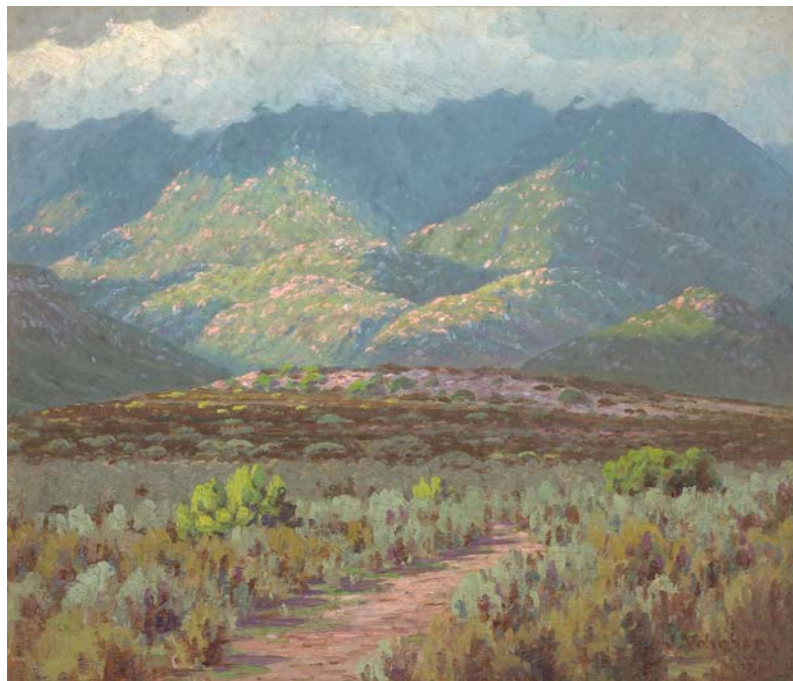
Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

*Sunlit and Cloud-shadow,
Phisantfontein, Riversdale*

signed and dated 1917; signed, dated and inscribed with the title on the reverse
oil on canvas
23 by 26cm

R 25 000 - 35 000



270



271

271

Frans Oerder

SOUTH AFRICAN 1867-1944

Landscape with River

signed
oil on linen
32 by 42cm

R 30 000 - 50 000

272

Enslin du Plessis

SOUTH AFRICAN 1894-1978

Merope Beach (Cornwall)

signed; inscribed with the title on the reverse, inscribed with the artist's name, the title, and date on a South African National Gallery label adhered to the reverse
mixed media on canvas laid down on board
38 by 49cm

R 8 000 - 12 000

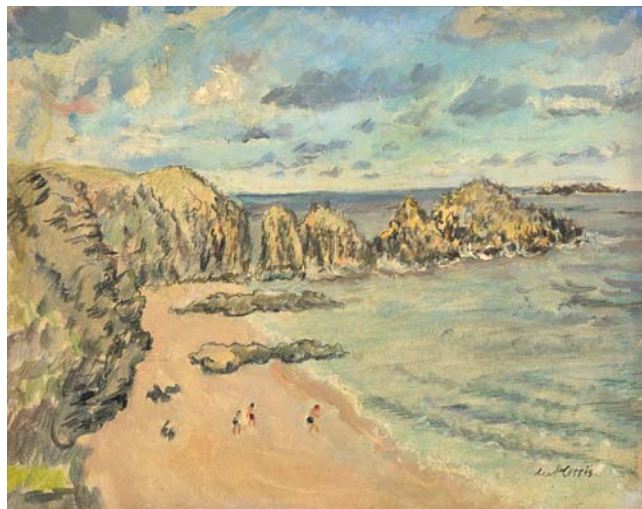
PROVENANCE

Stephan Welz & Co, Cape Town,
14 February 2007, lot 901.

EXHIBITED

Pretoria Art Museum, *Retrospective Exhibition*, 1970, Pretoria.

272



273



273

Hugo Naudé

SOUTH AFRICAN 1869-1941

Rocky Coast, Hermanus

signed and dated '39
oil on panel
23 by 28cm

R 50 000 - 70 000

274

Herbert Coetzee

SOUTH AFRICAN 1921-2008

Seetoneel

signed; signed, dated 95 and inscribed with the title on the reverse
oil on canvas laid down on board
12 by 16cm

R 1 000 - 1 500

274



275

Dorothy Kay

IRISH/SOUTH AFRICAN 1886-1964

Salt

signed; inscribed 'Philip's Collection' on the stretcher and with the title on a National Gallery label adhered to the reverse
oil on canvas
73 by 85,5cm

R 100 000 - 150 000

PROVENANCE

Acquired from the artist, thence by descent.
Strauss & Co, Johannesburg,
11 November 2013, lot 206.

EXHIBITED

The National Gallery of South Africa, Cape Town.

Eastern Province Society of Arts and Crafts, Port Elizabeth, *23rd Exhibition*, 18 to 28 September 1940, catalogue number 16.

Eastern Province Society of Arts and Crafts, Arts Hall, Port Elizabeth, *Works by Dorothy Kay 1902-1955*, June 1955, catalogue number 3.

LITERATURE

Marjorie Reynolds (1989) *Everything you do is a Portrait of Yourself, Dorothy Kay: A Biography*, Johannesburg: Privately Published. Mentioned on page 101, exhibitions mentioned on pages 464 and 475.

275



276

Cecil Higgs

SOUTH AFRICAN 1898-1986

Abstract with Shells

signed and indistinctly dated
watercolour on paper
40 by 57,5cm

R 18 000 - 24 000

276



277

Cecil Higgs

SOUTH AFRICAN 1898-1986

Rain over the Sea

signed and dated 62
oil on canvas
50 by 22,5cm

R 20 000 - 30 000

277



278

Jean Welz

SOUTH AFRICAN 1900-1975

Bathers and the Bridge

signed and dated 1954

oil on canvas

66 by 91cm

R 300 000 - 500 000

PROVENANCE

Strauss & Co, Johannesburg, 9 March 2009, lot 64.

EXHIBITED

Constantia Gallery, Johannesburg, *Solo Exhibition*, October 1954.

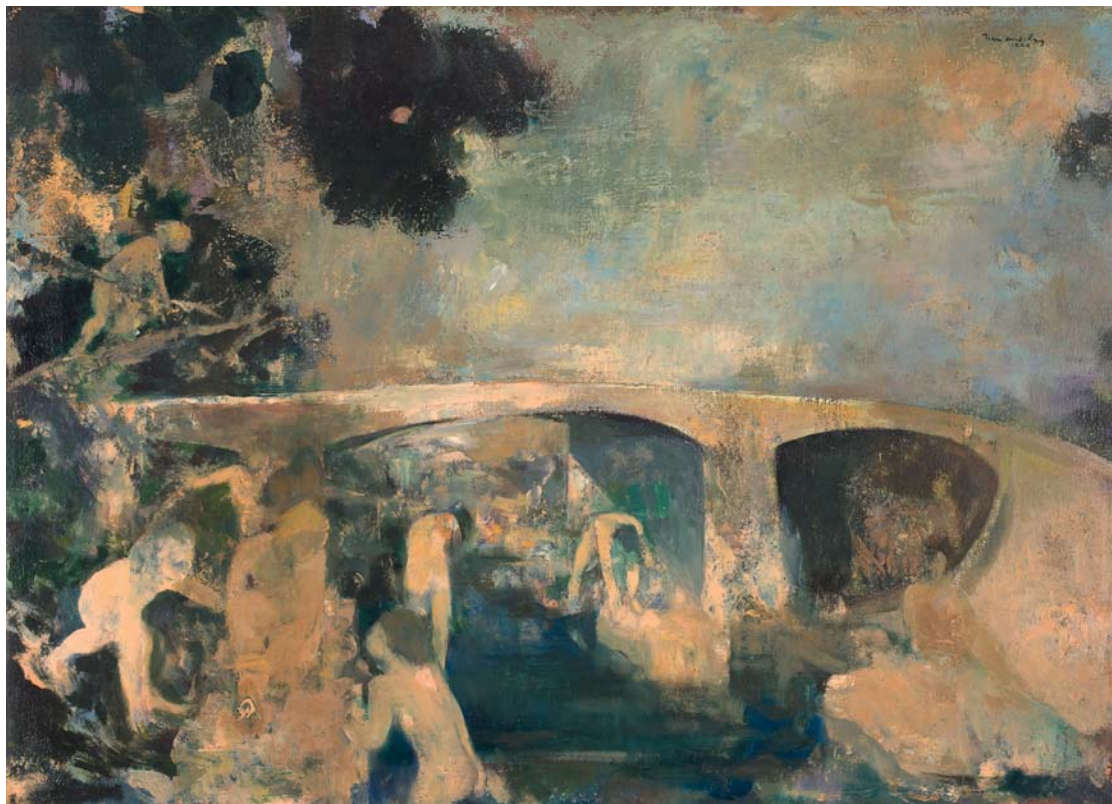
LITERATURE

Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press, illustrated in colour on page 136.

A few years before he was to represent South Africa at the São Paulo Biennial in 1957, Jean Welz created *Bathers on the Bridge*. Talking about the picture at his solo exhibition in Johannesburg, he stated that the work was his attempt to produce an artwork "with as much beauty as possible, and to do this with the greatest integrity he was able."¹ According to Elza Miles in her publication *The World of Jean Welz* (1997), the artist had great difficulty in taking inspiration from the harsher South African veld landscape, compared to the European landscape he grew up in. So, although already living in South Africa, it was a reproduction of a Dutch landscape painting, that Welz bought at an auction and hung proudly in his Johannesburg home, that inspired this painting. You can clearly see this reference in the way Welz chooses to play with light and composition in the work. The contrast between the exquisite white, almost luminescent bathers and the extremely dark abstracted green foliage is largely reminiscent of the romantic and stark tonal palette seen in the Dutch landscape he was so fond of.

1. Elza Miles (1997) *The World of Jean Welz*, Vlaeberg: Fernwood Press Ltd, page 91.

278



279



279

Paul du Toit

SOUTH AFRICAN 1922-1986

Ruimtelike Ritmiek

signed and dated 83; inscribed with the title and the medium on the reverse

oil on canvas laid down on board
23,5 by 80cm

R 20 000 - 30 000



280

280

Jean Welz

SOUTH AFRICAN 1900-1975

Young Girl

signed

oil on board

48,5 by 32,5cm

R 30 000 - 50 000



281

281

Cecil Higgs

SOUTH AFRICAN 1898-1986

Tommy

signed and dated 1929; inscribed
with the artist's name and the title in
another hand on the reverse

oil on canvas

74,5 by 49,5cm

R 40 000 - 60 000

LITERATURE

Victor Holloway (1974) *Cecil Higgs*,
exhibition catalogue, Cape Town:
Struik Publishers, illustrated in black
and white as Fig 21 on page 42.

282

Irma Stern

SOUTH AFRICAN 1894-1966

Madeira Portrait

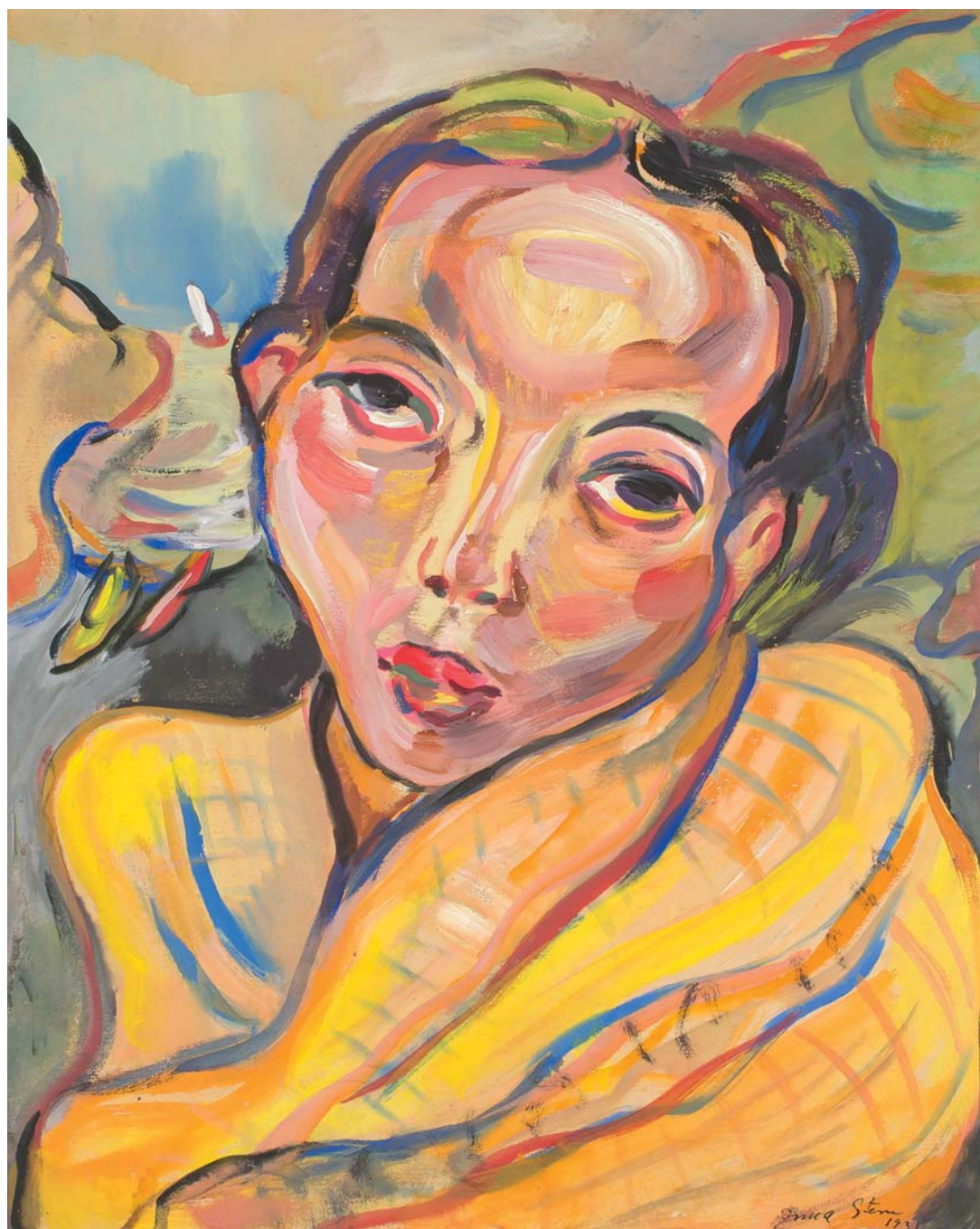
signed and date 1931

gouache on paper

48 by 38cm

R 300 000 - 500 000

This vivid portrait by Irma Stern portraying an expressionless sitter swaddled in yellow dates from an important three-month work trip the artist made to the Atlantic island of Madeira in 1931. Stern was familiar with this Portuguese enclave – a “jewel set in the azure of the sea,”¹ she described it – from her many shipboard journeys between South Africa and Europe. She purposefully visited the island with the idea of working. The bold new work she produced during her stay bookended a long period of experimentation. Starting in the late 1920s, Stern became increasingly interested in “colour theory” and devoted increasing time to “studying and building up a new palette.”² Stern’s heightened interest in colour may seem odd given that her polarising paintings of the 1920s evidenced a keen sense for colour. Stern, however, tended to work with a narrow range, mostly green, orange, sienna and brown, and her colour mixing was also rudimentary. So it was with a mix of frustration and enthusiasm that Stern took up residence in the fishing village of Santa Cruz. Always a prolific artist, her Madeira output included pencil sketches, gouaches and oil paintings, with subjects ranging from harbour scenes to portraits of fisher folk and social outcasts. One of her first oil portraits was of the hunchbacked flower seller familiar to Union Castle passengers.³



The composition is notable for its lemon yellow sky. Yellow was a marginal colour on Stern’s 1920s palette, but would become far more integrated into her overall palette over the next decade. It dominates this fluid and gestural composition

executed in a medium that – similar to Pierneef’s handling of fast-drying casein – reveals Stern’s masterful and instinctive command of the brush.

1. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894-1933*, Cape Town, South African Library, page 102.

2. Irma Stern (1933) ‘Irma Stern and her Work’, *South African Life and the Woman’s Forum*, 7 December: <http://www.irmastertrust.org.za/view.asp?pg=biography>

3. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Page 30.



283

283

Maud Sumner

SOUTH AFRICAN 1902-1985

Frozen River

signed
watercolour and ink on paper
45,5 by 60,5cm

R 20 000 - 30 000



284

284

Maud Sumner

SOUTH AFRICAN 1902-1985

*View of the Thames,
Battersea Bridge*

signed
watercolour and ink on paper
45 by 62cm

R 20 000 - 30 000



285

285

Clément Sénéque

SOUTH AFRICAN 1896-1930

French Alps

signed and dated 20
oil on board
31,5 by 39,5cm

R 30 000 - 50 000

ITEM NOTES

Unfinished painting of a tree next to
a lake on the reverse.



© The Estate of Maggie Laubser | DALRO

286

Maggie Laubser

SOUTH AFRICAN 1886-1973

Lake Garda

signed and dated 21

oil on card

31,5 by 41cm

R 300 000 - 500 000

In 1913, Maggie Laubser met the man who would have a lasting impact on her life and career. Jan Hendrik Balwe was an ex-Dutch consul and wealthy shipping broker and, despite their 28-year age gap, the two would become great friends. He was so taken with the young artist that he agreed to finance her studies and travels abroad. These experiences would put her in contact with artists and mentors who would shape her stylistically. In October 1913, she moved

to Europe, first to Holland, where she stayed at an artists' colony, and then on to London at the outbreak of World War I, where she attended the Slade School of Art from 1914 to 1919. After her studies, she and Balwe's son Arnold (her friend and fellow artist) travelled to Antwerp and, in October 1920, they arrived on the shores of Lake Garda.

During this time, the two artists were financially supported by the elder Balwe, which allowed them to explore and

experiment. Laubser's work from this period is expressive and carefree, with bold, simple colour combinations. This is evident in the present lot, *Lake Garda*, where she has used a solid, flat colour application for the sails and scenery and shades of blue to hint at ripples in the lake. She has also playfully dangled a tree branch at the top of the painting; allowing the viewers to feel as if they are standing in the shade of a tree on the banks of the lake.

287

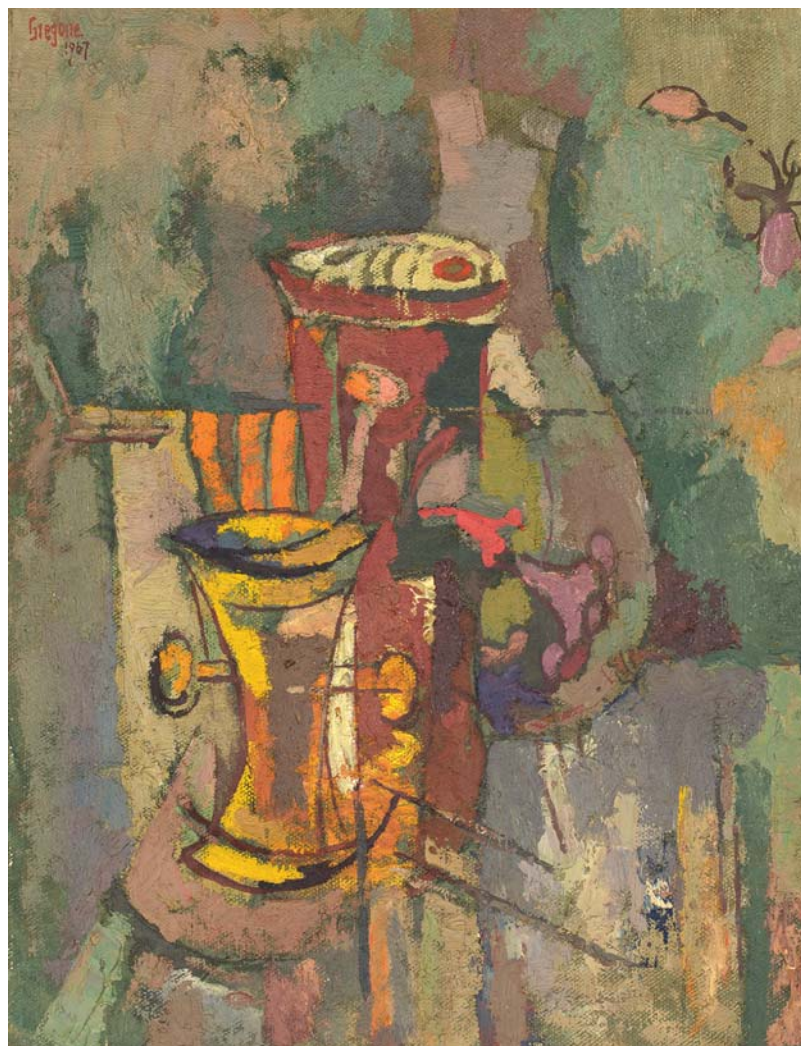
Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Still Life with Pestel (sic)
and Mortar*

signed 1967; signed, inscribed with
the title in English and Afrikaans and
numbered 23 on the reverse
oil on canvas
50 by 40cm

R 60 000 - 80 000



287

288

Fred Schimmel

SOUTH AFRICAN 1928-2009

Beginnings, Endings

signed and dated 05; inscribed
with the artist's name, the date and
numbered #1075 on the reverse
mixed media on canvas
120 by 150 by 4cm, unframed

R 40 000 - 60 000



288

289

Fred Schimmel

SOUTH AFRICAN 1928-2009

Abstract Landscape

signed and dated '97
oil on paper
83 by 63,5cm

R 15 000 - 20 000



289



© The Estate of Cecil Skotnes | DALRO

290

Cecil Skotnes

SOUTH AFRICAN 1926-2009

The Wake

signed

carved, incised and painted wood

panel

101 by 100,5 by 5cm, unframed

R 200 000 - 300 000

PROVENANCE

Aspire Art Auctions, Johannesburg,
17 July 2017, lot 135.



291

291

Deborah Bell

SOUTH AFRICAN 1957-

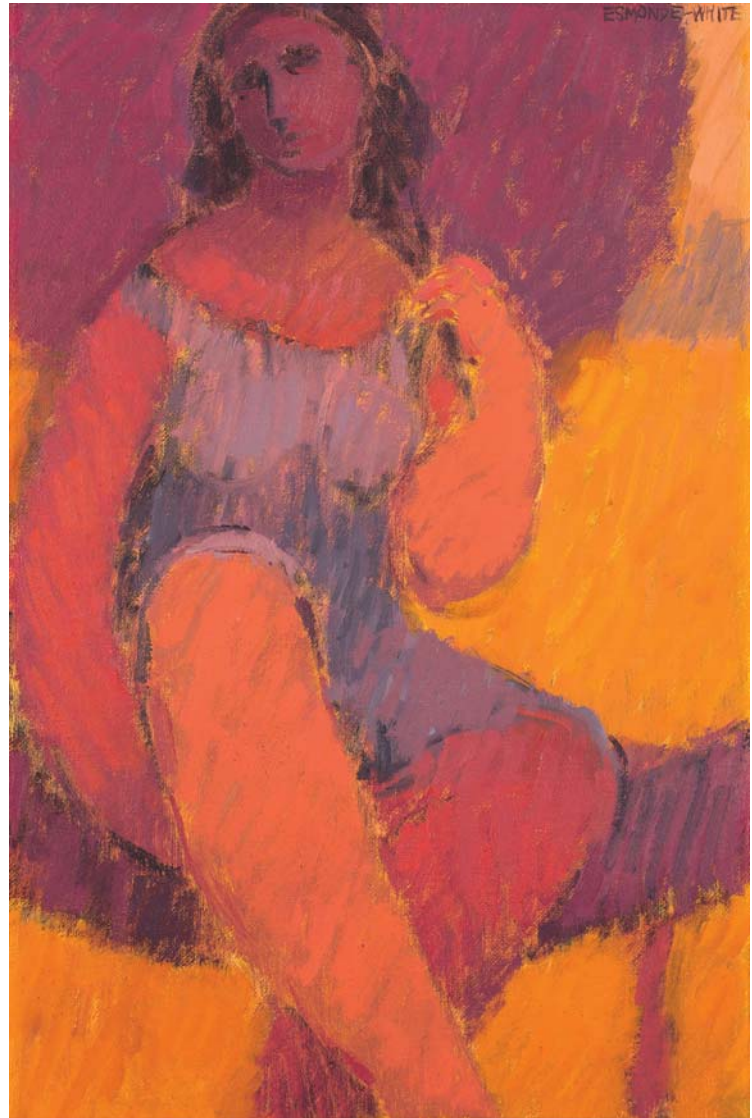
Confession

signed; inscribed with the artist's name, the title and dated 1989 on the reverse
oil on canvas
152,5 by 176,5cm

R 120 000 - 180 000

LITERATURE

Pippa Stein (2004) *Deborah Bell*, Johannesburg: David Krut Publishing, a similar example, *Lovers in a Cinema*, South African National Gallery, illustrated on page 13.



292

292

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Woman with Umbrella

signed
oil on canvas
44,5 by 29,5cm

R 60 000 - 80 000

ITEM NOTES

"These paintings of lovers in different positions of embrace powerfully depict the anguish of desire, a struggle of wills in which the woman shifts and twists towards and away from the man, desiring consummation yet fearful of the intrusion."¹

1. Pippa Stein (2004) *Deborah Bell*, Johannesburg: David Krut Publishing, page 13.



293

Robert Hodgins

SOUTH AFRICAN 1920-2010

A Widow and her Son

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

oil on canvas

45 by 45cm

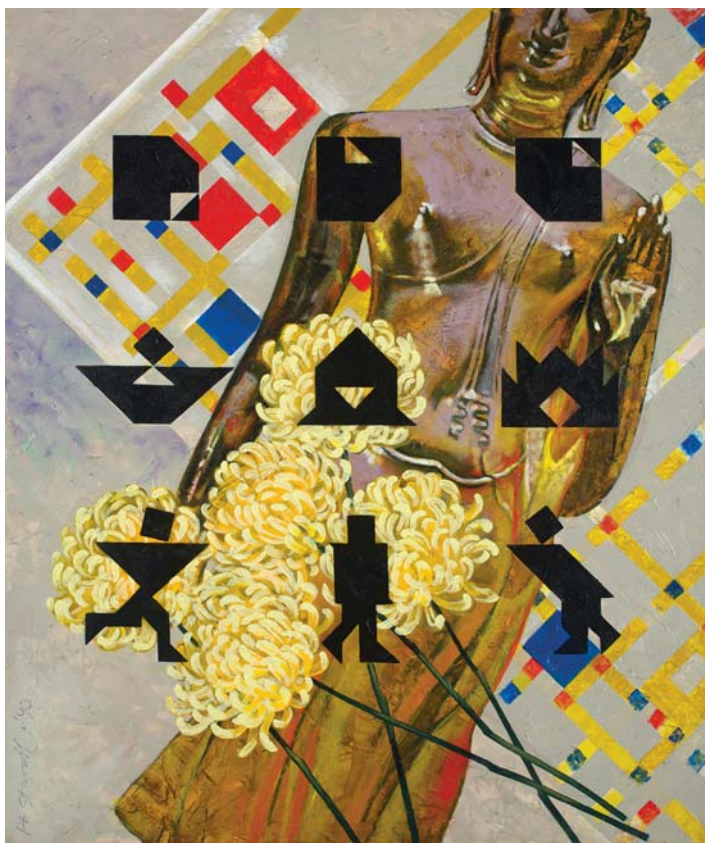
R 120 000 - 160 000

This sardonic depiction of an egg-headed schoolboy, seemingly without a torso, accompanying his mother, a plump, purple-gloved widow in black, revisits an enduring subject of western art history: the mother and child union. As a motif, the pairing of Virgin Mary with Christ Child is almost as old as Christianity itself. The emergence of confident bourgeois societies in the nineteenth century, notably in France and the United States, saw artists like Mary Cassat and Edgar Degas secularise this religious motif. Picasso would further deconsecrate this sacred

image. Hodgins was a keen admirer of Picasso. In 1957, during an intense period of making and showing, he produced an oil titled *Mother and Child*. Rendered entirely in a reddish-brown palette, his neo-classicist composition featured a bulky naked woman cradling a child against her stomach. As a composition, it hearkens back to Picasso, to old glories. Hodgins shortly lost faith in this anachronistic way of rendering his ideas. The mood of his paintings started to alter: "Plump ladies became heavy women, thick-thighed. Greek warriors became hulking threats."¹

This late work, from a time when vibrant colour was also central to his compositions, reveals Hodgins the iconoclast. Yes, he is still riffing on tradition, using as schema a familiar devotional image, but in a doubtful, even derisive way. While laden with signifiers of her status, the most vital feature of the peremptory widow, her head, is largely omitted. Hodgins delightfully compensates for this absence by exaggerating the head of his gauche youth.

1. Robert Hodgins (2002) 'A String of Beads' in *Robert Hodgins*, Cape Town: Tafelberg Publishers, page 29.



294

294

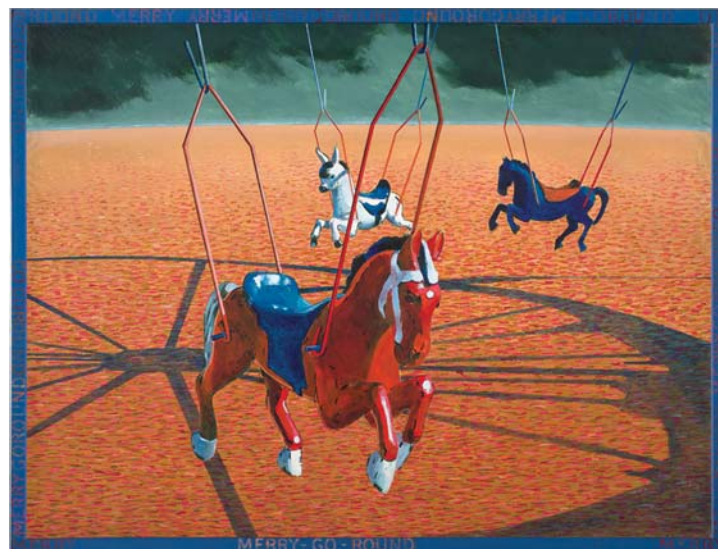
Helmut Starcke

SOUTH AFRICAN 1935-2017

Time for Myself

signed and dated '90
acrylic on canvas
120 by 100 by 2cm, unframed

R 80 000 - 120 000



295

295

Margaret Nel

SOUTH AFRICAN 1974-

Merry-go-Round

signed; signed, dated '99, inscribed
with the title and 'Studio No 227' on
the reverse
oil on canvas with artist's hand-
painted frame
77,5 by 102,5cm

R 12 000 - 15 000



296

296

Claude Bouscharain

SOUTH AFRICAN 1922-2020

Fair in the Mist

signed; signed and inscribed with the
title on the reverse
acrylic on canvas
72,5 by 91cm

R 70 000 - 90 000

297

Stanley Pinker

SOUTH AFRICAN 1924-2012

JOKO (Hoop Rolling)

signed

mixed media on canvas and board

133 by 92,5 by 4cm

R 400 000 - 600 000

Whilst situated in a representational idiom, Stanley Pinker's painting subverts the physical constraints of real life through his use of abstraction. Notably in the present example we see the seemingly prosaic play of children magnified and elevated in an otherwise ordinary landscape.

A student of Maurice van Essche and the Continental School during the mid 1950s, Pinker would spend the next decade in Europe, between England and France. Returning to South Africa in 1964 with a painterly vocabulary that spanned the width of the Renaissance all the way through to Post-War Modernism, Esmé Berman suggests that there is a "subtle, private transformation of reality which occurs" in Pinker's painting. She continues "although he retains faith in figurative imagery, Pinker's intention is to make deeper, more cryptic observations about experience than can be conveyed in the factual description of natural appearances. Therefore he attempts to create a new psychological dimension with his canvasses by distorting space and recomposing elements of observable reality within the new environment."¹

JOKO (Hoop Rolling) illustrates this "new psychological environment" as Pinker incorporates multiple views into a single two dimensional space. Whilst the centre of our attention is dominated by the carefree play of a young girl and boy rolling hoops, we glimpse a consistent architectural trope of Pinker's oeuvre in the distance, a lone house in an otherwise unoccupied landscape.

Perhaps a local store or a tearoom, indicated by the printed letters for JOKO tea emblazoned on the side, Pinker manages to draw the viewer into that environment by his recurring use of frames within frames. As the children play in the background, the

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viewer's imagination is allowed to wander. Are we watching from inside the canvas through a window or are we part of the external world, looking in?

Not satisfied with the constraints of a square canvas, Pinker would often

add elements to his frames to further suggest a break with ordinary ways of looking and creating. In this instance an oval piece of sky protrudes from the pediment of the building, creating an enduring sense of space in an otherwise contained composition.

1. Esmé Berman (1970) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*, Cape Town: A A Balkema Publishers, page 229.



298

Johann Louw

SOUTH AFRICAN 1965-

Figure and Building

signed with the artist's initials; signed
and dated '97 on the reverse

oil on board

183,5 by 122cm

R 80 000 - 120 000

299

Simon Stone

SOUTH AFRICAN 1952-

The Barber

signed

oil on canvas

51 by 41,5cm

R 20 000 - 30 000

PROVENANCE

Stephan Welz & Co, Cape Town,
2 October 2012, lot 512.

300

Kate Gottgens

SOUTH AFRICA 1965-

Black Sun

2007

signed; signed on the reverse

oil, ash and oxide on canvas

68,5 by 104,5cm

R 50 000 - 70 000



298



299



300

301

Kate Gottgens

SOUTH AFRICA 1965-

Untitled (sic), Asleep Inside You
series

signed on the reverse
oil, ash and oxide on canvas
22 by 30cm

R 12 000 - 16 000

EXHIBITED

João Ferreira, Cape Town, *Asleep Inside You*, 3 December 2008 to 10 January 2009.

301



302

Judith Mason

SOUTH AFRICAN 1938-2016

Artist and Angler

signed
oil and goldleaf on board
121 by 120cm

R 100 000 - 150 000

END OF SALE

302



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Cecil Skotnes, *African Still Life* (Kilbourn Collection)

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Alexis Preller, *Boy with a Crocodile*

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