

Strauss & Co







PUBLIC LIVE VIRTUAL AUCTION BY

**Strauss&co**

Fine Art Auctioneers | Consultants

## JOHANNESBURG AUCTION WEEK: A CENTURY OF CHANGE

Modern, Post-War, Contemporary Art and Fine Wine

**Sunday 7 November 2021**

Wine: 10.00 am e-catalogue

**Sunday 7 November 2021**

Session 1: 3.00 pm

Session 2: 7.00 pm

**Monday 8 November 2021**

Session 3: 7.00 pm

**Tuesday 9 November 2021**

Perfectly Imperfect: Ceramic Sculpture by Hylton Nel and Nico Masemola: 3.00 pm e-catalogue

Property of Professor Jan Coetzee: 7.00 pm e-catalogue

### VENUE

89 Central Street, Houghton, Johannesburg

The sale will be a live virtual sale. Follow online at [www.straussart.co.za](http://www.straussart.co.za)

### PREVIEW

Artworks will be on view according to prevailing COVID-19 regulations, in our galleries at Strauss & Co, 89 Central Street, Houghton, Johannesburg

### ENQUIRIES AND CATALOGUES

Tel: +27 (0) 11 728 8246 [jhb@straussart.co.za](mailto:jhb@straussart.co.za)

### ABSENTEE AND TELEPHONE BIDS

Tel: +27 (0) 11 728 8246 [bids@straussart.co.za](mailto:bids@straussart.co.za)

### CONDITION REPORTS

[conditionreports@straussart.co.za](mailto:conditionreports@straussart.co.za) [www.straussart.co.za](http://www.straussart.co.za)

### PAYMENT

Tel: +27 (0) 11 728 8246 Debbie Watson [debbie@straussart.co.za](mailto:debbie@straussart.co.za)

### SHIPPING

Tel: +27 (0) 11 728 8246 [shipping@straussart.co.za](mailto:shipping@straussart.co.za)

ILLUSTRATED CATALOGUE R220.00

ALL LOTS ARE SOLD SUBJECT TO THE STRAUSS & CO CONDITIONS OF BUSINESS AND PRIVACY POLICY AVAILABLE AT [WWW.STRAUSSART.CO.ZA](http://WWW.STRAUSSART.CO.ZA)





## Contents

- 3 Auction Information
- 4 Contacts
- 6 Buying at Strauss & Co

### Modern, Post-War and Contemporary Art

#### Sunday 7 November 2021

- 7 Session 1: 3.00 pm  
Lots 1–80

- 30 Session 2: 7.00 pm  
Lots 81–140

#### Monday 8 November 2021

- 49 Session 3: 7.00 pm  
Lots 141–220

- 84 Artist Index

FRONT COVER  
Lot 175 Alexis Preller *Adam and Eve* (detail)

INSIDE FRONT COVER  
Lot 133 David Goldblatt *Victoria Cobokana with Her Children* (detail)

INSIDE BACK COVER  
Lot 177 Pancho Guedes *Abstract Figures in Pink* (detail)

BACK COVER  
Lot 148 Jacob Hendrik Pierneef *Bushveld, Pafuri* (detail)

PAGE 2  
Lot 193 Christo Coetzee *Abstract Composition* (detail)

LEFT  
Lot 160 George Milwa Mnyaluza Pemba *Open Air Concert* (detail)



Directors

EXECUTIVE

Frank Kilbourn  
*Executive Chairperson*

Vanessa Phillips  
*Joint Managing Director  
Decorative Arts & Jewellery*  
+27 (0) 72 445 4717  
vanessa@straussart.co.za

Bina Genovese  
*Joint Managing Director  
Client Advisory, Marketing, Media*  
+27 (0) 83 680 9944  
bina@straussart.co.za

Susie Goodman  
*Executive Director  
Client Advisory*  
+27 (0) 72 896 7706  
susie@straussart.co.za

NON-EXECUTIVE

Elisabeth Bradley

Conrad Strauss

Caro Wiese

Carmen Welz

Jack Ginsberg

Specialists

JOHANNESBURG

Alastair Meredith  
*HOD, Senior Art Specialist*  
+27 (0) 71 593 5315  
alastair@straussart.co.za

Wilhelm van Rensburg  
*Senior Art Specialist & Head Curator*  
+27 (0) 82 808 9971  
wilhelm@straussart.co.za

Marion Dixon  
*Senior Art Specialist*  
+27 (0) 82 775 5520  
marion@straussart.co.za

Arisha Maharaj  
*Art Specialist*  
+27 (0) 11 728 8246  
arisha@straussart.co.za

Hazel Cuthbertson  
*Research Specialist*  
+27 (0) 11 728 8246  
hazel@straussart.co.za

Richard Ndimande  
*Art Cataloguer*  
+27 (0) 11 728 8246  
richard@straussart.co.za

Naudia Yorke  
*Art Cataloguer*  
+27 (0) 11 728 8246  
naudia@straussart.co.za

CAPE TOWN

Ann Palmer  
*Senior Art Specialist*  
+27 (0) 82 468 1098  
ann@straussart.co.za

Kirsty Colledge  
*HOD, Senior Art Specialist*  
+27 (0) 83 326 8283  
kirsty@straussart.co.za

Ian Hunter  
*Senior Art Specialist*  
+27 (0) 84 257 6495  
ian@straussart.co.za

Jean le Clus-Theron  
*Senior Art Specialist*  
+27 (0) 76 125 8162  
jean@straussart.co.za

Matthew Partridge  
*Senior Art Specialist*  
+27 (0) 76 183 6290  
matthew@straussart.co.za

Frances Holmes  
*Art Researcher & Cataloguer*  
+27 (0) 21 683 6560  
frances@straussart.co.za

Gera de Villiers  
*Art Specialist & Researcher*  
+27 (0) 21 683 6560  
gera@straussart.co.za

Leigh Leyde  
*Art Researcher & Cataloguer*  
+27 (0) 21 683 6560  
leigh@straussart.co.za

Sophie-Louise Fröhlich  
*Decorative Arts Specialist*  
+27 (0) 79 427 3834  
sophie-louise@straussart.co.za

Administration

JOHANNESBURG

Debbie Watson  
*Company Secretary, General Manager, Bids Office & Accounts*  
+27 (0) 82 336 8761  
debbie@straussart.co.za

Jackie Murray  
*Client Advisory*  
+27 (0) 82 901 1246  
jackie@straussart.co.za

Kate Fellens  
*Client Advisory (Consultant)*  
kate@straussart.co.za

Devon Welmers  
*Client Advisory & Media*  
+27 (0) 11 728 8246  
devon@straussart.co.za

Michelle Parfett  
*Subscriptions & Administrator*  
+27 (0) 11 728 8246  
michelle@straussart.co.za

Jane Macduff  
*Logistics & Administrator*  
+27 (0) 11 728 8246  
jane@straussart.co.za

Bertha Masemola  
*Logistics & Administrator*  
+27 (0) 11 728 8246  
bertha@straussart.co.za

Natasha Duvenage  
*Receptionist*  
+27 (0) 11 728 8246  
natasha@straussart.co.za

Eddie Ubisi  
*Store Manager*  
+27 (0) 11 728 8246  
eddie@straussart.co.za

Marcus Moremi  
*Store Assistant*  
+27 (0) 11 728 8246  
marcus@straussart.co.za

Johannes Nyathi  
*Store Assistant*  
+27 (0) 11 728 8246  
johannes@straussart.co.za

CAPE TOWN

Gail Duncan  
*Administrator, Absentee Bids, Telephone Bids & Payments*  
+27 (0) 21 683 6560  
gail@straussart.co.za

Khanya Daniels-Poyiya  
*Decorative Arts Assistant & Store Manager*  
+27 (0) 21 683 6560  
shirley@straussart.co.za

Sandy Acey  
*Art Administrator & Shipping*  
+27 (0) 21 683 6560  
sandy@straussart.co.za

Mia Borman  
*Marketing, Media & Client Advisory Assistant*  
+27 (0) 84 685 1671  
mia@straussart.co.za

Stacey Brindley  
*Decorative Arts Assistant & Shipping*  
+27 (0) 21 683 6560  
stacey@straussart.co.za

Zain Toyer  
*Store Manager*  
+27 (0) 71 723 6869  
zain@straussart.co.za

Mishale Kobe  
*Receptionist*  
+27 (0) 21 683 6560  
mishale@straussart.co.za

Justin de Bruin  
*General Office and Store Assistant*  
+27 (0) 21 683 6560  
justin@straussart.co.za

WINE

Roland Peens  
*Wine Specialist*  
+27 (0) 82 707 0044  
roland@winecellar.co.za

Higgo Jacobs  
*Wine Specialist*  
+27 (0) 83 343 1422  
higgoj@gmail.com

Sarah Jordaen  
*Wine Auction Coordinator*  
+27 (0) 82 9222 594  
wine@straussart.co.za



Bordeaux – Left Bank

Bordeaux-style themed sale including fine and rare wines from South Africa and Bordeaux

South African and International Fine wines

Live Virtual Auction Sunday, 7 November 2021 at 10.00 am

This session has an e-catalogue ONLY

To view, scan this QR code or go to [www.straussart.co.za](http://www.straussart.co.za)



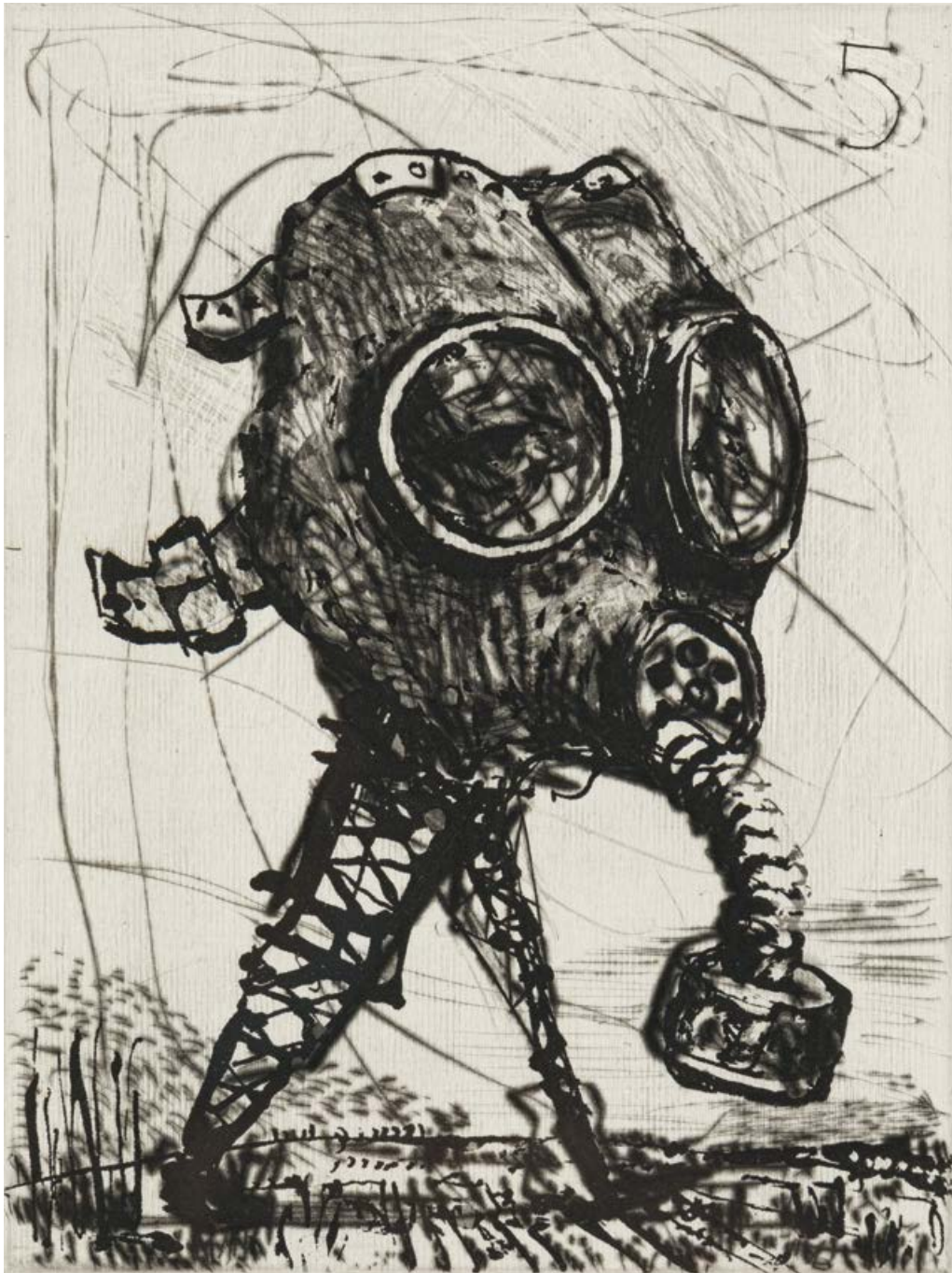
Château Lafite Rothschild | Bordeaux





This session has an e-catalogue ONLY  
To view, scan this QR code or go to [www.straussart.co.za](http://www.straussart.co.za)





## Property of Professor Jan Coetzee

Tuesday, 8 November 2021 at 6.00 pm

This session has an e-catalogue ONLY  
To view, scan this QR code or go to [www.straussart.co.za](http://www.straussart.co.za)



## Buying at Strauss & Co

### A step by step guide for buying at auction

#### 1. BROWSE UPCOMING SALES

The sale can be viewed on our website: [www.straussart.co.za](http://www.straussart.co.za)

Catalogues can be purchased from our offices or by subscription.

##### Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
3. **The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate. The starting bid is not necessarily the reserve or the low estimate.

Our specialists are available online to advise, discuss and help you with the lots you are interested in.

**Condition reports** are available at [www.straussart.co.za](http://www.straussart.co.za).

**Saleroom notices** amend the catalogue description of a lot after our catalogue has gone to press.

#### 2. REGISTER TO BID

To place a bid, you must first register for the auction on our website [www.straussart.co.za](http://www.straussart.co.za). You can do this simply by clicking on the 'Register to Bid' link and completing the short online form.

An email will be sent to you confirming your registration and paddle number. If you are bidding at Strauss & Co for the first time you might be asked for a holding deposit before you are approved to bid.

Prospective Bidders who have not previously registered with us are

required to register at least 24 hours before the auction commences.

#### 3. BID IN THE SALE

##### Submit a bid

Placing a bid before the auction begins allows you to get in on the action ahead of the live bidding that takes place once the auction kicks off. This can be done on our website by clicking 'Submit your bid' on the lot that you are interested in.

##### Absentee bids

If you would like to place a maximum bid that our auctioneer will execute on your behalf, you can click on the 'Absentee Bid' button on our website. This will open a digital form for you to complete, and it will be submitted to [bids@straussart.co.za](mailto:bids@straussart.co.za) or you can complete our Bidding Form, found on our website under 'Additional Downloads', and submit it to [bids@straussart.co.za](mailto:bids@straussart.co.za). An sms will be sent to you to confirm your bids.

##### Telephone bidding

If you prefer to bid by phone, we will call you from the saleroom and bid with you on the phone. Please complete our Bidding Form, which can be found on our website under 'Additional Downloads', and submit it to [bids@straussart.co.za](mailto:bids@straussart.co.za). An sms will be sent to you to confirm your bids.

##### Virtual live bids

Once the live auction begins, you will gain access to an exclusive virtual bidding console that simulates all aspects of being at the auction house in a live sale. Virtual live bidding is user-friendly, safe and secure.

Remember to check our terms and conditions regarding charges, including buyer's premium, which is added to the hammer price on each lot.

Please contact our Client Service

Department if we can assist in any way: Johannesburg 011 728 8246  
Cape Town 021 683 6560

#### 4. IF YOUR BID IS SUCCESSFUL

You will receive an invoice and payment instructions shortly after the sale.

##### How do I pay and collect?

All the lots you purchase will be invoiced to the name and address used on registration.

Please arrange payment and collection immediately after the sale.

##### How much will I pay (Live Auctions)?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows:

12% for lots selling over R20 000,  
15% for lots selling at and below R20 000 + VAT on the buyer's premium on each lot.

##### Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)  
Current Account  
Strauss & Co  
Standard Bank: Killarney  
Bank code: 007205  
Current Account No: 001670891  
Swift address: SBZA ZA JJ
- b) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- c) Telegraphic Transfer (TT)  
Remitter to bear all costs.

##### Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect as soon as possible. If you require insurance, we recommend that you contact ITOO Art Insure  
Gail Bosch, Artinsure Product Head, [gail@artinsure.co.za](mailto:gail@artinsure.co.za) or 082 965 8837.

#### 5. COLLECTION OF PURCHASES

##### 1. From Strauss & Co, Johannesburg

Purchased lots can be collected from our offices at:  
89 Central Street, Houghton, Johannesburg.  
Please call first to make an appointment.  
Tel: +27 (0) 11 728 8246

##### 2. From Strauss & Co, Cape Town

Clients wishing to collect from Strauss & Co, Cape Town, may make use of the inter-office transport option. Large, heavy, or fragile items, and other items requiring crating, will incur a surcharge. For a virtual live sale, insurance during transport between the two offices and during storage at the Cape Town office will be for the buyer's account

Strauss & Co Cape Town:  
The Oval, Oakdale Road, First Floor  
Colinton House, Newlands.  
Tel: 021 683 6560.

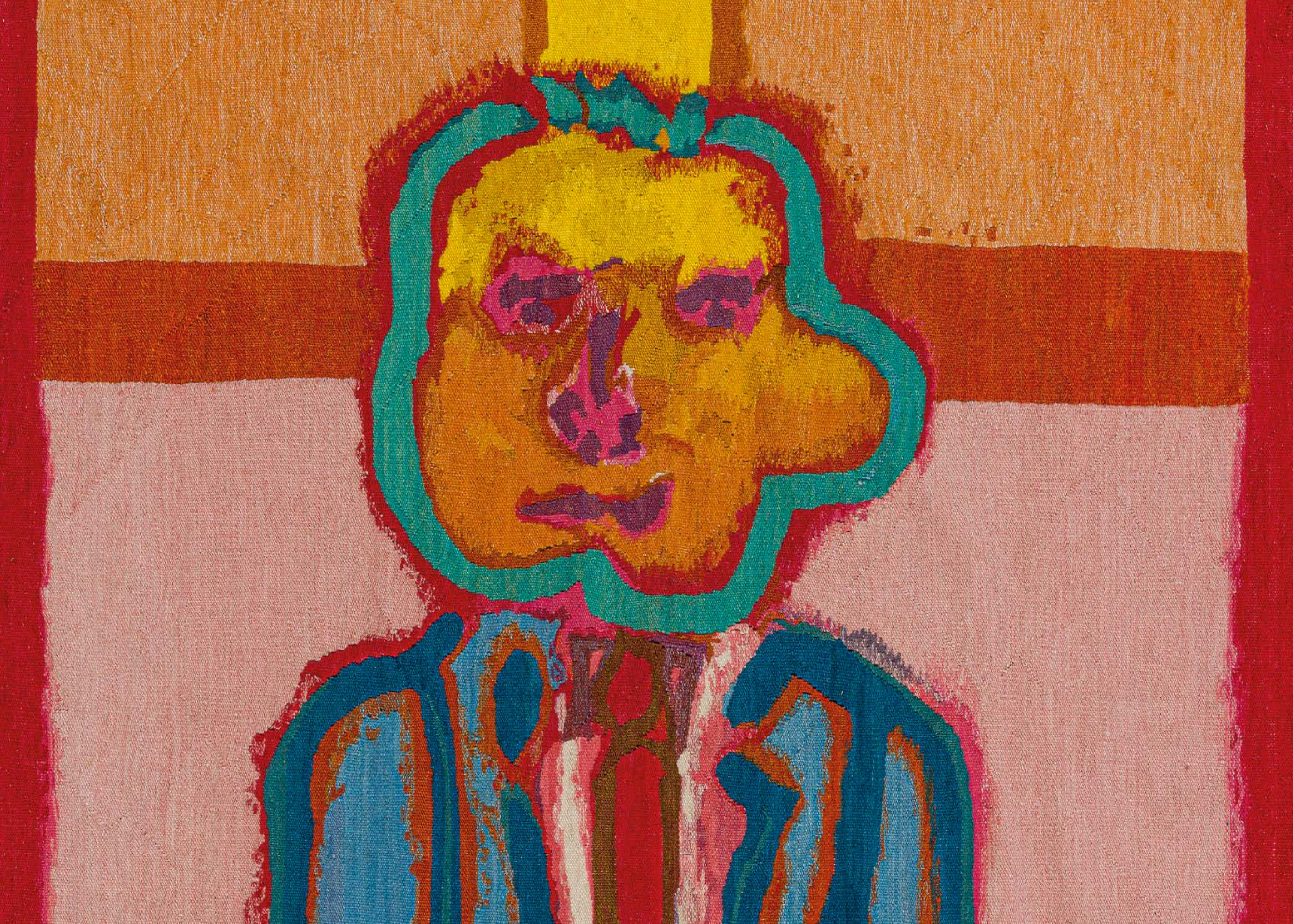
##### 3. Door-to-door delivery service

Please contact our logistics and shipping department if you require a quote for delivery:  
[shipping@straussart.co.za](mailto:shipping@straussart.co.za)

##### Wine

For wine deliveries and shipping please contact:  
Sarah Jordaan  
+27 (0) 82 922 2594  
[wine@straussart.co.za](mailto:wine@straussart.co.za)





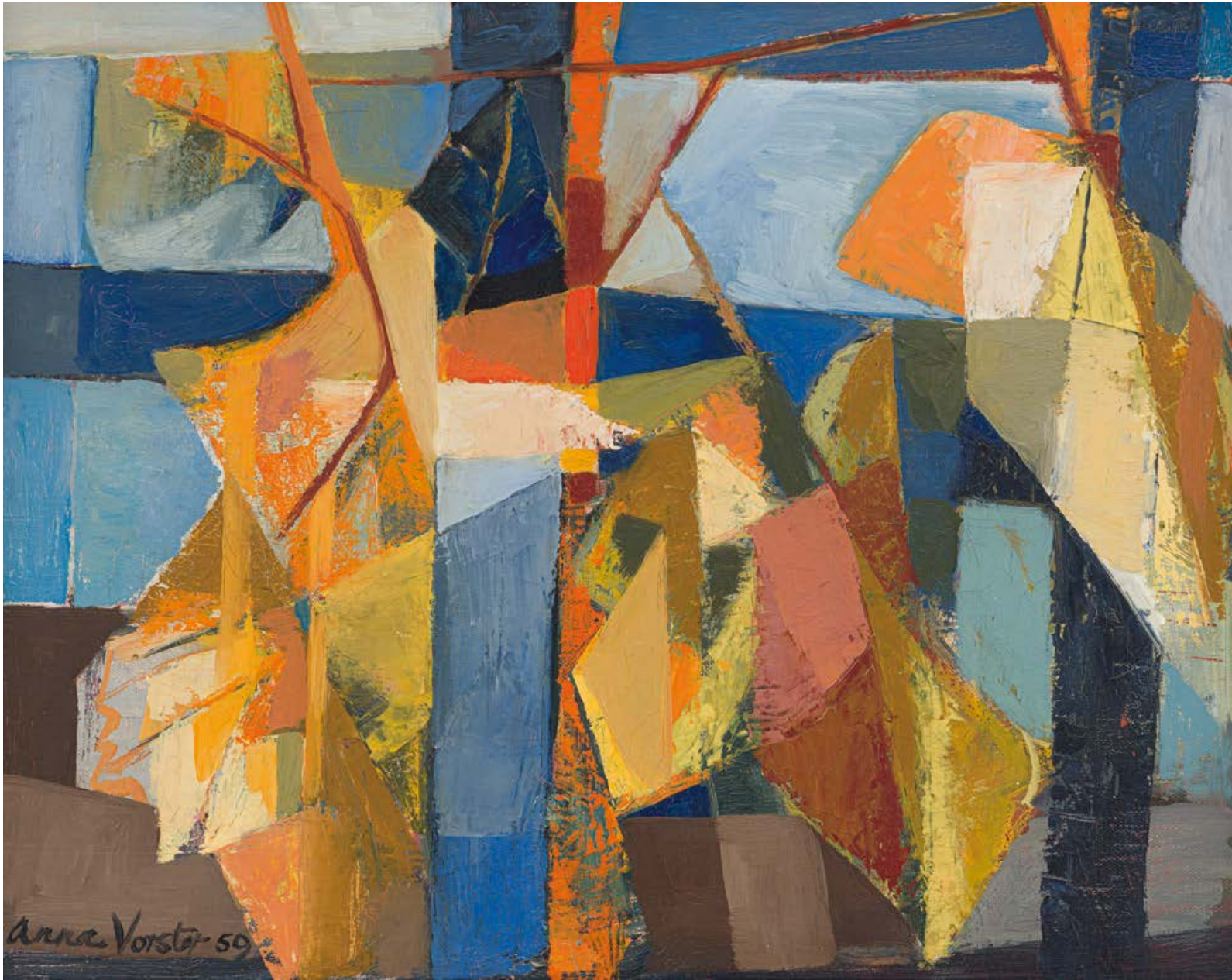
Sunday 7 November 2021  
Session 1 at 2.00 pm

**Modern, Post-War and  
Contemporary Art**

Lots 1–80

Lot 24 Robert Hodgins, *Blue Suit Guy*, tapestry (detail)





1

**Anna Vorster**  
SOUTH AFRICAN 1928–1990

*Abstract Composition*

signed and dated 59  
oil on canvas  
40 by 49,5 cm

R18 000 – 24 000

2

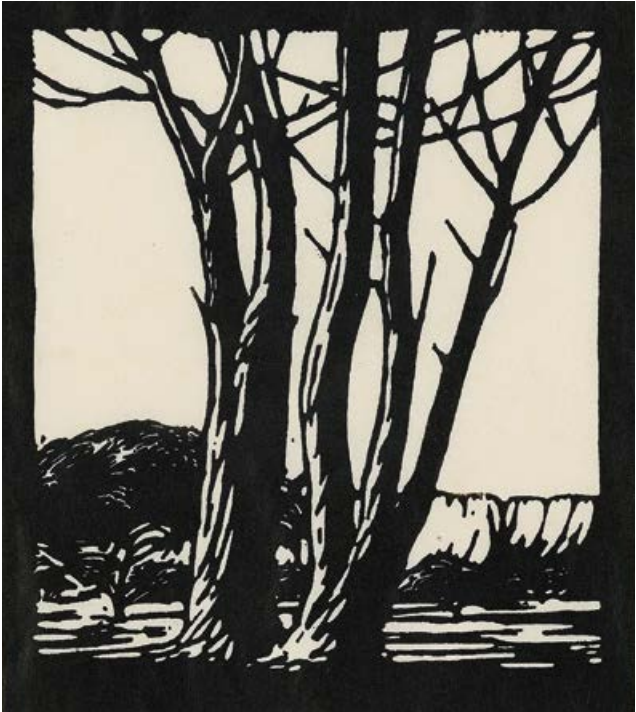
**Jacob Hendrik Pierneef**  
SOUTH AFRICAN 1886–1957

*Farm, Betani Rustenburg*  
(*Nilant 48*)

numbered no. 9 in pencil in the  
margin; inscribed with the artist's  
initial in the plate  
linocut on paper  
plate size: 6,5 by 14,5 cm

R8 000 – 12 000

PROVENANCE  
A gift from the artist to Erich Mayer,  
then by descent.



3

**Jacob Hendrik Pierneef**  
SOUTH AFRICAN 1886–1957

*Boomstamme* (*Nilant 101*)

signed in pencil in the margin;  
inscribed with the artist's name and  
the title on a label adhered to the  
reverse  
linocut on paper  
plate size: 20 by 18 cm

R12 000 – 18 000

4

**Jacob Hendrik Pierneef**  
SOUTH AFRICAN 1886–1957

*Ex Libris* (*Nilant 154*)

inscribed with the artist's name, monogram  
and the title in the plate  
linocut on paper  
plate size: 7,5 by 5 cm

R7 000 – 10 000

PROVENANCE  
A gift from the artist to Erich Mayer, then by descent.







5

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Vase of Flowers*

signed and dated 45  
pastel and pencil on artist's  
board  
22 by 29 cm

R70 000 – 90 000

PROVENANCE

Norman Eaton.  
Private Collection, Pretoria.

6

**Wolf Kibel**

SOUTH AFRICAN 1903–1938

*Vase of Flowers*

signed  
oil on paper  
sheet size: 38 by 31 cm

R30 000 – 50 000



7

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Still Life with Bowl of  
Fruit*

signed and dated 78  
gouache on card  
54 by 79,5 cm

R70 000 – 90 000

8

**Esias Bosch**

SOUTH AFRICAN 1923–2010

*Vase of Red and White Flowers*

painted and glazed ceramic tile  
126 by 124 by 5 cm

R180 000 – 240 000





9

**Marjorie Wallace**  
SOUTH AFRICAN 1925–2005

*Cape Fisherfolk*

signed  
oil on canvas  
60 by 91,5 cm  
R30 000 – 50 000



10

**Maud Sumner**  
SOUTH AFRICAN 1902–1985

*Still Life with Vase of Flowers*

signed and dated 44  
oil on canvas  
54,5 by 44 cm  
R90 000 – 120 000



11

**Jacob Hendrik Pierneef**  
SOUTH AFRICAN 1886–1957

*Stone Homestead, Free State*

signed and dated 42  
oil on board  
26 by 31 cm  
R180 000 – 240 000





12  
**Gregoire Boonzaier**  
SOUTH AFRICAN 1909–2005  
*Houses and Trees*  
signed and dated 1939  
oil on board  
29,5 by 39,5 cm  
R50 000 – 70 000



13  
**Conrad Theys**  
SOUTH AFRICAN 1940–  
*House with a Red Roof*  
signed and dated 1977  
oil on canvas laid down on board  
39 by 49 cm  
R50 000 – 70 000  
  
LITERATURE  
Alexander Duffey (2010) *The Art of Conrad Theys: Soul of the Land*, Stellenbosch: Stellenbosch Art Gallery, illustrated in colour on page 90.



14  
**Gregoire Boonzaier**  
SOUTH AFRICAN 1909–2005  
*Aand Toneel naby die Reisiesbaan, Kenilworth, Kaap (Evening, below Kenilworth Racecourse, Cape)*  
signed and dated 1989; inscribed with the artist's name and the title in English and Afrikaans on the reverse  
oil on canvas  
42,5 by 50,5 cm  
R100 000 – 150 000



15  
**Adriaan Boshoff**  
SOUTH AFRICAN 1935–2007  
*West Coast Mussel Pickers*  
signed  
oil on canvas laid down on board  
79 by 122 cm  
R400 000 – 600 000  
  
PROVENANCE  
The Louis Luyt Collection.

LITERATURE  
Louise Boshoff (2012) *Adriaan Boshoff: The Man and His Work*, Pretoria: Marlute and Dream Africa, similar works illustrated on pages 223 to 229.

*‘The people of the West Coast were very dear to him. He had the utmost respect for them. Admiration for the way they lived, day by day, from what the ocean provides. Always in awe that these folk were so humble and content and completely in love with what they do. They always believed that tomorrow would be great and attacked each day with Godly enthusiasm.’*  
— LOUISE BOSHOFF





16

[MORE VIEWS](#)



17

[MORE VIEWS](#)

16

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Mother and Child*

signed  
bronze with a brown patina  
height: 38 cm

R90 000 – 120 000

17

**Moses Kottler**

SOUTH AFRICAN 1892–1977

*Portrait of a Youth*

signed; inscribed with the  
artist's name on a plaque  
adhered to the base  
bronze with a brown patina  
on a granite base  
height: 25 cm excluding base

R25 000 – 35 000



18

[MORE VIEWS](#)

18

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Horse on Wheels*

signed and numbered 2/10  
bronze with a green patina  
height: 26 cm

R100 000 – 150 000

19

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Standing Form*

signed, dated 1976 and  
numbered 3/6  
bronze with a dark brown  
patina on a steel base  
height: 40 cm

R25 000 – 35 000

20

**Zoltan Borberek**

SOUTH AFRICAN 1907–1992

*Abstract Head*

signed and dated 1977  
carved and varnished wood  
height: 86 cm

R20 000 – 30 000



19

[MORE VIEWS](#)



20

[MORE VIEWS](#)



21

**Paul du Toit**

SOUTH AFRICAN 1922–1986

*Boomlandskap  
(Tree Landscape)*

signed; dated 21.10.81 and inscribed  
with the title and 'uit versameling  
van wyle Ben Jaffe' on the reverse  
oil on board  
45,5 by 55 cm

R50 000 – 70 000



22

**Jean Welz**

SOUTH AFRICAN 1900–1975

*Abstract Composition*

signed and dated 63  
oil on board  
46 by 55 cm

R90 000 – 120 000



23

**Alan Crump**

SOUTH AFRICAN 1949–2009

*Manzini Market*

signed and dated 92  
watercolour on paper  
73,5 by 55 cm

R20 000 – 30 000

#### LITERATURE

Federico Freschi (2011)  
*Alan Crump: A Fearless  
Vision*, Johannesburg:  
Johannesburg Art Gallery,  
other similar works from the  
Market Series illustrated on  
pages 112 and 113.

#### PROVENANCE

Acquired directly from the  
artist by the current owner,  
1999.





24  
**Robert Hodgins**  
 SOUTH AFRICAN 1920–2010  
*Blue Suit Guy*, tapestry  
 dated 2013, numbered 2/3, inscribed with the artist's name, the title, 'The Stephens Tapestry Studio', and the weavers names 'Margaret Zulu, Virginia Mazwaba and Daphne Lukele' on a label sewn to the reverse  
 mohair wool and tapestry thread on tapestry canvas  
 217 by 240 cm  
 R200 000 – 300 000  
 PROVENANCE  
 Gallery Art on Paper, 6 March 2015..



25  
**Judith Mason**  
 SOUTH AFRICAN 1938–2016  
*Tree Form*, tapestry  
 signed, dated 1980 and inscribed with the title and the weaver's name on a label sewn to the reverse  
 mohair and polycotton tapestry  
 235 by 164 cm  
 R80 000 – 120 000

© The Estate of Judith Mason | DALRO

26  
**Rorke's Drift**  
 SOUTH AFRICAN 20TH CENTURY  
*The Village*, tapestry  
 inscribed with the Rorke's Drift symbol and numbered 128-84 on a label sewn to the reverse  
 karakul wool and linen thread  
 141 by 225 cm  
 R80 000 – 120 000  
 PROVENANCE  
 Acquired from the ELC Art & Craft Centre, Rorke's Drift, c.1980  
 Private Collection, Canada.  
 Private Collection Johannesburg.



27  
**Bettie Cilliers-Barnard**  
 SOUTH AFRICAN 1914–2010  
*Untitled*, tapestry  
 signed on the reverse; dated 1971, inscribed with the artist's name, the title, 'Stephen's Tapestry Studio' and the weaver's name 'Marguerite Stephens' on a label sewn to the reverse  
 wool and tapestry thread on tapestry canvas  
 140 by 160 cm  
 R50 000 – 70 000

*'Bettie Cilliers-Barnard's consolidated themes stem from the principle of joining and linking all kinds of existing and new motifs. In this way new contexts and new content are created ... This is certainly related to the artist's serious search for a reconciliation of earthly and transcendental perspectives on human existence. Her reaching out to esoteric horizons, to the boundaries of time and space, which have fascinated her from an early stage, still seeks fulfilment in the symbolic values of the human figure. Sometimes these occur with, for example, strange alien beings, primeval animal forms, arrows and sharp triangular shapes.'*

– MULLER BALLOT







[MORE VIEWS](#)

28  
**Norman Catherine**  
 SOUTH AFRICAN 1949–  
*Know Thyself*  
 signed and numbered 14/16  
 bronze with a black and green  
 patina on a steel base  
 height: 51 cm including base  
**R40 000 – 60 000**



TWO VIEWS OF LOT 29



29  
**Stella Shawzin**  
 SOUTH AFRICAN 1923–2020  
*Reclining Figure*  
 bronze with a green patina  
 height: 32 cm  
**R30 000 – 50 000**  
 PROVENANCE  
 Stella Shawzin Collection.



[MORE VIEWS](#)

30  
**Frans Claerhout**  
 SOUTH AFRICAN 1919–2006  
*The Shepherd*  
 signed  
 from an edition of 10  
 bronze with a brown patina  
 height: 107 cm  
**R300 000 – 500 000**  
 PROVENANCE  
 Acquired directly from the  
 artist by the current owner.



31  
**Norman Catherine**  
 SOUTH AFRICAN 1949–  
*The Five Senses*  
 signed; inscribed with the artist's  
 name, the title and the medium  
 on an Everard Read label adhered  
 to the reverse  
 carved and painted wood  
 120 by 240 by 8 cm  
**R250 000 – 350 000**



32



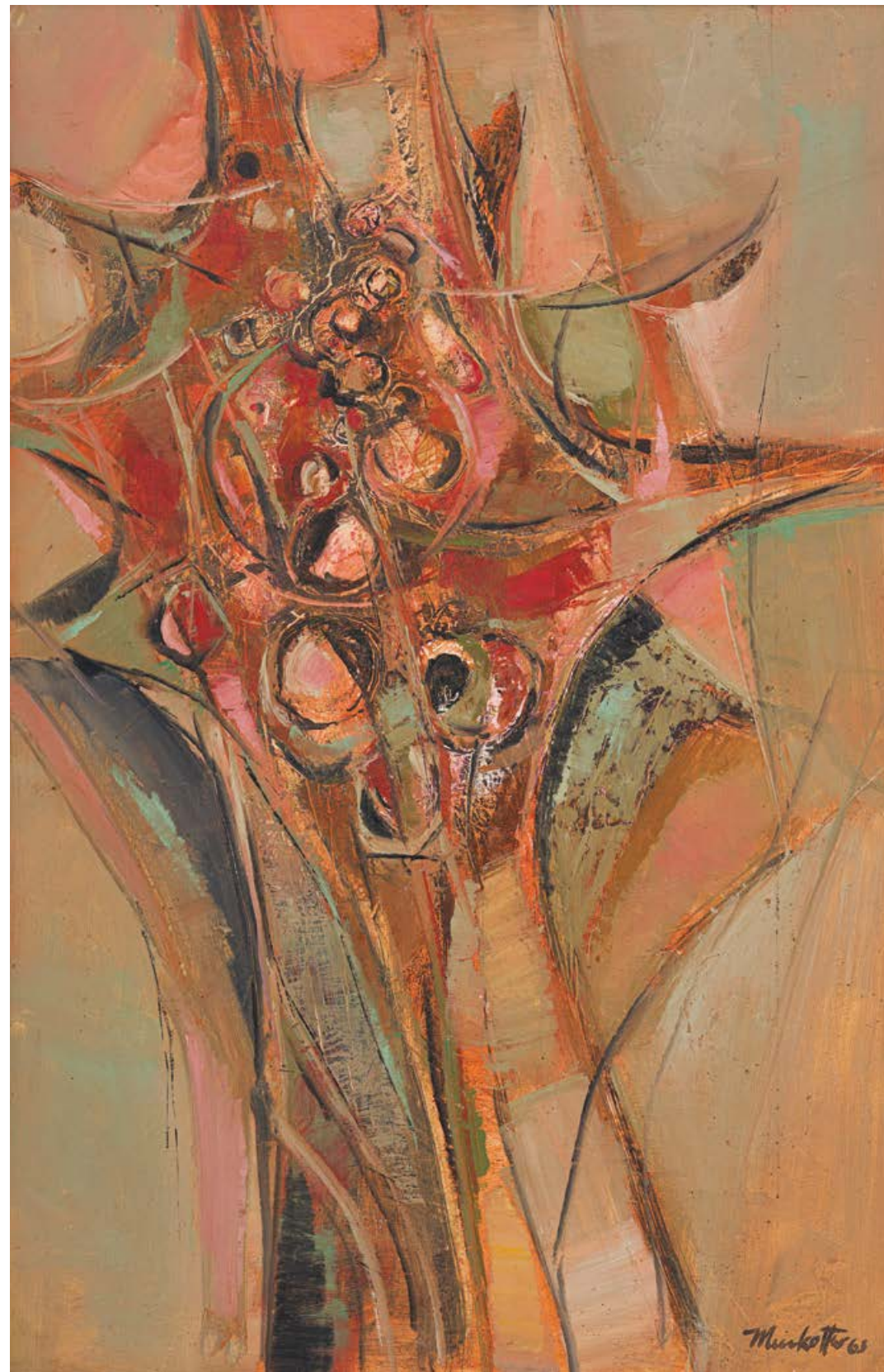
33



**32**  
**Jacob Hendrik Pierneef**  
 SOUTH AFRICAN 1886–1957  
*Landscape with Distant Farmhouses*  
 signed in pencil in the margin  
 watercolour and pencil on  
 paper  
 sheet size: 25,5 cm by 36 cm  
**R30 000 – 50 000**

**33**  
**Bettie Cilliers-Barnard**  
 SOUTH AFRICAN 1914–2010  
*Temple Ruins*  
 signed and dated '63  
 mixed media with oil  
 on canvas  
 25 by 30,5 cm  
**R30 000 – 40 000**

**34**  
**Dirk Meerkotter**  
 SOUTH AFRICAN 1922–2017  
*Abstract Oak Tree*  
 signed and dated 63  
 oil on board  
 90 by 58,5 cm  
**R40 000 – 60 000**  
 PROVENANCE  
 The Meerkotter Trust.



35



**35**  
**Hugo Naudé**  
 SOUTH AFRICAN 1869–1941  
*Breede River, Worcester Mountains*  
 signed and dated o8  
 oil on canvas  
 39,5 by 55,5 cm  
**R80 000 – 120 000**  
 PROVENANCE  
 Strauss & Co, Johannesburg,  
 30 June 2014, lot 190.

36



**36**  
**Frans Oerder**  
 SOUTH AFRICAN 1867–1944  
*Vase of Sunflowers*  
 signed  
 oil on canvas  
 99 by 119 cm  
**R180 000 – 240 000**





37  
**Strat Caldecott**  
SOUTH AFRICAN 1886–1929  
*Head of a Woman*  
signed and stamped indistinctly;  
inscribed with the artist's name and  
the title on a William Humphreys Art  
Gallery label adhered to the reverse  
oil on board  
30,5 by 24,5 cm  
**R80 000 – 120 000**  
**PROVENANCE**  
Pieter Oosthuizen Gallery, Pretoria.  
**EXHIBITED**  
William Humphreys Gallery,  
Kimberley, *Harry Stratford Caldecott*,  
March 1987.



38  
**Hennie Niemann Jnr**  
SOUTH AFRICAN 1972–  
*The Three Graces*  
signed, dated 2004 and inscribed  
with the title on the reverse  
oil on canvas  
98,5 by 108,5 cm  
**R120 000 – 160 000**  
**PROVENANCE**  
Johans Borman Fine Art Gallery.  
Private Collection, Johannesburg.



39  
**Hennie Niemann Jnr**  
SOUTH AFRICAN 1972–  
*Contemplating*  
signed and dated '06; inscribed with  
the artist's name, the date and the  
title on the reverse; inscribed with  
the artist's name, the title and the  
medium on a Johans Borman Fine Art  
Gallery label adhered to the reverse  
oil on canvas  
99,5 by 59 cm  
**R120 000 – 160 000**  
**PROVENANCE**  
Johans Borman Fine Art Gallery.  
Private Collection, Johannesburg.

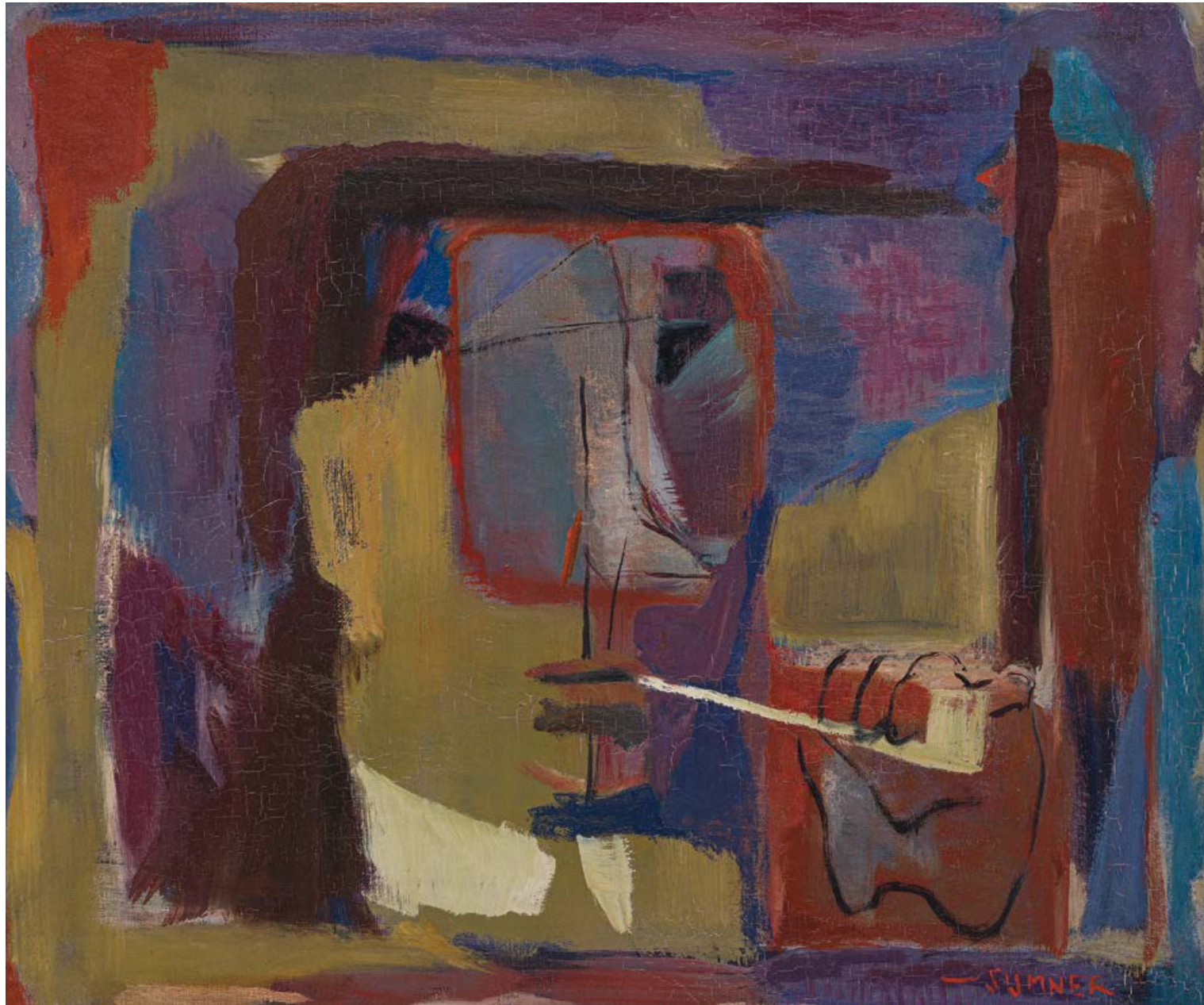


[MORE VIEWS](#)

40  
**Pierre-Auguste Renoir and  
Richard Guino**  
FRENCH/SPANISH 19TH/20TH CENTURY  
*Le Petit Forgeron  
(The Little Blacksmith)*  
signed by Renoir, numbered 1/6 and  
stamped with the Valusani Cire Perdue  
foundry mark  
bronze with a dark brown patina on a  
painted wooden base  
height: 35 cm including base  
**R140 000 – 160 000**

French art dealer Ambroise Vollard  
commissioned several sculptures from  
artist Pierre-Auguste Renoir in 1916.  
Richard Guino made plaster maquettes  
according to Renoir's instructions but an  
edition was never cast during the artist's  
lifetime. In 1958, the heirs of Renoir and  
Vollard authorised an edition and it was  
cast by La Fonderie Valsuani, Paris, in 1966.





41  
**Maud Sumner**  
 SOUTH AFRICAN 1902–1985  
*Pipe Smoker*  
 signed  
 oil on canvas  
 44,5 by 53 cm  
 R80 000 – 120 000



42  
**Olaf Bisschoff**  
 SOUTH AFRICAN 1976–  
*Allegory of Sight and Smell*  
*(Jan Breughel the Elder)*  
 signed, dated 2021 and inscribed  
 with the title on the reverse  
 oil on board  
 180 by 180 by 3 cm  
 R90 000 – 120 000





43

### Maud Sumner

SOUTH AFRICAN 1902–1985

#### *Walvisbaai (Walvis Bay)*

signed; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse  
oil on canvas  
71,5 by 90 cm

**R150 000 – 200 000**

#### EXHIBITED

Pretoria Art Museum, Pretoria, *Maud Sumner Retrospective*, November 1977.



44

### Larry Scully

SOUTH AFRICAN 1922–2002

#### *Flood*

signed and dated 67; inscribed with the artist's name, the title, the date, the medium and 'Sao Paulo Biennial' on a label adhered to the reverse  
oil on canvas  
60 by 120,5 cm

**R40 000 – 60 000**

#### EXHIBITED

São Paulo Biennial, 1967.

*'By 1965 he had matured into a painter of authority and vision; his canvases had grown considerably in scale and his compositions had been purified of all irrelevant notation. The mountains and the sea and the spiritual experience of space in such environs provided the central theme ... (He) was the starred artist in the SA entry to the São Paulo Biennial.'*

— ESMÉ BERMAN





© Gerard Sekoto Foundation | DALRO

45

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Township Scene*

signed  
gouache on card  
32,5 by 50 cm

R180 000 – 240 000

PROVENANCE

Acquired directly from the artist  
by the current owner.

46

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Portrait of a Woman*

signed and dated 95  
mixed media with enamel  
paint on board  
121,5 by 120,5 cm

R100 000 – 150 000



47

**Marianne Podlashuc**

SOUTH AFRICAN 1932–2006

*Fishermen*

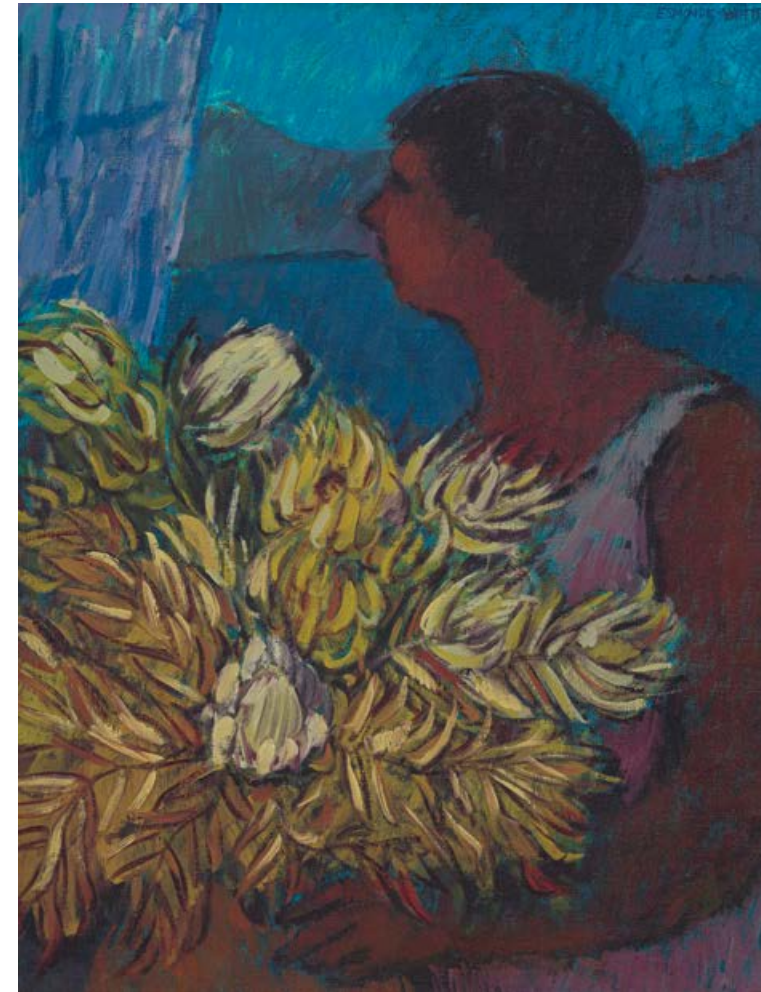
signed  
acrylic on canvas  
55 by 40 cm

R80 000 – 120 000

Marianne Podlashuc was born in the Netherlands in 1932 and studied at the Rotterdam Academy before emigrating to South Africa in 1952. She settled in Bloemfontein and, with her husband Alexander Podlashuc, was a founding member of the Bloemfontein Group. The couple relocated to Port Elizabeth in 1964 when Alexander accepted a teaching post at the city's technical college.

*‘Marianne Podlashuc is possessed of a profound social consciousness and projects it in powerful stylized images of lesser-privileged local communities. Her composition is unconventional; she handles the internal pictorial space with a sense of the dramatic; her figures are conceived monumentally with emphasis on plastic volumes.’*

— ESMÉ BERMAN



48

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914–2007

*Woman with Proteas*

signed  
oil on canvas  
62,5 by 48 cm

R180 000 – 240 000

PROVENANCE

Bonhams, London, 30 January 2008,  
lot 141.  
Private Collection.

*‘I used to take my sketch book down to watch the Malay flower sellers in Adderley Street [Cape Town]. It was very loud and lively with these women chatting to each other, arranging their colourful wares and haggling with customers. I always bought a bunch or two and they didn’t mind me sitting there, after a few minutes they forgot I was there.’*

— ELEANOR ESMONDE-WHITE





49

**Norman Catherine**

SOUTH AFRICAN 1949–

*Inmates*

signed, dated 1991 and inscribed  
with the title in the margin  
gouache on paper  
64 by 88 cm

R120 000 – 160 000



50



51

50

**Norman Catherine**

SOUTH AFRICAN 1949–

*Figure with Cat on Head*

signed  
carved and painted wood  
height: 37,5 cm

R25 000 – 35 000



52

52

**Norman Catherine**

SOUTH AFRICAN 1949–

*Figure with Striped Horns*

signed  
carved and painted wood  
height: 32 cm

R25 000 – 35 000





© Andrew Verster | DALRO

53

**Andrew Verster**

SOUTH AFRICAN 1937–2020

*Blue Barry*

inscribed with the artist's name, the title and the medium on a Durban Art Museum label adhered to the reverse acrylic on canvas  
100 by 98,5 cm

**R30 000 – 50 000**

**PROVENANCE**

Acquired directly from the artist by the current owner.



54

**Günther Herbst**

SOUTH AFRICAN 1963–

*Prodigal Son I; Prodigal Son II, two*

each signed and dated 92  
chalk pastel on paper  
each 130 by 84,5 cm

**R50 000 – 70 000**

**PROVENANCE**

Acquired directly from the artist by the current owner.

**EXHIBITED**

Goodman Gallery, Johannesburg, *Drawings and Paintings by Günther Herbst*, 22 March to 4 April 1992, *Prodigal Son I* illustrated on the invitation. The artist won the Vita Art Now award in 1992 for this exhibition. Galerie de l'Esplanade la Defense, Paris, *Un Art Contemporain d'Afrique du Sud*, Paris, 1994.

**LITERATURE**

Jean-Yves Jouannais (1994) *Un Art Contemporain d'Afrique du Sud*, Paris: Plume, illustrated in colour on pages 44 and 45.



Günther Herbst acquired stacks of discarded photographs from street photographers in Joubert Park who enticed passers-by with the promise of perfect and dreamlike images of themselves, posed in idyllic settings in the makeshift street studios. Many of these photographs, however, were unclaimed, and never collected, and thus in a sense the dreams remained unfulfilled. Others were clearly photographic mistakes, such as the image resulting from the end of the spool of film in the camera, evident in the pronounced black mark in the top right-hand corner of one of the two drawings in the present lot. Other photographs were overexposed, as is evident in the overall white-washed effect in the second of the two works on this sale. Herbst gives these abandoned photographs a new stature and dignity by rendering the sitters in highly skilled, life-size pastel drawings.



55

Walter Battiss

SOUTH AFRICAN 1906–1982

Nesos

colophon signed, dated 1968 and inscribed 'Athens'; each print signed  
54 serigraphs bound as a book,  
with linen-wrapped boards  
34,5 by 51 by 5 cm  
R180 000 – 240 000

PROVENANCE  
The Walter Battiss Estate.

EXHIBITED  
Wits Art Museum, Johannesburg, Walter Battiss:  
*'I Invented Myself': The Jack M Ginsberg Collection*,  
6 July to 9 October 2016. A de-bound copy of the  
book was exhibited.

LITERATURE  
Warren Siebrits (ed) (2016) *Walter Battiss: 'I Invented  
Myself': The Jack M Ginsberg Collection*, Johannesburg:  
The Ampersand Foundation, another book from the  
edition illustrated in colour on pages 87 to 93.

The artist's preliminary sketch notes and a  
newspaper clipping accompany the lot.

This is the artist's personal, annotated, proof copy  
of *Nesos*. The book of 54 screen-printed images and  
poems was produced by Walter Battiss over eight  
months after five visits to the Greek islands between  
1966 and 1968. The hand-written colophon reads:  
'Nesos is the Greek word for island. The contents of  
this book are images from sixteen Greek islands that  
I knew. All the serigraphs have been made by me  
and no printer has touched the pages. There are a  
few odd proofs and only 25 numbered copies.' Walter  
Battiss, Athens, 1968  
*Walter Battiss*



*Nesos* (the Greek word for island) includes 54 screen-printed  
images and poems produced by Walter Battiss over eight  
months after five visits to the Greek islands between 1966  
and 1968. According to Murray Schoonraad, Battiss 'had  
been using silkscreen as art medium for some 15 years prior  
to this date but now he began to master the technique of a  
great artist. Because of his love for colour and kinetic forms,  
he was particularly attracted to this graphic medium ... He  
rebelled against the machine age and, probably as a tribute  
to the unsophisticated life he encountered on the Greek  
islands, he decided to produce a handmade book ... Even  
the text was hand cut and hand printed by Battiss. Many of  
the pages are technically experimental in order to obtain  
particular effects. The pages are evidence of a tremendous

*joie de vivre*. They are gay and colourful, full of spontaneous  
use of colour and form. This is truly an ode to beauty – a  
poem in colour.'

Warren Siebrits, who organised the Battiss exhibition at  
the Wits Art Museum in 2016, is of the opinion that 'there  
are no other silkscreens from the hundreds made by Battiss  
over the years that come close to the technical and visual  
sophistication of the exquisite images in *Nesos*, which are  
testament to the sheer pleasure the artist felt when visiting  
Greece'.<sup>2</sup>

1. Murray Schoonraad (1976) *Walter Battiss*, Cape Town: Struik, page 20.
2. Warren Siebrits (2016) *Walter Battiss: 'I Invented Myself' (The Jack M  
Ginsberg Collection)*, Johannesburg: The Ampersand Foundation,  
page 80.



56

Walter Battiss

SOUTH AFRICAN 1906–1982

Fook Book I

each signed and numbered 30/50  
in pencil on the margin  
screenprint on punched paper  
each sheet size: 22 by 17 cm

R30 000 – 50 000

PROVENANCE  
Gallery Art on Paper, Johannesburg.

LITERATURE  
Warren Siebrits (2016) *Walter Battiss: 'I  
Invented Myself': The Jack M Ginsberg  
Collection*, Johannesburg: The  
Ampersand Foundation, another  
impression from the edition illustrated  
in colour on page 318.

Walter Battiss's protracted Fook Island 'happening'  
from the late 1960s to the early 1980s resulted  
in a unique material culture, including an active  
literature. Fook Island generated its own newspaper,  
*Fooks Nookspaaker*, its own magazine, *Fook Nooks*,  
and two handmade artist's books: *Fook Book I* and  
*Fook Book II*. The present lot, the twelve editioned  
and signed screenprints that appeared at the back  
of *Fook Book I*, are titled *Log*, *Five Masks*, *Helios*,  
*Animal Tracks*, *Blue Circle*, *Red Form*, *Aprons*, *8 Hats*,  
*Patterns*, *Feathers*, *Animal Hide* and *Sticks and Stones*.







57  
**Hannatjie van der Wat**  
 SOUTH AFRICAN 1923–2020  
*When Daylight Came*  
 signed; signed, dated '91 on the reverse; inscribed with the title on a label adhered to the reverse  
 acrylic on canvas  
 122,5 by 122,5 cm  
 R60 000 – 80 000



58  
**Hannatjie van der Wat**  
 SOUTH AFRICAN 1923–2020  
*Far Horizon (Homage to Fukita)*  
 signed; dated 1982 and inscribed with title on the reverse  
 oil on canvas  
 122 by 91,5 cm  
 R50 000 – 70 000

59  
**Edoardo Villa**  
 SOUTH AFRICAN 1915–2011  
*Abstract Form*  
 signed and dated 1995  
 welded and painted steel on a steel base  
 height: 161,5 cm including base  
 R400 000 – 600 000



[MORE VIEWS](#)





60  
**Lucky Sibiya**  
SOUTH AFRICAN 1942–1999

*Woman and Flower*

signed and dated 94; inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse  
carved and painted wood panel  
60 by 47 cm

R80 000 – 120 000

PROVENANCE  
Everard Read, Johannesburg, 1990s.  
Private Collection.



61  
**Lucky Sibiya**  
SOUTH AFRICAN 1942–1999

*Indaba Under the Tree*

signed and dated 94; inscribed with the artist's name, the title and the medium on a label adhered to the reverse  
painted and incised wood panel  
diameter: 65 cm

R100 000 – 120 000

62

**Edoardo Villa**  
SOUTH AFRICAN 1915–2011

*The Meeting, maquette*

signed and dated 1975  
painted steel  
height: 190 cm including base

R600 000 – 800 000

LITERATURE  
EP Engel (ed) (1980) *Edoardo Villa: Sculpture*, Victoria: United Book Distributors, the full-size version is illustrated on pages 150 and 151.  
Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds) (2005) *Villa at 90*, Johannesburg: Jonathan Ball and Shelf, the full-size version is illustrated on pages 172 and 171.

The present lot is the maquette for the full-size version of the work, referencing Rodin's *Burghers of Calais* (1884–1889), that stands on the University of Johannesburg's Kingsway Campus.  
Villa clusters the six vertical forms together and by cutting into the pipes at various levels, he enables them to tilt at 'neck' and 'waist', which imparts a universal sense of meeting, and of dialogue and engagement, as individuals and as a group. The interplay between light and shadow, and surface and negative space, animates the grouping beyond the purely formal experience of shape, form, colour and texture, and the viewer can almost hear the murmur of voices.



Auguste Rodin, *The Burghers of Calais* (1884–89) (Photograph: Metropolitan Museum of Art, New York).







63  
© The Estate of Judith Mason | DALRO



64  
© The Estate of Judith Mason | DALRO

65  
**Fred Page**  
SOUTH AFRICAN 1947–1980  
*Old Lady with Umbrella and Basket of Pennants*  
signed and dated '67  
oil on board  
60 by 39,5cm  
R150 000 – 200 000

**LITERATURE**  
Jeanne Wright and Cecil Kerbel  
(2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Wright and Kerbel, Fred Page's photograph of a station in Port Elizabeth that inspired the composition of the present lot is illustrated on page 173.  
**PROVENANCE**  
Private Collection, New York.



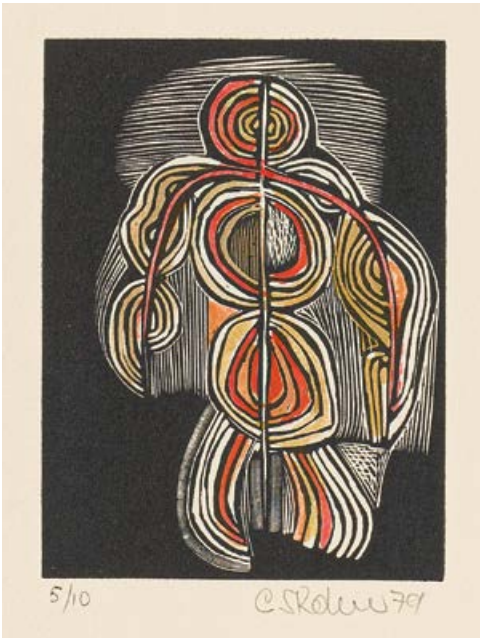
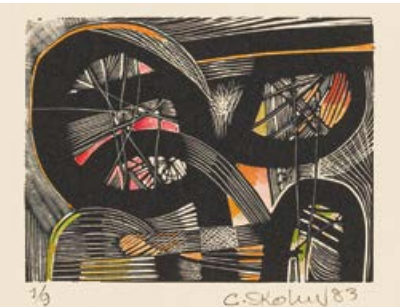
Fred Page's photograph of a station in Port Elizabeth that inspired the composition of the present lot.



65



66  
**Cecil Skotnes**  
SOUTH AFRICAN 1926–2009  
*Revelation Suite, five*  
each signed and dated 83, three numbered 1/10, one 5/10 and one 1/9 in pencil in the margin; inscribed with the artist's name, the title, the date, the medium and numbered II, V, X, X on a Goodman Gallery label adhered to the reverse  
hand-coloured woodcut  
sheet size: 52 by 38 cm  
R50 000 – 70 000



© The Estate of Cecil Skotnes | DALRO

67  
**Gordon Vorster**  
SOUTH AFRICAN 1924–1988  
*Etosha Sunset*  
signed; inscribed with the title on the reverse  
mixed media with watercolour on board  
74,5 by 124 cm  
R25 000 – 35 000



68  
**Keith Alexander**  
SOUTH AFRICAN 1946–1998  
*Brick Kilns*  
signed and dated 79  
oil on canvas laid down on board  
53,5 by 68 cm  
R160 000 – 200 000



69  
**Keith Alexander**  
SOUTH AFRICAN 1946–1998  
*Hedgerow*  
signed  
oil on canvas  
59,5 by 90 cm  
R120 000 – 180 000





[MORE VIEWS](#)

70

**Gail Catlin**

SOUTH AFRICAN 1948–

*Wild Dog*

signed, numbered 10/12 and embossed with the Cape Bronze ZA foundry mark  
bronze with a brown patina  
height: 86,5 cm

**R160 000 – 180 000**

71

**Moké (Monsengwo Kejwamfi)**

CONGOLESE 1950–2001

*Market Scene*

signed, dated 98 and inscribed RDC  
acrylic on canvas  
84 by 141 by 4 cm

**R100 000 – 150 000**

**PROVENANCE**

Acquired directly from the artist in the Democratic Republic of Congo in 1998 by the current owner's mother.



72

**Mr Brainwash**

FRENCH 1966–

*Happy Birthday Madonna*

signed; signed, dated 20/7, inscribed 'Life is Beautiful' and numbered Y04287529A on the reverse;  
accompanied by a certificate of authenticity: signed, inscribed with the artist's name and the title, and stamped with the artist's thumbprint, dated 2017 and a torn \$1 bill adhered to the reverse  
screenprint with acrylic on paper  
57 by 56,5 cm

**R150 000 – 200 000**

**PROVENANCE**

Acquired directly from the artist by the current owner.







73  
**Dominique Zinkpè**  
 BENINOIS 1969–  
*Ambiance Nocturne*  
 signed; signed, dated 19 and  
 inscribed with title on the reverse  
 mixed media with acrylic on canvas  
 200 by 200 by 10 cm  
 R60 000 – 80 000



74  
**Jonathan Meese**  
 JAPANESE/GERMAN 1970–  
*Die Chefin 'Yellow-Belli' der Kaserei-  
 Meese in Milchshaketum der Hohen  
 Norden's Gelle*  
 signed, dated 2005 and inscribed with  
 the title on the reverse; inscribed with the  
 artist's name, the title, the date and the  
 medium on a Contemporary Fine Arts  
 Gallery, Berlin, label adhered to the reverse  
 oil on canvas  
 98 by 78 cm  
 The work is sealed in a plexiglass box.  
 R150 000 – 200 000

German conceptual artist Jonathan Meese likes to play with colour, like a dance. Born in Tokyo in 1970 to an English father and a German mother, Meese grew up in Hamburg and embarked on a career as a professional artist around the time of his 22nd birthday. Influenced initially by Picasso and Dali, the ever-enthusiastic Meese, who describes himself as an 'animal for art' and a 'servant to art', is known for his controversial conceptual paintings, sculptures, performances and installations. Stylistically garish, Meese uses collage, photography, found objects, thick paints, crayons, ink and watercolour. In his own words, 'Art is above everything, Art never produces victims, Art is what survives.'



75  
**Jonathan Meese**  
 JAPANESE/GERMAN 1970–  
*Der Sennenmann  
 (Ich bezeuge Deine Volksseele)*  
 signed and dated 2004; signed, inscribed  
 with the date and the title on the reverse;  
 inscribed with the artist's name, the  
 title, the date and the medium on a  
 Contemporary Fine Arts Gallery, Berlin,  
 label adhered to the reverse  
 oil on canvas  
 80 by 60 cm  
 R120 000 – 180 000





Sunday 7 November 2021  
Session 2 at 7.00 pm

**Contemporary Art**

Lots 81–140

Lot 120 Zanele Muholi *MuMu XIX, Newington, London* (detail)





[MORE VIEWS](#)

81

**Chris Soal**

SOUTH AFRICAN 1994–

*If Only We Could  
Suspend Disbelief*

toothpicks with polyurethane  
sealant on board  
height: 72 cm

**R30 000 – 40 000**

EXHIBITED

No End Contemporary Art Space,  
Johannesburg, *Chris Soal: Orbits of  
Relating*, 24 May to 23 June 2018.



82

**Gerhard Marx**

SOUTH AFRICAN 1976–

*A Geology of the Foot,  
(Left and Right), two*

each signed, dated 2014, numbered  
3/12 and inscribed with the title in  
pencil in the margin  
pigment ink print on archival paper  
sheet size: 60 by 60 cm

**R40 000 – 60 000**

EXHIBITED

Goodman Gallery, Johannesburg,  
*Gerhard Marx: Ecstatic Archive*,  
26 January to 9 March 2019.





83

**Norman Catherine**

SOUTH AFRICAN 1949–

*You are Under my Spell*

signed, dated '92 and numbered  
24/45 in pencil in the margin  
colour screenprint on paper  
image size: 61,5 by 92 cm

R20 000 – 30 000



84

**David Koloane**

SOUTH AFRICAN 1938–2019

*Yellow Moonlight  
(with Orlando Cooling Towers)*

signed, dated 16, inscribed with the  
title and numbered 1/1 in pencil in  
the margin  
hand-coloured drypoint etching on  
paper  
plate size: 87,5 by 158 cm

R30 000 – 50 000



85

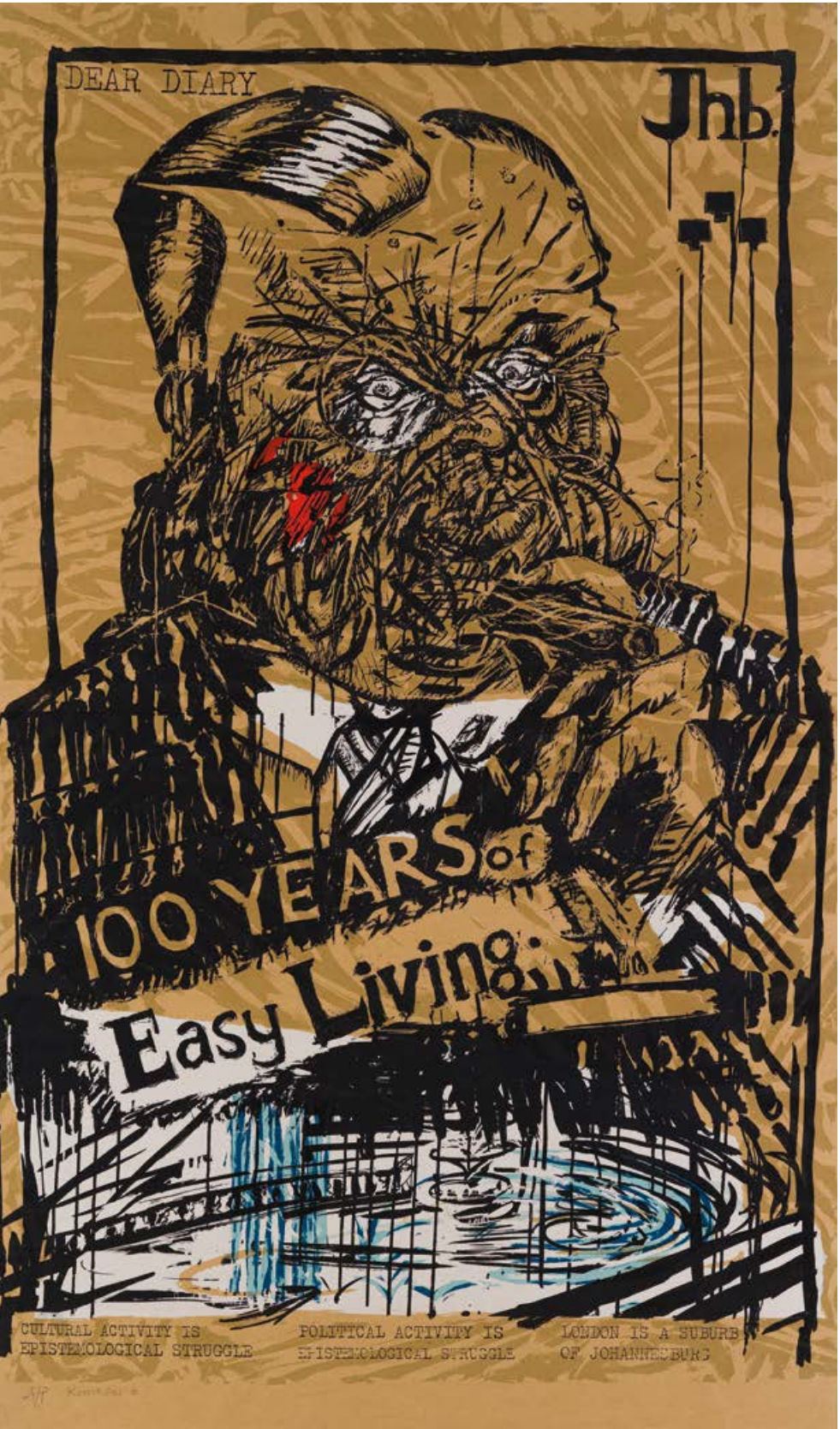
**Phillemon Hlungwani**

SOUTH AFRICAN 1975–

*Miners*

signed and dated 2012 in the margin  
charcoal on paper  
sheet size: 61 by 84 cm

R50 000 – 70 000



86

**William Kentridge**

SOUTH AFRICAN 1955–

*Art in a State of Siege*

signed, dated '88 and numbered  
AP in pencil in the margin  
screenprint on paper  
sheet size: 163 by 98 cm

R500 000 – 700 000

EXHIBITED

Museum of Contemporary Art, Chicago, and Museum  
of Contemporary Art, New York, *William Kentridge*, 2001.

LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and JM  
Coetzee (1999) *William Kentridge*, London: Phaidon,  
another impression from the edition illustrated in  
colour on page 108.  
Museum of Contemporary Art, Chicago (2001) *William  
Kentridge*, Chicago: Museum of Contemporary Art,  
another impression from the edition illustrated in  
colour on pages 78 and 79.  
Bronwyn Law Vlijoen (ed) (2006) *William Kentridge  
Prints*, David Krut: Johannesburg, another impression  
from the same edition illustrated in colour on pages  
34 and 35.  
Mark Rosenthal (2009) *William Kentridge: Five Themes*,  
San Francisco: San Francisco Museum of Art and Yale  
University Press, another impression from the same  
edition illustrated in colour on page 38.

*‘The artists working in Weimar were  
working in a state of siege. In other words,  
the subject matter was about the possibility  
of failure, of attempts to transform the  
world, and the project is similar to mine.  
Iconographically, there are many images in  
my work that refer to men in dinner suits.  
In most cases, they have been either copies  
from photographs, or derive from people I  
saw one evening at the State Opera House  
in Pretoria. But there is also, obviously, a  
danger of being lost in a wonderful nostalgia  
for that era. What can one say about it?  
It was the last (with the exception of the  
Mexican muralist painters), great flowering  
of political art.’*

— WILLIAM KENTRIDGE





87  
**Willie Bester**  
 SOUTH AFRICAN 1956–  
*Restricted Area*  
 signed and dated 04  
 mixed media with found objects  
 height: 29 cm  
 R30 000 – 50 000



88  
**Lisa Brice**  
 SOUTH AFRICAN 1968–  
*Staying Alive (Pulse);*  
*Staying Alive (Handshake), two*  
 each signed, dated 97 and inscribed  
 with the title on the reverse  
 mixed media with metal pins  
 each diameter: 31 cm  
 R20 000 – 30 000



89  
**Brett Murray**  
 SOUTH AFRICAN 1961–  
*The Patriarch*  
 polished bronze on a resin base  
 height: 41 cm including base  
 R50 000 – 70 000



90  
**Angus Taylor**  
 SOUTH AFRICAN 1970–  
*Grounded Relativity, triptych*  
 signed  
 from an edition of 12  
 cast bronze on marble bases  
 heights: 50 cm, 40 cm, 16 cm  
 excluding bases  
 R100 000 – 150 000  
 PROVENANCE  
 Acquired directly from the artist  
 by the current owner.





[MORE VIEWS](#)

91  
**Mashego Johannes Segogela**

SOUTH AFRICAN 1936–  
*St George with Satan*  
oil paint on carved wood with wool  
height: 69,6 cm

R30 000 – 50 000

EXHIBITED  
Wits Art Museum, Johannesburg, *Off the Wall: An 80th Birthday Celebration with Linda Givon*, 10 August to 13 November 2016.

LITERATURE  
Josh Ginsburg and James Webb (eds) *Off the Wall: An 80th Birthday Celebration with Linda Givon*, Johannesburg: Wits Art Museum, illustrated in colour on page 69.

[MORE VIEWS](#)

92  
**Wim Botha**

SOUTH AFRICAN 1974–

*Head*

carved and burnt books with metal rods on a wooden base  
height: 75 cm including base

R120 000 – 160 000



FOUR VIEWS OF LOT 93

93  
**Willem Boshoff**

SOUTH AFRICAN 1951–

*Impi Ukuthula*

2005  
plastic toys, sand, soil, stones, wood glue, Masonite, wood  
height: 72 cm

R80 000 – 120 000

'Impi is Zulu for 'war' and ukuthula means 'peace'. The work *Impi Ukuthula* is inspired by the signs of the street artist Chickenman who worked outside the Tatham Art Gallery in Pietermaritzburg, KwaZulu-Natal. Chickenman has no training in art, can't read well and paints his signs in 'outsider' mode. His text is often surprisingly hyphenated to make it fit the writing surface. The words 'cattle crossing' might, for example, be refreshingly truncated as 'cattle cr-ossing.' I use this ad hoc style of hyphenation in *Impi Ukuthula*. The words wrap around corners and are at odds with each other by meeting at right angles. UKUTHULA takes up three faces as UK-UTHU-LA.

WAR becomes W-AR and is upside down next to PEACE which reads as PEA-CE. Together they wrap from the left face, across the top and down the right hand face. W-AR accidentally ends in UK and PEA-CE accidentally ends in LA. This dislocation of letters in the war and peace text serves to disorient the reader. We are lost. What is the point of war? Where is the peace? It's hard to see; a reader's nightmare with IMPI significantly the only word easy to read.

The words are composed of smashed-up war toys. They are imbedded on a background of coarse gravel strewn with broken objects. Damaged fighter planes, dismembered soldiers and

slaughtered animals litter a devastated landscape. I gathered materials in toy shops and I was disillusioned to find so many aisles devoted to war toys and cease wars and police activity. The second most represented category was that of Barbie dolls, make-believe dress and make-up. Peaceful endeavours like building, carpentry, farming and medical care were noticeably under-represented. If guns and the elements of aggression are taken out of the toy shop, it will cease to exist. I feel drawn to reflect on this lack of balance, this approval of conflict and confrontation.'

*Willem Boshoff*





94  
**Penny Siopis**  
 SOUTH AFRICAN 1953–  
*Skirmish: Never, Ever Again*, diptych  
 each dated 2012 and inscribed with the artist's name, the title, and the medium on a Stevenson label adhered to the reverse: each inscribed with the artist's name, the title, and 'lent by Linda Givon' on a Iziko National Gallery label adhered to the reverse  
 oil, ink and glue on canvas  
 20 by 40 by 2 cm; 20 by 20 by 2 cm  
**R80 000 – 120 000**

EXHIBITED  
 Iziko South African National Gallery and Wits Art Museum, *Penny Siopis: Time and Again – A Retrospective Exhibition*, 2014/15

LITERATURE  
 Gerrit Olivier (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits Press, other works from the series illustrated in colour on pages 270 to 275.

95  
**Penny Siopis**  
 SOUTH AFRICAN 1953–  
*Help II*  
 signed; dated 2006, inscribed with the artist's name and the title on a Goodman Gallery label adhered to the reverse  
 mixed media with oil on board  
 26 by 22 cm  
**R50 000 – 70 000**



96  
**Penny Siopis**  
 SOUTH AFRICAN 1953–  
*Note 4*  
 dated 2013 and inscribed with the artist's name, the title and the medium on a Stevenson label adhered to the reverse  
 ink and glue on paper  
 sheet size: 24 by 31 cm  
**R30 000 – 50 000**

LITERATURE  
 Gerrit Olivier (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits Press, illustrated in colour on page 292.  
 Penny Siopis (2016) *Grief*, Cape Town: Stevenson, illustrated in colour on page 21.



97

**Deborah Bell**

SOUTH AFRICAN 1957–

*Humanity Unbound III*

signed, dated 2012 and numbered III/V; inscribed with the artist's name, the title and the medium on a Everard Read label adhered to the reverse mixed media with ink on paper sheet size: 200 by 60 cm

R200 000 – 300 000

EXHIBITED

Everard Read, Johannesburg, *Deborah Bell: Dreams of Immortality*, 7 May to 27 June 2015.

LITERATURE

Deborah Bell (2015) *Deborah Bell: Dreams of Immortality*, Johannesburg: Everard Read, illustrated on page 42.



98

**Deborah Bell**

SOUTH AFRICAN 1957–

*Moral Lesson I*

signed and dated 2012; inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse mixed media with ink on paper sheet size: 151,5 by 64 cm

R180 000 – 240 000



99

**Deborah Bell**

SOUTH AFRICAN 1957–

*The Lovers*

signed; dated 1985 and inscribed with the artist's name on the reverse oil on canvas 150,5 by 100 cm Two canvases framed as one.

R120 000 – 160 000



100

**Deborah Bell**

SOUTH AFRICAN 1957–

*Waiting for the Miracle to Come – John the Baptist*

2012 signed; inscribed with the artist's name, the title and the medium on a John Martin Gallery, London, label adhered to the reverse oil on canvas 51 by 40 cm

R80 000 – 120 000

PROVENANCE

John Martin Gallery, London. Private Collection, Johannesburg.

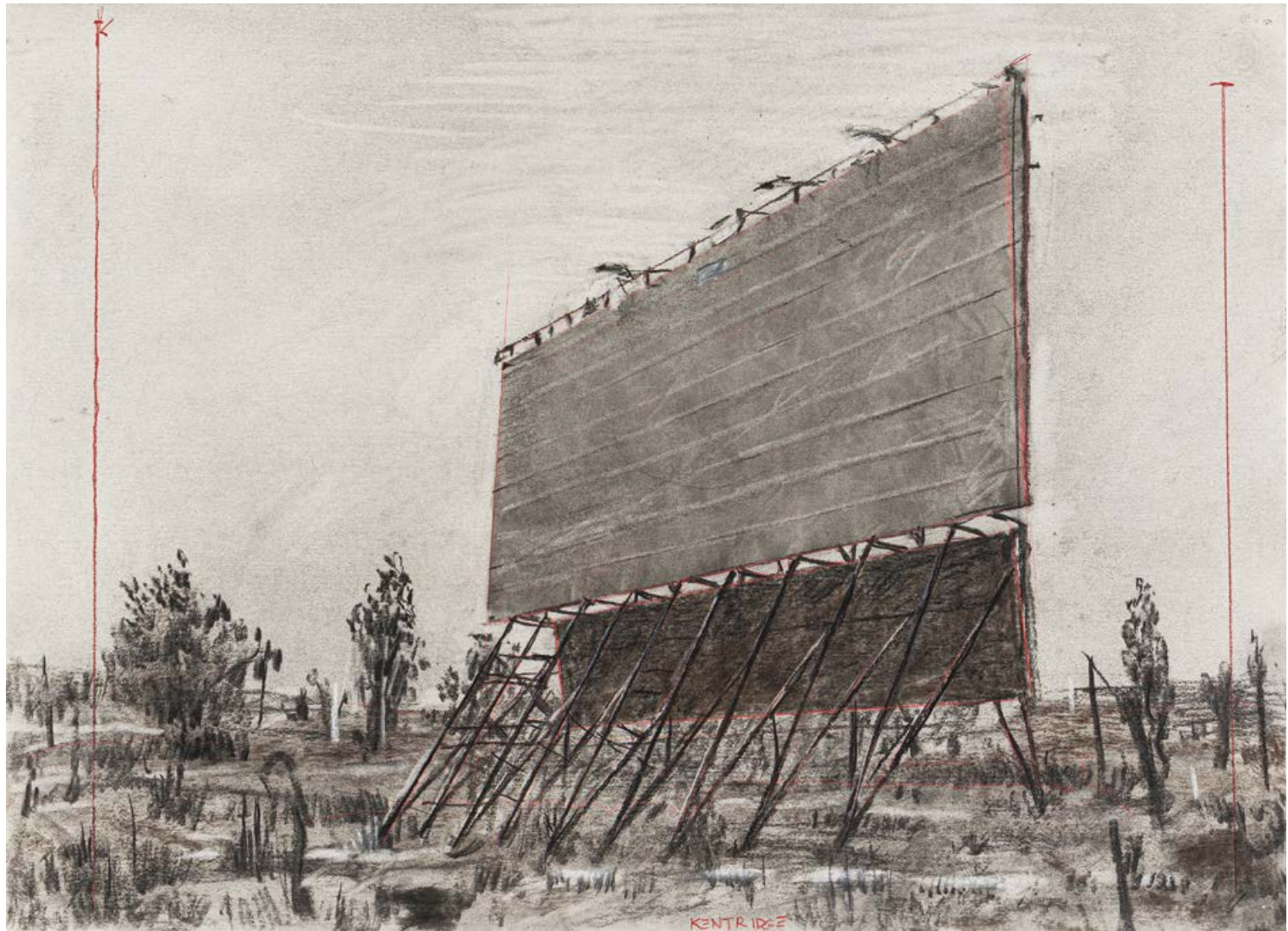
EXHIBITED

John Martin Gallery, London, *A Far Country: Sculpture and Painting 2008–12*, exhibition catalogue, London: John Martin Gallery, illustrated on page 47.

LITERATURE

John Martin Gallery (2012) *A Far Country: Sculpture and Painting 2008–12*, exhibition catalogue, London: John Martin Gallery, illustrated on page 47. Catherine Milner (2012) 'Bell's Celestial Belles', *Country Life* (UK), June 20, pages 132 and 133, exhibition review. A copy of *Country Life* (UK), June 20, 2012, accompanies the lot.





101

## William Kentridge

SOUTH AFRICAN 1955–

### *Drawing from Other Faces (Drive-In Screen)*

signed in red conté in the margin  
charcoal and red conté on paper  
sheet size: 57 by 79 cm

R1 800 000 – 2 400 000

#### PROVENANCE

Goodman Gallery, Johannesburg.  
Private Collection, Johannesburg.

#### EXHIBITED

Goodman Gallery, Johannesburg,  
*William Kentridge/Other Faces*,  
10 November to 17 December 2011.  
Museo Amparo, Puebla, *William  
Kentridge: Fortuna*, 4 July to  
5 October 2015, also shown at Museo  
Universitario de Arte Contemporáneo  
(MUAC), Mexico City, and in Brazil and  
Colombia.

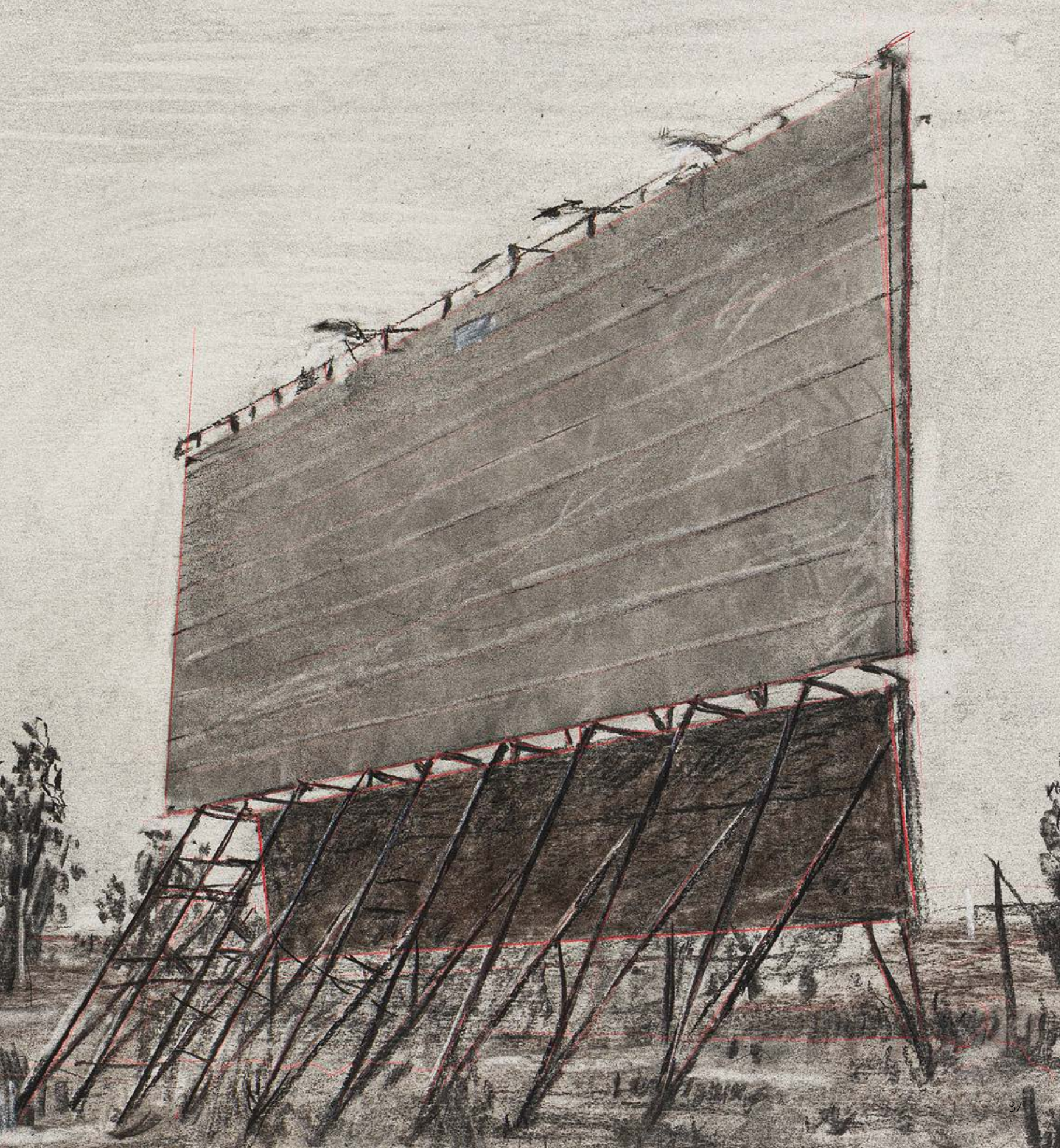
#### LITERATURE

Lilian Tone (ed) *William Kentridge:  
Fortuna*, London: Thames & Hudson,  
illustrated in colour on page 228.

This drawing comes from William  
Kentridge's 2011 35mm stop-motion  
film *Other Faces*, which forms part of his  
larger body of filmic work *Drawing for  
Projections* (1989–2011). In his process-  
driven technique, Kentridge draws  
and reworks images by erasing and  
overworking a drawing, and filming its  
progress.

The present lot is a charcoal drawing  
of a large dark screen standing  
imposingly in a run-down urban  
landscape. This is the abandoned Top  
Star drive-in movie theatre, which was  
famously located atop a Johannesburg

mine dump (the old mine headgear is  
visible in the distance in other works  
from the series). The filmic motif of a  
cinema screen is a common image  
in the artist's oeuvre, reflecting his  
interest in the mechanics of vision and  
the processes of representation, seen  
also in his depictions of telescopes and  
film cameras. The mine dump is also a  
recurring metaphor for Kentridge, as  
both a quintessential symbol of the  
mining city of Johannesburg and his  
sharp critique of the capitalization of  
land and bodies.





102

**Frances Goodman**

SOUTH AFRICAN 1975–

*Chilling Truths*

mixed media with beads

width: 32 cm

R25 000 – 35 000



103

**Frances Goodman**

SOUTH AFRICAN 1975–

*Deathly Silence*

mixed media with beads

width: 29,5 cm

R25 000 – 35 000



[MORE VIEWS](#)

104

**Angus Taylor**

SOUTH AFRICAN 1970–

*Reclining Nude*

signed, dated '99, numbered 2/16

and embossed with a foundry mark

bronze with a black patina on a

wooden base

height: 29 cm including base

R40 000 – 50 000



[MORE VIEWS](#)

105

**David Brown**

SOUTH AFRICAN 1951–2016

*Soldier at the Outpost 2*

signed with the artist's initials,

numbered 1/6 and dated 16 on

the figure

bronze with a black and dark

brown patina

height: 44 cm

R50 000 – 70 000





William Kentridge

SOUTH AFRICAN 1955–

Skeletal Horse

2017  
signed and numbered EV 2/10 in red  
conté in the margin  
lift-ground aquatint etching on 100%  
hemp Phumani handmade paper,  
mounted on raw cotton cloth  
cloth size: 160 by 150 cm

R600 000 – 800 000

Published by Artist Proof Studio, this  
work from the *Triumphs and Laments*  
(2016) project was printed from 20  
brass plates as an edition of 10 plus 7  
proofs. A Certificate of Authenticity  
and notes about the production  
process accompany the lot.

*Triumphs and Laments* was a  
monumental ‘drawing’ project by  
William Kentridge using large-scale  
stencils and pressure-cleaning  
equipment to create images  
reflecting the artist’s personal  
interpretation of the history of the  
city on the walls that line the Tiber  
River in Rome. Kentridge’s technique  
was carried out in sequential steps,  
first from drawings made on paper  
(in charcoal and then in ink) to their  
translation on the travertine walls  
[using a technique] that subtracts the  
dark layer left on the stone blocks by  
pollution, vegetation and micro-  
organisms, through washing around  
the cut stencils with water. According  
to the author Gabriele Guccio,  
the figures’ monumental size (their  
triumph) is inseparable from their  
precarious state (their lament) since  
the frieze will inevitably fade away.<sup>1</sup>

<sup>1</sup> Gabriele Guccio, in Carlos Basualdo  
(2018) *William Kentridge: Triumph and  
Laments*, Cologne: Walther König.



Moshekwa Langa

SOUTH AFRICAN 1975–

A Letter to the In-Laws for Damages

dated 2011, inscribed with the artist’s  
name, the title and the medium on  
a Stevenson label adhered to the  
reverse  
mixed media with collage on paper  
sheet size: 140 by 100 cm

R200 000 – 300 000

EXHIBITED  
Wits Art Museum, Johannesburg, *Off  
the Wall: An 80th Birthday Celebration  
with Linda Givon*, 10 August to  
13 November 2016.

LITERATURE  
Josh Ginsburg and James Webb  
(eds) *Off the Wall: An 80th Birthday  
Celebration with Linda Givon*,  
Johannesburg: Wits Art Museum,  
illustrated in colour on page 75 with  
the title ‘Lindelwa’.



Diane Victor

SOUTH AFRICAN 1964–

Nastagio Degli Onesti  
and the Difficult Decision

each signed under the frame  
charcoal and chalk pastel on paper  
each 148,5 by 98,5 cm

R700 000 – 900 000

LITERATURE

Elizabeth Rankin and Karen von Veh  
(2008) *Diane Victor*, Johannesburg:  
David Krut, illustrated on pages 72  
and 73.

‘The mistreatment of women is explored in *Nastagio degli Onesti and the Difficult Decision* (1992). This is a narrative triptych that questions the roles women are often forced to assume in society. Renaissance allusions are present in the title, and visually in coloured background sequences taken from narrative panels by Botticelli. The panels show a knight and his dogs pursuing a young woman through a forest, catching her and cutting out her heart. They were violent cautionary tales to recalcitrant women and were made for a wedding chamber, thus suggesting that they would function as a means of psychological control over the new wife. The rottweiler nestling his head on the woman’s lap suggests control over women, the dog symbolising the man courting her who is only momentarily passive. His strength, and the imminent danger of his wrath, are attested to by the Rottweilers attacking the woman in the panel behind. Whenever dogs are used in conjunction with women the inference is of woman

as ‘bitch’; here one presumes the woman being courted will become the ‘bitch’ of the forceful man with a bandaged, truncated arm. His red military shoulder insignia not only connects him visually to the knight in a red cloak but also refers to the violence of military professions in which ‘protectors’ of the patriarchal state are, by inference, destroyers of women. The dogs in each panel derive from Victor’s work for the local vet – the central dog being, quite literally, a dog anaesthetised and laid out for castration. The third panel appears to be a quasi-religious annunciation scene, complete with St Joseph’s Lily denoting purity, and a clearly noncompliant pregnant woman, contrasting with the serenely acquiescent Virgin Mary in Western iconography. The cross-section of her belly shows a little dog curled up, in reference to her expected role as submissive nurturer.’

Karen von Veh (2008) ‘Gothic Visions: Violence, Religion and Catharsis in Diane Victor’s Drawings’, in Bronwyn Law-Viljoen (ed) *Diane Victor TAXI BOOK*: 013, Johannesburg: David Krut, page 68.







109

### William Kentridge

SOUTH AFRICAN 1955–

#### *Anamorphic Drawing (Telephone)*

signed and dated 2000 twice and inscribed 'Civitella Ranieri' charcoal and red conté on paper with stainless steel cylinder and trestle table  
sheet size: 79 by 106cm

**R1 500 000 – 2 000 000**

#### PROVENANCE

Marian Goodman Gallery, New York.  
Sotheby's, New York,  
12 November 2014, lot 538.  
Private Collection, Cape Town.

*'One of the aspects of doing the film or the drawings was learning the grammar of the transformations that happen when you go from a flat surface to the curved mirror. For example, to draw a straight line is relatively complicated because every straight line that you draw becomes a parabola. Lopped telephone wires are very easy. You simply draw a series of straight lines on the drawing and then lines will loop themselves around the surface of the cylinder... A circle, which is very easy to draw on a flat surface with a compass, has to become quite a strange, kidney-bean-shaped object in order to appear as a circle on the mirror. I'm interested in machines that make you aware of the process of seeing and aware of what you do when you construct the world by looking. This is interesting in itself, but more as a broad-based metaphor for how we understand the world.'*

— WILLIAM KENTRIDGE



110

### Gerhard Marx

SOUTH AFRICAN 1976–

#### *Cumulus III*

signed and dated 2011 in pencil in the margin  
plant material, acrylic and glue on cotton paper  
sheet size: 103 by 153 cm

**R150 000 – 200 000**



111

**Claudette Schreuders**

SOUTH AFRICAN 1973–

***Burnt by the Sun***

signed, dated 2003 and inscribed  
with the title in pencil in the margin  
coloured pencil on paper  
sheet size: 47,5 by 36,5 cm

**R80 000 – 120 000**

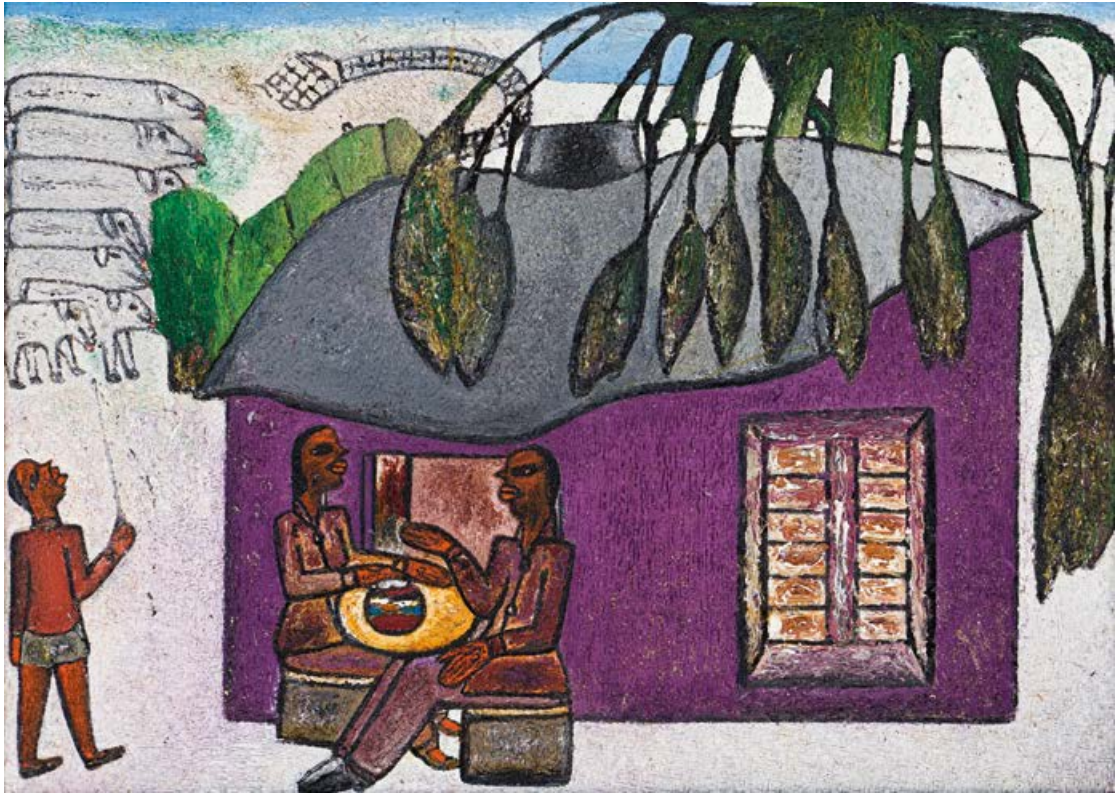
**PROVENANCE**

Gallery Art on Paper.  
Private Collection, Johannesburg.

**EXHIBITED**

Jack Shainman Gallery, New York,  
*Claudette Schreuders: Crying in Public*, 2002.

*Burnt by the Sun*, the collective title for a cycle of important sculptures, drawings and lithographs, references Claudette Schreuders' maternal grandparents who immigrated to South Africa from the Netherlands in 1942. The present lot, a fine and delicate colour pencil drawing, a preparatory sketch for a life-size sculpture with the same title, was exhibited at the Jack Shainman Gallery in New York in 2002 together with 11 other coloured pencil drawings.



113

**Alfred Thoba**

SOUTH AFRICAN 1951–

***God may You, can You ....***

signed, dated 28.2.2019 and inscribed  
with the title on the reverse  
oil on paper laid down on wood  
panel  
42 by 58 cm

**R30 000 – 50 000**



114

**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

***An Interior (around the 60s and the 50s)***

signed and dated '03; signed, dated  
and inscribed with the title on the  
reverse  
oil and collage on canvas  
43,5 by 57 cm

**R90 000 – 120 000**

112

**Simon Stone**

SOUTH AFRICAN 1952–

***One Time Zone Sliced***

signed  
oil on canvas  
93,5 by 151 cm

**R120 000 – 160 000**





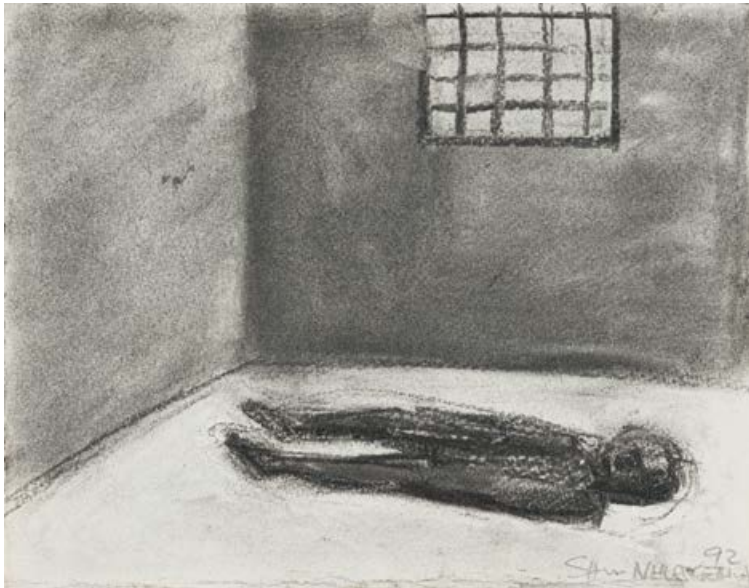
115  
**Sam Nhlengethwa**  
SOUTH AFRICAN 1955–

*Otilia Ntshangashe's Pass Book and Cover*

signed and dated '03 and inscribed with the title in pencil in the margin; inscribed with the artist's name, the title, the date and the medium on a Goodman Gallery label adhered to the reverse  
collage on paper  
sheet size: 49 by 35 cm  
**R400 000 – 600 000**

**EXHIBITED**  
Wits Art Museum, Johannesburg, *Off the Wall: An 80th Birthday Celebration with Linda Givon*, 10 August to 13 November 2016.

**LITERATURE**  
Josh Ginsburg and James Webb (eds) *Off the Wall: An 80th Birthday Celebration with Linda Givon*, Johannesburg: Wits Art Museum, illustrated in colour on page 60.



*It Left Him Cold (the Death of Steve Biko)*, collage, pencil and charcoal on paper, 1990.

116  
**Sam Nhlengethwa**  
SOUTH AFRICAN 1955–

*It Left Him Cold*

signed and dated 92  
charcoal on paper  
sheet size: 19,5 by 25 cm  
**R40 000 – 60 000**

**LITERATURE**  
Kathryn Smith (ed) (2006) *Sam Nhlengethwa*, Johannesburg: Goodman Gallery, illustrated in colour on page 70. The present lot is related to the larger work *It Left Him Cold (The Death of Steve Biko)*, collage, pencil and charcoal on paper, 1990.

117  
**Minnette Vári**  
SOUTH AFRICAN 1968–

*Untitled*

signed and dated 2006 in pencil in the margin  
ink and charcoal on paper  
sheet size: 30 by 35 cm  
**R20 000 – 30 000**



118  
**Beezy Bailey**  
SOUTH AFRICAN 1962–

*Out of the Forest (Tribute to Nelson Mandela)*

signed; inscribed with the title on the reverse and 'Out of the Woods' on the stretcher  
mixed media with screenprint on canvas  
170 by 250 by 4,5 cm  
**R200 000 – 300 000**



119

**David Goldblatt**  
SOUTH AFRICAN 1930–2018

*Semi-Final of the Miss Lovely Legs Competition (Saturday Morning at the Hypermarket)*

signed and dated 28/6/1980 in pencil on the reverse; numbered 7/8 and inscribed with the artist's name, the title and the date on a Goodman Gallery label adhered to the reverse

silver gelatin print on paper  
image size: 46 by 45 cm

R300 000 – 350 000



120

**Zanele Muholi**  
SOUTH AFRICAN 1972–

*MuMu XIX, Newington, London*

2019  
numbered AP on the Certificate of Authenticity that accompanies the lot  
giclée print on Hahnemühle Photo Rag Baryta paper  
100 by 100 cm

R250 000 – 350 000

The work of artist and visual activist Zanele Muholi is well known for its photographic depictions of black female sexuality and LGBTI bodies in South Africa. They have won multiple international accolades and have featured in major international museum exhibitions and biennales. The present lot is an example from the MuMu series, where all the images present Muholi in similar attire, but in varying positions and from different angles.

The present lot is an evocative self-

portrait, which takes on a formal, even regal quality, with the artist's clothing and headgear occupying a large portion of the composition. The intensity of the eye contact highlights the innate power and potency of the self-portrait. Thelma Golden notes in the *Somnyama Ngonyama: Hail the Dark Lioness* catalogue that 'Zanele Muholi's work is deeply aligned with the endeavours of generations of artists to precisely define a sense of self against the narrow construction of race, gender, and identity.'



121

**Jane Alexander**

SOUTH AFRICAN 1959–

***Convoy***

photomontage  
image size: 45 by 52,5 cm

**R80 000 – 120 000**

**EXHIBITED**

Museum of African Art, New York,  
*Jane Alexander: Surveys (from the Cape of Good Hope)*, 2011.  
La Centrale Electrique, Brussels, 25  
March to 21 August 2011.

**LITERATURE**

Pep Subiros (ed) (2011) *Jane Alexander: Surveys (from the Cape of Good Hope)*, New York: Museum of African Art, illustrated on page 161.



122

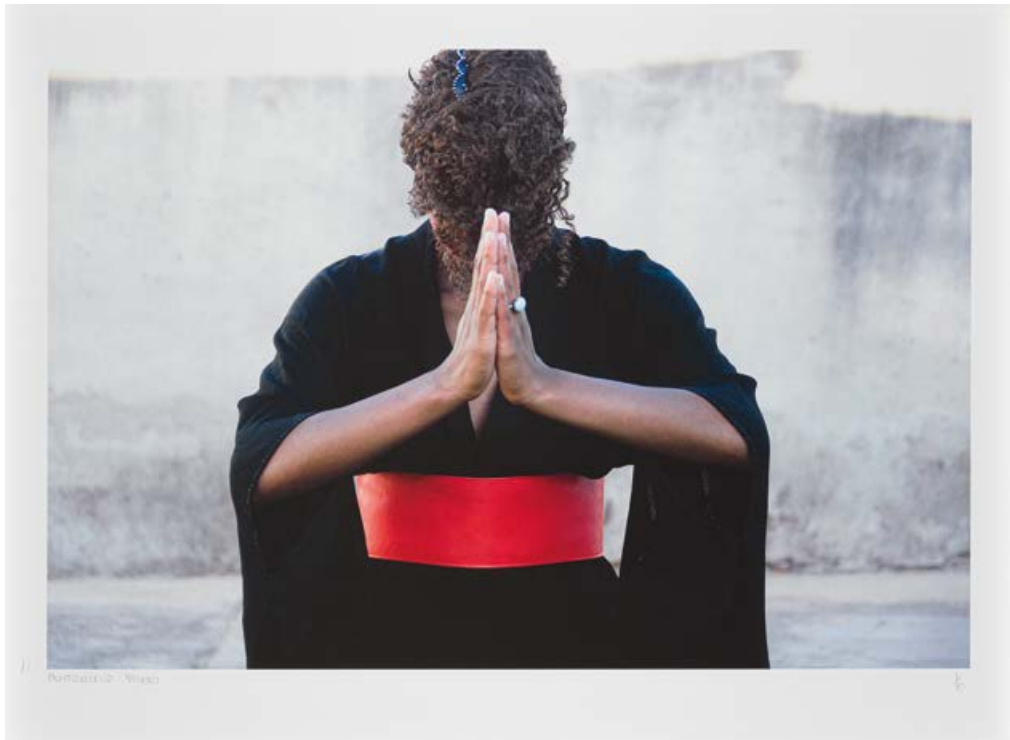
**Nontsikelelo Veleko**

SOUTH AFRICAN 1977–

***Figure in Prayer Pose***

signed and dated 1/10 in pencil  
in the margin  
colour photographic print on  
paper  
image size: 28,5 by 42 cm

**R15 000 – 20 000**



123

**Steven Cohen**

SOUTH AFRICAN 1962–

***Golgotha – Portrait # 1***

2007, from an edition of 5  
C-print  
image size: 69 by 53 cm

**R30 000 – 50 000**

**EXHIBITED**

Stevenson, Cape Town,  
*Steven Cohen: Life is Shot, Art is Long*,  
21 January to 6 March 2010.

**LITERATURE**

Sophie Perryer (2010) *Steven Cohen: Life is Shot, Art is Long*, Cape Town: Stevenson, illustrated in colour on page 112.



124

**Berni Searle**

SOUTH AFRICAN 1964–

***Lament 1***

2011  
pigment inks on a Baryta  
coated cotton paper  
80 by 90 cm

**R30 000 – 50 000**



125

**Mikhael Subotzky**

SOUTH AFRICAN 1981–

*Wye Film Still 3*

signed, dated 2016, inscribed with  
the title and numbered 1/5 in pencil  
in the margin

colour photographic print on paper

image size: 22,5 by 30 cm

R50 000 – 70 000



126

**Mikhael Subotzky**

SOUTH AFRICAN 1981–

*Wye Film Still 14*

signed, dated 2016, inscribed with  
the title and numbered 1/5 in pencil  
in the margin

colour photographic print on paper

image size: 22,5 by 30 cm

R50 000 – 70 000



127

**Mikhael Subotzky and  
Patrick Waterhouse**

SOUTH AFRICAN 1981–

*View from Kensington,  
Ponte City*

colour photographic print

on paper

image size: 105,5 by 131 cm

R180 000 – 240 000



128

**Stephen Inggs**

SOUTH AFRICAN 1955–

*Roses, Overberg, 2003*

signed, from an edition of 20  
hand-painted silver gelatin emulsion  
on 100% rag paper  
sheet size: 120 by 105 cm

**R25 000 – 35 000**

**PROVENANCE**

Gallery Art on Paper, Johannesburg.

My work is made using cotton rag paper prepared by hand-painting gelatin silver emulsion onto its surface giving the prints a distinctive autographic quality. Often imperfect and because of the haptic nature of its production, my prints are arguably closer to the visual traditions of hand-produced media like printmaking, drawing or painting than to the more mechanical features of photography. The aesthetic qualities of handmade analogue production such as the tactile surface characteristics, mark-making, unpredictability, and imperfection are particularly interesting in the context of the changing nature of photographic technology, where an image has become a form of text or data because of digital dematerialisation. Current contemporary forms of digital output are often largely indistinguishable from one another. The deliberate choice to embrace the handmade, tactile, and physical aspects of my work, in contrast to technical perfection, reflect my content and process as well as underlining conceptual references to history, transience and the overlooked.

*Stephen Inggs*



129

**Minnette Vári**

SOUTH AFRICAN 1968–

*Quake*

edition number V/V  
single-channel video installation in  
painted wooden presentation case

**R80 000 – 120 000**

**EXHIBITED**

The Goodman Gallery,  
Johannesburg, 2007.  
The Goodman Gallery, Basel Art Fair,  
2007.  
The Standard Bank Gallery,  
Johannesburg, *Minnette Vári: Of  
Darkness and of Light*, 30 January to  
26 March 2016.

130

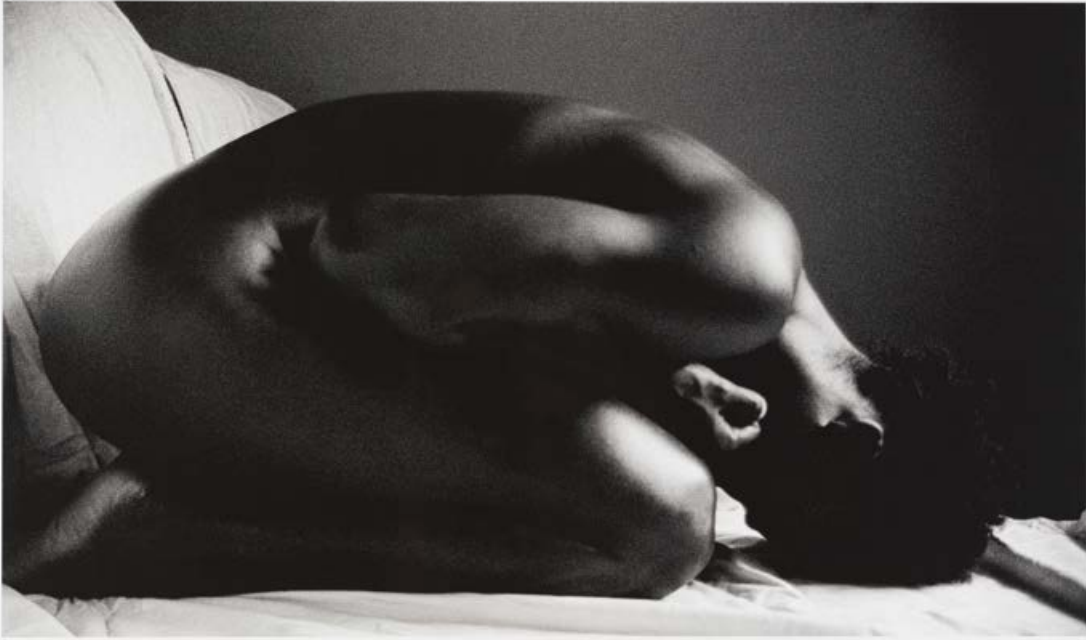
**Nontsikelelo Veleko**

SOUTH AFRICAN 1977–

*Thabang*

2006  
signed and numbered 1/10 in  
pencil in the margin  
photographic print on paper  
image size: 48,5 by 83,5 cm

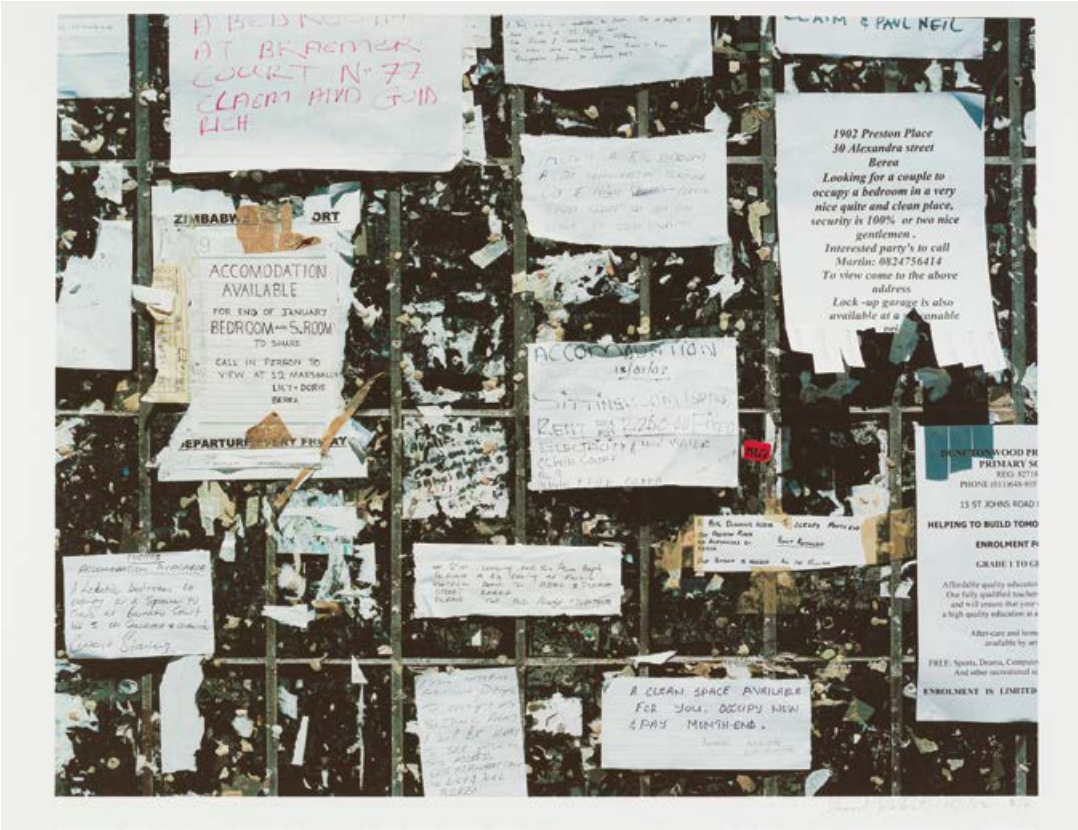
**R20 000 – 30 000**







131  
**Jabulani Dhlamini**  
 SOUTH AFRICAN 1983–  
*Mashata, Phumasbethane, Sharpeville*  
 2012  
 inscribed with the artist's name,  
 'Mashata, Kliptown' and numbered  
 1/6 on a Goodman Gallery label  
 adhered to the reverse  
 pigment inks on fibre paper  
 image size: 49 by 49 cm  
 R35 000 – 45 000



132  
**David Goldblatt**  
 SOUTH AFRICAN 1930–2018  
*Adverts on the Wall at the Base of the Telkom Microwave Tower, Hillbrow, 15 January 2002*  
 signed, dated 18/1/02 and numbered  
 2/6 in pencil in the margin  
 photographic print  
 sheet size: 60 by 77 cm  
 R150 000 – 200 000  
 LITERATURE  
 David Goldblatt (2010) *David Goldblatt: TJ, Johannesburg Photographs, 1948–2010*, Cape Town: Umuzi. Another print from the edition illustrated on page 280.

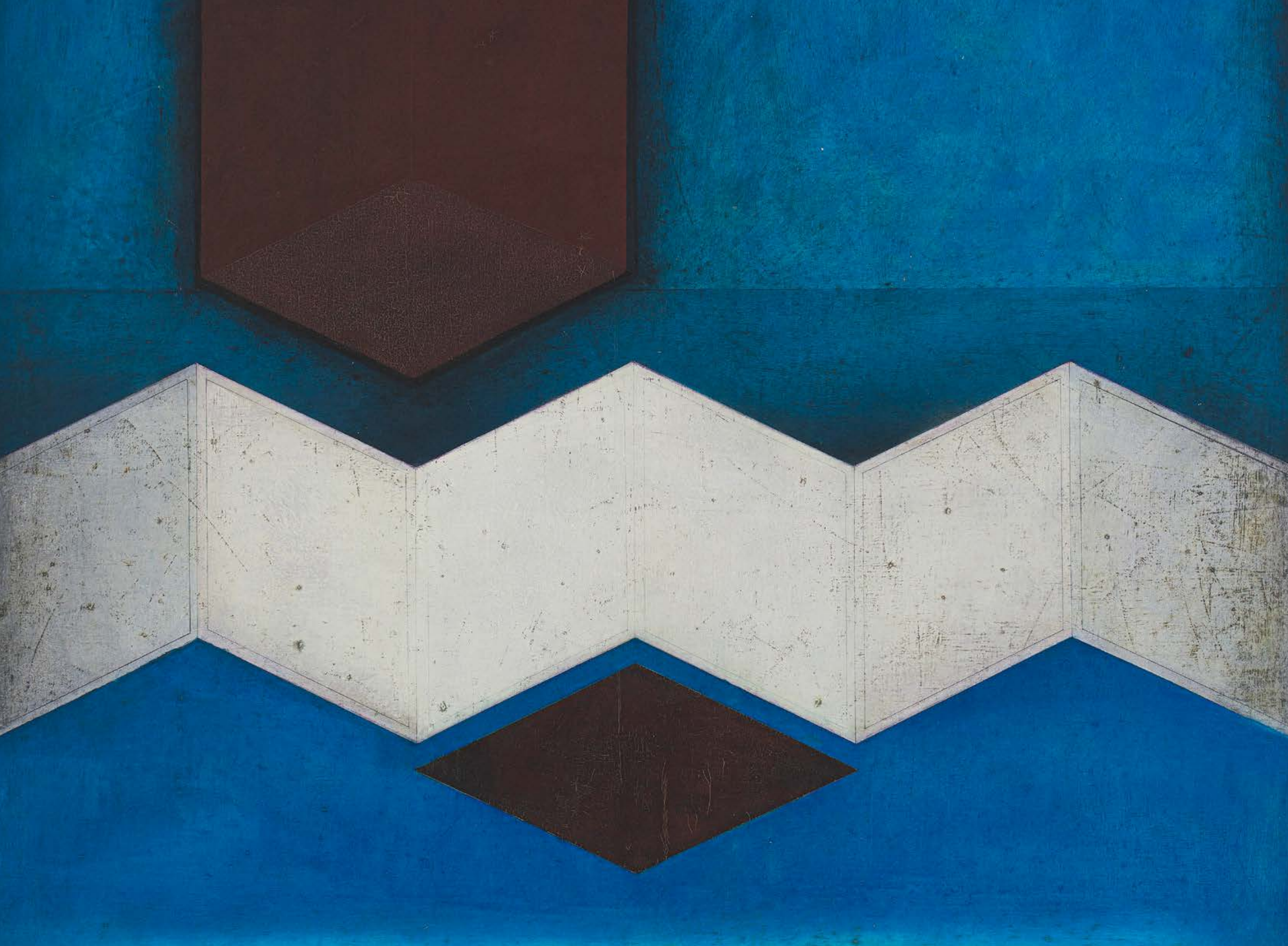


133  
**David Goldblatt**  
 SOUTH AFRICAN 1930–2018  
*Victoria Cobokana with Her Children*  
 photographic print  
 sheet size: 64 by 60 cm  
 R200 000 – 300 000  
 LITERATURE  
 David Goldblatt (2015) *The Pursuit of Values*, Johannesburg: Standard Bank, another imprint from the edition illustrated in colour on page 151.

'Victoria Cobokana, housekeeper, in her employer's dining room with her son Sifiso and daughter Onica, Johannesburg, June 1999. Victoria died of AIDS on 13 December 1999, Sifiso died of AIDS on 12 January 2000, Onica died of AIDS in May 2000.'

— GOODMAN GALLERY





Monday 8 November 2021  
Session 3 at 7.00 pm

**Modern, Post-War  
and Contemporary Art**

Lots 141–220

Lot 194 Douglas Portway *Abstract Composition in Blue* (detail)



141

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Landscape with Grey Mountains*

signed

oil on canvas laid down on board,  
framed by Zakkie Eloff  
15 by 19,5 cm

R120 000 – 160 000

**PROVENANCE**

Acquired from the artist, when he  
worked and exhibited in Namibia, by  
the current owner's grandparents.



142

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Landscape with Pink Mountains*

signed and dated 52

oil on canvas laid down on board,  
framed by Zakkie Eloff  
15 by 19,5 cm

R120 000 – 160 000

**PROVENANCE**

Acquired from the artist, when he  
worked and exhibited in Namibia, by  
the current owner's grandparents.



While still an art student at the Witwatersrand Technical College, Zakkie Eloff worked part-time at Gainsborough Galleries and learnt the craft of picture framing. He later set up his own studio and workshop in Silverton, Pretoria, and to supplement his earnings as an artist, he framed works for dealers and artist friends, including Walter Battiss, Alexis Preller, Anna Vorster and Henk Pierneef, who frequently 'paid' for the service with a drawing or watercolour painting.



143

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Doring Boom (Thorn Tree)*

signed and dated 43

oil on artist's board  
30 by 40 cm

R900 000 – 1 200 000

*‘The tree, probably the subject he depicted most often, may certainly be taken in general terms as a symbol in which life forces and life phenomena are represented. The painter here reflects the realisation of an eternity, encapsulated in a piece of his own country. In this way the local environment is given worldwide expression.’*

— GRÉ VAN DER WAAL-BRAAKSMA



144

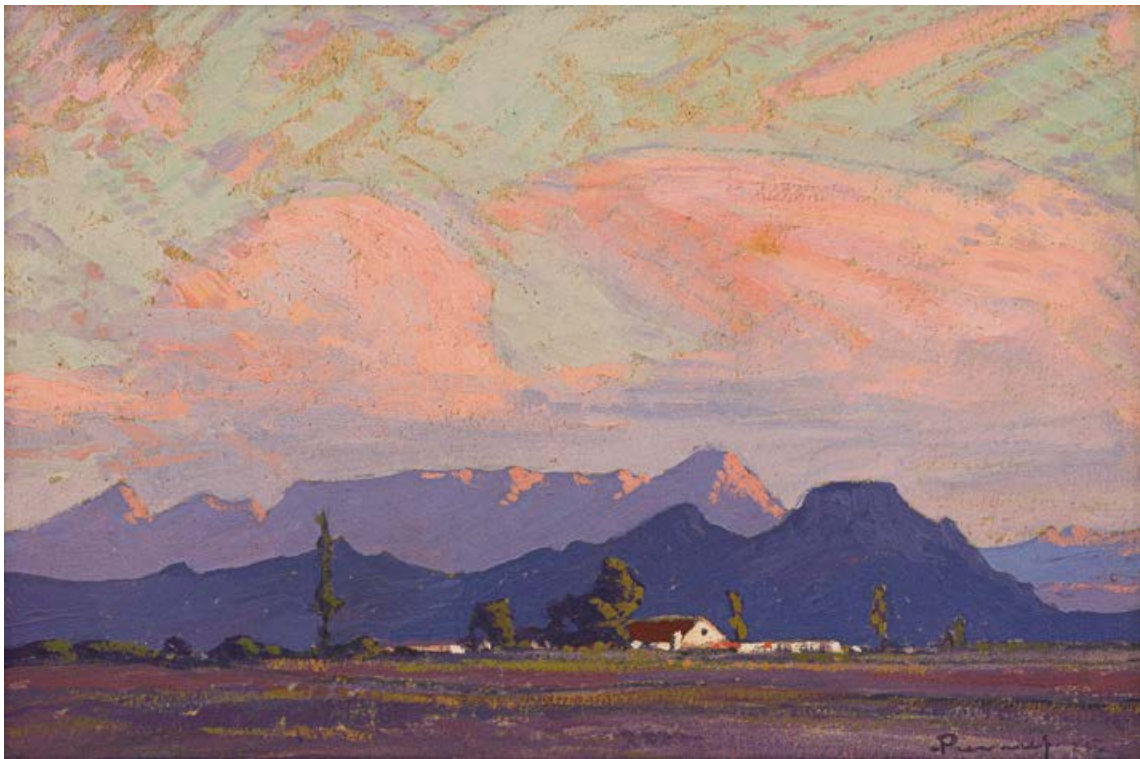
**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Mountain Landscape  
with Homestead*

signed and dated 25  
oil on artist's board  
18,5 by 28 cm

R250 000 – 350 000



145

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Marienthal SWA*

inscribed with the artist's name  
and SWA on a plaque adhered to  
the frame; inscribed 'Marienthal'  
on the reverse  
oil on board  
21,5 by 28 cm

R200 000 – 300 000



146

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Piensaarsrivier*

signed and dated indistinctly (30?)  
oil on board  
63 by 52 cm

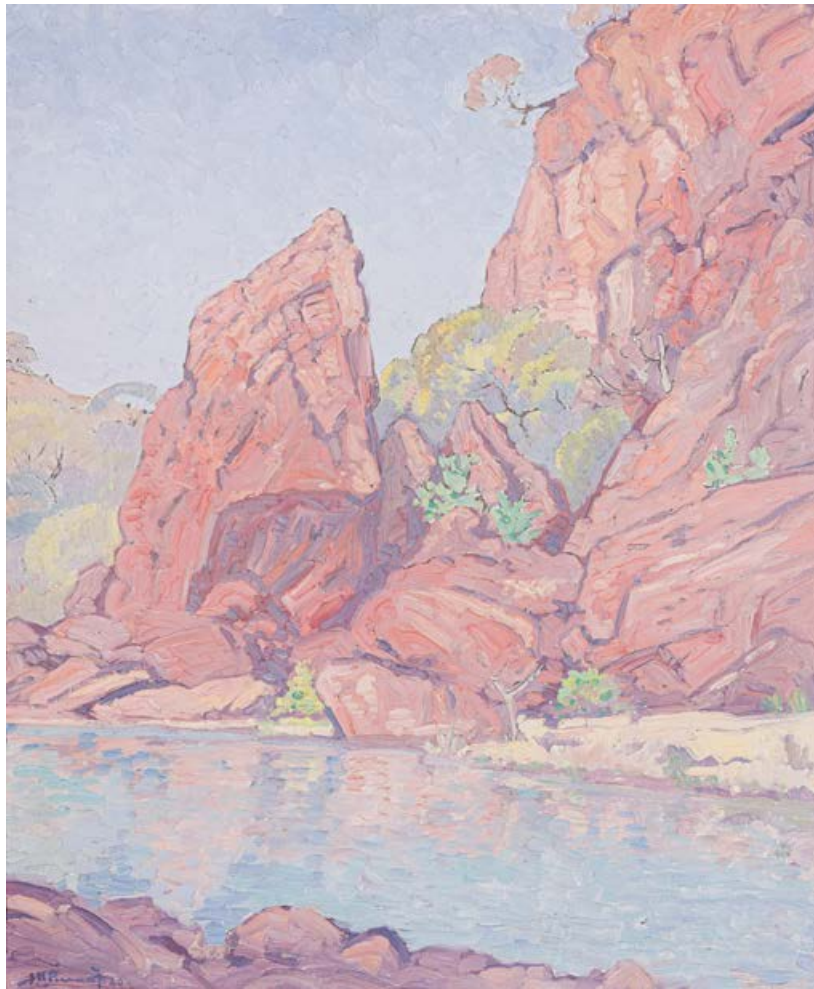
R900 000 – 1 200 000

**PROVENANCE**

Acquired directly from the artist.  
Thence by descent.

In addition to two historic towns (Louis Trichardt and Heidelberg) and four popular holiday resorts (Vaal River, Hartbeespoortdam, Klipriviersberg, and Apies River), JH Pierneef also included four other scenic Transvaal locations in the famous Johannesburg Station panel cycle: Houtbos, Waterval Boven, Rustenburg Kloof, and Piernaar's River. Nick Coetzee says that 'Piernaar's River, like the area around Meintjieskop, was one of Pierneef's favourite haunts. It is an area on the river, north-east of Pretoria. At present there is a dam there. In the days that Pierneef used to visit the vicinity, it was still fairly unspoiled with low rocky embankments on the river ideal for camping and fishing. It is one of those spots that Pierneef chose to paint in the station panel. It is not clear whether the farm, Rooodeplaat on which the present dam is situated, has any special connection with the railways (the railway to the north reached the nearest station of the same name in 1896) and tourism was certainly never particularly important in the area.'

The present lot depicts a close-up of the centre of the view depicted in the Piernaar's River station panel. The viewer is immediately confronted with the dramatic outcrop of rock and sheer cliff face at the scene, not a gentle expanse of landscape unfolding in front of the eye, so typical of many of Pierneef's other paintings.



147

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Magaliesberg Landscape*

signed and dated 1926  
oil on board  
29,5 by 45 cm

R400 000 – 600 000









148  
**Jacob Hendrik Pierneef**  
SOUTH AFRICAN 1886–1957

***Bushveld, Pafuri***

signed and dated 52  
oil on artist's board  
59,5 by 74 cm

**R8 000 000 – 10 000 000**

**PROVENANCE**  
Acquired directly from the artist in  
1953 by the current owners' father.

Could any other South African landscape artist paint as spellbinding a picture as *Bushveld, Pafuri*? Could any other evoke as much wonder and nostalgia in a panorama, or leave a viewer quite as riveted?

Painted in the north-eastern reaches of the country, in the leafy floodplains near the confluence of the Levuvhu and Limpopo rivers, Henk Pierneef's late-career masterpiece somehow balances a decorative complexity and powerful verticality with riotous colour. Dominated by deep-rooted and soaring Ana trees, each deliberately entangled with another, the landscape extends through numerous

clearings towards an impenetrable, lush thicket. An emerald canopy shimmers high above the ground, supported by an elegant latticework of branches, and is accentuated by an indigo sky. But the drama of the scene is in the lighting: while the muted foreground is worked up with patches of maroon and olive, the veld beyond is almost phosphorescent, as if a flare has been lit over the landscape. As light catches the grasses, trunks and leaves, colours change and intensify: brown transforms to dazzling copper, yellow to neon white, and deep green to flashing malachite.



JH Pierneef, *Bosveld*, 1953, oil on canvas, sold Strauss & Co, July 2020, lot 456.







149

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Mountain Landscape  
near Clarens*

signed  
oil on canvas  
62 by 75 cm

R2 500 000 – 3 000 000



150

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Rainclouds over the Mountains,  
Hangklip between Stutterheim  
and Queenstown, Eastern Cape*

signed and dated 38; inscribed with the  
artist's name, the title and the medium  
on a label adhered to the reverse  
oil on board  
44,5 by 60 cm

R1 200 000 – 1 600 000



151

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Lovers*

signed and dated 8.12.1966  
acrylic and gouache on paper  
19 by 26 cm

R90 000 – 120 000



© The Estate of Peter Clarke | DALRO

152

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Lovers in a Garden, recto,  
Figure Holding Basin, verso*

signed and dated 1967  
watercolour on paper  
35,5 by 31 cm

R120 000 – 160 000

Peter Clarke did not shy away from sensitive or daring subject matter during the restrictive apartheid years and frequently painted embracing lovers. In the present lots, his figures are not only nude and of indeterminate race and gender, but are openly having sex outdoors. These pictures would have been viewed as outrageously provocative, shocking, pornographic, and illegal to boot, given that, at the time the works were created, the Immorality Act of 1927 was firmly entrenched. The Act prohibited sex between whites and people of other races, and between people of the same gender. The 'petty apartheid' clauses even prohibited people of colour from bathing on the same beaches as whites.

For Clarke there is no hiding in dark corners for these sensual couples since in lot 151 the figures are presented as if spot lit on a stage but with drapes rendered in bands of an ominous dark grey. Lot 152 has the passionate pair dominating the picture plane in what appears to be a garden as they are surrounded by idyllic verdant foliage. The way in which Clarke ingeniously plays with the ambivalence of gender and race in these works is as masterful as it is subversive, and at the same time he is making a statement of defiance, of seeking – and finding – pleasure in the face of the reality of segregation.



© The Estate of Peter Clarke | DALRO



© The Estate of Peter Clarke | DALRO

153

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Lente Landskap, Tesselaarsdal, Caledon  
(Spring Landscape, Tesselaarsdal, Caledon)*

signed and dated 1958; inscribed with the title on  
a label adhered to the reverse of the paper  
gouache on paper  
37 by 44 cm

R200 000 – 300 000





© Gerard Sekoto Foundation | DALRO

154

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Casamance Dancers  
and Policeman*

signed and dated 66

gouache on card

37 by 51,5 cm

R300 000 – 400 000



155

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Two Nudes*

watercolour and pencil on card

28,5 by 41 cm

R120 000 – 160 000





156

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

*Miners at Sunset, Some On, Some Off Duty, near Carletonville*

signed and dated 'in the twentieth century'; inscribed with the title and the date on the reverse  
oil on board  
56,5 by 71,5 cm

R70 000 – 100 000

**PROVENANCE**

Acquired directly from the artist at 'Artists under the Sun', Zoo Lake, Johannesburg, c.1975.

[MORE VIEWS](#)

157

**Dumile Feni**

SOUTH AFRICAN 1942–1991

*Anguished Woman*

inscribed with the artist's name and 'Untitled' on the underside  
From the original edition of 6 cast by Vignali Foundry, Pretoria.  
bronze with a black patina on a wooden base  
height: 35 cm including base

R250 000 – 350 000

**PROVENANCE**

Bernard Janks Collection.  
Craig Troeberg Collection.  
Private Collection, Johannesburg.



A cast of Dumile Feni's *Anguished Woman* at the Vignali Foundry, Pretoria, c.1967, bottom left in the image.







158  
**Gladys Mgudlandlu**  
SOUTH AFRICAN 1925–1979  
*Dancing Woman*  
signed and dated 1965; inscribed with the artist's name, the title and the medium on a label adhered to the reverse  
oil on canvas  
35,5 by 20 cm  
**R50 000 – 70 000**  
**PROVENANCE**  
Strauss & Co, Johannesburg, 11 June 2012, lot 218.



159  
**George Milwa Mnyaluza Pemba**  
SOUTH AFRICAN 1912–2001  
*Sangoma*  
signed and dated 74  
oil on canvas laid down on board  
34 by 45 cm  
**R400 000 – 600 000**  
**PROVENANCE**  
Bonhams, London, *The South African Sale*, 21 March 2012, lot 99.  
**EXHIBITED**  
Strauss & Co, Johannesburg, *Social Stances: George Pemba and Robert Hodgins*, 1 to 30 July 2021.  
**LITERATURE**  
Wilhelm van Rensburg (2021) *Social Stances: George Pemba and Robert Hodgins*, exhibition catalogue, Johannesburg: Strauss & Co, illustrated in colour on page 18.



160  
**George Milwa Mnyaluza Pemba**  
SOUTH AFRICAN 1912–2001  
*Open Air Concert*  
signed and dated 81; inscribed with the artist's name and the title on the reverse  
oil on board  
33,5 by 43,5 cm  
**R350 000 – 500 000**  
**PROVENANCE**  
Strauss & Co, Johannesburg, 7 November 2011, lot 300.  
**EXHIBITED**  
Strauss & Co, Johannesburg, *Social Stances: George Pemba and Robert Hodgins*, 1 to 30 July 2021.  
**LITERATURE**  
Wilhelm van Rensburg (2021) *Social Stances: George Pemba and Robert Hodgins*, exhibition catalogue, Johannesburg: Strauss & Co, illustrated in colour on page 7.

Pemba typically captures the life of ordinary people as it happens around him. In the present lot, he depicts a musical concert watched by an informal audience sprawling on the grass in front of the performers – a singer holds centre stage, flanked by coordinated dancers and drummers, with a choir behind. The members of the audience are relaxing and enjoying weekend leisure time, a no doubt welcome break from their jobs as domestic workers and labourers, judging by their modest attire.  
As in many of Pemba's paintings,

although all seems light and pleasant on the surface, the realities of the political situation in apartheid South Africa intrude – a uniformed policeman takes up his post in the shadows next to the stage, and his trained Alsatian police dog lies alert and at the ready.  
Pemba gently, but accurately, captures the social realism of the situation – providing the viewer with both the joyful communal spirit of the open air concert and the day-to-day realities of oppression and restriction.



# African Art and Early Modernism

Vast numbers of African objects were removed to Europe in the latter decades of the nineteenth century. As a result of Western colonial expansion during the period, carved forms, totems, power figures, textiles and masks were taken from African regions as keepsakes and spoils. While many circulated in European capitals as trinkets and curiosities, others were housed in ethnographic and natural history museums, where they left a deep and permanent impression on the Fauve painters Henri Matisse, André Derain and Maurice de Vlaminck, as well as other members of the Parisian avant-garde such as Pablo Picasso, Georges Braques, Constantin Brancusi and Amadeo Modigliani. These items fed into the then prevalent – and now problematic and fiercely contested – aesthetic theme of ‘Primitivism’.

In 1907 (shortly after Pieter Wenning’s arrival in Pretoria from Holland, while Walter Battiss was in swaddling clothes in Somerset East, and when JH Pierneef was still a reluctant shop hand in a tobacconist off Church Square), Picasso began frequenting the Musée d’Ethnographie du Trocadéro. Encouraged by Matisse and Derain to visit this Parisian museum, filled as it was then with African objects, Picasso’s imagination was fired, and his style irrevocably altered. Particularly moved by the stark power of the masks and carvings he encountered, he quickly subsumed many of their formal characteristics: flat planes, sophisticated abstraction, exaggerated forms, and severe stylisation. Just as importantly, he recognised in these items a greater emphasis on function, moment and ceremony than on naturalistic depiction. Consequently, in the spring of 1907 he completed *Les Femmes d’Alger* (Olympia), a shocking and ferocious proto-Cubist icon, and arguably the most pivotal picture of twentieth-century modernism.



ABOVE LEFT: Display at the Musée d’Ethnographie du Trocadéro, Paris, c.1895.

ABOVE RIGHT: Interior of André Derain’s Paris studio, c.1912.

LEFT: Henri Matisse, *Blue Nude (Souvenir de Biskra)*, 1907, Baltimore Museum of Art, Baltimore.

BELOW: André Derain, *Bathers*, 1907, Museum of Modern Art, New York.

RIGHT: Pablo Picasso, *Les Femmes d’Alger*, 1907, Museum of Modern Art, New York.



*‘Painting isn’t an aesthetic operation. It is ... a way of seizing the power by giving form to our terrors as well as our desires. Men had made these masks and other objects for a sacred purpose, a magic purpose, as a kind of mediation between themselves and the unknown hostile forces, in order to overcome their fear and horror by giving it an image. When I came to that realisation, I knew I had found my way.’ – PABLO PICASSO*





Paris wasn't the only art centre influenced by Africa in the early twentieth century. Artists in Berlin and Dresden, for instance, particularly Die Brücke painters Karl Schmidt-Rottluff, Ernst Ludwig Kirchner and Max Pechstein, borrowed African elements to help distance their work from academic tradition, and heighten a sense of dislocation and angst. In New York, moreover, Max Weber, Alfred Stieglitz, Marcel Duchamp and Man Ray used African objects across different media too.



ABOVE LEFT: Karl Schmidt-Rottluff, *Pharisees*, 1912, Museum of Modern Art, New York.

ABOVE CENTRE: Ernst Ludwig Kirchner, *Fränzi in front of a Carved Chair*, 1910, Thyssen-Bornemisza Museum, Madrid.

ABOVE RIGHT: Max Pechstein, *Stilleben (Figur und Blumen)*, 1917, Kunsthalle Mannheim, Mannheim.

LEFT: Man Ray, *Noire et Blanche*, 1926, Museum of Modern Art, New York.

RIGHT: Max Weber, *The Visit*, 1919, Brooklyn Museum, Brooklyn.





The influence of African carvings on early modernist sculpture, particularly in Paris, was immense. Some of Brancusi's totemic forms, roughhewn finishes and serrated details were certainly reminiscent of African models, as were the elegantly simplified heads and elongated bodies produced by Modigliani and Alberto Giacometti, to name only two other sculptors.

Later generations of modernists in South Africa – whatever their backgrounds – also responded directly to African art objects, motifs and techniques. Irma Stern's still life paintings, for instance, hinted at her extensive travels in Southern, Central and East Africa, as well as her pride in her own collection of sculpture from the continent; Walter Battiss championed his beloved rock artists; the famed Amadlozi Group developed a distinctly African idiom; Jackson Hlungwani and Lucas Sithole's works drew on that timeworn African carving tradition that allowed form to emerge from its material; broadly abstract artists Douglas Portway and Louis Maqhubela incorporated African references within their visual languages; while Alexis Preller's spectacular obsession with the continent continued throughout his career (see lot 175, for example).



TOP LEFT: Constantin Brancusi, *Adam et Eve*, 1916-1921, Guggenheim, New York.  
TOP CENTRE: Amadeo Modigliani, *Woman's Head*, 1912, Metropolitan Museum, New York.  
TOP RIGHT: Alberto Giacometti, *Homme (Apollon)*, 1929. Photo: Christie's.  
ABOVE LEFT: Irma Stern, *Buli Stool with Fruit*, 1952.  
ABOVE CENTRE: Douglas Portway, *Mother and Child*, 1968.  
ABOVE RIGHT: Louis Maqhubela, *Figure and Lion*, 1976.



TWO VIEWS OF LOT 161

161  
**Lucas Sithole**  
SOUTH AFRICAN 1931-1994  
*Mask Form*  
signed  
carved wood  
height: 71 cm including base  
R250 000 – 300 000



TWO VIEWS OF LOT 162

162  
**Cyprian Shilakoe**  
SOUTH AFRICAN 1946-1972  
*Mule*  
signed and incised with  
the title on the underside  
carved wood  
height: 52 cm  
R150 000 – 200 000



# Egon Guenther and the Amadlozi Group

Nearly half a century after Picasso's first visits to the Musée d'Ethnographie du Trocadéro, traditional African art activated an astonishing stylistic shift on the Highveld scene. A remarkable group of like-minded artists, Cecil Skotnes, Edoardo Villa, Sydney Kumalo, Peter Haden, Cecily Sash, Hannes HARRS and Ezrom Legae among them, emerged in the 1950s and 1960s and were drawn into the circle of Egon Guenther, German émigré, jeweller and gallerist. While some of these artists were promoted by Guenther under the banner of the Amadlozi Group – which encouraged a distinctly African aesthetic – each was moved by his curated collection of authentic Central and West African sculpture. Perhaps ironically, Guenther's stable of Highveld artists came to 'discover' African art at his eponymous gallery on Bree Street and in his carefully curated home in Linksfield. In any event, the figurative conventions of African sculpture, its intriguing simplicity, raw tactility and mythological power, came to define the work of these artists.



ABOVE LEFT: Fang Mask, Gabon.

LEFT: Pablo Picasso, *Head of a Woman*, 1907, Metropolitan Museum, New York.

ABOVE RIGHT: Sydney Kumalo, *Squat Head*, 1968.

CENTRE RIGHT: Ezrom Legae, *Elongated Head*, 1966.

BELOW RIGHT: Sydney Kumalo, *Helmet II*, 1987.

BELOW: Interior of Egon Guenther's Linksfield home.



163

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*African Mask I*

signed, dated 1964 and numbered A/P  
bronze with a brown patina  
height: 68 cm

**R300 000 – 500 000**

LITERATURE

Chris de Klerk and Gerhard de Kamper  
(2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum, another case from the edition illustrated in colour on page 50.

*‘Throughout his career, (Villa) looked to the innovative stylisation of faces in African masks for inspiration for the coded rearrangement of features in his own work. His heads sometimes have two faces, reminiscent of the Luba ‘Janus’ heads. Others rely on dramatically simplified features and faceted surfaces that intersect at oblique angles and ricochet through the piece ...’ – KAREL NEL*



TWO VIEWS OF LOT 163



TWO VIEWS OF LOT 164



164

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*African Mask II*

signed, dated 2007 numbered 4/6  
and inscribed ‘Fuso’  
bronze with a brown patina  
height: 72 cm

**R400 000 – 600 000**

LITERATURE

Chris de Klerk and Gerhard de Kamper  
(2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum, another cast from the edition illustrated in black and white on page 51.





[MORE VIEWS](#)

165

**Lucas Sithole**

SOUTH AFRICAN 1931–1994

*The Bison (view from left),  
Lion Making a Kill  
(view from right), LS8913*

1989  
signed  
carved found root mass  
height: 66 cm; length: 70 cm

**R300 000 – 500 000**

**PROVENANCE**

Gallery 21, Johannesburg.  
Private Collection, Johannesburg.

**EXHIBITED**

Gallery 21, Johannesburg, 1989, cat. no. X13;  
1991, cat. no. X12; 1992, cat. no. X01.  
Rand Afrikaans University (RAU),  
Johannesburg, *Artists of the 80s*, 1990.  
Kunstsammlung Kulturstiftung, Unterseen/  
Interlaken, Switzerland (Memorial  
Exhibition), 1995, cat. no. 18.  
Artimex Fine Arts, Basel, 1997/98.

**LITERATURE**

*Insig* (1989) Johannesburg, December,  
mentioned in text, page 30.  
*Southern Africa Today* (1990) Pretoria, April,  
illustrated.  
*Artists of the 80s* (1990) Johannesburg: RAU,  
exhibition catalogue, cat. no. 03.  
*Northcliff/Melville Times* (1991) Johannesburg,  
15 October, mentioned in text.  
*Southern Africa Today* (1992) Pretoria, March,  
illustrate, page 37.  
*Our Art 4* (1993) Pretoria: FEST, mentioned in  
text and illustrated, page 184.  
Fernand Haenggi (2015) *Lucas Sithole:  
Highlights, 1966–1993*, mentioned in text and  
illustrated, pages 176 and 177.



166

**Hannes Harrs**

SOUTH AFRICAN 1927–2006

*Abstract Form*

dated '75 and inscribed with the  
artist's initials on the reverse  
carved and polished wood  
height: 110 cm

**R20 000 – 30 000**

[MORE VIEWS](#)

167

**Peter Haden**

SOUTH AFRICAN 1939–1997

*Rain Queen*

bronze with a dark brown  
patina on a wooden base  
height: 77 cm including base

**R20 000 – 30 000**

**EXHIBITED**

Strauss & Co, Johannesburg, *Peter Haden:  
Almost Forgotten*, 8 to 29 July 2019,  
another cast from the edition exhibited.







© The Estate of Cecil Skotnes | DALRO



© The Estate of Cecil Skotnes | DALRO



© The Estate of Cecil Skotnes | DALRO



© The Estate of Cecil Skotnes | DALRO



168

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

***Icons, a pair***

each signed  
incised and painted wood block  
with brass surrounds  
each approximately 25 by 17 cm  
excluding frame

**R100 000 – 150 000**

Born to missionary parents, Cecil Skotnes featured religious, ancestral and spiritual iconography in his work throughout his life.

From the 1960s, he made large scale murals and panels for various Roman Catholic churches across the country and in 1971 he exhibited a body of work in an exhibition titled *Icons* at the Totem Meneghelli Gallery in downtown Johannesburg. In the 1970s Skotnes made the *Epic of Gilgamesh* for KVV and produced several Madonna images based on Michelangelo's 1549 drawing *Annunciation to the Virgin*. In the latter

part of his life, he presented his version of *The Last Supper*, a large triptych completed in 1995, to the Santa Sophia Institute for Catholic Education in Waterkloof, Pretoria.

From the early 1980s, Skotnes made small wooden panels embellished with geometrically scored brass surrounding the artwork. In the present lot, a pair of small-scale works, he casts two women as icons in shades of ochre, red and white. Alluding to the spiritual world beyond, he crowns the heads of the naked figures with lines of tracery suggesting veils, mantillas or even,

paradoxically, the wimples typically worn by Roman Catholic nuns, who devote their lives to God and take a vow of chastity. Linear incisions in the wood link these traceries to the abstracted forms to the right in each work.

These figures are more schematic, stylised, simplified and less structured than many of Skotnes's large-scale, more complex, incised panels. These icons appear to hark back to the woodblocks made for the artist's portfolios, such as the *Assassination of Shaka* in 1973 and *White Monday Disaster* in 1974.

169

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

***Abstract Figure and Face***

incised and painted wood panel  
76 by 60,5 by 5,5 cm

**R180 000 – 240 000**

170

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

***Composition with Abstract Figures***

signed  
incised and painted wood block  
45,5 by 61 cm

**R100 000 – 150 000**

171

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

***Abstract Head***

signed and dated 83  
incised and painted wood block  
14 by 20,5 cm

**R25 000 – 35 000**





TWO VIEWS OF LOT 172

172

### Sydney Kumalo

SOUTH AFRICAN 1935–1988

#### Hugging Nude

signed k, numbered 2/10 and bearing the Bronzart Famici Mendrisio foundry stamp bronze with a green patina on a painted wooden base height: 41,5 cm including base

**R180 000 – 240 000**

#### PROVENANCE

Egon Guenther Gallery, Johannesburg.  
Stephan Welz & Co, Cape Town, October 2014, lot 53.  
Private Collection, Valencia.

#### EXHIBITED

Grosvenor Gallery, 12 July to 6 August 1966, another cast illustrated, catalogue number 22.  
Grosvenor Gallery, *20th Century Sculpture: Archipenko to Reddy*, 6 to 22 June 2007, another cast illustrated, catalogue number 22 (edition 3/10).

#### LITERATURE

Walter Battiss (1967) 'A New African Art in SA', *Optima*, March, illustrated.

*Hugging Nude* is the only work by Sydney Kumalo to have been cast at the Bronzart Famici Mendrisio foundry in Switzerland. The costs proved prohibitive and only a small number of the planned edition of 10 were completed. The remaining casts were produced in South Africa.

Thanks to Gavin Watkins for assistance with cataloguing this lot.

173

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### Totem

incised and painted wood block on steel base height: 188,5 cm including base

**R150 000 – 200 000**



TWO VIEWS OF LOT 173

© The Estate of Cecil Skotnes | DALRO



MORE VIEWS

174

### Sydney Kumalo

SOUTH AFRICAN 1935–1988

#### Mythological Rider

signed and numbered 9/10 bronze with a dark brown patina height: 72 cm;

**R1 000 000 – 1 500 000**

A wooden base measuring 50 by 80 by 10,5 cm accompanies the lot.

#### PROVENANCE

Goodman Gallery.  
Aspire, Johannesburg, November 2017, Lot 104.  
Private Collection.

Sydney Kumalo began formal art training at the age of 17 in 1952 at the Polly Street Art Centre in Johannesburg. He was guided initially by Cecil Skotnes who, recognising his talent, arranged an apprenticeship with the sculptor Edoardo Villa. Kumalo later taught alongside Skotnes, until 1964, when he became a full-time professional artist. He always acknowledged Skotnes and Villa as mentors and friends and that it was under their guidance that he learnt the technical skills with which to develop his own

distinctive formal language, evident in the present lot.

In this work, a large human figure is depicted astride a prowling beast. The power relations are self-evident – the figure is disproportionately larger than the comparatively small beast. The figures also share limbs, which simplifies the composition but also complicates assumptions about the relationship between the two beings.

*Mythological Rider* has the same striated, scarified surface quality as many

of Kumalo's other bronze sculptures. The depth and curves in the form of the beast additionally create a sense of movement, and the rider pulling far back adds a further sense of dynamism to the composition. A visceral representation of power and submission, *Mythological Rider* represents a particular potency in the connection between two figures.

Thanks to Gavin Watkins for assistance with cataloguing this lot.



175

**Alexis Preller**

SOUTH AFRICAN 1911–1975

***Adam and Eve***

signed and dated '55  
oil on canvas  
102 by 76,5 cm

**R7 600 000 – 8 000 000**

**LITERATURE**

Esmé Berman and Karel Nel  
(2009) *Africa, the Sun and  
Shadows* and *Collected Images*,  
Johannesburg: Shelf Publishing,  
illustrated in volume II on pages  
130 and 131.

**EXHIBITED**

Lidchi Gallery, Johannesburg,  
*Alexis Preller*, 13 to 24 March 1956.  
Pretoria Art Museum, *Alexis  
Preller*, Pretoria, 24 October to  
26 November 1972.  
Standard Bank Gallery,  
Johannesburg, *Alexis Preller: Africa,  
the Sun and Shadows*, 13 October  
to 5 December 2009.



*‘The work has been meticulously crafted. The colouring is subtle, the forms are crystal clear, the space luminous and bounded only by the decorative margins of the format. In all, a wondrously paradoxical blend of African and Quattrocento and subjective inspiration.’*

– KAREL NEL

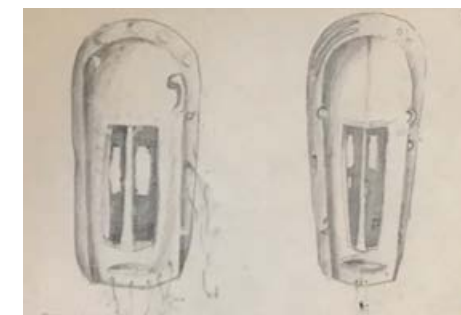
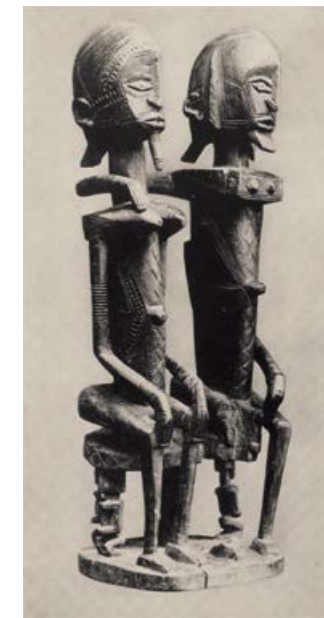
Alexis Preller’s *Adam and Eve* is one of the artist’s mid-career masterpieces. Monumental and lyrical, rich and gorgeously coloured, timeless yet jaw-droppingly unique, symbolically loaded and joyously intricate, the painting is a beautiful snapshot from Preller’s very personal vision of Africa. Executed in 1955, shortly after completing his first major mural scheme, *All Africa*, for the former offices of the Receiver of Revenue in Johannesburg, the painting was first exhibited at the Lidchi Gallery in March 1956 with other seminal works such as *Hieratic Women* (1955), *Primavera* (1955) and *Woman with a Lyre* (1956).

While Preller’s imagination had always relied on African source material – think of *The Long Shelf* (1952) with its small Benin bronzes, ebony Masai head, and Barotse ceramic birds and figural vessel – the appearance and very direct representation in this work of a carved Dogon sculpture comes as some surprise. The seated couple, however, are never presented as an exotic accessory or curio that might crop up in a still life composition, but are rather reimagined as part of an Africanised creation myth. Inspiration had certainly come in the form of photographs published in the Bollingen Foundation’s book *African Folktales and Sculpture* (1952), which had formed part of the artist’s research for *All Africa*. Front, profile and rear views of the carving had caught his eye, but he settled on the latter only for *Adam and Eve*.

If the inclusion of the Dogon sculpture is unexpected, other elements of the painting are more familiar, pulled from the artist’s ingenious visual vocabulary. The masklike emblematic sun above, and the colourful concentric discs below, recall *All Africa*’s central panel, while the conical form on the right of the composition, like an East African conus shell or a ruined tower at Great Zimbabwe, can be traced back through pictures like *Three Figures* (1953), *The Last of the Mapoggas* (1954) and *Hieratic Women* (1955). Preller’s *Garden of Eden* is stripped back to bare symbol: leaves and petals hang in the air; the landscape is reduced to a low, decorated mound; and the Tree of Life is suspended in a blue-white sky, revealing the serpent, in the form of a stylised and camouflaged lizard, clinging to the smooth bark.

*‘The Trocadéro is something I shall never forget ... I think it contains the most wonderful collection of African sculpture.’*

– ALEXIS PRELLER



TOP: Male and Female  
Dogon Figures, Mali.

ABOVE: Alexis Preller, *Garden  
of Eden*, 1954.

LEFT: Alexis Preller, Sketch of  
Dogon Mask, Mali.





176

**Hannes Harrs**

SOUTH AFRICAN 1927–2006

*African Idol*

signed, dated 67 and stamped with the Egon Guenther gallery stamp on the reverse; dated 1967 and inscribed with the artist's name, the title and the medium on a label adhered to the reverse  
oil on board  
120,5 by 41 cm

**R20 000 – 30 000**



177

**Pancho Guedes**

MOZAMBIKAN/PORTUGUESE 1925–2015

*Abstract Figures in Pink*

signed  
oil on canvas laid down on board  
60 by 44,5 cm

**R100 000 – 150 000**

Pancho Guedes was inspired by many of the early modernists, including Giorgio de Chirico, Paul Klee and, in the present lot, Pablo Picasso. The figures in this lot directly reference the series of nearly 30 sexually charged paintings of women bathers on the beach that Picasso produced during his summer holiday in Dinard, northern France, in 1928.



ABOVE: Pablo Picasso, *Baigneuses au Ballon*, 1928.  
PHOTO: CHRISTIE'S



178

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Nine Divers*

signed  
oil on canvas laid down on board  
framed by Zakkie Eloff  
41,5 by 29,5 cm

**R250 000 – 350 000**

In thirty years of being the art master at Pretoria Boys High School, Walter Battiss watched numerous school activities that inspired paintings such as *Athletics*, *Pretoria Boys High* and *Masters League Cricket Match* (both sold at Strauss & Co in July 2020). The suggestion of terracotta red paving bordering the swimming pool in the present lot reproduces the actual paving that still exists in that area at the school. The dominant colours – red, green and yellow – are some of the school's house-colours, suggesting the annual gala is in process. Nine



Walter Battiss, *Boys' Swimming Pool*,  
Tatham Art Gallery, Pietermaritzburg.



Walter Battiss, *The Early Men*, 1938, Private Collection.

archetypal figures in swimming trunks stand poised to dive in from the edge. A perspective warp allows Battiss to depict front and back views of the figures at the same time as a bird's-eye view of their reflections on the surface of the water. Battiss painted groups of swimmers throughout his career, mostly engaged in more leisurely activities on a beach or at a natural waterhole, such as the work *Boys' Swimming Pool* in the Tatham Art Gallery, Pietermaritzburg, and *The Early Men*, which references his lifelong interest in San rock art.





179

**Lutanda Zemba Luzamba**

CONGOLESE 1973–

*Master Craft*

signed and dated 2020; inscribed with the artist's name, the title and the date on the reverse  
oil on canvas

160 by 139 by 2 cm

**R70 000 – 100 000**



180

**Lutanda Zemba Luzamba**

CONGOLESE 1973–

*Barbershop 1*

signed and dated 2020; dated 2019 and inscribed with the artist's name and the title on the reverse  
oil on canvas

130 by 90 by 2,5 cm

**R60 000 – 80 000**

181

**Margaret Nel**

SOUTH AFRICAN 1945–

*Waiting for the Renaissance*

signed and dated '98/'99 and inscribed with the title on the reverse

acrylic on canvas

137,5 by 78,5 cm

**R15 000 – 20 000**

**EXHIBITED**

Pretoria Arts Association, Pretoria, and the ABSA Gallery, Johannesburg, *Leonardo Posted*, a group exhibition coinciding with, and responded to, the touring exhibition at the Pretoria Art Museum entitled *Leonardo da Vinci: Scientist, Inventor, Artist*, 1999. Kempton Park/Tembisa Fine Arts Award, Kempton Park, 1999. African Window Museum, Pretoria, *Margaret Nel: Barriers*, 5 to 29 September 2000. Pretoria Art Museum, Pretoria, *A Retrospective 1970–2017*, 2017.

**LITERATURE**

Staff reporter (1999) *'n Uitstalling waarin kunstenaars hul interpretasie van Leonardo da Vinci moes weerspieël*, 16 May, illustrated in the background of a colour photograph of the artist and her daughter at the exhibition.

Modelled on the artist's then teenage daughter, the figure of the ill-fated ingénue in *Waiting for the Renaissance* is also a personification of the artist herself. Poised between apprehension and anticipation, she is a complex and contradictory figure. Isolated, exposed and clad only in flimsy undergarments that offer little protection, she seems entirely ill-prepared for the barren, unforgiving landscape in which she finds herself.

While all of Nel's work from this period can be read in relation to issues pertinent to the time – South Africa's uncertain democratic transition, the Burundian and Rwandan genocides, and



notions of environmental degradation – they are equally relevant to current issues of ostracism, social displacement, exodus, migration and climate change. The title references former president Thabo Mbeki's much publicised 1998 'African Renaissance' address, which championed, perhaps idealistically, the continent's

imminent political and cultural rebirth. The unforgiving, drought-stricken landscape – a quintessentially South African trope – here serves as a symbol for inadequate physical and emotional preparedness for the future.

*Kelda van Heerden*



182

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

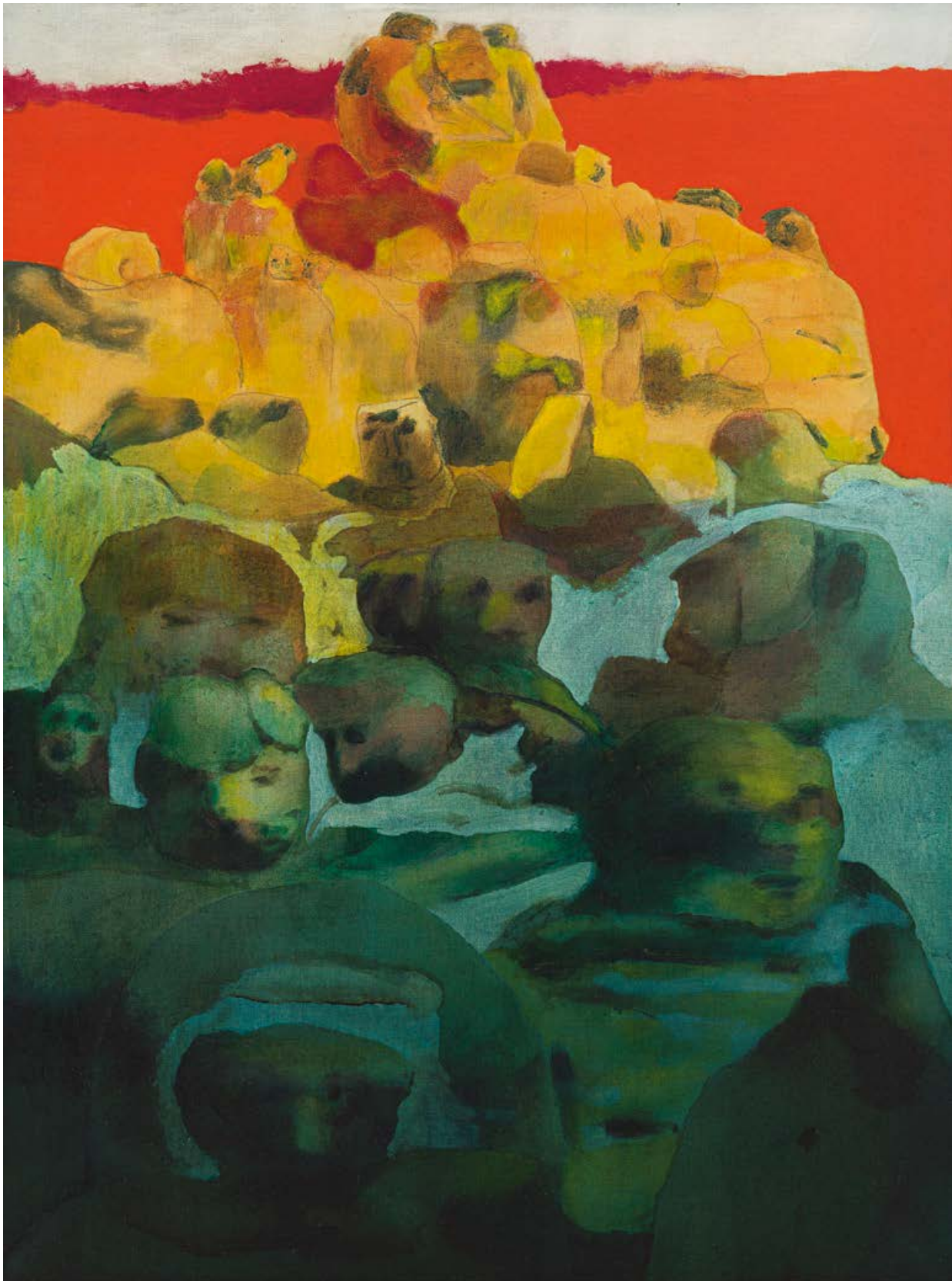
*Untitled (Crowd Scene)*

signed by Jan Neethling and dated 2 February 2018 on the reverse

oil on canvas  
120,5 by 90 cm

**R600 000 – 800 000**

The present lot embodies Robert Hodgins's typical semi-abstract style with expressionist overtones. In this image of a group of people, their rounded heads like boulders in a receding landscape, he uses a flattened register, sketchy lines, light washes of paint and translucent colour to create the illusion of mass bodily movement within the image, the abstracted figures jostling in contrasting fields of colour.



183

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

*Eroded Rocks and the Tandjieskoppe, Namibia*

signed and dated 86; dated 1986/2001/2004 and inscribed with the artist's name and the title on the reverse

oil on canvas  
101 by 125 cm

**R300 000 – 400 000**

**PROVENANCE**

Acquired directly from the artist by the current owner.



184

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

*Sederberg*

signed and dated '86  
oil on canvas  
53 by 72 cm

**R250 000 – 300 000**





[MORE VIEWS](#)

185

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Standing Figure*

bronze with a green patina  
height: 125 cm; width: 50 cm;  
depth: 40 cm

R500 000 – 700 000



186

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

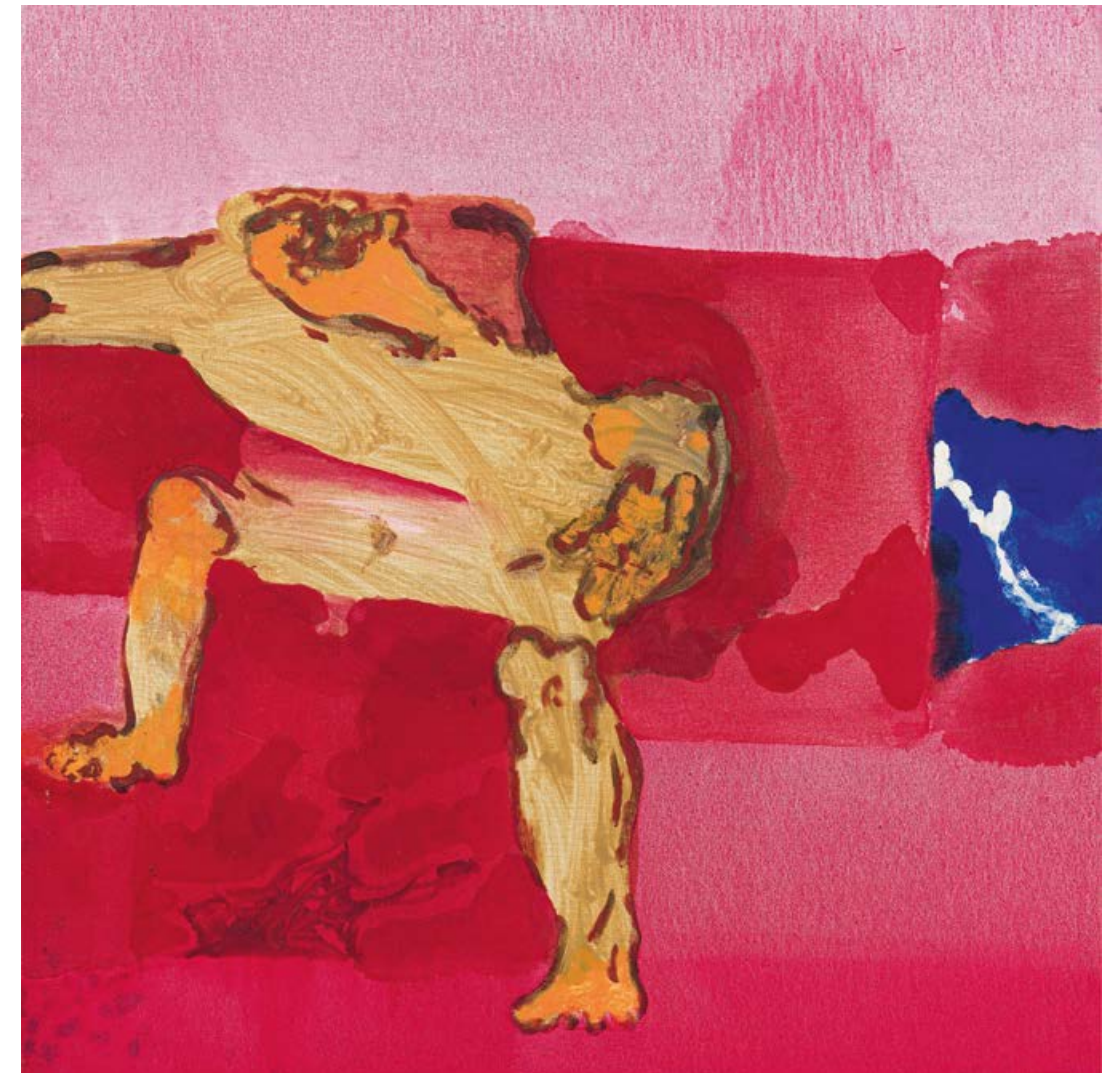
*Blue Jersey*

signed, dated 2002 and inscribed  
with the title and the medium on  
the reverse; inscribed with the artist's  
name, the title, the date and the  
medium on a Johans Borman label  
adhered to the reverse  
oil on canvas  
61 by 60 cm

R200 000 – 300 000

**PROVENANCE**

Johans Borman Fine Art,  
22 August 2014.



187

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Figure by a River*

signed, dated 2006, inscribed  
with the artist's name, the title  
and the medium on the reverse  
oil on canvas  
74,5 by 74,5 cm

R500 000 – 700 000





© The Estate of Peter Clarke | DALRO

188

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Icarus*

signed and dated Jan. 1981  
mixed media with collage  
on paper  
sheet size: 50 by 67 cm

R300 000 – 400 000

Ovid re-spun the story of Icarus and Daedalus in the *Metamorphoses*, his epic and mythological poem. The narrative described how the Athenian Daedalus, a master craftsman, built the Labyrinth for King Minos of Crete from which the Minotaur could not escape. Detained on the island himself, along with his son Icarus, Daedalus fashioned ingenious wings of wax and feathers to help the two fly to freedom. While fixing the wings to his son's arms, Daedalus issued a warning: fly too low and the damp will weigh down the feathers, fly too high and the sun will melt the wax that holds them. Increasingly elated and cocksure during his flight, Icarus soared nearer and nearer the sun, eventually scorching his wings and plummeting to

his death. It was tragic hubris that caused his fall.

While the flight of Icarus has moved artists from Pieter Brueghel the Elder to Jacob Peter Gouwy and Henri Matisse, Peter Clarke's visual version of the myth is particularly intriguing in its technique, references and symbolism. If torn strips of paper and card, painted in degrees of blistering orange and red, suggest a looming sun, then layers of white and inky blue on the bottom margin evoke the sea below. Clarke's Icarus figure is made up of unusual parts: the heavy and muscular legs bring to mind Michelangelo's *ignudi* on the Sistine Chapel ceiling, but the torso, arms and head come from a contemporary photograph, seemingly of a youth or

objector shielding himself from a blow. This element allows the work to be read in a specifically South African context, and seems to raise politically-loaded questions around oppression, exile, freedom and activism. Does Clarke's *Icarus* suggest that it might be hubris to stand up to social injustice in a police state? Were apartheid dissenters flying too close to the sun?

Clarke continued to play with tropes of flight, freedom and resistance in the early 1980s. This thematic focus culminated in *Homage*, one of the artist's most widely-quoted images, which incorporated some lines from the activist poet Langston Hughes: 'Hold fast/to dreams/for if/dreams die/life is a/broken winged/bird/that cannot fly'.



LEFT: Attributed to Pieter Bruegel the Elder, *Landscape with Fall of Icarus*, c.1560.



LEFT: Henri Matisse, *Icarus*, 1947.



MIDDLE: Peter Clarke, *Homage to the Poet Langston Hughes*, 1984.



RIGHT: Jacob Peter Gouwy, *The Flight of Icarus*, 1635–1637.





189

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

***Demolition, District Six***

signed and dated 1976; signed and inscribed with the title in English and Afrikaans on the reverse  
oil on canvas  
45 by 75 cm

**R400 000 – 500 000**

**LITERATURE**

Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau, illustrated in colour on page 50 with a pastel sketch of the same scene.

Despite depicting a wide range of subjects over his long career, Gregoire remains synonymous with views of District Six. He was drawn to the colourful action of the area, the domestic hubbub, as well as the romantic and often crumbling facades. He also recognised the area's symbolic power against a backdrop of social and political injustice. Of course, in February 1966, District Six was declared a whites-only area under the infamous Group Areas Act (1950), leading to the demolition of homes and the forced removal of the largely coloured residents.

The current lot, with its collapsed walls, ruined façade, and rotting beams and trusses exposed to the sky, is a handsome and poignant reminder of a

lost history, not to mention an evocative monument to a displaced community. While the artist documented the disappearance of District Six over a decade, it is no coincidence that this work, an out-and-out resistance picture, should appear in 1976 in the aftermath of the student uprising in Soweto.

This particular corner house clearly resonated with the artist. He made a beautiful pastel sketch of the scene, before working up the larger version in oils.

RIGHT ABOVE: Gregoire Boonzaier, *Demolition, District Six*, pastel sketch, 1976.

RIGHT BELOW: Gregoire Boonzaier at his easel painting the present lot.



190

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–2010

***Moeder en Kind (Mother and Child)***

signed and dated 1951; inscribed with the title on the reverse  
oil on canvas laid down on board  
94 by 68,5 cm

**R150 000 – 200 000**



© The Estate of Maggie Laubser | DALRO

191

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

***Magnolia in a Blue Jug***

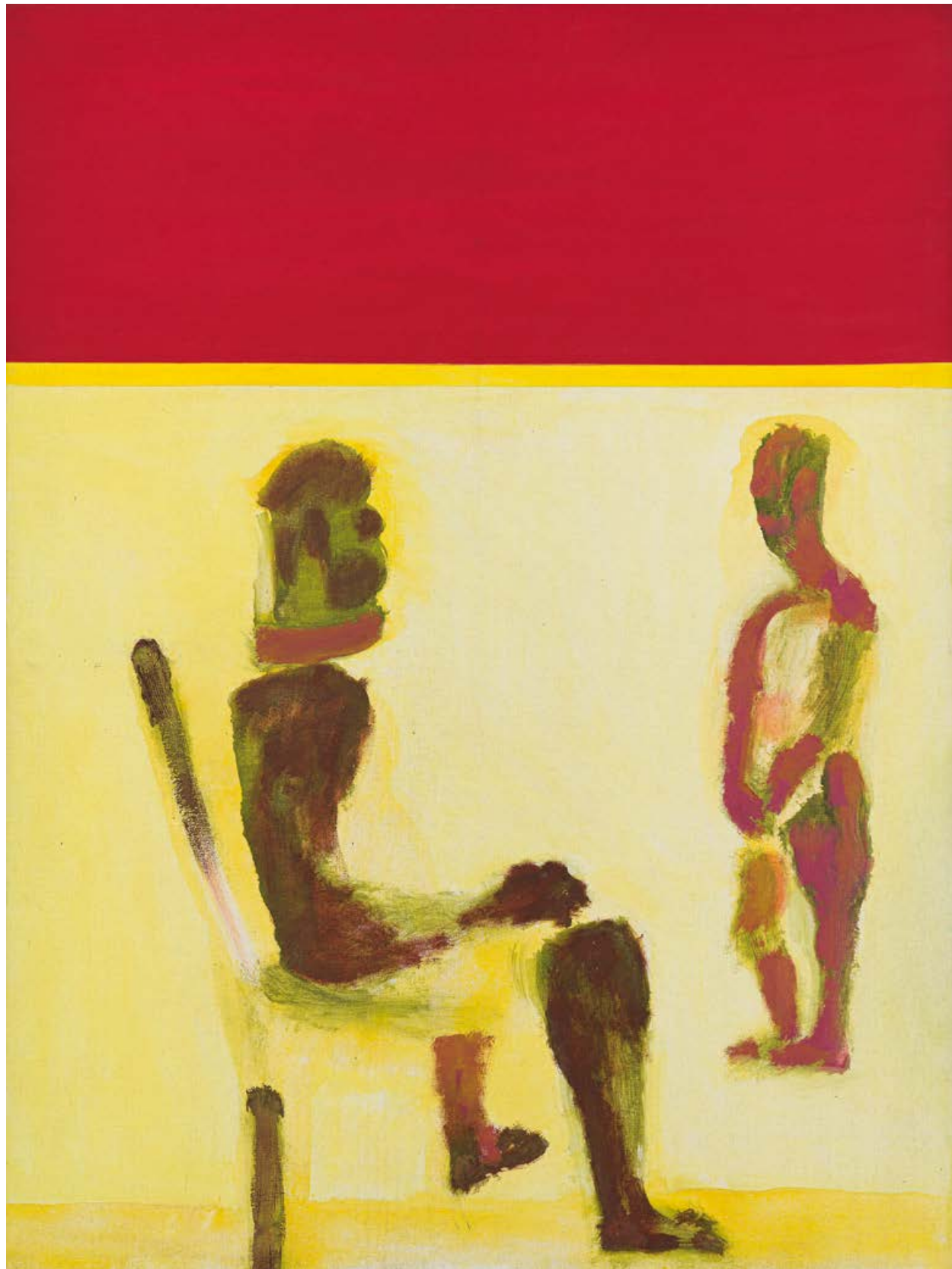
signed  
oil on canvas laid down on board  
60 by 45 cm

**R300 000 – 500 000**

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 311, cat. no. 1295.





192

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Two Figures*

signed by Jan Neethling  
and dated 6 February 2018  
on the reverse  
oil on canvas  
120 by 90 cm

R400 000 – 600 000



193

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Abstract Composition*

signed and dated 66  
mixed media with oil on canvas  
125 by 125 cm

R200 000 – 300 000

Christo Coetzee's Neo-Baroque works (1962–1974) are characterized by a playful arabesque line that curls and twirls about on the picture plane amidst a profusion of circle shapes, creating flower-like shapes in its wake. These shapes are in the form of a boteh, Persian for 'flower'. The flower motif is redolent of the petal-shaped, teardrop or pear-shaped paisley designs characteristic of eastern decorative arts. At times Coetzee uses a circle as the central structural element around which the petal-like shapes of the flower might be discerned. Coetzee refers to his Neo-Baroque phase as that of a metaphoric flower, revealing its mysterious secrets that are entirely concealed in a perfect circle as the petals unfold in due course.





194  
**Douglas Portway**  
SOUTH AFRICAN 1922–1993  
*Abstract Composition in Blue*  
signed and dated 73; inscribed with the artist's name on a label adhered to the reverse  
oil on canvas  
122 by 122 cm  
R200 000 – 300 000

'Douglas Portway's stay in St Ives incited him to a great number of compositions in which strict geometric shapes make their appearance, as if Portway had imbibed the tradition of [Naum] Gabo, [Ben] Nicholson, [Barbara] Hepworth, in order to test the other side of artistic experience rather than to follow the genius loci. This becomes clear when one compares one of Ben Nicholson's early constructivist compositions with on of Portway's works [such as the present lot]. Ben Nicholson's conception, masterly as it is and clear to the mind as a geometric statement or a logical deduction, is executed

with an amazing exactness and definiteness. Douglas Portway's painting, on the other hand documents the circulation of the blood in a warm body, it is a pulsating event, an emotional evidence of that realm of experience which has its roots in the undefinable. So we have on the one hand a mathematical equation as if by Euclid and on the other a mystical statement as of an Eckhart. Both are human but the one is produced by the brain and tastes exclusively aesthetic, the other by the perceiving hand.'  
JP Hodin (1983) *Douglas Portway: A Painter's Life*, Philadelphia: The Art Alliance Press, page 72.



195  
**Thakor (Thakorbhai) Kishorbhai) Patel**  
ZIMBABWEAN 1932–  
*Abstract Composition*  
signed  
acrylic on canvas  
119,5 by 242 by 5 cm  
R40 000 – 60 000

*'From nature you can see lots of different things. I feel, myself, I learned from nature, the colour sense, harmony, tones. Also textures, shapes, lines. Like in nature, all things work together to make a beautiful painting.'*  
— THAKOR PATEL



196  
**Hannatjie van der Wat**  
SOUTH AFRICAN 1923–2020  
*Modular*  
signed and dated '91  
on the reverse  
oil on canvas  
91,5 by 91,5 by 4 cm  
R30 000 – 50 000

'Hannatjie van der Wat is a pioneer female abstract artist. Numbered modules [such as the present lot] or titles such as *Visual Experience* and *Modular Horizontals* point out the primacy of shapes, colour combinations, and the resultant visual experience. This she achieved by means of meticulously constructed, alternating horizontal and vertical flat planes and lines that are rendered dynamic with triangular thrusts; they touch delicately and tentatively, thereby producing powerful spatial tensions. American paintings were big and to achieve the same impact, Van der Wat combined modules of two or four that fit together.'  
Marylin Martin (2016) 'Abstract Art in South Africa: Then and Now', in Isabel Wünsche and Wiebke Gronemeyer (eds) *Practices of Abstract Art: Between Anarchism and Appropriation*, Cambridge: Scholars Publishing, page 230.



197

**John Meyer**

SOUTH AFRICAN 1942–

***Green Valleys***

signed; dated 1978, inscribed with the artist's initials, the title and numbered 8A12 on the reverse

acrylic on board

56,5 by 79,5 cm

R350 000 – 500 000



198

**Neil Rodger**

SOUTH AFRICAN 1941–2013

***View to the Coast, Eastern Cape***

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

oil on canvas

62,5 by 105,5 cm

R100 000 – 150 000



199

**Keith Alexander**

SOUTH AFRICAN 1946–1998

***The Celebration***

signed and dated 94

oil on canvas

75 by 106 cm

R500 000 – 700 000

LITERATURE

David Robbins (2000) *Keith Alexander: The Artist in Retrospect*, Johannesburg: Jonathan Ball, illustrated in colour on page 149.

Instead of depicting the violence and bloodshed that characterised the years before South Africa's first democratic election in 1994, Keith Alexander suggests the political and social uncertainty with images that are dark and foreboding. In *The Distinguished Guest* (right), sold by Strauss & Co in May 2021, the artist depicts himself standing at the entrance of an isolated house, in formal attire, waiting for something to happen or someone to arrive. In the present lot, the same moment is depicted from the opposite direction, from inside the house. A shaft of light penetrates the darkness, illuminating a dome-shaped cloche on the table, which suggests a celebratory dinner has been prepared. The portrait of Nelson Mandela hanging on the wall implies that he is the distinguished guest who is arriving and who, potentially, will dispel the darkness more fully.



Keith Alexander, *The Distinguished Guest*, 1994,



# Vladimir Tretchikoff

(1913–2006)

No artist has been more divisive in South African art history than 'Tretchi', as he is affectionally known by his legions of fans, or 'the people's painter'. He was one of the most popular and financially successful artists in the world during his heyday from the early 1950s to the mid-1970s, when crowds of visitors thronged his department store exhibitions in Durban, Cape Town, London and San Francisco, and signed prints of his work sold in their hundreds of thousands. Reproductions of the green-faced *Chinese Girl*, the *Weeping Rose* with its impossibly three-dimensional drops of water, and the *Dying Swan*, awash with asthma-inducing quantities of downy feathers, hung in suburban sitting rooms, bedrooms and, oddly enough, toilets, from Boksburg to Birmingham and San José to Sydney.

Yet the highbrow art world cognoscenti consistently derided his output as 'sentimental', 'vulgar', and, worst of all, 'commercial' from the start, even preventing him from holding his first solo exhibition in this country at the prestigious Association of Arts gallery in Cape Town in 1948, even though he was a member of the organization. In her encyclopaedic survey of 20th century art in South Africa, Esmé Berman doesn't afford him the honour of his own biographical listing, instead snobbishly relegating him to half a paragraph in the 'Popular Art' entry, with 'popular' having negative connotations since, in her opinion, that kind of art appeals only to those who lack aesthetic discrimination.

As tastes changed, Tretchi's superstar status faded in the 1980s and the prints of the *Lost Orchid* and *Balinese Girl* ended up at car-boot sales and in second-hand charity shops. But after an about-turn in the 1990s, when, according to the artist's biographer Boris Gorelik it became 'hip to be naff'; Tretchi's reputation enjoyed a resurgence on a wave of ironical retro chic. Now his images are ubiquitous in consumer culture once again, appearing on the walls of trendy cocktail bars and funky nightclubs the world over, in contemporary music videos, on album covers, mouse pads and scatter cushions, and lately even on textile covid masks. *Miss Wong* pops up in the background of a scene in Guy Ritchie's movie *Lock, Stock and Two Smoking Barrels*, and it doesn't get cooler than that.

Most people have only ever seen the artist's work as prints, so to have five paintings in the current sale, of some of his most characteristic themes – the graceful *Ballerina*, the *White Orchids* with familiar three-dimensional water drops, the lush, velvety *Red Lilies*, the gently orientalist *Chrysanthemums in a Chinese Vase*, and the biographical *Tropical Flower*, a 'love letter' to his Indonesian mistress, Lenka – is a rare treat, and to view the glorious colours and masterful technique up close is a special moment to savour.

1. Boris Gorelik (2011) 'How the World was Won: Tretchikoff goes International', in Andrew Lamprecht (ed) *Tretchikoff: The People's Painter*, Cape Town: Jonathan Ball, page 138.



The artist Vladimir Tretchikoff in his Cape Town studio.



200  
**Vladimir Tretchikoff**  
SOUTH AFRICAN 1913–2006  
*Ballerina*  
signed  
oil on canvas  
55 by 111 cm  
**R700 000 – 1 000 000**

‘Whether they hung in the hallowed halls of plutocrats or in the council flats of the working class, Tretchikoff’s paintings conveyed a certain radioactive static, an unearthly yet beatific glow, which added immeasurable pleasure to lives unsettled, disrupted or seeking solace and direction. Crucially, factored into the paintings was a story, or better, the trace of a story, that was redolent and inviting.’

– ASHRAF JAMAL



201

**Vladimir Tretchikoff**

SOUTH AFRICAN 1913–2006

***Red Lilies (Amaryllis)***

signed, dated 1948 and inscribed with S. Africa; inscribed with the artist's name and the title on a Iziko South African National Gallery loan label adhered to the reverse  
oil on canvas  
68,5 by 52,5cm

**R700 000 – 900 000**

**EXHIBITED**

Iziko South African National Gallery, Cape Town, *Tretchikoff: The People's Painter*, 26 May to 25 September 2011.

**LITERATURE**

Richard Buncher (1950)  
*Tretchikoff*, Cape Town:  
Howard Timmins, illustrated in  
black and white as figure 52.



202

**Vladimir Tretchikoff**

SOUTH AFRICAN 1913–2006

***The Tropical Flower***

signed, dated '1945, Java', and dedicated 'To Lenka'; inscribed with 'To Lenka, who was, to me, as this canna, the tropical flower' on the reverse  
oil on canvas  
96 by 70 by 2 cm

**R700 000 – 900 000**

**PROVENANCE**

Estate Leonora (Lenka) Moltema-Schmidt.

During World War II, Tretchikoff and his family were living in Singapore. They were evacuated, separately, as the Japanese forces advanced. His wife Natalie and daughter Mimi reached Cape Town safely, but the ship Tretchikoff was on was bombed by the Japanese and he and the other survivors became prisoners of war on the island of Java. After being released on parole, Tretchikoff lived out the rest of the war in the capital city, Jakarta, where he met his most famous muse, Leonora Moltema, whom he called 'Lenka', the Russian diminutive of 'Lena'. The daughter of a Balinese woman and a Dutch man, Leonora became Tretchikoff's lover and sat for some of his best-known works of the 1940s, including the iconic portrait *The Red Jacket* which was sold in London in 2012 for a record sum. Leonora encouraged him to continue painting throughout the war so that he could hold an exhibition when the conflict was over. As a result, he was able to hold a successful exhibition not long after he was reunited with his family in Cape Town in 1946.

*Boris Gorelik*



203  
**Vladimir Tretchikoff**  
 SOUTH AFRICAN 1913–2006  
*White Orchids*  
 signed  
 oil on canvas  
 85 by 66 cm  
 R600 000 – 900 000



204  
**Vladimir Tretchikoff**  
 SOUTH AFRICAN 1913–2006  
*Chrysanthemums  
 in a Chinese Vase*  
 signed  
 oil on canvas  
 121 by 59,5 cm  
 R450 000 – 650 000  
 A very similar work, *Vase of  
 Chrysanthemums*, was sold by Strauss  
 & Co on 17 May 2021 as lot 205. It has  
 five blooms whereas the present lot  
 has four.





[MORE VIEWS](#)

205

**Dylan Lewis**

SOUTH AFRICAN 1964–

***Running Cheetah III*, maquette**

signed, numbered 14/15, inscribed  
'S225' and embossed with the foundry  
mark; inscribed with the artist's name  
and the title on a plaque adhered to  
the underside  
bronze with a dark brown patina  
height: 25 cm; length: 56 cm

**R200 000 – 300 000**

**LITERATURE**

Laura Twiggs (2011) *Dylan Lewis,  
Animal Bronzes 1989–2005: The  
Collectors' Guide*, Pardus: Cape  
Town, another cast from the edition  
illustrated in colour on page 166.



[MORE VIEWS](#)

206

**Dylan Lewis**

SOUTH AFRICAN 1964–

***Lioness Sleeping I*, maquette**

signed, numbered 9/15, inscribed  
with S190 and embossed with the  
SCS foundry stamp  
bronze with a dark brown patina  
height: 21 cm; length: 90 cm

**R100 000 – 150 000**

**LITERATURE**

Christie's (2011) *Predators and Prey  
II: The Dylan Lewis Bronzes*, London:  
Christie's, another cast from the  
edition illustrated in colour on page  
54 and 55.





[MORE VIEWS](#)

207

**Dylan Lewis**

SOUTH AFRICAN 1964–

*Sitting Lioness I*, maquette

signed, numbered 3/50, inscribed 'S191' and embossed with the SCS foundry mark; inscribed with the artist's name, the title and dated 04/2003 on a plaque adhered to the underside; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the underside  
bronze with a dark brown patina  
height: 62 cm; width: 23 cm

**R220 000 – 320 000**

**LITERATURE**

Christie's (2011) *Predators and Prey II: The Dylan Lewis Bronzes*, London: Christie's, another cast from the edition illustrated in colour on page 54.



[MORE VIEWS](#)

208

**Dylan Lewis**

SOUTH AFRICAN 1964–

*Rising Red-Billed Teal, Brace I*

signed and numbered 9/10  
bronze with a dark brown patina  
height: 65 cm; width: 50 cm

**R150 000 – 200 000**

**LITERATURE**

Laura Twigg (2011) *Dylan Lewis, Animal Bronzes 1989–2005: The Collectors' Guide*, Pardus: Cape Town, another case from the edition illustrated in colour on page 19.





209  
**Jack Vettriano**  
 SCOTTISH 1951–  
*Betrayal – No Turning Back (Study)*  
 signed; dated 2001, inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse  
 oil on canvas  
 37 by 29 cm  
**R600 000 – 800 000**

Jack Vettriano is a Scottish artist known for the pared down realism of his erotic film-noir style. Paintings of lonely men and women in interior settings have come to define his oeuvre. Featuring his typically smooth brushwork, *Betrayal – No Turning Back* is an example of the artist's ambiguous sense of narrative that leaves things open to the viewer's interpretation. Vettriano was initially shunned by the formal art establishment, perhaps because he is entirely self-taught, but over the past 30 years he has acquired a devoted global following. The year 2004 was exceptional in Vettriano's career as his best-known painting, *The Singing Butler*, was sold at Sotheby's for close to £750,000 and he was awarded an OBE for Services to the Visual Arts.



210  
**John Meyer**  
 SOUTH AFRICAN 1942–  
*Phaedra Alone*  
 signed; signed and inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse  
 mixed media with oil on canvas  
 74,5 by 59 cm  
**R500 000 – 700 000**



211  
**John Meyer**  
 SOUTH AFRICAN 1942–  
*Lost Expectations*  
 signed; inscribed with the artist's name, the title and numbered 2184 on the reverse  
 acrylic on canvas  
 75 by 90 cm  
**R300 000 – 400 000**



212  
**John Meyer**  
 SOUTH AFRICAN 1942–  
*Questions of Commitment*  
 signed; inscribed with the artist's name, the title and numbered 2204 on the reverse  
 acrylic on canvas  
 90 by 120 cm  
**R400 000 – 500 000**



213  
**Robert Gemmell Hutchison**  
SCOTTISH 1855–1936

*The Balloons*  
signed; inscribed with the artist's name and the title on a Royal Scottish Society of Painters in Watercolours label adhered to the reverse  
watercolour and gouache on paper laid down on board  
37 by 49,5 cm  
R60 000 – 80 000

214  
**Dorothea Sharp**  
BRITISH 1874–1955

*On the Jetty*  
signed  
oil on canvas  
62 by 74,5 cm  
R250 000 – 350 000

PROVENANCE  
Sotheby's, London, Modern and Irish Paintings, Drawings and Sculpture, 20 June 1993, lot 5.



It not surprising at all that Helen Entwisle's biography of Dorothea Sharp, one of England's most renowned impressionist artists, is entitled *Rock Pools and Sunshine* (William Sessions, 2008). 'I was overwhelmed by the happy, colourful beach scenes,' the author said, and the present lot is one such painting, of barefooted children on their summer holiday. Sharp travelled to Europe regularly and in Paris was impressed with the legacy of the French Impressionists. The work of Claude Monet proved to be a lasting influence and her spontaneous painterly technique in this lot is reminiscent of Monet's *Woman with a Parasol* (1875), which depicts the artist's wife Camille and their son Jean on a windy hillock at Argenteuil on the Seine, near Paris. The palette of crisp whites and cool blues and greens are similar in the two paintings, and each is enlivened by a pop of yellow – in Sharp's boy's shorts and Monet's meadow flowers.

1. <https://helenentwisle.co.uk/>



Claude Monet, *Woman with a Parasol*, 1875, National Gallery of Art, Washington.



215  
**Antoni Clavé**  
SPANISH 1913–2005

*Peix Blau (Blue Fish)*

signed; inscribed with the artist's name and the title on a Sala Gaspar Gallery, Barcelona, label adhered to the reverse; inscribed with the artist's name and the title on a South African National Gallery label adhered to the reverse  
oil on board  
71,5 by 98,5 cm

R100 000 – 150 000

PROVENANCE  
Stella Shawzin Collection.





216

**Keith Shackleton**

BRITISH 1923–2015

*83 Degrees N. Arctic Skua and Ivory Gulls*

signed and dated 1973; inscribed with the artist's name and the title on a Guildhall Art Gallery, London, label adhered to the reverse; includes letter to Lady Clayden adhered to the reverse

oil on board

59,5 by 90,5 cm

R40 000 – 60 000

Keith Shackleton was an artist, a naturalist, a pilot who served in the Royal Air Force during World War II, and, in later years, a television educationalist. Being related to the polar explorer Sir Ernest Shackleton, he developed an interest in Antarctica and the Arctic from an early age. Many of his paintings depict the extreme environments of the polar regions and the marine birds and animals that inhabit them.



217

**Keith Shackleton**

BRITISH 1923–2015

*Cape Hallet*

signed and dated 1972; inscribed with the artist's name and the title on a Guildhall Art Gallery, London, label adhered to the reverse

oil on board

60 by 75,5 cm

R40 000 – 60 000





## Artist Index

by Lot Number

Alexander, J	121	Hlungwani, P	85	Preller, A	5, 175
Alexander, K	68, 69, 199	Hodgins, R	24, 155, 182, 186, 187, 192	Renoir, P & Guino, R	40
Bailey, B	118	Hutchison, R G	213	Rodger, N	198
Battiss, W	55, 56, 178	Inggs, S	128	Schreuders, C	111
Bell, D	97, 98, 99, 100	Kentridge, W	86, 101, 106, 109	Scully, L	44
Bester, W	87	Kibel, W	6	Searle, B	124
Bisschoff, O	42	Koloane, D	84	Segogela, M J	91
Boonzaier, G	12, 14, 189	Kottler, M	17	Sekoto, G	45, 154
Borbereki, Z	20	Kumalo, S	16, 18, 172, 174	Shackleton, K	216, 217
Bosch, E	8	Langa, M	107	Sharp, D	214
Boshoff, A	15	Laubscher, E	183, 184	Shawzin, S	29
Boshoff, W	93	Laubser, M	191	Shilakoe, C	162
Botha, W	92	Lewis, D	205, 206, 207, 208	Sibiya, L	60, 61
Brainwash, Mr	72	Luzamba, L Z	179, 180	Siopis, P	94, 95, 96
Brice, L	88	Marx, G	82, 110	Sithole, L	161, 165
Brown, D	105	Mason, J	25, 63, 64	Skotnes, C	66, 168, 169, 170, 171, 173
Caldecott, S	37	Meerkotter, D	34	Soal, C	81
Catherine, N	28, 31, 49, 50, 51, 52, 83	Meese, J	74, 75	Stone, S	112
Catlin, G	70	Meyer, J	197, 210, 211, 212	Subotzky, M	125, 126
Cilliers-Barnard, B	27, 33, 190	Mgudlandlu, G	158	Subotzsky, M & Waterhouse, P	127
Claerhout, F	30	Mohl, J K	156	Sumner, M	10, 41, 43
Clarke, P	151, 152, 153, 188	Moké	71	Taylor, A	90, 104
Clavé, A	215	Muholi, Z	120	Theys, C	13
Coetzee, C	7, 46, 193	Murray, B	89	Thoba, A	113
Cohen, S	123	Naudé, H	35	Tretchikoff, V	200, 201, 202, 203, 204
Crump, A	23	Nel, M	181	Van der Wat, H	57, 58, 196
Dhlamini, J	131	Nhlengethwa, S	114, 115, 116	Vári, M	117, 129
Drift, R	26	Niemann, H Jnr	38, 39	Veleko, N	122, 130
Du Toit, P	21	Oerder, F	36	Verster, A	53
Esmonde-White, E	48	Page, F	65	Vettriano, J	209
Feni, D	157	Patel, T K	195	Victor, D	108
Goldblatt, D	119, 132, 133	Pemba, G M M	159, 160	Villa, E	19, 59, 62, 163, 164, 185
Goodman, F	102, 103	Pierneef, J H	2, 3, 4, 11, 32, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150	Vorster, A	1
Guedes, P	177			Vorster, G	67
Haden, P	167			Wallace, M	9
Harris, H	166, 176			Welz, J	22
Herbst, G	54	Podlashuc, M	47	Zinkpè, D	73
		Portway, D	194		

Click on the lot number to navigate to the lot in this catalogue.

© Strauss & Co (Pty) Ltd 2021

Research, catalogue notes and assistance:

Angus Taylor Studio

Lucy Blumenthal

Hazel Cuthbertson

Gerard de Kamper

Marion Dixon

Sunet Ferreira

Goodman Gallery

Boris Gorelik

Arisha Maharaj

Alastair Meredith

Jackie Murray

Richard Ndimande

Sean O'Toole

Kelda van Heerden

Wilhelm van Rensburg

Gavin Watkins

Carmen Welz

Kathryn Wheeler

Naudia Yorke

Photography by Thakatha and Denver Hendricks

Colour reproduction by Robert Wong

Design by Kevin Shenton and Danel van Jaarsveld

Printed by Hansa, Cape Town



