







Tuesday, 12 October 2021  
Session 5 at 6pm

## Modern and Post-War Art

Evening Sale  
Lots 321–383

Lot 350 Jacob Hendrik Pierneef, *Legogote, Oos Transvaal* (detail)

## Artists' Focus: Claude Bouscharain and Erik Laubscher

Strauss & Co pays tribute to Claude Bouscharain and Erik Laubscher.

This auction showcases eight examples of these artists' work. Spanning five decades, we hope to elaborate on their extraordinary entwined creative journey.

Claude Bouscharain and Erik Laubscher met in Paris in 1950. Bouscharain had returned to Paris that year after spending four years in New York, enrolled at the Art Students League. There Bouscharain elected to study under Morris Kantor, who taught the importance of composition and good draftsmanship. Laubscher had decided to move his studies to Paris after two years in London studying under portrait artist Frank Slater and at the Anglo-French Art Centre. Fortuitously, both had chosen to study at the *Académie de Montmartre* where the creative influence of Fernand Léger, principal from 1947, dominated. While neither chose to emulate Léger during their time at the *Académie*, his later imprint in their work can be traced through well-known quotes:

*"Composition takes precedence over all else. To obtain their maximum expressiveness, lines, forms and colour must be employed with the utmost possible logic..."* and

*"Search for a state of organized intensity... I group contrary values together... between those two kinds of relationships, which are eternal subjects for painting, I look for a relationship of intensity."*

Despite their cultural differences, the two formed a romantic relationship which was to prove pivotal in their approach to their burgeoning artistic careers. In June 1951 Laubscher returned to South Africa and settled in Cape Town. Bouscharain followed in September that year and they were married the day after she arrived.

In 1952 Laubscher made headlines when it became known that he ground his own pigments. See Lots 322 and 323, with notes on page 132, both works painted in the same year.

By 1953, Laubscher formally joined the New Group and took over the Director's position at the Contemporary School of

Art (originally named the Continental School of Art). After several changes of address, the Laubschers, now a family of three, moved into 6 Cheviot Place, Green Point. The young family shared the home with a revolving door of housemates (including Jan Rabie and Marjorie Wallace). It wasn't until 1968/69 that Laubscher was able to purchase the house. Cheviot Place became known as an artistic hub where artists, poets and writers would meet informally to discuss the arts while raging against the dictates of a conservative Nationalist government. Bouscharain spent the early years raising the couple's children and painting when she could, while Laubscher focused on balancing his role as Director and developing his reputation as a contemporary artist. Laubscher found the running of the school exciting but, despite its many successes, it did not provide him and his family with sufficient financial support.

In 1955, when an opportunity arose to become a 'colour consultant' for Plascon Paints, he accepted the job. This offered

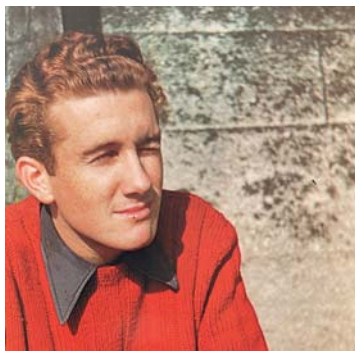
Laubscher a steady income and the freedom to travel and express himself, releasing him from the restrictions of painting for the commercial market.

Despite her busy family responsibilities, in September 1959 Claude exhibited at the *Under 40s Exhibition* at the South African Association of Arts, also mounting a solo show in the same space. She exhibited in group shows and, in 1963, she and Erik showed together at the Lidchi Gallery in Johannesburg.

In 1966 Laubscher was awarded the Carnegie Grant and the pair travelled to America. This proved a turning point in their respective artistic development as both artists made a shift from oil to acrylic, presenting new stylistic possibilities.

The influence of the Precisionist-style of the 1930s and 1940s combined with the hard-edge abstraction dominant in America at this time, is evident in lot 324, Bouscharain's *Adam and Eve Expelled from the Garden of Eden*.

1. Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, pages 22 to 23.



Erik Laubscher, Paris, Winter 1951



Erik and Claude at an exhibition opening 1952



Claude in her studio at Cheviot Place, circa 1998/9



Family photo, Clifton, Cape Town, 1963



Contemporary School of Art Exhibition Poster



Erik, Jan Rabie and Marjorie Wallace at Cheviot Place



321

**Claude Bouscharain**

SOUTH AFRICAN 1922–2020

**'To The Morning'**

signed; dated Oct 81 and inscribed with the title and the medium on the reverse

acrylic on canvas

88,5 by 130cm

**R50 000 - 70 000**

'To the Morning' by Claude Bouscharain presents the viewer with a couple, possibly the artist and her artist husband, Erik Laubscher, toasting the start of the next day, glasses of red wine raised. They are partially submerged in what could be a rock pool<sup>1</sup> with a magnificent mountain providing a dramatic backdrop to the composition. The mountain is inseparable from the reflections which repeat its sharp angles and dark shapes, thus becoming a visual device which serves to frame the foreground rather than presenting as a subject independent of the whole.

Bouscharain's adoption of the Precisionist painting style<sup>2</sup> can be attributed to her years spent in New York after World War Two. There she saw the work of Niles Spencer and his American contemporaries who were exhibited at the Whitney Museum in the annual exhibition of Contemporary American Art in 1948 and 1949. In 1966 Bouscharain and Laubscher travelled together to New York after Laubscher was awarded the Carnegie Grant.<sup>3</sup> Their return to Cape Town saw them change to the use of acrylic paint in their respective work, both employing a more linear style; Bouscharain built on her earlier works which evoke a certain magic realism<sup>4</sup> but rather than the darker palette of the 1950s, the 1960s ushered in a light, previously missing, while Laubscher expanded his immersion in the landscape which had become the primary focus of his work from the beginning of the 1960s.

*Phillippa Duncan*

1. Erik and Claude enjoyed many camping trips with their circle of friends who included Stanley Pinker, Marthinus La Grange, Marjorie Wallace, Helmut Starcke and their respective spouses.
2. It was her use of the precisionist-style of painting in the 60s and 70s that provided the focus for Bruce Arnott in his 1977 publication on Bouscharain. The use of the term hard-edge ignores her subject matter which more closely aligns with Precisionism.
3. The Whitney Museum in New York sponsored a touring exhibition of Spencer's works which ran from mid-1965 to mid-1966. It is likely that Bouscharain and Laubscher saw this show as the final stop was in Rhode Island at the RISD Museum. This dovetailed with their trip to New York.
4. This can be attributed to her psychology studies.



322

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

***Still Life with Fruit and a Blue Jug***

signed and dated 52

oil on canvas

54,5 by 54,5cm

**R600 000 - 800 000**

**PROVENANCE**

Wolpe Gallery, Cape Town.

Private Collection.

Strauss & Co, Cape Town, 10 May 2020, lot 626.



323

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

***Still Life with Papaya, recto;*  
*Still Life with Lemons, verso***

signed and dated 52; inscribed with the artist's name and the title on a Pretoria Art Museum label on the reverse

oil on canvas

70,5 by 91 cm

**R1 400 000 - 1 600 000**

**LITERATURE**

Hans Fransen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, illustrated on page 49 in the background of a photograph of the artist with Paul du Toit (figure 1).

Erik Laubscher's paintings from the 1950s mark a distinctive phase in his early biography. Notwithstanding their formal distinctiveness within his larger corpus of mostly landscape paintings, his 'School of Paris' still lifes are greatly prized by collectors. Laubscher synthesised the various influences of his French education in the 1940s: Leger's monumental forms, Braque's flattened planarity, Picasso's cubist innovations and Matisse's opulent colouration and clearly delineated forms.

While in Paris Laubscher fell strongly under the influence of Bernard Buffet, a key figure in the voguish 'miserabilist' school of French expressionist painting. Lot 323 is revealing of Laubscher's infatuation with Buffet, both in his choice of subject (a still life with pears in the recto composition) and sense of colour (notably the greys and diminished greens). These elements also visible in lot 322. Laubscher's brand of new realism was, however, never as graphic or reduced as that of Buffet, whose early post-war works displayed an existential barrenness that Laubscher never aspired to. The abundant colour on the right of the picture plane, notably figured in the yellow jug, is a marker of an internal optimism that Laubscher fully revealed in his mature landscape pieces, as can also be seen in lots 326, 327 and 328.



recto



verso



Figure 1

Laubscher approached his compositions with *jouissance* and vigour. This is evident in his *sgraffito* detailing of the pitted interior of the papaya in the recto composition, which features knotted lines scratched into the black paint, as well as the composition with lemons, grapes and pears on the verso. This cubist rendering, with its breezily detailed white cloth, is far more crowded than the gracefully achieved recto composition. It is nonetheless revealing of Laubscher's influences and evolution. Writing in the catalogue accompanying Laubscher's 1994 retrospective at the

University of Stellenbosch Museum, director Muller Ballot noted that the painter's works from the 1950s prepared the way for what became hallmarks of his practice: the 'responsible simplification' of forms, expressive use of colour and 'imaginative absorption' of the essential characteristics of whatever he painted.<sup>1</sup>

Laubscher's contemporary style of painting made an immediate impact when he first exhibited it in Cape Town. Writing in 1952, Walter Battiss described his work as "compelling", adding that Laubscher's ability to "paint big canvases with satisfying assurance" represented

"a challenge to stale ideas in the Cape".<sup>2</sup> Matthys Bokhorst, who later became director of the South African National Gallery, commended Laubscher's still lifes for their "stylised realism with strong cubistic elements".<sup>3</sup>

1. Muller Ballot (1994) *Erik Laubscher*, Stellenbosch: University of Stellenbosch, page 8.

2. Walter Battiss (1952) *New Art and Old Art in South Africa* in *The Studio*, Volume 144, page 70.

3. Matthys Bokhorst (1955) *Exhibition by Erik Laubscher* in *Cape Times*, 24 September.



324

**Claude Bouscharain**

SOUTH AFRICAN 1922–2020

***Adam and Eve Expelled from the Garden of Eden***

signed and dated 68; dated 69 on the reverse and inscribed with the title on the stretcher  
acrylic on canvas  
66,5 by 77,5cm

**R40 000 - 60 000****LITERATURE**

Bruce Arnott (1977) *Claude Bouscharain*, Cape Town: Struik Publishers, illustrated on page 58, figure 39.

In Bruce Arnott's monograph on Bouscharain, he describes *Adam and Eve Expelled from the Garden of Eden* as "an individual version of a traditional theme. Here the supreme nakedness of Adam and Eve signifies 'guilt'. But that Claude's own view of the Fall is forgiving is revealed in the sense of innocence and vulnerability, of pathos, expressed by the two alienated beings. This sympathy reaches back to the artist's adolescence:

*When I was being prepared for confirmation, my minister, a man I liked and respected, became worried by my rebellious attitude. I just could not understand or accept the idea of original sin. I felt neither sinful, nor guilty, nor ashamed. Probably I had enough fears, inhibitions and frustrations of my own, without a guilt I had to imagine.*

So the rational humanist in Claude declines to censure Adam and Eve; also, she prefers to invent her own mysteries..."<sup>1</sup>

1. Bruce Arnott (1977) *Claude Bouscharain*, Cape Town: Struik, pages 19 and 20.



324



325

325

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

***Old Quay 4 Jetty, Waterfront, Cape Town***

signed and dated '91; signed, dated, and inscribed with the title on the reverse and on the stretcher  
oil on canvas  
110 by 100cm

**R350 000 - 500 000**





326

In 1971 Laubscher founded the Ruth Prowse School of Art which he ran for twenty-five years. It was the only non-discriminating art centre in South Africa.

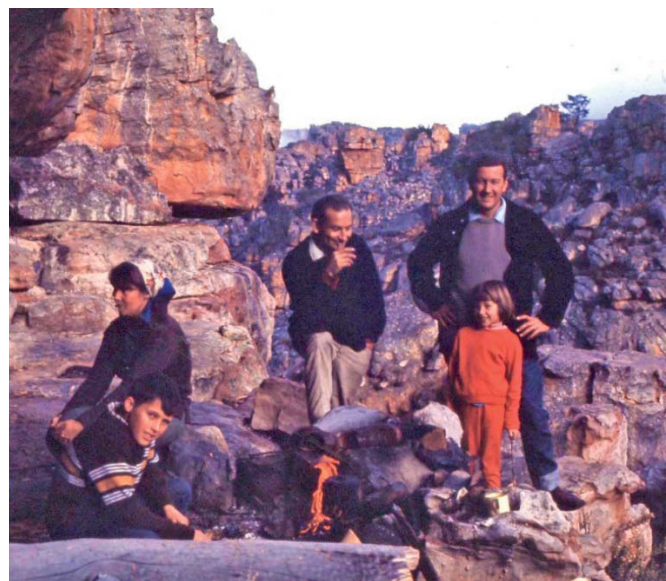
From the late 1970s Laubscher's landscape works shifted from abstraction to a more representational style of painting. In lot 325, a rare example of a harbour scene from 1991, *Old Quay 4 Jetty, Waterfront, Cape Town*, Laubscher's portrayal of the subject is immediately recognisable. While including elements of abstraction in his treatment of the jetty, painterly mark-making is used in the water and sky, lending a sense of movement to the work. The derelict building on the far left in the background is reminiscent of a recurring subject in Bouscharain's paintings – unfinished buildings in varying stages of construction or demolition.

It is also interesting to note that, even though Laubscher lived close to the harbour and the sea, these subjects rarely appear

in his work. He is more intrigued by inland areas, such as the Swartland, Kouebokkeveld, Namibia, Overberg, and, the Karoo. This later period in his career, titled 'Mastery' by Hans Fransen,<sup>3</sup> is shown in lots 326 to 328.

The Erik Laubscher and Claude Bouscharain Foundation will launch in Cape Town early in 2022. The mandate for the Foundation is to build on the wishes of Laubscher in the establishment of a space where the lives and work of these two important artists can be celebrated together. Projects will include the full digitisation of the archive, a Catalogue Raisonné and exhibitions. The Foundation wishes to encourage contemporary dialogue around Laubscher and Bouscharain, placing them correctly within the timeline and trajectory of twentieth century South African art histories.

3. Hans Fransen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, page 214.



Marjorie Wallace, Pierre Laubscher, Paul du Toit, Erik Laubscher and Francesca Laubscher, Cederberg



326

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

*Dorre Landskap - Klein Karoo*

signed and dated 98/01; signed  
dated 1998/2000, inscribed with the  
title and a dedication on the reverse  
oil on canvas  
110 by 157cm

**R350 000 - 500 000****EXHIBITED**

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

**LITERATURE**

Hans Fransen (2009) *Erik Laubscher:  
A Life in Art*, Stellenbosch: SMAC Art  
Gallery, illustrated on page 224  
and 225.

327

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

*Storm Clouds near Prince Albert*

signed and dated 99; signed, dated  
and inscribed with the title on the  
reverse  
oil on canvas  
80 by 114cm

**R300 000 - 400 000****EXHIBITED**

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

**LITERATURE**

Hans Fransen (2009) *Erik Laubscher:  
A Life in Art*, Stellenbosch: SMAC Art  
Gallery, illustrated on pages 240  
and 241.

328

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

*Summer Dawn near Laingsburg*

signed twice and dated 2002 and 02;  
inscribed with the artist's name, the  
date and the title on the reverse  
oil on canvas  
71 by 98cm

**R160 000 - 200 000**

327



328



329

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Bride in Pink*

signed and dated 97; signed, dated  
and inscribed with the title on the  
reverse

enamel on board

121 by 121cm

R150 000 - 200 000



330

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Woman with Pearl Necklace*

signed and dated 1993

enamel on board

120 by 120cm

R80 000 - 120 000







© The Estate of Stanley Pinker | DALRO

331

## Stanley Pinker

SOUTH AFRICAN 1924-2012

### *Me and You and a Dog Named Boo*

signed and dated 84  
oil on canvas in artist's frame  
120,5 by 151,5cm

R1 500 000 - 2 000 000

#### PROVENANCE

The Late Stuart and Anita Saunders  
Collection.

#### LITERATURE

Lucy Alexander and Evelyn Cohen (1990),  
*150 South African Paintings Past and  
Present*, Cape Town: Struikhof Publishers,  
illustrated in colour on page 116, plate 92.  
Michael Stevenson (2004) *Stanley Pinker*,  
Cape Town: Michael Stevenson, illustrated  
in colour on page 62, figure 43.

'I had seen an image of these two elderly  
figures in the mid-1980s in, I think, a  
French magazine, and I was very taken  
with it. In fact, the whole painting  
revolves around these two figures in

their old age. I have placed a baboon  
on the woman's lap; white, so that it  
is included in the overall shape of the  
woman. Similarly with the man and the  
dog Boo, who is sitting on his lap. Boo is  
based on a little fox terrier we had many  
years ago whose markings I liked. As with  
all my paintings, the issues of line, shape  
and colour determine the composition,  
and hence a black dot on Boo functions  
as a dark riveting shape which separates  
the two white figures. The woman sits  
holding a green-lined parasol, waiting  
for the storm, so to speak – there is  
a streak of lightning in the sky. The  
various objects, figures and insects  
which surround the couple amplify the  
tension in the situation. The locust – a

symbol of death or destruction – rests  
on the woman's shoulder. A gold bar  
signifies the folly of placing all our faith in  
bullion and forgetting all else. The bricks  
supporting the bar are suggestive of a  
wide rift between the precious and the  
functional. The ominous figure dressed  
in black and the harpy are symbols of  
death, part of the waiting process. In the  
bleak landscape a tiny cactus blooms  
and a snake is curled in the foreground.  
On the horizon is a typical farm gate  
which leads nowhere other than further  
into the bland landscape with its grey  
sky.'

1. Stanley Pinker in Michael Stevenson  
(2004) *Stanley Pinker*, Cape Town: Michael  
Stevenson, page 62.



332

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Aerial View of Clouds*

signed

oil on canvas

59 by 124cm

R150 000 - 200 000



333

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Mountain Landscape with  
Cumulus Clouds*

signed and dated 42

oil on canvas

34,5 by 44,5cm

R400 000 - 600 000

**PROVENANCE**

Acquired from the artist by Prof.  
D M Joubert, who later became  
Vice Chancellor at the University of  
Pretoria (1982-1991).  
Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
18 April 2005, lot 53.







334

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

*The Farm Kleeforte, Near  
Windhoek*

signed with the artist's initials and  
dated 1938  
oil on canvas  
68 by 98cm

R700 000 - 1 000 000

**PROVENANCE**

The painting was given by the artist  
to Mr Dietterle of the farm Kleeforte  
in 1938 and remained in the family  
collection until 1995.

Stephan Welz & Co in Association  
with Sotheby's, Cape Town, 30 March  
1995, lot 665.

Louis Schachat of Die Kunsamer.  
Private Collection.



335

**John Meyer**

SOUTH AFRICAN 1942-

*Late Fields*

signed; signed and inscribed with the title and the number '8812' on the reverse; inscribed with the artist's name and the title on an Everard Read label adhered to the reverse  
oil on canvas

51 by 76cm

R300 000 - 400 000



336

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*The Shepherd*

signed  
oil on canvas  
58 by 72cm

R160 000 - 200 000

PROVENANCE

Gallery 101, Johannesburg.  
Stellenbosch Art Gallery, Stellenbosch.  
Private Collection.







337

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Farmhouse in Winburg*

signed and dated 45

oil on board

30 by 40cm

**R350 000 - 500 000**

**PROVENANCE**

Acquired on the advice of W H Coetzer  
by the current owner's father,  
Dr C L Botha, Boksburg Noord.  
Accompanied by a copy of the invoice,  
from Voortrekkerspers, Beperk,  
Kuns-afdeling, 1 September 1947.

**Peter Clarke**

SOUTH AFRICAN 1929-2014

***The Vendors***

signed and dated 1959; inscribed with the title on the reverse  
oil on paper  
57,5 by 39cm

**R600 000 - 800 000****PROVENANCE**

Strauss & Co, Cape Town, 10 May  
2020, lot 627.

Peter Clarke fills the picture plane of the present lot with a young man or boy walking briskly towards the viewer, carrying a basket of brightly coloured fruit and vegetables on his head. He is confidently announcing his presence and advertising his delectable products. Behind him, a street runs diagonally to the left, and a few pedestrians are visible in the distance. Closer to the boy, the artist has depicted a woman with a baby, as well as a street vendor standing next to his barrow, holding a head of cabbage.

Apart from the occasional wood gatherer, washerwoman, road worker, farm worker, cattle herder, and fishmonger, Clarke surprisingly seldom depicts the theme of labour, of people at work, in his art. His paintings do show people in a specific society dealing with the specific socio-economic and political situation in the South Africa of the 1950s and 60s. The fruit vendor does not draw attention to himself as some sort of symbol of the nobility of work but does tell the viewer something about the society in this country at that time.

Many other prominent South African artists also created images of informal traders and street vendors earning their living: Irma Stern painted *African Woman* with the products dwarfing the seller, suggesting the fecundity of the earth; Vladimir Tretchikoff celebrated the abundance and exoticism of the East in his famous *Fruits of Bali*; and Rupert Shephard illustrated many informal traders, from basket sellers to flower sellers and fruit sellers, in one of his famous linocut artist's books, *Passing Scenes: Eighteen Images of Southern Africa*.



© The Estate of Peter Clarke | DALRO

In Clarke's *The Fruit Vendor*, the prevailing social stratification is evident. The boy is wearing a uniform of khaki shorts and shirt, commonly worn by those patronisingly known at the time as 'house boys'. Soon after his marriage to Grace Andersen, Walter Battiss wrote to his parents about how he had just appointed a

'house boy' and fitted him out with just such a uniform. This gives rise to another potential reading of Clarke's painting: is the boy in fact selling the contents of his basket, or has he just bought fruit and vegetables from the street vendor with the barrow and is now rushing back to his employer's kitchen?

This work is one of the most accomplished and significant oil paintings by a South African master perhaps better known for his gouaches. It is a high point in his Tesselaarsdal period of the late 1950s and early 60s, and anticipates the more overtly political works of the 1970s and 80s.





© The Estate of Peter Clarke | DALRO

339

## Peter Clarke

SOUTH AFRICAN 1929-2014

### *Landskap met Kleinhuisie, Teslaarsdal (sic)*

signed and dated 24.7.1964; inscribed with the title on a label on the reverse  
oil on canvas laid down on board  
16 by 19,5cm

R250 000 - 350 000

#### PROVENANCE

Mr and Mrs Himan (Himie) Bernadt, Cape Town.  
Mr Abram Kesler, Cape Town, thence by descent.

The current lot was painted on 24.7.1964, the day after *Harvesters, Teslaarsdal*, lot 621 which sold at Strauss & Co, on 10 October 2020, for R 569 000.

In 1964 Peter Clarke's work was represented at the Venice Biennale. It was also the year he returned to

painting in oil, revisiting rural subjects from Tessaarsdal. These were painted retrospectively from drawings and watercolours he had made there before going to Amsterdam. "Despite the stressful political developments of later 1964, the rural world beyond the mountains seems to have been a place whose mood Clarke could reach imaginatively and relive at will - a creative refuge for a 'coloured' artist living under apartheid."<sup>1</sup>

Evident in *Landskap met Kleinhuisie, Teslaarsdal* "the figures that appear in Clarke's landscapes of 1964 are workers seemingly in harmony with the land, often shown in profile or rearview, a non-intrusive mode often adopted by Clarke."<sup>2</sup>

1. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa, page 105.

2. *Ibid*, page 106.

340

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

***Landscape with Woman  
Carrying a Bundle***

signed

oil on canvas laid down on board

44,5 by 39,5cm

**R400 000 - 600 000**

**PROVENANCE**

A Krook, Johannesburg.

C W R Theron, Johannesburg.

Strauss & Co, Johannesburg,

11 November 2019, lot 157.

**EXHIBITED**

RMB Turbine Art Fair, Johannesburg,

*Gladys Mgudlandlu and Maggie*

*Laubser: Visionary Artists, Parallel Lives,*

28 August to 2 September 2020,

illustrated in colour on page 29 of the  
exhibition catalogue.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser:*

*Her Paintings, Drawings and Graphics,*

Johannesburg and Cape Town:

Perskor, illustrated in black and white

on page 381, catalogue number

1725.



© The Estate of Maggie Laubser | DALRO



341

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

*Birds in a Landscape*

signed

oil on board

48 by 37,5cm

**R400 000 - 600 000**

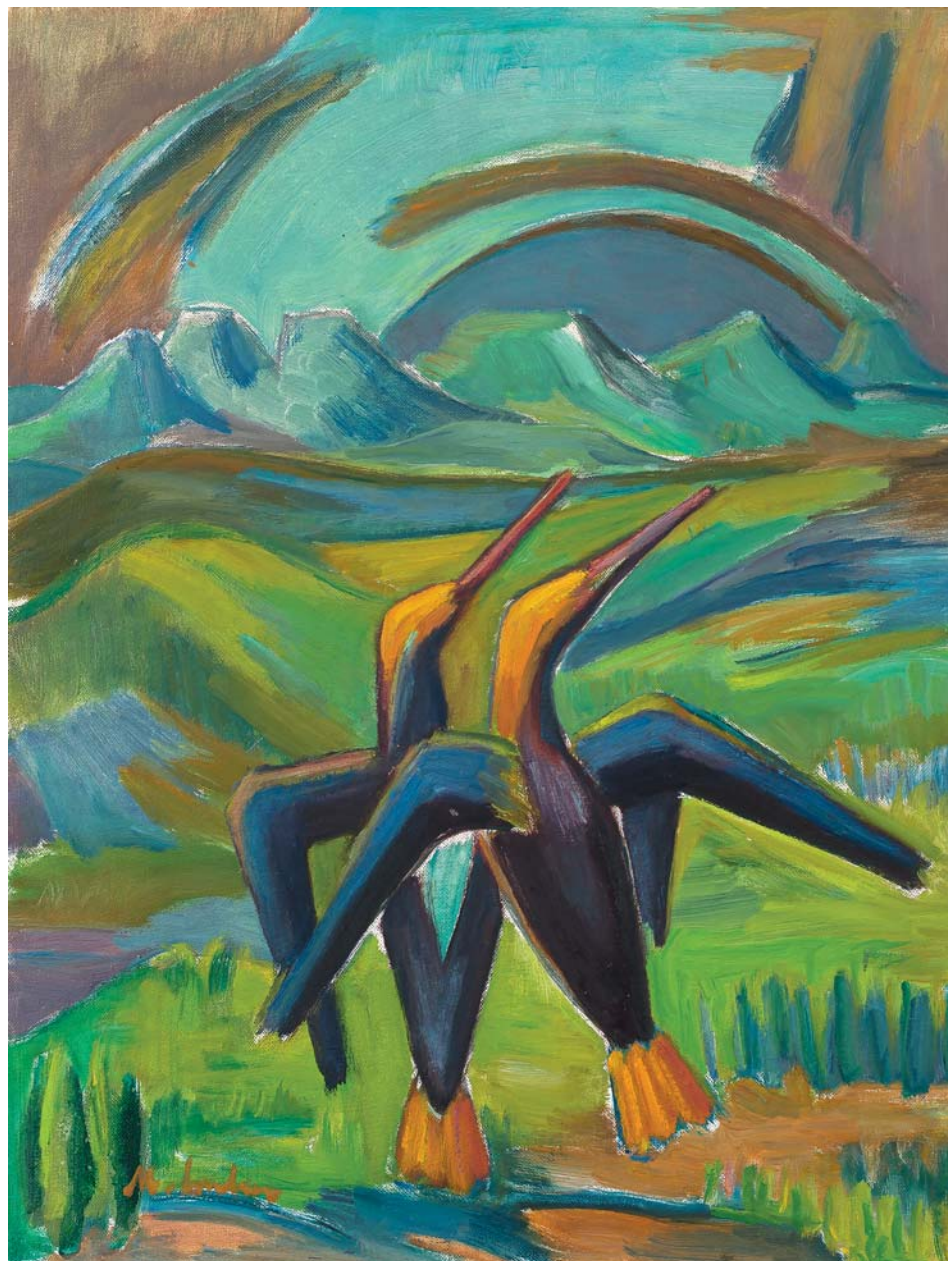
**PROVENANCE**

Prof and Mrs P H T Kleynhans,  
Bloemfontein.

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
12 November 2001, lot 575.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*,  
Johannesburg and Cape Town:  
Perskor, illustrated in black and white  
on page 385, catalogue number  
1753.



© The Estate of Maggie Laubser | DALRO



342

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Cape Homestead*

signed; inscribed with the artist's name on a label adhered to the reverse

oil on canvas

49 by 74,5cm

R100 000 - 150 000



343

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*The Wash House, Malay Quarter*

signed and dated 1957

oil on canvas

35 by 45cm

R200 000 - 300 000

LITERATURE

Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau, a similar example is illustrated in colour on page 59.







344

# **Wolf Kibel**

SOUTH AFRICAN 1903-1938

## ***Marist Brothers School, Cape Town***

inscribed with the artist's name, the title and the date on a South African National Gallery label adhered to the reverse

oil on canvas  
57 by 62cm

R300 000 - 500 000

### **PROVENANCE**

The Victor Holloway Collection.

### **EXHIBITED**

Republic Arts Festival, Pretoria, May 1966.  
South African National Gallery, Cape Town,  
September 1976, *Wolf Kibel Retrospective*,  
catalogue number 9.

"This is an elegiac work, shot through with a quiet brooding melancholy. It is executed in muted colours heightened by a baleful flickering highlight on the foreground gateway. The wall containing it is a beautifully

painted area. It presages one of Kibel's most splendid paintings, where his long felt interest in the painterly sensations to be wrung out of old peeling stretches of masonry reaches a heroic climax."

1. Neville Dubouw, 'Wolf Kibel, A Critical Assessment of his Work with a Note on its Place in South African Art', in Kibel, Freda & Dubow, Neville (1968) *Wolf Kibel: A Brief Sketch of his Life and Work*, Johannesburg: Human & Rousseau Publishers, on page 40.

Accompanied by Wolpe Gallery, Cape Town, insurance valuation, dated 2/5/1966.



345

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871-1939

*View from Helshoogte Pass*

signed with the artist's initials and  
indistinctly dated

oil on canvas

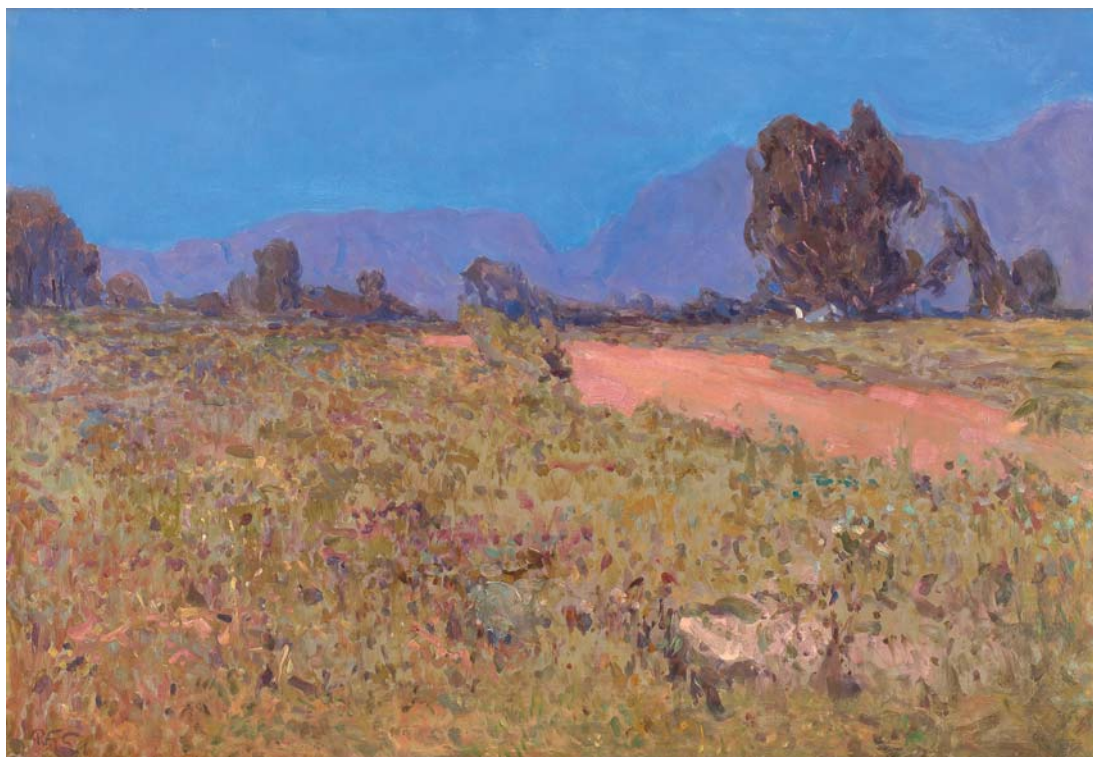
45 by 65cm

**R100 000 - 150 000**

**PROVENANCE**

Christie's, South Kensington, 25 April  
2012, lot 256.

This view can be found just over the  
Helshoogte Pass, near Zorgvliet wine  
farm, close to Stellenbosch.



346

**Hugo Naudé**

SOUTH AFRICAN 1869-1941

*Mountain Landscape, Worcester*

signed and dated 10; inscribed  
with the artist's name, the date and  
'Worcester' on the reverse

oil on canvas

37,5 by 50cm

**R150 000 - 200 000**





347

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

***Sunset Landscape with Trees***

signed with the artist's initials and dated 1944; signed twice, numbered 118 and inscribed 'Sudwest Afrika' on the stretcher, further numbered 88 on a Peter and Regina Strack accession label adhered to the reverse  
oil on canvas  
46 by 70cm

**R300 000 - 400 000**

**PROVENANCE**

The Late Peter and Regina Strack Collection.



348

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

***An Extensive Namibian Landscape***

signed with the artist's initials and dated 1944; signed and numbered 114 on the stretcher, numbered 89 on an accession label and numbered 35 on a Peter and Regina Strack Collection label adhered to the reverse  
oil on canvas  
46 by 67,5cm

**R250 000 - 350 000**

**PROVENANCE**

Mrs Kendzia, 2007.  
The Late Peter and Regina Strack Collection.





349

349

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Mountain Landscape*

signed  
casein on artist's board  
21 by 29,5cm

R250 000 - 350 000

350

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Legogote, Oos Transvaal*

signed and dated 1944; with the  
artist's name and title on a label  
adhered to the stretcher  
oil on canvas  
45 by 55,5cm

R2 000 000 - 3 000 000

#### LITERATURE

J F W Grosskopf (1945) *Pierneef: The Man and His Work*, Pretoria: Van Schaik. The preparatory drawing for this work is illustrated plate 11, unpaginated.

Painted in 1944, during a very productive phase of his career, which saw the artist producing some of his most memorable compositions. These works are characterised by tonal harmony, atmospheric and linear perspective, and the deployment of natural elements for dramatic effect.

The drawing (figure 1) of this subject which features in J F W Grosskopf's 1945 publication on the artist would have served for visual notes, recording the scene, from which he would paint the subject a few years later. It is interesting to note that the drawing differs from the painting in several ways; firstly, in that, the trees in the foreground are starkly lit, but in this composition, they are largely shaded to allow the view of the landscape to take centre stage. The middle ground has been increased, accentuated, and stylised to greatly emphasise the vertical aspect of the composition.





350

The lush, verdant foreground gives way to a curvilinear rhythm of valleys and ridges which populate the painting's middle ground. These linear rhythms serve to describe and visually reinforce the dramatic contouring and ascending topography, while simultaneously supporting the massive granite landform above. The dome, rendered in pink and purple tones, contrasts gently against the green, yellow and ochre hues of which this painting is composed. A clouded sky serves to frame and monumentalise this prominent landform further.

The subject of this painting is a granite outcrop in Mpumalanga, in the Peebles Valley near White River. In historical terms, a road through this region, once linked Ohrigstad with Maputo and it is probable that Pierneef would have found this scene on his numerous travels.

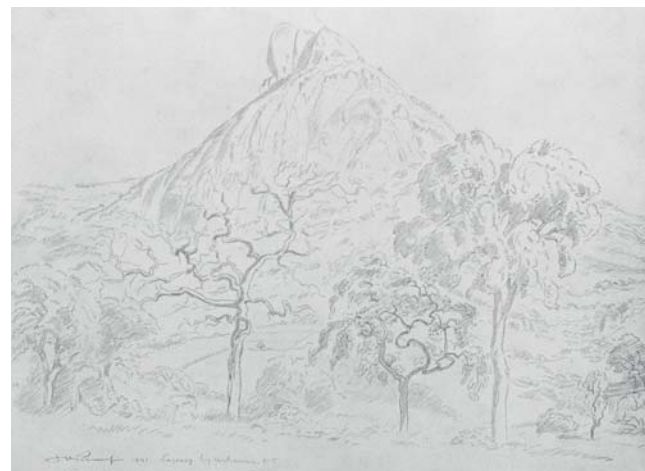


Figure 1



recto

© The Estate of Maggie Laubser | DALRO

351

## Maggie Laubser

SOUTH AFRICAN 1886-1973

*Still Life with Flowers and Books, recto; Seascape with Birds and Boats, verso*

incised with the artist's initials  
oil on board  
50 by 44,5cm

R300 000 - 400 000

### PROVENANCE

Mr H A Lambrechts, Cape Town.  
Property of Boerneef (Izak Wilhelmus van der Merwe, 1897-1967), the current owner's step-grandfather, and thence by descent.

### LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, each illustrated in black and white on pages 195 and 213, catalogue numbers 590 and 698



verso

© The Estate of Maggie Laubser | DALRO



352

## Maggie Laubser

SOUTH AFRICAN 1886-1973

### Landscape

signed and dated 26; signed, dated and inscribed 'Mev. V van der Merwe, Kaapstad' on the backing paper; signed, dated and inscribed 'From my Studio Window', on the reverse of the artwork  
oil on board  
34 by 41 cm

R180 000 - 240 000

#### PROVENANCE

Property of Boerneef (Izak Wilhelmus van der Merwe, 1897-1967), the current owner's step-grandfather, and thence by descent.

#### LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 181, catalogue number 502.



© The Estate of Maggie Laubser | DALRO

353

## Maggie Laubser

SOUTH AFRICAN 1886-1973

### Still Life with Proteas in a Jug

signed and dated '35; inscribed with the artist's name, title, and exhibition details on South African National Gallery and Pretoria Art Museum labels on the reverse  
pastel on paper  
50 by 38 cm

R100 000 - 150 000

#### PROVENANCE

A wedding gift from the artist to the current owner's mother, Alida de Beer. The blue jug in the artwork was a gift from Alida de Beer to the artist.

#### EXHIBITED

South African National Gallery, *Maggie Laubser Prestige Retrospective Exhibition*, Cape Town, 1969, catalogue number 136.

Pretoria Art Museum, *Maggie Laubser Prestige Retrospective Exhibition*, Pretoria, 1969, catalogue number 136.

#### LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, illustrated in black and white on page 296, catalogue number 1202.



© The Estate of Maggie Laubser | DALRO



354

**Ephraim Ngatane**

SOUTH AFRICAN 1938-1971

*The Penny Whistlers*

signed  
oil on board  
120,5 by 75cm

**R300 000 - 500 000**

**PROVENANCE**

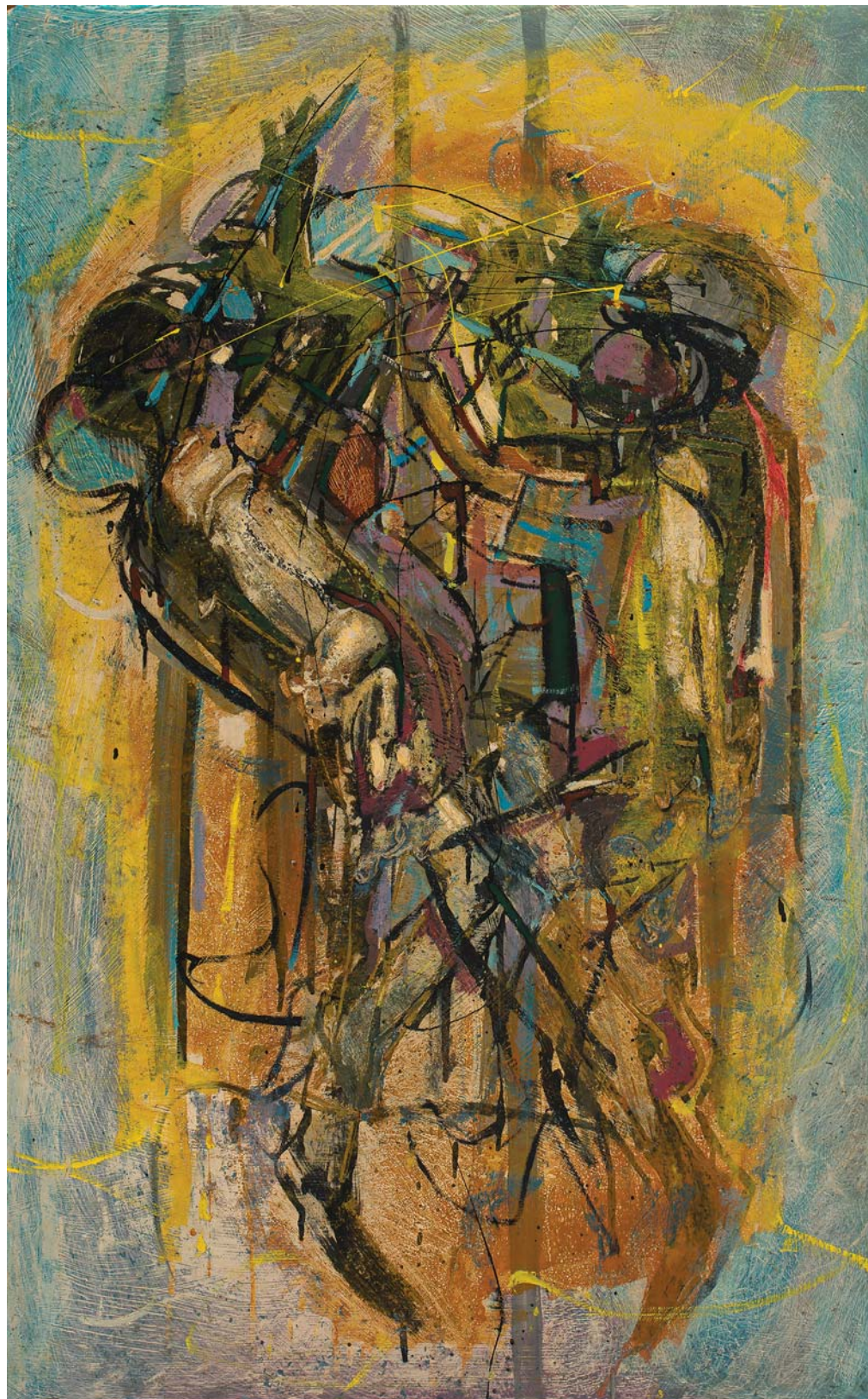
Strauss & Co, Johannesburg,  
9 November 2015, lot 254.

**EXHIBITED**

Standard Bank Gallery, *Ephraim  
Ngatane: Symphony of Soweto*,  
9 February to 13 March 2010.

**LITERATURE**

Rory Bester (ed) (2009) *Ephraim  
Ngatane: A Setting Apart*,  
Johannesburg: Blank Books Standard  
Bank, illustrated in colour on page 55.



© The Estate of Ephraim Ngatane | DALRO





355

355

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Tubular*

signed and dated 74  
mixed media and collage laid down  
on board  
79 by 166cm

R120 000 - 160 000

PROVENANCE

Acquired from the artist by the  
current owner.

356

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Shattered Star Ball*

signed twice, dated 75 and inscribed  
with three titles, 'Shattered Star Ball',  
'Gaudi Rose Window' and 'Star of  
Flowers' on the reverse  
mixed media on canvas  
102 by 102cm

R80 000 - 120 000

PROVENANCE

Acquired from the artist by the  
current owner.



356



357

**Andrew Verster**

SOUTH AFRICAN 1937-2020

*Seated Woman*

signed and dated 86

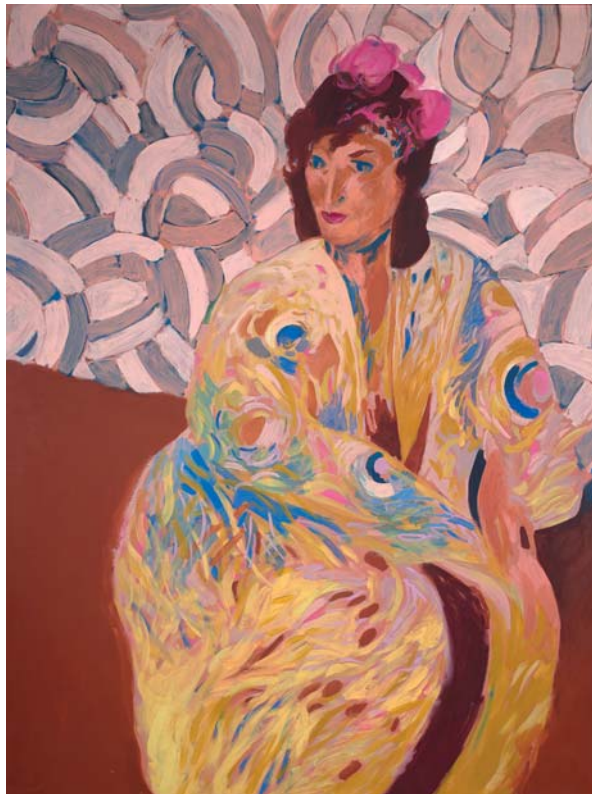
oil on canvas

147,5 by 111cm

R100 000 - 150 000

**PROVENANCE**

Strauss & Co, Cape Town, 5 May 2020,  
lot 577.



© The Andrew Verster | DALRO

358

**Andrew Verster**

SOUTH AFRICAN 1937-2020

*Trees on a Hillside*

signed and dated 80

oil on canvas

120 by 135,5cm

R120 000 - 160 000

This work consists of six canvases  
framed as one.



© The Andrew Verster | DALRO



359

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Still Life with Flowers and Fruit*

signed

oil on canvas

64 by 52cm

R250 000 - 350 000



360

## Alexis Preller

SOUTH AFRICAN 1911-1975

### *Boy with a Crocodile*

signed and dated '64/5

oil on canvas

135,5 by 125,5cm

R8 000 000 - 12 000 000

#### EXHIBITED

Lidchi Gallery, Johannesburg, *Alexis Preller*, 20 October to 8 November 1965, catalogue number 19.

Pretoria Art Museum, *Alexis Preller Retrospective*, Pretoria, 1972, catalogue number 116 (listed as *Boy on a Crocodile*).

Standard Bank Gallery, Johannesburg, *Alexis Preller: Africa, The Sun and Shadows*, 13 October to 5 December 2009.

The present lot has been selected by the curator Karel Nel for an upcoming exhibition of the artist at the Norval Foundation in 2023/24.

#### LITERATURE

Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, illustrated on pages 244 and 245.

Esmé Berman and Karel Nel (2009) *Collected Images*, Johannesburg: Shelf Publishing, illustrated on pages 212-215. *Die Burger*, Kuns, 4 January 2010, illustrated.

Conceived on a mural-like scale, *Boy with a Crocodile* is a dazzling and heart-stopping mix of symbol, blazing colour and surprising pattern. Executed in the mid-1960s during a period of mature experimentation, particularly along purely abstract lines, the painting hints at the wide range of Preller's visual sources, his unique interpretations of African mythologies, and his irrepressible, richly-coloured imagination. The painting was first exhibited at the Lidchi Gallery in Johannesburg in the summer of 1965, alongside other landmark works such as *In the Beginning*, *Temple of the Sun*, *Solomon and the Queen of Sheba I*, *The Gold Temple*, *Royal Stele* and the 1965 version of *Primavera* (figure 1).

The composition is dominated by a heraldic figure – a stylised and virile

princeling of sorts – wooden in body, still, with a mango-shaped head shown in profile, pouting lips, and an elaborately patterned headpiece. Clutching a staff, a highborn accessory, and with a sash across his chest, the boy stands, in some control, on a carved crocodile. The reptile, a sacred and totemic animal in so many southern African cultures, is here simplified in form, toothless, and with scales reduced to silvery blue triangles and crescents. Seemingly enthroned, the boy is surrounded by a hard-edged expanse of electric orange, and framed by flat, concentric discs. These asymmetrical and *mandorla*-like devices cause wonderful, decorative confusion: they enclose sections of lavender and mauve overpainted with flashes of blue and purple.

*Boy with a Crocodile* was first acquired by Dr Cyril Ross of Pretoria. Writing about the painting to its new owner in April 1968, Preller made it clear that the work was part of his evolving visual language: 'the various motifs and decorative elements derive from much of my earlier work, the origin of which is always Africa'. Indeed, the painting brings to mind so many of the artist's celebrated pictures, his iconic symbols, ornamental

flourishes, cultural quotations and artistic allusions. The very subject of the painting, for instance, the boy himself, is the visual descendent of the *Woman with a Lyre* (1956), while the figure's tabletop shoulders owe something to the sculpture of the Dogon and Luba cultures that inspired *Garden of Eden* (1954) and *In the Beginning* (1962). The boy's circular 'fish-eye', moreover, can be traced back to *Fetish Enthrall* (1945), via such diverse paintings as *The Gateway* (1949) and *Mozartian Fish* (1952). Other decorative details, although strikingly reworked, conjure previous sources: the tight bracelets on the arms and ankles make reference to the artist's enchanting Mapogga series, while the scything, horn-shaped forms appearing at the figure's sides recall the bold patterning on the Swazi cloths Preller started collecting as far back as 1937.

Interestingly, a variation of *Boy with a Crocodile* (figure 2), completed in 1964 in shades of brown, mustard, olive and blue, was shown that year on the Exhibition of International Art at the New York World Fair. The painting, along with examples by Bettie Cilliers-Barnard and Jean Welz, disappeared shortly thereafter, only to re-surface in Cape Town in 2007.



Figure 1



Figure 2







361

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Abstract with Ndebele Motifs*

signed, inscribed with the artist's  
name on the reverse

oil on canvas

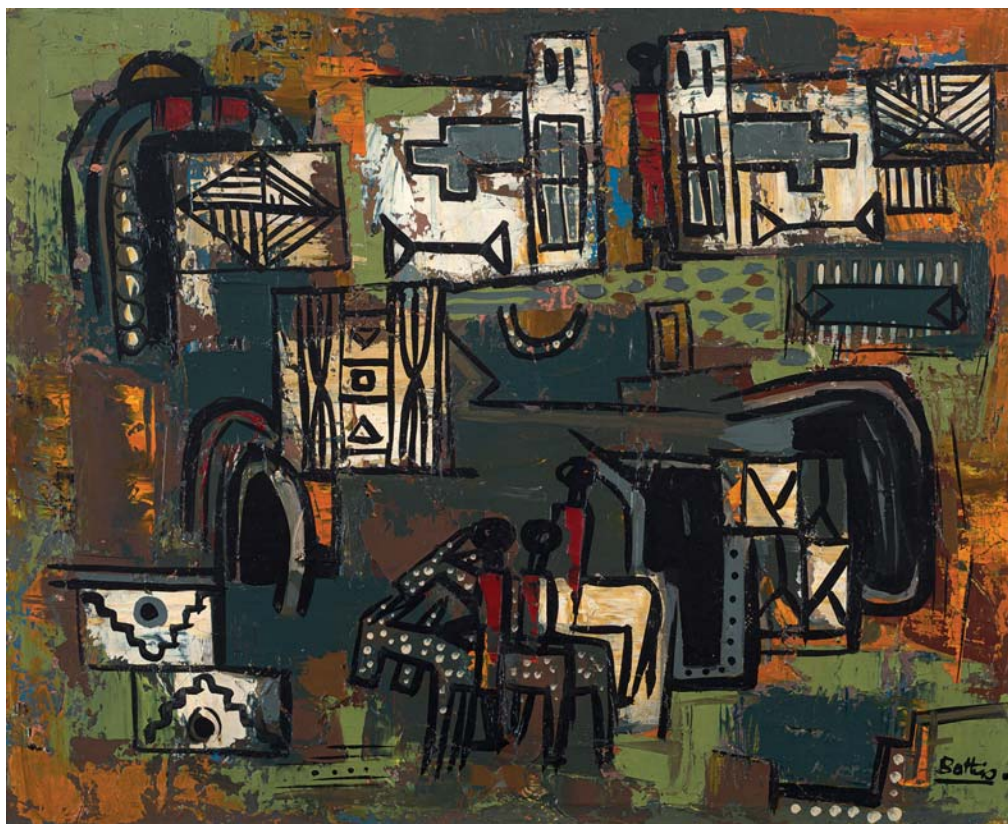
45,5 by 55,5cm

R250 000 - 350 000

**PROVENANCE**

Sotheby's, Johannesburg, 8 June  
1982, lot 178, with the title African  
Village.

Strauss & Co, Johannesburg,  
11 November 2019, lot 11.



362

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*African Figures*

signed

oil on canvas

30 by 40cm

R180 000 - 240 000

**PROVENANCE**

Stellenbosch Art Gallery.  
Private Collection.





363

# Alexis Preller

SOUTH AFRICAN 1911-1975

## *Mapogga Wedding*

signed and dated '52

oil on canvas

62 by 52cm

R2 000 000 - 3 000 000

### PROVENANCE

Strauss & Co, Johannesburg, 16 March 2015, lot 578.

Strauss & Co, Johannesburg, 11 November 2019, lot 13.

*Mapogga Wedding* catches a sanctified moment with a joyous combination of vivid colour and offbeat design. The bride and groom are set slightly askew, their bodies angled diagonally across the composition and edited by the canvas margins. Beautiful, traditional blankets envelop the couple, hanging heavy over bell-top shoulders. Swooping ribbons of colour wrap around the forms, which are adorned with brass rings and ceremonial, beaded headpieces. The symbolic and geometric Ndebele patterns enliven the matrimonial costumes, while a sense of an ancestral presence comes from the two shadowy, blank-staring and Gauguinesque figures in the background. The bride's right hand is poised against swathes of turquoise fabric, and brings to mind the artist's remarkable picture of *David* (figure 1), with the figure's beautifully rendered hand held up to his chest, that was painted in the same year. Preller's fascination with the Mapogga figure, ritual, design and mythology began in the late 1940s, and remained a key reference point for his complex and ever-evolving iconography. The facial features of this bride and groom, however, are surprisingly particular, and are accentuated with single, sure lines. While they recall the neat, refined and looming head in the foreground of *The Kraal* (1948), or even the solemn profile of *Rima* (1952), they are unusual in comparison to the stylised, faceless, elliptical heads that appeared in works such as *The Storm* (1949, figure 2), *Three Women* (1952), *Vibrating Figure* (1952), or any of the famed, regal *Grand Mapogga* (1951–1957, figure 3).



Figure 1



Figure 2



Figure 3



364

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Egyptian Felucca Sailing Boats***

signed

oil on artist's board

38,5 by 28,5cm

**R450 000 - 650 000**

**PROVENANCE**

Gifted by the artist to Hubertus Claudius De Kock and thence by descent.

Christopher Møller Gallery, Cape Town.

Private Collection, Cape Town.

This painting was executed by Pierneef on the return voyage to South Africa after time spent in London in 1925. Ships were coal-fired and those travelling down the East Coast of Africa would dock at Port Said for bunkering, granting passengers a few days' opportunity to travel inland. Feluccas, the traditional wooden sailing boats dating back to Biblical times, continue to be used on the Nile for fishing and transportation. Pierneef made sure to include the hieroglyphic symbols on the sails: the Eye of Horus and Ra, the Sun God.<sup>1,2</sup> Pierneef's painterly application of a bright pastel palette has perfectly captured the opalescence of the scene.

The catalogue of the J.H. Pierneef exhibition (which opened on 27 March 1927 at the New Kempsey Building, Fox Street, Johannesburg) describes another painting from the voyage as being particularly successful in its treatment "to get the pearly atmosphere of the East Coast."<sup>3</sup>

1. Who represents protection from danger.
2. The sun represents the Sun God/ Creator.
3. Extract from the J H Pierneef Exhibition Catalogue that accompanied the exhibition J H Pierneef in 1927 at the New Kempsey Buildings, Fox Street, Johannesburg.

Phillippa Duncan







365

# **Irma Stern**

SOUTH AFRICAN 1894-1966

## *East African Village Scene*

signed and dated indistinctly, 194\*  
gouache on paper  
53,5 by 73cm

R800 000 - 1 200 000

The decade of the 1940s is often defined as a period of wanderlust in the career of Irma Stern, with her trips to the Belgian Congo in 1942 and 1946, and Zanzibar in 1939 and 1945, resulting in some of the most desirable works in her artistic oeuvre. The present lot, a large scale gouache, indistinctly dated, was probably painted on one of these visits.

Frequently celebrated as an expressionist painter, Stern's landscapes from this period reveal more of an

impressionist method in her mark making. Her observations are confident and precise, with the verdant landscape coming to frame the dwellings that blend seamlessly into their environment. Stern mounted an exhibition at the Musée Ethnographique in Elizabethville (present day Lumbumbashi) in October 1942 featuring 73 works. The show hung for only a day but was greeted with enthusiasm by the resident colonial expatriot audience.<sup>1</sup>

In 1942 Joseph Sachs praised the masterly way she simplified nature. 'Stern's skill', thought Sachs, was 'putting down on the canvas the general impression of a landscape – the impression which is the emotional response to the visual impact rather than the accumulation of material detail'.<sup>2</sup>

1. Sandra Klopper (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 154.

2. Joseph Sachs (1942) *Irma Stern and the Spirit of Africa*, Pretoria: JL van Schaik, page 39.

366

## Irma Stern

SOUTH AFRICAN 1894-1966

### *Fishing Harbour, Algeciras*

signed and dated 1958

oil on canvas

87,5 by 101cm

**R5 000 000 - 7 000 000**

#### PROVENANCE

Purchased from the artist by Professor and Mrs WEG Louw.

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 17 May 1999, lot 337.

Private Collection, Cape Town.

#### EXHIBITED

Regency Gallery, Cape Town, *Irma Stern*, 24 February to 11 March 1959, catalogue number 1.

Galerie Wolfgang Gurlitt, Munich, 11 February to 7 March 1960.

Lidchi Gallery, Johannesburg, *Irma Stern*, 13 to 26 February 1962, catalogue number 15.

Galerie Andre Weil, Paris, *Irma Stern*, 12 January to 25 January 1965, catalogue number 33.

South African National Gallery, Cape Town, Cape Arts Festival, *Homage to Irma Stern*, 1968, catalogue number 71.

#### LITERATURE

Magda Sauer (1959) 'Irma Stern', in *Our Art I*, Pretoria: Foundation for Education, Science and Technology, pages 103 to 104 and illustrated in colour on page 107, figure VII. F.E.L. Alexander (1962) *Art in South Africa: Painting Sculpture and Graphic Work since 1900*, Cape Town: AA Balkema, illustrated on page 93, figure 64.

Sean O'Toole (ed) (2006) *Between Foothold and Flight*, catalogue number 3, Johannesburg: Graham's Fine Art Gallery, page 84 and illustrated in colour on pages 38-41.

Thanks to Philippa Duncan for her assistance in cataloguing this work.

Harbour scenes were a favourite subject of Irma Stern and appear throughout her oeuvre in varying media. Understood as a consequence of her insatiable need to travel, these vistas can be seen as the sum of a cumulative experience that define the sense of wanderlust that has come to characterize Stern's career. Early examples from the 1930s feature the island harbour of Madeira, whilst notable examples from the late 1940s include sweeping views of the Venetian lagoon. In the 1950s Stern's interest shifted from Italy to the shores of the western Mediterranean and, in particular, the Spanish coast where she would execute the current lot in 1958.

An important year in Stern's life, she would be represented as the featured artist in the South African Pavilion at the Venice Biennale, marking a significant career highlight. Stern would paint inconsistently for the majority of that year, which saw her hampered by illness and general *ennui* brought on by the domesticity of life at home at The Firs. "I am working spasmodically – as the light and my mood permits. It is a very lonely life for me at present when I do not work".<sup>1</sup>

With news of positive reviews coming from Venice, Stern would leave for Europe in mid-September with her companion, Dudley Welch, for a six-week sojourn that included a trip along the Iberian peninsula and the

Bay of Gibraltar where she would visit the fishing harbour of Algeciras. The current lot was presumably executed either *en plein air* from the deck of a ship or finished in her studio from the many preparatory drawings that filled her sketchbooks.

Ushering in her late style that would mark the 1960s, Stern would sacrifice her trademark impasto for a more diluted and fluid brushstroke that was at once more spontaneous and geometrically descriptive. Notoriously antagonistic towards the new developments of post-war abstraction, Stern's work from this period takes its antecedent from her earlier forays into expressionism that favoured representative immediacy.

In Algeciras Stern found a familiar light given the port's geographic proximity to North Africa. "Spain", she writes, "was very African in character. Palms grow – dates even get ripe – the sea is blue and the sun shines hard".<sup>2</sup> The present lot captures this direct light as the buildings reflect the sun and the ocean glistens in a tonal range that is unique to the Mediterranean. Whilst often dismissive of abstract tendencies prevalent in her contemporaries, in this example Stern makes liberal use of angular lines in the flickering ocean and sweeping curves to describe the lines of the moored boats that bob silently in the harbour.

1. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 189.

2. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 202.







367

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Jeune fille près de la table rose*

signed and dated 34; inscribed with the artist's name, Paris address, and title on a Salon des Tuileries label on the reverse

oil on canvas

58,5 by 48cm

R200 000 - 300 000

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 15 April 1991, lot 456.  
Property of Kangra Group (Pty) Ltd  
Assembled by the Late Graham and Rhona Beck.

**EXHIBITED**

Paris, Salon de Tuileries, 1935.

**LITERATURE**

Frieda Harmsen (1992) *Maud Sumner: Painter and Poet*, Pretoria: J.L. van Schaik, illustrated on page 30, plate number 27 with the title *Girl with Flowers and Fruit*.



368

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

*Flower Sellers*

signed

oil on canvas

40,5 by 50,5cm

R100 000 - 150 000





369

**Irma Stern**

SOUTH AFRICAN 1894-1966

***Malay Woman***

signed and dated 1962

oil on canvas

82,5 by 69,5cm

**R1 000 000 - 2 000 000**

**PROVENANCE**

Estate Late Mrs Sonia Lapin.

The late Sonia Lapin (née Kalmanson) (1922–2018) grew up in New York City, but after marrying Joseph Lapin (1921–1999) in 1971, lived for the rest of her life in Houghton, Johannesburg. The couple travelled widely and collected fine art and jewellery.

Irma Stern was fascinated by Malay culture in Cape Town. She was taken by the flower and fruit sellers on the Parade outside the City Hall, and admired the colourful and varied bridal dresses at Malay weddings. She travelled widely further north in Africa, visiting Senegal in 1937, 1938 and 1946, and the island of Zanzibar in 1939 and 1945. Many of her portraits and figure studies, including the present Lot, are imbued with the history and culture of those countries. Stern mentions the wonderfully colourful dresses of the women on Zanzibar in her travelogue, *Zanzibar* (1948), commenting on the rich textures and gold trimmings of their garments. The identity of the sitter in this portrait is not known, but her pink headscarf and cerise dress bring that evocative text to mind.

A subtle dynamism pervades this lovely portrait: the contrast in colour between the pinks in the foreground and the greens in the background activates the whole picture plane, and in the semi-circular rhythm created by the headscarf draped around the sitter's neck and in the folds of the dress around the breasts and the waist, Stern animates a static, seated pose in a very interesting and lively manner.



The late Joseph and Sonia Lapin





370

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Woman with Arms Folded*

signed  
oil on board  
66 by 42,5cm

**R180 000 - 240 000**

**PROVENANCE**

Strauss & Co, Cape Town, 11 October  
2010, lot 192.



371

**Alfred Neville Lewis**

SOUTH AFRICAN 1895-1972

*Portrait of a Woman*

signed  
oil on canvas  
70 by 54,5cm

**R150 000 - 200 000**



372

**George Milwa Mnyaluza Pemba**

SOUTH AFRICAN 1912-2001

*The Gossipers*

signed and dated 91; inscribed with the title on the reverse  
oil on paper laid down on board  
49 by 67,5cm

R250 000 - 350 000

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 9 November 1998, lot 411.



© The George Pemba Trust | DALRO

373

**Alexander Rose-Innes**

SOUTH AFRICAN 1915-1996

*The Musician*

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

R180 000 - 240 000





374

# **Lucas Sithole**

SOUTH AFRICAN 1931-1994

## *Tornado's Daughter (LS8716)*

1987

signed

wild olive wood on tambotie base

covered in copper oxide patina

height: 125cm; width: 20cm;

depth: 28cm

**R80 000 - 120 000**

### **PROVENANCE**

Gallery 21, Johannesburg.

Russell Kaplan Auctioneers,

Johannesburg, 13 September 2020,

lot 1517.

### **EXHIBITED**

Gallery 21, Johannesburg, 1987,

catalogue number X16; 1992

catalogue number X08.

SA Association of Arts, Pretoria, 1989,

catalogue number X07.

Kunstsammlung Kulturstiftung,

Unterseen/Interlaken, Switzerland

(Memorial Exhibition), 1995,

catalogue number 14.

Artimex Fine Arts, Basel, 1997/1998.

The present lot was recorded on the artist's website as follows:

'Artist's legend: "She is surprised - why do people, tress (sic), water and everything else run away from her? When she was in the water unseen, she saw people jumping around happily, young women dancing everyone in a happy mood. But when she came out of the water to try to share their happiness and laughter, they started running away; trees fell, some were uprooted, there were cries all over, and some people even died. And when she looked up, she saw some of the people's houses and roofs flying; they were coming to her as if they were appealing to her or saying: save us!"

That is why she has a smiling face, because she was saying "why do all people run away from me, I only mean good and I don't want to harm anybody"<sup>1</sup>

1. <https://www.sithole.com/SITHOLE-LS8716.htm>, accessed on the 23rd August, 2021.



375

# **Gerard de Leeuw**

SOUTH AFRICAN 1912-1985

## *Bromvoël/Ground Hornbill*

signed and dated 81

bronze

height: 59,5cm; width: 47cm;

depth: 24cm

**R80 000 - 120 000**

### **PROVENANCE**

Acquired from the artist by the current owner.





376

**Dylan Lewis**

SOUTH AFRICAN 1964-

***Centennial Black Rhinoceros  
Maquette (So39)***

signed, dated 95 and numbered  
'1951'

bronze with a brown patina on a  
wooden base

height: 46cm excluding base, 53,5cm  
including base; width: 62cm;  
depth: 33,5cm

**R220 000 - 260 000**

**PROVENANCE**

Famed nature conservationist and author,  
Lawrence Anthony (1950-2012), was  
presented with this sculpture by the Natal  
Parks Board.

**LITERATURE**

Laura Twigg (ed) (2011) *Dylan Lewis:  
Animal Bronzes 1989-2005: The Collectors'  
Guide*, Cape Town: Pardus, another cast  
from the edition illustrated on page 34.

This maquette was commissioned to raise  
funds for the former Natal Parks Board.

The present lot is an edition of 100  
and each edition number corresponds  
with Parks Board's 100 years of operation  
between 1895 to 1995. The present lot is  
editioned 1951.



377

**Dylan Lewis**

SOUTH AFRICAN 1964-

***Tree-Marking Leopard (S49)***

signed, dated 96, numbered API and S49 and impressed with the Jupiter Studio foundry mark  
bronze with a brown patina  
height: 119cm; length: 164cm;  
width: 54cm

**R700 000 - 900 000**

**PROVENANCE**

Christie's, South Kensington, 11 June 2007, lot 16.

**LITERATURE**

Laura Twigg (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 42.

Lot 377 and 378 are from 'the Leopard Creek set, a series of 18 sculptures in which I explore the leopard form in a progression of different attitudes (from a state of repose through to awakening, hunting, stalking and killing). It was a project that allowed me to explore the animal in depth in terms of its form and what it represented to me. Here I explore the suppleness of the relaxed cat, the curve of the tail echoing in the form of the stretched body.'

*Dylan Lewis*



378

**Dylan Lewis**

SOUTH AFRICAN 1964-

***Stalking Leopard (S54)***

signed, dated 96, numbered 2/8 and S054 and impressed with the Jupiter Studio foundry mark  
bronze with a brown patina  
height: 47cm; length: 172cm;  
width: 30,5cm

**R600 000 - 800 000**

**PROVENANCE**

Dylan Lewis Studio, Stellenbosch, 2010.  
Private Collection.

**LITERATURE**

Laura Twigg (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 44.



379

**Dylan Lewis**

SOUTH AFRICAN 1964-

***Sitting Cheetah Pair (S237)***

signed, numbered 6/12 and S237

bronze with a brown patina

height: 123cm; length: 104cm;

width: 79cm

**R1 000 000 - 1 500 000**

**PROVENANCE**

Dylan Lewis Studio, Stellenbosch, 2010.

Private Collection.

**LITERATURE**

Laura Twigg (ed) (2011) *Dylan*

*Lewis: Animal Bronzes 1989-2005:*

*The Collectors' Guide*, Cape Town:

Pardus, another cast from the edition  
illustrated on page 176.





380

**Neil Rodger**

SOUTH AFRICAN 1941-2013

***Atrium, Pompeii***

signed and dated '10; inscribed with the artist's name, the title and the medium on an Everard Read, Cape Town label adhered to the reverse  
oil on canvas  
99 by 119cm

**R180 000 - 240 000**

**PROVENANCE**

Everard Read Gallery, Cape Town.  
Private Collection.

**EXHIBITED**

Everard Read, Cape Town, *View from the South: A group exhibition by South African artists in celebration of the 2010 World Cup*, 30 June to 12 July 2010. illustrated in the accompanying exhibition catalogue.



381

**Keith Alexander**

SOUTH AFRICAN 1946-1998

***The Blue Tractor***

signed and dated 80  
oil on canvas  
55 by 75,5cm

**R150 000 - 200 000**

**PROVENANCE**

Russell Kaplan Auctioneers,  
Johannesburg, 19 September 2014,  
lot 54.



382

**Harold Voigt**

SOUTH AFRICAN 1939-

*Interior with Landscape on the Wall, (Red Curtain series)*

signed and dated 99; inscribed with the artist's name, the date, the title and the medium on the reverse

oil on canvas

113,5 by 163cm

R250 000 - 350 000



383

**Neil Rodger**

SOUTH AFRICAN 1941-2013

*Young Girl Asleep*

signed and dated 94; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse

oil on canvas

119 by 98,5cm

R250 000 - 350 000

**PROVENANCE**

Everard Read Gallery, Johannesburg.  
Private Collection.

Strauss & Co, Johannesburg,  
12 November 2012, lot 238

**EXHIBITED**

The Everard Read Gallery,  
Johannesburg, *Neil Rodger Exhibition*,  
September 2000.



END OF SALE





Pancho Guedes *Abstract Figures in Pink* oil on canvas

Live Virtual Auction

## Fine Wine, Modern, Post War and Contemporary Art

---

Sunday 7, Monday 8 and Tuesday 9 November 2021

Enquiries 011 728 8246 | [jhb@straussart.co.za](mailto:jhb@straussart.co.za)

89 Central Street, Houghton, Johannesburg, 2198  
[www.straussart.co.za](http://www.straussart.co.za)

**Strauss&co**

# Modern, Post-War and Contemporary Art, Decorative Arts and Jewellery

## EVENTS TO DIARISE

Please join our rich programme of webinars, lectures and walkabouts.

---

### WEBINARS

**Tuesday 28 September at 4pm**

*Behind the Scenes*

Conducted by Vanessa Phillips, Joint Managing Director, Sophie-Louise Fröhlich, Decorative Arts Specialist & Shirley Daniels, Decorative Arts Assistant



**Tuesday 5 October at 6pm**

*Artists' Focus: Erik Laubscher and Claude Bouscharain*

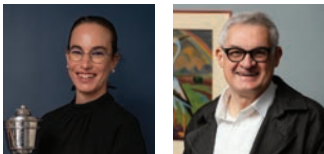
Conducted by Jean le-Clus Theron, Senior Art Specialist & Ann Palmer, Senior Art Specialist  
Guest speaker: Phillippa Duncan, Independent Researcher, Collections Consultant & Advisor



**Wednesday 6 October at 6pm**

*100 Years of Design and Designers*

Conducted by Sophie-Louise Fröhlich, Decorative Arts Specialist,  
in conversation with Wilhelm van Rensburg, Senior Specialist & Head Curator



---

### IN-PERSON LECTURES AT BRICKFIELD CANVAS

**Thursday 7 October at 2pm**

*Back to Expressionism: Irma Stern's Late Paintings*

Conducted by Matthew Partridge, Senior Art Specialist



**Saturday 9 October at 12pm**

*Design Furniture from around the World*

Conducted by Sophie-Louise Fröhlich, Decorative Arts Specialist



---

### ART WALKABOUT AT BRICKFIELD CANVAS

**Saturday 9 October at 10.30am**

Conducted by Frank Kilbourn, Chairperson Strauss & Co, and Strauss & Co Art Specialists



---

**Book to join:** +27 21 683 6560 | [mishale@straussart.co.za](mailto:mishale@straussart.co.za)  
For more information: [www.straussart.co.za](http://www.straussart.co.za)



# Artist Index

by Lot Number

- Adams, I 234

Aikman, J 237

Alexander, K 381

Arikha, A 259, 260, 261

Bakker, K 250

Battiss, W 361, 362

Bell, D 207, 208, 211, 212

Blom, Z 184

Boonzaier, G 278, 281, 282, 342, 343

Bosch, E 306

Boshoff, W 226

Botha, D 274, 275

Botha, W 235

Bouscharain, C 321, 324

Bouvard, A 284

Caccia, A 197

Catherine, N 200

Catlin, G 311

Clarke, P 338, 339

Coetzee, C 329, 330, 355, 356

Coetzer, W H 277

de Jongh, T 276

de Leeuw, G 375

du Toit, P 287, 288, 289

du Toit, P J 175

During, D 294, 307

Esmonde-White, E 368

Goodman, R G 345

Higgs, C 292, 293

Hindley, M 191

Hodgins, R 188, 201, 215, 217, 218, 223

Jentsch, A 334, 347, 348

Joubert, K 308

Karstel, A 190

Kentridge, W 213, 214, 228, 229, 230

Khoza, B 185

Kibel, W 344

Krige, F 305

Laubscher, E 322, 323, 325, 326, 327, 328

Laubser, M 340, 341, 351, 352, 353

Lehulere, K W 183

Lewis, A N 371

Lewis, D 210, 376, 377, 378, 379

Luzamba, Z 196

Magadlela, T 236

Mahlangu, E 202, 203, 204, 205, 206

Mahlangu, S 253, 254

Mason, J 227

Mason, J, Koekemoer, E & Jansen van Vuuren, D 225

McCaw, T 270, 299

Meyer, J 335

Meyer, W 264, 265, 266, 267, 268, 269

Mfethe, J 249

Mgudlandlu, G 243, 244, 245

Modisakeng, M 219

Murray, B 233

Naudé, H 241, 242, 346

Ncaphayi, M 181, 182

Ngatane, E 354

Ngobeni, B 216

Nhlengethwa, S 221, 222

Niemann Jnr, H 295, 296, 298

Ormiston, G 248

Pemba, G M M 246, 247, 372

Pierneef, J H 273, 333, 337, 349, 350, 364

Pinker, S 331

Portway, D 262, 263

Preller, A 360, 363

Prowse, R 271

Roberts, K 194, 195

Rodger, N 380, 383

Rose-Innes, A 272, 300, 303, 373

Ruga, A 231

Sash, C 257

Schreuders, C 209

Scully, L 301

Sibiya, B 224

Sithole, L 374

Skotnes, C 256, 258

Smit, L 189, 192, 193

Spilhaus, N 283

Stern, I 365, 366, 369

Steyn, M 198, 199

Strydom, 220

Sumner, M 285, 332, 359, 367

Taylor, M 186

The Late Estate Broomberg & Chanarin 232

Theys, C 279, 280, 302

van Essche, M 336, 370

van Huysum, F o J 304

van Nazareth, H 252

Verster, A 187, 357, 358

Villa, E 251, 255

Voigt, H 382

Wallace, M 286, 297

Weber, I 310

Welz, J 290, 291

Wolfe, E 309

© Strauss & Co (Pty) Ltd 2021

Research and catalogue notes by  
Amanda Botha  
Phillippa Duncan  
Dendy Easton  
Fernand Haenggi  
Michéle and Clive Human  
Ian Hunter  
Jean le Clus-Theron  
Leigh Leyde  
Alastair Meredith  
Sean O'Toole  
Matthew Partridge  
Wilhelm van Rensburg  
Tim Watson  
Carmen Welz

Photography by Denver Hendricks / James Fox  
Colour reproduction by Denver Hendricks  
Design by Faye Frizlar  
Printed by Hansa, Cape Town