

Strauss & Co





AUCTION WEEK

Modern, Post-War and Contemporary Art, Decorative Arts, Jewellery and Fine Wine

Fine Wine:

Crystallum | Newton Johnson Family Vineyards | Storm Wines

SUNDAY 3 APRIL 2022

10 am

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

MONDAY 4 APRIL 2022

10 am: Session 1: Asian Art including The Property of an Oriental Collector†

2 pm: Session 2: Furniture, Silver and Glass including Property of a Connoisseur – Part II and The David Porter Collection†

TUESDAY 5 APRIL 2022

10 am: Session 3: Jewellery*

6 pm: Session 4: Modern, Post-War and Contemporary Art Figuration: Past and Present†

WEDNESDAY 6 APRIL 2022

2 pm: Session 5: Modern, Post-War and Contemporary Art* Day Sale

6 pm: Session 6: Modern, Post-War and Contemporary Art† Evening Sale

VENUE

Brickfield Canvas, 2nd Floor, 35 Brickfield Road, Woodstock

PREVIEW

Monday 28 to Saturday 2 April, 10 am to 5 pm

†Sessions illustrated in a printed catalogue and e-catalogue

*Sessions illustrated in an e-catalogue

PUBLIC LIVE VIRTUAL AUCTION BY

Strauss&co

Sunday 3 April, 10 am to 1 pm

WEBINARS, IN-PERSON LECTURES AND WALKABOUTS

Please see page 129 for more details

ENQUIRIES, CATALOGUES AND SHIPPING

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SHIPPING AND COLLECTIONS

Collections can take place at Brickfield Canvas until 12 pm on Thursday 7 April. Items not collected by this time will be available for collection at the Cape Town office from Monday 11 April. Please see page 7 (Buying at Strauss & Co) for more information.

ILLUSTRATED CATALOGUE R200.00

CONDITIONS OF BUSINESS

All lots are sold subject to the Strauss & Co Conditions of Business and Privacy Policy on www.straussart.co.za



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OPPOSITE

Lot 472 Jacob Hendrik Pierneef, *Bushveld with Camelthorn Trees* (detail)

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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

Catalogues can be purchased from our offices or at the sale venue.

Digital catalogues can be viewed on www.straussart.co.za.

Cataloguing information

- Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
- 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.
- 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.

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

Condition reports are advisable if you are unable to attend the preview. They can be easily accessible online, or can be requested.

Saleroom notices amend the catalogue description of a lot after the 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. 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 or you can complete our Bidding Form, found on our website under 'Auction Details', and submit it to 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 'Auction Details', and submit it to 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:
Cape Town +27 (0)21 683 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 that appear on the registration form.

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:--

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

Insurance

Please note: Strauss & Co has partnered with iTOO Artinsure to offer an instant online insurance solution to cover purchased lots for transit anywhere in the world for the first 30 days.

To enquire please contact
+27 (0)21 683 6560
+ 27(0)11 728 8246
shipping@straussart.co.za

5. COLLECTION OF PURCHASES

1. Collection from the Cape Town auction venue

*Brickfield Canvas, 2nd Floor,
35 Brickfield Road, Woodstock*

Purchased lots can be collected at the sale unfolds (except wine and jewellery), from Monday 4 April to Thursday 7 April at 12 pm.

No collections can be made from *Brickfield Canvas* after this time as the lots will be in transit.

2. Collection from Strauss & Co, Cape Town

*The Oval, 1st Floor, Colinton House,
1 Oakdale Road, Newlands
Tel: + 27 (0)21 683 6560*

Purchased lots, excluding furniture, wine and extra large paintings, will be available for collection from Strauss & Co Cape Town from 1 pm Monday 11 April by appointment only. Please call +27 (0)21 683 6560 to make an appointment.

3. Collection from Strauss & Co, Johannesburg

*89 Central Street, Houghton
Tel: +27 (0)11 728 8246*

Clients wishing to collect from Strauss & Co Johannesburg may make use of the consolidated shipment. Collections can be made from the Johannesburg office from Tuesday 12 April. Payment of purchases can be done at Strauss & Co upon collection of purchased lots from the Johannesburg office.

PLEASE NOTE

Uncollected purchased lots remaining at the Cape Town auction venue, Brickfield Canvas, after 12 pm Thursday 7 April will be transported to Strauss & Co's Cape Town office, with the

exception of furniture and extra large paintings. As we cannot accommodate these in our Cape Town office they will be sent to storage at the buyer's risk and expense. We therefore advise that shipping is arranged directly from the auction venue.

Jewellery

Please note that jewellery can ***only*** be collected at Strauss & Co's Cape Town office and will not be available for collection from Brickfield Canvas.

4. Shipping: Door-to-door delivery service and international freight

Please contact our shipping department if you require a quote for local or international door-to-door delivery:

Shipping Department

shipping@straussart.co.za
Cape Town: +27 (0)21 683 6560

Wine

For wine deliveries and shipping please contact Sarah Jordaan
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Tuesday 5 April 2022
Session 4 at 6pm

**Modern, Post-War and
Contemporary Art**
Figuration: Past and Present

Lots 331–410

Lot 345 George Milwa Mnyaluza Pemba, *Figure Reading beside a Street* (detail)

Figuration: Past and Present

Figuration is a powerful conceptual thread linking historical, traditional, modernist, and contemporary art in Africa. It operates on a stylistic continuum with, at the one end, naturalistic optical representation and, at the other, purely conceptual, or abstract expression. Within this continuum, the human figure might act as a carrier of cultural values and encode specific knowledge, contributing to individual and collective identity, exploration, and formation. In the historical periodization of African art over the past hundred and fifty years, at least, figuration is axiomatic.

Figuration played a key role in the seismic shift of Western considerations

of 'authentic' and 'indigenous' African art – from connoting notions of difference, naivety, exoticism, crudity, and 'otherness' – to its adoption as one of the key building blocks of modernism. Such notions of African art as 'primitive' has long been seen and acknowledged as discriminatory. In a present context, contemporary artists often take influence from historical work that reclaims what is 'authentic' and 'indigenous' African art from the perspective of the continent itself.

Modernist African art, demarcated as dating roughly from 1945 to 1994 and so incorporating both colonialism and the period of liberation from colonial

domination, most often depicts the human figure in accordance with the apparently 'universal language' of modernism.

The advent of Contemporary African art, after approximately 1989, facilitates transnationalism resulting in a dynamic interaction within the continent, and between the continent and the West. African artists both at home and in the diaspora have been instrumental in contemporary African art gaining steadily in prominence.

In the quest for new identities in the post-colonial world, various strategies of figuration are employed, including a vehement rejection of Western influence

and a return to traditional sources; a personal synthesis of historical African heritage with modern Western art forms and expressions; and a self-conscious embrace of the latest styles, trends and modes of contemporary global art with an emphasis on diversity and nuanced cultural complexity.

This focused session intends to contribute to the dialogue around African-ness, as an essential identity marker that is not immutable but changes constantly in a post-modern contemporary art praxis.

331

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman

signed with the artist's initials
oil on canvas
37 by 46cm

R500 000 - 700 000

PROVENANCE

Mr and Mrs B Verster, Silverton, acquired on exhibition in Pretoria in 1931 (Bettie Verster and the artist were good friends and Laubser was her daughter's godmother).



© The Estate of Maggie Laubser | DALRO

EXHIBITED

South African National Gallery, Cape Town, 1969, catalogue number 57.
MacFadyen Hall of the Transvaal University College (now University of Pretoria), Pretoria, 1931, catalogue number 4 or 5.
Strauss & Co, *Giving Direction: Figuration, Past and Present*, Welgemeend Manor, Cape Town, 14 to 20 February 2022, illustrated in colour on page 25 of the exhibition catalogue.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 206, catalogue number 658.

It is thought that the present lot forms part of Laubser's 'Langebaan Phase', which spanned from 1928 to 1932.¹ During this time Laubser explored this and other coastal villages and her interest in nature was reinvigorated. While other works from this time do incorporate nature, this period is also characterized by sitters who fill the entirety of the picture; sometimes to such an extent that the tops of their heads are cropped from the canvas (as is the case here). In this phase, Laubser experimented with the use of hands as an important gestural feature.² Accordingly, the present lot depicts the sitter cupping her chin in her right hand while she stares into the distance, as if in deep contemplation.

The present lot was one of 34 works included in Laubser's 1931 exhibition at the Transvaal University College (now the University of Pretoria); the first show she held in the area. It bears resemblance to another work on this exhibition, *Weemoed (Melancholy)*, which Strauss & Co was privileged to auction in October 2019 in Cape Town. Both works were initially acquired from this 1931 exhibition, with the present lot purchased by good friends of the artist, Mr and Mrs Verster; she was godmother to their daughter.

1. Dalene Marais (1994), *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, page 174.
2. *Ibid*, page 175.



Weemoed (Melancholy)





332
Irma Stern
 SOUTH AFRICAN 1894-1966
Figures alongside the Road
 signed and dated 1950
 gouache on paper
 31 by 50cm
 R150 000 - 200 000



333
Irma Stern
 SOUTH AFRICAN 1894-1966
The Gossipers
 signed and dated 1963
 mixed media on paper
 49 by 31cm
 R180 000 - 240 000



334
Gerard Sekoto
 SOUTH AFRICAN 1913-1993
Woman Walking with Dog
 signed and dated 74
 gouache on paper
 63,5 by 35,5cm
 R150 000 - 200 000

PROVENANCE
 Mrs E Gross.
 Private Collection.

LITERATURE
 Barbara Lindop (1988) *Gerard Sekoto*,
 Randburg: Dictum Publishing,
 illustrated in colour on pages 268
 and 269.
 Lesley Spiro (1989) *Sekoto: Unsevered
 Ties*, Johannesburg: Johannesburg Art
 Gallery, illustrated in colour on page
 92, plate 127.

© The Gerard Sekoto Foundation | DALRO

335

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman wearing a Sari against a Floral Background

signed; inscribed with the artist's name and 'Indiese Vrou met Sari en Blomme' on a Pretoria Art Museum label adhered to the reverse
oil on artist's board
50 by 39,5cm

R800 000 - 1 200 000

PROVENANCE

J L van Schaik, Pretoria.
Thence by descent to the current owner.

EXHIBITED

Strauss & Co, *Giving Direction: Figuration, Past and Present*, Welgemeend Manor, Cape Town, 14 to 20 February 2022, illustrated in colour on page 24 of the exhibition catalogue.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 244, catalogue number 880.

Maggie Laubser travelled to KwaZulu Natal in 1936 and produced a body of paintings featuring Indian-South African women often characterised by the inclusion of exotic flowers and fruit. These compositions included backgrounds of paw-paw trees and their fruit, frangipani, poinsettia blossoms, and mango trees or fruit. Johan van Rooyen (1974) makes mention of this period, "Her most exotic departure was a painting trip towards the middle of 1936 to Natal where she recorded with romantic lyricism the shy, wide-eyed wonder of young Indian girls."¹ In comparative terms, this work is rendered naturalistically as a portrait as opposed to a more stylised symbolic representation as

mentioned in the above quotation.

These subjects would have resonated with her German expressionist roots and her immersion in their visual vocabulary which celebrated 'otherness' in terms of 'exotic' and 'primitive' subjects.

The artist's choice to surround the sitter with hollyhocks differs from these other paintings of Indian women. Hollyhocks are an exotic flower with imbued symbolism relating to abundance and ambition owing to the fact that they proliferate so bountifully. The pink, red and purple hues within these blooms reoccurs on the lips and face, adding additional colour to her skin tone.

She is draped in a colourful *sari* adorned

with floral motifs against the background of hollyhocks, suggesting the mythological figure of Flora, the Roman goddess of flowers and the season of Spring. Similarly, Botticelli's master work, *Primavera* illustrates Flora in a dress with a profusion of floral motifs, further enhanced by a wreath and a garland of spring flowers.

Although undated, this painting bears the stylistic hallmarks of the artist's style from the 1920s and 30s, with its keen observation, lively palette with faceted brushwork that skillfully maps the facial contours of the sitter.

1. Johan van Rooyen (1974) *Maggie Laubser*, South African Art Library, Cape Town and Johannesburg: Struik Publishers.





336

François Krige

SOUTH AFRICAN 1913-1994

Fisherman

signed
oil on board
64 by 46cm

R80 000 - 120 000

PROVENANCE

The Pelham Sulcas Collection.



337

Ruth Prowse

SOUTH AFRICAN 1883-1967

The Woodcutters

signed with the artist's monogram
oil on board
20,5 by 26cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg, 30
July 2007, lot 285.

LITERATURE

Sandy Shoolman (ed) (2008) *The
Modern Palimpsest: Envisioning
South African Modernity*,
Johannesburg: Graham's Fine Art
Gallery, illustrated in colour on
page 19.

338

Maggie Laubser

SOUTH AFRICAN 1886-1973

Harvesters in Wheatfield, Mountains and Clouds in Background

signed with the artist's initials

oil on artist's board

36,5 by 44cm

R600 000 - 800 000

PROVENANCE

Dr and Mrs WWM Eiselen, Magoebaskloof, acquired from the artist circa 1926. Private Collection.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town: Perskor, illustrated in black and white on page 202, catalogue number 635.

A recurring theme in Maggie Laubser's artistic career was that of the harvest. There are perhaps two reasons why she was so enamoured with this imagery. The first was that farm life was entrenched in her: she was born and grew up on a wheat farm in the Malmesbury district (Bloublommetjieskloof) and later, after her European travels ended in 1924, she returned to the new farm her parents had bought in 1914, Oortmanspoort near Klipheuwel, where she would live for the next 22 years. During her stay in Europe,

particularly Belgium, she was drawn to women harvesters, making numerous drawings and paintings on this theme, such as *Woman Harvester Resting among Sheaves*, which Strauss & Co sold in October 2018, (lot 540). The second, and arguably more important for Laubser, was the religious connotation. An ardent Christian Scientist, Laubser searched for God in everything and regarded her output as a response to God's love; "for her to paint was to pray".¹ The harvest is a strong symbol throughout the Bible, for example: 'Already the one who reaps is receiving wages and gathering fruit for eternal life, so that sower and reaper may rejoice together' (John 4:36).

The present lot can be read as a companion piece to *Harvesters in Wheatfield*, which Strauss & Co sold in November 2018 for R2 276 000 (lot 297) and features on the front cover of Dalene Marais' book, *Maggie Laubser: Her Paintings, Drawings and Graphics* (1994). As in that work, the present lot depicts two farm hands in the same landscape. They

are working in concert with one another: one cutting the ripe wheat with his sickle and the other gathering and bundling it into sheaves. The harvesters are stooped, toiling in the midday heat as their shadows suggest. With subtle differences here and there, a notable distinction between the two works is visible in the colours of the mountains. In the present lot Laubser employed shades of purple with touches of pink and navy blue to suggest light and shadow. She has also rendered soft and billowing clouds. Laubser has echoed the curve of the sickle with the harvesters' bent bodies, the rolling hills, the mountain peaks, and the rounded clouds. Laubser maintained: 'anybody looking at any one of my pictures... will see how design is the fundamental basis of all...'²

1. Elza Miles (2018) in Strauss & Co, *Important South African and International Art: 12 November 2018*, auction catalogue, Johannesburg: Strauss & Co, page 215.
2. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press, page 306.



Harvesters in Wheatfield





339

Sydney Kumalo

SOUTH AFRICAN 1935-1988

Mother and Child

1965
signed
bronze with a brown patina
height: 38cm; depth: 9,5cm;
width: 12cm

R90 000 - 120 000

PROVENANCE

Strauss & Co, 19 October 2019,
Johannesburg, lot 148.

EXHIBITED

Grosvenor Gallery, London, *South African Artists*, 28 September to 16 October 1965, catalogue number 15.
Grosvenor Gallery, London, *Kumalo-Skotnes*, 12 July to 6 August 1966, catalogue number 3.

Grosvenor Gallery, London, *Art from South Africa c. 1917-1980*, 15 February to 10 March 1995, catalogue number 30.

Strauss & Co, Welgemeend Manor, Cape Town, *Giving Direction: Figuration, Past and Present*, 14 to 20 February 2022, illustrated in colour on page 11 of the exhibition catalogue.

LITERATURE

Arts Review, Vol XVIII, Number 14, 23 July 1966, *Skotnes and Kumalo*, Max Wykes-Joyce; page 348; referenced. Stephan Welz (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg, Art Link (Pty) Ltd, another cast from this edition illustrated in colour on page 173.

From an edition of 10 produced by Grosvenor Gallery, cast by Fiorini and Carney, London.

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



340

Lucas Sithole

SOUTH AFRICAN 1931-1994

***Now I know I'm a Woman*
(LS7904)**

signed
Swazi magolweni wood
height: 73cm; depth: 23cm;
width: 27cm

R80 000 - 100 000

PROVENANCE

Gallery 21, Johannesburg.
The Shill Collection.

EXHIBITED

National Museum, Bloemfontein, *Museum Art Group*, 1979, listed as catalogue number 55.

Gallery 21, Johannesburg, 1979, catalogue number X01.

LITERATURE

FF Haenggi (1979) *Lucas Sithole 1958-1979 A pictorial review of Africa's major Black Sculptor*, Gallery 21: Johannesburg, illustrated on page 211, with the catalogue number LS 7904.



341

Lucas Sithole

SOUTH AFRICAN 1931-1994

***The Guitarist* (LS8802)**

1988
signed
ironwood
height including base: 136cm;
depth: 49cm; width: 24cm

R150 000 - 200 000

PROVENANCE

Gallery 21, Johannesburg.
The Shill Collection.

EXHIBITED

Gallery 21, Johannesburg, October 1988 catalogue number X05, illustrated on the invitation.

Strauss & Co, *Giving Direction: Figuration, Past and Present*, Welgemeend Manor, Cape Town, 14 to 20 February 2022, illustrated in colour on page 11 of the exhibition catalogue.





342

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Carved Figural Totem

carved and painted wood on a steel and marble base

height: 136cm, including base;

width: 40,5cm; depth: 26cm

R40 000 - 60 000

Accompanied by a Certificate of Authenticity signed by Thelma and John Skotnes, dated 10/09/2009.

© The Estate of Cecil Skotnes | DALRO



343

David Brown

SOUTH AFRICAN 1951-2016

Maquette for The Last Hatted Autocrat

signed with the artist's initials, dated 05 and numbered 1/1

bronze, wood and steel

height: 103cm

R60 000 - 80 000

PROVENANCE

Aspire Art Auctions, Cape Town, 27 March 2017, lot 128.

344

Speelman Mahlangu

SOUTH AFRICAN 1958-2004

Seated Figure

signed and numbered 2/9

bronze with a brown patina

height: 50,5cm; width: 12cm;

depth: 20cm

R25 000 - 35 000



© The Estate of Speelman Mahlangu | DALRO

Artist Focus: George Pemba

George Pemba's impressive output of figurative work spans seven decades and principally describes black life during the high apartheid years. Pemba achieved early acclaim for his portraits but also portrayed community life. He mastered illustration and watercolour before switching to oil. A refined draughtsman with a keen sense for action, composition and colour, Pemba's paintings were often derived from events he recorded in drawings. Colour was always a subject of deep deliberation.

A technically accomplished painter, his early watercolours depicted rural black people in traditional attire. From the 1950s, Pemba increasingly depicted urban life in New Brighton, a segregated township in Port Elizabeth (Gqeberha). His mature work combined the stylistic influences of seventeenth-century Dutch naturalism with nineteenth-century British narrative painting and early French modernism. The three lots offered here date from Pemba's middle and late periods. They show his effortless ability to move between private and public urban spaces, and keen sense for the shift in intimacies and identities that occurs.

Pemba was 48 when he produced *Figure Reading beside a Street* (lot 345). He frequently produced street scenes. Of those dated 1960, most are characterised by their mustard palette. This sun-drenched composition depicting an old man absorbed in reading a newspaper under a blue sky captures the "joys and

sorrows of township life" in a brushy style redolent of Gregoire Boonzaier's impressionist studies of Cape Town's Malay Quarter.¹

Pemba often depicted black commuters in segregated buses and trains. These social compositions are frequently elegiac in mood, more so in his late works from the 1980s onwards, when Pemba adopted a more sombre palette. They sit comfortably alongside works like Honoré Daumier's three oils titled *The Third-Class Carriage* (1856–65). The downcast bearing on the man in the yellow jacket in lot 347 is however counterbalanced by the gregarious exchange between the two women at right. Community solidarity is an important hallmark of Pemba's studies of commuters.

The identity of the sitters in Pemba's portrait *Grandma and Child* (lot 346) is unknown, but the work bears out two facts. Pemba was strongly influenced by western art history, and while not classically a mother and child composition, the allusion is nonetheless clear. Biographically, it bears noting that Pemba frequently did portrait commissions, including of children. Children filled his world, notably from the 1960s onwards, when he adopted his deceased brother Jimmy's children. From the early 1970s Pemba also maintained an informal school. It was another measure of his big-heartedness as an artist engaged by life.

1. Sarah Hudleston (1996) *Against All Odds*, Johannesburg: Jonathan Ball Publishers, page 63.



345

George Milwa Mnyaluza

Pemba

SOUTH AFRICAN 1912-2001

Figure Reading beside a Street

signed and dated 60

oil on board

36 by 49cm

R250 000 - 350 000

PROVENANCE

Purchased from the artist in the 1960s in Port Elizabeth by the current owner's aunt.

346

George Milwa Mnyaluza Pemba

SOUTH AFRICAN 1912-2001

Grandma and Child

signed and dated 89; inscribed with the title on 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
53,5 by 39,5cm

R100 000 - 150 000**PROVENANCE**

Susan Imire Ross, Cape Town, thence by descent.

EXHIBITED

South African National Gallery, Cape Town, *George Pemba Retrospective Exhibition*, 27 April to 28 July 1996, catalogue number 114.

LITERATURE

Sarah Hudleston (1996) *Against All Odds, George Pemba: His Life and Works*, Johannesburg: Jonathan Ball Publishers, illustrated in black and white on page 72.



© The George Pemba Trust | DALRO



© The George Pemba Trust | DALRO

347

George Milwa Mnyaluza Pemba

SOUTH AFRICAN 1912-2001

In the Bus

signed and dated 88
oil on board
48 by 65,5cm

R300 000 - 500 000**PROVENANCE**

Susan Imire Ross, Cape Town, thence by descent.

EXHIBITED

Strauss & Co, *Giving Direction: Figuration, Past and Present*, Welgemoend Manor, Cape Town, 14 to 20 February 2022, illustrated in colour on page 9 of the exhibition catalogue.

Honoré Daumier, *The Third-Class Carriage*

348

Irma Stern

SOUTH AFRICAN 1894-1966

Dakar Woman

signed and dated 1938
oil on canvas
59 by 50cm

R7 000 000 - 9 000 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014,
lot 696.

On 3 December 1937 Irma Stern set sail on a return voyage from Europe, bound for Cape Town. Travelling with her mother, Hennie, the journey would be broken by a four week stay on the coast of West Africa, in Dakar, the capital of present-day Senegal. The works from this period would go on to herald the golden age of Stern's career which saw significant solo trips to Zanzibar and the Belgian Congo between 1939 and 1945.

Noted for their thematic shift away from her expressionist origins that defined her creative output of the 1920s and 1930s, Stern's portraits from this era are instead sophisticated character studies that rely on empathetic observation rather than stylistic gesture, thus revealing an intimacy with her sitter hitherto unseen in her portrayals of African subjects.

Although in some ways disparaging of the comforts of her exotic setting (Stern had notoriously complained to a journalist from the Cape Times in 1938 that "Dakar needs a hotel" after an uncomfortable stay at the Atlantic

EXHIBITED

Martin Melck House, *Irma Stern: Exhibition of Paintings*, Strand Street, Cape Town, 28 March to 8 April 1938. Strauss & Co, *Giving Direction: Figuration, Past and Present*, Welgemeend Manor, Cape Town, 14 to 20 February 2022, illustrated in colour on page 23 of the exhibition catalogue.

LITERATURE

Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press, illustrated in colour on page 62. Sean O'Toole (2021) *Irma Stern: African in Europe, European in Africa*, Munich: Prestel, illustrated in colour on page 118.

Hotel), she remarked that the city "was the most paintable spot I've ever struck", clearly delighted by the contrasting hues of "salmon-pink houses with green shutters".¹

Despite her enduring protests (she again referred in a separate article to the Atlantic as a "miserable dinge"), the hotel proved nevertheless to be a fruitful base for the character studies that would follow. It was here that she befriended a local Dakaraise woman who supplied the hotel chef with fresh produce from the local market. This unnamed character, (herself the subject of another portrait, *Dakar Woman in Blue*) functioned as Stern's intermediary on the ground, acting as an interpreter whilst helping her source subjects for her paintings.² The majority of those that would subsequently come to sit for Stern would consist of 'Arab' subjects from the local Muslim community, with instances of female subjects less frequent.

Upon her return to Cape Town Stern would go on to exhibit 120 works at Martin Melck House including still lifes,

sketches in gouache of scenes from her recent trip to Europe as well as ten oil paintings amongst which *Dakar Woman* was included.³ Reflecting on the portrait, Marion Arnold notes that "Stern's skill as a colourist and a portrait artist unite in her robust and sensual interpretation of a Dakar woman. The colour scheme is controlled by the sharp yellow/green headdress. To give resonance to this pure colour, a range of purple-browns and mauves dominates the blouse and the flesh tones."⁴

When it was shown in Cape Town in 1938, the Cape Argus described it as "magnificent", with a later commentator celebrating it as a work of poise, further noting that in "its descriptive attention to personality and decoration" we see "the bridge to the works linked to Stern's travels to Zanzibar and the Belgian Congo" established.⁵

It is this attention to personality that imbues *Dakar Woman* with a type of charismatic aura that had not been present in majority of Stern's earlier work. Referring to the power and presence

inherent in great works of art, the notion of an aura here is extended to our experience of an object when it comes to life and breathes from the canvas. This vital life force is akin to what Walter Benjamin referred to when he wrote that in order "to perceive the aura of an object we look at means to invest it with the ability to look at us in return"⁶

1. 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 Publishing, page 69

2. *Ibid.*

3. Sean O'Toole (2021) *Irma Stern: African in Europe, European in Africa*, Munich: Prestel, page 93.

4. Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press, page 62.

5. Sean O'Toole (2021) *Irma Stern: African in Europe, European in Africa*, Munich: Prestel, page 116.

6. Allen F. Roberts and Mary Nooter (2002) *Roberts A Saint in the City Sufi Arts of Urban Senegal*, African Arts, Vol. 35, No. 4 (Winter), page 55.







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349

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Girl wearing a Head Scarf

signed; a letter from the artist to Vanna Janse van Rensburg affixed to the reverse
charcoal on paper
37,5 by 28,5cm

R30 000 - 50 000

PROVENANCE

Gifted by the artist to the current owner's mother-in-law, Vanna Janse van Rensburg (nee Verster), Maggie Laubser's god-daughter. Her mother, Bettie Verster, and the artist were good friends.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 360, catalogue number 1593.



350

Maggie Laubser

SOUTH AFRICAN 1886-1973

Woman with a Headscarf

signed
charcoal on paper
46,5 by 30cm

R30 000 - 50 000



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351

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Woman in Headscarf

signed and dated 1961
pastel and ballpoint pen on a sketchbook page
29 by 22,5cm

R40 000 - 60 000



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352

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman with Headscarf

signed with the artist's initials; a Pretoria Art Museum label adhered to the reverse
charcoal on paper
45,5 by 37cm

R30 000 - 50 000

PROVENANCE

Gifted by the artist to the current owner's mother-in-law, Vanna Janse van Rensburg (nee Verster), Maggie Laubser's god-daughter. Her mother, Bettie Verster, and the artist were good friends.

EXHIBITED

Pretoria Art Museum, Pretoria, *Maggie Laubser: Retrospective Exhibition*, 1969.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 225, catalogue number 777.

353

Maggie Laubser

SOUTH AFRICAN 1886-1973

*Woman with Chickens
beneath a Paw-Paw Tree*

signed
oil on board
49 by 44cm

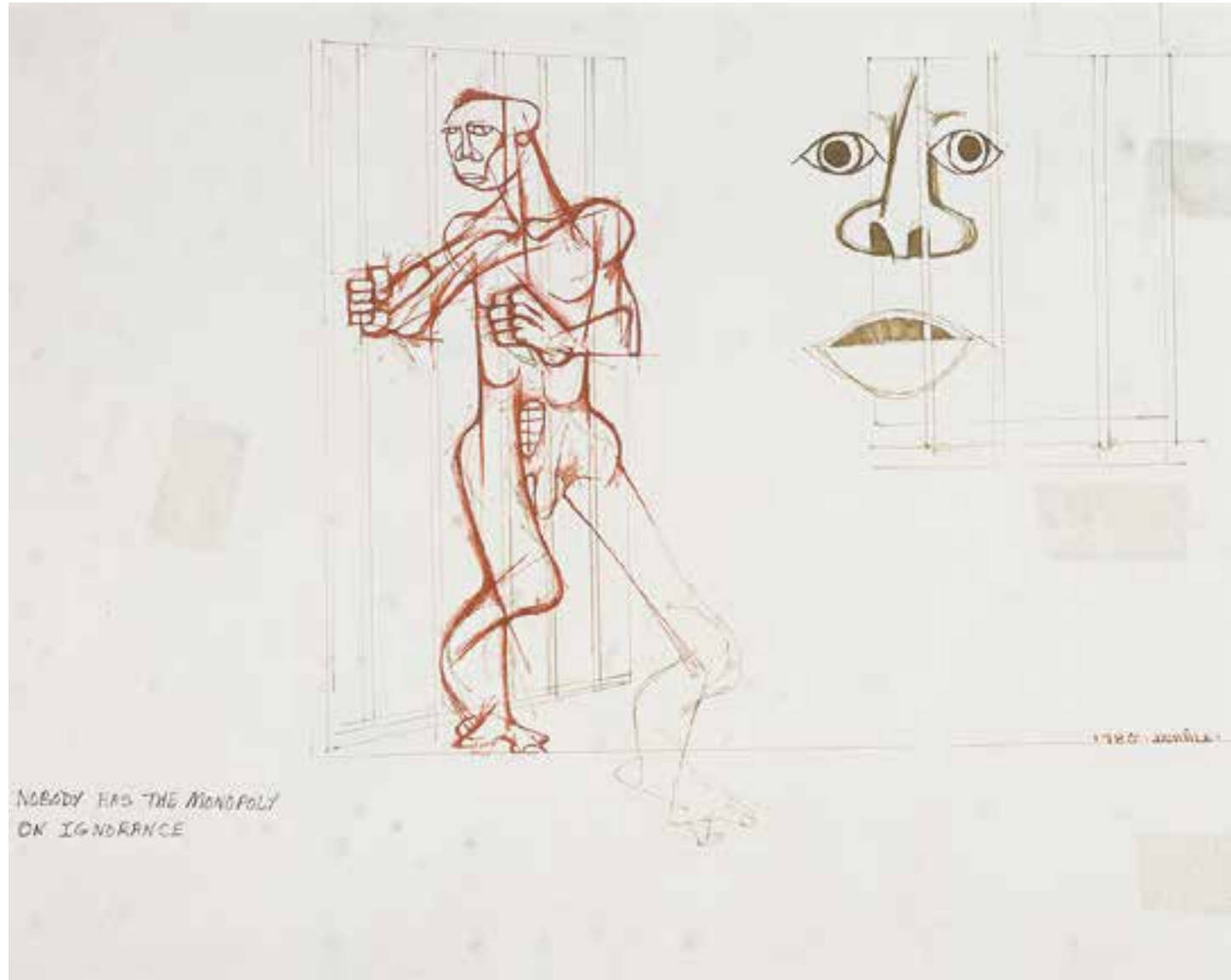
R600 000 - 800 000

Painted in the late 1940s or early 1950s, the present lot is part of a larger body of work in which the artist explored a variety of compositional variations within rural landscapes. These works feature people going about their everyday activities, including mothers carrying their babies or collecting water or firewood. These compositions are frequently populated with chickens and sheep, and foliated

with sunflowers, mealies and paw-paw trees within hilly landscapes.

Laubser's choice of vibrant salmon pink in the seated figure's dress and emerald green grasslands, alongside a warm ochre pathway with russet hues backed by a misty blue-grey sky, further emphasises a sub-tropical atmosphere of fecundity and abundance.





354

Zwelidumile Geelboi
Mgxaji Mslaba 'Dumile' Feni

SOUTH AFRICAN 1942-1991

Nobody has the Monopoly on Ignorance

signed, dated 1985, and inscribed with the title
 pen and ink on paper
 32 by 39cm

R30 000 - 50 000

PROVENANCE

The Bruce Campbell-Smith Collection.

LITERATURE

Bruce Campbell-Smith (ed) (2004)
Dumile, Artist in Exile, 1942-1991,
 Bruce Campbell-Smith & Art on
 Paper, illustrated in colour on
 page 36.



355

Zwelidumile Geelboi
Mgxaji Mslaba 'Dumile' Feni

SOUTH AFRICAN 1942-1991

(Untitled) Anthropomorphic Transformation

signed and dated 84
 pen on paper
 65 by 50cm

R25 000 - 35 000

PROVENANCE

The Bruce Campbell-Smith Collection.

LITERATURE

Bruce Campbell-Smith (ed) (2004)
Dumile, Artist in Exile, 1942-1991,
 Bruce Campbell-Smith & Art on
 Paper, illustrated in colour on
 page 40.



356

Zwelidumile Geelboi
Mgxaji Mslaba 'Dumile' Feni

SOUTH AFRICAN 1942-1991

Contortionist

signed and twice dated 84
 pen and ink on paper
 57,5 by 45cm

R40 000 - 60 000

PROVENANCE

Johans Borman Fine Art Gallery.
 The Bruce Campbell-Smith
 Collection.

357

Robert Hodgins

SOUTH AFRICAN 1920-2010

A Voice from the Thirties

inscribed with a line from a sonnet
by the poet WH Auden (1938);
signed, dated 2004 and inscribed
with the title on the reverse
oil on canvas
90 by 120cm

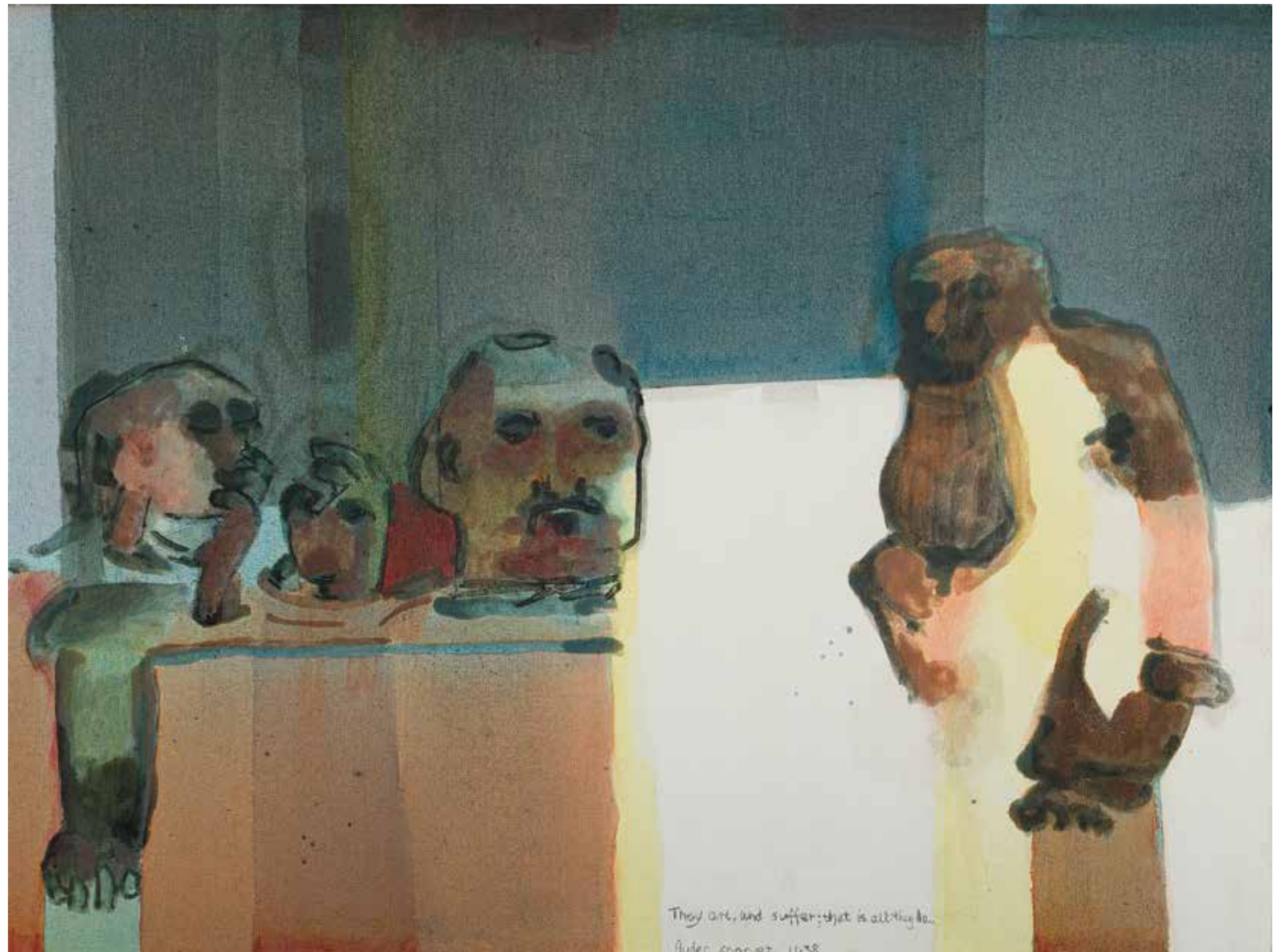
R400 000 - 600 000

The inscription at the bottom of Robert Hodgins' painting *A Voice from the Thirties*, "They are, and suffer; that is all they do" is quoted from the first line of a well-known sonnet by WH Auden, a favourite poet of the artist's. It also appears at the bottom of an earlier work of a blood-soaked battlefield, exhibited at Goodman Gallery in 1996. The poem captured Auden's experiences during the Spanish Civil War (1936-1939) and was included in the 1939 anthology, *Journey to War*. Hodgins grew up in 1930s London, saying nostalgically "I, ten, a country ten, a gentle, as yet unbullied ten, landed suddenly at Paddington for eight years of emotional, psychological, and often physical squalor: bed bugs, a sofa as often as a bed, being shopped about. Working-class life in the Depression thirties. It

was grim, but it was in those eight years that I began to discover literature, music, the visual arts. I worked in a shop in Soho, the 'Libraire Populaire' in Dean Street. Soho was already haunted by the likes of Dylan Thomas, Francis Bacon, Auden, Isherwood and Co."¹ Apart from the literary allusion, Hodgins also references Vincent van Gogh's famous *Potato Eaters* in the composition of the present lot. Van Gogh, whose work he saw in the National Gallery in London in the Thirties was also signalled by Hodgins as one of his favourite artists.

See lot 536 for the full sonnet.

1. Robert Hodgins (2002) 'A String of Beads: An interview with Robert Hodgins', in Brenda Atkinson, *Robert Hodgins*, Cape Town: Tafelberg, pages 22 and 24.





358

Deborah Bell

SOUTH AFRICAN 1957-

Waiting for the Miracle to Come

signed, dated 2015, and inscribed with the title; inscribed with the artist's name, the title, medium, and dimensions on an Everard Read label adhered to the reverse charcoal, ink wash, pastel, and watercolour on paper 134 by 93cm

R120 000 - 160 000

EXHIBITED

Everard Read, *Deborah Bell: Dreams of Immortality*, Johannesburg: 7 May to 27 June 2015; Cape Town: 14 May to 9 June 2015, illustrated on page 16 of the exhibition catalogue.



359

Deborah Bell

SOUTH AFRICAN 1957-

Waiting for the Miracle to Come II

signed, dated 2015, and inscribed with the title charcoal, ink wash, pastel, and watercolour on paper 133 by 93cm

R120 000 - 160 000

EXHIBITED

Everard Read, *Deborah Bell: Dreams of Immortality*, Johannesburg, 7 May to 27 June 2015; Cape Town, 14 May to 9 June 2015, illustrated on page 16 of the exhibition catalogue.

360

Alexis Preller

SOUTH AFRICAN 1911-1975

Maya

signed and dated 38
oil on canvas laid down on board

R220 000 - 250 000

EXHIBITED

New Group Hall, Pretoria, 28 October to
12 November 1938, catalogue number 29.

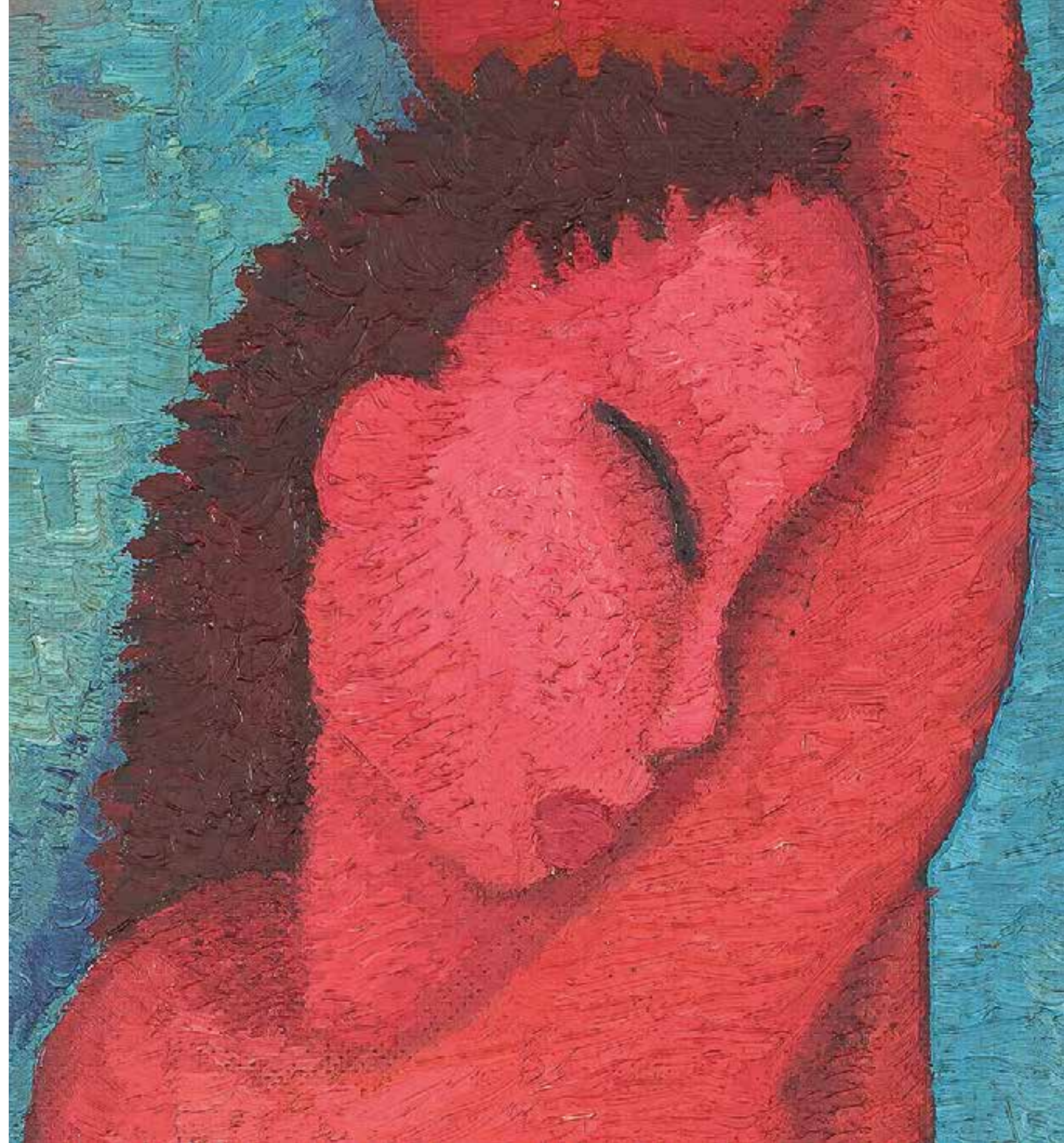
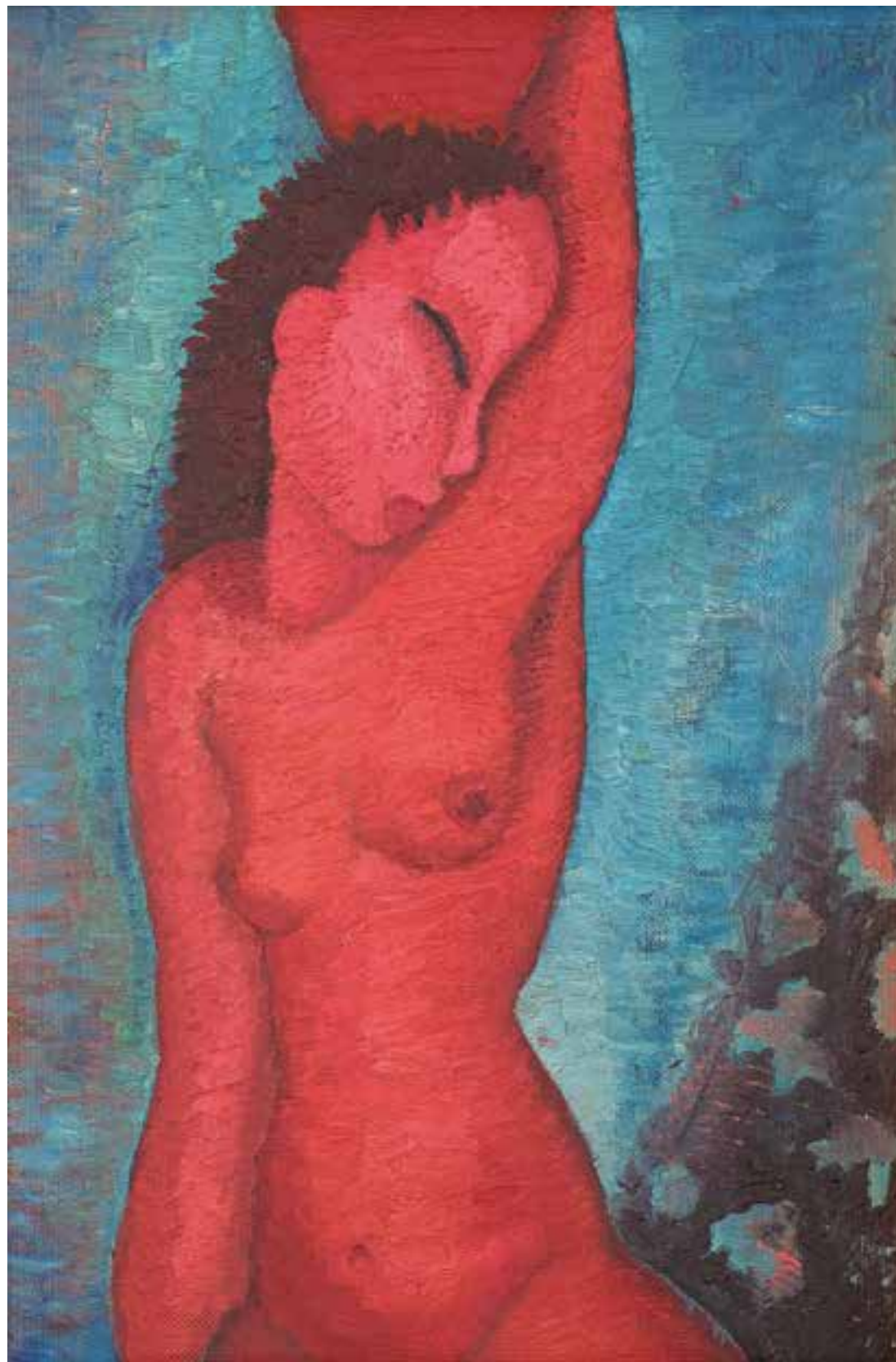
In 1937 a number of young artists who were becoming more and more frustrated with the conservative nature of art in South Africa formed 'The New Group'. Having studied in Europe and become acquainted with modern movements, they decided to form a group of like-minded artists to challenge the status quo and bring a fresh perspective to art in South Africa. Gregoire Boonzaier (elected as Chairman), Freida Lock, Terence McCaw and Lippy Lipshitz were the founding members. They approached Walter Battiss to recruit suitable artists from the northern parts of the country. Battiss considered Preller to be an appropriate fit with the group's vision and had the following correspondence with him: "A few of the younger artists are about to arrange an important exhibition in Cape Town for May, and I am wondering whether you would like further particulars. The idea is absolute sincerity, enthusiasm and youth. You are the person I think of for Pretoria."¹

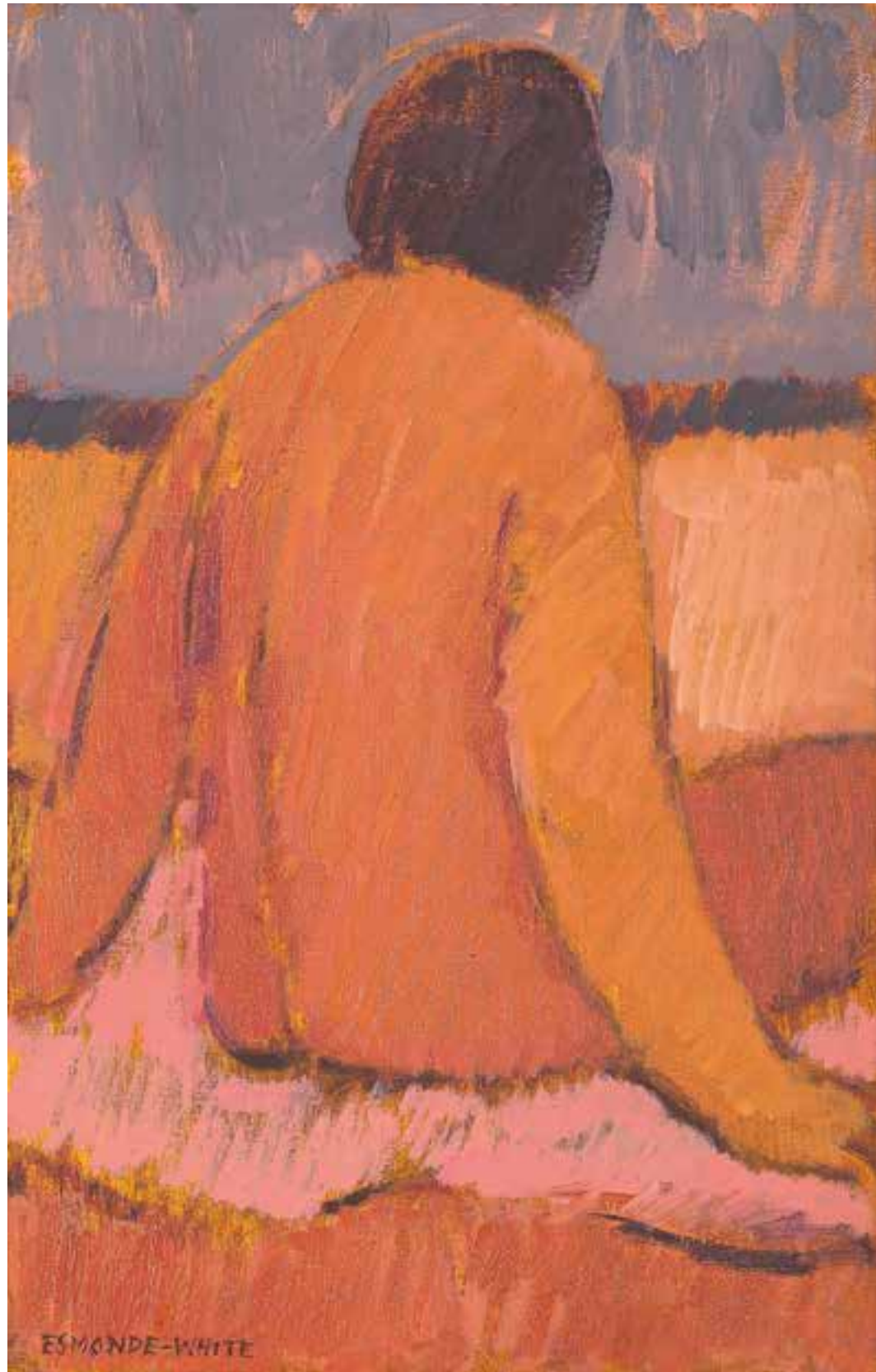
Preller already had fifty-one works available for exhibition, all of which ended up on the first New Group exhibition held on 4 May 1938, the third exhibition in which Preller participated. The current lot was on the show and was bought from this exhibition.

Preller received a lot of attention in the press, for one work in particular, the 'scarlet nude'. A *Cape Times* article described the scarlet nude as "ultra-modern" and "[the] picture that is being the most abused, defended, praised, scorned and jeered at and admired ... Preller's picture is, to the conservative, a red scandal in an ecstatic kneeling position, bent as to the knees, twisted as to the arms and bats-in-the-belfry as to the face, out of drawing and best out of mind!"²

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, page 45.

2. *Ibid*, page 46.





361

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Woman Sunbathing

signed

oil on canvas

40 by 25,5cm

R40 000 - 60 000

PROVENANCE

The Pelham Sulcas Collection.



362

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Nude

signed

oil on canvas

60 by 49,5cm

R40 000 - 60 000

363

Maud Sumner

SOUTH AFRICAN 1902-1985

A Girl with a Fish

signed
oil on canvas
45 by 35cm

R60 000 - 90 000

PROVENANCE

Dr Jean Griswood, thence by descent
to the current owner.



364

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Boy with Butterfly

signed and dated 1977; inscribed
with the artist's name, the date
and the title on the reverse
oil on board
58,5 by 35cm

R100 000 - 150 000

PROVENANCE

Strauss & Co, Johannesburg,
4 June 2018, lot 64.

Private Collection.

LITERATURE

Catalogue number JM 1237.



365

Jean Welz

SOUTH AFRICAN 1900-1975

Seated Nude

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

oil on board

46 by 55cm

R120 000 - 160 000

PROVENANCE

Sotheby Parke Bernet, Johannesburg,
3 November 1976, lot 106.



366

Mia Chaplin

SOUTH AFRICAN 1990-

A Woman in Bed

signed

oil on canvas

75 by 100cm

R25 000 - 35 000

PROVENANCE

Salon 91, Cape Town.
Private Collection.



MORE VIEWS 

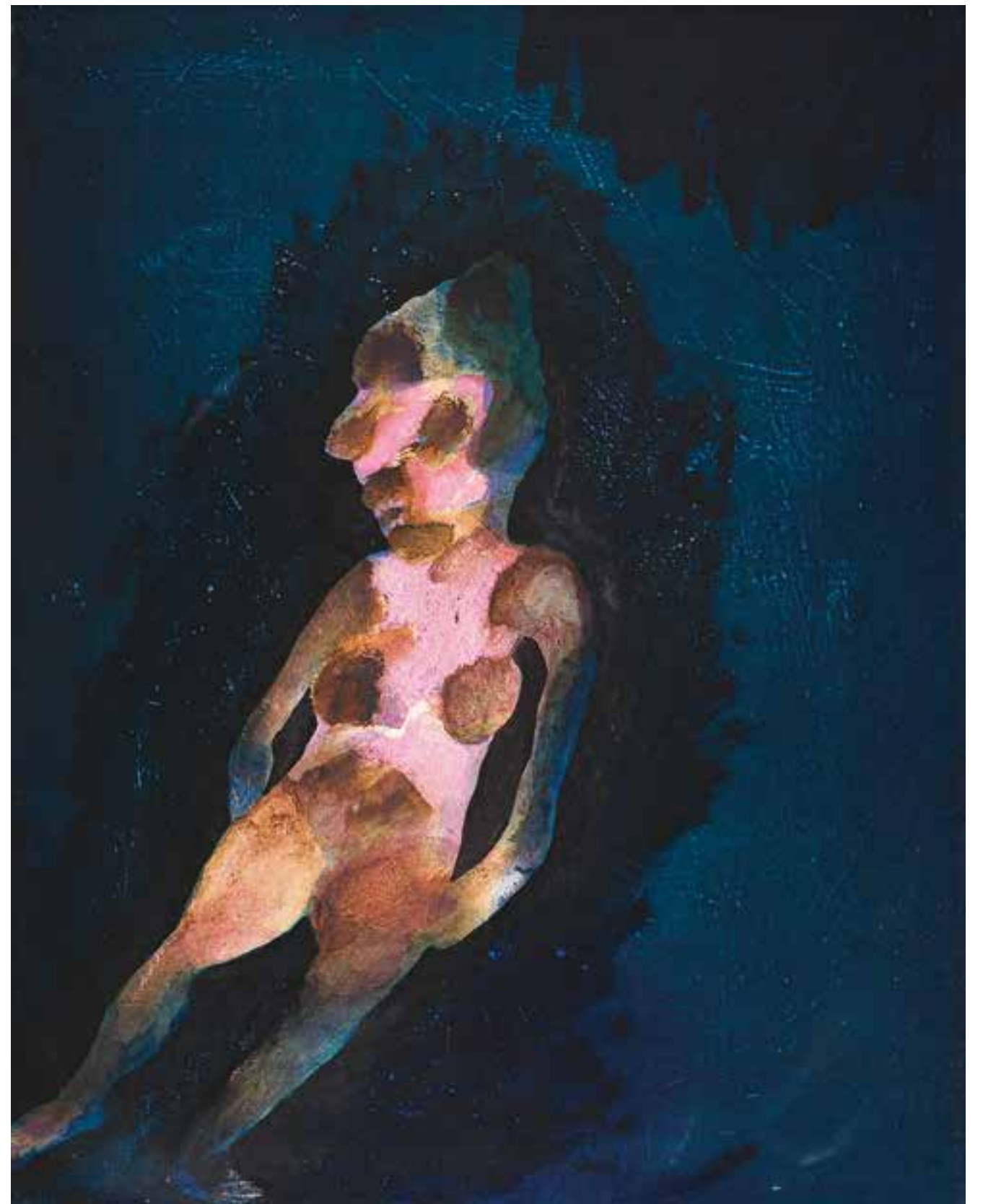
367
Hylton Nel
 SOUTH AFRICAN 1941-
Seated Nude
 signed with the artist's initials and dated 23.9.9 on the underside
 glazed earthenware
 32cm
 R12 000 - 16 000



MORE VIEWS 

368
Hylton Nel
 SOUTH AFRICAN 1941-
Seated Woman with Red Hair
 signed with the artist's initials and dated 16.6.11 on the underside
 glazed earthenware
 31cm
 R12 000 - 16 000

369
Robert Hodgins
 SOUTH AFRICAN 1920-2010
A Witch in the Studio II
 signed, dated 1992, inscribed with the artist's name, the title and the medium on the reverse
 oil on board
 48,5 by 38cm
 R100 000 - 150 000
 PROVENANCE
 Stephan Welz & Co in Association with Sotheby's, 15 November 2004, Johannesburg, lot 604.



370

François Krige

SOUTH AFRICAN 1913-1994

Two Bathers

signed and dated 41
oil on card
55 by 36cm

R60 000 - 90 000

PROVENANCE

Strauss & Co, Johannesburg,
1 November 2010, lot 201.



371

Mia Chaplin

SOUTH AFRICAN 1990-

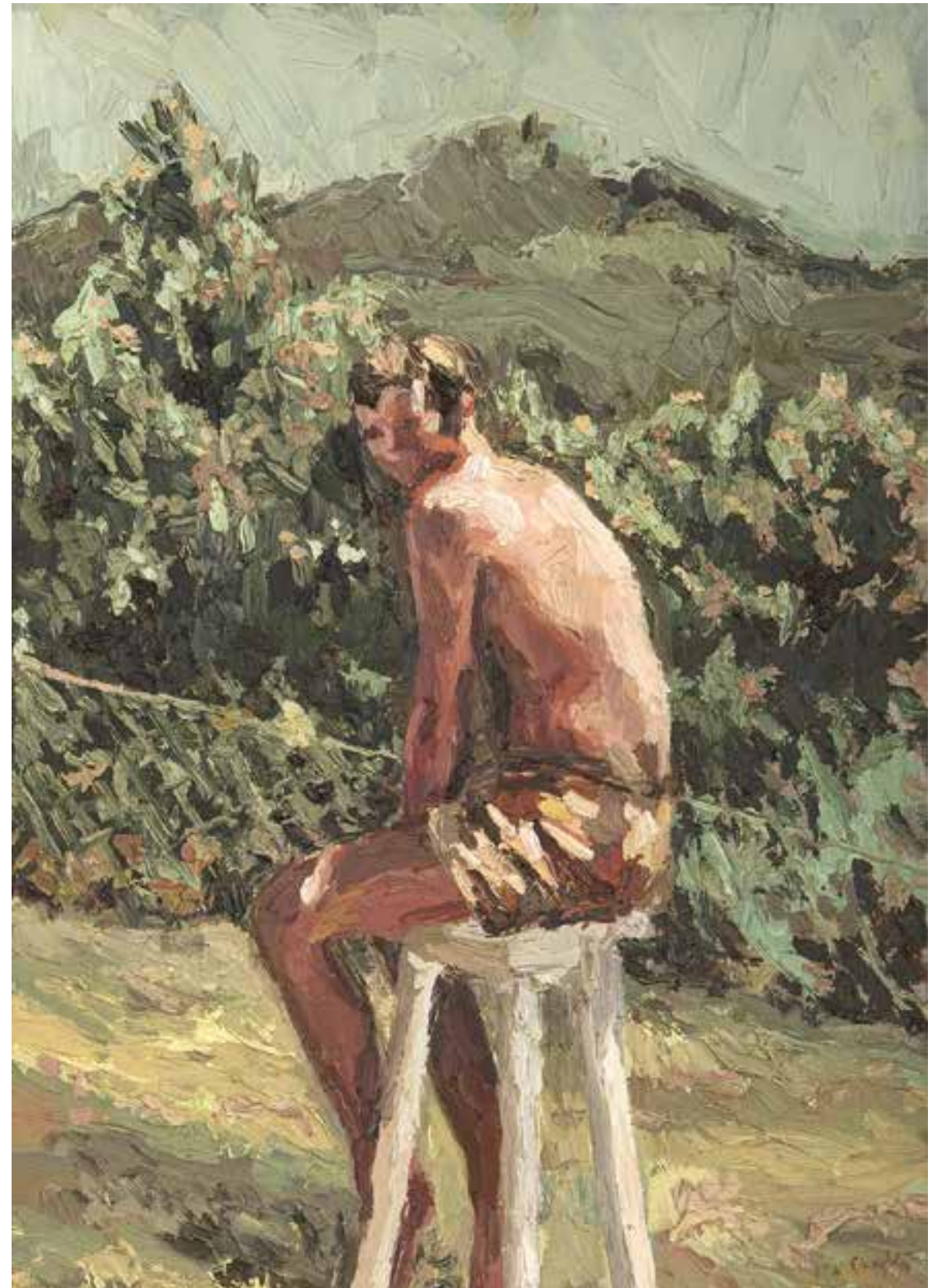
A Boy on a Stool

signed; signed and dated 2015
on the reverse
oil on canvas
70 by 50cm

R20 000 - 30 000

PROVENANCE

Salon 91, Cape Town.
Private Collection.



372

Dorothy Kay

IRISH/SOUTH AFRICAN 1886-1964

The Boxer

signed
oil on canvas
107 by 88,5cm

R400 000 - 600 000

EXHIBITED

Strauss & Co, *Giving Direction: Figuration, Past and Present*, Welgemeend Manor, Cape Town, 14 to 20 February 2022, illustrated in colour on page 26 of the exhibition catalogue.



Marjorie Reynolds, Dorothy Kay's daughter, remembers the painting *The Boxer* well in her biography of the artist. Dorothy's husband, Hobart was an avid yachtsman, soldier and sportsman with a particular interest in boxing, so much so that their children were all taught the art of boxing. Hobart's interest led Dorothy "to paint a life-size standing three-quarter figure *The Boxer*, in satin shorts and gloved hands on hips. Hobart would sometimes be a sparring partner at work-outs at the Tyrone Hotel in South End [Port Elizabeth]. At night we children would sit in an alcoholically fume-laden

room, watching the terrible punishment this heavy-weight boxer would inflict, on one occasion breaking some of Hobart's ribs. The hotel was run by Mr. Joe Pearce, a keen weekend painter, who had been a good bantam or flyweight boxer. From his hotel Dorothy painted in 1922 *The Lighthouse* of Donkin Reserve as seen from South End. Some of Dorothy's fish market subjects were painted from outside the hotel where a busy fish market was held daily."¹

Reynolds clearly overlooked the tattoo-ed arms of the boxer – with butterflies, eagles, daggers, hearts,

and the like on both upper arms – in her otherwise apt description of the painting. The painting constitutes a high point in the ever-evolving stylistic development of the artist: from conventional and traditional portraiture owing to her classical training in Ireland at the turn of the 20th century – a style she used in the many formal portrait commissions she completed – to an exploration of the vocabulary of modernism in her various and frequent self-portraits, and a veritable metaphysical dimension in her later abstract works.

Proudly, even defiantly, the boxer stares straight at the viewer, at the ready to battle with his opponent, as Kay articulates something about the way masculinity and social status were defined at the time.

1. Marjorie Reynolds (1989) *Everything you paint is a portrait of yourself: Dorothy Kay – A biography*, Cape Town: published privately by Alec and Marjorie Reynolds, page 48.

The present lot has been earmarked for a forthcoming Strauss & Co exhibition in July/August 2022.





373

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

Portrait of an African Man

signed

oil on canvasboard

59,5 by 50cm

R250 000 - 350 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape Town, 27 May 2008, lot 370.

EXHIBITED

Iziko South African National Gallery, Cape Town, *Tretchikoff, The People's Painter*, 26 May to 25 September 2011, catalogue number 68, illustrated in colour in the exhibition catalogue.

374

Marianne Podlashuc

SOUTH AFRICAN 1932-2006

Five Children, South End, Port Elizabeth

signed

oil on board

59,5 by 89cm

R35 000 - 50 000

PROVENANCE

Gifted to the previous owner by the artist.
Private Collection.



375

Richard Mudariki

ZIMBABWEAN/SOUTH AFRICAN 1985-

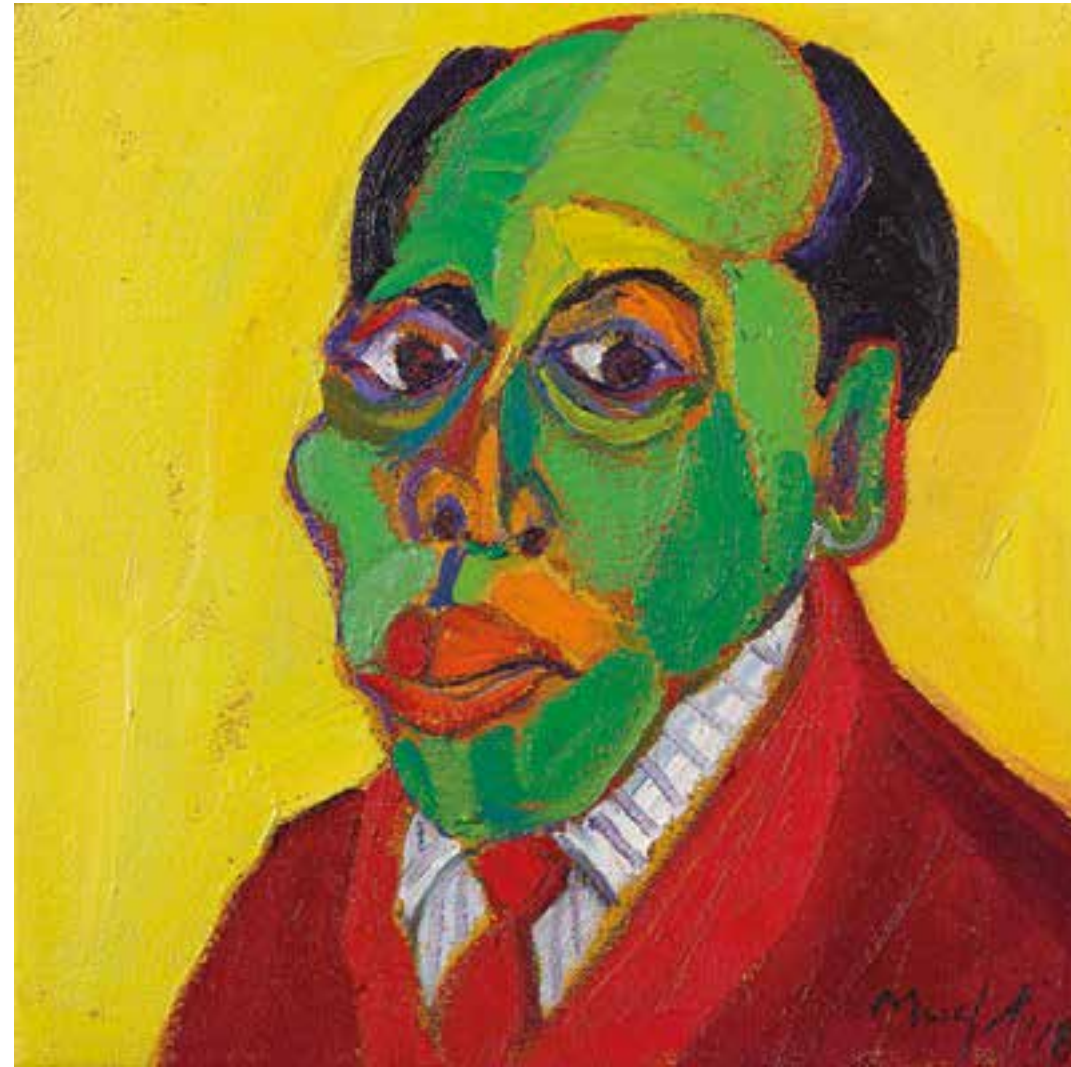
Portrait in Yellow

signed and dated 18; signed and inscribed with the artist's name and the date on the reverse
oil on canvas
20 by 20cm

R15 000 - 20 000

PROVENANCE

Barnard Gallery, Cape Town.
Private Collection.



376

Richard Mudariki

ZIMBABWEAN/SOUTH AFRICAN 1985-

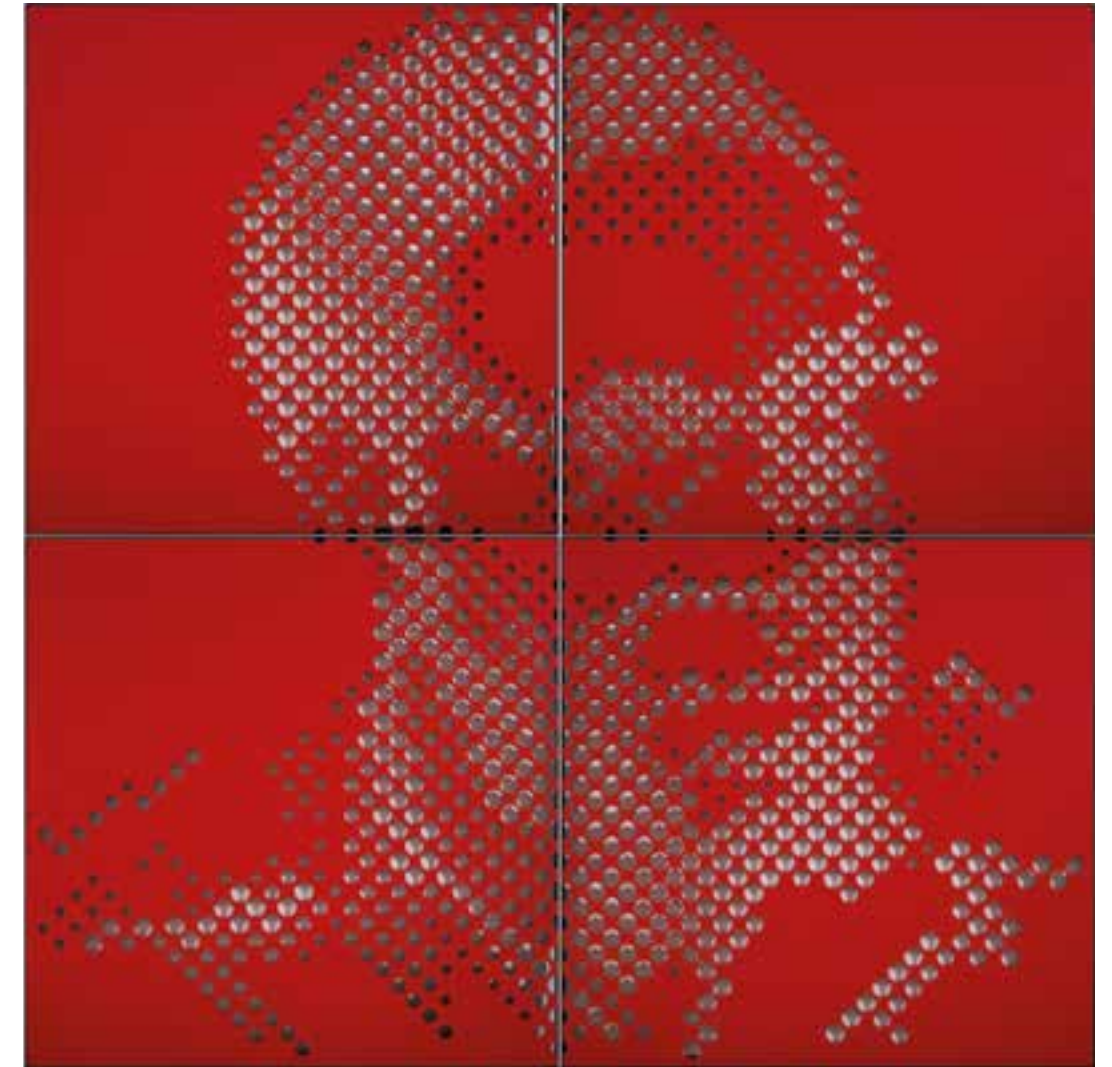
Portrait in Green

signed and dated 18; signed and inscribed with the artist's name and the date on the reverse
oil on canvas
20 by 20cm

R20 000 - 30 000

PROVENANCE

Barnard Gallery, Cape Town.
Private Collection.



377

Michele Mathison

ZIMBABWEAN 1977-

*Untitled (Robert Mugabe),
quadtych*

2000
spray paint on plywood with each square section framed in steel
246 by 246cm (4)

R100 000 - 150 000

PROVENANCE

Acquired from the artist's 4th year graduation show at Michaelis School of Fine Art, UCT, 2000, by the current owner.
Accompanied by a certificate of authenticity signed by the artist.



378

Nelson Makamo

SOUTH AFRICAN 1982-

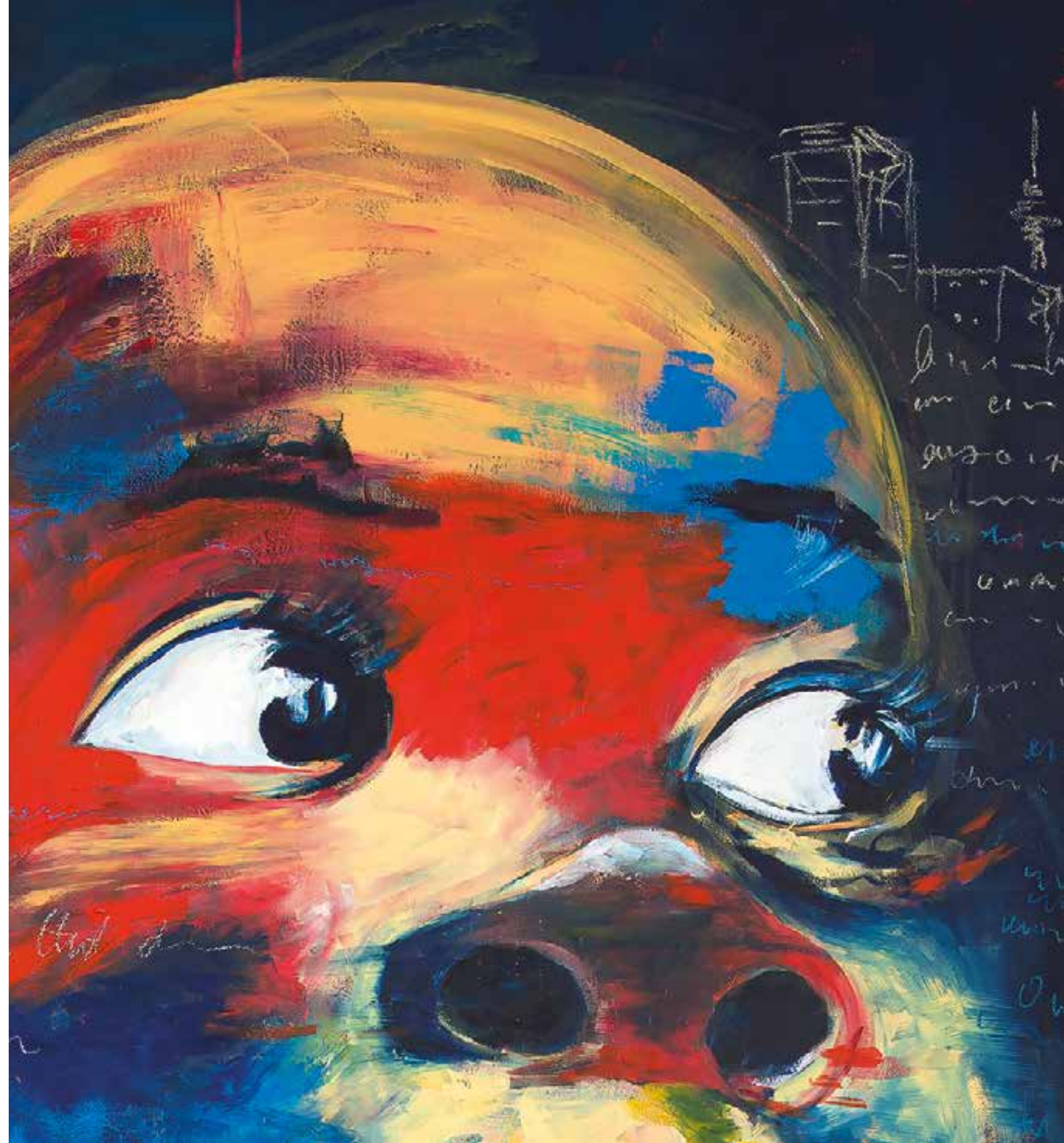
Head of a Child

signed and dated 2013
mixed media on canvas
199 by 149cm

R350 000 - 450 000

PROVENANCE

Salon 91, Cape Town.
Private Collection.



379

Esther Mahlangu

SOUTH AFRICAN 1935-

Herdsmen

signed and dated 2005
acrylic on canvas
60 by 80cm

R50 000 - 70 000

PROVENANCE

34Long Gallery, 2005.
Private Collection.

EXHIBITED

Strauss & Co, *Giving Direction:
Figuration, Past and Present*,
Welgemeend Manor, Cape Town,
14 to 20 February 2022, illustrated in
colour on page 45 of the exhibition
catalogue.



380

Esther Mahlangu

SOUTH AFRICAN 1935-

Feeding Time

signed and dated 2005
acrylic on canvas
60 by 80cm

R50 000 - 70 000

PROVENANCE

34Long Gallery, 2005.
Private Collection.



381

Walter Battiss

SOUTH AFRICAN 1906-1982

Women at Work

signed
oil on canvas
50 by 40cm

R70 000 - 90 000

PROVENANCE

The Pelham Sulcas Collection.



382

Walter Battiss

SOUTH AFRICAN 1906-1982

Figures in a Crowd

signed
oil on canvas
40,5 by 51cm

R250 000 - 350 000

PROVENANCE

Johans Borman Fine Art Gallery,
Cape Town, 11 September 2006.
Private Collection.



383

Walter Battiss

SOUTH AFRICAN 1906-1982

Fruit Sellers, Comoros

signed; inscribed with the title
on the stretcher
oil on canvas
39,5 by 59cm

R120 000 - 160 000



384

Michael Taylor

SOUTH AFRICAN 1979-

The Sorry Bunch

2014

signed with the artist's initials
gouache and ink on paper
175 by 145 cm

R70 000 - 90 000

PROVENANCE

WHATIFTHEWORLD Gallery,
Cape Town.
Private Collection.

Michael Taylor indicates that the present lot formed "...part of a series of early portraits when I started painting groups of figures."¹ He explains that his initial intention was to depict each character holding a bunch of flowers to present to the viewer. While he did not, however, carry out this original idea, he found that the composition of the group ended up resembling a bouquet of flowers. As for the title, *The Sorry Bunch*, Taylor comments "The combination of facial expressions and gestural expressions describe what kind of occasion the ['bunch'] could suggest. The double meaning of the title means that the message behind the group could also be more than one thing – perhaps apologetic or perhaps a farewell."²

1. Michael Taylor in email correspondence with Jean le Clus-Theron.

2. *Ibid*

385

Fred Page

SOUTH AFRICAN 1908-1984

The Junction

signed and dated 81; inscribed with the title on the reverse in pencil; inscribed with the artist's name, the date and the title *Waiting Room* on a João Ferreira Gallery label adhered to the reverse
acrylic on paper
34,5 by 50cm

R40 000 - 60 000

PROVENANCE

Strauss & Co, Cape Town, 15 October 2018, lot 420.



385

386

Fred Page

SOUTH AFRICAN 1908-1984

Untitled (Figures with Brooms and Pelicans)

signed and dated 67
acrylic on board
50 by 65,5cm

R140 000 - 180 000

LITERATURE

Cecil Kerbel and Jeanne Wright (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Cecil Kerbel and Jeanne Wright, illustrated in colour on page 44, plate 94.

"In 1967 [the year the present lot was painted] Page was courted by art dealer Linda Goodman and moved to her Goodman Gallery in Johannesburg. Author and critic Esmé Berman also purchased his work at this time and featured him in her book *Art and Artists of South Africa*. He has also started to market through the reliable and committed Cape Town art dealer Joe Wolpe [...] Observation suggest that Page's images tend to be owned by people who acquire them for their idiosyncratic qualities and for their peculiar take on life."¹

1. Cecil Kerbel and Jeanne Wright (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Cecil Kerbel and Jeanne Wright, illustrated in colour on page 46.



386



387

Neil Rodger

SOUTH AFRICAN 1941-2013

The Villa by the Sea I, Passatempi in Villa series

signed; signed and inscribed with the title on the stretcher
oil on canvas
119 by 98cm

R150 000 - 180 000

388

Malcolm Payne

SOUTH AFRICAN 1946-

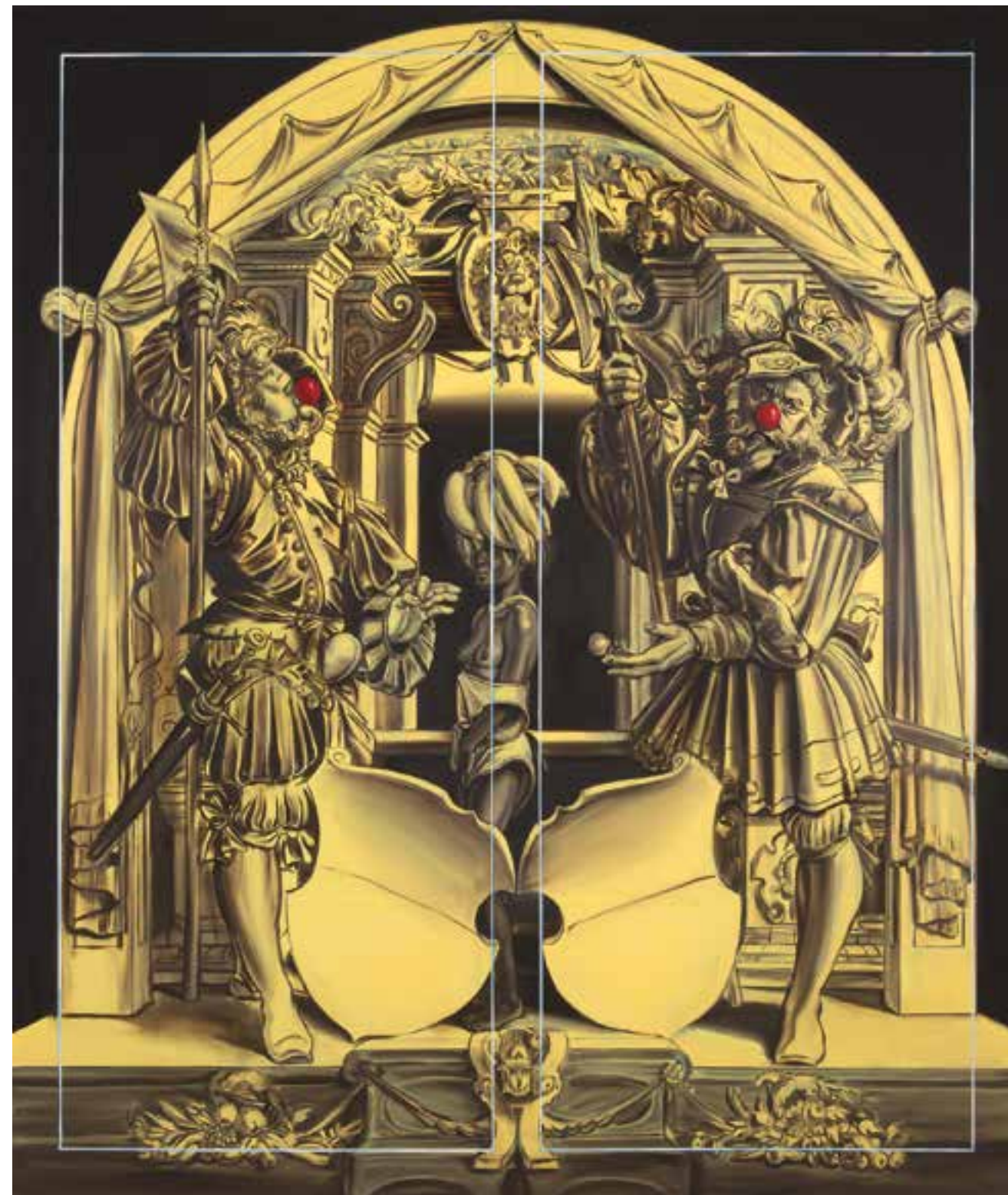
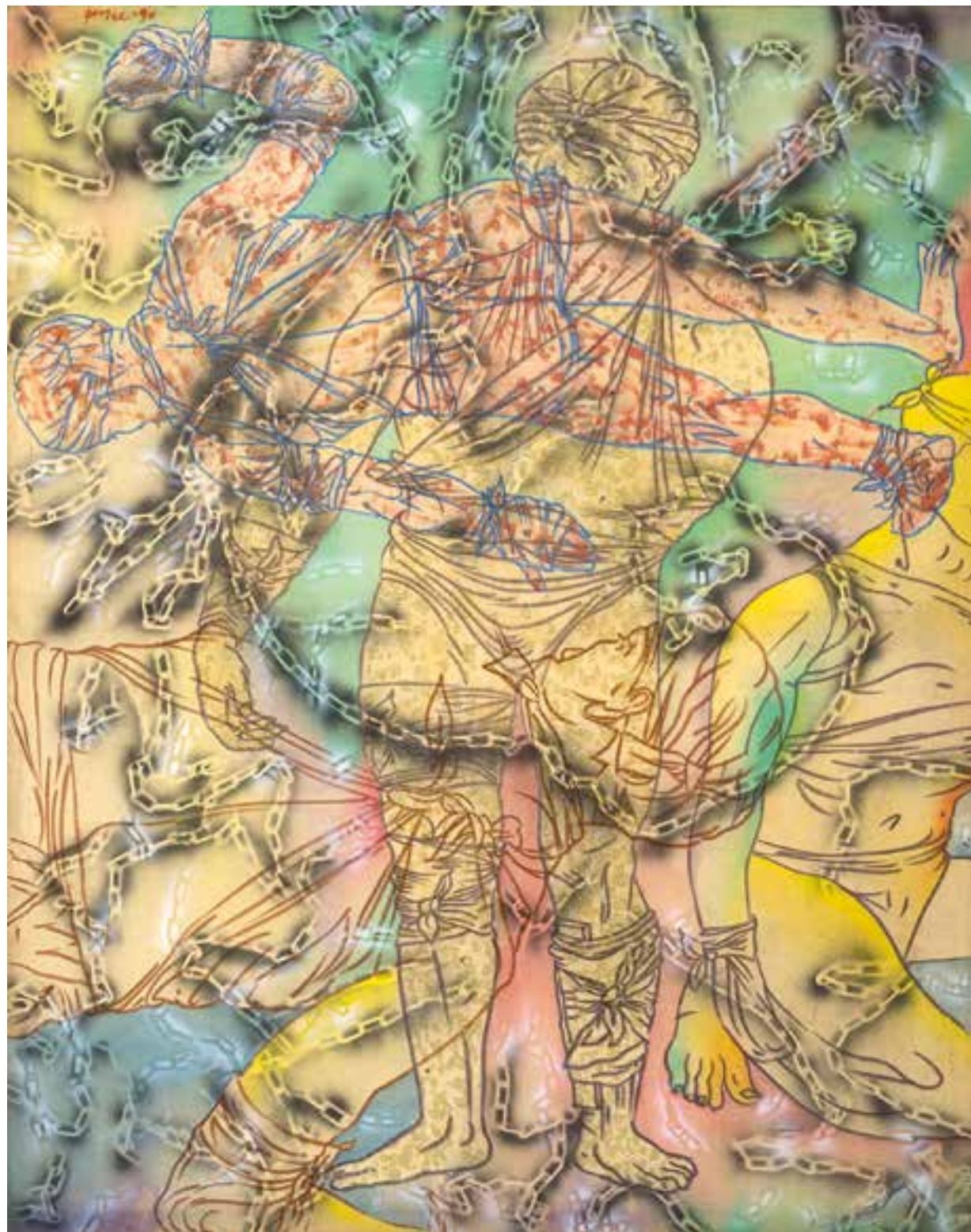
Sanoid Assist 2

signed and dated '90
acrylic, glass and broken mirror
on canvas
210 by 165,5 by 2,5cm

R80 000 - 120 000

PROVENANCE

Die Kunsamer, Cape Town,
7 April 2010.
Private Collection.



389

Johannes Phokela

SOUTH AFRICAN 1966-

Pantomime Mortal Chic

2000

inscribed with the artist's name
on the stretcher
oil on canvas
198,5 by 168 by 3,5cm

R100 000 - 150 000

PROVENANCE

Die Kunsamer, Cape Town,
13 February 2007.

Private Collection.

EXHIBITED

Standard Bank Gallery, *Johannes
Phokela - I like my neighbours*,
3 February to 21 March 2009.

LITERATURE

Bruce Haines (2002) *A Tale of Two
Continents*, *Art South Africa*, Vol 01,
Issue 01: page 36.

Bruce Haines (2003) *'In Conversation
with Johannes Phokela'*, *Artthrob*,
July 2003, Issue 71: online, [https://
artthrob.co.za/03july/news/phokela.
html](https://artthrob.co.za/03july/news/phokela.html).

Standard Bank Gallery (2009)
*Johannes Phokela - I like my
neighbours*, exhibition catalogue,
Johannesburg: Gallery MOMO and
David Krut Publishing, illustrated in
colour on page 23.

390

William Kentridge

SOUTH AFRICAN 1955-

6 Domestic Scenes

signed, dated '8/80, and numbered
A/P in pencil in the margin
etching on paper
sheet size: 49 by 37,5cm

R120 000 - 160 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

Zeitz MOCAA, Cape Town, *William Kentridge: Why Should I Hesitate: Putting Drawings to Work*, 25 August 2019 to 23 March 2020, where a similar example is exhibited, entitled *16 Domestic Scenes*.

LITERATURE

Susan Stewart and Bronwyn Law Viljoen (ed) (2006) *William Kentridge Prints*, Johannesburg: David Krut, plates from the same edition part illustrated on page 29.

These rare, early, intimate etchings and aquatints form part of William Kentridge's important Domestic Scenes series from 1980.

Presenting a range of human interactions in domestic environments, produced when Kentridge was only 25, these works were pivotal in shaping his artistic identity, his thinking, studio practice and conceptual approach throughout his fruitful career.¹

"Beyond the 54 individual etchings that were made for the Domestic Scenes portfolio there are a further 13 combinations of these plates printed on a single sheet of paper. Thus far we know of 4 different four plate variations; 3 six plate variations ([the present lot] being a fourth variant); 2 nine plate variations; 1 twelve plate variation and 2 sixteen plate variations.

With regards to the 16 plate this was the work [purchased] from Strauss & Co (14 February 2019, Cape Town, lot 80), the other unique combination

of 16 plates belongs to the artist. My research indicates that although some of these works are marked with an edition number, they are mostly unique impressions. From these 13 unique combinations, I only have record of 2 instances where a second impression was printed. This was due to public demand at a graphic art competition held in Bellville in 1980. The exhibition was titled *Grafik 80*, where William won a joint first prize of R 100. As [the present lot] is marked A/P it would be safe to say that the impression is unique.²

1. <https://steidl.de/Books/Domestic-Scenes-0513143949.html>, accessed 18 February 2022.
2. Warren Siebrits, email correspondence with Kirsty Colledge, 22 February 2022.



391

William Kentridge

SOUTH AFRICAN 1955-

Felix in Exile

1994

signed and numbered 29/35 in pencil in the margin
etching, aquatint, drypoint and soft ground
58 by 79cm

R400 000 - 600 000

PROVENANCE

Acquired from the artist by the current owner in 1994/95.

EXHIBITED

Boston University Art Gallery, *South Africa: Artists, Prints, Community*; 25 Years at the Caversham Press, Boston, Boston University Art Galleries, 8 February to 27 March 2011, another print from the edition illustrated on page 66 of the exhibition catalogue as plate 34.

Strauss & Co, *Giving Direction: Figuration, Past and Present*, Welgemeend Manor, Cape Town, 14 to 20 February 2022, illustrated in colour on page 60 of the exhibition catalogue.

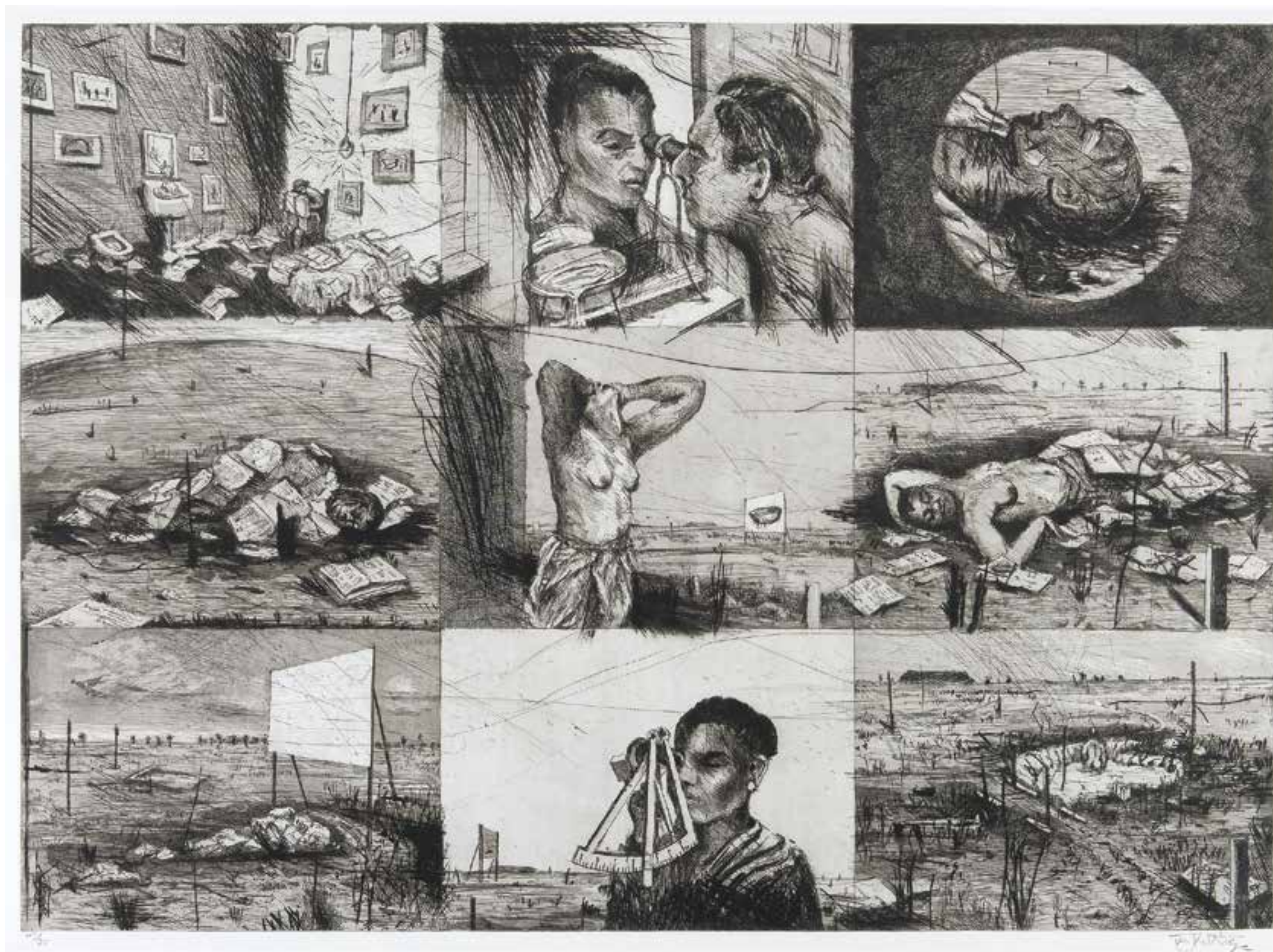
LITERATURE

Bronwyn Law-Viljoen (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing, another example from the edition illustrated in colour on pages 50 and 51.

Judith Hecker (2010) *William Kentridge: Trace. Prints from the Museum of Modern Art*, New York: The Museum of Modern Art, another example from the edition illustrated in colour on page 13.

Siebeking Verlag (2015) *Double vision: Albrecht Dürer/ William Kentridge*, Munich: Siebeking Verlag, another example from the edition illustrated on pages 166 and 175, catalogue number 54.

Natalie Knight (2017) *The Big Picture: an Art-O-Biography*. Johannesburg: Batya Bricker, another example from the edition illustrated on page 94.





392

Sthenjwa Luthuli

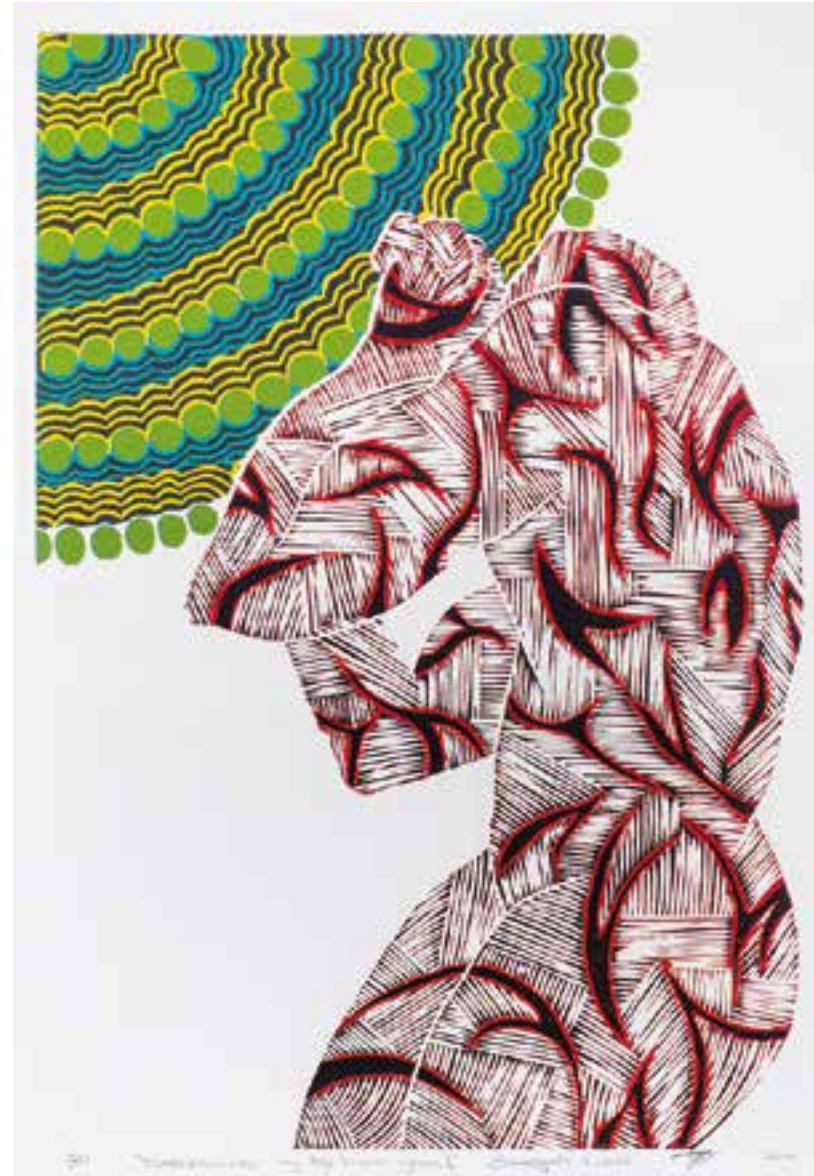
SOUTH AFRICAN 1991-

My People

signed, dated 2014, inscribed with the artist's name, the title and numbered 2/10 in pencil in the margin

woodblock print and mixed media
image size: 79 by 54cm

R30 000 - 40 000



393

Sthenjwa Luthuli

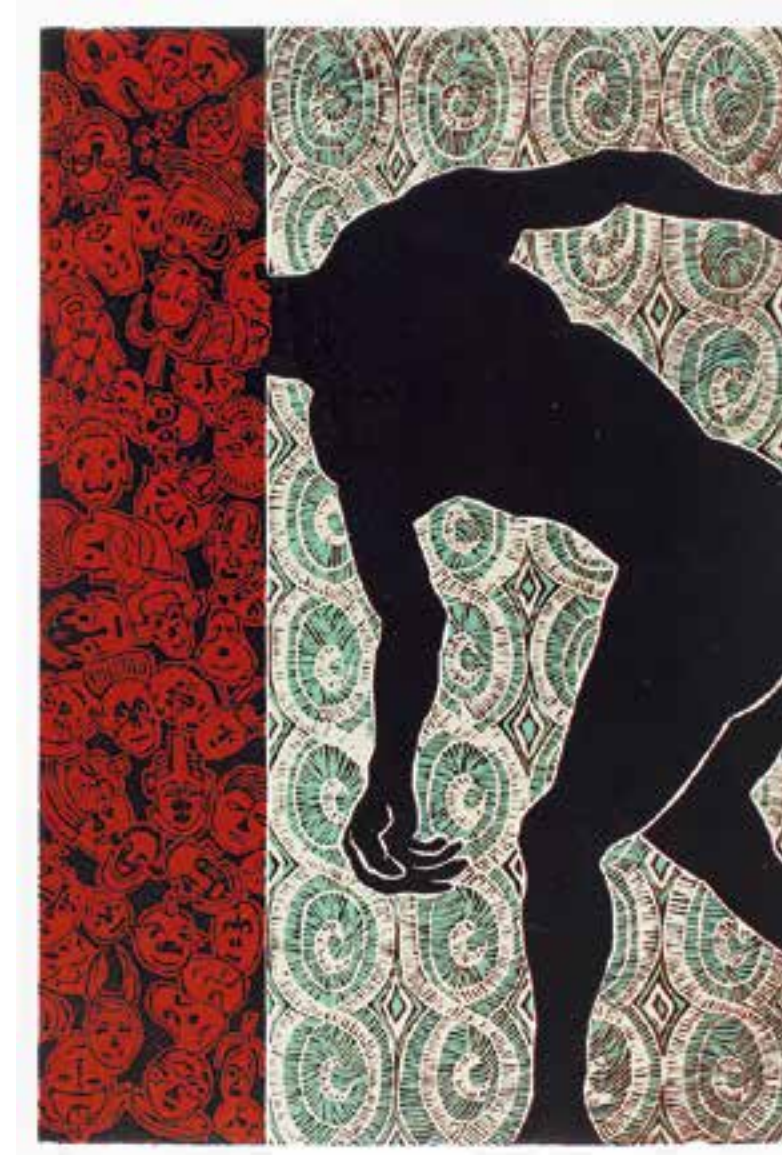
SOUTH AFRICAN 1991-

Stretchmarks of My back ground

signed, dated 2014, inscribed with the artist's name, the title and numbered 3/10 in pencil in the margin

woodblock print and mixed media
image size: 79 by 54cm

R30 000 - 40 000



394

Sthenjwa Luthuli

SOUTH AFRICAN 1991-

This Is The Way

signed, dated 2013, inscribed with the artist's name, the title and numbered 5/10 in pencil in the margin

woodblock print and mixed media
image size: 79 by 54cm

R30 000 - 40 000



395

Cyrus Kabiru

KENYAN 1984-

Macho Nne 06
(Caribbean Elephant)

2014

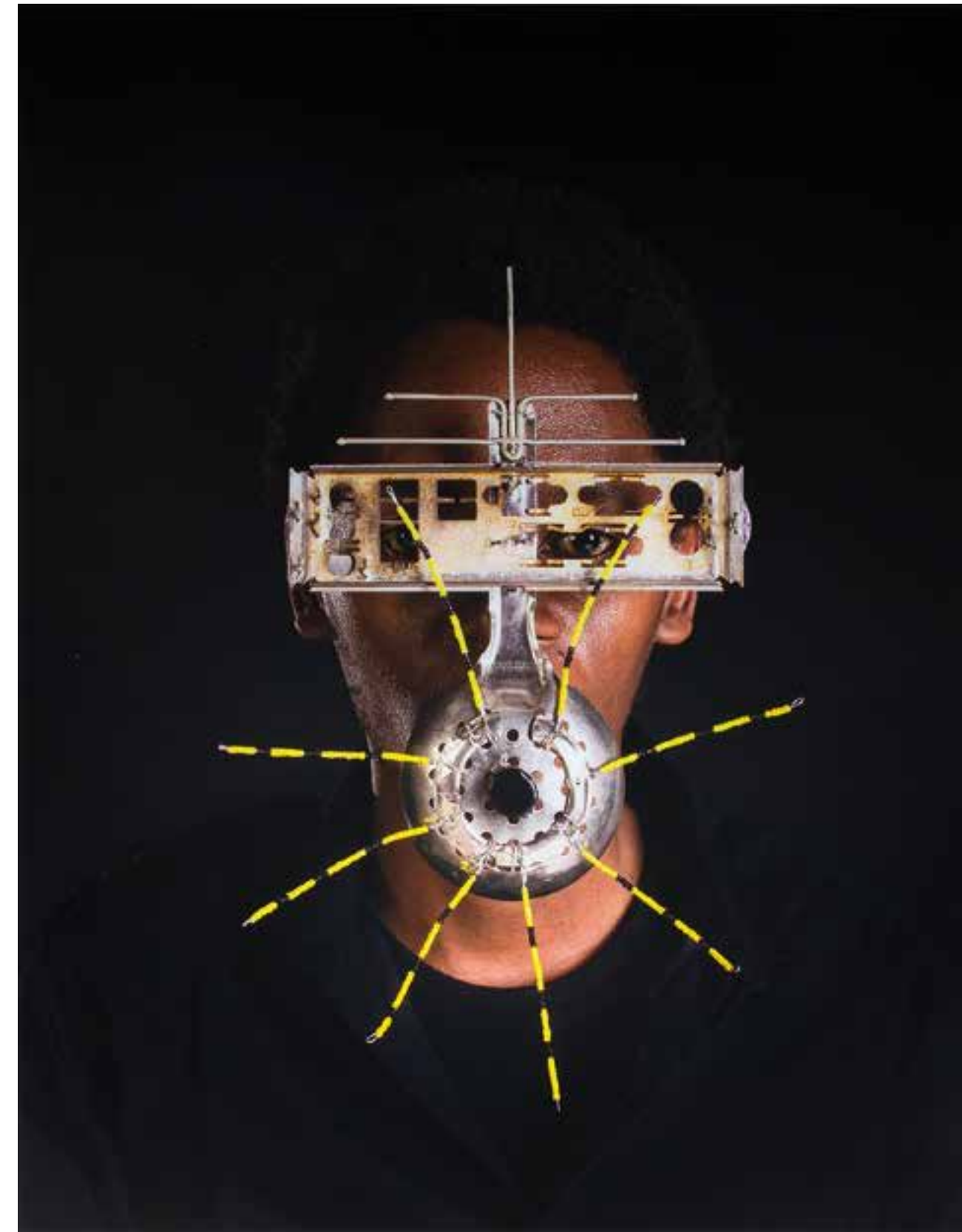
inscribed with the artist's name, numbered 'Edition AP 1', date, title, medium and dimensions on a SMAC Gallery label adhered to the reverse pigment ink on HP premium satin photographic paper on a diasec mount image size: 146 by 116cm

R60 000 - 80 000

PROVENANCE

SMAC Gallery,
Private Collection.

Accompanied by a certificate of authenticity by SMAC Gallery, signed by the artist.



396

Cyrus Kabiru

KENYAN 1984-

Macho Nne 13
(White House Spider)

2015

inscribed with the artist's name, numbered 'Edition AP 1', date, title, medium and dimensions on a SMAC Gallery label adhered to the reverse pigment ink on HP premium satin photographic paper on diasec mount

image size: 146 by 116cm

R60 000 - 80 000

PROVENANCE

SMAC Gallery,
Private Collection.

Accompanied by a certificate of authenticity from SMAC Gallery, signed by the artist.



397

Matthew Hindley

SOUTH AFRICAN 1974-

One Pearl of Great Price

signed and dated 2012 on the reverse

oil on linen

200 by 280cm

R70 000 - 90 000

EXHIBITED

Biksady Galéria, Budapest, *Twilight of the Idols*, 2013.



398

Pieter Hugo

SOUTH AFRICAN 1976-

Danielle Lawrence, United Kingdom, 2003

signed, dated 2003, numbered 2/3 and inscribed with the title in pencil in the margin

archival pigment ink on cotton rag paper

80 by 100cm

R50 000 - 70 000

PROVENANCE

Michael Stevenson Gallery, 2004. Private Collection.

This photograph forms part of Pieter Hugo's larger Albino series, a project started in 2002/2003 during a residency at Fabrice (Benetton's Research and Communications Centre in Italy). The Albino series portray people with albinism throughout the world, including South Africa, Italy, Malawi, the UK and Brazil. "In October 2004, Hugo held his first solo exhibition at Michael Stevenson Contemporary. This show included the projects *Albino Portraits...* In the same year, he presented 'The Albino Project' at both Fabrice Features in Lisbon and the Museum of Modern Art in Rome."¹

The present lot was purchased from this exhibition.

1. Ed Young, April 2006, *Artthrob*, Pieter Hugo, <https://artthrob.co.za/06apr/artbio.html> accessed 24 February 2022.

399

Thania Petersen

SOUTH AFRICAN 1980-

Remnants 4

2016

inscribed Ed 3/3 on the reverse
photographic print on Hahnemühle paper
223,5 by 149,5cm

R70 000 - 90 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.

EXHIBITED

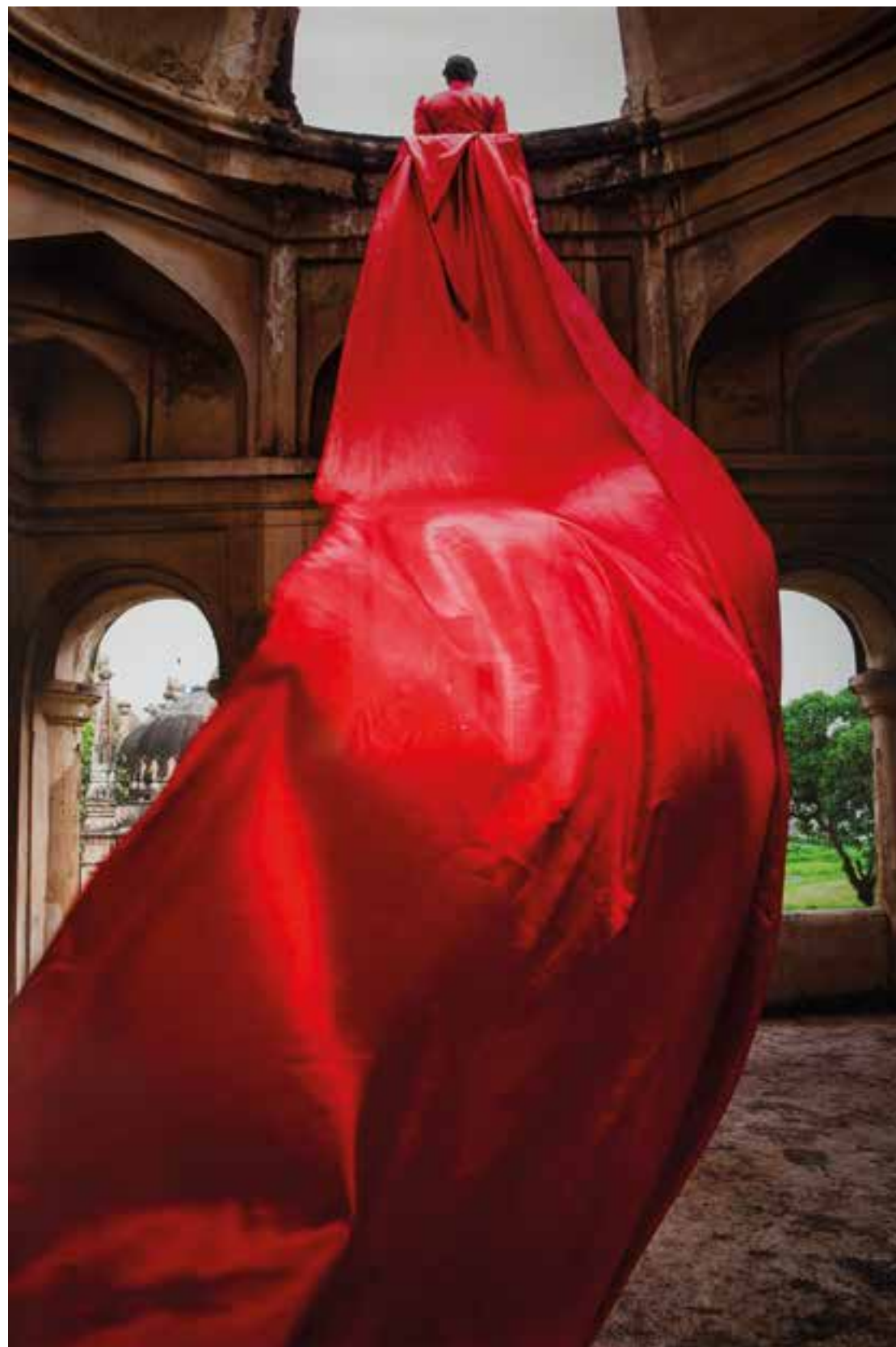
Everard Read, Cape Town, *Thania Petersen:*
Remnants, 9 February to 5 March 2017.

"In her earlier series *I am Royal*, Petersen focused on the aspect of her past that enabled her to push forwards with confidence. Drawing from her relationship to Imam Abdullah Ibn Qadhu Abdus Salaam or Tuan Guru—the respected teacher and Father of Islam in South Africa—she stressed her royal lineage and her heritage of anti-colonial protest. Having garnered strength by relaying her narrative of royalty and protest rather than starting with the narrative of slavery, Petersen felt ready to face the pain embroiled in the remnants of her past. Travelling to Surat in India, which was a directorate of the Dutch East India Company in

the 17th century, she visited the mausoleums of the men who forcibly moved her people from Indonesia to the Western Cape.

The Dutch and British mausoleums in Surat reveal power-hungry competition and exaggerated grandeur that far exceeds the simplicity of the grave markers these men would have received back home. Strikingly regal and statuesque, Petersen plants herself upon these graves, trailing a red train behind her that symbolically dredges up violence that this imposing architecture attempts to conceal. Viewed from outside the mausoleum in *Remnants 3*, she seems dwarfed by the enormous tomb, but as she enters (*Remnants 4*) she takes over this colonial space with a towering splendour that overpowers the skewedness of dominant stories and inclines the remnants of her past towards renewed inner strength."

<https://www.whatiftheworld.com/exhibition/remnants/#saman-2016-2>, accessed 20 February 2022.



400

Penny Siopis

SOUTH AFRICAN 1953-

Act / Scene II

1986–1987

signed

oil on canvas

120 by 120cm

R1 000 000 - 1 500 000

The artist was the 1984 winner of Absa l'Atelier Art Competition, stayed at the Cité Internationale des Arts, Paris.

In 1984 Penny Siopis took up a lectureship at Wits University where she began work on a new suite of paintings informed by history painting and the Dutch 'vanitas' still lifes, two stylised genres from the seventeenth century. Growing out of her earlier 'cake paintings', which introduced the artist's use of distorted perspective and impasto surface treatment, Siopis's new works portrayed grand dining halls with tables overloaded with fruit, confections, flowers, statuettes and other bric-a-brac from her studio.

The artist has described these works as allegories of excess.¹ Started in 1986 and

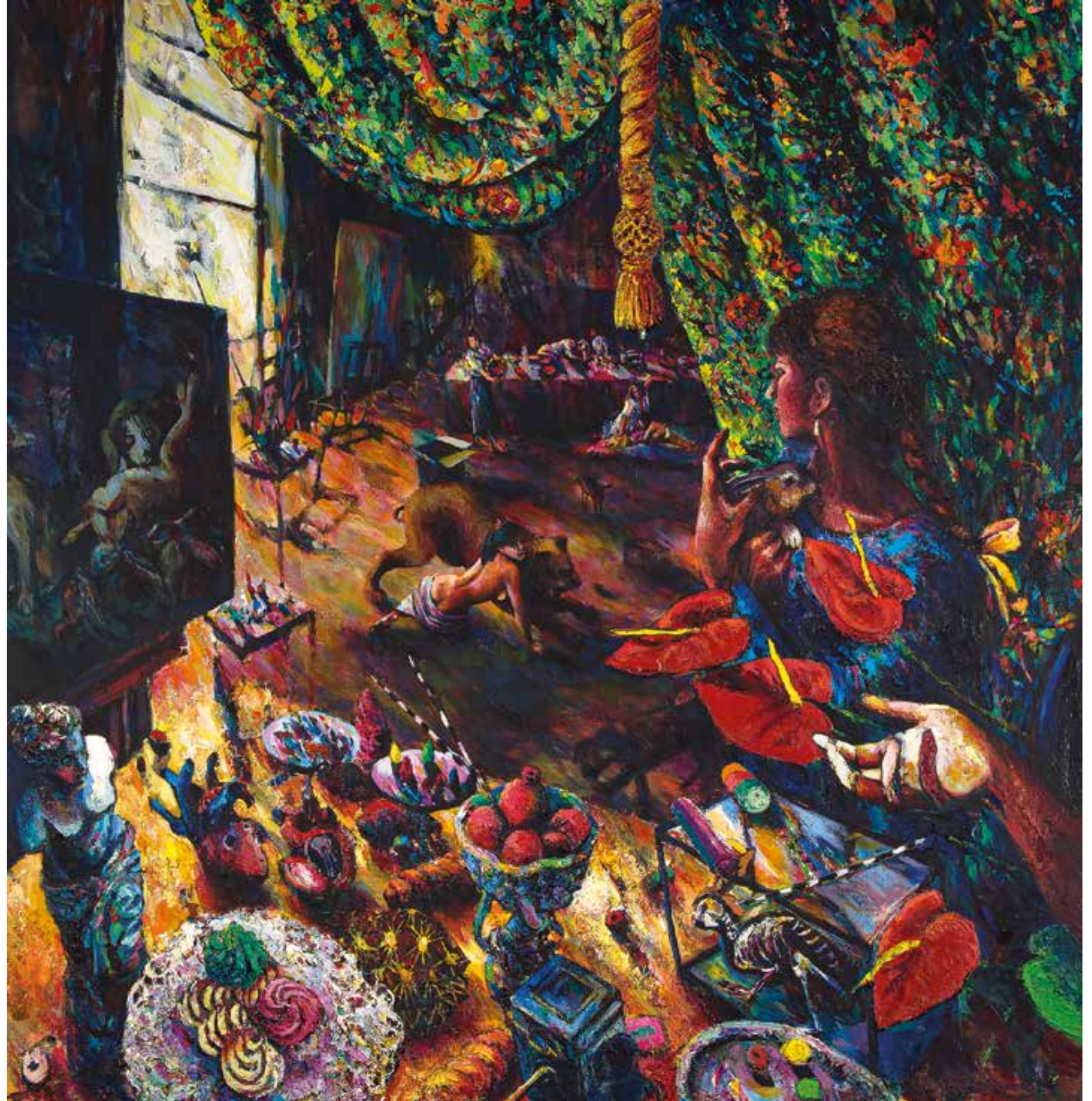
completed in 1987 following a long stay in Paris, the present lot includes pictorial elements (a tortoise shell, porcupine quills, classical statuettes, red arum lilies) appearing in two other major works from this period: *Still life with Watermelon and Others Things* (1985) and *Melancholia* (1986). Although completed à la Melancholia, the artist changed certain details in this lot, notably drawing from a tableau featuring the artist and some of her students staged in the painting studio at Wits.² At the centre of this composition, seated on a floor, naked but for a white sheet, is the artist, who returns the viewer's gaze. The self-conscious gesture invokes Velázquez's *Las Meninas* (1656), an illusionistic allegory of spectatorship that directly informed Siopis's paintings. The dead

hare in the painting within a painting (middle

ground, left) further extends the artist's exploration of artifice and illusionism in painting and was based on a postcard image that Siopis found in Paris. The paintings include various accoutrements of affluence. The lion was modelled after a taxidermied animal that would later also feature in Siopis's installation *Charmed Lives* at New York's Museum for African Art in 1999. The magnificently detailed curtain tassel, a hallmark of the French craft of passementerie, is in Siopis's painting a haptic icon of plenitude. Unmissable as a feature, it connotes the privileges and pretences of late-apartheid white South Africa.

1. Gerrit Olivier (ed) (2016) *Penny Siopis: Time and Again*, Johannesburg: Wits Press, page 59.

2. Interview with the artist, 13 September 2019.





401

Ralph Ziman

SOUTH AFRICA 1963-

Isi-puku

signed, numbered 6/10 and inscribed with the title in pencil in the margin
HDR Inkjet print on Moab Entrada paper
97 by 146cm

R15 000 - 20 000

EXHIBITED

Lovell Urban, Cape Town, *Ralph Ziman; Ghosts*, 27 November to 20 December 2014, illustrated in colour on page 2 of the exhibition catalogue.



402

Norman Catherine

SOUTH AFRICAN 1949-

Confession

signed and dated 1991-5
oil and assemblage on canvas
200 by 139,5cm

R400 000 - 600 000

EXHIBITED

Norman Catherine: Then and Now Retrospective Exhibition, 4 August 2004 to March 2006:
Pretoria Art Museum, Pretoria, 4 August to 3 October 2004.

Oliewenhuis Art Museum, Bloemfontein, November to December 2004.

Sasol Art Museum, Stellenbosch, February to March 2005.

Nelson Mandela Metropolitan Art Museum, Port Elizabeth, April to May 2005.

Durban Art Gallery, Durban, June to August 2005.

Polokwane Art Gallery, Polokwane, September to October 2005.

Johannesburg Art Gallery, Johannesburg, December 2005 to March 2006.

LITERATURE

Hazel Friedman (2000) *Norman Catherine*, Johannesburg: Goodman Gallery, page 105.

B Kruger, (December 2004) *Behind the Mask of a Visual Anarchist*, *Business Day Art*, page 1.



403

Lionel Smit

SOUTH AFRICAN 1982-

Morphous, maquette

signed, dated 2014, numbered 21/50 and impressed with the Fusion Five foundry mark
bronze with a blue patina on a granite base
height: 11,5cm excluding base, 14,5cm including base;
width: 22,5cm; depth: 10,5cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by the current owner.



404

Moses Kottler

SOUTH AFRICAN 1892-1977

Mietjie

1925
signed
bronze with a black patina
height: 28cm excluding base, 31cm including base;
width: 11,5cm; depth: 17cm

R25 000 - 35 000

PROVENANCE

R Jacobson, Johannesburg.
Private Collection.

EXHIBITED

Pretoria Art Museum, Pretoria, *Moses Kottler, Retrospective Exhibition*, 1974, catalogue number 17.
Johannesburg Art Gallery, Johannesburg, *Moses Kottler, Retrospective Exhibition*, 1974/5 catalogue number 17.
South African National Gallery, Cape Town, *Moses Kottler, Retrospective Exhibition*, 1975 catalogue number 17.

LITERATURE

Johannes du Plessis Scholtz (1976)
Moses Kottler: His Cape Years, Cape Town: Tafelberg Publishers Limited, illustrated in black and white on page 110 as plate 31a and 31b.



405

Florian Wozniak

SOUTH AFRICAN 1962-

Night

edition number 8/8
bronze
height including base: 140cm;
width: 100cm; depth: 78cm

R200 000 - 300 000

EXHIBITED

Everard Read, Cape Town,
26 September 2011.



406

Dylan Lewis

SOUTH AFRICAN 1964-

Trans-Figure XVII Maquette (S267)

signed, numbered 1/12, inscribed with S267, and impressed with the Jupiter foundry mark
bronze, on a wooden base
height excluding base: 102cm;
base: 7,5cm; width: 40cm;
depth: 34cm

R280 000 - 340 000



Wednesday, 6 April 2022
Session 5 at 2pm

Modern, Post-War and Contemporary Art

Day Sale
Lots 411–470

Lot 411 Georgina Gratrix, *Anthuriums, Palms and Parrots* (detail)

411

Georgina Gratrix

SOUTH AFRICAN 1982-

Anthuriums, Palms and Parrots

signed and dated 2016 on the reverse

oil on canvas

54 by 40cm

R50 000 - 70 000

PROVENANCE

SMAC Gallery, 2016.

Private Collection.



412

Georgina Gratrix

SOUTH AFRICAN 1982-

Indian Myna

signed and dated 2006

watercolour on paper

sheet size: 99,5 by 69,5cm

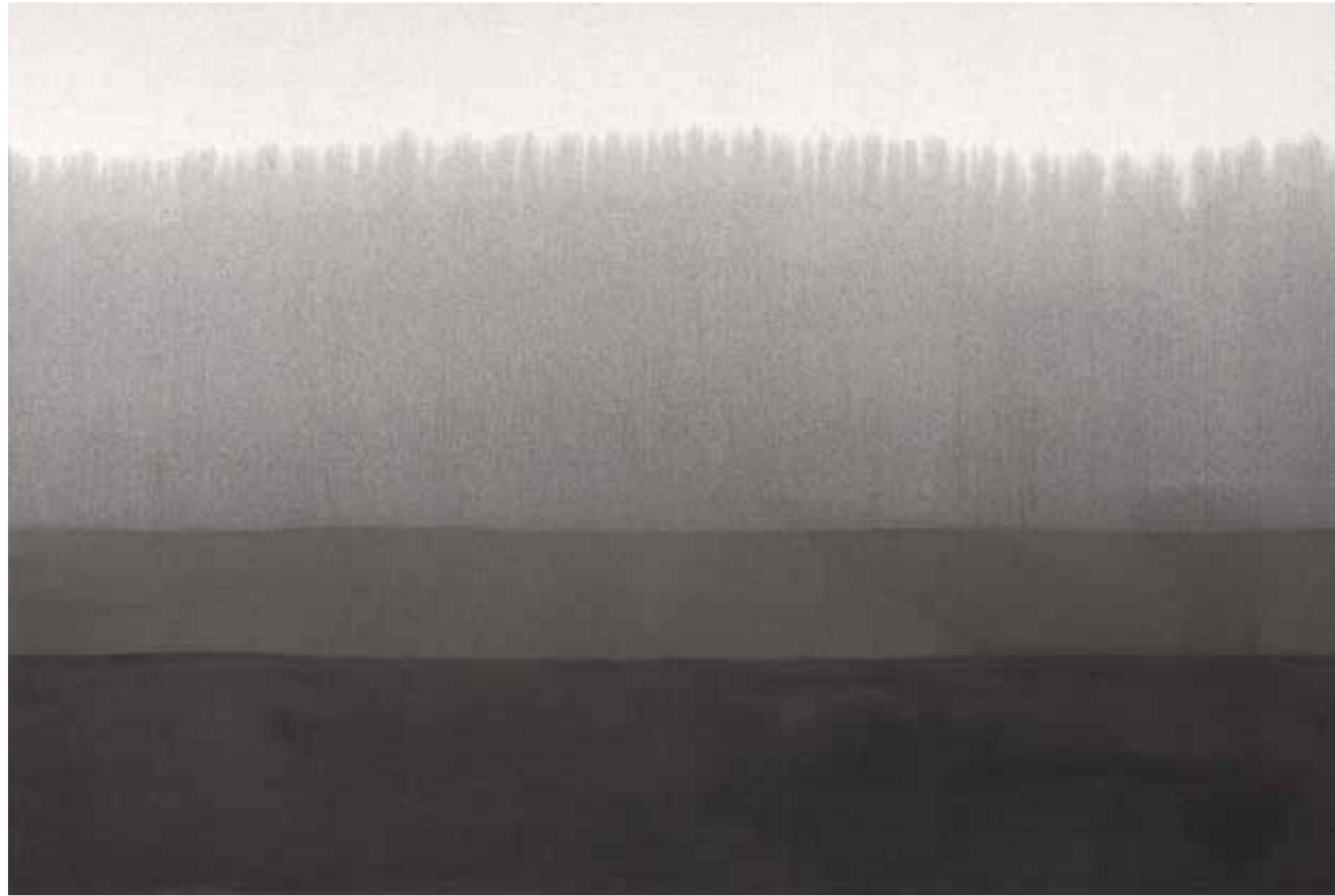
R25 000 - 35 000

PROVENANCE

The Bin Gallery, Cape Town.

Private Collection.





413

Alexandra Karakashian

SOUTH AFRICAN 1988-

Passing Through I

signed and dated 2019
used motor oil on canvas
100 by 150cm

R40 000 - 60 000

PROVENANCE

SMAC Gallery,
Private Collection.



414

Andrew Verster

SOUTH AFRICAN 1937-2020

The Collector's Room

signed and dated 2007
oil on canvas
220 by 175cm

R70 000 - 90 000

PROVENANCE

Purchased from the Tamasa
Gallery, Durban, 16 May 2008, by
the current owner.

© Andrew Verster | DALRO





415

Deborah Bell

SOUTH AFRICAN 1957-

Warrior VIII

signed, dated '09, and inscribed
with the title
mixed media on paper
sheet size: 41,5 by 30cm

R30 000 - 40 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.

EXHIBITED

Cape Town Art Fair, Goodman
Gallery Booth



416

Ndikhumbule Ngqinambi

SOUTH AFRICAN 1977-

The Structure II

signed and dated 2016 on the reverse
oil on canvas
150 by 200cm

R40 000 - 60 000

EXHIBITED

Barnard Gallery, Cape Town, *Window
Part II*, 7 June to 5 July 2016.





417

Stephen Ingg

SOUTH AFRICAN 1955-

Dividers

signed
hand painted silver gelatin
emulsion on paper
sheet size: 119 by 106cm

R30 000 - 50 000



418

Stephen Ingg

SOUTH AFRICAN 1955-

Footpath

signed
hand painted silver gelatin
emulsion on paper
sheet size: 119 by 106cm

R30 000 - 50 000



419

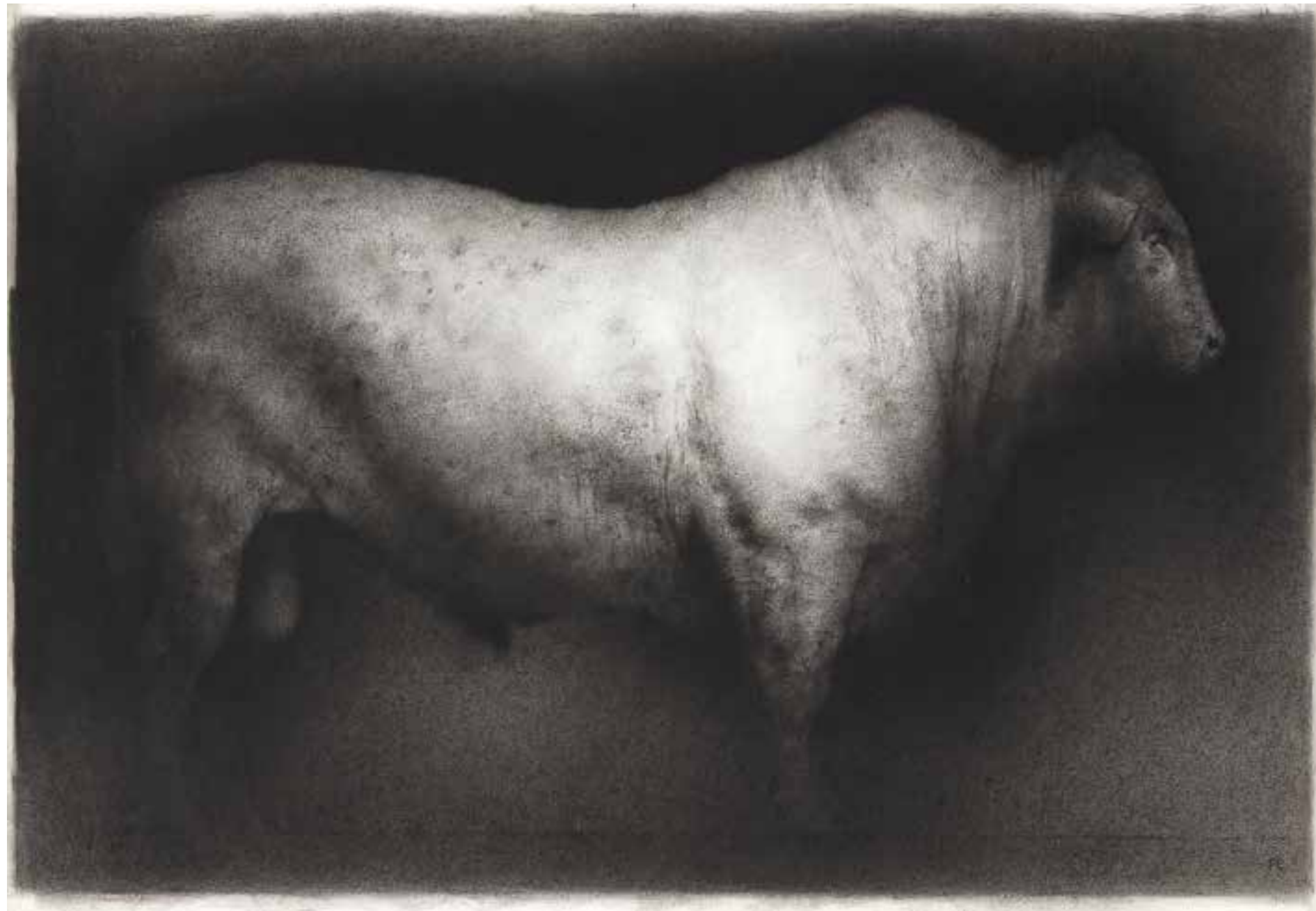
Stephen Ingg

SOUTH AFRICAN 1955-

Fencepost

signed
hand painted silver gelatin
emulsion on paper
sheet size: 119 by 106cm

R30 000 - 50 000



420

Paul Emsley

SOUTH AFRICAN 1947-

Bull

signed with the artist's initials
charcoal on paper
image size: 41 by 62cm

R60 000 - 80 000

PROVENANCE

Acquired by the current owner from
Erna Emsley, the artist's sister-in-law.



421

Themba Khumalo

SOUTH AFRICAN 1987-

Conversation

signed, dated '17 and inscribed
with the title
charcoal on Fabriano paper
147 by 137cm

R40 000 - 60 000

PROVENANCE

Red Room Contemporary
Art Gallery, Cape Town.



422

Alexandra Karakashian

SOUTH AFRICAN 1988-

Achromatic VI

2017

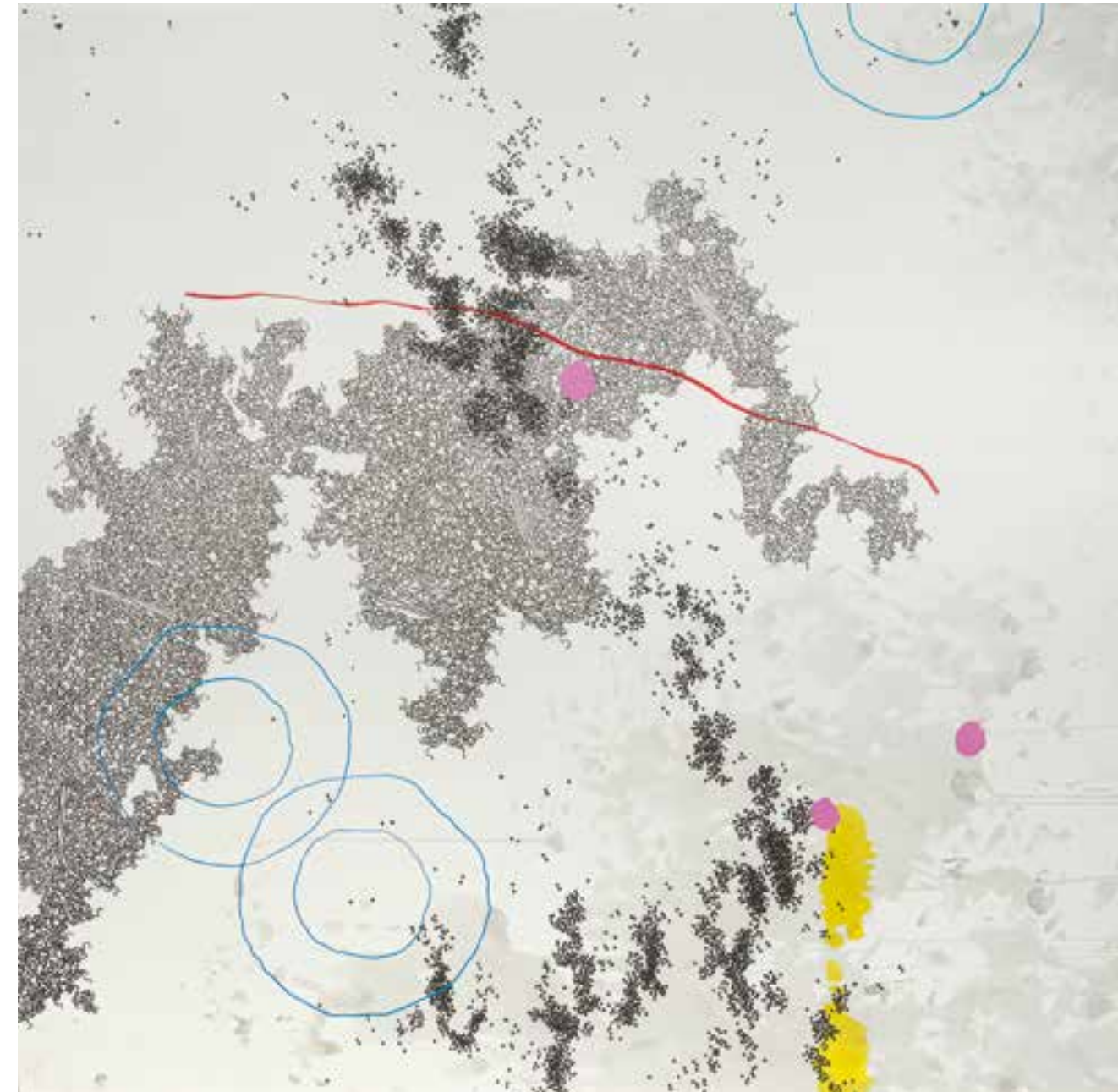
oil on sized paper

90 by 70cm

R30 000 - 50 000

EXHIBITED

SMAC Gallery, Johannesburg,
Alexandra Karakashian; unbecoming,
6 July to 29 July 2017.



423

Mongezi Ncaphayi

SOUTH AFRICAN 1983-

Chart of the Sails

2017

Indian ink and mixed media on paper

100 by 100cm

R40 000 - 60 000

EXHIBITED

SMAC Gallery, Cape Town, *Mongezi
Ncaphayi; Which Way is East?*
13 September to 21 October 2017.



424

Dan Halter

ZIMBABWEAN 1977-

*We Come in Peace Seeking
Gold and Slaves*

2014

signed on a label
found plastic weave bag with
custom woven tartan
60 by 80cm

R50 000 - 70 000

PROVENANCE

WHATIFTHEWORLD Gallery.
Private Collection.



425

Penny Siopis

SOUTH AFRICAN 1953-

Farm House, Grahamstown

signed

oil on board
55 by 45cm

R40 000 - 60 000

426

Wayne Barker

SOUTH AFRICAN 1963-

Love Land 2

signed with the artist's initials

mixed media on canvas

152,5 by 161cm

R70 000 - 100 000

EXHIBITED

Everard Read CIRCA Gallery,

Johannesburg, *Wayne Barker:*

Love Land, 30 August to
6 October 2012.



427

Wayne Barker

SOUTH AFRICAN 1963-

Mother without Child

signed with the artist's initials and

dated 2011; inscribed with the artist's

name, the title and the medium on a

Graham's Fine Art Gallery label

adhered to the reverse

oil on canvas

124 by 109,5cm

R70 000 - 100 000

PROVENANCE

Stephan Welz & Co, Johannesburg,

15 November 2011, lot 770.



428

Robert Slingsby

SOUTH AFRICAN 1955-

Bell with Ram's Head

signed, dated 93, and numbered 3
bronze
height: 27,5cm; width: 15cm;
depth: 17,5cm

R15 000 - 20 000



429

Edoardo Villa

SOUTH AFRICAN 1915-2011

Head

signed, dated 1996 and numbered
5/5
bronze with a verdigris patina on a
steel base
height: 36cm excluding base;
width: 18cm; depth: 28cm

R50 000 - 70 000



430

Edoardo Villa

SOUTH AFRICAN 1915-2011

Abstract Composition

signed, dated 2001 and numbered
3/5
bronze with a brown patina on a
steel base
height: 29cm excluding base;
width: 24cm; depth: 20cm

R50 000 - 70 000



431

Allen Jones

BRITISH 1937-

Dancing Couple

2014

edition 31/50

etched brass, hand painted in acrylic

on a Corian base

height: 44cm

R50 000 - 70 000

EXHIBITED

Royal Academy of Arts, London, 2014.

Accompanied by a certificate of authenticity.

[MORE VIEWS](#)



432

Larry Scully

SOUTH AFRICAN 1922-2002

Primeval O, No III

signed and dated '72; inscribed

with the title on the stretcher

oil on canvas

91 by 91cm

R40 000 - 60 000

433

Stanley Pinker

SOUTH AFRICAN 1924-2012

Abstracted Figure

signed
oil on board
23,5 by 24cm

R50 000 - 70 000

PROVENANCE

Gifted by artist Olivia Scholnick
to the current owner.



© The Estate of Stanley Pinker | DALRO



434

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Womanhood: Stage 3

signed and dated 1997; inscribed
with the title and the medium on
the stretcher
oil on canvas
80 by 60cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by the
current owner's mother.



435

Cecil Higgs

SOUTH AFRICAN 1898-1986

Abstract Forms

signed and dated '61; inscribed with the artist's name, the title and the medium on a Graham's Fine Art Gallery label adhered to the reverse
oil on canvas
49,5 by 59cm

R30 000 - 50 000



436

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Abstract

signed and dated 81
oil on board
29 by 42cm

R60 000 - 80 000

©The Estate of Cecil Skotnes | DALRO

437

Walter Battiss

SOUTH AFRICAN 1906-1982

Figures Outside Cottages

signed

oil on canvas

38 by 33cm

R50 000 - 70 000

PROVENANCE

Stephan Welz & Co in A ssociation
with Sotheby's, Johannesburg,
26 May 2009, lot 414.





438

Walter Meyer

SOUTH AFRICAN 1965-2017

Self Portrait

signed with the artist's initials and dated 08; inscribed with artist's name, the title, and the medium on a Graham's Fine Art Gallery label adhered to the reverse

oil on canvas

40,5 by 50,5cm

R35 000 - 50 000



439

Walter Meyer

SOUTH AFRICAN 1965-2017

Old House in a Landscape

signed and dated 90

oil on canvas

48 by 58,5cm

R50 000 - 70 000



440

Walter Meyer

SOUTH AFRICAN 1965-2017

Summer Day, Camps Bay Beachfront

signed with the artist's initials and dated 08; inscribed with the artist's name, the title, the date, and the medium on a Graham's Fine Art Gallery label adhered to the reverse

oil on canvas

50 by 60cm

R40 000 - 60 000

441

Tinus de Jongh

SOUTH AFRICAN 1885-1942

The Banks of the Zambesi River

signed and dated 1933; inscribed with the title on a label adhered to the stretcher
oil on canvas
62,5 by 45cm

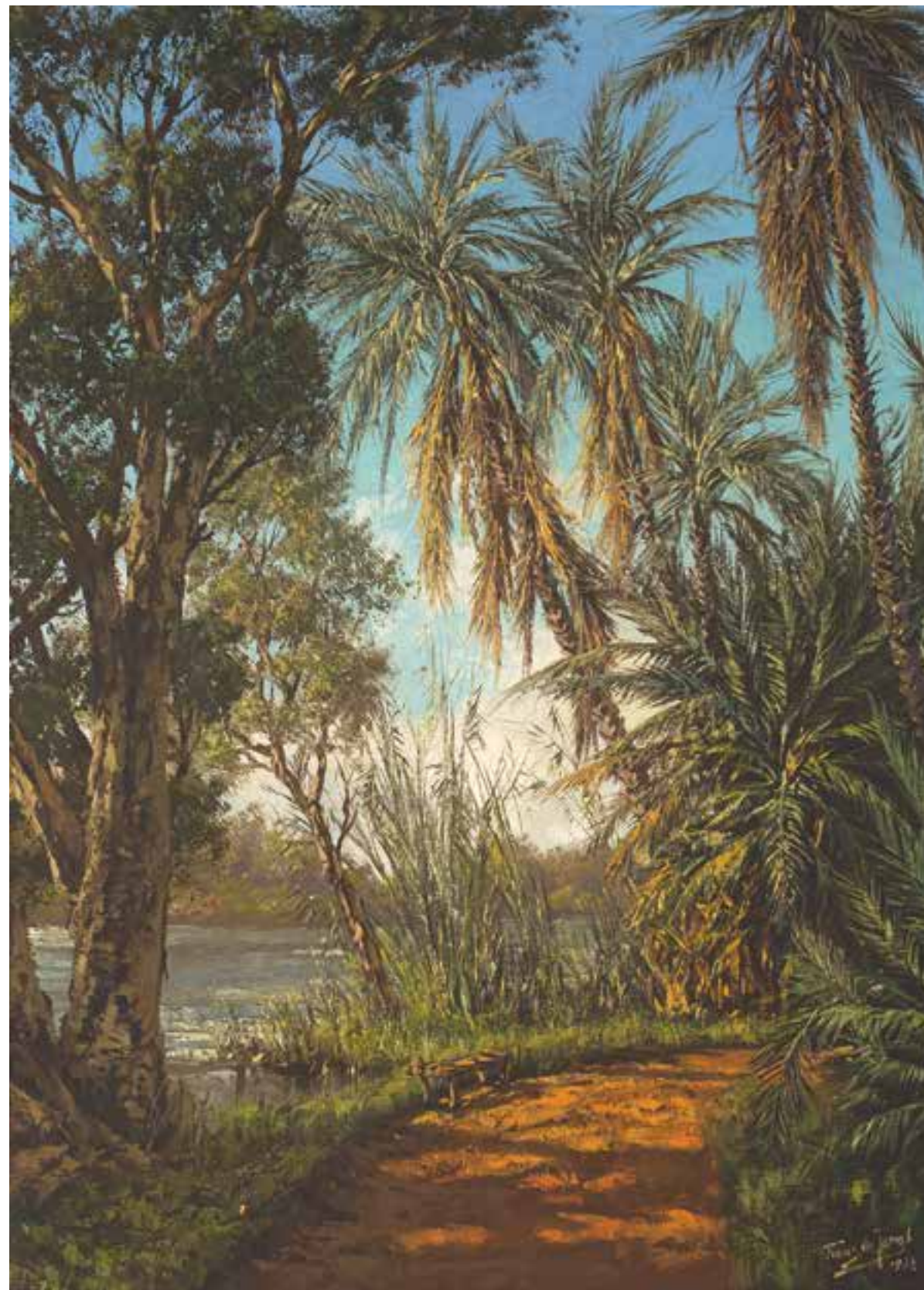
R30 000 - 40 000

LITERATURE

Pat Weckesser (2013) *Tinus de Jongh, His Life and Works*, Cape Town: MJ de Jongh, illustrated in colour on page 68, with the title *The River Walk Zambezi River from the Zambian Shore*.

"[Tinus de Jongh] spent about six weeks at the Victoria Falls, painting continually. In khaki shirt and riding breeches, high boots and pith helmet, and the inevitable pipe in his mouth, he was out with his easel from early morning till late sunset. He would return for a plunge in the pool and a supper break, after which he would continue to paint by the light of a blue electric lamp, which had been specially installed in a hotel room for his use."

Pat Weckesser (2013) *Tinus de Jongh, His Life and Works*, Cape Town: MJ de Jongh, page 68.





442

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Table Mountain from Newlands,
Cape, through Bare Oaks*

signed and dated 1966; inscribed
with the title on the reverse of the
frame

oil on canvas

50 by 60cm

R40 000 - 60 000



443

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

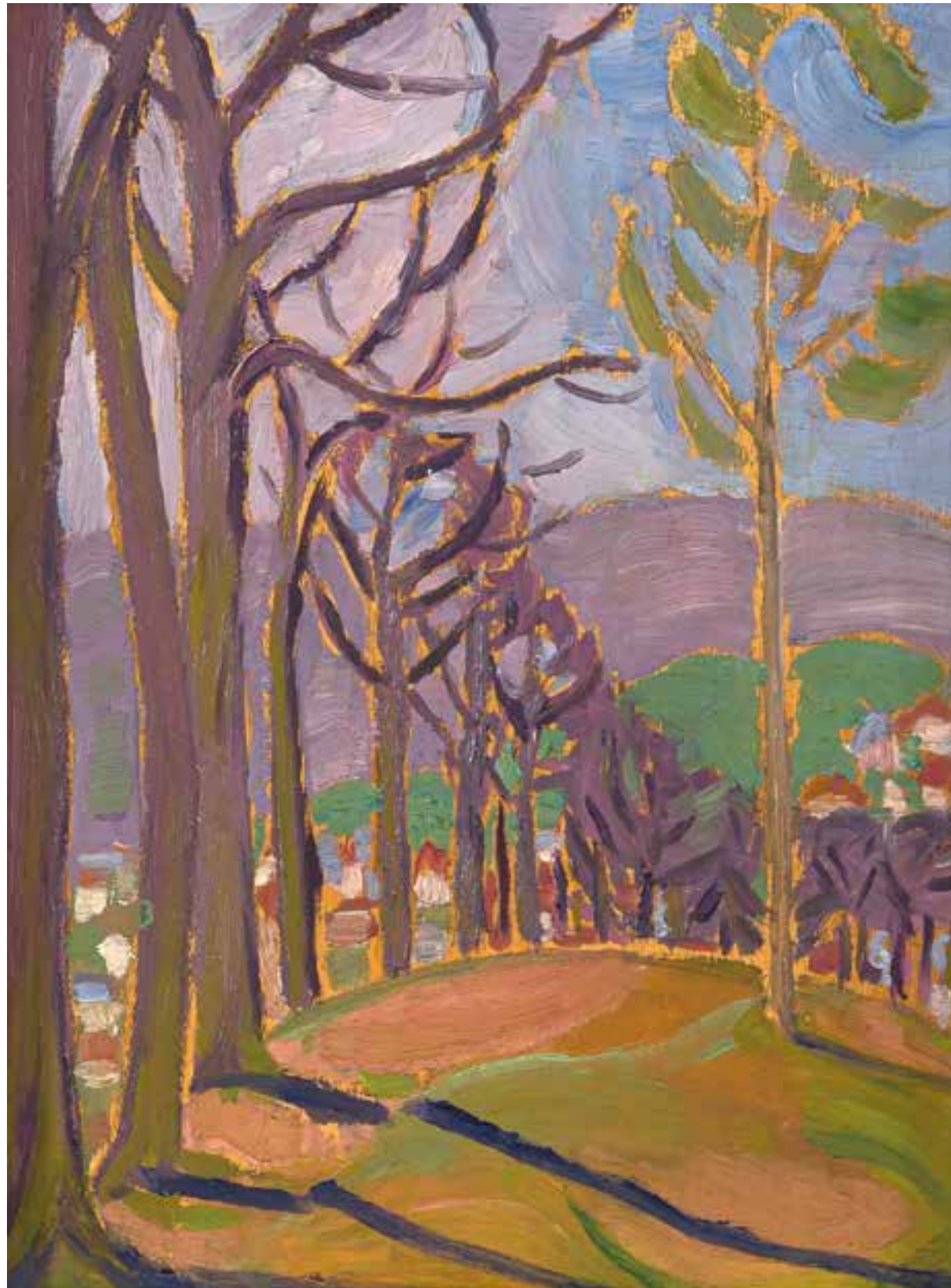
Trees and Houses

signed and dated 1968

oil on cardboard laid down on board

35,5 by 25,5cm

R50 000 - 70 000



444

Bertha Everard

SOUTH AFRICAN 1873-1965

Chantilly Woods

authenticated by Leonora Everard
on an Everard Collection label
adhered to the reverse
oil on panel
34 by 25cm

R40 000 - 60 000



445

Maud Sumner

SOUTH AFRICAN 1902-1985

Red Dunes with Two Trees

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

oil on canvas
31,5 by 53,5cm

R40 000 - 60 000



446

Irma Stern

SOUTH AFRICAN 1894-1966

Reclining Nude

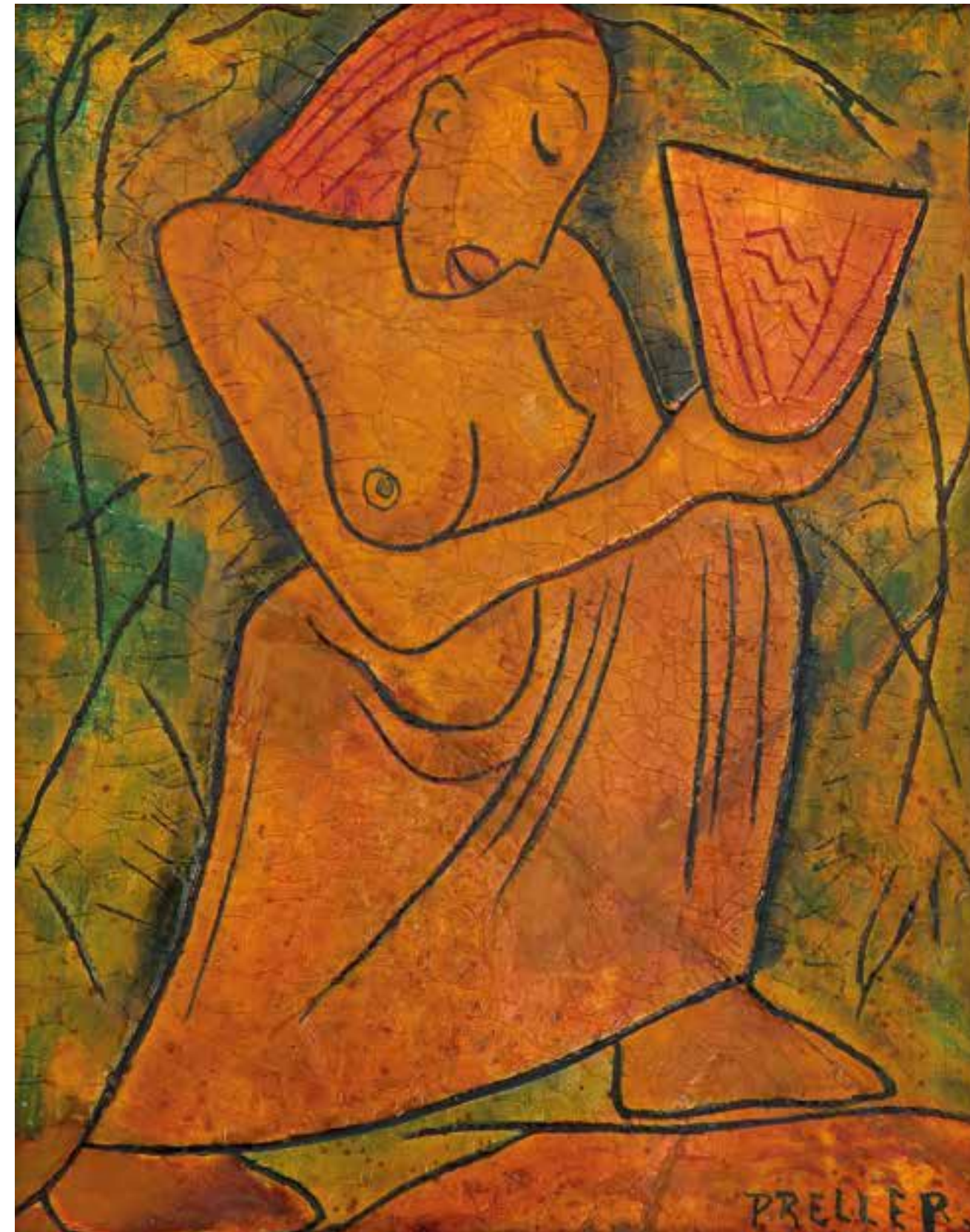
signed, dated 1951, and numbered 2

in pencil in the margin

etching

image size: 18 by 29,5cm

R 15 000 - 20 000



447

Alexis Preller

SOUTH AFRICAN 1911-1975

Figure with Vase

signed

oil on plaster

11,5 by 9cm

R 25 000 - 30 000



448

Irma Stern

SOUTH AFRICAN 1894-1966

*From the Visions Portfolio
(Seated Man)*

1920

signed in pencil in the margin and
with the artist's initials in the image
stone lithograph on paper
31,5 by 22cm

R 10 000 - 15 000

From the *Visionen (Visions)* portfolio,
inspired by the novels of Dostoevsky.
A series of ten stone lithographs,
from an edition of 40, unnumbered,
published by Hesperiden in Berlin,
1920.¹

1. The Irma Stern Trust Collection. http://www.irmastertrust.org.za/view.asp?pg=cmdh&cmdh_opt=pub_item&itemID=1708 accessed 24 February 2022.

449

Irma Stern

SOUTH AFRICAN 1894-1966

*From the Visions Portfolio
(Three Figures and a Child)*

1920

signed in pencil in the margin and
with the artist's initials in the image
stone lithograph on paper
31,5 by 22cm

R 10 000 - 15 000

From the *Visionen (Visions)* portfolio,
inspired by the novels of Dostoevsky.
A series of ten stone lithographs,
from an edition of 40, unnumbered,
published by Hesperiden in Berlin,
1920.¹

1. The Irma Stern Trust Collection. http://www.irmastertrust.org.za/view.asp?pg=cmdh&cmdh_opt=pub_item&itemID=1708 accessed 24 February 2022.

450

Irma Stern

SOUTH AFRICAN 1894-1966

*From the Visions Portfolio
(Figure at a Desk)*

1920

signed in pencil in the margin and
with the artist's initials in the image
stone lithograph on paper
30,5 by 20,5cm

R 10 000 - 15 000

From the *Visionen (Visions)* portfolio,
inspired by the novels of Dostoevsky.
A series of ten stone lithographs,
from an edition of 40, unnumbered,
published by Hesperiden in Berlin,
1920.¹

1. The Irma Stern Trust Collection. http://www.irmastertrust.org.za/view.asp?pg=cmdh&cmdh_opt=pub_item&itemID=1708 accessed 24 February 2022.



451

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Daydreaming, Zambia

signed and dated '03; signed, dated and inscribed with the title on the reverse

oil on canvas
34 by 39cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape Town, 29 & 30 May 2007, lot 221.



452

Moses Kottler

SOUTH AFRICAN 1892-1977

Two Girls Reading by Lamplight

1917
signed
oil on canvas
49,5 by 59,5cm

R30 000 - 50 000

PROVENANCE

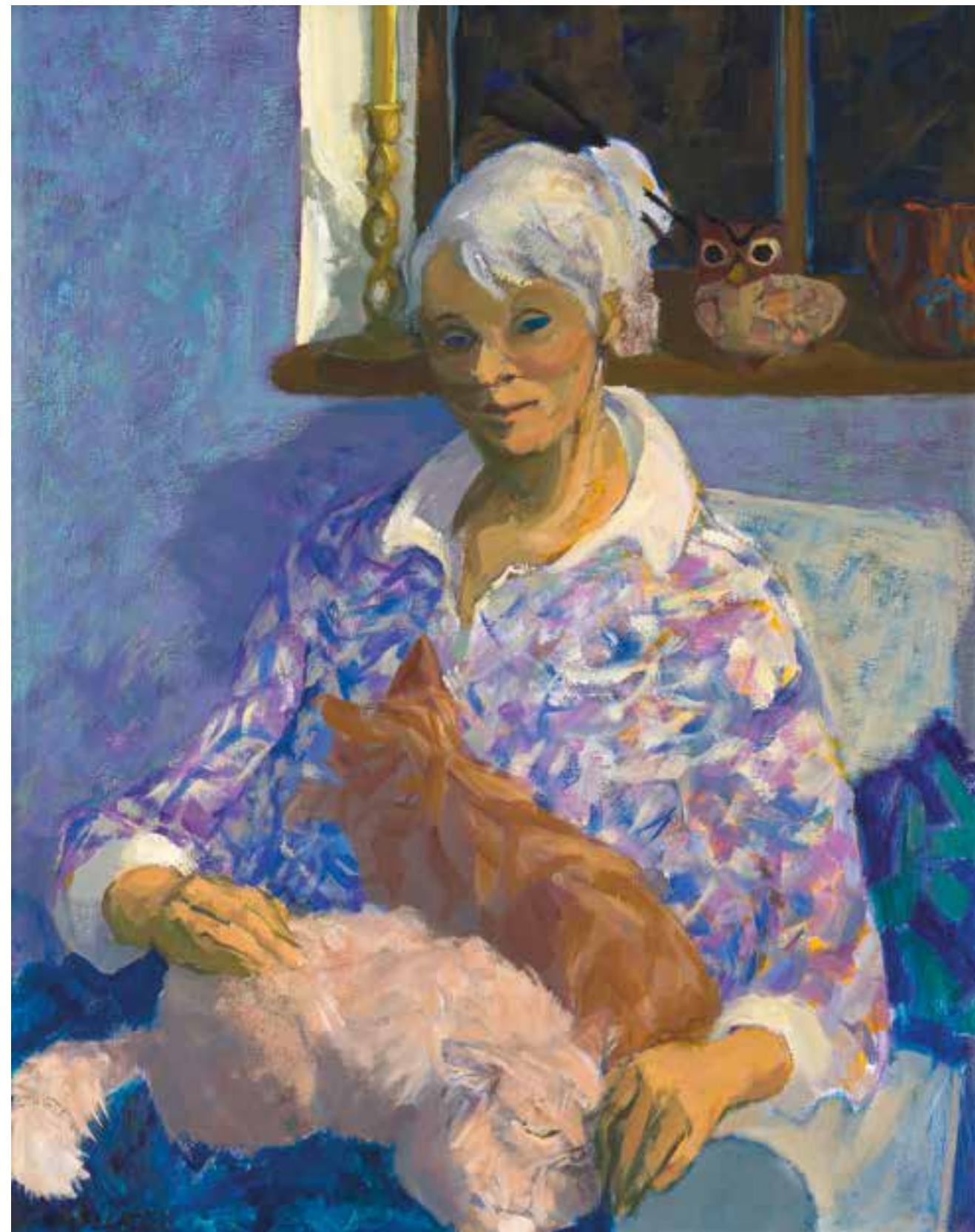
A Crasnow, Sea Point.
Private Collection.

LITERATURE

Johannes du Plessis Scholtz (1976)
Moses Kottler: His Cape Years, Cape Town: Tafelberg Publishers Limited, illustrated in black and white on page 120 as plate 13.



453
Marjorie Wallace
SOUTH AFRICAN 1925-2005
Catch of the Day
signed
oil on canvas
115 by 88cm
R50 000 - 70 000



454
Marjorie Wallace
SOUTH AFRICAN 1925-2005
Self Portrait with Cats
signed
oil on canvas
78 by 62cm
R60 000 - 80 000



455

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

District Six

signed and dated 1953
oil on reverse of a carved woodblock
32 by 44,5cm

R50 000 - 70 000

PROVENANCE

A gift from the artist to the current owner's father-in-law, Nathan Sulcas. The Pelham Sulcas Collection.

There is an incised woodblock of *Calla Lilies in a Vase* on the reverse.



456

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Crossroads

signed and dated 1982
oil on board
28 by 39cm

R50 000 - 70 000



457

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

House and Trees, Winter, Newlands

signed and dated 1928
oil on canvas
29,5 by 34,5cm

R40 000 - 60 000

PROVENANCE

Adv AH Broeksma, thence by descent.

LITERATURE

Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau, illustrated in colour on page 14.



458

Hugo Naudé

SOUTH AFRICAN 1869-1941

Autumn Farmyard

signed; inscribed with the artist's name, the title and medium on a Johans Borman Fine Art Gallery label adhered to the reverse
oil on panel
24 by 34cm

R70 000 - 100 000

PROVENANCE

Johans Borman Fine Art Gallery, Cape Town.
Private collection.



459

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Houses in a Landscape

signed and dated 1957
oil on canvas laid down on board
29 by 39,5cm

R50 000 - 70 000



460

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Wingerde Herfs, Wellington
(Autumn Vineyards, Wellington)*

signed and dated 1948; inscribed
with the title on the reverse of the
frame
oil on canvas
45 by 60,5cm

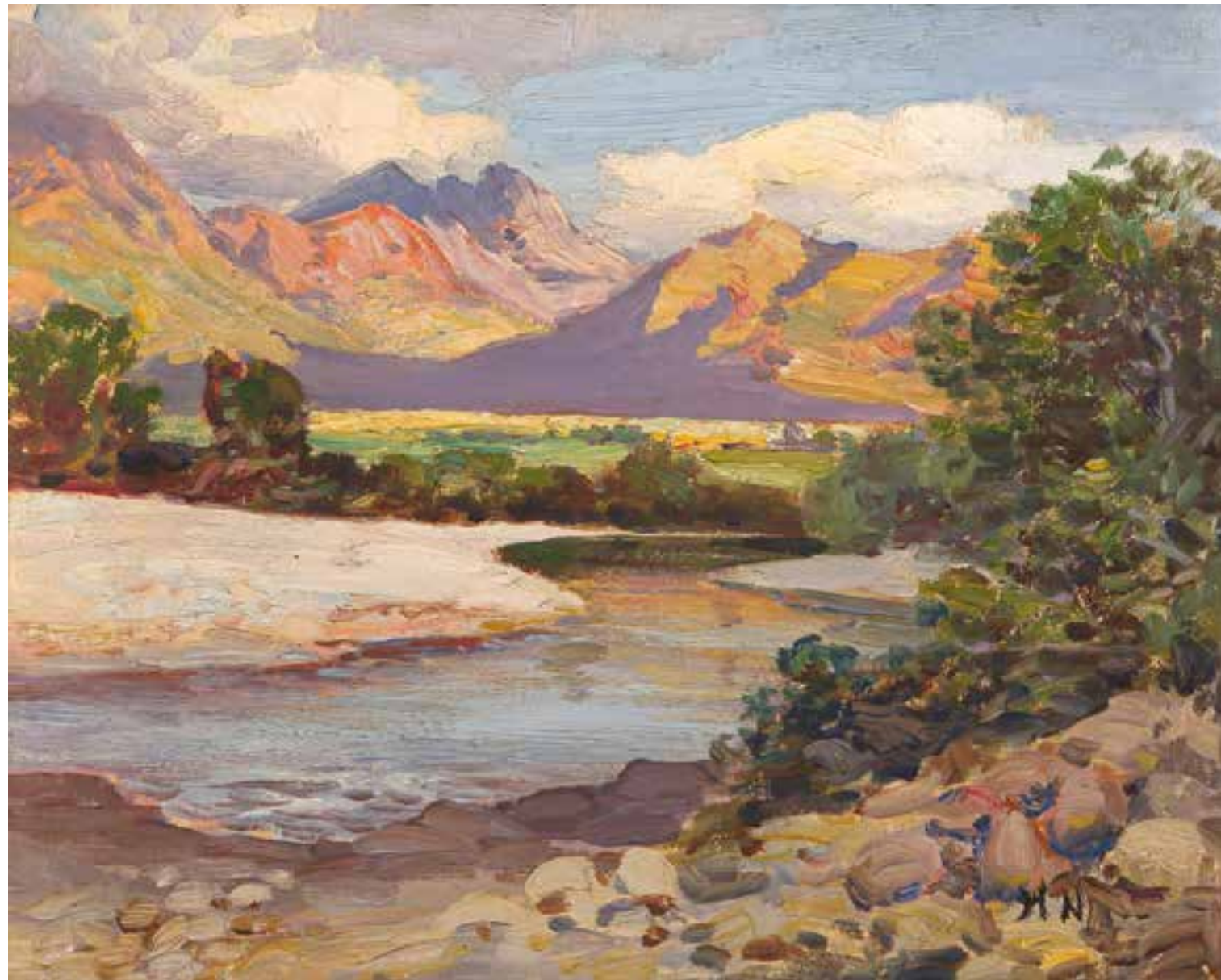
R80 000 - 120 000



461
Gregoire Boonzaier
SOUTH AFRICAN 1909-2005
Wooded Area
signed and dated 1963
oil on canvas
64 by 55cm
R50 000 - 70 000



462
Conrad Theys
SOUTH AFRICAN 1940-
Bluegum Trees, Swartland
signed and dated 1999; signed,
dated and inscribed with the title
on the reverse
oil on canvas
80 by 90,5cm
R70 000 - 100 000



463

Hugo Naudé

SOUTH AFRICAN 1869-1941

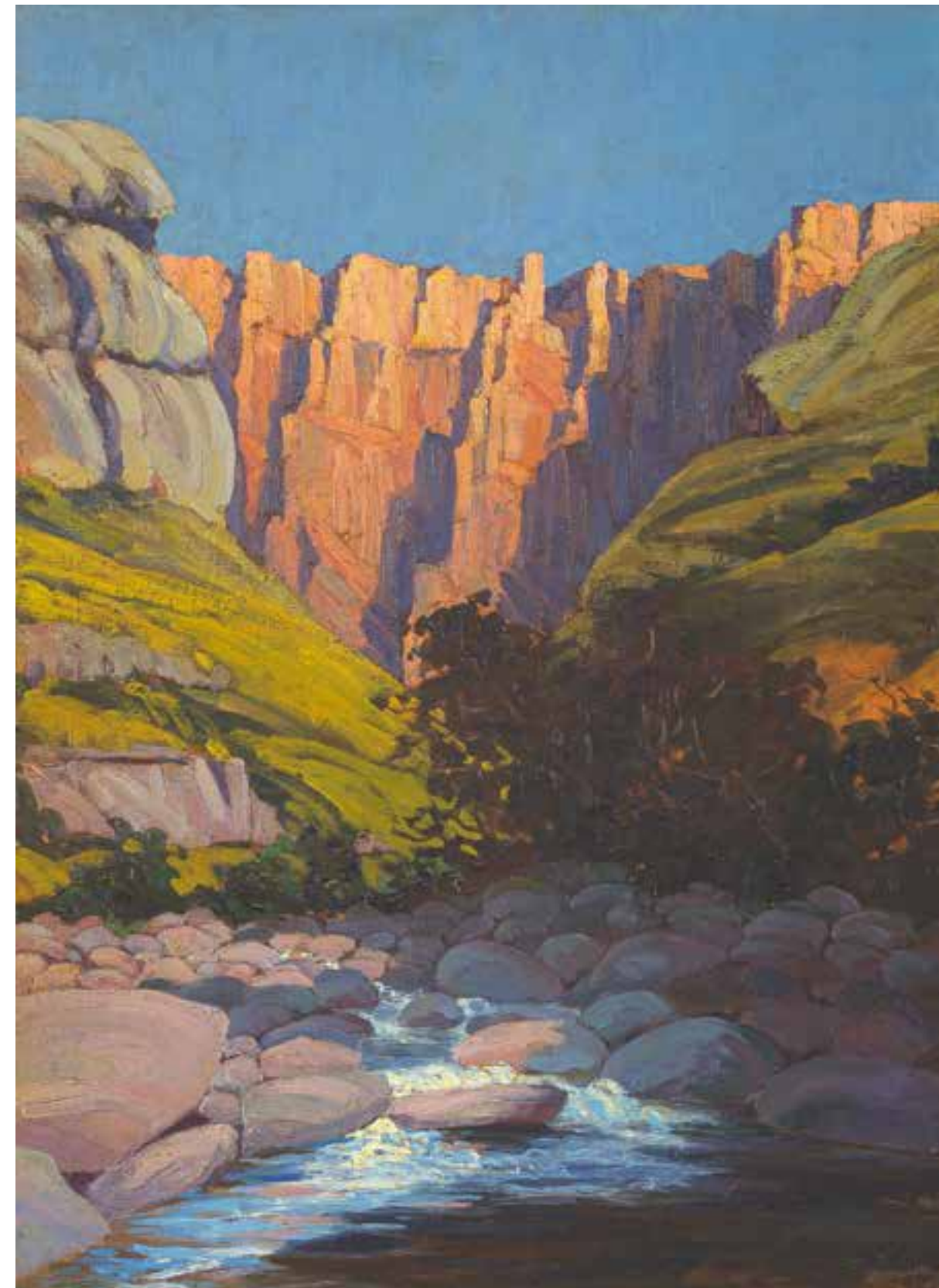
The Angling Stream

signed with the artist's initials;
inscribed with the artist's name, the
title, and the medium on an Everard
Read label adhered to the reverse
oil on board
24 by 29cm

R50 000 - 70 000

PROVENANCE

Everard Read, Johannesburg.
Private Collection, Cape Town.



464

Clément Sénèque

SOUTH AFRICAN 1896-1930

Mont-aux-Sources

oil on canvas
67,5 by 49,5cm

R35 000 - 50 000

PROVENANCE

The David Porter Collection.



465

Hugo Naudé

SOUTH AFRICAN 1869-1941

Winter Landscape, Ceres

signed; inscribed with the artist's name, the title and the medium on a Graham's Fine Art Gallery label adhered to the reverse
oil on canvasboard
24 by 34cm

R80 000 - 120 000



466

Harold Voigt

SOUTH AFRICAN 1939-

Grey Composition II

signed and dated 85; inscribed with the title on the stretcher
oil on canvas
75,5 by 99cm

R70 000 - 90 000

PROVENANCE

Everard Read, Johannesburg,
April 1986.

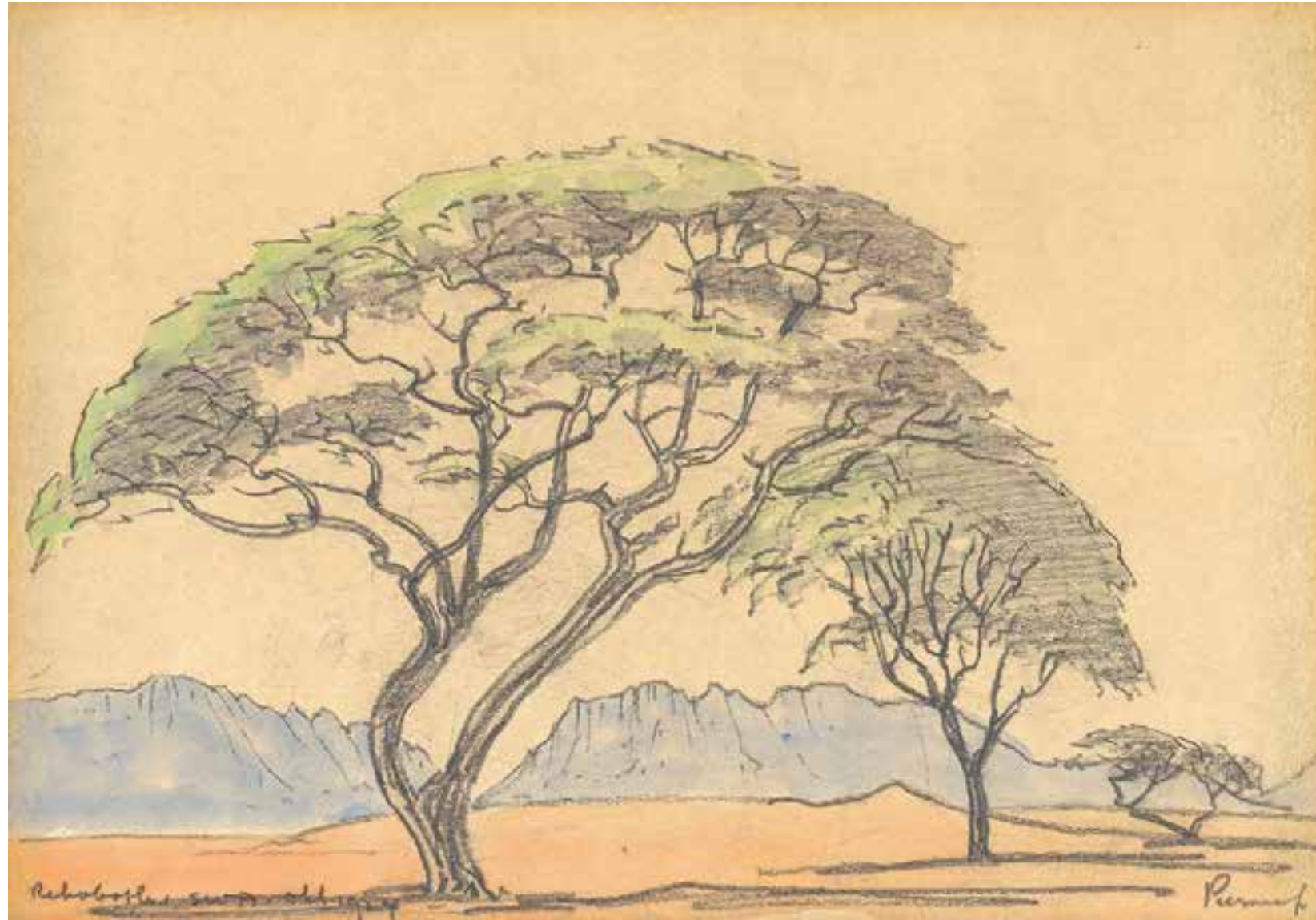


Wednesday 6 April 2022
Session 6 and 6pm

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

Evening Sale
Lots 471–554

Lot 517 Irma Stern, *Still Life with Camellias* (detail)



471

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

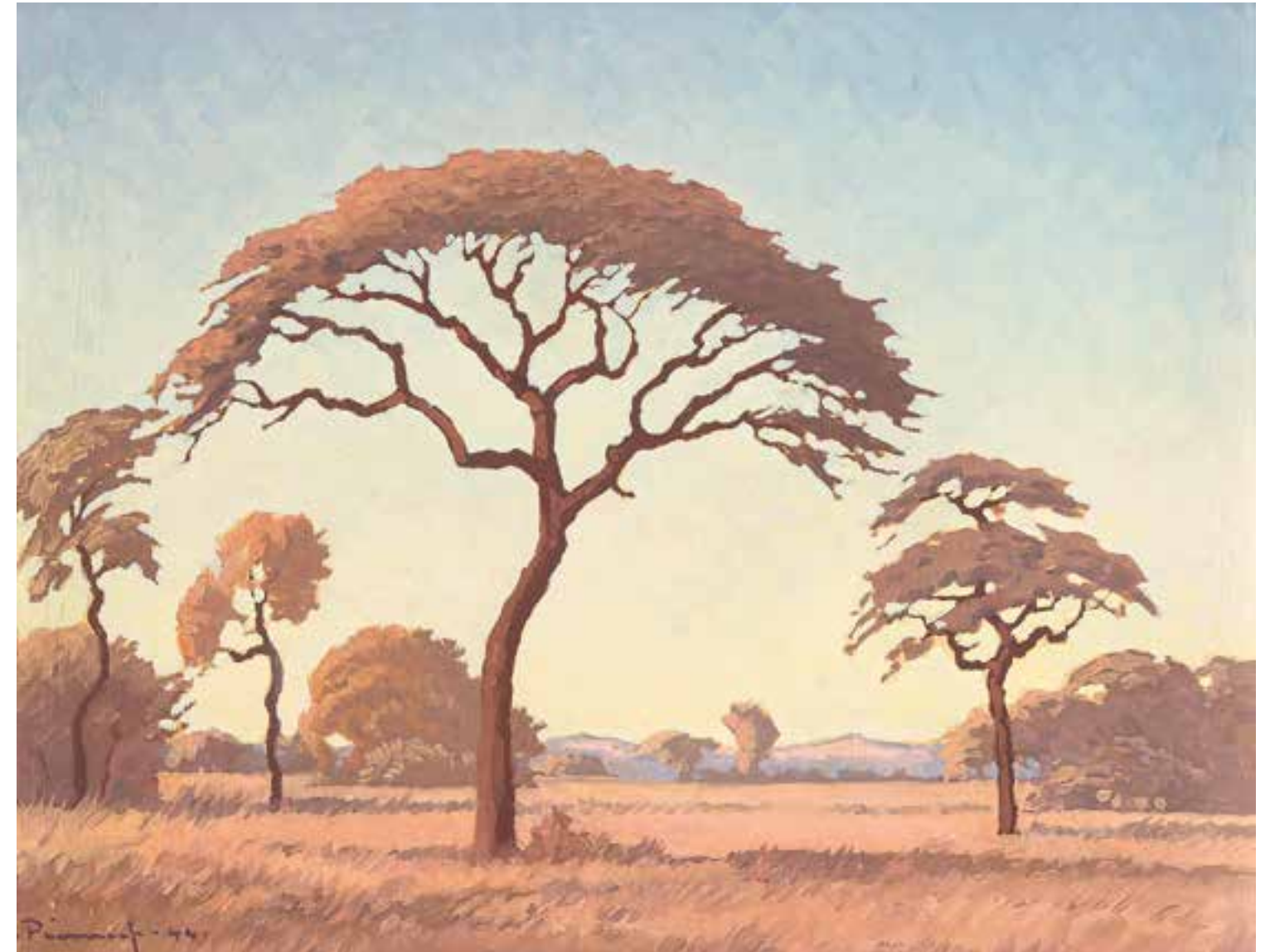
Rehoboth, SWA

signed, dated 'Okt 1924', and
inscribed with the title
watercolour and pencil on paper
16 by 24,5cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
12 May 2003, lot 304.



472

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bushveld with Camelthorn Trees

signed and dated 44
oil on board
25 by 34cm

R400 000 - 600 000

PROVENANCE

Johans Borman Fine Art Gallery, Cape
Town, 8 December 2005.
Private Collection.

473

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

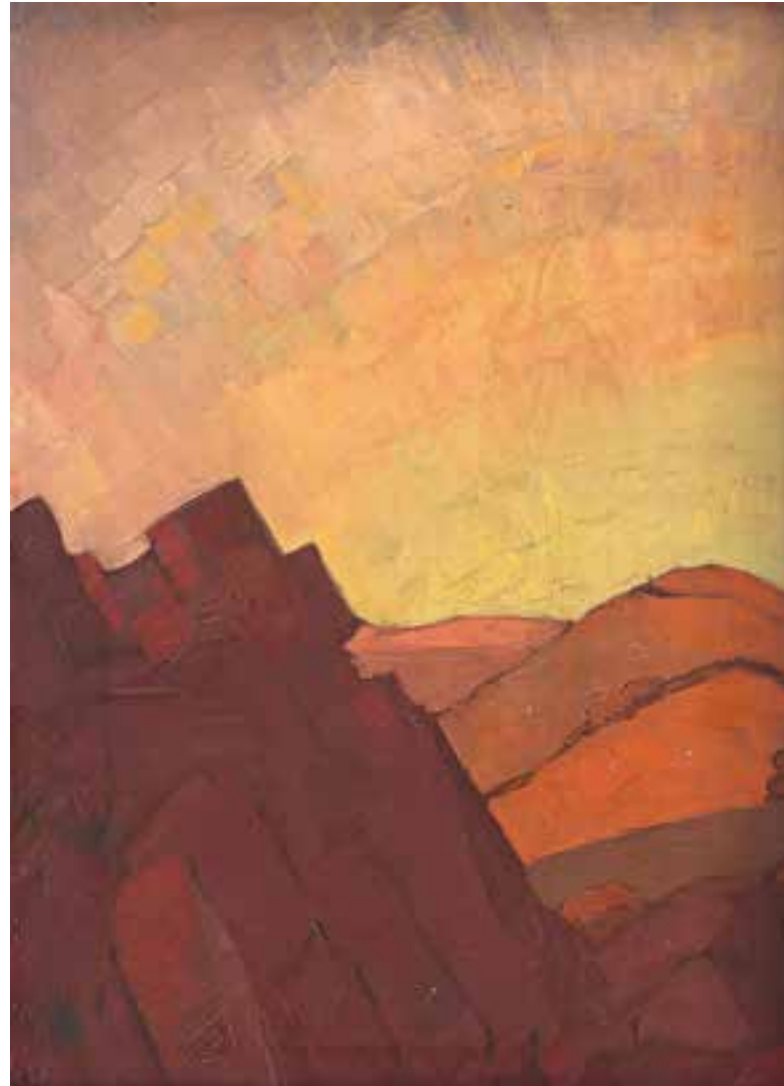
*Landscape with Koppies and
Thorn Trees, recto; Mountain
Landscape, verso*

signed
oil on board
20,5 by 29cm

R500 000 - 700 000

PROVENANCE

Acquired from the artist by the
current owner.



Verso



474

Hugo Naudé

SOUTH AFRICAN 1869-1941

*Pergola and Wisteria, the Artist's
Home in Worcester*

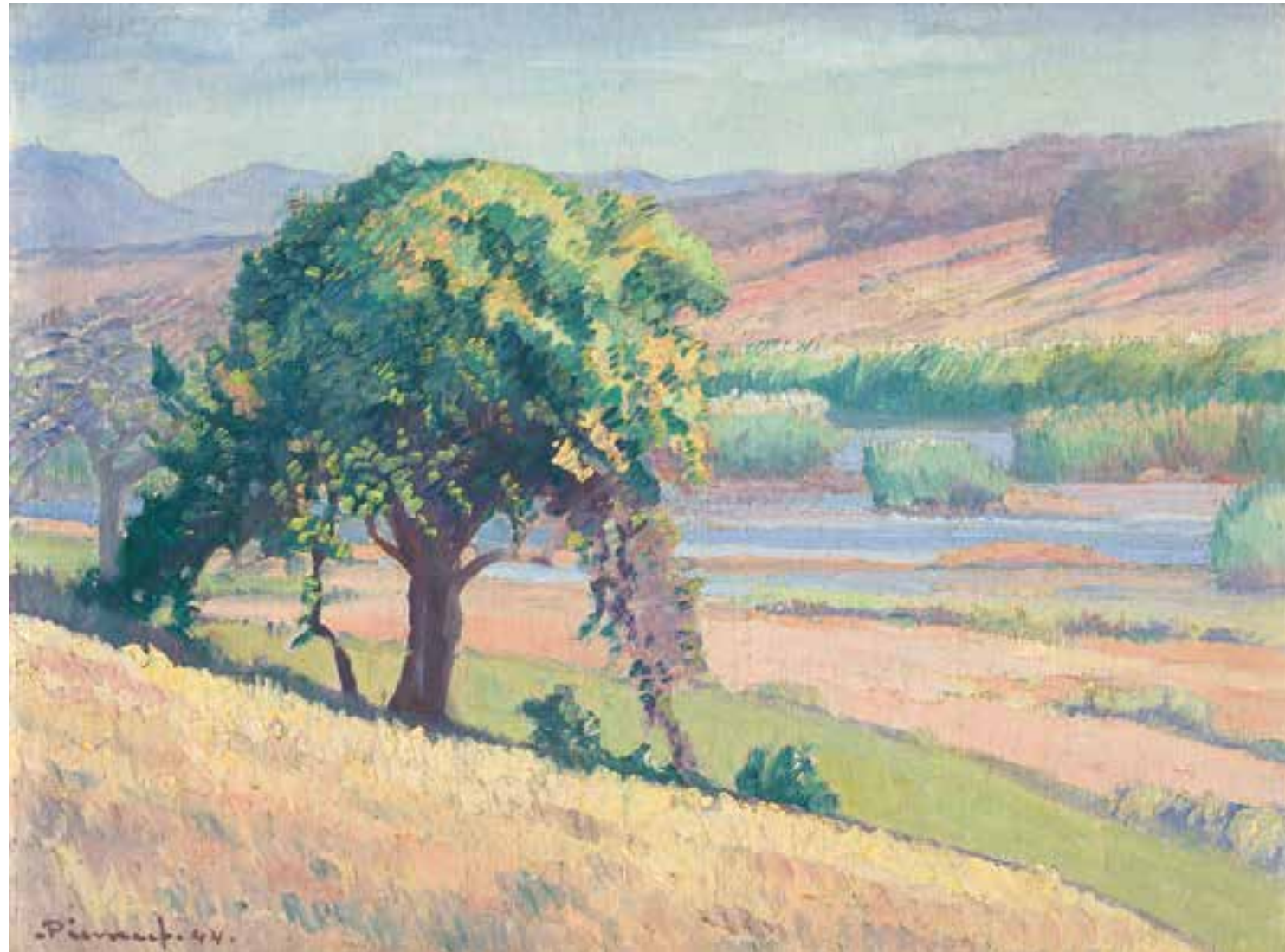
oil on board
21 by 27,5cm

R70 000 - 90 000



Hugo Naudé's House
Elza Miles (1997) *The World of Jean Welz*, page 46.





475

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Lower Sabie

signed and dated 44

oil on canvas laid down on board
28,5 by 39cm

R300 000 - 500 000



476

Hugo Naudé

SOUTH AFRICAN 1869-1941

Spring, Namaqualand

signed and dated 25; inscribed with
the artist's name, the title, date and
medium on a Johans Borman Fine Art
Gallery label adhered to the reverse
oil on wood panel
24,5 by 39,5cm

R180 000 - 240 000

PROVENANCE

Mev (MER) Rothmann, Swellendam.
MER is the pseudonym of the
celebrated social worker and
Afrikaans writer Maria Elizabeth
Rothmann (1875-1975).
Johans Borman Fine Art Gallery,
Cape Town.
Dr Jaco Jansen.
Private Collection.



© The Estate of Maggie Laubser | DALRO



© The Estate of Maggie Laubser | DALRO

477

Maggie Laubser

SOUTH AFRICAN 1886-1973

Birds and Fish

signed
oil on board
47,5 by 42cm

R400 000 - 500 000

PROVENANCE

The Toy Mostert Collection.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 363, catalogue number 1612.

478

Maggie Laubser

SOUTH AFRICAN 1886-1973

Birds on Water

signed and dated '53 in pencil
gouache on paper laid down on card
33,5 by 45,5cm

R200 000 - 250 000

PROVENANCE

Acquired from the artist by the current owner's mother and thence by descent.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town: Perskor, illustrated in black and white on page 355, catalogue number 1562.

For an article in *Trek* magazine, artist May Hillhouse wrote of Laubser: "In her portrayal of the South African countryside, Maggie Laubser has drawn upon a deep human understanding to recreate for us her

paintings of the ducks, the geese, the peasants surrounding her. It is the essence of the material thing that she offers us, a deep sense of the inner reality which transcends natural appearance. There is a stressing of essential form in the subjects chosen rather than the accidental differences of one being and thing from another. The paintings of ducks and geese are in a sense all ducks and geese ... It is in this regard that Maggie Laubser shows creative and visual force ... there is a union of the artist with her motif, harmonising the expression into a concrete unity of subject and feeling."¹

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press, page 232.



479

Maud Sumner

SOUTH AFRICAN 1902-1985

*A Blossoming Tree and House
in a Wooded Landscape*

signed
oil on canvas
50 by 60,5cm

R180 000 - 240 000

PROVENANCE

Strauss & Co, Johannesburg,
1 November 2010, lot 166.



480

Pieter Wenning

SOUTH AFRICAN 1873-1921

Landscape with a Village

signed

oil on board

39,5 by 50cm

R250 000 - 350 000

PROVENANCE

The Toy Mostert Collection.



481

Maggie Laubser

SOUTH AFRICAN 1886-1973

Landscape with Trees

signed with the artist's initials
and dated '20

oil on board

35 by 28,5cm

R200 000 - 300 000

PROVENANCE

Mr Julian Stekhoven, Cape
Town.

Private Collection.

EXHIBITED

South African National Gallery,
Cape Town, *Maggie Laubser
Retrospective Exhibition*, 3 July
to 2 September 1969.

LITERATURE

Dalene Marais (1994) *Maggie
Laubser: Her Paintings,
Drawings and Graphics*.
Johannesburg and Cape
Town: Perskor, illustrated in
black and white on page 119,
catalogue number 160.

482

Ruth Everard-Haden

SOUTH AFRICAN 1904-1992

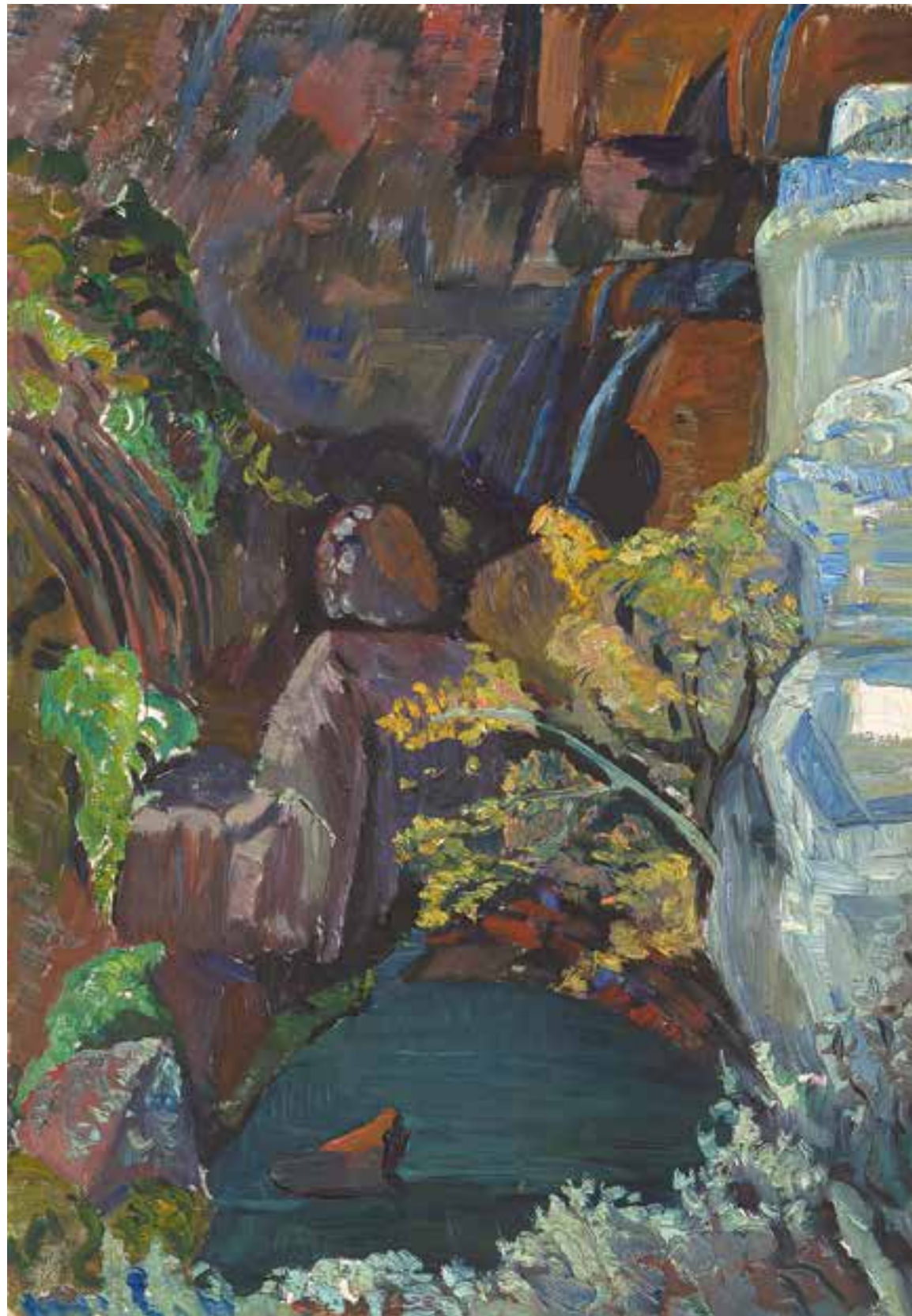
*Waterfall at Hebron, recto;
A Portrait of a Woman, verso*

inscribed with the artist's name on the reverse, signed by Rosemund Everard-Haden, and inscribed "property of Leonora Everard-Haden" on the stretcher and on a label adhered to the reverse
oil on canvas
58 by 40cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Johannesburg, 16 May 2011, lot 246.



483

Hugo Naudé

SOUTH AFRICAN 1869-1941

River Through a Gorge

oil on canvas
49,5 by 40cm

R120 000 - 160 000

PROVENANCE

The David Porter Collection.





484

Hugo Naudé

SOUTH AFRICAN 1869-1941

A Verdant Kloof

signed
oil on canvas
34,5 by 40cm

R150 000 - 200 000

PROVENANCE

The David Porter Collection.



485

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Sunlight on a Waterway

signed
oil on canvas
62 by 74,5cm

R250 000 - 350 000



486

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Mountains and Clouds

signed and dated 50
oil on board
29 by 39,5cm

R300 000 - 500 000



487

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Karoo

signed; dated 1950 and inscribed
with the title on the reverse
oil on canvas laid down on board
25 by 30cm

R200 000 - 300 000

PROVENANCE

Acquired from the artist by Alwyn and Babsie (née Engela Malherbe) van Heerden, thence by descent.

This painting was owned by Alwyn and Babsie (née Engela Malherbe) van Heerden circa 1950 until Babsie's death in April 2019. Thereafter, their eldest daughter inherited the painting. Alwyn and Babsie were married in 1941 and lived on Burnett Street in Pretoria. Babsie was a lecturer in Social Work at the

University of Witwatersrand in Johannesburg and Alwyn worked at Old Mutual. Babsie and Alwyn lived in Pretoria until 1952. The present lot was presented to Babsie and Alwyn by Henk Pierneef during this period. Babsie and Alwyn lived on the farm Akkerdraai in the Stellenbosch district until they died in 2005 and 2019. During this time Marita Pierneef made contact with the owners and this artwork was exhibited for one of the exhibitions that Marita held in her house in Stellenbosch.



488

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Landscape with Mountains
and Trees*

signed
oil on canvas
51 by 66cm

R300 000 - 500 000



489

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Landscape with Mountains
Beyond*

signed
oil on board
34,5 by 44,5cm

R350 000 - 450 000



491

John Meyer

SOUTH AFRICAN 1942-

Bergville Way

signed; signed and inscribed with the title on the stretcher

oil on canvas

45,5 by 81 cm

R250 000 - 350 000



490

John Meyer

SOUTH AFRICAN 1942-

Lost Tenant

2004

signed; signed and inscribed with the title and studio reference number on the stretcher

oil on canvas

90 by 120 cm

R400 000 - 600 000

PROVENANCE

Everard Read.

Private Collection.

492

John Meyer

SOUTH AFRICAN 1942-

Brandtfontein Memories Lost,
Lost in Dust series

signed; signed and inscribed with
the title on the stretcher
mixed media on canvas
140 by 210cm

R1 300 000 - 1 500 000

LITERATURE

Amanda Botha (2014) *John Meyer*
– *Lost in the Dust*, Cape Town: Minx
Publications, illustrated in colour on
page 21.

This work forms part of a series of 15
paintings Meyer produced in 2015,
titled *Lost in the Dust*, based loosely
on events which occurred during the
Anglo-Boer war; with each painting
serving as a chapter in a cinematic
framing of a re-imagined narrative.
The fictionalised account of the Brandt
family features in a number of these
running narratives and, in this work,
captures the Brandt family group
fleeing their burning homestead. The

human drama and acute expression
of loss is palpable on the face of the
woman to the men who ride beside
her, their expressions deadened
in stoic silence. A riderless horse
following behind, asks an unanswered
and unwanted question. Meyer
poignantly re-imagines and skilfully
re-creates this event, illustrating the
dehumanising effect the scorched
earth policy had on a Boer family.

From a glance, it appears that the
artist is viewing the conflict from the
Boer perspective but has said that
his chief interest in the series is in the
human condition during conflict.
<https://www.youtube.com/watch?v=VFDX7allgVA>, accessed 21 February 2022.





493

Attributed to Francesco
Simonini

ITALIAN 1686-1766

The Battle of Petrovaradin, a pair

circa 1716

oil on canvas

each: 120 by 172cm (2)

R300 000 - 400 000

PROVENANCE

The Collection of the Late Dowager The
Honourable Lady Mary Bailey, DBE, sold
Victor Jones, Cape Town,
28 February 1961, lots 376 and 377.



494

**Attributed to Jacques
Courtois**

ITALIAN 1621-1676

Battle Scenes, a pair

circa 1650-1660

oil on canvas

each: 82 by 130cm (2)

R150 000 - 200 000

PROVENANCE

The Late Dowager The Honourable
Lady Mary Bailey, DBE, Victor Jones,
Cape Town, 28 February 1961, lots
378 and 379.



Ye Wayside Inn
Image courtesy of eGSGA and Annatjie Tiran



Elands River
Image courtesy of eGSGA and Paul Snook



Verso, lot 495.

The following two lots by Frans Oerder are remarkable for a number of reasons. Both are large-scale works executed on metal bases; *Figures on Horseback, Elands River Valley* is painted on an off sales sign advertising Ye Wayside Inn & Bottle Store in Waterval Onder. This medium is an atypical choice to artists, and this repurposed sign gives clarity regarding the locale of the scenes painted.

Oerder painted these works after returning to South Africa from the Netherlands in 1938 as a gift in recognition for all the assistance he had received from Mr Venn, the owner or manager of Ye Wayside Inn, who had assisted him with transporting his canvasses and art materials from one painting site to the next, with food and refreshments provided, when the artist was not in good health. The two paintings were initially used as road signs for the Inn and were later installed in the bar. It is probable that the artist's intention with the choice of these two compositions was to draw visitors' attention to the popular attractions of the area through this large panoramic format.

It would follow that the source material for these compositions would probably have been derived from sketches or photographic references and painted there. Each work highlights the natural splendour of the area, rendered in Oerder's characteristically naturalistic style.

Waterval Onder, at the base of the Eastern escarpment between Mpumalanga and Mozambique, was founded during the building of the Pretoria – Delagoa Bay railway line (running from Pretoria to Maputo) in 1895, and is noted for the spectacular Elands River Falls, from which the settlement derives its name. This picturesque area has long attracted visitors and dignitaries to its pleasant climate, including Paul Kruger who resided here before going into exile in Switzerland via Mozambique during the Anglo-Boer war. His house is a National Monument known as Krugershof and lies a short distance from the establishment currently known as the Wayside Lodge.



495

Frans Oerder

SOUTH AFRICAN 1867-1944

*Figures on Horseback,
Elands River Valley*

oil on metal
92,5 by 184,5cm

R100 000 - 150 000

PROVENANCE

Sotheby Parke Bernet, Johannesburg,
21 June 1983, lot 107.



496

Frans Oerder

SOUTH AFRICAN 1867-1944

*Trout Fishing in Elands River
Valley*

oil on metal
87 by 182,5cm

R100 000 - 150 000

PROVENANCE

Sotheby Parke Bernet, Johannesburg,
21 June 1983, lot 108.



497

Maud Sumner

SOUTH AFRICAN 1902-1985

The Golden Thames

signed; dated 1964 and inscribed
with the title on the stretcher
oil on canvas
100 by 81 cm

R200 000 - 250 000

PROVENANCE

Strauss & Co, Johannesburg, 16 May
2011, lot 249.



498

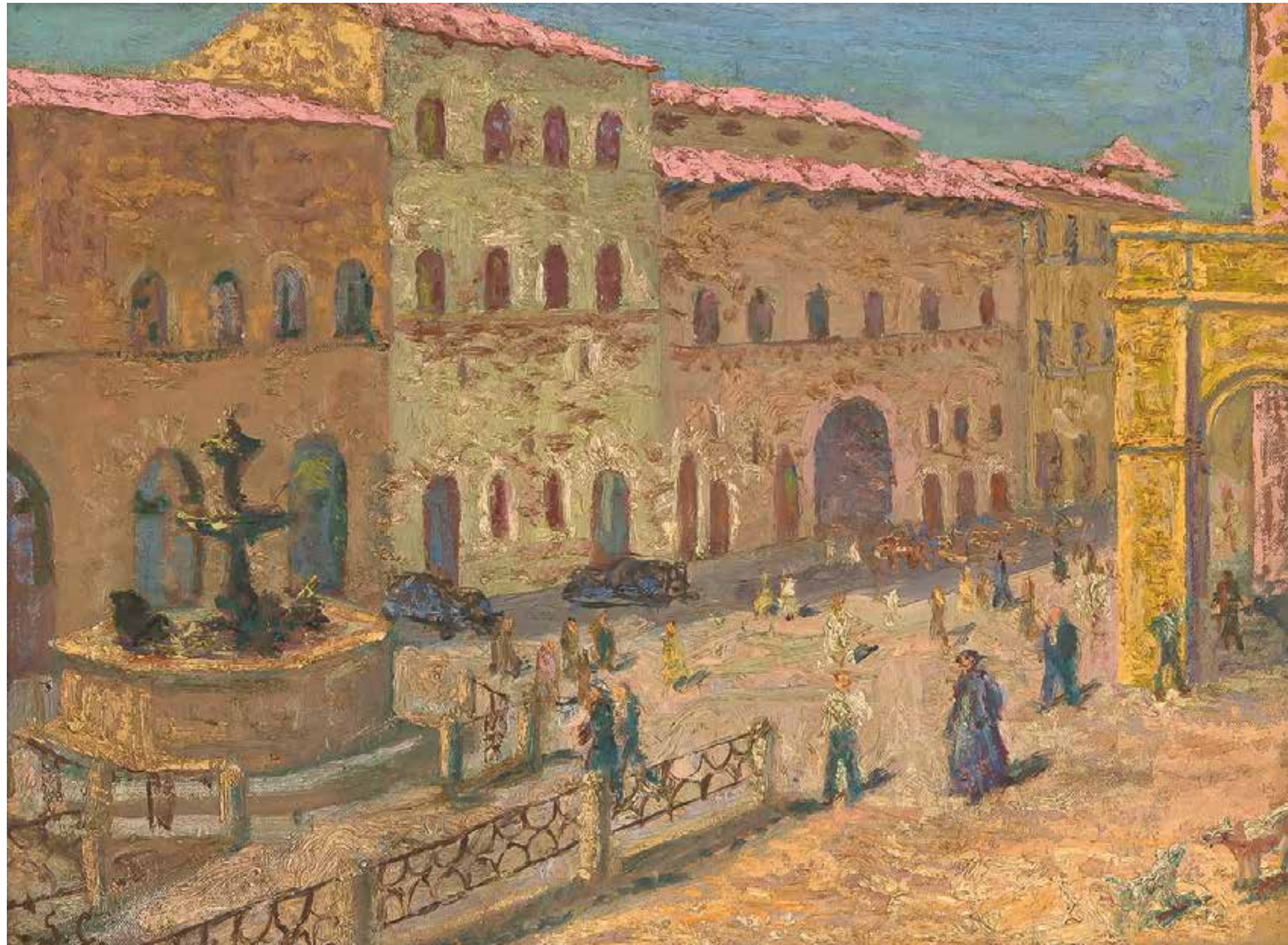
Maud Sumner

SOUTH AFRICAN 1902-1985

Port Elizabeth Harbour

signed; remnants of a Pretoria Art
Museum label adhered to the reverse
oil on canvas
54 by 43,5cm

R150 000 - 200 000



499

Strat Caldecott

SOUTH AFRICAN 1886-1929

Village Square

signed with the artist's initials

oil on canvas

29 by 39,5cm

R250 000 - 350 000

500

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Rose Street, Bo-Kaap

signed and dated 1939

oil on canvas

53 by 42,5cm

R350 000 - 450 000

Rose Street, Bo-Kaap, was painted in 1939, a year after the artist returned from studying art in England and travelling in Europe. His paintings from this period have a distinctive luminosity in terms of light with a very fresh palette. Another vibrant example from this period titled *Wale Street, Bo-Kaap*, was sold by Strauss & Co for R910 400, (26-28 July 2020, lot 455).



501

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*House with Verandah,
Old Cape Town*

signed and dated 1967; signed and inscribed with the title in English and Afrikaans (*Huis met Veranda, ou Kaapstad*) on the reverse

oil on canvas

49,5 by 63cm

R350 000 - 450 000

LITERATURE

Martin Bekker (1990) *Gregoire Boonzaier, Cape Town: Human & Rousseau*, page 63 where a similar work is illustrated.

Under his brush, with successive overlays of scumbling, Gregoire was able to imbue these Georgian facades of the Bo-Kaap with a credible textured patina. Painted in 1967 and based on countless pencil and pastel drawings executed *in situ*, enabled him to concretise these observations of this community onto the surface of a canvas.

502

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

The White Pub

signed and dated 1965; signed and inscribed with the title in English and Afrikaans (Die Wit Kroeg) on the reverse oil on canvas
75 by 90,5cm

R400 000 - 600 000

PROVENANCE

Mr Abe Krooks.
Adv AH Broeksma, thence by descent

EXHIBITED

Pretoria Art Museum, Pretoria, *Gregoire Boonzaier Retrospective*, 13 September to 8 October 1967, catalogue number 31.
Homes Trust Art Hall, Cape Town, *Solo Exhibition*, 1971.

LITERATURE

Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau, illustrated

in colour on page 38.

The White Pub, painted in 1965, was purchased for the record gallery price of R6 000 by Advocate Broeksma and made headline news in the Rapport in 1971. This large-scale painting, with its sweeping view down Tennant Street, District Six to Table Bay, gives us a glimpse of the community who lived there before demolition commenced in 1968. This skillful composition invites the viewer to roam down the street and mingle with the figures and carts, flanked by the Victorian facades of Tennant Street.



503

Maggie Laubser

SOUTH AFRICAN 1886-1973

Buck in a Landscape

signed; inscribed with the artist's name, the title and medium on a Graham's Fine Art Gallery label adhered to the reverse
oil on board
44,5 by 39cm

R350 000 - 500 000

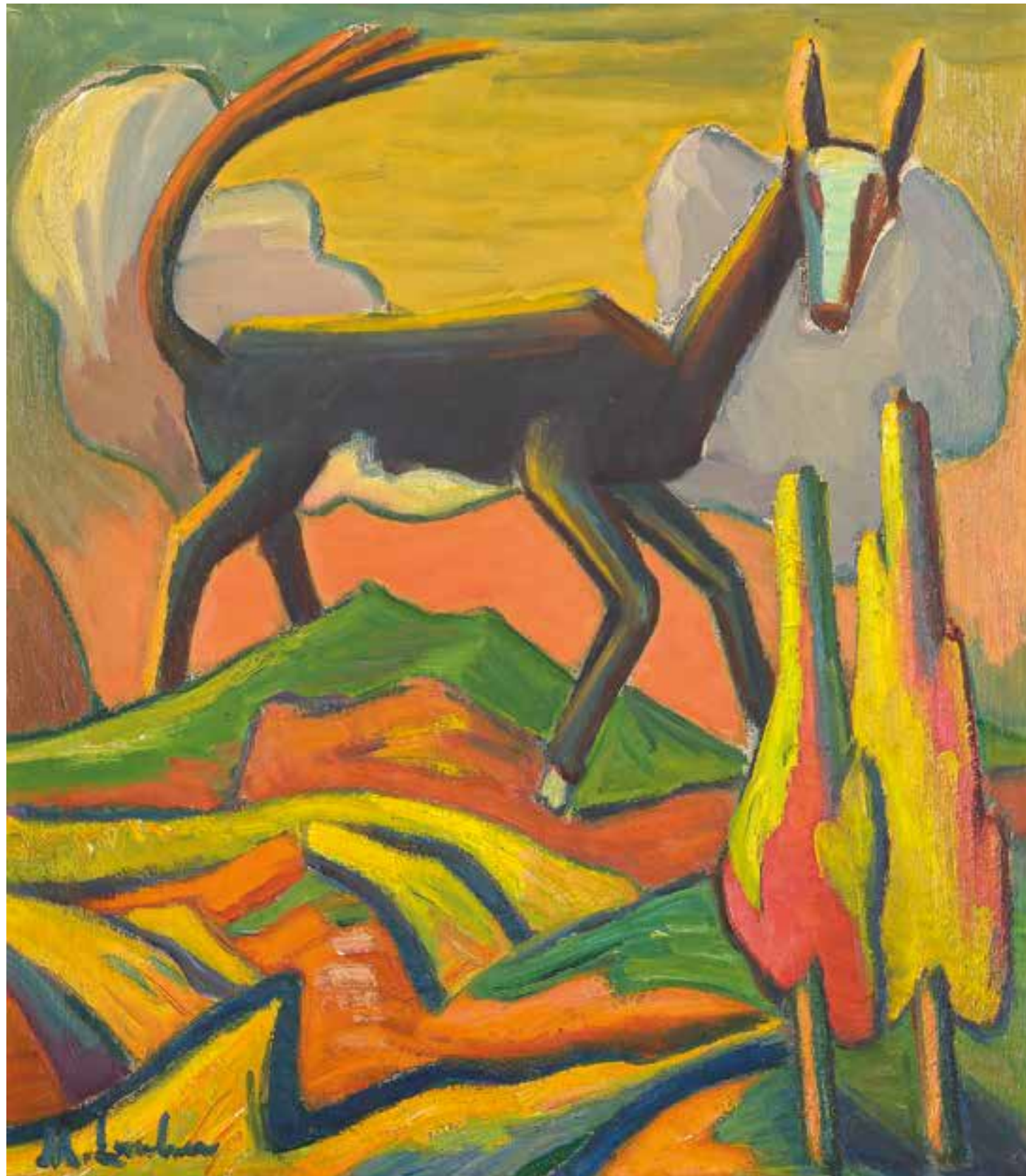
PROVENANCE

WJM van Heerden, Cape Town, purchased from Gallery 101, Johannesburg.

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 8 May 1995, lot 262.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 370, catalogue number 1655.



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© The Estate of Maggie Laubser | DALRO

504

Maggie Laubser

SOUTH AFRICAN 1886-1973

Landscape with Houses

signed
oil on artist's board
39 by 49cm

R350 000 - 500 000

PROVENANCE

Gifted by the artist to the current owner's mother-in-law, Vanna Janse van Rensburg (nee Verster), Maggie Laubser's god-daughter. Her mother, Bettie Verster, and the artist were good friends.

The Coba Diederiks Collection

Coba Diederiks (née Van Heerden) first met Alexis Preller when she was appointed to direct and organise Preller's 19th solo exhibition at the South African Association of Arts Gallery, located in the Norman Eaton-designed Polley's Arcade in Pretoria. She had been an admirer of Preller since she was a schoolgirl when she attended his exhibition at the Galerie Vincent in 1952. Her academic qualifications and temperament perfectly complemented Preller's innovative and meticulous approach to the presentation of his work, laying the foundations for an ongoing professional partnership and enduring friendship.

There existed a very close bond between Preller, Diederiks and her husband, Hennie Diederiks. When they were married in 1968 Preller attended the

wedding. "He arrived carrying two parcels – one of which was a small gemlike image of a lobster"¹. This little painting is included in the current sale (lot 505).

"There was something special about the relationship between Alexis and the Diederiks couple. In a way, he considered them part of the Dombeya family"² They were among the last people to see Alexis before his death in 1975.

These pieces from The Coba Diederiks collection represent the years of her close association with Alexis Preller. She parts with them reluctantly but in the hope that they will bring much pleasure to a new generation of Preller aficionados.

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, page 278.
2. *Ibid*, page 316.



Alexis Preller and Coba Diederiks

Esmé Berman and Karel Nel (2009), *Alexis Preller: Africa, the Sun and Shadows*, page 235.

505

Alexis Preller

SOUTH AFRICAN 1911-1975

The Lobster

signed and dated '50
oil on canvas laid down on board
6,5 by 10cm

R100 000 - 150 000

PROVENANCE

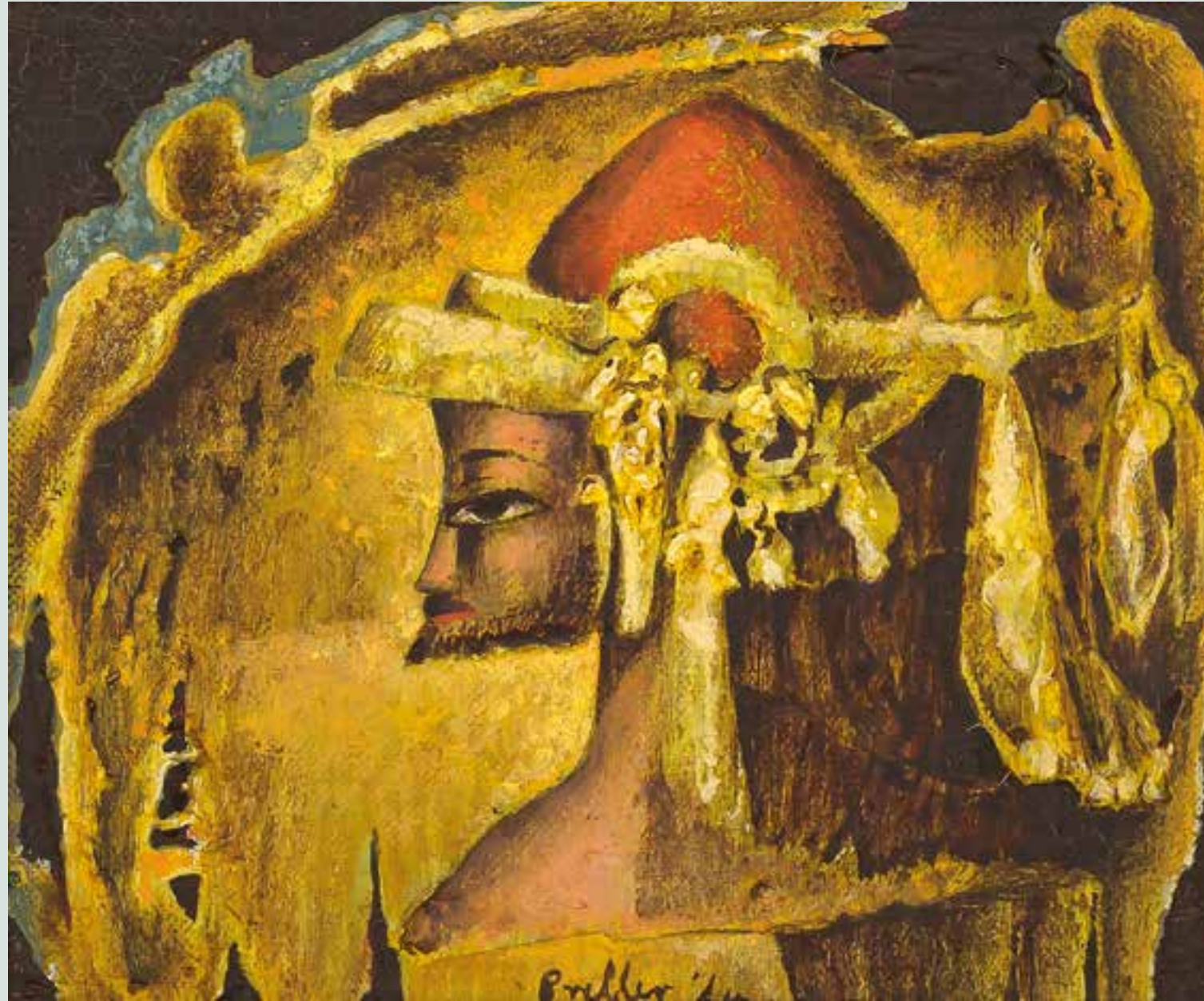
A wedding gift from the artist to the current owner.
The Coba Diederiks Collection.

LITERATURE

Deichmann (1986) *Die Werk van Alexis Preller 1934-1948 'n Catalogue Raisonné*, unpublished master's dissertation
University of Pretoria, catalogue number 472.

Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, page 278.





506

Alexis Preller

SOUTH AFRICAN 1911-1975

The Navigator

signed with the date obscured

by the frame, possibly 64

oil on board

14 by 16,5cm

R180 000 - 240 000

PROVENANCE

A gift from the artist to the current owner.

The Coba Diederiks Collection.



507

Alexis Preller

SOUTH AFRICAN 1911-1975

Temple, South Wind

signed and dated '65; a dedication is

adhered to the reverse inscribed "My

dear Coba, this version of 'The South

Wind' is for you, Alexis-Alexis"

oil and gold leaf on board

8 by 8,5cm

R150 000 - 200 000

PROVENANCE

A gift from the artist to the current owner.

The Coba Diederiks Collection.



508

Alexis Preller

SOUTH AFRICAN 1911-1975

Head I

signed and dated '64
pencil on paper
6,5 by 5,5cm

R18 000 - 24 000

PROVENANCE

Acquired from the artist by the
current owner.
The Coba Diederiks Collection.



509

Alexis Preller

SOUTH AFRICAN 1911-1975

Head II

signed and dated '65
pencil on paper
image size: 6,5 by 5cm

R18 000 - 24 000

PROVENANCE

Acquired from the artist by the
current owner.
The Coba Diederiks Collection.



510

Alexis Preller

SOUTH AFRICAN 1911-1975

Mapoch Woman

signed and dated '50
pencil on paper
7,5 by 8cm

R15 000 - 20 000

PROVENANCE

Norman Eaton Collection.
The Coba Diederiks Collection.a



511

Alexis Preller

SOUTH AFRICAN 1911-1975

Head III

signed and dated '64
felt tip pen on paper
15 by 8,5cm

R20 000 - 30 000

PROVENANCE

Acquired from the artist by the
current owner.
The Coba Diederiks Collection.

A preliminary sketch for *The Flower King*.

512

Alexis Preller

SOUTH AFRICAN 1911-1975

The Poet Prince

signed and dated '73

oil on canvas

35,5 by 30cm

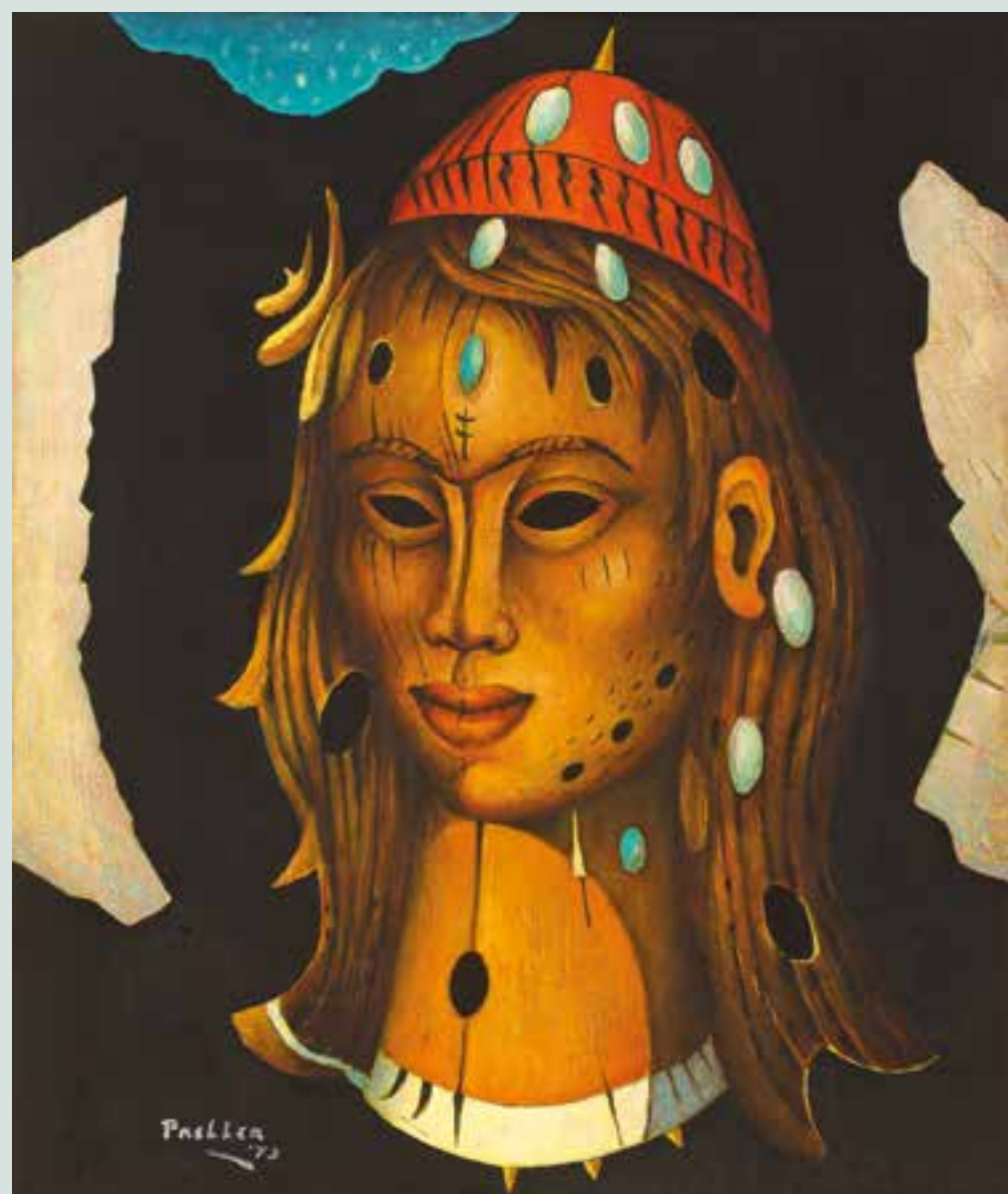
R600 000 - 800 000

PROVENANCE

Acquired from the artist by the current owner.
The Coba Diederiks Collection.

This work bears likeness to *The Poet Prince* (sold by Strauss & Co in October 2017, lot 589) and a companion work, *O Poliziano*¹ where Alexis Preller pays homage to Angelo Ambrogini, commonly known by his nickname Poliziano, the Italian Renaissance poet and classical scholar, a close associate of Lorenzo de' Medici in 15th century Florence. Both these works were shown at Preller's last exhibition in 1975 at the Goodman Gallery in Hyde Park. The exhibition was characterised by paired examples of mythical portraits such as these, as well as those of Apollo and Icarus, two towers of Babel, a pair of shells and a final version of his climatic work, *Marathon*.

Over a lifetime Preller had produced a series of symbolic portrait heads, unusual in that their prototypes looked as though they were precise renderings of sculptural fragments. Two early works of 1948, *Head with Cracks* and *Greek Boy*, appear to be accurate



renderings of wooden sculptures with painful longitudinal fissures. The images resemble paintings of early religious polychrome sculptures or icons.

Executed in 1973, this portrait belongs to a dynasty of works, a long line of iconic profile heads of mythical gods, kings, princes and angels. These powerful symbolic images of floating or disembodied heads all relate to this notion of a sculptural fragment. The semi-profile of this Florentine prince floats, disembodied, against a recessive dark field. His conical red hat, similar to those seen in the intense Italian

Renaissance portraits of Antonello da Messina, is topped by a shiny golden spike which is mirrored below the neckline and collar by three further spikes, sharply isolating the head from the recessive darkness.

Unlike the *Poet Prince* of 1975, this example appears benign with vacant eyes, fair hair and an enigmatic smile. Here is a young man with light complexion, glowing cheeks and rounded jawline. A series of floating eggs or small spheres in white, duck egg blue and black are suspended ambiguously in space as he gazes into the distance lost

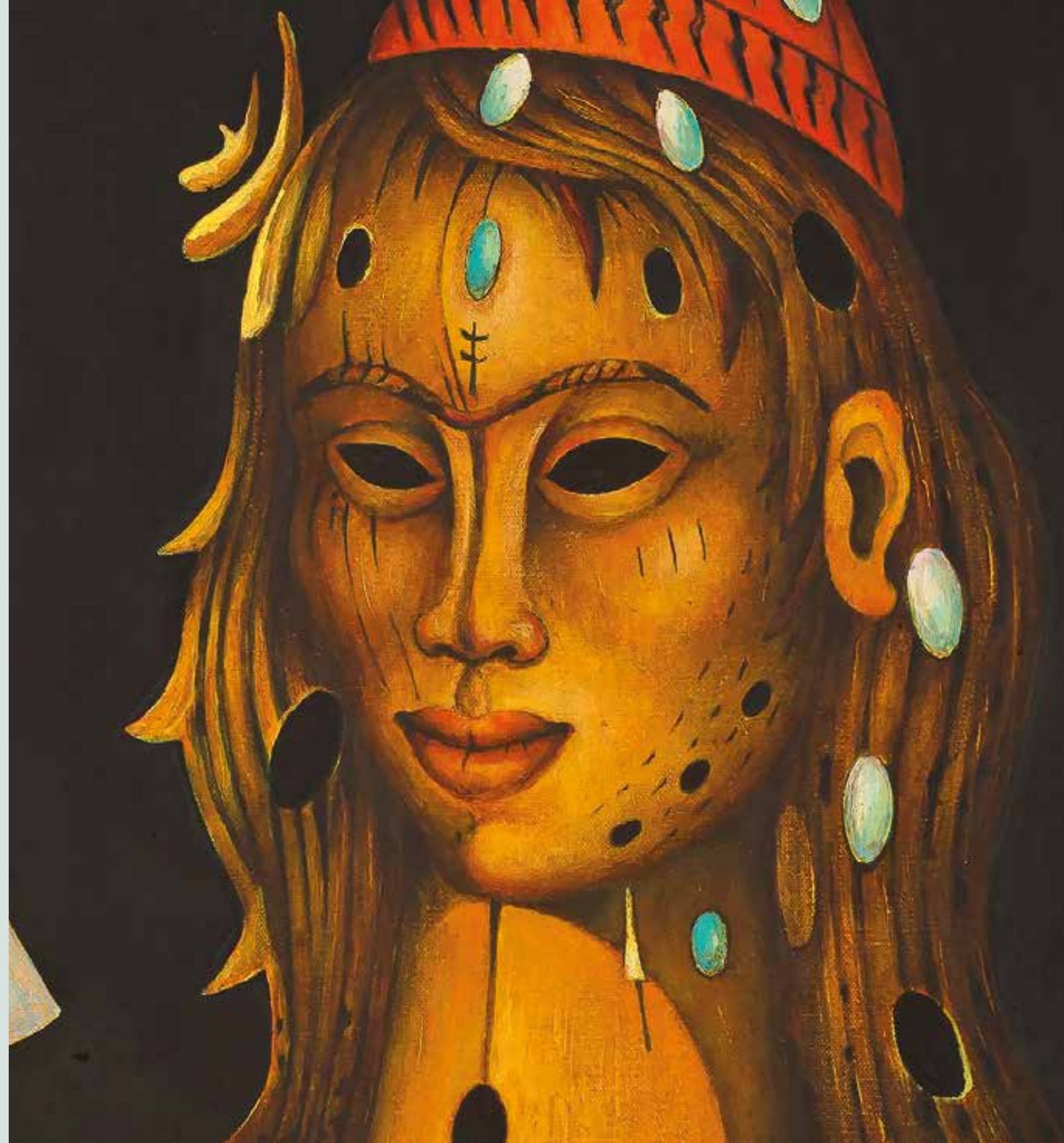
in thought.

Preller's focus on this mythical wise young poet reflects his lifelong interest in Italian culture and the far-reaching transformative power of the poetic and the scholarly in creative endeavours, both of the past and in the present.²

1. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows*, page 321.

2. *Ibid*, page 237.

We are grateful to Professor Karel Nel, co-author of *Alexis Preller, A Visual Biography* for this catalogue entry.





Artist's dish

513

Alexis Preller

SOUTH AFRICAN 1911-1975

Gold Kouros, artist's dish, two

signed and dated '69
oil and goldleaf on panel
60,5 by 51 cm (2)

R2 000 000 - 3 000 000

PROVENANCE

Acquired from the artist by Hennie Diederiks.
The Coba Diederiks Collection.

Gold Kouros is infused with Alexis Preller's love of Greek culture and of the perfect male form. Not only did he meet Guna Massyn, the attractive youth who was to become his life's companion, in 1968, but he also undertook a trip to Greece. Thrilled to be exploring the ancient Aegean history, culture and mythology that had so fascinated him, Preller toured many sites including Delphi, the seat of Apollo and the famed oracle. As the son of Zeus, Apollo has been variously recognised as a god of light and the sun; truth and prophecy; medicine and healing. Being supportive of all the arts and the very epitome of civilization, Apollo is seen to be both creative and handsome.

Apollo's youthfulness is captured in the sculpted figure of the kouros, which has come to represent the ideal of male beauty. Widespread across the archaic Greek world, they were generally carved from marble. As the ravages of time have taken their toll on many of these ancient sculptures, so limbs and even heads have been chipped away and lost.

Yet it is this very pared-down torso that so appealed to the artist – its absence of identifying features lending a universal appeal and anonymity that

adds potency to Preller's abstract theme. As Karel Nel has pointed out in his authoritative monograph co-authored with Esmé Berman, this is no individual but a powerful conception of manhood. "One fails to be concerned about the incompleteness of the figure: the mental image of this form is of a total being."¹

In 1968 Preller wrote:
*Greece was fine and good and healing for me and I loved being there. ... In Athens I went often to the Museum, concentrating on about five things, and finally on the last day stayed long with the 6th century kouros from Megara.*²

Inspired by these figures and what they may represent, Preller sought ways of developing this new theme in his paintings. He began experimenting with gestural abstraction that minimises contour lines and creates the curious palpitating effect of both integrating the figure into the ground and projecting it forward. The gold leaf, a technique learnt from Jean Welz, enhances the iconic status of this symbol of beauty and pulsates against the Aegean turquoise at the right. The painting thus becomes a dynamic evocation of those timeless and static archaic figures.

According to Coba Diederiks, Preller's use of gold leaf was inspired by the brass shields which he had seen in the Museum of Marathon. When a force of just 1 000 Athenian warriors routed a 24 000-strong Persian army at the Battle of Marathon in 490BC through a pre-dawn surprise attack, Pheidippides was dispatched to carry the news of victory to Athens. Today's marathons commemorate that historic run.

Coba explains that her husband, Hennie Diederiks, taught Alexis how to achieve the intaglio surfaces of his works by casting his three dimensional clay reliefs in fibreglass. This *Gold Kouros* was subsequently acquired in part payment for imparting these technical skills.

1. Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*, Shelf Publishing, 2009, pages 225 to 227.
2. Stephan Gray, *Artlook*, Feb/Mar 1976, page 5.

The accompanying small artist's dish has traces of the turquoise paint the artist used when executing this work, and has a pendant gilded talisman. It was a gift to the current owner when she acquired the work.





514

Alexis Preller

SOUTH AFRICAN 1911-1975

Dombeya Stone with Head

signed and dated '66 twice
stone, plaster, gold leaf and oil
height: 12,5cm including base;
base: 2cm; width: 15cm; depth: 7cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by the
current owner.
The Coba Diederiks Collection.



515

Alexis Preller

SOUTH AFRICAN 1911-1975

Dombeya Stone with Lizard

signed and dated '66
stone, plaster, gold leaf and oil
height: 11cm including base;
base: 2,5cm; width: 17,5cm;
depth: 14,5cm

R40 000 - 60 000

PROVENANCE

Acquired from artist by the current
owner.
The Coba Diederiks Collection.



516

Alexis Preller

SOUTH AFRICAN 1911-1975

Egrets

signed and dated '52
oil on canvas laid down on board
15,5 by 21,5cm

R350 000 - 500 000

PROVENANCE

Acquired by Jan van den Berg, the Dutch
ambassador to South Africa circa 1950-60,
thence by descent.
Bukowskis, Stockholm, 15 May 2019, lot 594.

Still Life Focus

The intimacy implicit in a still life painting can be likened to chamber music as opposed to, say, a grand symphony or a theatrical opera. It exudes a delicate lyricism that is unique to this genre of painting. Its origins date back far in the history of art. Its enjoyment requires a keen response to the pure qualities of the medium and the ability to appreciate composition, light and shade, texture and colour combinations, especially the ranges of tonal values used in rendering its delicacy.

The range of flowers used in the various still life lots on the current sale each emit their own gentle fragrance: hydrangeas (Sénéque), St Joseph lilies (Oerder), Iceland poppies (Oerder), camellias (Stern), and dahlias (Lock), among others. With combinations of flowers, fruit and vegetables, the still life symbolises the fecundity of life. Pomegranates (Pierneef), peaches (Skotnes), oranges (Stern) and

pumpkins (Stern) contribute in this regard. The still life can also suggest a subtle comparison between nature and culture, when the painter places human-made objects next to flowers and fruits: earthenware (Welz), milk jugs (Skotnes), sculpture (Siopis) and books (Stern).

The sculptural quality of the still life is both emphasised and contested in a work by contemporary artist Jody Paulsen (*Dear Ben*), who builds up three-dimensional materiality with flat layers of felt placed on top of one another, satirizing the sentiment and the nostalgia often associated with the still life. In Marjory Wallace's *Breakfast with Cats*, the artist introduces a delightful playful element, and in Maud Sumner's still life, *Cassandra*, a sense of the uncanny comes to the fore – is the apparently severed head that of a real person or is it a sculpture? There is still a lot of life in the still life!

517

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Camellias

signed and dated 1940
oil on canvas
57,5 by 48,5cm

R3 000 000 - 4 000 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape Town, 24 October 1994, lot 38, with the title *Red Roses in an Earthenware Vase*. Strauss & Co, Cape Town, 7 March 2011, lot 252.







518

Jacob Hendrik Pierneef
SOUTH AFRICAN 1886-1957

Still Life with Vessels and Pomegranates

signed and dated 37
oil on card
39,5 by 50cm

R250 000 - 350 000

LITERATURE

JFW Grosskopf (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: JL van Schaik, a similar example is illustrated, plate 66. Esmé Berman (1983) *Art and Artists of South Africa*. Johannesburg: Southern Book Publishers, a similar example is illustrated on page 330.

Whilst Pierneef is principally known for his extensive landscapes, several still life works exist that provide a unique perspective into

the development of his pictorial concerns which merged the techniques of European modernism with a distinctly African vision.

This rare still life demonstrates the artist's pre-occupation with forging an African identity in his choice of objects that include indigenous ceramic vessels.

By rooting this still life in a South African vernacular seen in the fusion of his painterly style coupled with local subject matter, Pierneef was pioneering a new mode of expression which firmly

established his place in South Africa's art history.

In this lot the paint is applied thinly in an illustrative style where Pierneef's faceted brushwork, sound draughtsmanship and modulated tonal planes create dynamism through the monumental scale of his chosen objects. This is achieved through the use of dramatic lighting together with a charged background field radiating a halo of energy that expands beyond the confines of the pictorial plane.



519

Ian Garrett

SOUTH AFRICAN 1971-

Folia Spirae

signed and dated 2001
saggar-fired terracotta with mussel shell and porcupine quill impressions
height: 25,5cm; diameter: 31,5cm

R15 000 - 20 000

EXHIBITED

Ceramics South Africa National Exhibition, Cape Town, 2001, where this work won the Corobrik Award.

520

Irma Stern

SOUTH AFRICAN 1894-1966

*Still Life with Jar, Books
and Oranges*

signed and dated 1954
oil on canvas
47 by 57cm

R1 500 000 - 2 000 000

PROVENANCE

Acquired from the artist by the
current owner's father-in-law, Nathan
Sulcas.

The Pelham Sulcas Collection.

"...[Irma Stern] traveled all over SA,
the Congo, Zanzibar, Turkey, Spain
and many other parts of Europe; an
insatiable collector, she filled her CT
home with priceless treasures from
the lands she visited – many appear
as objects in her still-life paintings..."

– *Esme Berman*



Jar from Irma Stern's personal collection.

Images courtesy of the Irma Stern Trust, accession number 529.



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521

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Still Life with Peaches in a Bowl and Vessels on a Table

signed
oil on panel
83,5 by 79,5cm

R180 000 - 240 000

PROVENANCE
Strauss & Co, Johannesburg, 16 May
2011, lot 274.

522

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Still Life with Vessels and Fruit on a Table

signed
oil on panel
58,5 by 75cm

R250 000 - 350 000

PROVENANCE
Strauss & Co, Johannesburg, 16 May
2011, lot 283.

523

Jean Welz

SOUTH AFRICAN 1900-1975

Still Life: Earthenware and Fruit

signed and dated 44; signed, dated 44 - 45 and inscribed 'Worcester, S.A.' on the reverse
oil on panel
61 by 80cm

R500 000 - 700 000

PROVENANCE

Acquired from the artist by the current owner's grandparents.

LITERATURE

Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press, page 48 and illustrated in colour on page 68.

"In *Still Life: Earthenware and Fruit* (1944; p68), the vibrating reflections of the outside air in *Overhex* have shifted to the interior of the studio. Just as this small landscape, painted the previous year, glistens with each test of colour, so the canvas of *Still Life: Earthenware and Fruit* shimmers. The varying

colour of the white cloth becomes a metaphor for the dry landscape on which still-life objects (such as the decorated jug and chair) are the evidence of human presence. Although Welz's warm palette of rust brown's ochres, olive green and orange in no way suggests water, the oval rotation in the arrangement and the white inside curve of the bowl stimulate one's imagination towards seeing puddles and pools. The concentric circles and leaf design on the jug add to this sense of landscape and water."¹

1. Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press, page 48.



Overhex



524

Frans Oerder

SOUTH AFRICAN 1867-1944

Daisies in a Glass Vase

signed
oil on canvas
78,5 by 98,5cm

R100 000 - 150 000



525

Frans Oerder

SOUTH AFRICAN 1867-1944

St. Joseph Lilies in Ginger Jar

signed
oil on canvas
49,5 by 59cm

R120 000 - 160 000

PROVENANCE
Strauss & Co, Johannesburg,
11 November 2013, lot 203.

526

Maud Sumner

SOUTH AFRICAN 1902-1985

Cassandra

1932

signed

oil on canvas

58,5 by 46cm

R200 000 - 300 000

EXHIBITED

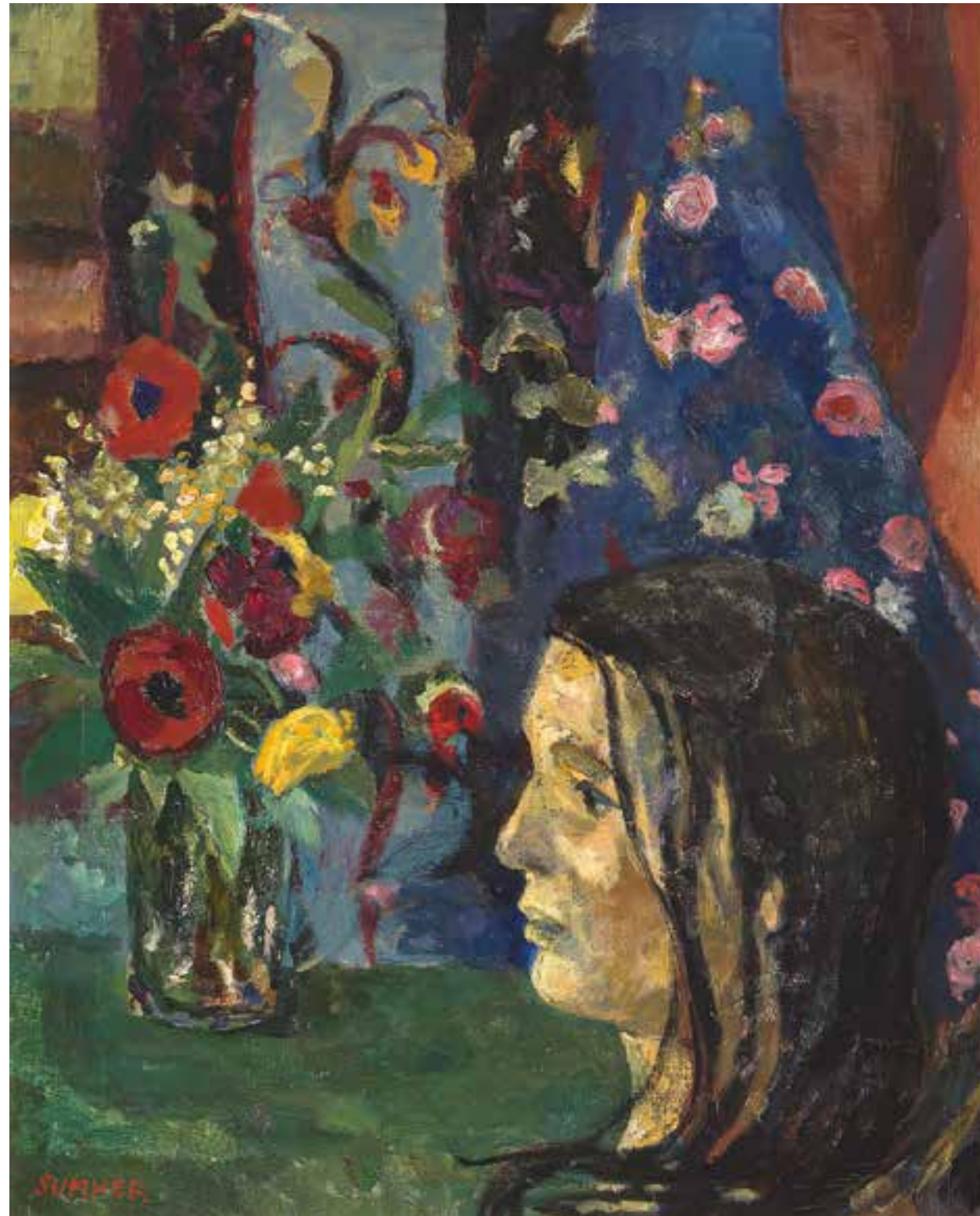
Graham's Fine Art Gallery,
Johannesburg, *Between Foothold
and Flight*, 30 March to 30 April 2006.

LITERATURE

Frieda Harmsen (1992) *Maud Sumner;
Painter and Poet*, Pretoria: JL van
Schaik, illustrated in colour on page
26 as plate 23.

Sean O'Toole (ed) (2006) *Between
Foothold and Flight*, Johannesburg:
Graham's Fine Art Gallery, illustrated
in colour on page 53.

A similar example also titled
Cassandra forms part of the Pretoria
Art Museum's permanent collection.



527

Clément Sènèque

SOUTH AFRICAN 1896-1930

Hydrangeas in a Vase

signed and dated 24

oil on board

45 by 37cm

R35 000 - 50 000

528

Jody Paulsen

SOUTH AFRICAN 1987-

Dear Ben

2018

felt collage

112 by 94cm

R60 000 - 80 000

PROVENANCE

Purchased by the current owner from SMAC Gallery, Johannesburg, February 2019.

EXHIBITED

SMAC Gallery, Johannesburg, *Water Me*, 8 December 2018 to 9 February 2019.

"A continuation of his meditation on ageing, *Water Me* comes as a derivative exploration of the traditional still life. Like previous bodies of work, this exhibition is an embodiment of the "spirit of now", revealing a parody of himself as the ever-lasting millennial – especially coming to terms with living, ageing, dying and being successful – through the mediated experience of material consumerism.

Like a traditional still life painting – an art form executed as an affective reminder of the transience of life – Paulsen's work is imbued with allegorical meaning and (literally) layered symbolism. A recurring motif in *Water Me*, it is, historically, a coded vocabulary that renders fresh flowers as emblems of death – and yet, for Paulsen, this body of work is not so much about the contrasting of the transient with the ultimatum of death as it is about the contrasting of the beautiful with the inevitability of ageing. He is a millennial doing what millennials do best – ironically complaining about the many challenges, and uncertainty, of successfully navigating contemporary life.

Using felt as his chosen medium, Paulsen's challenge comes in transforming a traditionally three-dimensional image into a flattened-out, two-dimensional one – while maintaining the characteristics of a still life."

<https://www.smacgallery.com/exhibitions-archive-3/water-me>, accessed 20 February 2022.





529

Irma Stern

SOUTH AFRICAN 1894-1966

*Still Life with Blossom, Jar
and Pumpkins*

signed and dated 1964
oil on canvas
67,5 by 55cm

R1 800 000 - 2 400 000

PROVENANCE

Acquired from the artist by the
current owner's father-in-law,
Nathan Sulcas.
The Pelham Sulcas Collection.



Jar from Irma Stern's personal collection.
Image courtesy of the Irma Stern Trust,
accession number 531



531
Walter Battiss
 SOUTH AFRICAN 1906-1982
Still Life with Succulents
 signed
 oil on board
 28 by 39cm
 R100 000 - 150 000



530
Marjorie Wallace
 SOUTH AFRICAN 1925-2005
Breakfast with the Cats
 signed
 oil on canvas
 79 by 98cm
 R60 000 - 80 000



532

Freida Lock

SOUTH AFRICAN 1902-1962

Dahlias in a Brown Vase

signed and dated 1938

oil on hessian
50 by 50cm

R100 000 - 150 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
13 May 2002, lot 513.



533

Frans Oerder

SOUTH AFRICAN 1867-1944

Iceland Poppies in a Vase

signed

oil on canvas
50 by 59cm

R50 000 - 70 000

PROVENANCE

Strauss & Co, Johannesburg,
20 May 2013, lot 240.



534

Erik Laubscher

SOUTH AFRICAN 1927-2013

Durbanville Hills

signed and dated 73; inscribed with the artist's name, the title, and dated 1973 on the reverse

oil on canvas

71,5 by 115cm

R300 000 - 400 000

535

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Head

signed

incised and painted wood panel

61 by 45 by 5cm

R120 000 - 160 000

PROVENANCE

The Pelham Sulcas Collection.



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536

Robert Hodgins

SOUTH AFRICAN 1920-2010

A Line from Auden (They Are and Suffer; That is All They Do:)

inscribed with part of the title and 'W H Auden 1983'; signed, dated 2004, inscribed with the artist's name, the title, and medium, and dedicated 'For Mario and Joy for an UBU failure' on the reverse oil and graphite on canvas 90 by 120cm

R500 000 - 700 000

EXHIBITED

Goodman Gallery, Johannesburg, *Robert Hodgins: Looking Back*, 13 April to 11 May 2013.

They are, and suffer; that is all they do;
A bandage hides the place where each is living,
His knowledge of the world restricted to
The treatment that the instruments are giving.

And lie apart like epochs from each other
—Truth in their sense is how much they can bear.
It is not talk like ours, but groans they smother—
And are remote as plants; we stand elsewhere.

For who when healthy can become a foot?
Even a scratch we can't recall when cured,
But are boist'rous in a moment and believe

In the common world of the uninjured, and cannot
Imagine isolation. Only happiness is shared
And anger, and the idea of love.
WH Auden

Refer to lot 357 for further cataloguing notes.





537

Keith Alexander

SOUTH AFRICAN 1946-1998

Growth and Decay

signed and dated 80

oil on canvas

53,5 by 74,5cm

R200 000 - 300 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
18 April 2005, lot 186.



538

Keith Alexander

SOUTH AFRICAN 1946-1998

Man with Mountains

signed and dated 86

oil on canvas

91 by 121cm

R400 000 - 600 000

PROVENANCE

Acquired from the artist by the
current owner.

539

Erik Laubscher

SOUTH AFRICAN 1927-2013

Boland Landskap

signed and dated '86; inscribed with the title on the stretcher and with the artist's name, the title and the medium on a Graham's Fine Art Gallery label adhered to the reverse
oil on canvas
72 by 98cm

R200 000 - 300 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
17 August 2011, lot 454.



540

Erik Laubscher

SOUTH AFRICAN 1927-2013

Swakop River Bed, Namibia

signed and dated '75; inscribed with the title on the reverse
oil on canvas
80,5 by 97cm

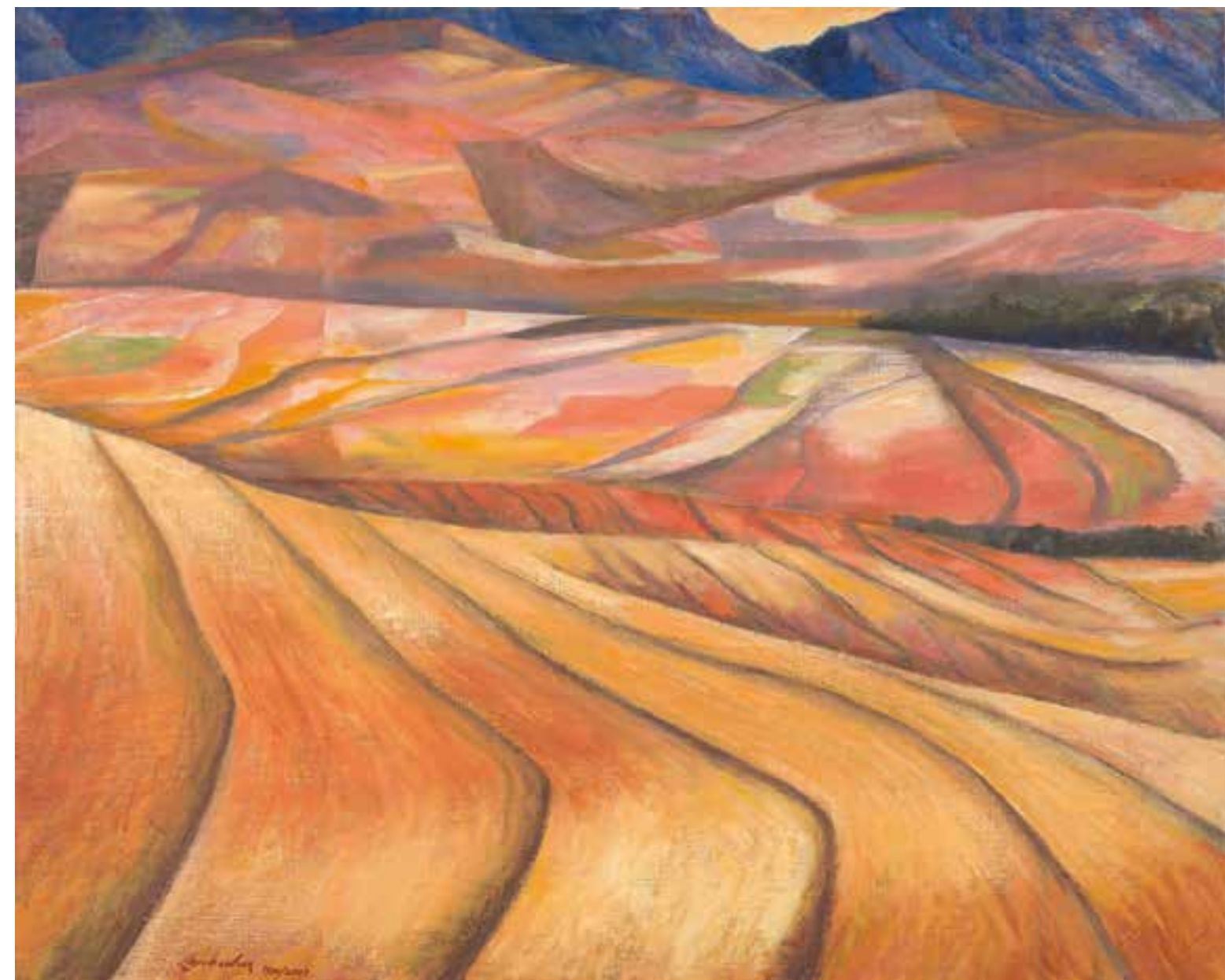
R120 000 - 160 000

PROVENANCE

Purchased by the current owner in
1978 from a gallery in Shortmarket
Street, Cape Town.

LITERATURE

Hans Franssen (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery, illustrated in colour on page 159.



541

Erik Laubscher

SOUTH AFRICAN 1927-2013

Winter Ploughed Lands, Swaarmond

signed and dated 1991/2007; inscribed with the title and dated 1991/96/99/2007 on the reverse
oil on canvas
73 by 92cm

R200 000 - 300 000

PROVENANCE

Graham's Fine Art Auctioneers,
Johannesburg, 19 May 2010, lot 94.



542

Erik Laubscher

SOUTH AFRICAN 1927-2013

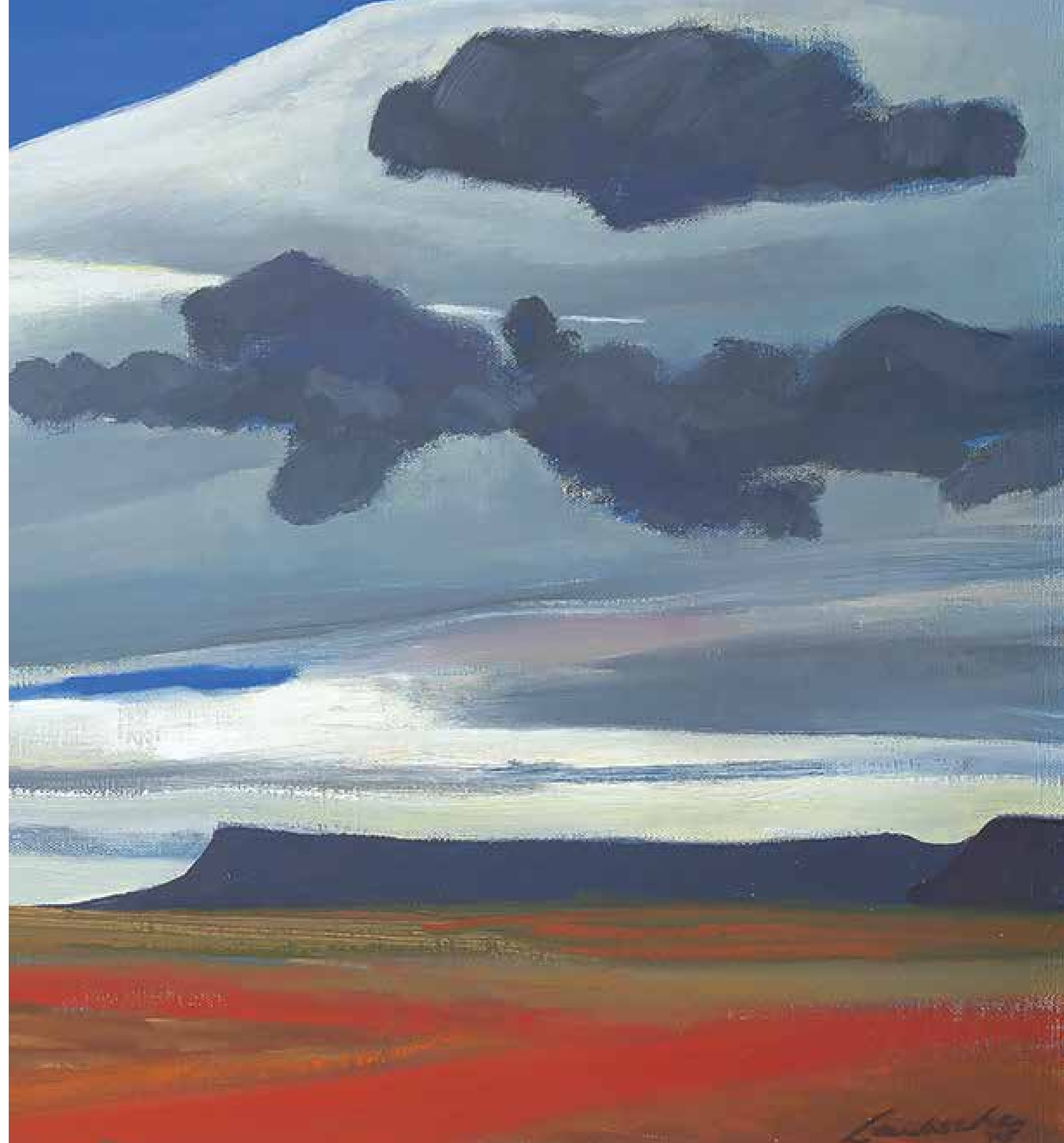
Winter Karoo Sky

signed and dated 78; signed,
dated, and inscribed with the
title on the reverse

oil on canvas

100 by 72,5cm

R300 000 - 500 000





543

Esther Mahlangu

SOUTH AFRICAN 1935-

Phantom Study I

signed and dated 2020
acrylic on canvas
120 by 180cm

R100 000 - 150 000

PROVENANCE

Purchased by the current owner from
The Melrose Gallery, 14 February 2020.

EXHIBITED

The Melrose Gallery, One&Only Cape
Town, *Esther Mahlangu: Disrupting
Patterns*, 13 February to 31 March 2020.

The present lot was produced
as a study for the artists Rolls-
Royce Phantom custom design
vehicle commissioned by the car
manufacturers for production in the
same year.



544

Douglas Portway

SOUTH AFRICAN 1922-1993

Geometric Composition

signed and dated '74
oil on canvas
183 by 122cm

R350 000 - 500 000

PROVENANCE

Strauss & Co, Johannesburg,
7 September 2009, lot 118.

EXHIBITED

RMB Turbine Art Fair, Johannesburg,
*A Meeting of Minds; Louis Maghubela
and Douglas Portway*, 11 to 14 July
2019, illustrated in colour on page 8
of the exhibition catalogue.

545

Pierre Vermeulen

SOUTH AFRICAN 1992-

Hair Orchid Sweat Print
Verdigris Layer No.2

signed and dated 2019 on the reverse
gold leaf imitate, sweat and acrylic
on linen
209 by 160cm

R80 000 - 120 000

"Presently my studio practice has three main concerns: material lead transformation, open signifiers in a field of absolute relation, immersion, embodiment, and the mechanism of consciousness. My studio practice is rooted in meditation, a practice of embodiment. The present lot is from my ongoing *hair orchid sweat print* series which is oxidations on gold leaf imitate, presented on linen. The oxidations occur by using orchids, sculpted from hair, dipping them in sweat, and placing them on gold leaf imitate overnight. I collect my sweat from hot yoga, also an embodied practice. In some areas, the oxidation burns through the gold leaf imitate and reveals the colour that I painted underneath the gold. I use gold leaf imitate for its sensorial reflective, and its temporal oxidational properties. There is a certain sense of meditative presence when standing in front and acknowledging one's vague reflection. As the work is rooted in meditation and practices of embodiment, I was thinking of thoughts thinking themselves. How our thoughts merely come and go. They are unfoldings that happen by themselves. So too, the process of making this work echoes this sensibility of something that happens by itself. When collisions with the body occur, thoughts think themselves, sweating sweats, hair sheds, oxidations oxidise and reflections reflect. It's about the temporal encounters of the body and the becoming aware thereof."

Pierre Vermeulen, 2022



Two views of lot

546

Michele Mathison

ZIMBABWEAN 1977-

Kakiebos III

2019

steel, brass and granite
180 by 35 by 30cm (single branch
unit); 180 by 75 by 30 cm (double
branch unit)

R100 000 - 150 000

PROVENANCE

WHATIFTHEWORLD Gallery.
Private Collection.





547

William Kentridge

SOUTH AFRICAN 1955-

A Sonnet That I Never Wrote

2013
signed and numbered 22/40 in red conté in the margin; accompanied by *Cwaka - The Silence*, an album by the Cape Town Philharmonic Orchestra and Cape Town Opera.
photolithographic print
image size: 28 by 28cm;
sheet size: 30,5 by 30,5cm;
album: 31,5 by 31,5cm (2)

R50 000 - 70 000

"This album is a silent pause to support those who, like the Cape Town Opera and Cape Town Philharmonic Orchestra, have been silenced by the pandemic. It stands in solidarity with the artists around the world who face being silenced whether that be because of Covid, or conflict, or censorship, or loss of funding. It represents the power of the arts to move

us. What will be lost if they are silenced. And the opportunity to work together to save them from this fate."

All proceeds of this lot will be donated to The Cape Town Philharmonic Orchestra and Cape Town Opera via The Duet Endowment Trust. The Duet Endowment Trust supports the Cape Town Philharmonic Orchestra and Cape Town Opera. Both are professional classical art organisations in Cape Town, and make an important contribution to the cultural heritage of South Africa.

The Cape Town Philharmonic Orchestra (CPO) and Cape Town Opera (CTO) are standing up for the arts, both in their country and across the world, with the release of a new album: *Cwaka. The Silence*. The album features recordings of silent versions of some of their greatest works.

The release comes after the two institutions have been forced by COVID to either stop live performances altogether or to perform to extremely limited audiences for 18 months now,

leading to a significant earnings' loss. The funds raised in this campaign will go directly to supporting the arts in South Africa... [and] will also help to support the work these organisations do both on stage and in the local community, including discovering bright young talent from diverse, vulnerable, impoverished, at-risk and underrepresented backgrounds.

Nicholas Ackerman, Director of the Duet Endowment Trust that assists in funding the CTO and CPO, commented..."We were inspired to do two things: firstly, to raise the funds we need to keep our beloved Cape Town, South African and African classical institutions alive, but also as a rallying cry for the artists around the world being silenced. We believe the arts are at the heart of what makes us human, what brings joy and meaning to life, and that they're worth fighting for. Yes, we are asking people to listen to our silence - and then we want them to go out and support their own local creative voices as well."

The full tracklist is as follows:

- Side A
1. *Cwaka. The Silence*. | Cape Town Philharmonic Orchestra and Cape Town Opera
 2. Che gelida manina, *La bohème* (Silent Version) | Giacomo Puccini
 3. Summertime, *Porgy and Bess* (Silent Version) | George Gershwin
 4. Carmen Fantasie (Silent Version) | Pablo de Sarasate
 5. Rallalala, *Hänsel und Gretel* (Silent Version) | Engelbert Humperdinck
- Side B
1. L'amour est un oiseau rebelle (Habanera), *Carmen* (Silent Version) | Georges Bizet
 2. The Carnival of the Animals (Silent Version) | Camille Saint-Saëns
 3. Symphony No. 9 (Silent Version) | Alfred Schnittke, reconstructed by Aleksander Raskatov
 4. Eine Hex' Steinalt, *Hänsel und Gretel* (Silent Version) | Engelbert Humperdinck
1. <https://cwakathesilence.co.za/>





548

Norman Catherine

SOUTH AFRICAN 1949-

Man with Bird Cage

signed and dated 1999

oil on hessian

54 by 63cm

R80 000 - 120 000



549

Zander Blom

SOUTH AFRICAN 1982-

Zombie Duck

signed and dated March 2018 on

the reverse

oil on linen

152 by 107cm

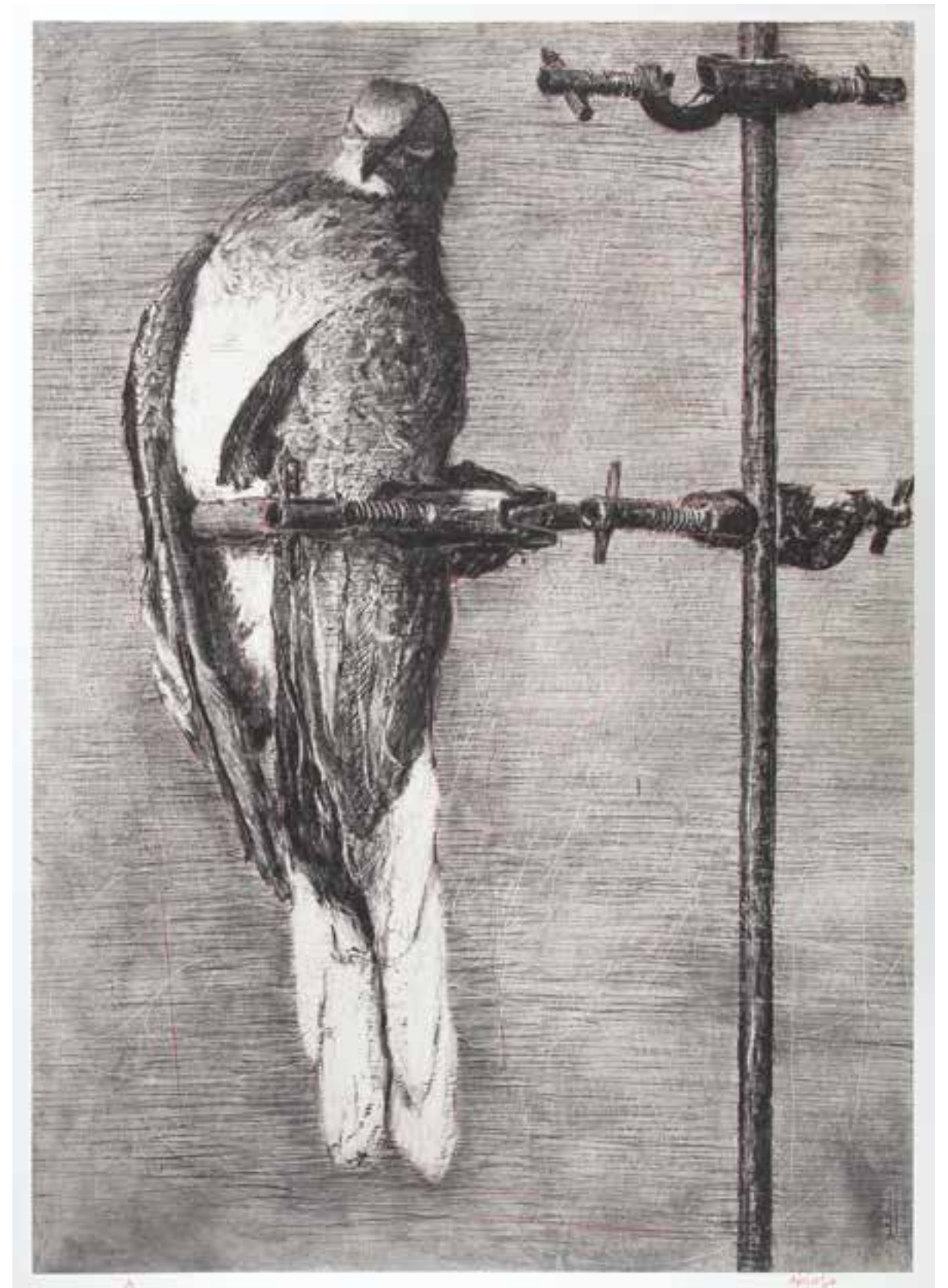
R120 000 - 160 000

EXHIBITED

Stevenson, Cape Town, *Zander Blom;*

Paintings and Posters, 15 March to

12 May 2018.



550

William Kentridge

SOUTH AFRICAN 1955-

Bird Catcher

signed and numbered 6/60

archival pigment print on paper

144 by 101,5cm

R200 000 - 300 000

PROVENANCE

Sotheby's, New York, 30 October

2010, lot 273.



551

Dylan Lewis

SOUTH AFRICAN 1964-

Sitting Cheetah II (S238)

2005

signed, numbered 9/12 and S238

bronze with a brown patina

height: 127cm; length: 153cm;

width: 56cm

R1 000 000 - 1 500 000

PROVENANCE

Dylan Lewis Studio, Stellenbosch,
2010.

Private Collection.

LITERATURE

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: *The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 177.



552

Dylan Lewis

SOUTH AFRICAN 1964-

Leopard Dragging Kill (S58)

signed, dated 96, numbered 4/6 and S058

bronze with a brown patina

height: 80cm; length: 176cm;

width: 59cm

R700 000 - 900 000

PROVENANCE

Dylan Lewis Studio, Stellenbosch, 2010.
Private Collection.

LITERATURE

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 47.

'This sculpture is from the Leopard Creek set, a series of 18 sculptures in which I explore the leopard form in a progression of different attitudes (from a state of repose through to awakening, hunting, stalking, and killing). It was a project that allowed me to explore the animal in-depth in terms of its form and what it represented to me.'

Dylan Lewis



553

Wim Botha

SOUTH AFRICAN 1974-

Prism III

2012

bronze on a wooden base
height including base: 198,5cm;
width: 65cm; depth: 101,5cm

R250 000 - 350 000

LITERATURE

Sophie Perryer (ed) (2012) *Wim Botha: Busts, 2003-2012*, Cape Town: Stevenson, illustrated in colour on page 84.





554

Lynn Chadwick

BRITISH 1914-2003

Maquette V, Walking Woman

signed with the artist's monogram,
numbered C25S and 9/9

bronze with a black patina and
polished surfaces

height: 18cm; width: 15,5cm;
depth: 14cm

R350 000 - 450 000

PROVENANCE

Thanks to the Artist's Estate for
their assistance with cataloguing
information.



END OF SALE



Robert Hodgins *Ishmael* oil and charcoal on canvas

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Portraiture: Pictures that Breathe

Conducted by Matthew Partridge



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Roger Ballen *Ascension, 2013, Asylum of the Birds Series*

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Photography and colour reproduction by
Denver Hendricks
Design by Faye Frizlar
Printed by Hansa, Cape Town

