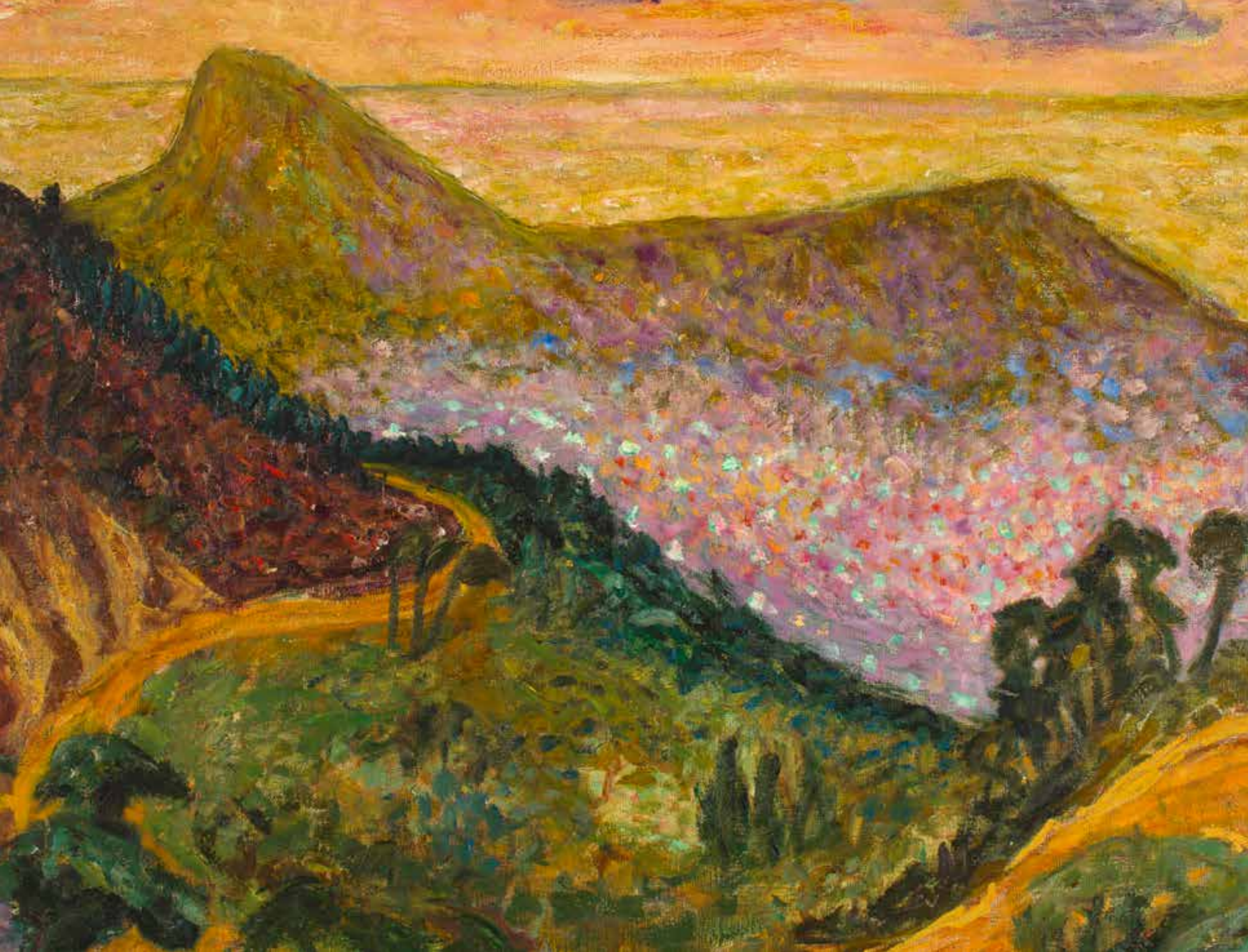




IMPRESSION / EXPRESSION

From Hugo Naudé to Georgina Gratrix

Strauss & Co



IMPRESSION/EXPRESSION
From Hugo Naudé to Georgina Gratrix
and
574 Years of South African Wine Icons

Tuesday, 14 September 2021, 6:00 pm
Strauss & Co, Johannesburg

Live Virtual Auction
www.straussart.co.za

Lots 1–90

LEFT
Lot 26 Alice Elahi *Lion's Head from Table Mountain Road* (detail)

574 YEARS OF SOUTH AFRICAN WINE ICONS

South Africa's wine history stretches back to Jan van Riebeeck in the 1650s, although sweet wines dominated until the widespread establishment of vineyards in the 20th century. Unlike the deep wine heritage of Europe however, few bottles of very old South African wine remain today.

Strauss & Co Fine Wine Auctions is proud to offer five iconic South African wines of considerable age (the sum of their ages is 574 years!). Since these wines have been stored over multiple generations, provenance is of supreme importance and each bottle carries a story of winemaking and ownership. Importantly, recent tastings have also confirmed their vinosity and sheer brilliance.

Leading international critics have awarded their highest scores to vintage South African wines. Jancis Robinson awarded her first perfect score for a South African wine to the GS 1966 Cabernet. This experimental Durbanville Cabernet Sauvignon made by George Spies of Monis in 1966 and 1968 continues to leave palates in awe. Greg Sherwood MW did the same with the Chateau Libertas 1957 in a 2018 tasting of multiple bottles at the Winshaw cellar. Neal Martin's 99 points for the Jaubert Family Muscat was the highest score from an American wine publication for a number of years. This incredibly unique solera-style sweet wine is drawn from a barrel of 1800 Muscat that has been under the Jaubert's custodianship ever since.

The 1987 was the first commercial vintage of Klein Constantia's Vin de Constance and extremely rare bottles reached record pricing in 2021. Both Higgs Jacobs and Roland Peens awarded 96 points and noted its relative youth and delicious nature.

The marquee lot, and arguably the rarest South African wine, is the Grand Constance 1821, the first to be auctioned by Strauss & Co. This bottle was purchased on auction in London as part of a larger collection in 1983 by the Malan family of Simonsig Estate. It is of incredible condition considering its age and possibly only a handful of labeled bottles in this fine condition remain in South Africa today. Noted for its freshness, richness and complexity, this 200-year-old wine offers a fine investment proposition or hedonistic pleasure.



1

Chateau Libertas
Red, 1957

750ml
1 (1 x 1) 750ml

Believed to be South Africa's oldest red blend, Chateau Libertas was established by Dr William Charles Winshaw in 1932 to introduce a lightly wooded dry red blend. It has been produced every year since. A unique blend of Cinsaut, Cabernet Sauvignon and later Pinotage, vintages such as 1940, 57 and 61 are remarkably composed and revered today, especially in 750ml bottle.

These rare bottles from the Winshaw family cellar are some of the last known bottles in existence. This wine has been checked and re-corked by Amorim cork under supervision of auction curator Higgo Jacobs, assuring provenance, quality and long life. Seal code KI-041759 can be traced on <https://www.amorimcork.co.za/recorking-directory/>

R17 000 – 25 000

PROVENANCE
Winshaw La Gratitude Cellar.



2

GS
Cabernet, 1966

750ml
1 (1 x 1) 750ml

The GS 1966 Cabernet is shrouded in mystery and remains South Africa's rarest wine. The GS Cabernet was an experiment by George Spies, then winemaker at Monis, in 1966 and 1968. His aim was to produce a 100% Cabernet Sauvignon that had the ability to age, which was not common at the time. There is a mystery surrounding the winemaking, reportedly sourced from Durbanville. The bottles were

given away by Spies, reportedly very tannic and rustic in its youth. As the wine matured, rare bottles become recognised by pundits such as Michael Fridjhon and James Molesworth of Wine Spectator. Today, there can't be more than 2 dozen pristine bottles in existence.

This wine has been checked and re-corked by Amorim cork under supervision of auction curator

Higgo Jacobs, assuring provenance, quality and long life. Seal code DH-671759 can be traced on <https://www.amorimcork.co.za/recorking-directory/>

R30 000 – 40 000

PROVENANCE
Distell Tabernacle.



Chateau Libertas
Red, 1957

CRITIC RATINGS

'An incredibly youthful, vibrant and aromatic expression, this red wine at 61 years old is the most distinguished stately gentleman of wines I have ever encountered. Loaded full of youthful creme de cassis, boiled black berry sweets, macerated black cherries, earthy ripe prunes, raisined cranberries, fynbos spice, dried mint leaf and a profoundly pure and balanced palate minerality that follows the fruit complexity of the nose. It's not just the mellow concentration and regal balance that astounds the senses, but the sweet fruited glycerol texture, the vibrantly fresh palate and tightly packed sweet mellow tannins that seduce the senses and invite you in for more. This is the stuff of legends; a wine you will want to tell your kids you drank. It's also a wine that not only brought tears to grown winemakers' eyes, but also the first perfect score on the Fine Wine Safari and possibly the first ever de facto 100 point score for a South African still wine! Yes!'
– Greg Sherwood MW, Wine Safari, 100/100

GS
Cabernet, 1966

CRITIC RATINGS

'A truly iconic wine in South African wine history kindly brought to a lunch at Test Kitchen by Roland Peens of retailer Wine Cellar. Absolutely stunning – such a beautiful combination of maturity and delicacy – but with far more fruit integrity than most 1966 red Bordeaux would have now. Perhaps it was hard work in its youth but I imagine it will be at least a few months before I taste a mature Cabernet as good as this. Apparently, it was once compared with Ch Margaux 1966 and knocked spots off it, but Palmer would probably have put up more of a fight. Lightly minty, fragrant and it spread right across the palate with satin texture. Gorgeous. The only other known vintage was 1968, I was told.'

– Jancis Robinson 2011, 20/20

3

Klein Constantia
Vin de Constance, 1987

500ml
1 (1 x 1) 500ml

Described as one of the world's most beautiful vineyards, the 146 hectares of Klein Constantia originally formed part of 'Constantia', a vast property established in 1685 by Simon van der Stel, the first governor of the Cape. This particular valley was chosen not only for its beauty, but also for the decomposed granite soils on its slopes, gently cooled by ocean breezes. The property behind the iconic Vin de Constance has pedigree and provenance that stretches widely beyond sweet wine.

The re-creation of the legendary Constantia wine made in the 18th and 19th centuries, sought after by Napoleon, the aristocracy of Europe, King George IV and King Louis Philippe and praised by Charles Dickens, Jane Austen and Baudelaire! The property was restored in 1983 and this was the 2nd vintage produced under Ross Gower and the first to ever be commercially released. 1987 is regarded as one of the finest vintages produced in the 80s and 90s. According to current cellar master, Matt Day, the 1987 bottles are bullet proof, and so it seems. All bottles opened for recorking, even poor ullage ones, showing life and structure. Topped up (with the same vintage) and re-corked, sealed and documented at the source for the purpose of this auction, in partnership with Amorim & Klein Constantia.

Seal code gx-021207 can be traced on <https://www.amorimcork.co.za/recorking-directory/>

R25 000 – 35 000

PROVENANCE
Private Seller.



4

Jaubert Family
Muscat d'Alexandrie, 1800

275ml
1 (1 x 1) 275ml

R50 000 – 70 000

The Jaubert Family Muscat d'Alexandrie 1800 is South Africa's oldest living wine. Seven generations of the Joubert family have cared for the 115 litre barrel of Muscat for more than 200 years. The richly-sweet, solera-style wine is topped up every 5 years to replace the angels' share. Sitting quietly in an underground cellar on the family farm, there have been periods when the barrel was left completely untouched for decades, which adds to its unique style and incredible stability, according to current custodian Cobus Joubert. Topped up using only the best Muscat sourced from selected vines, the barrel has not been fortified this century. It was Neal Martin's highest scoring South African wine upon tasting it and he awarded it 99 points in Bordeaux 2011.

PROVENANCE
Producer.



Klein Constantia
Vin de Constance, 1987

CRITIC RATINGS

'The first commercially sold vintage of the modern era is superb and rigid. Raisined fruit softness, with salted caramels and coffee. The creamy palate is laced with incredible lasting acidity, culminating in a savoury tail – like a sweet Oloroso.'
– **Higgo Jacobs 2020, 96/100**

'1986, limited bottling of unfortified replica of fabled 18th century dessert Constantias of Hendrick Cloete. Made every year at Klein Constantia since 1986 from muscat de frontignan – same clone selection as originally imported from western France by Governor Jan van Riebeeck in 1656. 1987 deeper coloured than 1986, more alcoholic at 15% cf. 14%, more mellifluous, more amply endowed with range of apricot-honey scents. Small barrel-aged, in newer oak than in historic bottlings. In Cloete's day, stems of bunches twisted when ripe and left to hang on vine, sugar and flavour concentration intensified by evaporation, leading to natural alcohols of up to 17%. Gower gets same result by halving the crop.'

– **Platter's SA Wine Guide (1992)**

'Wonderfully balanced, with limey freshness, nutty complexity and dabs of tropical fruit. A true legend that is still very much alive today.'

– **Roland Peens, 96 points (2018)**

Jaubert Family
Muscat d'Alexandrie, 1800

CRITIC RATINGS

'It has an iridescent clear amber hue with green tints on the rim. The nose is simply stellar: candied orange peel, toffee, apricot and almond soar from the glass and fix you to the spot. The palate is perfectly balanced and fresher than some South African wines two centuries younger! It has a Sauternes-like viscosity but is not cloying like a Tokaji Esszenzia. There is a touch of sherbet at the tip of the tongue and then it fans out towards a kaleidoscope of spice, clove, candied fruits and a touch of honey. One can discern an oxidative tang towards the finish that has a touch of volatility. Very long and intense and yet somehow refined and elegant, this is an ethereal experience. Drink now–2100+.'

– **Neal Martin, Wine Advocate, 99/100**

5

Grand Constance

1821

375ml

1 (1 x 1) 375ml

Due to the uncompromised condition of this bottle, the auctioneer has decided not to interfere with the closure and sell in its original state. At the buyer's discretion, a complimentary professional recorking service can be offered as part of the sale. This service includes alphanumeric identification on the new closure and a seal to ensure traceability going forward.

R300 000 – 500 000

PROVENANCE

Simonsig Wine Estate Cellar.

'By 1821, Constantia wine was arguably at the height of its fame, universally known "to soften the temper of ministers, and to sweeten the lips of royalty itself."

GROOT CONSTANTIA



A handful of bottles remain from a collection purchased by three South African wine personalities on auction in London in 1983. The late Frans Malan's share was carefully cellared at Simonsig Wine Estate, and Strauss & Co is proud to offer a pristine bottle 200 years after harvest!

The 1983 auction bottles were likely from the cellars of Apsley House, home of the Dukes of Wellington. The labels stating 'décanté en 1883' suggest that their bottling might have taken place in France in 1883, before being sold to English provenance. Research compiled by Joanne Gibson for Winemag.co.za earlier this year suggests that Constantia sweets would have indeed changed French hands. From Frederick the Great of Prussia to Louis XVI and Marie Antoinette of France, from American founding fathers George Washington

and John Adams to Britain's mad King George, possession of 'the sweet, luscious and excellent dessert wine' was craved by all.

It was sold 'on allocation', with much of the 1821 harvest allocated to St Helena, where for five years it had been reserved for the exclusive enjoyment of Napoleon – a bottle a day, in fact! However, the exiled emperor died on 5 May 1821 – his last request a glass of his beloved vin de Constance – which resulted in a supply of Grand Constance 1821 vintage entering the market.

The Grand Constance 1821 is held in its original, hand-blown glass bottle, each of the bottles taking a unique shape, and presented in a wooden case. Bottles from the London auction have been recorked, with a recent note below by Michael Fridjhon and Jean-Vincent Ridon.



An imagined representation of Napoléon Bonaparte on his deathbed in exile on the island of St Helena. An empty wine glass is visible on the table next to his bed. (Charles von Steuben, *Death of Napoléon*, painted 1829, Arenenberg Collection, Switzerland).

Grand Constance

1821

CRITIC RATINGS

Deep but still luminescent amber. Extraordinarily perfumed, in a subtle and unflamboyant way: notes of orange rind, molasses, allspice and glacé fruits. Brooding and rich. Multiple layers, each yielding surprising detail and nuance. Remarkably fresh – this medley of aromatic energy stays forever in the glass, a haunting reminder of an era lost in the mists of antiquity.

– Michael Fridjhon and Jean-Vincent Ridon, 2019

IMPRESSION/EXPRESSION

From Hugo Naudé to Georgina Gratrix

The following selection of works, all by South African artists, falls under the admittedly broad banners of impressionism and expressionism. The sale, titled *Impression/Expression: From Hugo Naudé to Georgina Gratrix*, helps make sense of some of the many stylistic and conceptual shifts that have taken place in this country over the past century. While art historical definitions remain imperfect, these two movements provide an international aesthetic context for so many of our finest artists.

Even if impressionism is no longer explained only in terms of method, technique or period, and despite the fact that the majority of twentieth-century modernisms rely on some form of expressionism, the two terms remain influential and valid to artist and art historian alike. Of course, many of the works in *Impression/Expression*, whether painted or sculpted, mid-century or contemporary, can sit comfortably in both categories. Works from each school, however, can still be tied together by theme, tone, impulse or style. Impressionist pictures, for instance, can capture the **transience** of light, can be stirred by **modernity**, and in pursuit of atmospheric **sensation**. Many expressionist works, moreover, are made with **instinct**, are defined by **intimacy**, and drawn to visual **anarchy**. The works in *Impression/Expression* are presented with these often overlapping attributes in mind.



RIGHT
Lot 54 Zoltan Borberek *Market*



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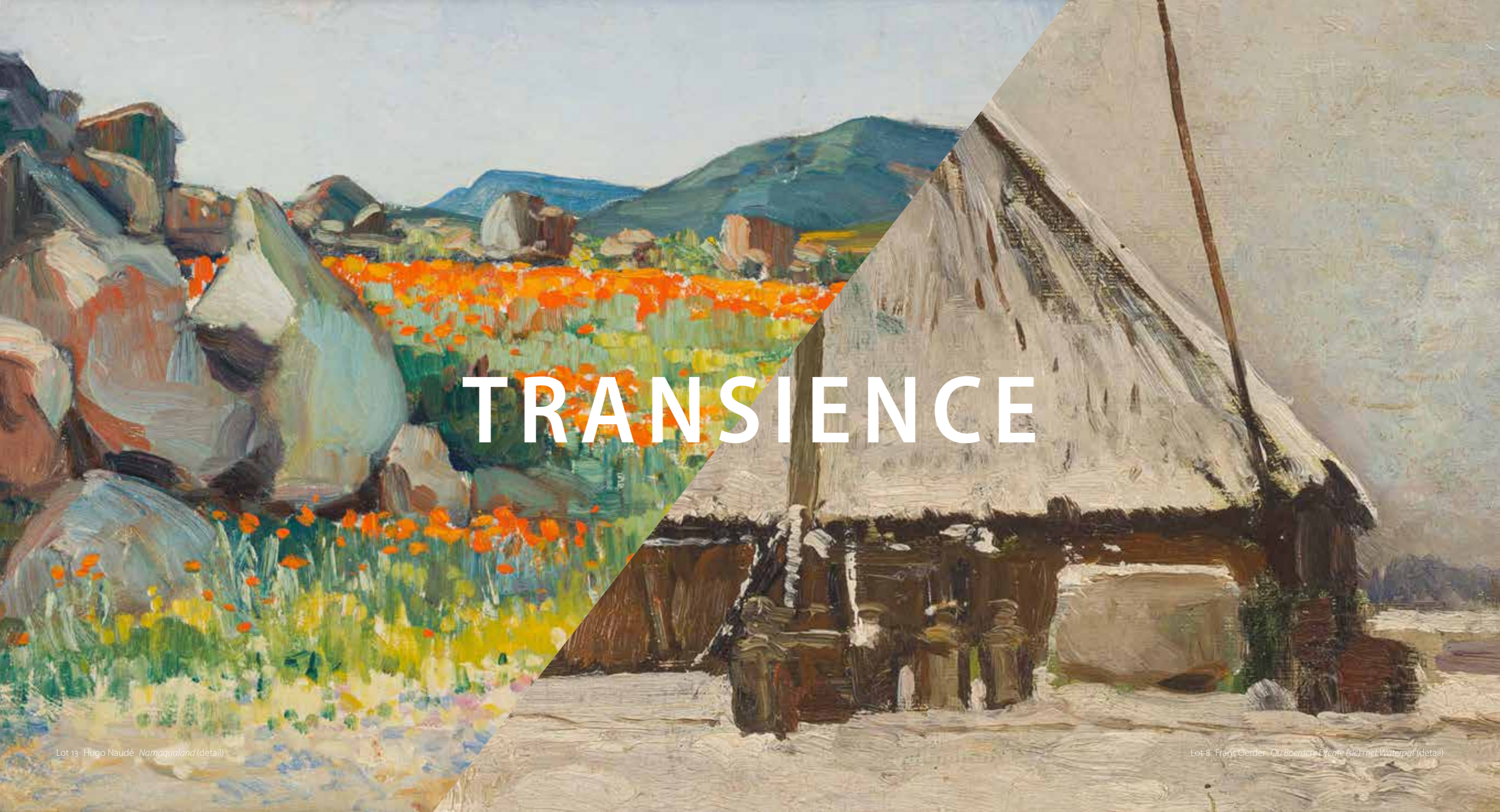
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LEFT

Lot 29 Errol Boyley *Street Scene, Bo-Kaap, Cape Town* (detail)



TRANSIENCE

Lot 13 Hugo Naudé *Namaqualand* (detail)

Lot 8 Frans Oerder *Ou Boerderij Drente (sic) met Waterput* (detail)



6

Terence McCaw

SOUTH AFRICAN 1913–1978

Reed Reflections

signed and dated 50; inscribed

with the title on the reverse

oil on board

39,5 by 50 cm

R15 000 – 20 000



7

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Boland Farm

signed and dated 1921

oil on canvas

45 by 55 cm

R500 000 – 700 000

8

Frans Oerder

SOUTH AFRICAN 1867–1944

Ou Boerdery Drente (sic) met Waterput

signed; inscribed with the title on the reverse

oil on canvas laid down on board
24 by 32,5 cm

R10 000 – 15 000



9

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Moritzburg

signed and inscribed with the title in pencil; inscribed with the artist's name, the title, a German inscription and 'P. Strack, Windhoek' on the reverse; inscribed with the artist's name, the title, the medium and dimensions on a Peter and Regina Strack label with accession number 85 adhered to the reverse

oil on canvas
15,5 by 24,5 cm

R8 000 – 12 000

PROVENANCE

The Late Peter and Regina Strack Collection.



10

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Extensive Landscape, SWA

signed with the artist's initials and dated 1939

oil on canvas, in the artist's chosen frame from Tischlerei Ellmer, Windhoek

67,5 by 97,5 cm

R400 000 – 600 000

PROVENANCE

The Estate of Wolfgang Biederlack, Windhoek.



Adolph Jentsch trained at the Dresden Academy of Fine Arts alongside such firebrands as Max Pechstein, George Grosz and Kurt Schwitters. He witnessed first-hand the tradition-jolting formation of Die Brücke, a group of artists then experimenting with clashing colours and angsty themes. Despite his proximity to this group, which became one of the founding pillars of German Expressionism, Jentsch's own painting style remained peculiarly unaffected. In fact, as his serene and tenderly-painted view of Moritzburg in this sale proves, his natural inclination was for peaceful colour harmonies and only a very gently

distorted naturalism.

Dispirited and professionally stifled by the looming threat of National Socialism in Germany, Jentsch immigrated to the then South West Africa in 1938. Enlivened by his new surroundings – the mirages, the endless horizons, the blazing light, the shifting desert – his approach to landscape painting took on more mystic and expressive characteristics. Major oil paintings of dramatic vistas (such as lot 10), of which few survive, were executed with darting brushstrokes – calligraphic and Oriental in nature – and mesmerizing gradations of ochre, gold, grey and indigo.



11

Walter Battiss

SOUTH AFRICAN 1906–1982

Landscape with Distant Mountains

signed

oil on canvas

29,5 by 39,5 cm

R30 000 – 40 000



12

Cecil Thornley Stewart

SOUTH AFRICAN 1881–1967

Winter Afternoon, Transkei

signed; signed and inscribed with title on a label adhered to the reverse

oil on board

40,5 by 50,5 cm

R6 000 – 8 000

PROVENANCE

Acquired from the artist by the current owner's grandmother in Butterworth, Eastern Cape, c.1950.



13

Hugo Naudé

SOUTH AFRICAN 1869–1941

Namaqualand

signed; inscribed with the artist's name, the title and the medium on a Johans Borman label adhered to the reverse
oil on board
30 by 39,5 cm

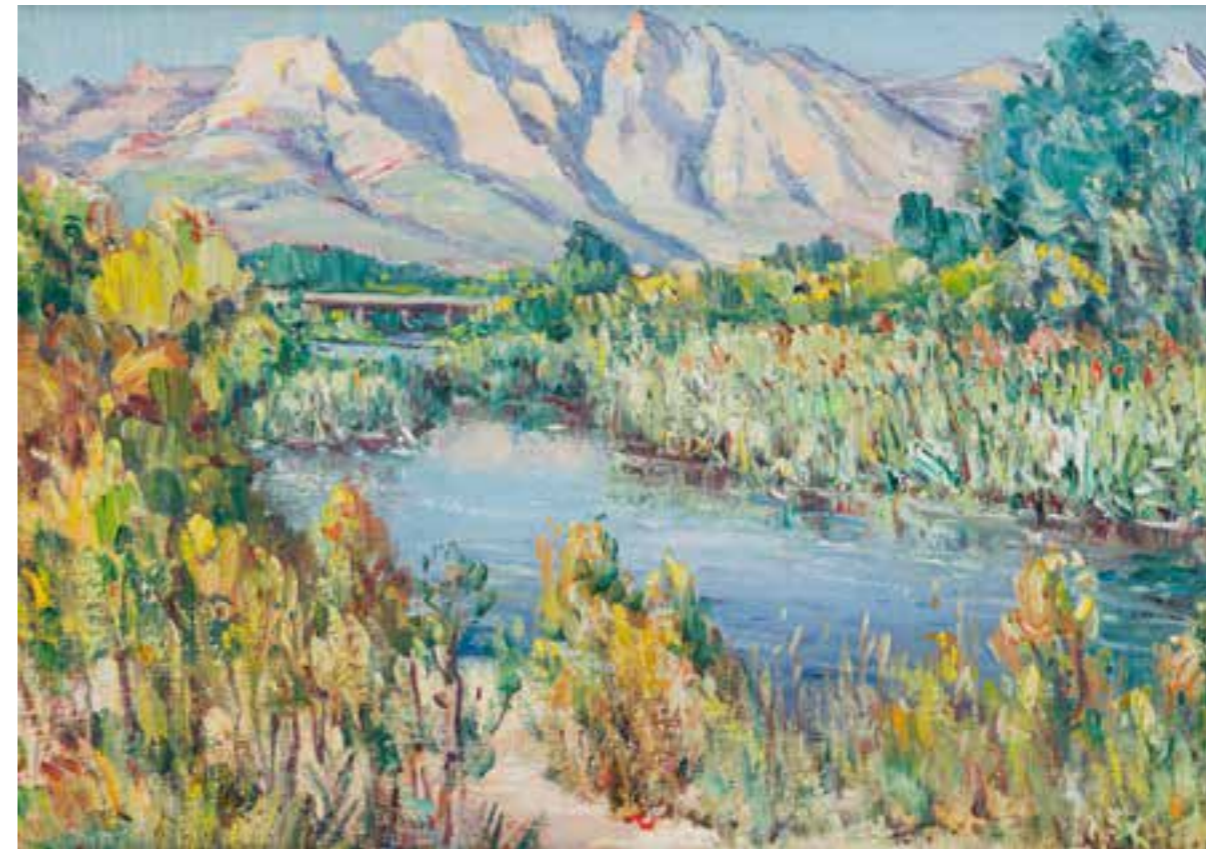
R300 000 – 400 000

Hugo Naudé, South Africa's quintessential impressionist painter, was captivated by the western Cape's splendid sun-drenched Namaqualand region, as year after year in spring the semi barren landscape burst into an array of splendid blooms. After travelling in Europe and studying at the Slade School in London and then the Kunstakademie in Munich, and gaining exposure to the latest avant garde trends in Paris, Naudé returned to settle in Worcester in the Western Cape.

He found his metier painting *en plein air* as he masterfully created evocative images with a fascination for capturing the transient quality of the

landscape rather than its details, the sensory rather than the representational.

Naudé brilliantly captures the atmospheric sensation of the dazzling yellow and orange wildflowers that carpet the fields. With each daub of paint he creates the impression of an individual flower as he movingly exposes the transience of the seasons, the flowers, the light and shadow. In contrast, he washes the surrounding rocks and mountains with seemingly liquid broad-brush strokes in subtle shades of luminous pale blue, green, grey and orange that create the sense of the floral surrounds reflecting off the rocks in the glistening light.



14

Hugo Naudé

SOUTH AFRICAN 1869–1941

Breede River Landscape

signed
oil on board
23 by 33 cm

R120 000 – 150 000



15

Hugo Naudé

SOUTH AFRICAN 1869–1941

Landscape with Grazing Cattle

signed with the artist's initials
oil on board
19 by 28 cm

R80 000 – 120 000



16

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Yellow House

signed and dated 1955
oil on canvas
40 by 55,5 cm

R90 000 – 120 000



17

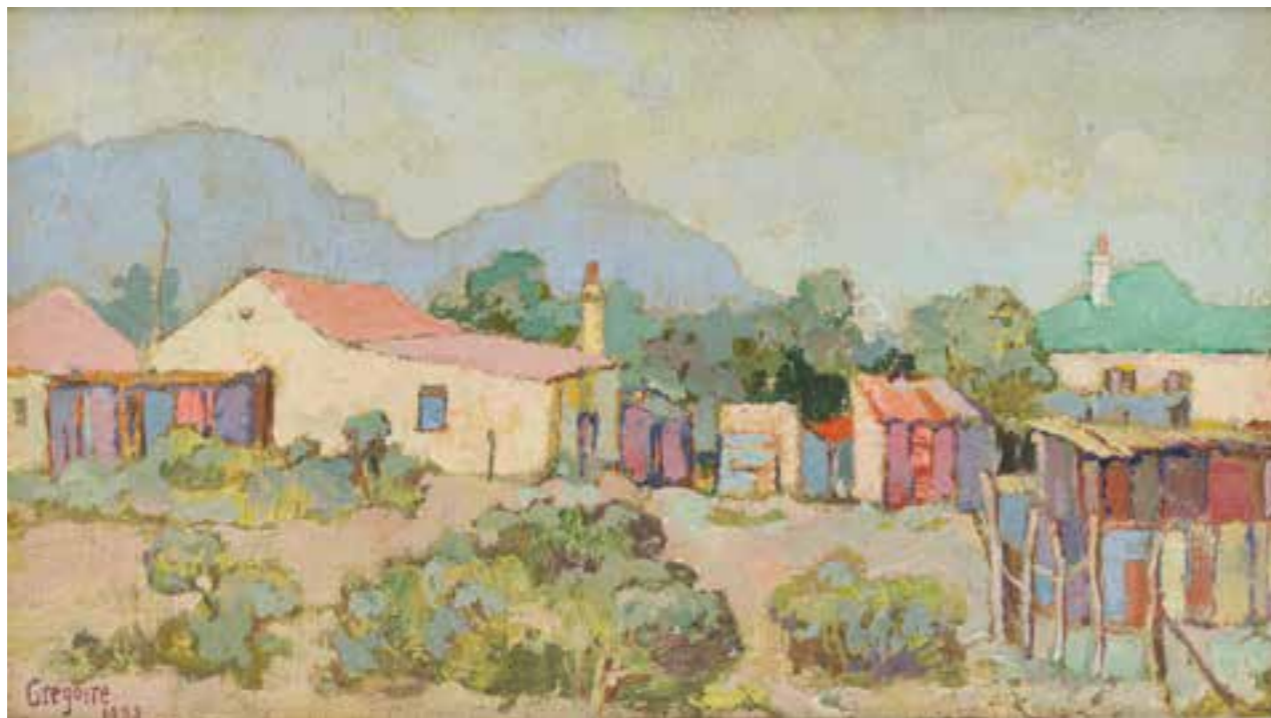
Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Houses with Mountains Beyond

signed and dated 1933; inscribed with the artist's name and a dedication on the reverse
oil on board
21 by 38 cm

R50 000 – 70 000



18

Conrad Theys

SOUTH AFRICAN 1940–

Cross Roads

signed and dated 2001; inscribed with the artist's name, the date and the title on the reverse
oil on canvas
40 by 50 cm

R40 000 – 60 000

'Conrad Theys concentrated on the regions of the Cape that were synonymous with his own struggle in life. He felt the atmosphere of the places and strove to record his experience ... [He] identified with the humble shanties [of Elsie's River, Crossroads and other places on the Cape Flats] ... The poverty of these humble dwellings was uplifted by loving treatment that pays attention to the surface texture of crumbling walls with many subtle nuances of colour'

ALEXANDER DUFFY



Conrad Theys with one of his works at his first solo exhibition, 1978.



19

Conrad Theys

SOUTH AFRICAN 1940–

Quiver Trees and Summer Clouds, Namaqualand

signed and dated 1999; inscribed with the artist's name, the date and the title on the reverse
oil on canvas
50 by 60 cm

R50 000 – 70 000

'I have an enormous passion for the regions that formed me: Namaqualand, the Hantam and Bushmanland ... The quiver tree is my self-portrait. It is a tree that can survive. It exists in difficult places, but it does its duty. Though the world around it is hard and dry, when the time of the year comes, it pushes out its colours.'

CONRAD THEYS



20

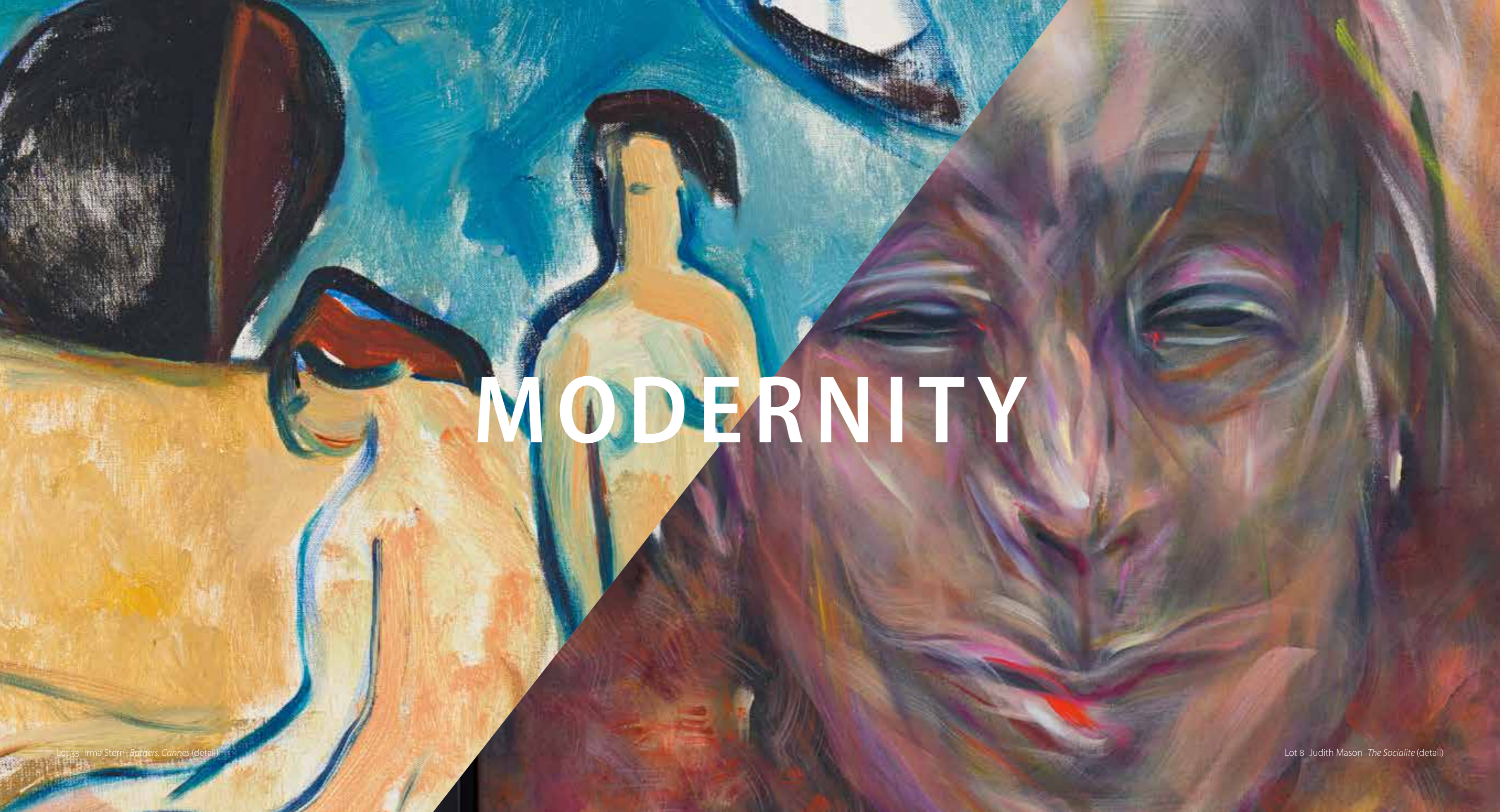
Piet van Heerden

SOUTH AFRICAN 1917–1991

Road to Gamoep

signed; inscribed with the title on the reverse
oil on board
48 by 58,5 cm

R120 000 – 160 000



MODERNITY

Lot 33 Irma Stern *Bathers, Cannes* (detail)

Lot 8 Judith Mason *The Socialite* (detail)

21

David Koloane

SOUTH AFRICAN 1938–2019

Passengers

signed, dated 15, numbered 6/20,
inscribed with the title in pencil and
embossed with the Timothy Foulds
Print Studio chopmark in the margin
etching

plate size: 15 by 20,5 cm; sheet size:
28 by 30,5 cm, unframed

R3 000 – 5 000



22

David Koloane

SOUTH AFRICAN 1938–2019

Brazier and Traffic

signed, dated 15, numbered 3/20,
inscribed with the title in pencil and
embossed with the Timothy Foulds
Print Studio chopmark in the margin
etching

plate size: 15 by 20,5 cm; sheet size:
28 by 30,5 cm, unframed

R3 000 – 5 000



23

David Koloane

SOUTH AFRICAN 1938–2019

City

signed and indistinctly dated ('16?)
oil on canvas and board with collage
35,5 by 45,5 cm

R12 000 – 15 000

'The signs of the city, traffic lights, buildings, and people, all combine to articulate a compact symbolism. A pedestrian and discernable faces in the buildings comprise the human subjects, giving a sense of transient spaces and the ambivalent effect of movement and stasis. Context is the narrative anchor as well as part of the visual vocabulary.'

THEMBA TSOTSI

24

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Tennant Street, District Six, recto; Trees, verso

recto signed and dated 1963

oil on canvas

61 by 50,5 cm

R400 000 – 500 000



At the age of 24, Gregoire Boonzaier went to study in London and spent three years travelling through Europe and studying the works of the Impressionists and Post-Impressionists Monet, Degas, Cezanne, Van Gogh and Utrillo first-hand, which was highly influential on his own practice. A founding member of the New Group and the second chairman of the SA Association of Arts, Boonzaier became well recognized as a Cape

impressionist artist and an influential member of the local art establishment.

In 1963, in true impressionistic manner, Boonzaier, with an easel and paintbox, stood in Tennant Street, District Six, to accurately capture a peaceful moment in this iconic place. The textured walls with flaking plaster show the age of the buildings. The cloudy Cape sky contrasts with sharp and lively shades of blues and greens. The light blue

water of the harbour is visible in the distance and the fading mountains beyond. A car is parked and a few people walk along, getting on with their day, unaware of the destruction to come when, three years later, the area was declared 'for whites-only' under the apartheid government's Group Areas Act, and the residents were forcibly moved away and most of the building demolished.





25

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Tafelberg

signed

oil on board

21 by 28,5 cm

R350 000 – 500 000

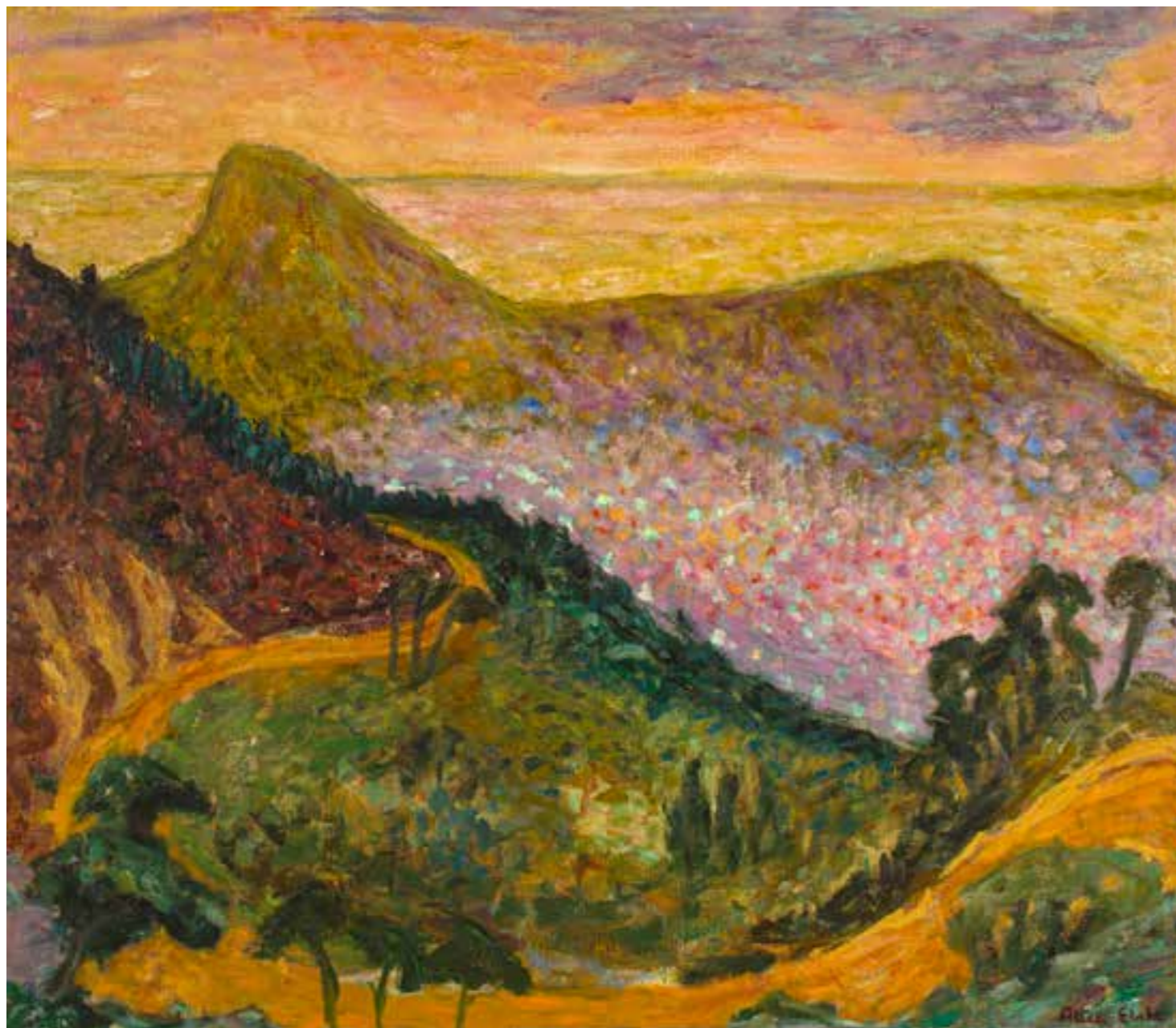
While perhaps better known for the linear clarity of his compositions, Pierneef's rarer, more loosely impressionist and gently divisionist pictures, are quite spectacular. Pierneef was always comfortable working in this brisk, buttery and outdoorsy mode – having spent so much time painting *en plein air* with his early mentors Pieter Wenning, Anton van Wouw and George Smithard – but took a greater interest in the style after his working visit to Europe in 1925

The present lot is painted with a wonderful

sense of freedom, moment and freshness. Pierneef seems to have dragged his brushes over the surface, almost casually, using combinations of orange, purple, turquoise and cream. The result is a quick-fire and very personal vision of a recognisable landmark. Comparing this luminous little painting to the artist's famous and monumental depiction of Table Mountain for the Johannesburg Railway Station (below) is particularly revealing: the view is similar, but the style thrillingly different.



Jacob Hendrik Pierneef, *Table Mountain*, Johannesburg Station Panel, 1929–1932.



26

Alice Elahi

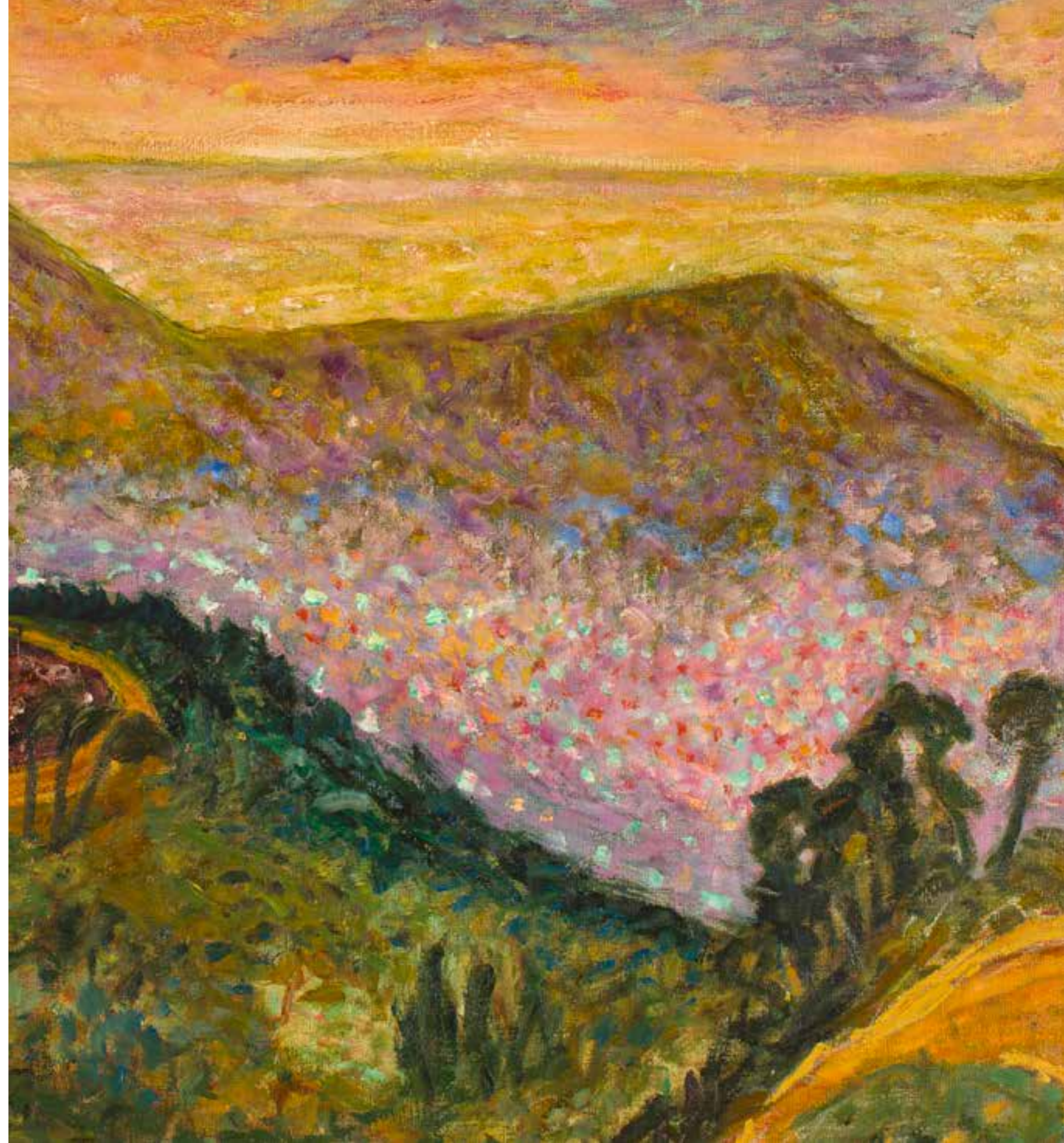
SOUTH AFRICAN 1926–2020

*Lion's Head from
Table Mountain Road*

oil on canvas

92 by 107 cm

R10 000 – 15 000





27

Terence McCaw

SOUTH AFRICAN 1913–1978

Houses in Suurbraak

signed and dated 73; inscribed with the title on the reverse
oil on canvas laid down on board
35 by 45 cm

R30 000 – 50 000



28

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Genadendal

signed and dated 1941; inscribed with the title on the reverse
oil on canvas
38,5 by 49 cm

R100 000 – 150 000



The village of Genadendal, Western Cape, 2020.



29

Errol Boyley

SOUTH AFRICAN 1918–2007

Street Scene, Bo-Kaap, Cape Town

signed
oil on board
44,5 by 59,5 cm

R40 000 – 60 000



30
Judith Mason
SOUTH AFRICAN 1938–2016
The Socialite
signed
oil on canvas
80 by 60 cm
R40 000 – 60 000



31
Judith Mason
SOUTH AFRICAN 1938–2016
The Singer
signed
oil on canvas
80 by 60 cm
R40 000 – 60 000

'Judith Mason was without any doubt a maestro. Her paintings are meticulously crafted, layer upon layer, where she knew exactly what she needed to paint underneath in order to achieve the desired final painted surface on top. Scumbled layers, dabbed and wiped layers, thin and thick layers, opaque and glazed layers, glossy and matt layers, and concealed, open and gestural brush marks and flat layers. The viewer becomes engaged in a physical act of seeing, being prompted to bend and angle the head or body before the paintings, and to peer through the glazed layers and hold on to the textures illuminated by the raking light.'

KEITH DIETRICH

32

Maud Sumner

SOUTH AFRICAN 1902–1985

Scene with River and Bridge

signed

oil on canvas

49 by 98 cm

R180 000 – 240 000

When Maud Sumner returned to Europe after waiting out World War II in South Africa, she noticed that the work of École de Paris artists had undergone a significant shift towards abstraction, in parallel with American Abstract Expressionism. Colour and surface became increasingly important and Sumner's paintings from the 1950s onwards are similarly more abstract. She produced a hauntingly beautiful series of views of Thames River bridges, using contrasts of light and shadow and the simplified geometry of arching bridge spans, tethered barges and blocky industrial structures lining the banks to construct a sense of depth and atmosphere with an enviable economy of means.

Thanks to Gerard de Kamper for his assistance in cataloguing this lot.



Irma Stern

SOUTH AFRICAN 1894–1966

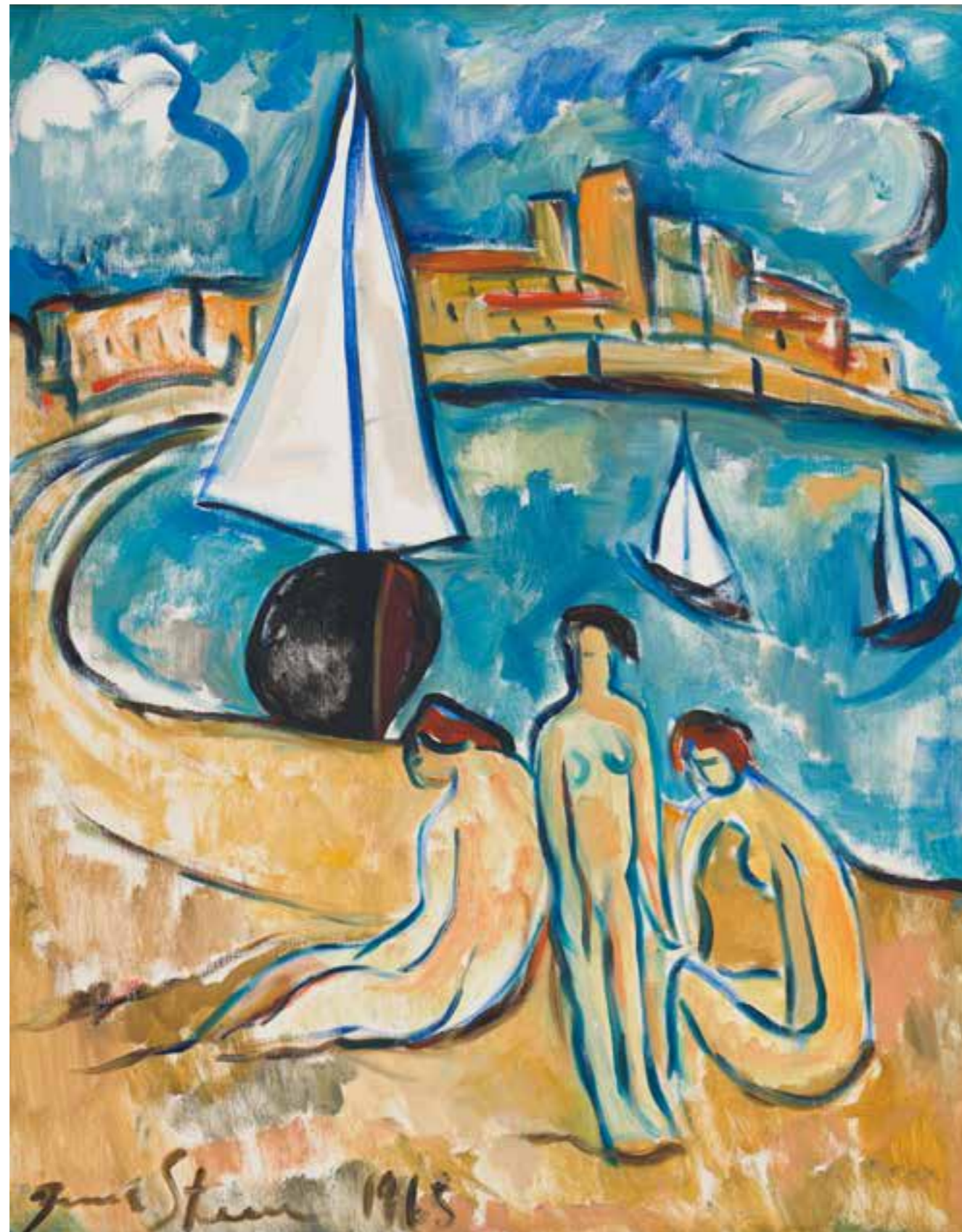
Bathers, Cannes

signed and dated 1965

oil on canvas

91 by 72 cm

R1 500 000 – 2 000 000



Irma Stern had been looking forward to a two-week break in the south of France after her successful exhibition at Galerie André Weil in Paris, which had run from 12 to 25 January 1965. After that she and Dudley Welch, her lifelong companion, planned to drive to Alicante for another painting trip to the artist's beloved Spain. Stern fell ill, however, and the short vacation at the Hotel Méditerranée in Cannes turned into a protracted six month's stay. She frequently wrote to her good friends Frieda and Richard Feldman in Johannesburg, telling them all the news. Besides quirky tidbits of their stay – such as not being able to buy hats and gloves ('Quite unnatural for any woman'); not being able to scour the local antique shops ('Dudley drives past everything and says no parking!'); and daily excursions to the Cannes Film Festival and the St Tropez Art Museum – she also had important information to share: she had been awarded a Medal of Honour by the Suid-Afrikaanse Akademie vir Wetenskap en Kuns, and had received an invitation to mount the inaugural exhibition at the Walter Schwitter Gallery in Pretoria.

Most significantly for the present lot, Stern describes the view from her hotel window: 'We are in Cannes and have rooms facing the sea and harbour – all packed with yachts and boats, one jungle of it' (10 February 1965). 'From the bedroom we have a good view of the harbour and the little ships very attractive' (11 March 1965). 'I like painting the harbour ... and they are very colourful paintings' (19 May 1965). 'I have not painted any still lifes here yet. I have done mostly sea and landscape so far' (28 May 1965).¹ The present lot was undoubtedly painted in Cannes at this time, and, in all likelihood, was exhibited at the Walter Schwitter Gallery upon Stern's return to South Africa.

The work is characterized by a new approach to painting. 'She began to favour lighter, finer canvas which she often allowed to show through, both as background and highlight,' wrote Neville Dubow. 'Her palette lightened tonally as her paint was applied less densely. The brush strokes became more gestural, more calligraphic, with a quick luxuriant scrawl, establishing the line of a profile, the gesture of a hand or a foot. The rapidity of her numerous graphic works – monotypes, etchings, ink drawings – found reflection in the rapidity with which she produced full-scale oil paintings.'²

The composition is dominated by the dramatic semi-circular Cannes harbour, with 'little ships' bobbing on the sea, executed in the very characteristic Mediterranean azure blue, also evident in other examples painted from the same vantage point. The three nudes in the foreground are rather curious, but perhaps are allegorical, even mythical, possibly referencing the Three Graces of classical Greek mythology. This work is a masterpiece of Stern's late style.

1. Quoted in Sandra Klopper (2017) *Irma Stern: 'Are you still alive?' – Stern's life and art seen through her letters to Richard and Frieda Feldman, 1934–1966*, Cape Town: Orisha, pages 219 to 223.

2. Neville Dubow (1974) *Irma Stern*, Cape Town: South African Art Library, page 21.



Irma Stern, *Bathers, Nice*, 1965, oil on canvas.



Irma Stern, *Bathers, Cannes*, 1965, oil on canvas.



34

Paul Emsley

SOUTH AFRICAN 1947–

Lilies

signed with the artist's initials

oil on canvas

25,5 by 31,5 cm

R18 000 – 24 000



35

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Self Portrait

signed and dated 1960;

inscribed with the artist's name

and the title on the reverse

oil on board

29 by 25 cm

JM cat no 705

R40 000 – 60 000



SENSATION

Lot 45 Cecil Higgs *Fire* (detail)

Lot 50 Fred Schimmel *Abstract Landscape* (detail)



36

Nita Spilhaus

GERMAN/SOUTH AFRICAN 1878–1967

Windswept Trees

signed with the artist's monogram;
dated 1945 and inscribed with the
artist's name and the title on the
reverse

oil on board
60 by 83 cm

R70 000 – 100 000

'Only when she began to tackle the wind-sculpted forms of the Cape pines which grew on Devil's Peak did Nita Spilhaus find a theme which offered outlet to her modest personal lyricism; thereafter and throughout her career, trees of all kinds were to provide her most sympathetic subject matter ... She [adopted her friend Pieter Wenning's] distinctive procedures of painting opaque, sombre skies ... over a dark, warm imprimatura and pointing up the structure of the composition with the linear accents of gnarled, naked branches.'

ESMÉ BERMAN



37

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Autumn Trees, Wynberg

signed; signed and inscribed with
the title on the reverse

oil on canvas
73 by 60 cm

R180 000 – 240 000



38

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Houses and Trees

signed and dated 1955
oil on canvas

49,5 by 59,5 cm

R140 000 – 160 000



39

Pieter Wenning

SOUTH AFRICAN 1873–1921

Rietdakhuis, Mowbray, Cape

signed and dated 17; inscribed with
'Mowbray, Cape' on the reverse

oil on canvas

27 by 37 cm

R400 000 – 600 000

PROVENANCE

Strauss & Co, Cape Town,
26 September, lot 258.

After attempting to capture the harsh, clear and bright sunlight of the Highveld, Pieter Wenning relocated to the moderate climates of the Mediterranean-like Western Cape, where the sombre, misty skies and lead-grey clouds suited him better and where he produced many of his most successful works. He was often seen roaming the neighbourhood in Cape Town's southern suburbs – Observatory, Mowbray, Newlands, Claremont, Plumstead, and Bishopscourt – with sketchbook in hand, making quick drawings of captivating scenes and buildings. He soon, however, discarded the sketchbook for working *en plain air*, directly on canvas, with paint box readily at hand. DC Boonzaier (Gregoire's father) notes in his diary that on 9 July 1916 – a Sunday afternoon – Wenning went to Mowbray to paint an old Dutch house and returned to the scene the following Sunday morning to continue working on the painting. The imposing structure of the building, with its rich, silky moss-covered thatched roof and its mouldy weather-worn walls embraced by ancient windswept trees, made a deep impression on Wenning, who revelled in capturing the evocative scene in muted grey, green and brown tones and impressing the viewer with serene harmonies of composition and colour. The Northern European impressionism of the Hague School of artists, especially George Breitner, Jozef Israels, the Maris brothers and Anton Mauve, made way for splendid Southern impressionism.



40

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Ploughing with Team of Oxen

signed

oil on canvas laid down on board

39,5 by 49,5 cm

R50 000 – 70 000



41

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Two Girls on the Rocks

signed

oil on canvas laid down on board

60 by 89 cm

R50 000 – 70 000



42

Hugo Naudé

SOUTH AFRICAN 1869–1941

*Namaqualand Flowers
and Quiver Tree*

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

oil on canvas

60 by 73 cm

R700 000 – 1 000 000

'It is somehow always springtime in Naudé's canvases: the veld blooms, the sky is clear, the river ripples by. He chose the picturesque views and revelled in the brilliant splash of wildflowers carpeting the valleys, but he concentrated on capturing the general atmosphere rather than on defining detail. The charm of his work lies in their bracing, open-air freshness as much as prettiness of content. A sense of composition, stemming from the disciplines of formal training (at the Slade in London and the Kunstakademie in Munich), secures the underlying structure of the picture even when the scene dissolves in coloured flecks of sketchy paint.'

ESMÉ BERMAN

43

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Still Life with Samovar

signed
oil on canvas
59,5 by 49 cm

R80 000 – 120 000

PROVENANCE

Bonhams, London, *The South African Sale*, 21 March 2012, lot 56.



44

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with Vase of Mixed Flowers

signed and dated 1978;
inscribed No. 9 on the reverse
oil on canvas
73 by 55 cm

R80 000 – 120 000





45

Cecil Higgs

SOUTH AFRICAN 1898–1986

Fire

inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse

oil on canvas

12 by 37,5 cm

R8 000 – 12 000

PROVENANCE

The Victor Holloway Collection.

EXHIBITED

Pretoria Art Museum, Pretoria, *Cecil Higgs: Retrospective*, 1975, catalogue number 72.



46

Noel Hodnett

SOUTH AFRICAN/CANADIAN 1949–

White Heather, Black Hill

signed and dated 92; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

76 by 96 cm

R30 000 – 50 000

Noel Hodnett studied under Brian Bradshaw at Rhodes University, Grahamstown, and was a member of the Grahamstown Group from 1969 to 1978. The artist's distinctive powerfully charged and richly descriptive landscapes demonstrate his virtuosity as a painter. Through close observation of nature, particularly the Eastern Cape vegetation to which he responded so passionately, his rich palette and luxuriant paint application, the artist creates a poetic painterly idiom and uniquely personal means of expression.

47

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Approaching Rain,
Mowbray, Cape*

signed and dated 1964; inscribed
with the artist's name and the title
in English and in Afrikaans on the
reverse

oil on canvas
40 by 55 cm

R80 000 – 120 000



48

Conrad Theys

SOUTH AFRICAN 1940–

House with Grey Roof

signed and dated 1979
oil on canvas laid down on board
40 by 50 cm

R70 000 – 100 000



49

David Botha

SOUTH AFRICAN 1921–1995

Cape Winter Scene

signed and dated '70
oil on canvas laid down on board
49,5 by 74,5 cm

R70 000 – 100 000



Pieter Wenning is widely regarded as the 'father' of South African impressionism but his spontaneous approach, with painterly techniques and emphasis on transient atmospheric light and weather effects, was shared by other so-called 'first generation' impressionist artists such as John Henry Amshewitz, Strat Caldecott, Gwelo Goodman, Hugo Naudé, Nita Spilhaus and Florence Zerfi. Their means of expression and choice of subject matter – mountain landscapes, Malay Quarter street scenes, Cape Dutch farm houses, fishermen's cottages, and domestic still

lifes – influenced a younger, even more progressive second generation that included Gregoire Boonzaier and Terence McCaw (energetic co-founders of the influential New Group in 1937), as well as Robert Broadley, Alexander Rose-Innes and Cecil Thornley Stewart. A third generation, including Adriaan Boshoff, David Botha, Errol Boyley, Herbert Coetzee, Titta Fasciotti, Conrad Theys, Chris Tugwell, Piet van Heerden and Gordon Vorster, continued the same concerns and means of expression into the second half of the twentieth century.



50

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract Landscape

signed and dated 98

oil on board

62 by 85 cm

R15 000 – 20 000



51

Hugo Naudé

SOUTH AFRICAN 1869–1941

*The Valley of a
Thousand Hills*

signed

oil on board

21 by 33,5 cm

R80 000 – 120 000

PROVENANCE

Strauss & Co, Johannesburg,

11 June 2012, lot 255.



INSTINCT

Lot 66 Herbert Coetzee *View of Buildings through Trees* (detail)

Lot 56 Gordon Vorster *Landscape with Trees and Distant Herd of Wildebeest* (detail)

52

Io Makandal

SOUTH AFRICAN 1987–

Composite with Blue

signed and dated 2020
ink and pastel on archival paper
sheet size: 73 by 103 cm

R25 000 – 35 000

Makandal is a Johannesburg artist who finds much of her artistic expression in the environment – real or imagined. She describes her work as ‘a fiction of space and place. It illustrates the fluctuation between the environments we create and the supposed natural realm.’ Makandal manoeuvres these in an expressionist manner, illustrating the movement between human-made and natural landscapes, using a variety of techniques and colours, creating alternate landscapes and implied realities.



53

Maike Bakker

SOUTH AFRICAN 1986–

Forever and Ever and Ever

signed and dated 2019
ink, acrylic, pencil and spray paint
on paper
sheet size: 71 by 100 cm

R15 000 – 20 000





[MORE VIEWS](#)

54

Zoltan Borberekí

SOUTH AFRICAN 1907–1992

Market

signed and dated 1963
bronze with a black patina on a
wooden base
height: 26 cm including base

R25 000 – 30 000

PROVENANCE

Mona Lisa Gallery, 1967.

LITERATURE

Staff writer (1967) 'Sculpturing with Zoltan Borberekí', *South African Panorama*, February, illustrated in black and white on pages 34 and 35.

Two copies of *South African Panorama* magazine, February 1967, one in English and one in Afrikaans, accompany the lot.



[MORE VIEWS](#)

55

Edoardo Villa

SOUTH AFRICAN 1915–2011

Torso

signed, dated 1968 and
numbered 6/6
bronze on a wooden base
height: 43 cm including base

R80 000 – 120 000





56

Gordon Vorster

SOUTH AFRICAN 1924–1988

*Landscape with Trees and
Distant Herd of Wildebeest*

signed
oil on board
58,5 by 60 cm

R15 000 – 20 000



57

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Women in the Township

signed; inscribed with the artist's
name on a label adhered to the
reverse
oil on canvas
26,5 by 40 cm

R200 000 – 300 000

PROVENANCE

Bonhams, London, *The South African
Sale*, 27 October 2010, lot 115.



58

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

*Landscape with Figures and
Distant Dwellings*

signed
oil on board
34,5 by 48 cm

R35 000 – 50 000

59

Maggie Laubser

SOUTH AFRICAN 1886–1973

Bird in a Landscape with Rays

signed
oil on canvas laid down on board
45 by 40 cm

R450 000 – 550 000

PROVENANCE

From the Estate of a Gentleman.

EXHIBITED

South African Association of Arts, Cape Town, 1960.
RMB Turbine Art Fair, Johannesburg, *Gladys Mgudlandlu and Maggie Laubser: Visionary Artists, Parallel Lives*, 28 August to 2 September 2020, illustrated in colour on page 8 of the exhibition catalogue.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 349, catalogue number 1525.



'In 1924 when Maggie Laubser returned to the country of her birth, after studying and travelling in Europe, it is not surprising that she took up the ties of her youth spent living on a farm, and birds became a major source of inspiration for her pictures.

The heron features in several of her landscape paintings, sometimes with ducks and sometimes with people that move into the distance. Bird in a Landscape with Rays differs from other compositions featuring herons as the bird's prominence is emphasised by a rainbow that seemingly splits into two. Dramatically, the heron takes its position on the foreground of the picture plane, between the two half-rainbows that enshrine it. This configuration of the rainbow is suggestive of a Gothic arch and 'nature's cathedral' is called to mind. Some of the rainbow colours reflect on the bird's feathers linking the bird and the rainbow, and therefore earth and heaven – 'as above, so below'. This heron embodies a heavenly messenger. This is the domain of eternal light.'

ELZA MILES

60

Walter Voigt

SOUTH AFRICAN 1971–

Westcliff Tree Study

signed and dated 05; inscribed with the artist's name, the date, the title and the medium on a label adhered to the reverse

oil on muslin on board

33 by 42,5 cm

R6 000 – 8 000



61

John Henry Amshewitz

SOUTH AFRICAN 1882–1942

Farm near Ceres

signed; signed, dated 1941 and inscribed with the title on the reverse

oil on wood panel

35 by 43 cm

R8 000 – 12 000



62

George Boys

SOUTH AFRICAN 1930–2014

Abstract Landscape

signed

oil on board

41 by 90 cm

R6 000 – 8 000



63

Zakkie Eloff

SOUTH AFRICAN 1925–2004

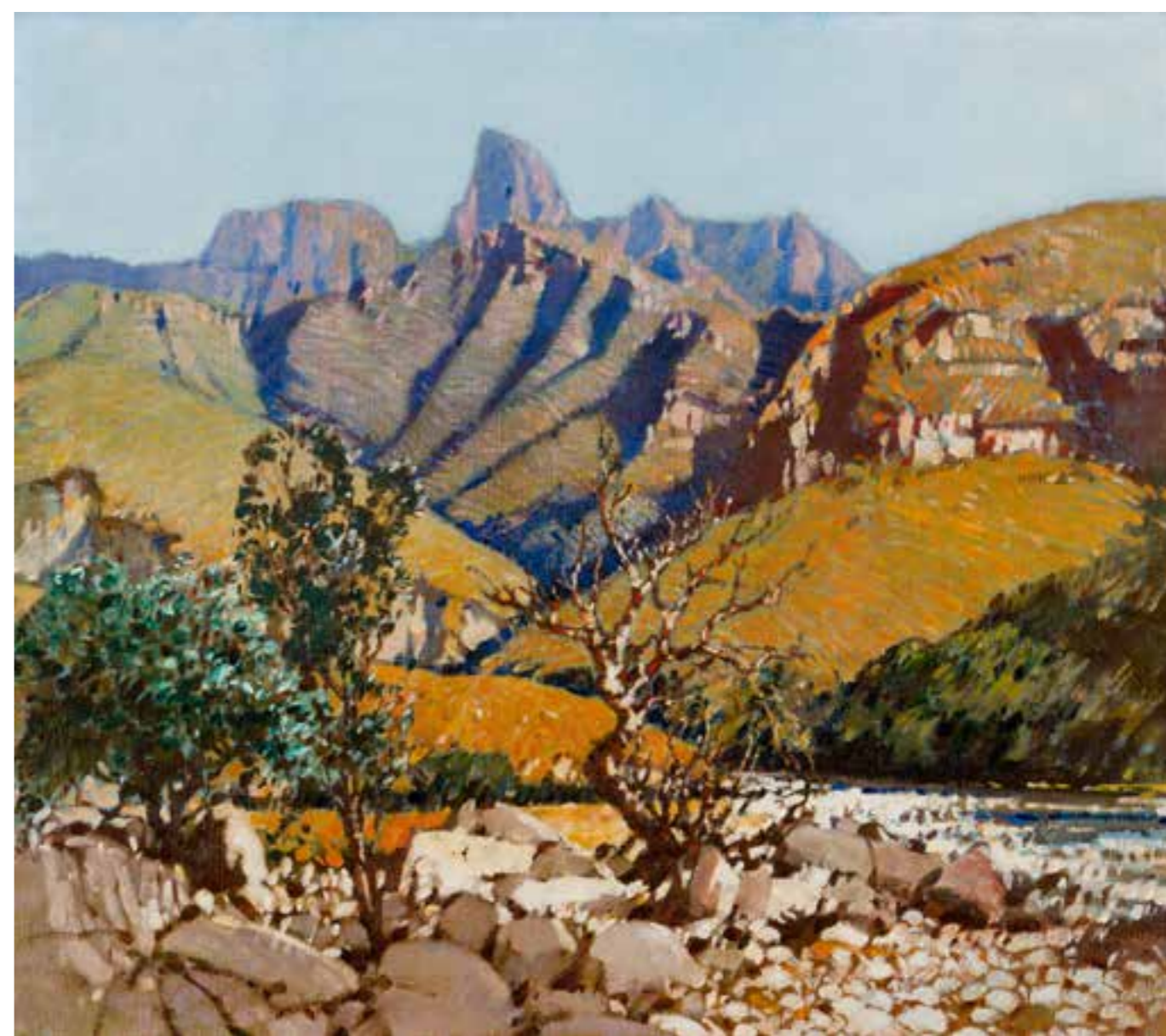
Three Kudu

signed

oil on board

29,5 by 44,5 cm

R20 000 – 30 000



64

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

The Drakensberg, Natal

inscribed with the artist's name, the

title and the medium on an Everard

Read label adhered to the reverse

oil on canvas

57,5 by 65,5 cm

R100 000 – 150 000

PROVENANCE

Letter from a previous owner, who
purchased the work from the artist,
adhered to the reverse.



65

**Mmakgabo Mmapula
Helen Sebidi**

SOUTH AFRICAN 1943–

*The Village Scene,
Near Pietersburg*

signed; inscribed with the artist's
name and the title on a label
adhered to the reverse
oil on board

14,5 by 19,5 cm

R15 000 – 20 000



66

Herbert Coetzee

SOUTH AFRICAN 1921–2008

*View of Buildings
through Trees*

signed and dated 79; inscribed
with the artist's name and
'Dorplandskap' on the reverse
oil on canvas laid down on board
38 by 48 cm

R6 000 – 8 000



INTIMACY

Lot 71 Lucy Jane Turpin *Figures unto Themselves* (detail)

Lot 96 Kate Gottgens *Interior with Chairs* (detail)



67

Peter Clarke

SOUTH AFRICAN 1929–2014

Landscape with Donga

signed and dated March 1966;
inscribed with the title on the
reverse

gouache on paper
27 by 35 cm

R70 000 – 100 000



68

Walter Battiss

SOUTH AFRICAN 1906–1982

*Madonna and Child,
after Barnaba da Modena
1361–1386*

signed and inscribed with the title
watercolour and ink on paper
sheet size: 22 by 19,5 cm

R10 000 – 15 000



Barnaba da Modena,
Madonna and Child, 1367,
tempera and gold leaf
on poplar panel, Städel
Museum, Frankfurt.



69

Kate Gottgens

SOUTH AFRICA 1965–

Interior with Chairs

signed on the reverse

oil on canvas

29,5 by 42,5 by 3,5 cm, unframed

R10 000 – 15 000



70

Ian Grose

SOUTH AFRICAN 1985–

*Mavu and Kyle on
Studio Couch*

signed, dated August 2013 and
inscribed with the title on the
reverse

oil on canvas laid down on board
73 by 84,5 cm

R20 000 – 30 000

71

Lucy Jane Turpin

SOUTH AFRICAN 1983–

Figures unto Themselves

oil on cotton

125 by 88 by 5 cm, unframed

R25 000 – 35 000

'The mind and body cannot be separated during productive action. My practice is informed by experience, that to which I carry and to which I encounter. My mark making is self-generating which aligns with intention, intuition and impulse. I am both an artist and a teacher and I see these two practices as informative and equally important.'

LUCY JANE TURPIN



72

Johann Louw

SOUTH AFRICAN 1965–

Pop en Vis

signed with the artist's initials

and dated 2013 on the reverse

oil on plywood

122 by 128,5 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist's exhibition in 2013 by the current owner.

EXHIBITED

University of Johannesburg Art Gallery, Johannesburg, *Johann Louw: Et in Arcadia Ego*, 7 August 2013 to 28 August 2013.



73

Mia Chaplin

SOUTH AFRICAN 1990–

Vase of Flowers

dated 04 May 2017 and 01 June 2017
on the reverse; inscribed with the
artist's biography on a Creative Block
label adhered to the reverse
oil on board
38 by 30 cm

R8 000 – 12 000



74

Mia Chaplin

SOUTH AFRICAN 1990–

Floral Composition

signed and dated 2 March 2017
on the reverse; inscribed with the
artist's biography on a Creative Block
label adhered to the reverse
enamel and oil on canvas laid down
on board
38 by 30,5 cm

R8 000 – 12 000



75

Lucy Jane Turpin

SOUTH AFRICAN 1983–

Small-Scale Study

signed and dated 2020 on the
reverse
oil on Italian cotton
38,5 by 31 by 5 cm, unframed

R10 000 – 15 000



76

Christo Coetzee

SOUTH AFRICAN 1929–2000

Roses in Jugs, two

each signed
oil on board in artist's hand-painted
oval frames

60 by 43 by 3,5 cm

R30 000 – 50 000

77

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

*Still Life with Fruit, Vase
and Coffee Grinder*

signed

oil on canvas

49,5 by 60,5 cm

R140 000 – 180 000

PROVENANCE

Strauss & Co, Johannesburg,
11 November 2013, lot 106.

'Alexander Rose-Innes trained at the Technical Art College in Port Elizabeth under the British modernist Jack Heath. 'His subject matter is sympathetic – figures, buildings and still life, rendered in warm muted tones and realistic conventions ... There is a quality of intimacy about his studies, which is a function of the close-up view ... His technique is characterised by the gradual transition of tones across the composition and the generally creamy consistency of his oil medium.'

ESMÉ BERMAN





78

Leonora Everard-Haden

SOUTH AFRICAN 1937–

Still Life with Jug and Fruit

signed; dated 1965, inscribed with the artist's name and the title on the reverse

oil on board

58 by 75 cm

R40 000 – 60 000



79

Susan Helm Davies

SOUTH AFRICAN 1945–

Still Life with Yellow Cloth

signed and dated 2020; inscribed with the artist's name, the title, the date and the medium on the artist's label adhered to the reverse

acrylic on board

57 by 70 cm

R10 000 – 15 000

Susan Helm Davies trained under Jack and Jane Heath at the University of Natal, Pietermaritzburg, and later returned to teach in the same department for 18 years. Her subject matter is usually still life and landscape, and sometimes both combined. Underlying most of her work is her attempt to reconcile the universal and the particular, and to find the extraordinary in the ordinary. The meaning often shifts from the explicit to the implicit.

ANARCHY

Lot 90 Kylie Wentzel *Snake Man* (detail)

Lot 96 Pieter Wenning *Malay Quarter, Cape Town* (detail)



80

Hugo Naudé

SOUTH AFRICAN 1869–1941

*On the Umzimvubu River,
Port St Johns*

signed; inscribed with the artist's
name and the title ('On the
Umzimvubu River') on the reverse

oil on board

24 by 34,5 cm

R80 000 – 90 000

Hugo Naudé travelled the backroads of the Cape – from his home in Worcester, to Namaqualand, Kleinmondstrand, Hermanus, Knysna and Port St Johns – in a self-designed caravan, built, with the help of his local scout group, on a re-purposed Ford chassis. The caravan had water tanks and fold-down beds and an external cupboard for tea-making equipment. The purpose of the expeditions undertaken in the caravan was not only to find scenic views to paint – Naudé carried a supply of small canvases for creating quick *plein air* sketch paintings along the way – but also to gather seeds and cuttings of indigenous plants, brought back carefully in cut potatoes. The sketches were worked up into larger paintings in the studio, and the seeds and cuttings were sown and propagated in his garden at home and in the public gardens of the town of Worcester.



81

Georgina Gratrix

SOUTH AFRICAN 1982-

All that Glitters

signed, dated 2021 and inscribed
with the title on the reverse
oil and glitter on canvas
45 by 60 cm, unframed

R70 000 – 90 000

Gratrix speaks about her influences, noting that 'generally [she] likes to look at German Expressionism, but individual artists that influence [her] currently are De Kooning, Phillip Guston and Maria Lassnig. Always Matisse and [she's] been looking at Picasso's later work recently along with Bhupen Khakhar and George Condo.' Gratrix also says that her 'point of departure is often a photo of someone on a phone or in a magazine, but through the drawing process people change and mutate', with her representations having a sense of playfulness and humour.

All the proceeds of the sale of this lot will benefit the KZNSA Gallery, Durban.





82

Pieter Wenning

SOUTH AFRICAN 1873–1921

Malay Quarter, Cape Town

signed; inscribed with the title on the reverse

oil on canvas
30 by 43 cm

R90 000 – 120 000

'Impressionism means to me: that the artist is tackling the subject, which inspires him, in a fresh method every time; does not know whether his effort will be a failure or not; does not care what the result of his effort will be; does not think about the possibility of selling the thing later on, just works for the sake of working, for the great joy it gives to be absorbed in the work entirely. Before the public can appreciate such work, it must be able to grasp the motives, or shall I say, the absence of all motives, leading to it. It must be able to see the painter in the light of the man who can't help painting, the man who paints like others breathe or eat. People who make a picture like others make shoes or hats or caps have certainly their place in the world as well (is not society composed of so many elements?) but do not deserve the name "artist."

PIETER WENNING, QUOTED BY J DU P SCHOLTZ



83

Paul du Toit

SOUTH AFRICAN 1922–1986

Forest

signed and dated 75
oil on canvas laid down on board
36,5 by 58 cm

R25 000 – 35 000

84

Irma Stern

SOUTH AFRICAN 1894–1966

Near Amanzimtoti

signed and dated 1936
gouache on paper
50 by 62 cm

R800 000 – 1 200 000

LITERATURE

Sean O'Toole (2002) *Irma Stern: African in Europe, European in Africa*, Munich: Prestel, illustrated in colour on page 106.



Amanzimtoti on the KwaZulu-Natal South Coast, probably in the 1930s (photograph illustrated in Karel Schoeman (1994) Irma Stern: The Early Years, 1894–1933, South African Library, page 76)



85

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Julie '76 #4

signed and dated '76; signed and dated on the reverse

oil on acrylic

91,5 by 91,5 cm

R30 000 – 50 000



86

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Julie '76 #8

signed and dated; signed and dated on the reverse

acrylic on canvas

91,5 by 91,5 cm

R30 000 – 50 000

'It is true that at the start of any creative activity the initiation of the process eventually leads to a resolution that is often surprisingly 'new', or exciting.'

HANNATJIE VAN DER WAT

87

Nel Erasmus

SOUTH AFRICAN 1928–

Overwhelmed

signed and dated 2008; dated
and inscribed with the title on
the reverse

acrylic on canvas
101,5 by 76 cm

R12 000 – 18 000



88

Yolanda Mazwana

SOUTH AFRICAN 1996 –

Untitled

signed
mixed media on canvas
100 by 70 by 2,5 cm, unframed

R15 000 – 20 000



89

Kylie Wentzel

SOUTH AFRICAN 1993 –

Tadpoles

dated 2020 and inscribed with
the artist's name on the reverse
acrylic on canvas

65,5 by 55 by 4,5 cm, unframed

R12 000 – 18 000

90

Kylie Wentzel

SOUTH AFRICAN 1993 –

Snake Man

dated 2020 and inscribed with
the artist's name on the reverse
acrylic on canvas

65 by 55 by 5 cm, unframed

R12 000 – 18 000

Wentzel draws inspiration from 'passing faces, strangers' stories, animals with a tale, love notes on public walls written with permanent marker, urban marks, undesirable objects – these are a few of the many things that stand out to [her] when [she] turns to the natural and constructed environments around [her] for inspiration.'



