

# Strauss&Co





Strauss&CO



## AUCTION WEEK

# Modern and Contemporary Art, Decorative Arts, Jewellery and Wine

including The Property of an Oriental Collector, The Property of the Estate Late Tiemen Groen, The Property of a Connoisseur Part III, The Louis & Mavis Shill Collection of Cape Silver and The Oliver Powell and Timely Investments Trust Collection

### Fine Wine

#### New World Wines

SUNDAY 18 SEPTEMBER 2022

11 am

### Modern and Contemporary Art, Decorative Arts and Jewellery

MONDAY 19 SEPTEMBER 2022

10 am: Session 1: Asian Art including Property of an Oriental Collector and The Property of the Estate Late Tiemen Groen

2 pm: Session 2: Silver, Furniture and Ceramics including The Property of a Connoisseur Part III and The Property of the Estate Late Tiemen Groen

6 pm: Session 3: Cape and Continental Silver, Furniture and Design including The Louis & Mavis Shill Collection of Cape Silver

TUESDAY 20 SEPTEMBER 2022

10 am: Session 4: Jewellery

7 pm: Session 5: The Oliver Powell and Timely Investments Trust Collection

WEDNESDAY 21 SEPTEMBER 2022

3 pm: Session 6: Modern and Contemporary Art Day Sale

7 pm: Session 7: Modern and Contemporary Art Evening Sale

### VENUE

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

### PREVIEW

Monday 12 to Friday 16 September, 10am to 5pm

Saturday 17 and Sunday 18 September, 10am to 1pm

### ENQUIRIES, CATALOGUES AND LOGISTICS

Office: +27 (0) 21 683 6560

shipping@straussart.co.za

### CONTACT NUMBERS DURING PREVIEW AND AUCTION

Office: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185

### CONDITION REPORTS

conditionreports@straussart.co.za

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bids@straussart.co.za

### PAYMENT

Office: +27 (0) 11 728 8246

Debbie Watson debbie@straussart.co.za

### SHIPPING AND COLLECTIONS

Collections can take place at Brickfield Canvas until 12 pm on Thursday 22 September. Items not collected by this time will be available for collection at the Cape Town office from Monday 26 September. Please see page 7 (Buying at Strauss & Co) for more information.

### CONDITIONS OF BUSINESS

All lots are sold subject to the Strauss & Co Conditions of Business and Privacy Policy on [www.straussart.co.za](http://www.straussart.co.za)

PUBLIC LIVE VIRTUAL AUCTION BY

**Strauss&Co**





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Lot 203 Dorothy Kay, *Old Oyster Woman* (detail)

OPPOSITE

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			<b>FRONT COVER</b> Lot 21 Robert Hodgins, <i>Alone in a Room</i> (detail)	
			<b>INSIDE FRONT COVER</b> Lot 246 Alexis Preller, <i>Primavera</i> (detail)	
			<b>INSIDE BACK COVER</b> Lot 219 Erik Laubscher, <i>Summer Morning Near Riviersonderend</i> (detail)	
			<b>BACK COVER</b> Lot 220 Irma Stern, <i>Still Life with Fish</i> (detail)	

# Buying at Strauss & Co

## A step by step guide for buying at auction

### 1. BROWSE UPCOMING SALES

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

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

Digital catalogues can be viewed on [www.straussart.co.za](http://www.straussart.co.za).

#### Cataloguing information

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

2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.

3. **The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

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](http://www.straussart.co.za). You can do this simply by clicking on the 'Register to Bid' link and completing the short online form.

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

Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences.

### 3. BID IN THE SALE

#### Submit a bid

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

#### Absentee bids

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

#### Telephone bidding

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

#### Virtual live bids

Once the live auction begins, you will gain access to an exclusive virtual bidding console that simulates all aspects of being at the auction house in a live sale.

Virtual live bidding is user-friendly, safe and secure.

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

Please contact our Client Service Department if we can assist in any way:

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](mailto: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 as the sale unfolds (except wine and jewellery), from Monday 19 to Thursday 22 September 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 26 September 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 27 September. 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 22 September 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:

#### Logistics Department

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

#### Wine

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





Tuesday 20 September 2022  
Session 5 at 7pm

## The Oliver Powell and Timely Investments Trust Collection

Lots 1-110

Lot 17 Robert Hodgins, *Minor Bavarian Royalty* (detail)

## The Oliver Powell and Timely Investments Trust Collection

After completing his schooling in Pretoria, Oliver Powell studied law at the University of the Witwatersrand. His first art purchase was a 1975 screenprint by Andy Warhol depicting singer Mick Jagger, bought in Johannesburg in the early 1980s. The large print travelled with Powell to Atlanta and London during an extended period abroad. Powell returned to South Africa in the early 1990s and established himself as a successful insolvency practitioner. The homecoming also marked the start of art collecting as a major passion. South African painting, sculpture and works on paper made since 1950 have been his principal focus as a collector.

Key modern artists in his collection include Walter Battiss, Robert Hodgins, John Koenakeefe Mohl, George Pemba

and Stanley Pinker. His contemporary collection is extensive and includes trailblazers like Deborah Bell, Norman Catherine, William Kentridge and Alfred Thoba, as well as vanguard women painters Kate Gottgens, Georgina Gratrix and Marlene Steyn. His sculpture collection features works by, among others, Dylan Lewis and Brett Murray. Colour, graphic ingenuity and an emotional weight are all attributes in an artwork that Powell is drawn to. However, underlying everything is his interests in human subjects. "Your moods and tastes change over time as a collector, but there is a foundation that remains: for me it is the figure."

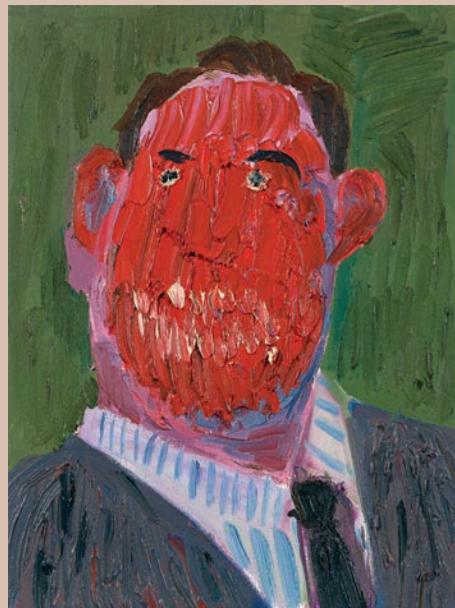
Powell credits art dealers Louis Schachat and Graham Britz with

providing important early counsel in shaping his understanding of, and confidence to buy, South African art. Of Schachat he says, "He didn't try sell you art, he shared his enthusiasm." Other important dealers on his journey as a collector have been Johans Borman, João Ferreira, Simon Mee, Mark Read and Baylon Sandri. Powell also emphasises the importance of his many encounters with artists. "There is so much value in meeting an artist," says Powell. "Aspects and details of their life are reflected in what and how they paint." He says this was particularly true of Hodgins, whose work Powell highly esteemed and has collected with vigour. "You can see the agony of Robert's tough childhood in his work."

Powell remains a committed collector with an eye for visual innovation and fresh approaches to the figure. "I never bought art with the ambition of later making money," he says of his decision to relinquish a part of his sizeable collection. "You buy what interest you." His decision to sell is pragmatic: he has decided to scale down. Powell retains a core of important work at his Cape Town home, including a pensive Van Essche nude, uplifting Pinker portrait from 1965, large charcoal drawing by Mark Hipper, various works by William Kentridge (a contemporary of Powell at Wits), as well as his beloved Jagger portrait.



*"There is so much value in meeting an artist," says Powell. "Aspects and details of their life are reflected in what and how they paint."*



1

**Georgina Gratrix**

SOUTH AFRICAN 1982-

**Another Loud Man in a Suit**

signed and dated 2016 on the reverse  
oil on canvas  
54 by 40cm

**R60 000 - 80 000****PROVENANCE**

SMAC Gallery, Cape Town.  
The Oliver Powell and Timely  
Investments Trust Collection.



2

**2****Herman van Nazareth**

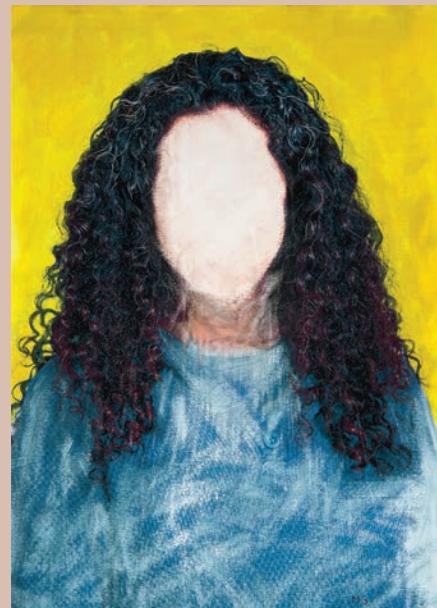
SOUTH AFRICAN 1936-

**Portrait of a Man**

signed; a plaque adhered to the front  
of the frame bears the artist's name;  
inscribed with the artist's name on  
the reverse  
oil on board  
69 by 62cm

**R25 000 - 35 000****PROVENANCE**

Wolpe Gallery, Cape Town.  
Private Collection.  
Stephan Welz & Co in Association  
with Sotheby's, Johannesburg, 30 July  
to 1 August 2007, lot 196.  
The Oliver Powell and Timely  
Investments Trust Collection.



3

**3****Mikhael Subotzky**

SOUTH AFRICAN 1981-

**The Therapist**

2017  
signed with the artist's initials and  
inscribed with the title on the side  
of the stretcher; inscribed with the  
artist's name on a label adhered to  
the reverse  
oil and ink on canvas  
100 by 70cm

**R150 000 - 200 000****PROVENANCE**

Goodman Gallery, Cape Town, 2009.  
The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

Maitland Institute, Cape Town,  
*Yellow Bile (or Work in Progress)*,  
14 September to 31 October 2017.

The very title of the show "Yellow Bile", referring to the bodily liquid, taps into notions of revulsion and rejection that the bitter substance is synonymous with. As Subotzky himself points out, in ancient Greek Hippocratic medicine, yellow bile is one of the four essential elements that constitutes the body. "An excess or overbalance of bile was thought to lead to aggression and anger."

Through the aggressive ripping and manipulation of his own photographs as well as found imagery, and the combining of other materials, in these works Subotzky attacks the very objects that his practice as a photographer results in. His aim is to deconstruct them in order to make better sense of what they represent. It's a visceral practice: "Yellow Bile is literally the contents of our stomachs," he says, "What can we 'stomach'?"<sup>1</sup>

1. <http://www.subotzkystudio.com/works/yellow-bile-or-work-in-progress/>, accessed on 20 July 2022.

4

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*The Gathering*

signed  
oil on canvas  
31 by 41cm

R180 000 - 240 000

PROVENANCE

Bonhams, London, 30 January 2008,  
lot 194.

The Oliver Powell and Timely  
Investments Trust Collection.



5

**Jan Neethling**

SOUTH AFRICAN 1938-

*Nudes*

signed and dated 08; signed, dated  
and inscribed with the title and  
medium on the reverse  
screenprint and acrylic on board  
61 by 101cm

R15 000 - 20 000

PROVENANCE

Erdman Gallery, Cape Town,  
5 December 2008.

The Oliver Powell and Timely  
Investments Trust Collection.



6

**Marlene Steyn**

SOUTH AFRICAN 1989-

**Aloe Vera Manic Cure**

signed, dated '18 and inscribed with the title on the reverse  
oil on canvas  
213 by 198cm

R80 000 - 120 000

**PROVENANCE**

SMAC Gallery, Cape Town, 12 March 2018.

The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

SMAC Gallery, *Investec Cape Town Art Fair*, March 2018.



7

**Marlene Steyn**

SOUTH AFRICAN 1989-

**O, and the Body Heat Monitors**

2014 to 2015  
ink and oil on linen  
212 by 212cm

R100 000 - 150 000

**PROVENANCE**

SMAC Gallery, Cape Town, 2018.

The Oliver Powell and Timely Investments Trust Collection.



## Artist Focus: Deborah Bell

*"I have a sense of having lived many, many times on this earth.  
I have fleeting memories and visions of landscapes and cities.  
When I walk through museums, I am drawn to this greater memory of Self which extends far beyond human existence.  
When I work on my sculptures, they reveal themselves to me.  
I don't feel that I consciously make them, yet I know exactly how to make them.  
It is as if I made them before, as if I had been them before.*

*I am the lovers walking in the desert. I am the solitary figure of Ulysses.  
I am the floating Magdel spoons. I am the Horse and Rider.  
I am the Unearthed and the Sentinels holding my world in focus.  
All these people are on a journey and it is my journey.  
I cannot create anything that is not myself.  
I cannot experience what I have not owned.  
Male or female, I am all."<sup>1</sup>*  
— Deborah Bell

1. Deborah Bell in Pippa Stein (2004) *Taxi-010 Deborah Bell*, Johannesburg: David Krut Publishing, page 39.

### 8

#### Deborah Bell

SOUTH AFRICAN 1957-

#### Vanity Notebook

signed, dated 06, numbered 22/30, inscribed with the title in pencil and embossed with the David Krut and Tim Foulds chopmark in the margin two plates drypoint and chine collé on paper

image size: 41,5 by 59,5cm;  
sheet size: 55,5 by 77cm

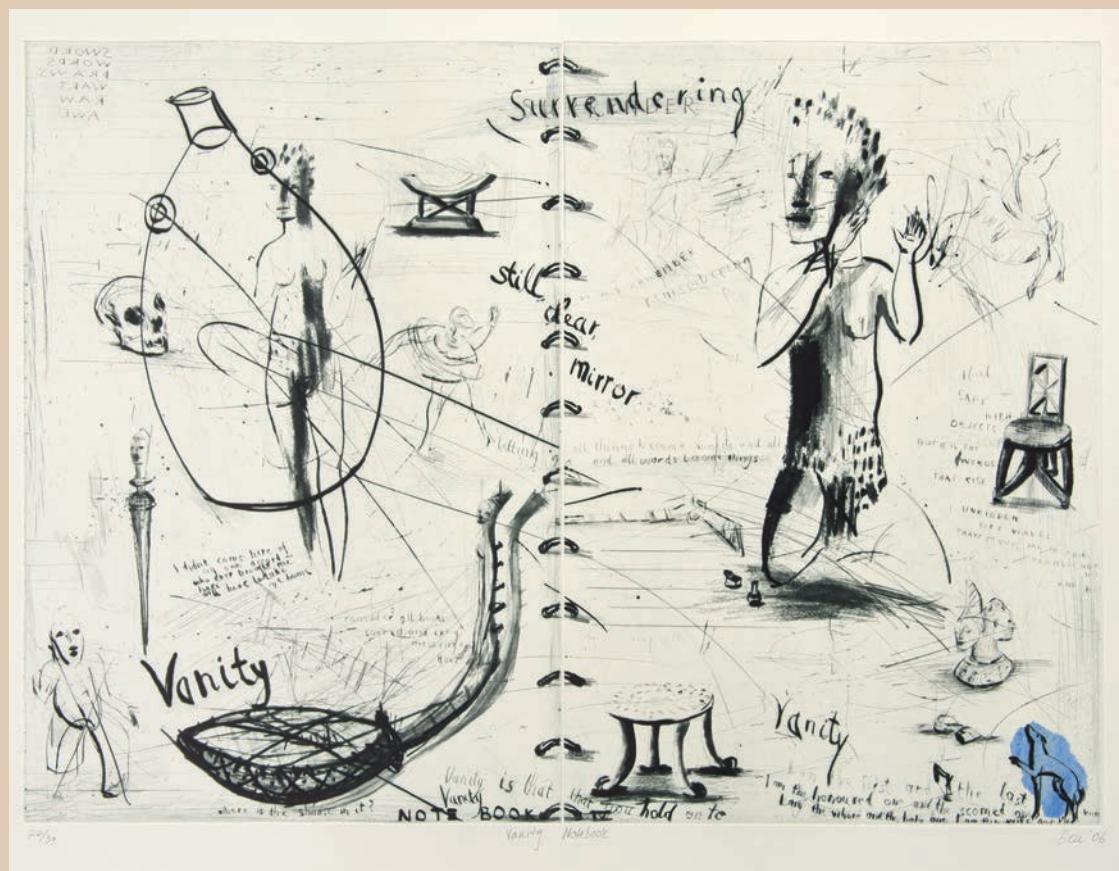
R16 000 - 20 000

#### PROVENANCE

David Krut, Johannesburg, 2008.  
The Oliver Powell and Timely Investments Trust Collection.

#### LITERATURE

Juliet White (2010) *Deborah Bell's Alchemy*, Johannesburg: David Krut Publishing, illustrated on page 51.



Deborah Bell's 2017 exhibition *Uncovering Ancient Memory – 15 Years of Etching by Deborah Bell* celebrates the start of Bell's collaboration with David Krut Workshop in 2002 starting with the Ulysses series, the first editions printed at the DKW studio.

Bell's body of work has consistently delved into the realm of self-discovery and her subconscious memory; also using ancient Western and African myths and iconography to discovering the Self. All the time realising these discoveries through the exploration of various intaglio techniques and pushing the boundaries of printmaking.<sup>1</sup>

1. Elize de Beer, <https://davidkrutprojects.com/exhibitions/45996/deborah-bell-uncovering-ancient-memory-15-years-of-etching>, accessed 29 July 2022.

#### PROVENANCE

David Krut, Johannesburg, 2008.  
The Oliver Powell and Timely Investments Trust Collection.

#### EXHIBITED

David Krut Projects, Cape Town,  
*Uncovering Ancient Memory – 15 Years of Etching by Deborah Bell*,  
9 December 2017 to 28 February 2018, another example from the edition was exhibited.

#### LITERATURE

Juliet White (2010) *Deborah Bell's Alchemy*, Johannesburg: David Krut Publishing, illustrated on page 37.

9

#### Deborah Bell

SOUTH AFRICAN 1957-

#### *Ulysses I*

signed, dated 06, numbered 35/40,  
inscribed with the title in pencil  
and embossed with the David Krut  
chopmark in the margin  
drypoint, etching and aquatint  
etching on paper  
image size: 49,5 by 39,5cm;  
sheet size: 64 by 54cm

R12 000 - 16 000

10

#### Deborah Bell

SOUTH AFRICAN 1957-

#### *Ulysses II*

signed, dated 06, numbered 37/40,  
inscribed with the title in pencil  
and embossed with the David Krut  
chopmark in the margin  
drypoint, etching and aquatint  
etching on paper  
image size: 49,5 by 39,5cm;  
sheet size: 64 by 54cm

R12 000 - 16 000

11

#### Deborah Bell

SOUTH AFRICAN 1957-

#### *Ulysses III*

signed, dated 06, numbered 40b/40,  
inscribed with the title in pencil  
and embossed with the David Krut  
chopmark in the margin  
drypoint, etching and aquatint  
etching on paper  
image size: 49,5 by 39,5cm;  
sheet size: 63,5 by 53,5cm

R12 000 - 16 000

12

#### Deborah Bell

SOUTH AFRICAN 1957-

#### *Ulysses IV*

signed, dated 06, numbered 32/30,  
inscribed with the title in pencil  
and embossed with the David Krut  
chopmark in the margin  
drypoint, etching and aquatint  
etching on paper  
image size: 49,5 by 49,5cm;  
sheet size: 63,5 by 53,5cm

R12 000 - 16 000



13

**Deborah Bell**

SOUTH AFRICAN 1957-

*Annunciation*

signed; inscribed with the title  
on the stretcher  
mixed media on canvas  
153 by 100cm

R300 000 - 400 000



**PROVENANCE**

Everard Read Gallery, Cape Town,  
4 March 2015.  
The Oliver Powell and Timely Investments  
Trust Collection.

**EXHIBITED**

Everard Read, *Deborah Bell: Dreams of Immortality*, 7 May to 27 June 2015,  
Johannesburg and 14 May to 7 June,  
Cape Town, illustrated on page 61 of  
exhibition catalogue.

In 2014, Deborah Bell produced three *Annunciation* dry point etchings, one of which the present lot is based upon. For her, this series is about personal transformation and contains a few of her recurrent motifs – the lion, angel, and red shoe. In earlier works, the lion represented a vulnerable and wounded self but here it is a strong and “more fully actualised self”.<sup>1</sup> In the present lot, the angel does not loom in the doorway (as in *Witness: Midbrain*, lot 14) but has stepped over the

threshold, beckoning the woman towards transformation. Bell explains “[...] the red shoes stand for the corporeal, physical life, and that the woman at times looks boldly back at the viewer uncertain as to whether she is ready to make the transition through the doorway or not”.<sup>2</sup> Bell admits that at the time she thought the theme of Annunciation was new ground for her, but was reminded by a family friend that a 1995 work with the same title is in the collection of the Smithsonian National

Museum of African Art in Washington, D.C.

1. <https://davidkrutprojects.com/33338/in-discussion-with-deborah-bell>
2. Deborah Bell (2015) *Deborah Bell: Dreams of Immortality*, Johannesburg: Everard Read, page 60.



Diego Velázquez, *Las Meninas*, 1656-1657, Museo Nacional del Prado, Madrid.

14

### Deborah Bell

SOUTH AFRICAN 1957-

#### *Witness: Midbrain*

signed; inscribed with the title  
on the stretcher  
mixed media on canvas  
138 by 99cm

R300 000 - 400 000

#### PROVENANCE

Everard Read, Cape Town, 14 July 2015.  
The Oliver Powell and Timely Investments  
Trust Collection.

#### EXHIBITED

Everard Read, Deborah Bell: *Dreams of Immortality*, 7 May to 27 June 2015,  
Johannesburg and 14 May to 7 June,  
Cape Town, illustrated on page 61 of  
exhibition catalogue.



In 1991, Deborah Bell made an etching inspired by *Las Meninas*, a 1656 painting by Diego Velázquez of the 5-year-old Spanish Infanta, Margaret Theresa. She titled it *We Will Never Know What We Are* and hung it in her guest bathroom. In the early 2010s, William Kentridge saw the work and encouraged her to revisit the theme. Shortly after, she found herself at the Picasso Museum in Spain in front of Picasso's own renditions on the original. Bell made several quick

sketches in her notebook and, upon reviewing them, noticed that in one she had turned the figure in the doorway into one with wings. She embraced this new imagery and began creating works with the 1991 etching as a source. One such work was a dry point etching, *Reveal* (2014), which served as the precursor to the present lot. Bell explains that she sees the spaces in these works as "...the space of the brain... the paintings on the walls can be seen as memories, both

cultural or personal...looking at the past, at something known or accomplished, or they can stand for a new idea, or a reworking for change."<sup>1</sup>

1. Deborah Bell (2015) *Deborah Bell: Dreams of Immortality*, Johannesburg: Everard Read, page 52.

## Artist Focus: Robert Hodgins

The largest holding of work by a single artist in the Powell Collection is by Robert Hodgins. The earliest is a spare composition titled *A John Webster Painting* (lot 18), the abstracted composition includes a central concentration of purplish colour framing what resembles a grinning skull. The title of this painting gestures to the Jacobean dramatist John Webster, who T. S. Eliot in his 1919 poem *Whispers of Immortality* says saw "the skull beneath the skin". Hodgins was 79, going on 80, when he produced the work. He would energetically continue painting for another decade, dying three months shy of 90. The extensive holding of works by Hodgins represent the enthusiasms of this final decade as well as provide an insight into his late style.

The prerogative of late style, wrote Edward Said in 2004, resides in "the power to render disenchantment

and pleasure without resolving the contradiction between them".<sup>1</sup> Hodgins visually navigated this tension in his late works, colourist allegories dominated by naked and costumed figures, seen at leisure and at work, and presented in their vanities and fears. The work *Minor Bavarian Royalty* (lot 17) maps the poles of the artist's mature interest of puncturing self-importance and rendering frailty. What distinguishes Hodgins' late style is something Said calls "mature subjectivity": it is a sensibility "stripped of hubris and pomposity, unashamed either of its fatuity or of the modest assurance it has gained as a result of age and exile".<sup>2</sup>

As is well known, Hodgins had two painting careers, the first a brief flaring in the late 1950s. In the mid-1980s, following his retirement from teaching at Wits University, Hodgins returned to painting fulltime. Over the course of the

next 15 years he worked through his many visual influences – Rouault, Grosz, Bacon, Guston, Daumier – oftentimes literally, before arriving at his settled late style. The guidance of Bacon endured, especially in the way he frontally regarded his subjects *In God we Trust* (lot 25) and *A Fat Man in an Armchair* (lot 22) and furnished his interior scenes with bands of colour and rudimentary line in *Head* (lot 20) and *Alone in a Room* (lot 21). But his liquid style of oil painting and sense for tragicomedy also greatly distinguished Hodgins from his morose English contemporaries.

Some of the paintings were acquired through English dealer Simon Mee, who in 2003 installed Hodgins in a studio on Brick Lane in London's East End. Hodgins had a tough upbringing and left school early to work as an errand boy for a newsagent in Soho. The experience

revived many memories. In 2007 he painted the square canvas *Soho London 1934* (lot 26) that describes the sex trade as a waiting game. *Twenty Pedestrians* (lot 28), while not explicitly connected to London, describes a formative event from Hodgins' youth. When not delivering newspapers twice a day or sweeping the shop, he simply stood and watched Soho going by. "At the most impressionable time of my life, without knowing it, I was being impressed."<sup>2</sup> Many of his late paintings – teasingly rather than explicitly – rework these impressions, which travelled with Hodgins throughout his long life.

1. Edward Said (2004) 'Thoughts on Late Style', *London Review of Books*, Vol. 26, No. 15, 5 August: <https://www.lrb.co.uk/the-paper/v26/n15/edward-said/thoughts-on-late-style>

2. Sean O'Toole (2007), interview with artist, November, Pretoria.



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15

### Robert Hodgins

SOUTH AFRICAN 1920-2010

#### *Sergeant Major*

signed, dated 06, numbered 7/30, inscribed with the title in pencil in the margin and impressed with The Artist Press chopmark; inscribed with the artist's name, title and edition on an IART Investment Art label adhered to the reverse  
colour lithograph on paper  
image size: 44 by 38cm;  
sheet size: 65 by 49cm

R20 000 - 30 000

#### PROVENANCE

IART Investment Art, Cape Town.  
The Oliver Powell and Timely Investments Trust Collection.

#### LITERATURE

Julia Charlton (ed) (2012) *A Lasting Impression. Robert Hodgins: Print Archive*, Johannesburg: Wits Art Museum, another impression from the edition illustrated in colour on pages 240 and 276.



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### Robert Hodgins

SOUTH AFRICAN 1920-2010

#### *The Third Hour: The Good Thief; The Third Hour: King of Jews; The Third Hour: The Bad Thief, three*

each signed, one dated 06 and two dated 05, numbered 7/20 in pencil in the margin and inscribed with the title in the print  
etching  
each image size: 57 by 34cm;  
sheet size: 75 by 47,5cm  
(3)

R20 000 - 30 000

#### PROVENANCE

João Ferreira Fine Art, Cape Town, 9 May 2008.  
The Oliver Powell and Timely Investments Trust Collection.

#### LITERATURE

Julia Charlton (ed) (2012) *A Lasting Impression. Robert Hodgins: Print Archive*, Johannesburg: Wits Art Museum, another impression from the edition illustrated in colour on pages 102 and 276.





17

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Minor Bavarian Royalty*

signed, dated 2006/7 and inscribed  
with the title and medium on the  
reverse

oil on canvas  
60 by 90cm

R200 000 - 300 000

**PROVENANCE**

Simon Mee Fine Art, London,  
4 August 2008.  
The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

Simon and Simona Mee and Emerging  
Markets Art, London, *New Oil Paintings  
by Robert Hodgins*, 1 September to  
13 September 2008, illustrated on the  
exhibition invitation.

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

**A John Webster Painting:  
A Grinning Skull Wrapped  
in a Shroud**

signed, dated 1999 and inscribed with the title and medium on the reverse  
oil and charcoal on canvas  
122 by 91cm

**R350 000 - 500 000****PROVENANCE**

Simon Mee Fine Art, London,  
4 January 2007.

The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

Simon Mee Fine Art, London, *From a  
Far South*, 2006.

**LITERATURE**

Branda Atkinson (2002) *Robert Hodgins*,  
Cape Town: Tafelberg Publishers,  
illustrated on page 80.

The current lot was presented for the  
Vita Awards in 1999.

A review of London based exhibition in 2006 at Simon Mee Fine Art, states: "One painting in the hang stands out, not only for its more traditional subject but also for its slightly earlier date. Painted in 1999, the artist's 80th year, Hodgins combines the art historical vanitas motif with his own Elizabethan literary leanings (elsewhere a title quotes Marlowe love poetry). Titled *A John Webster painting: A Grinning Skull Wrapped in a Shroud*, the work hovers between abstraction and figuration, where livid purple brush marks applied wet on wet form a skull to suggest dermis still attached to bone, a paint-as-flesh carapace atop blank rectangles edged in red and green containing strange hieroglyphs. The muscularity of Hodgins's thinking in pictorial form is made all the more telling for the subject being the frailty of flesh. Instinct becomes pure expression shaped by compositional reason, and yet for all the basis of the work in empirical perception, a Hodgins painting maintains a disarming ingenuousness. At the end of John Webster's *The White Devil*, the author (in epilogue) evaluates the play's action as being 'for the true evaluation of life, without striving to make nature a monster.' The maxim serves Hodgins's artistic output well."

Art Africa Review, *Robert Hodgins*,  
1 September 2006, <https://www.artafricamagazine.org/robert-hodgins-6/>,  
accessed 31 July 2022.

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

**Man and Two Chairs**

signed, dated 2006, and inscribed with the title and medium on the reverse;  
inscribed with the artist's name, title,  
date and medium on a Goodman  
Gallery label adhered to the reverse  
oil on canvas  
60 by 45cm

**R150 000 - 200 000****PROVENANCE**

The Goodman Gallery, Johannesburg,  
19 April 2007.

The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

Welgemeend Art Month, Cape Town,  
*Herken/Verken: Paying Homage to Die  
Kunskamer, the gallery that changed  
the course of South African Art*, 5 to 31  
August 2022.



20

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Head*

signed, dated 2003, inscribed with the artist's name, title and medium on the reverse  
oil over watercolour on canvas  
76 by 76cm

R250 000 - 350 000

PROVENANCE

Simon Mee Fine Art, London,  
4 January 2007.

The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

Simon Mee Fine Art, London, *Robert Hodgins: My English Summer*, 2003, illustrated in colour in the exhibition catalogue on page 12.



21

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Alone in a Room*

signed, dated 2006/7, inscribed with the title and medium on the reverse; inscribed with the artist's name, title, date and medium on a Goodman Gallery label adhered to the reverse  
oil on canvas  
90 by 90cm

R300 000 - 400 000

PROVENANCE

Goodman Gallery, Johannesburg,  
4 April 2017.

The Oliver Powell and Timely Investments Trust Collection.



### **Robert Hodgins**

SOUTH AFRICAN 1920-2010

#### *A Fat Man in an Armchair*

signed, dated 2005, and inscribed with the artist's name, title and medium on the reverse  
oil on canvas  
60 by 70cm

R150 000 - 200 000

#### PROVENANCE

Simon Mee Fine Art, London, 4 January 2007.  
The Oliver Powell and Timely Investments Trust Collection.

#### EXHIBITED

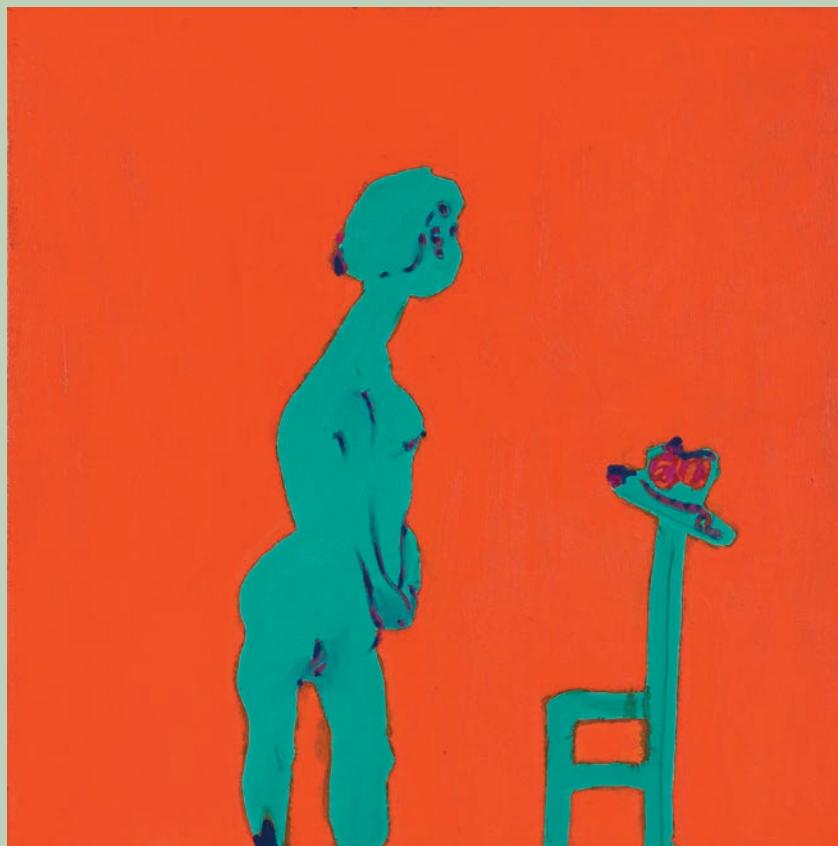
Simon Mee Fine Art, London, *From a Far South*, 2006.

"The Earth is blue like an orange," wrote surrealist poet Paul Eluard, "The wasps are flowering green." There is a similarly paradoxical truth to Robert Hodgins's pictorial logic in the way paint is pushed from formless beginnings into representation, colour counter-intuitively dictating form. *Fat Man in an Armchair* is a fauvist shock of red and yellow paint as liquid as blistered skin. Located at the back of the Cork Street gallery, its heat is palpable from the door. Hodgins's practice continues to be rooted around the figure. The artist refers to people as 'visual facts' whose behaviour and presence once observed becomes inflected by the artist's combination of aleatory mark-making and empirical observation.<sup>1</sup>

1. Art Africa Review, *Robert Hodgins*, 1 September 2006, <https://www.artafricamagazine.org/robert-hodgins-6/>, accessed 31 July 2022.



22



23

### **Robert Hodgins**

SOUTH AFRICAN 1920-2010

#### *Nude with Hat*

signed, dated 2004, and inscribed with artist's name, title and medium on the reverse  
oil on canvas  
60 by 60cm

R150 000 - 200 000

#### PROVENANCE

Simon Mee Fine Art, London, 7 May 2007.  
The Oliver Powell and Timely Investments Trust Collection.

24

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Portrait of an Appetite*

signed, dated 2003, inscribed  
with the artist's name and title  
on the reverse  
oil on canvas  
61 by 61cm

R200 000 - 300 000

**PROVENANCE**

Simon Mee Fine Art, London,  
4 January 2007.  
The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

Simon Mee Fine Art, London, *Robert  
Hodgins: My English Summer*, 2003,  
illustrated in colour in the exhibition  
catalogue on page 15.



25

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*In God we Trust*

signed, dated 2007 and inscribed  
with the title and medium on  
the reverse  
oil on canvas  
60 by 90cm

R200 000 - 300 000

**PROVENANCE**

Simon Mee Fine Art, London,  
4 August 2008.  
The Oliver Powell and Timely  
Investments Trust Collection.



26

### Robert Hodgins

SOUTH AFRICAN 1920-2010

#### *Soho London 1934*

signed, dated 2005/6/7, and inscribed with the artist's name, title and medium on the reverse  
oil on canvas  
60 by 60cm

R150 000 - 200 000

#### PROVENANCE

Simon Mee Fine Art, London,  
4 August 2008.  
The Oliver Powell and Timely Investments Trust Collection.

Born to a working-class family in 1920, Robert Hodgins left school aged fourteen to take up a position "working on a counter in a shop named *Librairie Populaire* in Dean Street, Soho. Hodgins became aware of the rich cultural life flourishing in that seedy part of town during the 1930s, eyeing, if not encountering, such artists and writers as Dylan Thomas, Francis Bacon, WH Auden and Christopher Isherwood virtually every day. In his early teens, he also delivered newspapers and magazines around Soho for the shop – including the mildly erotic *La Vie Parisienne* – to titled gentlemen and restaurant owners, Mayfair whores, and nightclub owners alike. He was intrigued by the underbelly of the city." – Neil Dundas, 2018<sup>1</sup>

1. Robert Hodgins (2002) 'A String of Beads: An interview with Robert Hodgins by Robert Hodgins'; in Brenda Atkinson (ed) (2002) *Robert Hodgins*, Cape Town: Tafelberg Publishers, pages 20-31.



26



27

### Robert Hodgins

SOUTH AFRICAN 1920-2010

#### *Girl on a Bright Cushion*

signed, dated 2003/4, inscribed with the medium and title on the reverse  
oil on canvas  
90 by 90cm

R300 000 - 400 000

#### PROVENANCE

Strauss & Co, Johannesburg, 20 May 2013, lot 322.  
The Oliver Powell and Timely Investments Trust Collection.

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

**Twenty Pedestrians**

signed, dated 2004, inscribed with the artist's name and title on the reverse  
oil on canvas  
90 by 60cm

R300 000 - 400 000

**PROVENANCE**

Graham's Fine Art Gallery,  
Johannesburg, 13 July 2006.  
The Oliver Powell and Timely Investments Trust Collection.

**LITERATURE**

Sean O'Toole (ed) (2006) *Between Foothold and Flight*, catalogue number 3, Johannesburg: Graham's Fine Art Gallery, pages 5 and 107, illustrated in colour on page 108 and detail on page 5.

"Most of the pedestrians are entrapped by their past, which trails behind them like streamers. Accordingly the motion of the arm of the centrally placed militarist (does his size denote his social standing?) suggests the pulling of a firearm. He is caught up by his past, which not only dehumanises him but also turns him into a figurehead, an automaton"<sup>1</sup> – Elza Miles

"The title of this work, *Twenty Pedestrians*, offers a useful point of entry into Hodgins' work. Typically, this work is characterised by its humour and indeterminacy. The first attribute might be self-evident but nonetheless deserves emphasis. *Twenty Pedestrians* bears out what artist Sue Williamson once described as Hodgins' "casual authority" – that remarkable lightness of touch and deftness of expression. The title itself offers an invitation to the viewer to become viscerally engaged with the work before anything else, to indulge in the simple arithmetic pleasure of counting all 20 pedestrians scattered across the canvas. Getting it wrong, having to recount



all the lines (for legs) and blurs (for bodies) neatly leads to the second, possibly more fundamental insight regarding Hodgins' work - his ambiguous gesture. The critic Ivor Powell offers this astute and relevant summary: 'His work characteristically hangs in a precarious and unstable balance between the abstract and expressive life of the paint on one side and the volatile suggestion of representation on the other.' Hodgins' almost naive expressionistic flourishes seduce the eye, suggesting rather than

depicting what the title refers to: twenty pedestrians. The portly figure at the centre of the painting, dressed in red, reminds us of a stock motif in Hodgins' work. Since the early 1980s he has ceaselessly reworked playwright Alfred Jarry's fictional character, Pere Ubu. Clownish and overweight, Hodgins here suggestively clothes the figure in military garb. Head pompously raised, this self-important figure is also literally too big for his boots. Set against a flat, albeit interrupted picture-plane, Hodgins uses

horizontal line here to evoke movement, his painting a fleeting record of a barely formulated moment in time."<sup>2</sup>

– Sean O'Toole

1. Elza Miles in Sean O'Toole (ed) (2006) *Between Foothold and Flight*, catalogue number 3, Johannesburg: Graham's Fine Art Gallery, page 5.
2. Sean O'Toole (ed) (2006) *Between Foothold and Flight*, catalogue number 3, Johannesburg: Graham's Fine Art Gallery, page 107.



29

**Norman Catherine**

SOUTH AFRICAN 1949-

*Encore*

2006

signed; inscribed with the artist's name, title and medium on a Goodman Gallery label adhered to the reverse  
oil on canvas  
51,5 by 61,5cm

R80 000 - 120 000

PROVENANCE

The Goodman Gallery, Johannesburg,

23 October 2006.

The Oliver Powell and Timely Investments Trust Collection.



30

30

**Norman Catherine**

SOUTH AFRICAN 1949-

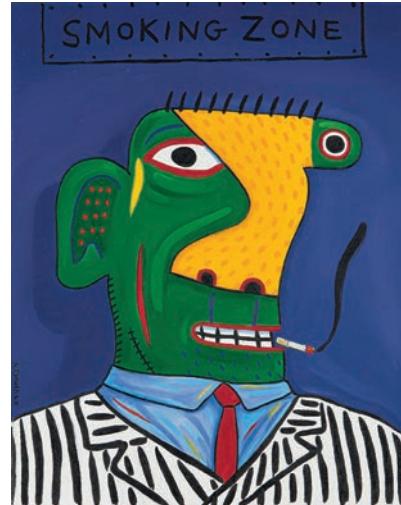
***Tom & Dick***

signed; inscribed with the artist's name, title, medium and dated 2005 on a Goodman Gallery label adhered to the reverse  
oil on canvas  
60 by 50cm

**R100 000 - 150 000****PROVENANCE**

The Goodman Gallery, Johannesburg,  
23 January 2006.

The Oliver Powell and Timely Investments Trust Collection.



31

31



32

32

**Norman Catherine**

SOUTH AFRICAN 1949-

***Smoking Zone (Yellow Nose)***

signed  
oil on canvas  
46 by 35cm

**R40 000 - 60 000****PROVENANCE**

Barnard Gallery, Cape Town, 10 March 2011.

The Oliver Powell and Timely Investments Trust Collection.

**PROVENANCE**

Barnard Gallery, Cape Town, 10 March 2011.

The Oliver Powell and Timely Investments Trust Collection.

33

**Andre Francois van Vuuren**

SOUTH AFRICAN 1945-

*Painting after a Theme  
of Picasso*

signed and dated 2009; signed and dated 19.01.2009 on the reverse  
oil on linen  
118,5 by 88cm

R30 000 - 40 000

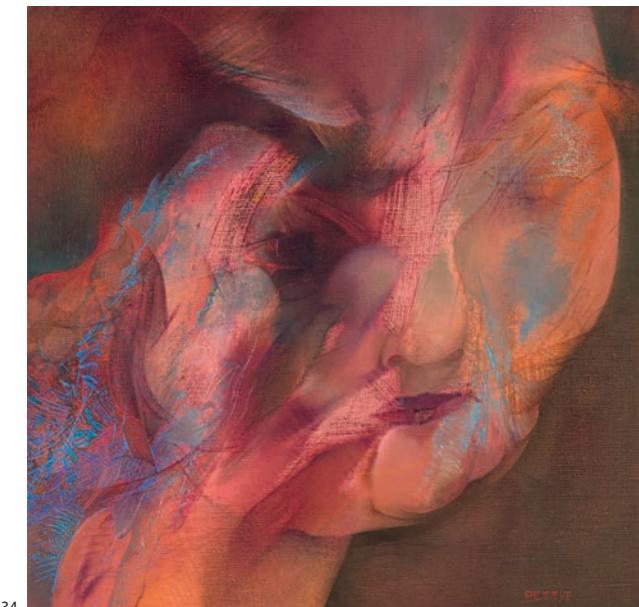
PROVENANCE

The Gallery, Riebeek Kasteel, 1 May 2013.

The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

The Gallery, Riebeek Kasteel, 2013.



34

**Michael Pettit**

SOUTH AFRICAN 1950-

*Clytemnestra*

signed; inscribed with the artist's name, title, medium and dated 'October 2004, December 2005, October 2006' on the reverse  
oil on canvas  
46 by 46cm

R20 000 - 30 000

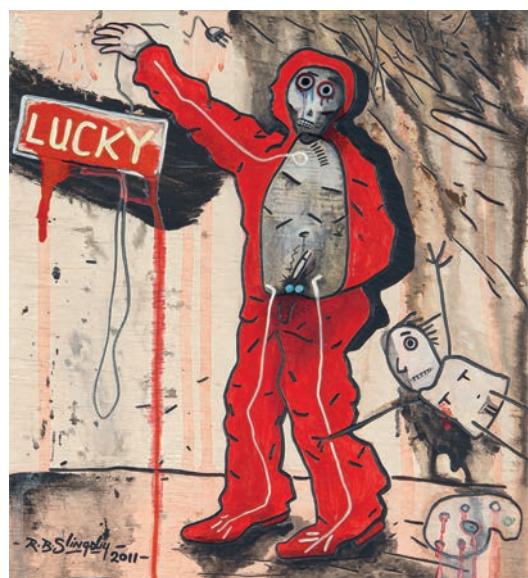
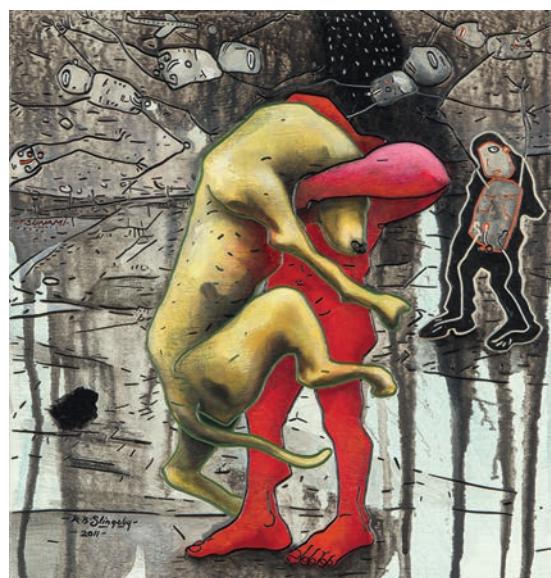
PROVENANCE

AVA Gallery, Cape Town, 30 October 2008.

The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

AVA Gallery, Cape Town, Michael Pettit: *Figurative Paintings, Lyrical Abstracts*, 4 April to 20 December 2008.



35

**Robert Slingsby**

SOUTH AFRICAN 1955-

*Reunion*

signed and dated 2011  
oil on canvas  
34,5 by 32,5cm

R6 000 - 8 000

PROVENANCE

Barnard Gallery, Cape Town, 2 June 2011.

The Oliver Powell and Timely Investments Trust Collection.

LITERATURE

Illustrated on the following website with the title *Bow Man and Dog*, <https://www.phasesafrica.com/africas-contemporary-artist-r-slingsby/>, accessed 31 July 2022.

36

**Robert Slingsby**

SOUTH AFRICAN 1955-

*Lucky*

signed and dated 2011  
oil on canvas  
23,5 by 22cm

R6 000 - 8 000

PROVENANCE

Barnard Gallery, Cape Town, 2 June 2011.

The Oliver Powell and Timely Investments Trust Collection.

LITERATURE

Illustrated on the following website, <https://www.phasesafrica.com/africas-contemporary-artist-r-slingsby/>, accessed 31 July 2022.

37

**Wayne Barker**

SOUTH AFRICAN 1963-

***The Church Lady in Blue***

inscribed with the artist's name, title, medium and dated 2009 on a SMAC Art Gallery label adhered to the reverse  
strung glass beads laid down  
on board  
59,5 by 59cm

**R40 000 - 60 000****PROVENANCE**

SMAC Gallery, Cape Town, 2 April 2010.

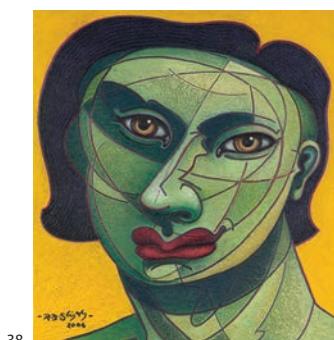
The Oliver Powell and Timely Investments Trust Collection.

**LITERATURE**

Circa (2012) *Wayne Barker: Love Land*, exhibition catalogue, Johannesburg: Everard Read, similar examples illustrated in colour on pages 11 and 17.



37



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38

**Robert Slingsby**

SOUTH AFRICAN 1955-

***Mugshot II***

signed and dated 2006; inscribed with the artist's name, title and medium on a Square One Gallery label adhered to the reverse  
acrylic on canvas  
50 by 60cm

**R10 000 - 15 000****PROVENANCE**

Square One Gallery, Cape Town, 10 March 2011.

The Oliver Powell and Timely Investments Trust Collection.

39

**Robert Slingsby**

SOUTH AFRICAN 1955-

***Mugshot IV***

signed and dated 2006; inscribed with the artist's name, title and medium on a Square One Gallery label adhered to the reverse  
acrylic on canvas  
27 by 24cm

**R10 000 - 15 000****PROVENANCE**

Square One Gallery, Cape Town, 10 March 2011.

The Oliver Powell and Timely Investments Trust Collection.

40

**Lionel Smit**

SOUTH AFRICAN 1982-

***Divulge***

2010  
signed and numbered 1/12  
resin with oil paint on a metal base  
height including base: 190cm

**R90 000 - 120 000****PROVENANCE**

34 Fine Art, Cape Town, 23 November 2010.

The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

34 Fine Art, Cape Town, *Submerge: Lionel Smit*, 12 October to 6 November 2010, illustrated on pages 36 and 37 of exhibition catalogue.

**LITERATURE**

*The South African Art Times*, October 2010, magazine, illustrated in colour to advertise the exhibition on page 45.



40



41

**Claudette Schreuders**

SOUTH AFRICAN 1973-

***The Three Sisters I; The Three Sisters II; The Three Sisters III*, three**

each signed, numbered A/P, inscribed with the title in pencil in the margin and impressed with The Artists' Press chopmark  
colour lithograph on paper  
each: sheet size: 65 by 39cm  
(3)

**R15 000 - 20 000****PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 19 to 21 November 2007, lot 574.  
The Oliver Powell and Timely Investments Trust Collection.



*The Three Sisters* sculpture, Jack Shainman Gallery, New York.

The present lot is part of a series of lithographs used to develop studies in preparation for Claudette Schreuders' sculptural work *The Three Sisters* made of wood and enamel now housed at the Jack Shainman Gallery in New York. "Schreuders, born in 1973, is inspired by family photographs and memories of the social experience of growing up white, female and Afrikaans in the broader political context of South Africa. Her carved and painted wood sculptures pay homage to the styles of African tribal art, the Colon figures of West Africa and Western religious woodcarving."<sup>1</sup>

1. Arizona State University News, <https://news.asu.edu/20160531-long-day-sculpture-claudette-schreuders-reflects-south-african-social-realities>, accessed 2 August, 2022.

42

**Claudette Schreuders**

SOUTH AFRICAN 1973-

***The Writer***

2003  
signed, numbered 3/30, inscribed with the title in pencil and impressed with The Artists' Press chopmark in the margin  
colour lithograph on paper  
image size 33 by 23,5cm;  
sheet size 38 by 29cm

**R5 000 - 7 000****PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 19-20 November 2007, lot 533.  
The Oliver Powell and Timely Investments Trust Collection.



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**LITERATURE**

Rory Bester, Faye Hirsch and Antjie Krog (2011) *Claudette Schreuders*, Cape Town and Johannesburg: Jacana Media, another example from the edition is illustrated on page 120.

43

**Carl Büchner**

SOUTH AFRICAN 1921-2003

*Woman in Green Dress*

signed; inscribed with the artist's name and title on a label adhered to the reverse  
oil on board  
58 by 37,5cm

R15 000 - 20 000

PROVENANCE

The Oliver Powell and Timely Investments Trust Collection.



43



44

44

**Michael Taylor**

SOUTH AFRICAN 1979-

*the embarrassing chum (sic)*

signed and dated '08; inscribed with the artist's name, title, date and medium on a João Ferreira Gallery label adhered to the reverse  
gouache on board  
50 by 50cm

R10 000 - 15 000

PROVENANCE

João Ferreira Gallery, Cape Town,  
31 December 2008.  
The Oliver Powell and Timely Investments Trust Collection.

45

**Nigel Mullins**

SOUTH AFRICAN 1969-

*This Painting Cured a Woman Who Could Not Walk*

signed and dated 17; inscribed with the artist's name and title on an Everard Read label adhered to the reverse  
oil on Supawood and artist's hand painted frame  
108 by 136cm

R35 000 - 50 000

PROVENANCE

Everard Read, Cape Town, 2017.  
The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

Everard Read, Cape Town,  
*Nigel Mullins: Artefacts from the Anthropocene*, 1 to 25 November 2017.



45



46

46

**Harold Rubin**

SOUTH AFRICAN 1932-

*Saint Francis on the Beach*

signed and dated 68

oil on canvas

59 by 71cm

**R20 000 - 30 000**

## PROVENANCE

Bonham's, London, 30 January 2008,  
lot 243.The Oliver Powell and Timely  
Investments Trust Collection.

47

**Brian Bradshaw**

SOUTH AFRICAN 1923-2016

*Sunbathing*

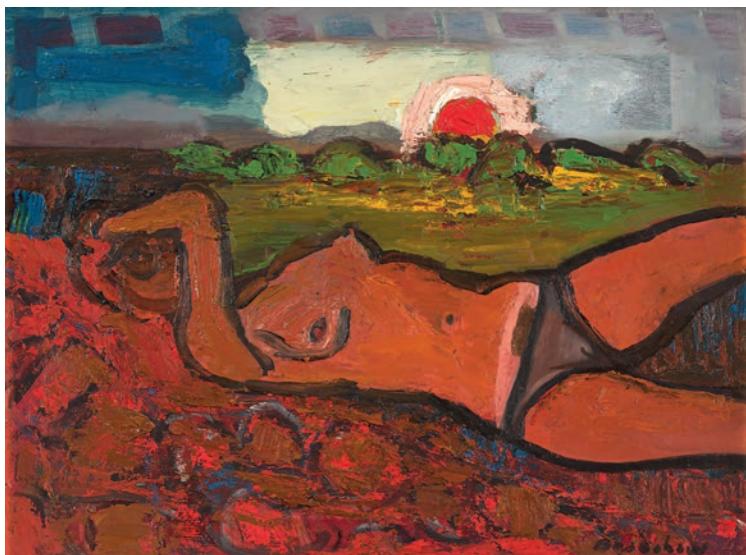
signed

oil on board

44,5 by 59,5cm

**R15 000 - 20 000**

## PROVENANCE

Everard Read, Cape Town, 1 May  
2008.The Oliver Powell and Timely  
Investments Trust Collection.

47

48

48

**Michael Pettit**

SOUTH AFRICAN 1950-

*Slow time*signed; signed, dated 2005, and  
inscribed with the title and  
medium on the reverse

oil on canvas

138 by 160cm

**R60 000 - 80 000**

## PROVENANCE

AVA Gallery, Cape Town, 27 October  
2008.The Oliver Powell and Timely  
Investments Trust Collection.

## EXHIBITED

AVA Gallery, Cape Town, *Michael Pettit:  
Figurative Paintings, Lyrical Abstracts*,  
4 April to 20 December 2008.

48



The current lot seen exhibited in the AVA Gallery, Cape Town in 2008.



49

**Dylan Lewis**

SOUTH AFRICAN 1964-

*Trans Figure III Maquette*

signed, numbered 11/12, incised with the number S248 and the Sculpture Casting Service foundry mark

bronze with green patina on a Perspex base  
height: 49cm; width: 60cm; depth: 14cm

**R180 000 - 240 000**

**PROVENANCE**

The Oliver Powell and Timely Investments Trust Collection.



50

**Richard Mudariki**

ZIMBABWEAN/SOUTH AFRICAN 1985-

*Laundry Day*

signed and dated 2012  
acrylic on canvas  
73 by 89cm

R60 000 - 80 000

**PROVENANCE**

Johans Borman Fine Art, Cape Town,  
6 July 2012.

The Oliver Powell and Timely  
Investments Trust Collection.

"This artwork is inspired by Édouard Manet's 1863 painting 'The Luncheon on the Grass' or *Le déjeuner sur l'herbe*, originally titled *Le Bain* (The Bath). In the original, a scene from the Parisian bohemian lifestyle is captured in harsh contrast to the puritan morals of that time. It was a controversial piece not only because it broke away from the Academic tradition of the day, portrayed stark nudity, and even featured recognizable models, but mostly due

to the contemporary theme which referenced the rampant prostitution in Paris at the time. 'Laundry Day' portrays a washing day; the female nude and the scantily dressed female bather from the original painting are dehumanized by the addition of chicken heads, symbolising them as objects manipulated by big business and powerful politicians. Have their soiled feathers been removed, washed and hung out to dry? The two men in suits,

although appearing relaxed, are still in control, one holding the scissors used to cut the feathers. The women are both subservient, one washing, the other a naked object in obedience to her male counterparts. Have the politician and the business man conspired to clean up the mess?"<sup>1</sup>

1. <http://www.johansborman.co.za/exhibition-work/richard-mudariki-my-reality/091-laundry-day-2012-72-x-89-cm.jpg/>, accessed 29 July 2022.

51

**Stanley Pinker**

SOUTH AFRICAN 1924-2012

**Boating**

signed

oil on canvas

81,5 by 48,5cm

R400 000 - 600 000

**PROVENANCE**

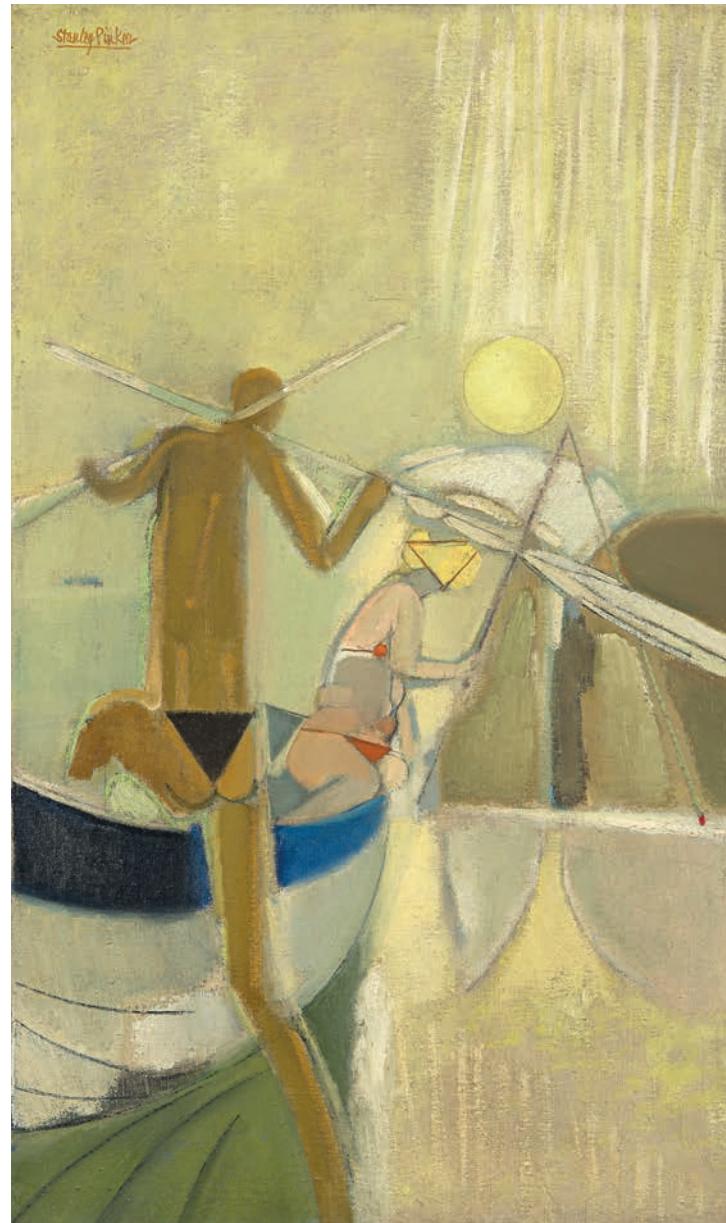
Graham's Fine Art Gallery, Johannesburg,  
13 July 2006.

The Oliver Powell and Timely  
Investments Trust Collection.

**LITERATURE**

Sean O'Toole (ed) (2006) *Between  
Foothold and Flight*, catalogue number 3,  
Johannesburg: Graham's Fine Art Gallery,  
page 100 and illustrated in colour on  
page 101.

"This languid portrayal of a couple out boating is illustrative of Pinker's essentially modernist approach to painting. The work cues numerous early twentieth century art historical references, from the indolent figures in Cezanne's work to the stillness and lazy repose of figures in both Seurat and Matisse. Much like the latter artist, particularly around the period he painted *Luxe, Calme et Volupte* (1904/05), Namibian-born Pinker focuses largely on composition and colour. Pinker's two figures, the woman clothed in sexualised red, the man wearing a triangular wedge of blue, inhabit flattened picture plane that defies illusionism. Despite the reach of the man's oars, which effectively bisect the picture horizontally, the composition is more obviously read by its vertical delineation.



The scene on the left, the exaggerated figuration of the man recalling San rock paintings, exists in opposition to the abstraction that dominates the right. Here Pinker appears to fulfil Cezanne's exhortation to 'treat nature by sphere, the cylinder, the cone'. Not that the two exist in opposition. The simple geometrical shapes on the right are echoed in the composition on the left: the man's circular head, his triangular bathing trunks, even the radius of his

buttocks. The woman's fishing rod serves as a bridge between these two oppositional realms, where figuration and abstraction meet.

Notwithstanding Pinker's skilful and restrained use of red, blue and yellow, the overall tone of the painting is muted, melancholy almost. The couple is looking back at a scene in which the sun rests low on the horizon. The woman's rod serves as a wistful anchor to the past, the man's ambiguous gesture adding to

the uncertainty. Is he leaving the boat? The uncertainty this question proposes marries well with Pinker's approach to painting generally. 'An essential quality is mystery,' he states in his self-titled monograph from 'For me no good work gives up all its secrets.'<sup>1</sup>

1. Sean O'Toole (ed) (2006) *Between Foothold and Flight*, catalogue number 3, Johannesburg: Graham's Fine Art Gallery, page 100.



52

**Stanley Pinker**

SOUTH AFRICAN 1924-2012

*Sails and Washing Malcesine,  
Lake Garda, Italy*

c1954

signed

oil on canvas laid down on board

39,5 by 109,5cm

R300 000 - 400 000

**PROVENANCE**

Graham's Fine Art Gallery, Johannesburg,  
19 April 2006.

The Oliver Powell and Timely Investments  
Trust Collection.

**LITERATURE**

Michael Stevenson and Stanley Pinker  
(2004) *Stanley Pinker*, Cape Town:  
Stevenson, illustrated in colour on  
page 23.

"On my second sojourn in Europe, around 1954, I was in northern Italy in a little village called Malcesine on Lake Garda. The painting was based on photographs I took of the quays going into the lake, where the sails of the boats and various bits of washing, mostly sheets, hung in a long rectangular line. This was a point of departure and reference for a study in which I adapted the elements to produce a composition with the emphasis on forms and colour." – Stanley Pinker<sup>1</sup>

1. Michael Stevenson and Stanley Pinker  
(2004) *Stanley Pinker*, Cape Town: Stevenson,  
page 23.



53

**Marlene von Dürckheim**

SOUTH AFRICAN 1945-

*Old Harbour Wall (Kleinmond) I*

signed and dated 2016; inscribed with the  
artist's name, title and date on the reverse  
oil on canvas

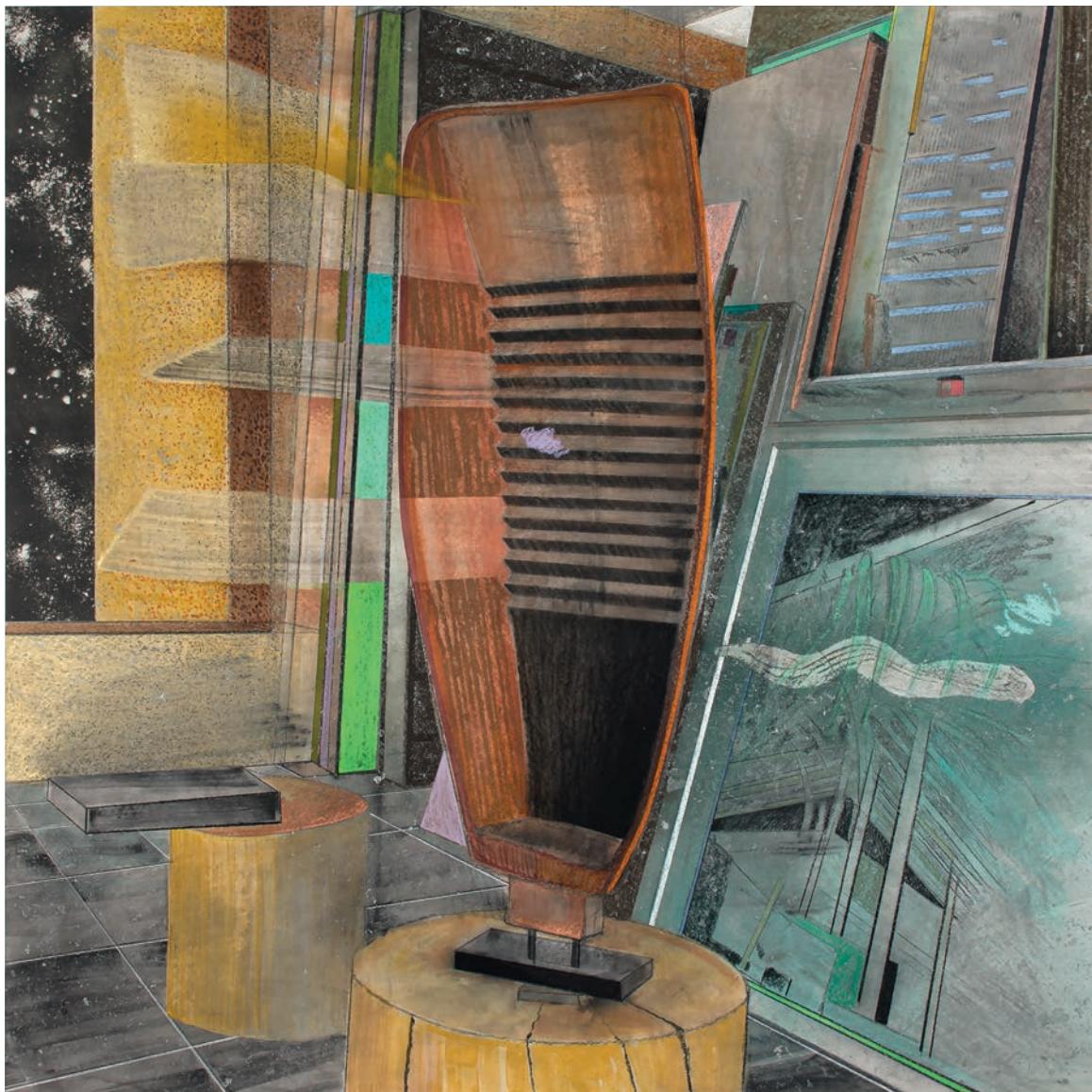
46 by 70cm

R20 000 - 30 000

**PROVENANCE**

IS Art Gallery, Stellenbosch, 4 October  
2016.

The Oliver Powell and Timely  
Investments Trust Collection.



54

**Karel Nel**

SOUTH AFRICAN 1955-

*Dish*

signed, dated 2014-2015 and inscribed with the title on the reverse; inscribed with the artist's name, title, date and medium on an Art First label adhered to the reverse  
pastel, metallic dust and dry pigment on bonded fibre fabric  
164 by 164cm

R400 000 - 600 000

**PROVENANCE**

Art First, London, 7 August 2016.  
The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Art First, London, *Karel Nel: Observe*, 8 October to 14 November 2015, illustrated on pages 24, 25, 36 and 37 of exhibition catalogue.

Since 2004, Karel Nel has been the resident artist working with a team of the world's foremost astronomers on COSMOS, one of the most ambitious projects ever undertaken to map a two degree field in the universe. Nel spends time

with the COSMOS astronomical team viewing the infinite in observatories in remote sites around the world.

He has often commented to astronomers that 'on returning home my own studio is my observatory, my place of close observation of my surroundings, the finite, the terrestrial and the philosophical.'

In this work, *Dish*, Nel draws an unusual bowl by the Dan in Liberia that stands poised in his studio, its cupped serrated surface emanating its own presence yet simultaneously alluding to the telescopic dishes that capture complex emanations as they point out into the universe.

## Artist Focus: Fred Schimmel

During the 70s Schimmel produced a substantial body of figurative paintings in acrylic. "Rather than the grid-like, organisational line of the serigraph landscapes, these paintings employ the same enveloping line found in the Hard-Edge landscapes from the sixties. The bodies and faces of the characters

in these paintings are, like the elliptical caverns in the prints, often described in rolling contours that overlap and intersect. Several portraits, in which faces and features have been cut through and distorted by sharp lines scraped into the picture's surface, have the qualities of blind contour drawings.

It is as though the artist has drawn his figures without regard for the sanctity of faces, features and bodily proportions, in fact, some figures have been morphed into plant-like organisms."<sup>1</sup>

1. Marelize van Zyl (ed) (2008) *Fred Schimmel: Retrospective*, Stellenbosch: SMAC Art Publishing, page 36.



55

**Fred Schimmel**

SOUTH AFRICAN 1928-2009

**Figures**

signed and dated 74  
acrylic on board  
57 by 42cm

R20 000 - 30 000

**PROVENANCE**

In-Fin-Art Gallery, Cape Town, 4 November 2007.  
The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

SMAC Art Gallery, Stellenbosch, *Fred Schimmel at 80*, 27 November 2008 to 25 January 2009.

**LITERATURE**

Marelize van Zyl (ed) (2008) *Fred Schimmel: Retrospective*, Stellenbosch: SMAC Art Publishing, illustrated on page 69.



56

**Fred Schimmel**

SOUTH AFRICAN 1928-2009

**Woman**

signed and dated 76  
acrylic on paper laid down on board  
56 by 35cm

R20 000 - 30 000

**PROVENANCE**

SMAC Art Gallery, Stellenbosch, 1 May 2008.  
The Oliver Powell and Timely Investments Trust Collection.



57

**Fred Schimmel**

SOUTH AFRICAN 1928-2009

**Motherhood**

signed and dated '76  
acrylic on paper laid down on board  
59 by 40cm

R20 000 - 30 000

**PROVENANCE**

SMAC Art Gallery, Stellenbosch, 2 May 2008.  
The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

SMAC Art Gallery, Stellenbosch, *Fred Schimmel at 80*, 27 November 2008 to 25 January 2009.

**LITERATURE**

Marelize van Zyl (ed) (2008) *Fred Schimmel: Retrospective*, Stellenbosch: SMAC Art Publishing, illustrated on page 66.

58

**Fred Schimmel**

SOUTH AFRICAN 1928-2009

*Two Figures and a Bird*

signed and dated '76

acrylic on paper laid down on board  
47,5 by 61,5cm

R20 000 - 30 000

**PROVENANCE**

SMAC Art Gallery, Stellenbosch,  
3 April 2008.

The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

SMAC Art Gallery, Stellenbosch, *Fred  
Schimmel at 80*, 27 November 2008  
to 25 January 2009.

**LITERATURE**

Marelize van Zyl (ed) (2008) *Fred  
Schimmel: Retrospective*, Stellenbosch:  
SMAC Art Publishing, illustrated on  
page 67.



59

**Fred Schimmel**

SOUTH AFRICAN 1928-2009

*Lost*

signed and dated '70; dated on  
the reverse  
acrylic on paper laid down on board  
40 by 58cm

R20 000 - 30 000

**PROVENANCE**

SMAC Art Gallery, Stellenbosch,  
1 May 2008.

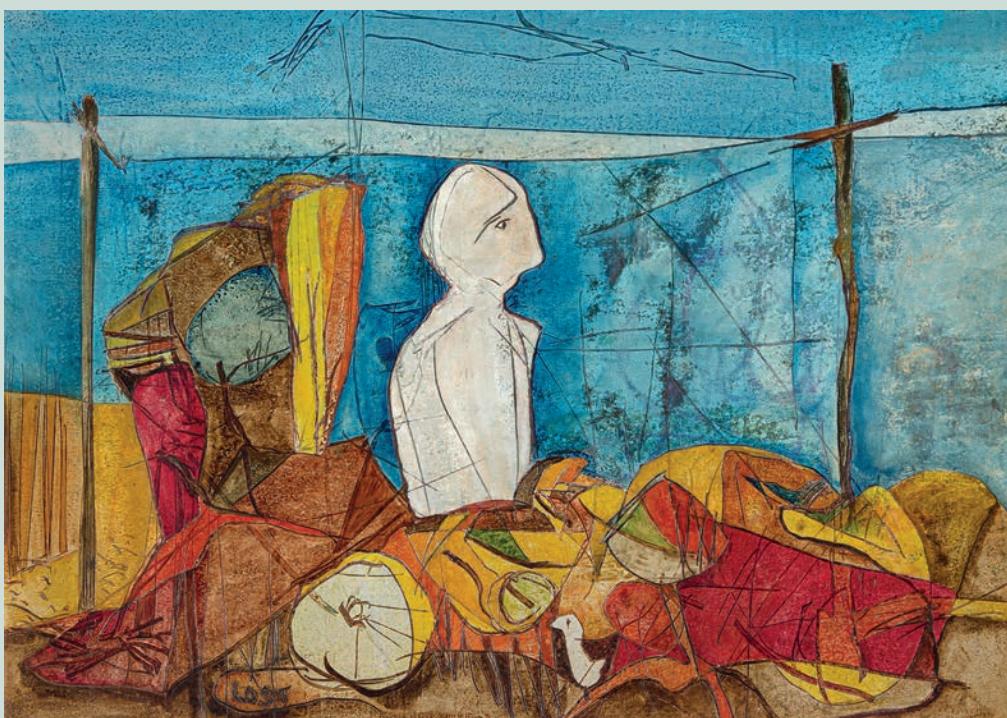
The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

SMAC Art Gallery, Stellenbosch, *Fred  
Schimmel at 80*, 27 November 2008  
to 25 January 2009.

**LITERATURE**

Marelize van Zyl (ed) (2008) *Fred  
Schimmel: Retrospective*, Stellenbosch:  
SMAC Art Publishing, illustrated on  
page 68.



60

**Colbert Mashile**

SOUTH AFRICAN 1972-

*Mohumi*

signed and dated 07; inscribed with the title on the reverse  
oil on canvas  
61,5 by 51,5cm

R15 000 - 20 000

PROVENANCE

ART, Cape Town, 15 November 2007.  
The Oliver Powell and Timely Investments Trust Collection.



60

61

**Colbert Mashile**

SOUTH AFRICAN 1972-

*OBA (The King)*

signed and dated 05; inscribed with the title on the reverse; inscribed with the artist's name and the title on an ART label adhered to the reverse  
mixed media on board  
sheet size 75 by 54,5cm

R20 000 - 30 000

PROVENANCE

ART, Investment Art, Cape Town, 3 May 2008.  
The Oliver Powell and Timely Investments Trust Collection.



61



62

62

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Totem Pole*

c1992

acrylic, wood, metal and found objects  
height: 118cm; height including base: 138cm

R100 000 - 150 000

PROVENANCE

Johans Borman Fine Art, September 2009.  
The Oliver Powell and Timely Investments Trust Collection.

Cecil Skotnes' paternal ancestry was Norwegian, yet it was his mother's homeland of Canada, and the towering sculpture of the indigenous people of the Northwest Coast, along with the Haida mortuary posts, that first sparked his interest in totem poles. Carved

and often painted, these totem poles commemorated families, histories, ancestral beings, and marked graves. While they were never objects that directly inspired his own work, they alerted him to the totems of Africa and his bookshelves included volumes that illustrated the funerary posts of Madagascar and the carved house posts of the Bangwa of Uganda and the Dogon of Mali. In the late 1960s Vittorino Meneghelli launched his shop and gallery, *Totem Meneghelli*, bringing

art to Johannesburg from his travels in West Africa. Skotnes produced a whole collection of multi-sided painted totems as a contemporary reflection on African art. Since then, he used the form to create small and large freestanding works, at times embellished, using the sides to signify a changing view: in this case, perhaps, the shift of seasons or the colours that characterize both the arctic regions and the tropics.

– Pippa Skotnes, 2022

63

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Conversation*

signed and dated 72; inscribed with the artist's name, title, and date on an artist's label adhered to the reverse

acrylic on incised panel  
120,5 by 121,5cm

R500 000 - 700 000

**PROVENANCE**

Bonham's, London, 10 September 2008, lot 422.  
The Oliver Powell and Timely Investments Trust  
Collection.

64

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Coastal Gathering*

signed and indistinctly dated  
acrylic on wood  
104,5 by 100cm

R300 000 - 400 000

**PROVENANCE**

Die Kunskamer, Cape Town, 2007.  
The Oliver Powell and Timely Investments Trust  
Collection.

**EXHIBITED**

Welgemeend Art Month, Cape Town, Herken/Verken:  
*Paying Homage to Die Kunskamer, the gallery that  
changed the course of South African Art*, 5 to 31 August  
2022.

The large engraved and painted panels *Conversations* (lot 63) and *Coastal Gathering* (lot 64), made more than 25 years apart, expose Cecil Skotnes' preoccupation with the human figure and reflect both continuity and change in his work over time. The two youthful figures of the earlier panel, bathed in the light of the highveld and the colours of its oxidic soils, are engaged in animated conversation, speaking to both the heart and the head. The figures, one woman, one man, are painted in acrylic but mixed with powdered pigments directly mined from the earth. They are drawn together, freed from anything around them, luminous and tender. In the later panel, the figures become more abstract. They are crowded together, huddled, less in the landscape than a part of it. They are entombed, ancestral, as if the very soil is anthropic. Some are spectral. They appear to stand at the edge of the continent. The coast was a place of encounters, between travellers and those they encountered. It is also a place of longing and Skotnes' final home. These figures are embraced by the land but gaze out at the sea and the unimaginable things that lie beyond it.

– Pippa Skotnes, 2022



63



64

65

**Pranas Domsaitis**

LITHUANIAN/SOUTH AFRICAN 1880-1965

*The Flight to Egypt*

signed; signed and inscribed with the title on the reverse  
oil on canvas laid down on board  
69,5 by 56cm

R70 000 - 90 000

PROVENANCE

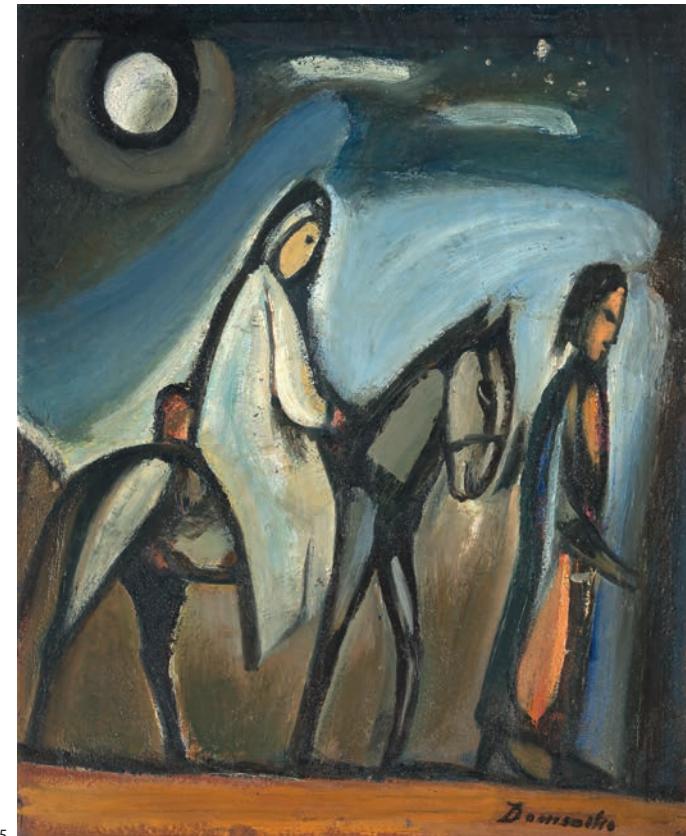
Stephan Welz & Co in Association with Sotheby's, Cape Town, 7 February 2006, lot 472.  
The Oliver Powell and Timely Investments Trust Collection.

LITERATURE

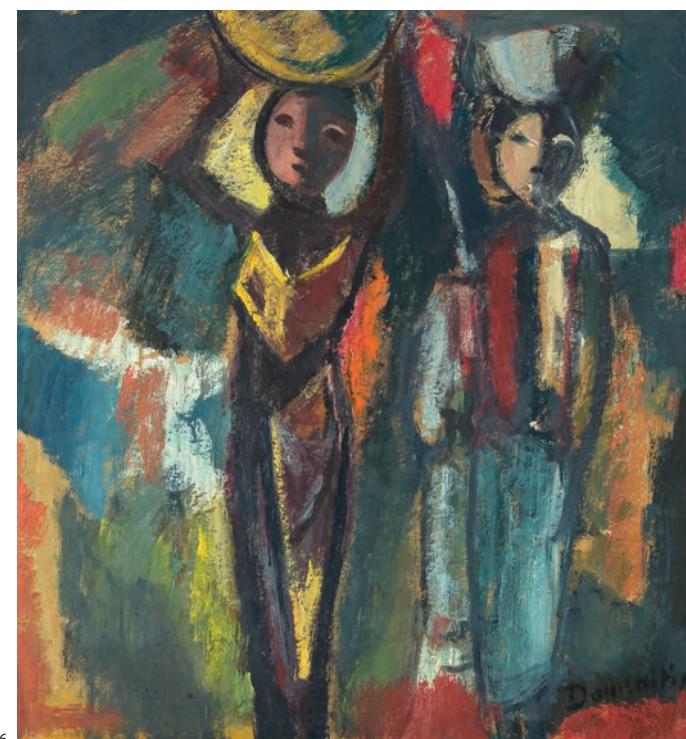
Elsa ver Looren van Themaat (1976) *Pranas Domsaitis*, Cape Town and Johannesburg: C Struik Publishers, a similar example is illustrated in black and white on page 43.

"His work possesses something of Chagall's enchanting visions, the guileless piety of Rouault, the resonant colour of the Expressionists and the intuitive wisdom of the peasant." – Graham Watson<sup>1</sup>

1. Elsa ver Looren van Themaat (1976) *Pranas Domsaitis*, Cape Town and Johannesburg: C. Struik Publishers, page 20.



65



66

**Pranas Domsaitis**

LITHUANIAN/SOUTH AFRICAN 1880-1965

*Two Water Carriers*

signed  
oil on paper laid down on board  
56 by 52cm

R50 000 - 70 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 30 July to 1 August 2007, lot 283.  
The Oliver Powell and Timely Investments Trust Collection.



67

**George Milwa Mnyaluza****Pemba**

SOUTH AFRICAN 1912-2001

**Hairdo**

signed and dated 89; inscribed with the title on the reverse and further inscribed with the artist's name, title and medium on a South African National Gallery label adhered to the reverse  
oil on board  
43 by 57cm

**R250 000 - 350 000****PROVENANCE**

Collection of Diane McLean,  
Buhrmannsdrif, North West, 1996.  
Stephan Welz & Co, Johannesburg,  
18 April 2005, lot 91.  
The Oliver Powell and Timely Investments  
Trust Collection.

**EXHIBITED**

South African National Gallery, Cape Town,  
*George Pemba Retrospective*, 27 April to  
28 July 1996, listed as number 111 on  
page 86 of exhibition catalogue.

**LITERATURE**

Sarah Hudleston (1996) *Against all  
Odds – George Pemba: His Life and Works*,  
Johannesburg: Jonathan Ball Publishers,  
illustrated in colour on page 195.

This late work, painted when George Pemba was 77 and formerly owned by artist and teacher Diane McLean, records Pemba's life-long interest in domestic routines, communal rites and urban customs, including grooming. A consummate draftsman, Pemba's sketchbooks feature many studies rehearsing these themes. A technically accomplished oil painter, his mature output from the 1950s onwards combined the stylistic influences of seventeenth-century Dutch naturalism with nineteenth-century British narrative painting and early French modernism, including realism and impressionism. His oils ranged from detailed studies characterised by their fastidious brushwork to more loosely described works rehearsing an impression, such as this lot. Common throughout is his

"directness, unembellished honesty, strength of draughtsmanship and composition and observational ability".<sup>1</sup> Difficulties working in the socially volatile circumstances of the late 1980s, coupled with his advanced age, did not blunt Pemba's enthusiasm for depicting scenes from life. The late 1980s saw Pemba achieve wider national acclaim that culminated in a monograph and retrospective exhibition, both in 1996. Writing in the catalogue for the latter, art historian Jacqueline Nolte rightly observes that Pemba's best work is characterised by "a quietude which overrules all possible ruptures".<sup>2</sup> Stillness and calm pervade this feminine scene of personal care involving a youth and her elder.

1. Quoted in Hayden Proud (ed) (1996) *George Milwa Mnyaluza Pemba*, Cape Town, South African National Gallery, page 40.

2. *Ibid.*



68

**Welcome Koboka**

SOUTH AFRICAN 1941-1999

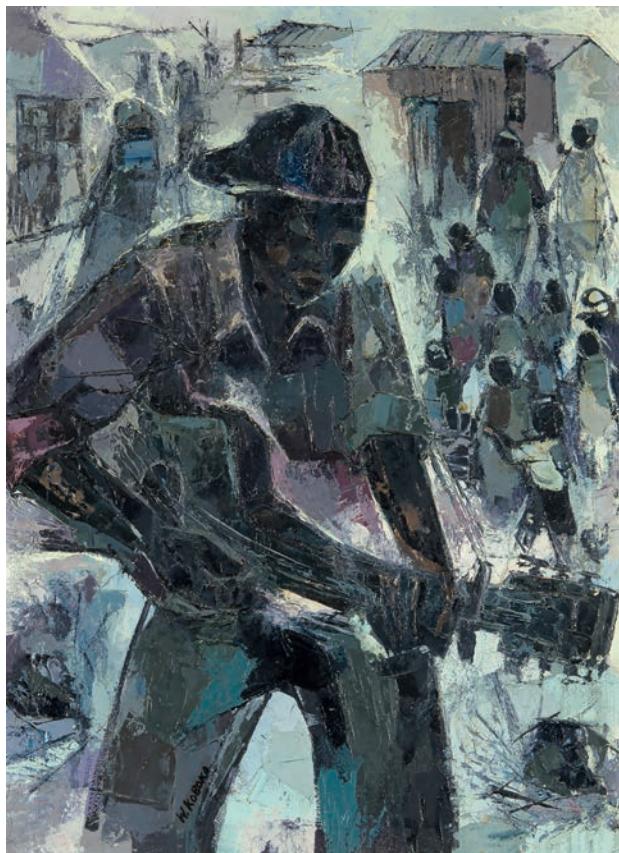
*Mother and Child*

signed; inscribed with the artist's name, title, and medium on a Johans Borman Fine Art Gallery label adhered to the reverse  
acrylic on board  
59 by 29cm

R20 000 - 30 000

**PROVENANCE**

Johans Borman Fine Art, Cape Town,  
1 September 2006.  
The Oliver Powell and Timely Investments Trust Collection.



69

**Welcome Koboka**

SOUTH AFRICAN 1941-1999

*The Guitar Player*

c1968  
signed; inscribed with the artist's name, title, date and medium on a Johans Borman Fine Art Gallery label adhered to the reverse  
acrylic on board  
60 by 45cm

R20 000 - 30 000

**PROVENANCE**

Johans Borman Fine Art, Cape Town,  
6 May 2008.  
The Oliver Powell and Timely Investments Trust Collection.

**LITERATURE**

Michael Stevenson and Joost Bosland (n.d.) *Take Your Road and Travel Along*, Cape Town: Michael Stevenson, Michael Graham-Stewart and Johans Borman, illustrated on page 131.

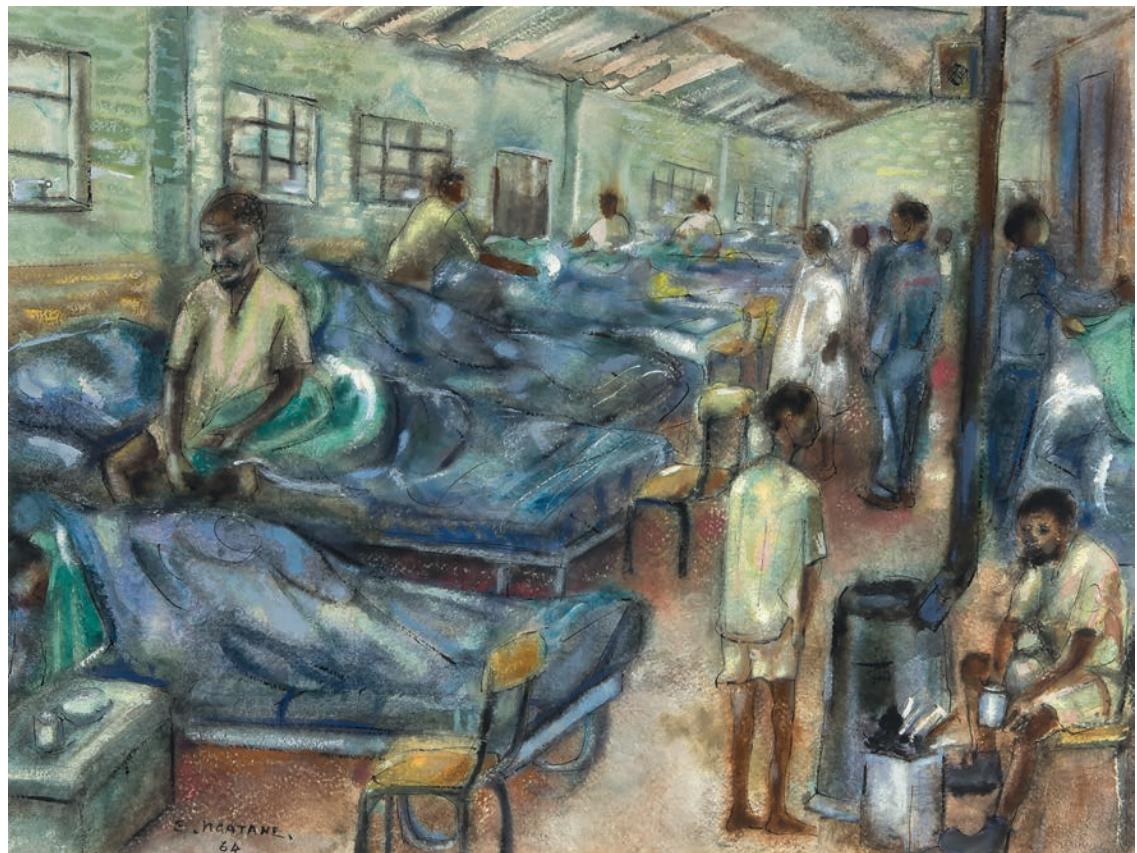
**Ephraim Ngatane**

SOUTH AFRICAN 1938-1971

***Sanatorium***

signed and dated 64; inscribed with the artist's name, title, date and medium on a Johans Borman Fine Art Gallery label adhered to the reverse watercolour and gouache on paper 51,5 by 68,5cm

R40 000 - 60 000

**PROVENANCE**

Johans Borman Fine Art Gallery, Cape Town, 6 April 2008.  
The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Standard Bank Art Gallery, Johannesburg, *Ephraim Ngatane: Symphony of Soweto*, 9 February to 13 March 2010.  
An exhibition of paintings by Ephraim Ngatane was shown at Johans Borman Fine Art Gallery to accompany the launch of the book 'Ephraim Ngatane: A Setting Apart' on 26 August 2010.

**LITERATURE**

Rory Bester (2009) *Ephraim Ngatane: A Setting Apart*, Cape Town: Blank Books, illustrated in colour on the half-title page.  
Michael Stevenson and Joost Bosland (n.d.) *Take Your Road and Travel Along*, Cape Town: Michael Stevenson, Michael Graham-Stewart and Johans Borman, illustrated on page 129.

*The Essence of Township Life*, February 2009, illustrated on page 79.  
Johans Borman Fine Art Gallery web page, [www.johansborman.co.za/exhibition-pages/ephraim-ngatane-a-setting-apart-2010/](http://www.johansborman.co.za/exhibition-pages/ephraim-ngatane-a-setting-apart-2010/), illustrated, accessed 31 July 2022.  
Esmé Berman (1983) *Art and Artists of South Africa*. A.A. Balkema: Cape Town/Rotterdam, illustrated with the artist on page 339.

"Ephraim Ngatane was famed among his colleagues for his technical sorcery. He could just as easily transform a watercolour into a shimmering jewel as he could make an oil painting resemble a stained glass window."<sup>1</sup>

Ngatane had already had two solo exhibitions when in 1964 he was hospitalised with tuberculosis at the Charles Hurwitz South African National Tuberculosis Sanatorium in Soweto in

1964. It was here that he encountered the young Dumile Feni and together they produced a series of murals, most of which have subsequently been painted over.<sup>2</sup>

His watercolour titled *Sanatorium* of 1964 gives a poignant rendition of an eerie quiet, pathos and a sense of time standing still for patients in this institution. They are confined to their beds, only one man sitting up and seemingly wistfully contemplating his life and an uncertain future - while two young boys huddle around a coal stove. Rendered in tranquil yet clear hues of blue and greens the artist shows great tenderness towards those who like him are inflicted with this infectious disease.

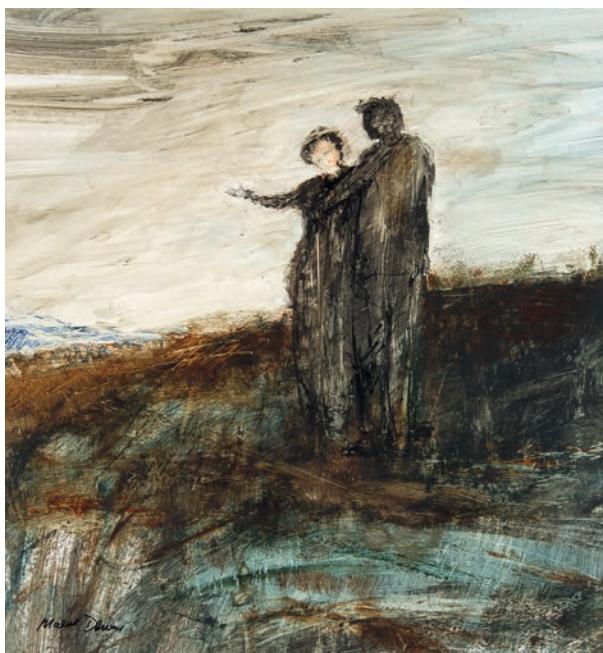
In his short life Ephraim Ngatane was a very prolific artist producing over 300 works of art. He evocatively captured the essence of township life and shanty towns in and around Johannesburg. He

composed colourful pictures, at times celebratory, giving a visual interpretation of the life around him, images ranging from documentary realism to abstract painting. He created moving renditions of the realities of township life, its hardships and hopes, its music and dance halls, beggars and bicycles.

Ngatane died of tuberculosis in 1971 at 33 years of age.

1. Rory Bester, Natalie Knight and David Koloane (2009) *A Setting Apart*, Johannesburg: Blank Books, page 8

2. <http://revisions.co.za/biographies/ephraim-ngatane/#.YuAMFhxBy5c>, accessed 31 July 2022.



71

**Maeve Dewar**

SOUTH AFRICAN 1948-

*The Promise*

signed

oil on card

sheet size: 57 by 48,5cm

R10 000 - 15 000

PROVENANCE

Barnard Gallery, Cape Town, 2011.

The Oliver Powell and Timely Investments Trust Collection.



72

**Welcome Koboka**

SOUTH AFRICAN 1941-1999

*Gathering Storm*

c1968

signed; inscribed with the artist's name, title, date and medium on a Johans Borman Fine Art Gallery label adhered to the reverse

acrylic on board

50 by 39cm

R25 000 - 35 000

PROVENANCE

Johans Borman Fine Art, Cape Town,  
6 May 2008.

The Oliver Powell and Timely Investments Trust Collection.



73

73

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903-1985

***Washing Collector in Storm in Johannesburg Townships in 1965***

signed and dated '69; inscribed with the artist's name, title, and a caption by the artist and Nurse Puieletts on the reverse  
oil on board  
60 by 53cm

**R80 000 - 120 000****PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 16 and 17 April 2007, lot 542.

The Oliver Powell and Timely Investments Trust Collection.

"Though storm has come, storm shall pass, for thee of the Lord shall seize all the nooks of the Earth. My donkey and I, who are the sole breadwinners of the family shall not perish in thy presence. The prayer of the washing collector"  
– Caption story by Nurse Puieletts & K Mohl inscribed on the reverse



74

74

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903-1985

***Caught in Storm in Soweto in Soweto Johannesburg (S.A)***

signed and dated 'in the 20th Century';  
signed, dated and inscribed with the title on the reverse; inscribed with the artist's name, title and exhibition details on a Pretoria Art Museum Label adhered to the reverse

oil on board  
40 by 58,5cm

**R80 000 - 120 000****PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 16 and 17 April 2007, lot 541.

The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Pretoria Art Museum, *General Exhibition*, September 2001 - January 2007.

Weather – rain, wind, smog and even snow – figures prominently in the mid-century urban scenes of John Koenakeefe Motlhakangna, known professionally as John Mohl. *Snow Morning, Sophiatown* (1942) in the MTN Art Collection is a prototypical work depicting two female figures labouring outdoors in a working-class suburb blanketed with snow. Featured in the 1942 exhibition of the South African Academy, the work established a rhetorical style that Mohl gradually perfected over the ensuing decades as he definitively shifted from depicting rural landscapes to cityscapes. "A distinguishing feature of the cityscapes is that the workers are almost always hurrying into the illusory space away from the viewer so that the facelessness of an almost dehumanised working force strikes home," noted Elza Miles of Mohl's studies of workers dissolving into hazy urban backgrounds from the 1960s and 70s.<sup>1</sup> The travails of long, weather-

wracked commutes from segregated 'locations' to work undeniably form the basis of these documentary studies, but they are not reducible to mere sociological record. Mohl's work forms part of a global canon of portrayals of weather: from Childe Hassam's impressionist studies of umbrella-toting pedestrians in New York during the Gilded Age to Peter Clarke's pictures of windswept and rain-soaked inhabitants of the Cape. A perceptive Rand Daily Mail critic in 1964 noted an additional similarity: "One may sense the bleakness and the cold ... Yet there is a peculiar beauty present reminiscent of that which one finds in Japanese prints."<sup>2</sup> There is an undeniable worldliness to Mohl's paintings of black resilience in Johannesburg.

1. Elza Miles (1997) *Land Lives: A Story of Early Black Artists*, Cape Town, Human & Rousseau, page 61.

2. H.E.W. aka Teddy Winder (1964) 'Life in the locations (art shows)', *Rand Daily Mail*, Wednesday 4 November, page 10.

## Artist Focus: Alfred Thoba – Separate, and Outside

The category of 'Outsider Art' has received much mainstream attention in the last few years, including Lynne Cook's curation of *Outliers and American Vanguard Art* (2018) at the National Gallery of Art in Washington, and then a year later, the first auction of "Outside and Vernacular Art" by Christie's New York in 2019 (and followed annually since then by sales in the Outsider Art category). Such is the extent of its mainstreaming that even Christie's own publicity for their auctions invokes the "master" narrative, characterising the work as "masterpieces" and the artists as "self-taught masters".<sup>1</sup>

In its reach, which is neither easy nor simple, 'Outsider Art' (and its precursor, 'Art Brut') is seen to include artists who are not formally trained, who are 'outside' the mainstream artworld, who create elaborate fantasy worlds, and/or who have a mental illness. While it is not a style, the use of 'naïve' often gets pushed in the face of Outsider Art, and especially in auction sales it often sits in proximity to traditional 'African' and 'Oceanic' art, as well as 'folk' art, with certain implications for what they are understood to share.

At face value, Alfred Thoba fits many of the criteria used to characterise 'Outside Art'. He has no formal training as an artist, with his singular early approach to Bill Ainslie for lessons rebuffed by the latter because he thought Thoba had a 'natural' talent.<sup>2</sup> In Thoba's own characterisation of the encounter, "I went to them [Ainslie] with [my emphasis] the knowledge; I was actually born with it".<sup>3</sup> There are no apparent art historical references in Thoba's work, and in interviews I conducted with him, he never once mentioned another artist of his own accord.

This disregard for other art and the art histories that surround them is less

about a disparaging of other artists as it is about Thoba's own understanding of the role of painting as a convenient medium, not only to release the messages that thicken and congeal inside his head, but also to travel these messages into public. The vitality of these messages is reiterated in the letters that accompany Thoba's paintings, earnestly written to ensure that whoever buys the painting properly understands its meaning. Oftentimes Thoba seems genuinely unconcerned with the currency of his paintings as art objects, or the place of his paintings in an art historical tradition or canon. Instead, the significance of a sale is as much about the successful transmission of a message as it is about the financial gain. This world constituted by Thoba's messages is a complex fantasy of autobiography, readings, obsessions, trickery, cosmologies, dreams, visions, and morality. While they are highly personal, and often autobiographical, Thoba himself very rarely appears in his own paintings.

Thoba's painterly technique has little academic reference and is instead derived from the release he experiences through the unique process of the thickly applied paint, carefully built up into areas of relief and teased into peaks using with a variety of tools. It is obsessive, time-consuming work, and the quality of his attention to detail is clearly reflected in the intricacies and nuances of the finely teased paint.

Thoba has fallen in and out with many of the prominent dealers and galleries in South Africa. It created a consequent pattern of him moving in and out of the artworld, but ultimately contributing to a sense of what oftentimes feels like an outsider status. Mention his name inside the mainstream artworld and

the response is either a blank stare, or a sketchy reference to his 1976 *Riots* painting that was shown at the *Detention Without Trial: 100 Artists Protest* exhibition in 1988, and reproduced in Sue Williamson's book, *Resistance Art in South Africa* (1989), then disappeared for more than 20 years before being sold at Strauss and Co for close to R1 million in 2012.<sup>4</sup>

Why isn't 'Outsider Art' a more feted category here and why isn't Thoba celebrated as a significant artist in this categorical formulation? Mostly because there are more significant flaws in the category, not least of which is its intersection apartheid history. The most obvious flaw with 'Outsider Art' is the normative assumptions it makes in framing the category, notably in terms of what is understood as 'normal' (and thereby inside). 'Outsider Art' reads as a litany of negatives, and of what is not.

The second flaw is that 'Outsider Art' adopts a static understanding of makers within the category, a failing that is most obviously exposed when outsider artists become part of major museum collections. This schizophrenic parallel habitation of outside but inside is an ambivalence easily tolerated by the mainstream art world.

But it is the third flaw in the understanding of 'Outsider Art' that is most relevant especially in the South African context, and this is the extent to which the category is complicated by colonial and apartheid histories that deliberately prejudiced black artists in terms of not only formal art education (and where such education was available, it was often patronising and infantilising) but also access to a mainstream 'white' artworld. Black artists were forced into living and working conditions that made their personhood and practice

separate, and outside. Even in the United States, the prominent outsider artists are African-American – such as William Edmondson and Bill Traylor, both of whose parents were slaves, and whose work now commands the highest prices at auction in the 'Outsider Art' category – underscoring the parallel intersections of the category and racial prejudice.

When Jean Dubuffet coined the original term 'Art Brut' (subsequently and largely replaced by 'Outsider Art'), it was a definition against the 'mimicry' and 'clichés' of mainstream and established art. The critical value of the 'Outsider Art' category, in spite of its assumptions and flaws, is the way in which it brings attention to the tidy intellectual formulations of art history and the rigid structures of the established artworld. If Thoba is uninterested in art history, how do we constitute art history's interest in Thoba's work? The awkwardness of 'Outsider Art' in the South African context is exactly its value in being an important signal that South African art history needs reimagination, and that the traditional distinctions in time and place, habitually used to understand South African art, don't work to comprehend the significance and importance of Thoba's oeuvre within local and international contexts.

– Rory Bester, 2022

1. See 'Christie's New York Presents Outsider Art', 19 January 2022. Source: <https://www.christies.com/about-us/press-archive/details?PressReleaseID=10344&lid=1>.

2. Per communication with Gail Behrman, 2018.

3. In Rina Minervini (1990) 'Thoba: Tolerating art with love', *Sunday Star* (Review section), 4 February, page 10.

4. See <https://www.straussart.co.za/auctions/lot/11-jun-2012/409>.



75

**Alfred Thoba**

SOUTH AFRICAN 1951-

*Vision with a Lover*

signed and dated 11/1/96; inscribed  
with the artist's name, title and  
medium on the reverse  
oil on paper laid down on board  
58 by 77cm

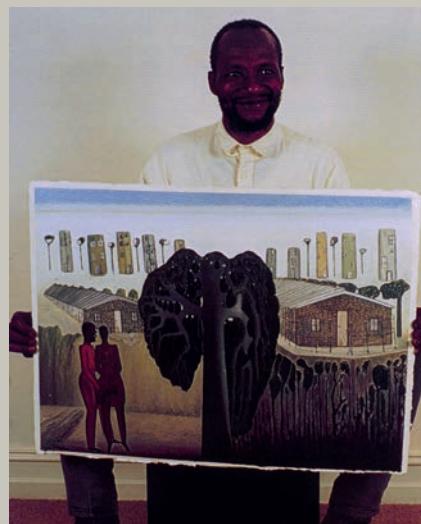
R50 000 - 70 000

**PROVENANCE**

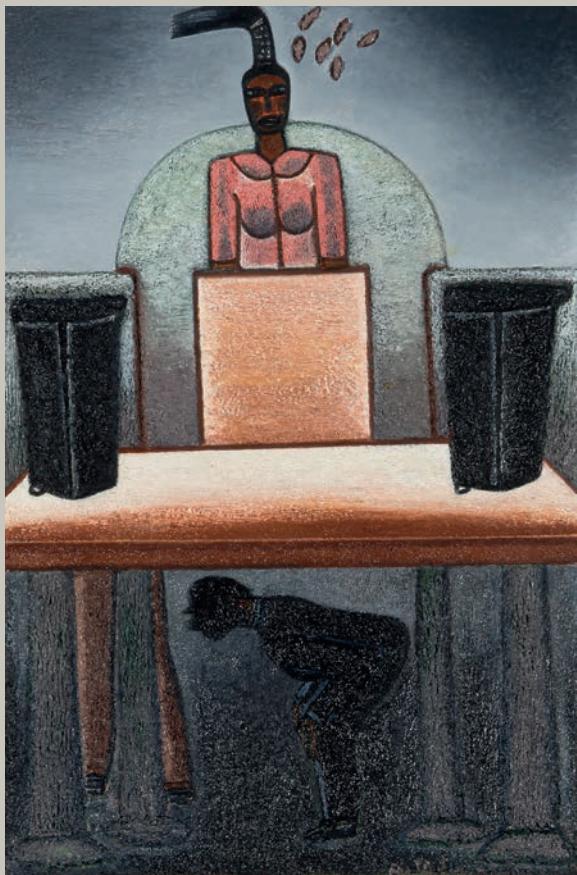
Warren Siebirts Fine Art,  
Johannesburg, 30 May 2006.  
The Oliver Powell and Timely  
Investments Trust Collection.

**EXHIBITED**

Wits Art Museum, Johannesburg,  
*Alfred Thoba: A Step Becomes a  
Statement*, 13 March to 3 June 2018.



The artist holding the current lot, c1996.



76

**Alfred Thoba**

SOUTH AFRICAN 1951-

***Bayo Thuala (An Evil II)***

inscribed with the artist's name, title, medium and dated 2003 on an Art at Tokara label adhered to the reverse  
oil on canvas laid down on board  
46 by 29,5cm

**R30 000 - 40 000****PROVENANCE**

Julia Meintjes Fine Art, Cape Town, 26 May 2006.  
The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Wits Art Museum, Johannesburg, *Alfred Thoba: A Step Becomes a Statement*, 13 March to 3 June 2018.



77

**Alfred Thoba**

SOUTH AFRICAN 1951-

***Someone's (sic) Lonely Life***

signed and dated 95; inscribed with the artist's name and title on a label adhered to the reverse  
oil on board  
64 by 44cm

**R40 000 - 60 000****PROVENANCE**

Warren Siebrits Fine Art, Johannesburg, 24 May 2006.  
The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Wits Art Museum, Johannesburg, *Alfred Thoba: A Step Becomes a Statement*, 13 March to 3 June 2018.

78

### Alfred Thoba

SOUTH AFRICAN 1951-

*They blaind a caple and kill them  
in same of dark erears papors of  
abnormality of evil muthis, 2007  
of his body protecting eyes and  
hands (sic)*

2007

inscribed with the artist's name, title and medium on a label adhered to the reverse  
oil on board  
49 by 68,5cm

R50 000 - 70 000

#### PROVENANCE

Warren Siebrits Fine Art,  
Johannesburg, 11 May 2008.  
The Oliver Powell and Timely  
Investments Trust Collection.

#### EXHIBITED

Wits Art Museum, Johannesburg,  
*Alfred Thoba: A Step Becomes a  
Statement*, 13 March to 3 June 2018.

#### LITERATURE

Warren Siebrits (2008) *Alfred Thoba:  
Making War to the World About  
Images of God*, Johannesburg: Warren  
Siebrits, illustrated on the cover.

79

### Alfred Thoba

SOUTH AFRICAN 1951-

*Petrol Tank Explodes,  
Granny Lives*

signed and dated 93  
oil on paper  
image size 51 by 71cm;  
sheet size 56 by 76cm

R35 000 - 50 000

#### PROVENANCE

Warren Siebrits Fine Art,  
Johannesburg, 11 May 2008.  
The Oliver Powell and Timely  
Investments Trust Collection.

#### EXHIBITED

Wits Art Museum, Johannesburg,  
*Alfred Thoba: A Step Becomes a  
Statement*, 13 March to 3 June 2018.



80

**Alfred Thoba**

SOUTH AFRICAN 1951-

*Shepards are my Herrors (sic)*

signed, dated 4/3/2008, and inscribed with the title on a label adhered to the reverse  
oil on board  
51 by 65cm

R80 000 - 120 000

PROVENANCE

Warren Siebrits Fine Art,  
Johannesburg, 23 May 2006.  
The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

Wits Art Museum, Johannesburg,  
*Alfred Thoba: A Step Becomes a Statement*, 13 March to 3 June 2018.



81

**Alfred Thoba**

SOUTH AFRICAN 1951-

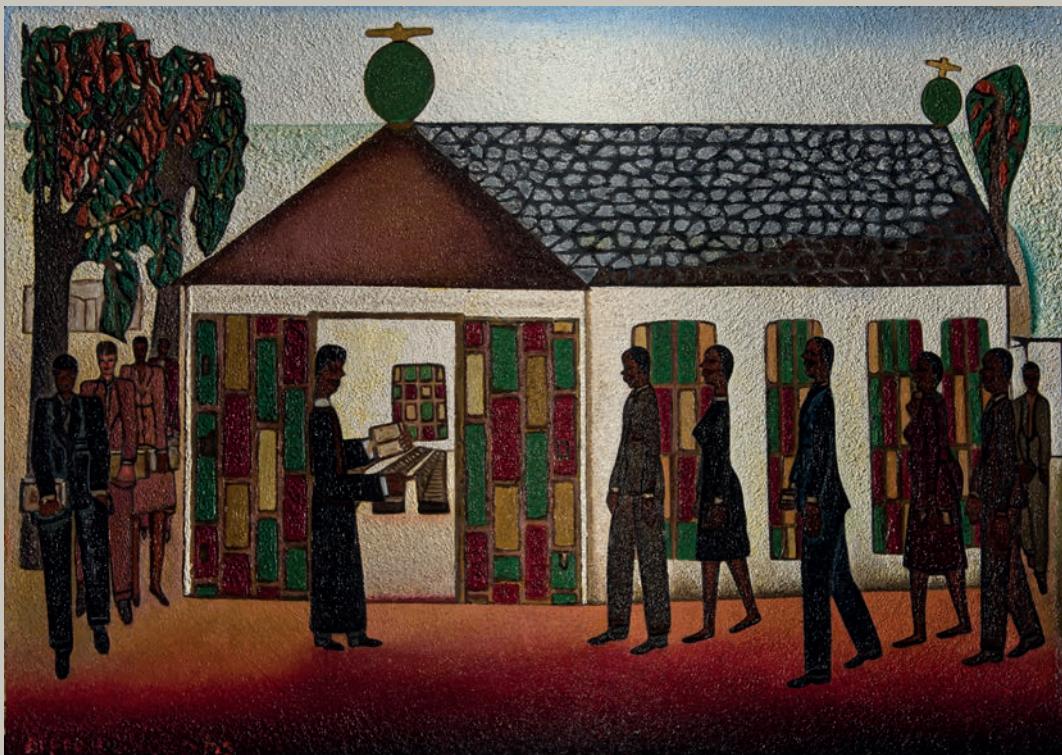
*A Pastor Welcoming the Congregation*

signed and dated 95  
oil on canvas laid down on board  
61 by 86,5cm

R60 000 - 80 000

PROVENANCE

Strauss & Co, Cape Town,  
7 September 2009, lot 90.  
The Oliver Powell and Timely Investments Trust Collection.





82

### Alfred Thoba

SOUTH AFRICAN 1951-

#### *Black man with a Mirror in Centre of his Body Protecting Eyes and Hands*

signed and dated 4/2/2007 on the reverse and inscribed with the artist's name, title, and medium on a label adhered to the reverse  
oil on board  
40 by 65cm

R60 000 - 80 000

#### PROVENANCE

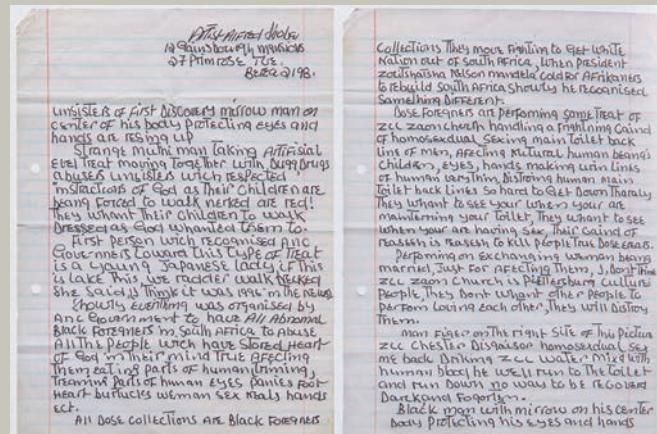
Warren Siebrits Fine Art,  
Johannesburg, 22 May 2008.  
The Oliver Powell and Timely Investments Trust Collection.

#### EXHIBITED

Wits Art Museum, Johannesburg,  
*Alfred Thoba: A Step Becomes a Statement*, 13 March to 3 June 2018.

#### LITERATURE

Warren Siebrits (2008) *Alfred Thoba: Making War to the World About Images of God*, Johannesburg: Warren Siebrits, illustrated, unpaginated.



Original letter that accompanied the current lot in Warren Siebrits (2008) *Alfred Thoba: making war to the world about images of god*, Johannesburg: Warren Siebrits, illustrated in colour on page 6-7.

## Artist Focus: Fred Page

Fred Page endured a miserable childhood marked by fatherly abandonment and the death of his mother when he was ten. He drifted between relatives and orphanages before entering a farming trade school; thereafter variously jobbing as a shepherd, barman, gold miner, tyre maker at Firestone and military serviceman. In 1947, aged 39, Page entered art school in Port Elizabeth. Tutored by Jack Heath and Dorothy Kay, his drafting capabilities were given focus. He held his debut solo in 1958 at age 51. Page is well known for his austere and

unsentimental compositions depicting architectural features of the Central and South End - historical suburbs of Port Elizabeth. The Powell Collection, however, focuses on his category-defying fantasy works, notably works in oil. Early on Page settled on a reduced palette of black, white and matt ochre. In 1967, he switched from tempera to quick-drying acrylics and inks, and only occasionally worked in oil. "Colour activates the picture and that I don't want," Page said in 1971. "I want silence and stillness."<sup>1</sup> Page admired the technique of painters

William Blake, Caspar David Friedrich and René Magritte, but derived creative inspiration for his dreamlike scenarios from literature – notably Lewis Carroll and Edgar Allan Poe. "If I had to state a definite ambition in my painting, I think it would be to emulate the literary achievements of these men to the highest degree possible within the limited sphere of my own media and abilities."<sup>2</sup> Although frequently characterised as a surrealist, his work more closely resembles the theatricality of Giorgio de Chirico's metaphysical

paintings. Jeanne Wright persuasively argues that his psychological work is "an idiosyncratic form of magical realism overlaid with parochial and autobiographical details from his personal environment."<sup>3</sup>

1. Jeanne Wright and Cecil Kerbel (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Jeanne Wright and Cecil Kerbel, page 60.

2. *Ibid*, page 126.

3. *Ibid*, page 82.



83

### 83 Fred Page

SOUTH AFRICAN 1908-1984

#### *South End*

signed and dated '67  
acrylic on masonite board  
58 by 71cm

R100 000 - 150 000

#### PROVENANCE

Graham's Fine Art Gallery,  
Johannesburg.  
The Oliver Powell and Timely  
Investments Trust Collection.



84

### 84 Fred Page

SOUTH AFRICAN 1908-1984

#### *Little Streams Have Many Fords*

signed and dated '78  
canvas laid down on board  
75 by 65cm

R100 000 - 150 000

#### PROVENANCE

Die Kunskamer, Cape Town,  
1 December 2006.  
The Oliver Powell and Timely  
Investments Trust Collection.

#### EXHIBITED

Welgemeend Art Month, Cape Town,  
*Herken/Verken: Paying Homage to Die  
Kunskamer, the gallery that changed  
the course of South African Art*, 5 to  
31 August 2022.

85

**Fred Page**

SOUTH AFRICAN 1908-1984

**What Happened to Aunt Gerty?**

signed and dated '80  
oil on canvas laid down on board  
46 by 61cm

**R60 000 - 80 000**

**PROVENANCE**

Johans Borman Fine Art, Cape Town,  
21 April 2007.  
The Oliver Powell and Timely Investments  
Trust Collection.

**LITERATURE**

Jeanne Wright and Cecil Kerbel (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Jeanne Wright and Cecil Kerbel, illustrated on page 70.



85

86

**Fred Page**

SOUTH AFRICAN 1908-1984

**Untitled**

signed and dated '61  
oil on board  
70 by 55cm

**R60 000 - 80 000**

**PROVENANCE**

Die Kunskamer, Cape Town, 3 May 2006.  
The Oliver Powell and Timely Investments  
Trust Collection.

**EXHIBITED**

Welgemeend Art Month, Cape Town,  
*Herken/Verken: Paying Homage to Die  
Kunskamer, the gallery that changed the  
course of South African Art*, 5 to 31 August  
2022.



86



87

87

**Fred Page**

SOUTH AFRICAN 1908-1984

**The Pitcher**

signed and dated 64; inscribed with the  
artist's name, title, date and medium on a  
Graham's Fine Art Gallery label adhered to  
the reverse  
oil on canvasboard  
59 by 44cm

**R40 000 - 60 000**

**PROVENANCE**

Graham's Fine Art Gallery, Johannesburg.  
Stephan Welz & Co, Johannesburg,  
5 September 2005, lot 445.  
The Oliver Powell and Timely Investments  
Trust Collection.

**LITERATURE**

Jeanne Wright and Cecil Kerbel (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Jeanne Wright and Cecil Kerbel, illustrated on page 77.

## Artist Focus: Simon Stone

After phases working as a realist, symbolist and expressionist painter, Simon Stone, in the early 1990s, began developing a new lyrical and allegorical style that fused aspects of his previous periods. Informed by his explorations of spatial design and the layering of pictorial elements in earlier paintings, Stone began to segment and partition his compositions, as well as float pictures within pictures. This new "regnant style" was "fully revealed", writes the artist's biographer Lloyd Pollak, in the "dreamy serenity" of *The Soldier who Lost his Rifle* (lot 88), an important work from 1999.<sup>1</sup> Produced three years after the artist's move from Johannesburg to Knysna, the

composition is dominated by a central male figure, but additionally features a female nude and rural landscape – two key motifs from Stone's repertoire. The painting collapses details of Stone's biography (he was a military conscript in 1970), influences (Malcolm Morley, Robert Rauschenberg, Fra Angelico) and method (he often uses photographs, both his own and found sources) into an enigmatic statement.

Stone's collage-like method of composing his paintings from disparate figural elements informs many of the works in the Powell Collection, including *Landscape and New York* (lot 89) and *Red with Sea* (lot 90). Between 1986 and 2011,

Stone executed over a dozen paintings with photo-like images floated over fields of saturated cadmium-based red. The gestural lines appearing in *Red with Sea* are a counterpoint to the fastidious illusionism of his reproductions of photos. These "gestural improvisations"<sup>2</sup> are another recurring hallmark of Stone's painting, as is evident in *Portrait of a Girl with an Abstract Design on Her Shoulder* (lot 93), but he remains a painter primarily interested in the human figure. "The things that are important to me are other people, the places where we live, the buildings, the things we deal with – PCs and cups, knives and forks, radios."<sup>3</sup> Stone is also a capable still-life painter.

He returned to the genre in 1999, after abandoning it in 1981, and has continued to produce a small but steady output of works depicting fishing lead weights, cardboard boxes and plastic containers. *Still Life with Tupperware and Mirror* (lot 91) typifies his painterly skill at transforming banal objects into extraordinary presences. *Landscape and New York* highlights the importance of wilderness landscapes, in particular the Karoo, which Stone frequently visits to paint.

1. Lloyd Pollak (2013) *Simon Stone: Collected Works*, Cape Town: SMAC, page 121.

2. *Ibid.* Page 222

3. Sean O'Toole (2009), interview with the artist, 17 April, Cape Town.

88

### Simon Stone

SOUTH AFRICAN 1952-

#### *The Soldier Who Lost his Rifle*

1999

signed; inscribed with the artist's name, title and medium on a Knysna Fine Art Gallery label adhered to the reverse  
oil on canvas  
104 by 83cm

R70 000 - 90 000

#### PROVENANCE

Knysna Fine Art Gallery, Knysna,  
4 January 2007.

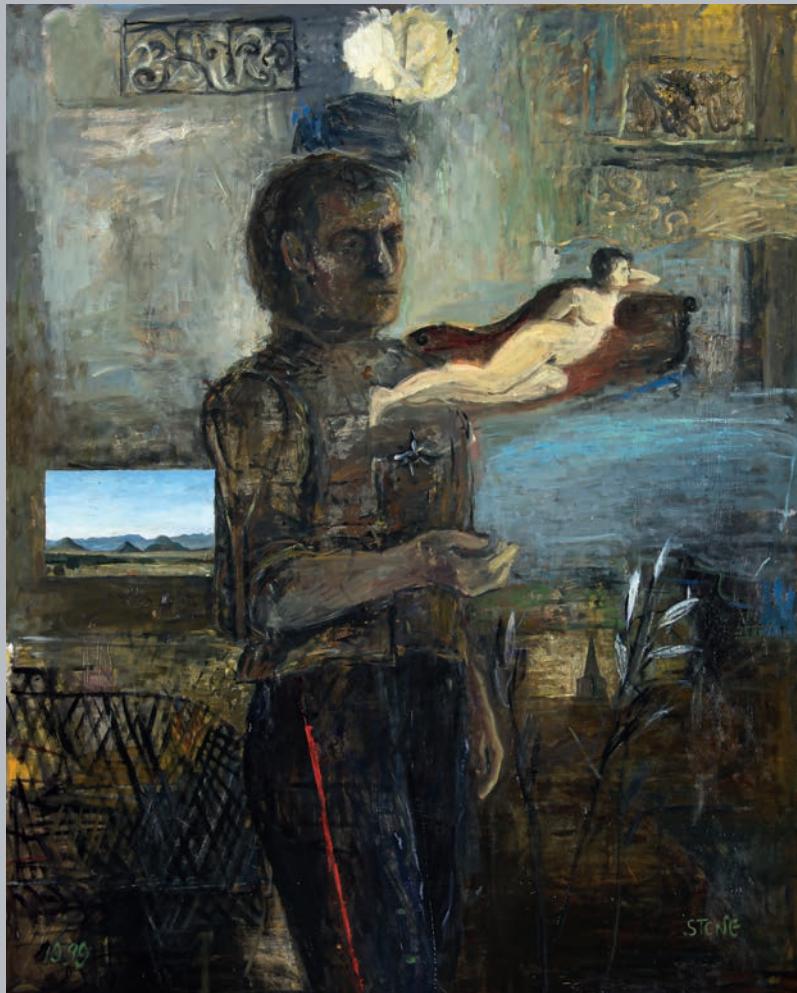
The Oliver Powell and Timely Investments Trust Collection.

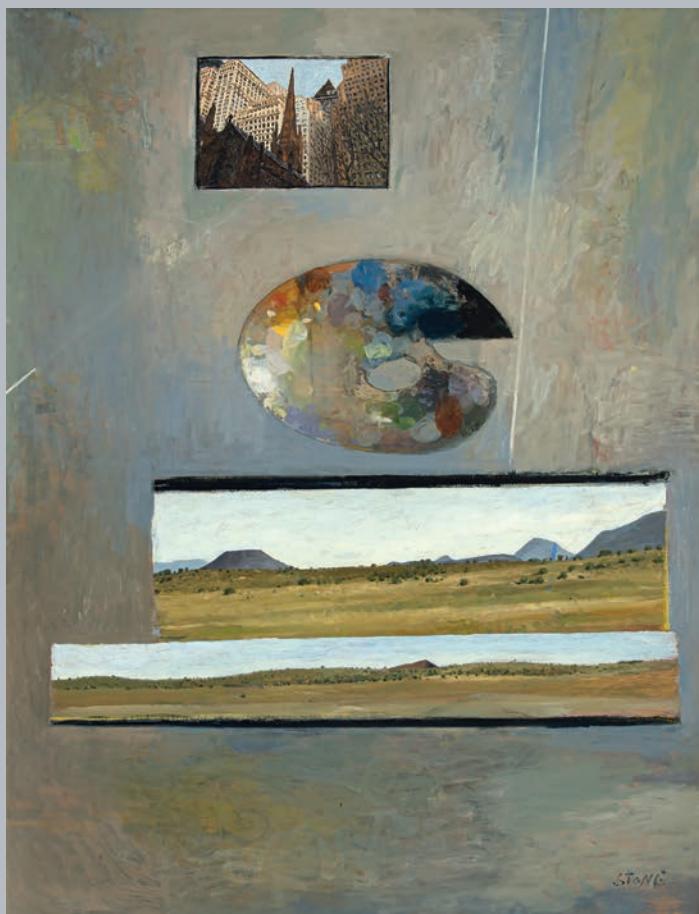
#### EXHIBITED

Standard Bank Art Gallery,  
Johannesburg, *Simon Stone: A Retrospective Exhibition*, 9 July to 14 September 2013.

#### LITERATURE

Lloyd Pollak (2013) *Collected Works – Simon Stone*, Stellenbosch: SMAC Gallery, illustrated in colour on page 120.





89

**Simon Stone**

SOUTH AFRICAN 1952-

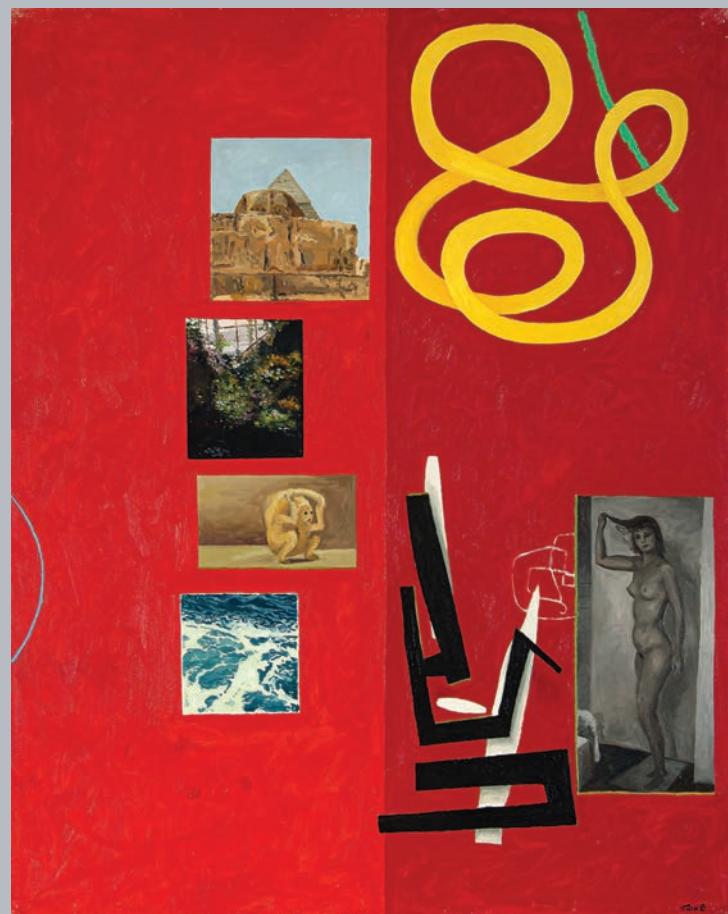
*Landscape and New York*

signed; inscribed with the artist's name, title and medium on a Knysna Fine Art label adhered to the reverse oil on canvas laid down on board  
99 by 77cm

R60 000 - 80 000

**PROVENANCE**

Knysna Fine Art, Knysna, 16 May 2006.  
The Oliver Powell and Timely Investments Trust Collection.



90

**Simon Stone**

SOUTH AFRICAN 1952-

*Red with Sea*

signed; impressed with the artist's stamp on the reverse  
oil on canvas  
117,5cm by 94cm

R70 000 - 90 000

**PROVENANCE**

Acquired from the artist, Cape Town.  
The Oliver Powell and Timely Investments Trust Collection.



91

**Simon Stone**

SOUTH AFRICAN 1952-

*Still Life with Tupperware  
and Mirror*

signed and dated 08; inscribed with the artist's name, title and medium on a Knysna Fine Art label adhered to the reverse  
oil on board  
99 by 77cm

**R50 000 - 70 000****PROVENANCE**

Knysna Fine Art, Knysna.  
The Oliver Powell and Timely Investments Trust Collection.

**LITERATURE**

Lloyd Pollak (2013) *Simon Stone: Collected Works*, Stellenbosch: SMAC Art Gallery, illustrated on page 184.



92

**Simon Stone**

SOUTH AFRICAN 1952-

*Interior Scene with Nude and  
a Man, recto; Portraits with  
Guitar, verso*

signed  
oil on board  
105 by 80cm

**R70 000 - 90 000****PROVENANCE**

Acquired from the artist, 1 October 2005.  
The Oliver Powell and Timely Investments Trust Collection.



93

**Simon Stone**

SOUTH AFRICAN 1952-

*Portrait of a Girl with an  
Abstract Design on Her Shoulder*

signed and dated 07  
oil on cardboard  
36 by 28cm

R25 000 - 35 000

**PROVENANCE**

Acquired from the artist,  
25 November 2007.  
The Oliver Powell and Timely  
Investments Trust Collection.



94

**Simon Stone**

SOUTH AFRICAN 1952-

*One Quarter with Nude*

signed  
oil on wood panel  
97,5 by 76cm

R60 000 - 80 000

**PROVENANCE**

Knysna Fine Art, Knysna, 30 January  
2006.  
The Oliver Powell and Timely  
Investments Trust Collection.

## Artist Focus: Kate Gottgens

Kate Gottgens forms part of a new vanguard of admired women painters who, in the last decade, have revolutionised South African painting. The Powell Collection includes two untitled works featured in *Asleep Inside You*, the artist's breakthrough exhibition of dissolving figural compositions shown with dealer João Ferreira in 2009. A perceptive colourist who continually updates her palette, the works in *Asleep*

*Inside You* were rendered mostly in browns, greys and blues, with additional washes of pink *Untitled (65)* (lot 95) and green. "She moves with an enviable confidence between the representational and the abstract," noted artist Andrew Putter in a rave review that also revealed Gottgens's use of found photographs as source material.<sup>1</sup> Painting's love affair and argument with photography is longstanding. Gottgens's style certainly

shares stylistic affinities with that of Gerard Richter's photo paintings from the 1960s. In the manner of Richter, Gottgens destabilises her translated images by liquefying, hazing and colour tweaking details. This transformative approach to image making also informs *Dead Man's Float* 2017 (lot 96), a work based on a scene that the artist photographed in the Cape Town suburb of Plumstead. A laconic painter, Gottgens does not

lavishly describe details or flesh out scenes in her work. The rudimentary tree flanking the sailboat in *Dead Man's Float* is topped with spray-painted green foliage. When she paints people, Gottgens is similarly economical, offering only a basic architecture of gendered bodies. Faces are often incomplete.

1. Andrew Putter (2008) 'Kate Gottgens at João Ferreira', *Artthrob*, Issue 136, December: <https://artthrob.co.za/08dec/reviews/joaoft.html>, accessed 25 July 2022.



95

### Kate Gottgens

SOUTH AFRICA 1965-

#### *Untitled (65), 2008*

signed on the reverse and inscribed with the artist's name, title, date, and medium on a João Ferreira Gallery label adhered to the reverse  
oil, acrylic and ash on canvas  
30,5 by 40,5cm

R20 000 - 30 000

#### PROVENANCE

João Ferreira Gallery, Cape Town,  
31 December 2008.  
The Oliver Powell and Timely Investments Trust Collection.

#### EXHIBITED

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



96

### Kate Gottgens

SOUTH AFRICA 1965-

#### *Dead Man's Float, 2017*

signed on the reverse  
oil on canvas  
150 by 150cm

R80 000 - 120 000

#### PROVENANCE

SMAC Gallery, Cape Town, 12 March 2018.  
The Oliver Powell and Timely Investments Trust Collection.

#### EXHIBITED

SMAC Gallery, Cape Town, *Tired from Smiling*, 22 November 2017 to 27 January 2018.

#### LITERATURE

Sean O'Toole (2017) *Kate Gottgens: Paintings 2015 - 2017*, Cape Town: SMAC Gallery, illustrated in colour on page 41.

97

**Kate Gottgens**

SOUTH AFRICA 1965-

*Resident Alien*

2017

signed on the reverse  
oil on canvas  
95 by 95cm

R60 000 - 80 000

PROVENANCE

SMAC Gallery, Cape Town, 12 March 2018.

The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

SMAC Gallery, Cape Town, *Tired from Smiling*, 22 November 2017 to 27 January 2018.

LITERATURE

Sean O'Toole (2017) *Kate Gottgens: Paintings 2015 - 2017*, Cape Town: SMAC Gallery, illustrated in colour on page 21.

98

**Kate Gottgens**

SOUTH AFRICA 1965-

*Untitled (48), 2008*

signed on the reverse, inscribed with the artist's name, title, date and medium on a João Ferreira Gallery label adhered to the reverse  
oil, acrylic and ash on canvas  
41 by 51cm

R20 000 - 30 000

PROVENANCE

João Ferreira Gallery, Cape Town, 3 December 2008.

The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

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

LITERATURE

Marelize van Zyl (ed) (2015) *Kate Gottgens/Paintings 2007-2015*, Stellenbosch: SMAC Gallery, illustrated in colour on 128 page 147.

99

**Kate Gottgens**

SOUTH AFRICA 1965-

*Mystery Couple*

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

oil on canvas  
77 by 80cm

R40 000 - 60 000

PROVENANCE

SMAC Gallery, Cape Town, 2013.  
The Oliver Powell and Timely Investments Trust Collection.

LITERATURE

Marelize van Zyl (ed) (2015) *Kate Gottgens//Paintings 2007-2015*, Stellenbosch: SMAC Gallery, illustrated in colour on page 163.

"It is dizzying; the intimacies that can transpire between strangers. At times it feels necessary to establish some distance – focus on the mechanics of reproduction. Her gaze becomes forensic. She studies the photograph, looking for its imperfections, its technical failures. As a painter, it excites her to find the fault lines – the places in the photograph where the image has broken down, becoming something other than technically sound mimesis. It becomes important somehow to reproduce the glitch – maximise the instance of interference that has visually disrupted transmission of the moment across time. Her starting point is the record rather than the moment. She flattens out the background oranges and the black tones of the man's suit so that they become a flat pattern – evidence of fallout from the dimensionality of the real."<sup>1</sup>

1. Marelize van Zyl (ed) (2015) *Kate Gottgens/Paintings 2007-2015*, Stellenbosch: SMAC Gallery, page 163.



97



98



99

## Artist Focus: Brett Murray

In 2008, Brett Murray presented a solo exhibition in Cape Town titled *Crocodile Tears*, followed in 2009 by an exhibition of the same name in Johannesburg. These lots derive from those two exhibitions. They bear testimony to his meticulous craftsmanship, a talent nurtured as a student by sculptor Bruce Arnott. Named for the idiom connoting superficial sympathy and the insincere display of emotion, Murray's works in *Crocodile Tears* satirically explored political manners in the ruling party during the twilight of Thabo Mbeki's presidency of the ANC and South Africa. The lots 100, 101 and 102 exemplify Murray's longstanding interest in providing social commentary through figurative sculpture, in particular by anthropomorphising human vanities and foibles using animals. The works from this period are also noteworthy for Murray's rhetorical

use of Late Baroque design motifs. An important motivator for this merging of African and European histories was Mbeki's interest and popularisation of the African Renaissance philosophy developed by Senegalese intellectual Cheikh Anta Diop in Paris, liberation theory that by 2008 had become party political dogma in South Africa. "With this group of artworks," Murray said, "I have synthesised an optimistic vision of an African Renaissance with images of pomp and ceremony from 16th and 17th century European High Renaissance, mocking our new elites' indulgences and their shameful indifferences. I have attempted to expose political cant and sycophancy."<sup>1</sup> Critics favourably reviewed both exhibitions.

1. Brett Murray (2013) *Brett Murray*. Johannesburg: Jacana Media, page 183.

100

**Brett Murray**

SOUTH AFRICAN 1961-

*Crocodile Tears VI*

2008

mild steel, paint and fool's gold  
height: 237cm; width: 110cm;  
depth: 7cm

R60 000 - 80 000

PROVENANCE

Goodman Gallery, Cape Town,  
15 October 2013.  
The Oliver Powell and Timely  
Investments Trust Collection.

EXHIBITED

Goodman Gallery, Johannesburg,  
*Crocodile Tears II*, 2009.

### LITERATURE

Brett Murray (2009) *Crocodile Tears*,  
Johannesburg: Goodman Gallery  
Editions, illustrated in colour on  
page 45.

Brett Murray (2013) *Brett Murray*,  
Johannesburg: Jacana Media,  
illustrated in colour on page 185.  
Brett Murray Website, <http://www.brettmurray.co.za/work/crocodile-tears/>, accessed 23 July 2022,  
illustrated in colour.

Sean O'Toole, *Distinguishing the  
bull from the bullshit*, <http://www.brettmurray.co.za/essays-and-texts/sean-o-tooles-crocodile-tears-catalogue-essay>, accessed 23 July 2022, illustrated in colour on the  
webpage.





101

**Brett Murray**

SOUTH AFRICAN 1961-

*Rogue I*

2008

mild steel, powder coating, painting and fool's gold  
height: 110cm; width: 104cm;  
depth: 10cm

R35 000 - 50 000

PROVENANCE

Goodman Gallery, Cape Town,  
15 October 2013.

The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

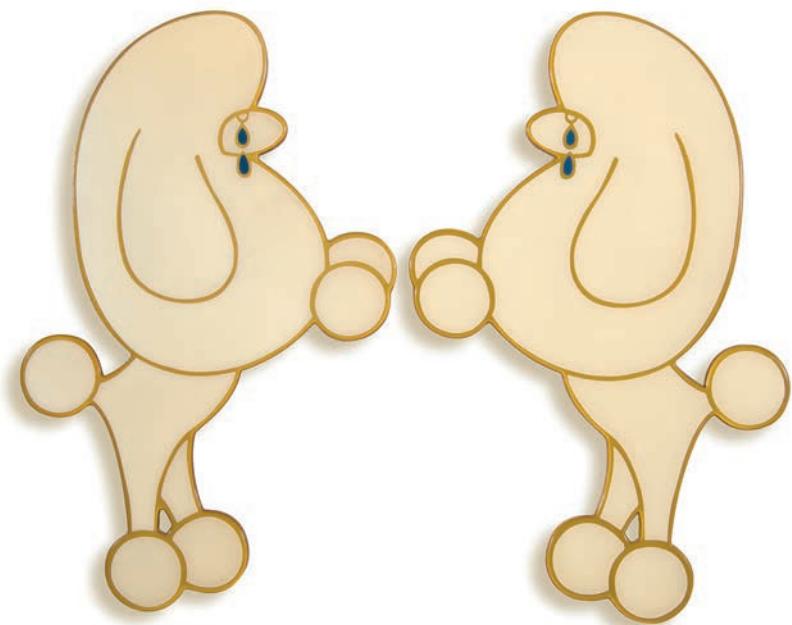
Goodman Gallery, Johannesburg,  
*Crocodile Tears II*, 2009.

LITERATURE

Brett Murray (2009) *Crocodile Tears*, Johannesburg: Goodman Gallery Editions, illustrated in colour on page 37.

Brett Murray (2013) *Brett Murray*, Johannesburg: Jacana Media, illustrated in colour on page 198. Brett Murray Website, <http://www.brettmurray.co.za/work/crocodile-tears/>, accessed 23 July 2022, illustrated in colour.

Sean O'Toole, *Distinguishing the bull from the bullshit*, <http://www.brettmurray.co.za/essays-and-texts/sean-o-tooles-crocodile-tears-catalogue-essay/>, accessed 23 July 2022, a similar example illustrated in colour on the webpage.



102

**Brett Murray**

SOUTH AFRICAN 1961-

*Sycophant Narcissus, two*

2008

signed and numbered 2/5 on the reverse  
aluminium, paint and resin  
each height: 50cm; width: 66cm;  
depth: 2,5cm  
(2)

R20 000 - 30 000

PROVENANCE

Goodman Gallery, Cape Town,  
21 October 2013.

The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED

Goodman Gallery, Cape Town,  
*Crocodile Tears*, 10 April to 3 May 2008.

LITERATURE

Brett Murray (2009) *Crocodile Tears*, Johannesburg: Goodman Gallery Editions, illustrated on page 21.

Brett Murray (2013) *Brett Murray*, Johannesburg: Jacana Media, illustrated on pages 182, 188 and 191.

## Artist Focus: Warrick Kemp

"This body of work represents a satirical view of the incestuous relationship between government, business and our free market system. It comments on how this relationship promotes a system of power versus powerlessness. The focus of this series of bronzes is on the co-dependency of governments and their

multi-national corporations, and how foreign policies are used to benefit both. It highlights how the powerful countries dismiss international law at the expense of global security, and how we have come to accept it.

Contemporary society's addiction to consumption, ideologies like nationalism,

and an unquestioning view of authority and cultural heritage are woven into the collective psyche from childhood. This conditions a 'free' and 'democratic' public to be more easily guided.

Each sculpture in this exhibition represents an aspect of our current world order; a system fuelled by power,

greed and coercion. This series reflects a world in which inequality is accepted, consumption is lauded and justice has little meaning."<sup>1</sup>

– Warrick Kemp, October 2009

1. Warrick Kemp in Johans Borman Fine Art Gallery (2010) *The Pigs are Coming*, exhibition catalogue, Cape Town: Johans Borman, each illustrated in colour (unpaginated).

103

**Warrick Kemp**

SOUTH AFRICAN 1968 -

*The Pigs are Coming Series,  
eleven*

each signed with the artist's initials,  
editioned 2/6 and stamped with the  
Sculpture Casting Service foundry  
mark

bronze on a fixed marble base  
largest height: 78cm;  
smallest height: 39cm  
(19)

R250 000 - 350 000

### PROVENANCE

Johans Borman Fine Art Gallery,  
Cape Town, 12 February 2010.  
The Oliver Powell and Timely  
Investments Trust Collection.

### EXHIBITED

Johans Borman Fine Art Gallery,  
Cape Town, *The Pigs are Coming –  
A solo exhibition of bronze sculptures  
by Warrick Kemp*, 28 November 2009  
to 16 January 2010.

### LITERATURE

Johans Borman Fine Art Gallery  
(2010) *The Pigs are Coming*, exhibition  
catalogue, Cape Town: Johans  
Borman, each illustrated in colour  
(unpaginated).

An exhibition catalogue and 7 glass  
plinths accompany the lot.



*Capitalise*  
height: 39cm



*Cooking the News*  
height: 77cm



*Intentional Ignorance*  
height: 35,5cm



*Swingers*  
height: 61,5cm



*Spinning Pig Tales*  
height: 71,5cm



*Yankee Doodle*  
height: 76cm



*Capital Crusades*  
height: 70cm



*Consumed*  
height: 43,5cm



*Between a Bullet and a Target*  
height: 57cm



*Captain of Industry*  
height: 67cm



*House of Cards*  
height: 78cm

## Artist Focus: Jo Ractliffe

In 2009, photographer Jo Ractliffe embarked on the first of two road trips across Angola to document the aftermath of the South African Border War (1966-90). She was guided by a group of South African combatants involved in this protracted conflict connected to the Cold War and South Africa's imperial influence across the subcontinent. Her longstanding interest in Angola and the war was sharpened

by an earlier photography project in Luanda titled *Terreno Ocupado* (2007). Her exploration of the country's oil-rich coastal capital had suggested a need to explore the war-wracked interior. Ractliffe encountered an abandoned landscape "indifferent to the collapsing of time and history". She photographed unpeopled battle sites, leftover military infrastructure, gravesites, monuments and mined landscapes. This selection

foregrounds her interest in wall art as eloquent signifiers of history. *Mural, FAPLA base Lobito* (lot 105) was one of many frescoes at an abandoned military base near the southern port city of Lobito and abutted a slogan proclaiming the victory of socialism. Photographed at the same site, *Comfort Station* (lot 107) highlights the phenomenon of military prostitution. The triptych depicting Cuban leader Fidel Castro, Angola's first president Agostinho

Neto and Soviet Union leader Leonid Brezhnev was found in a house in the southern settlement of Viriambundo. It has been extensively referenced in publications. Cuba actively supported Africa's wars of independence, notably with troops, while Russia provided strategic military hardware.

1. Jo Ractliffe (2010) *As Terras do Fim do Mundo*, Cape Town: Stevenson, page 8.



104

**Jo Ractliffe**

SOUTH AFRICAN 1961-

*Mural portraits depicting Fidel Castro, Agostinho Neto and Leonid Brezhnev, painted on the wall of a house in Viriambundo, Angola, circa 1975, triptych*

each signed, dated 2009, numbered 3/5 and inscribed with the title in pencil on the reverse

hand-printed silver gelatin print on paper  
each: image size 50cm by 39cm,  
sheet size: 59,5cm by 49,5cm  
(3)

R40 000 - 60 000

### PROVENANCE

Stevenson, Cape Town, 1 November 2010.

The Oliver Powell and Timely Investments Trust Collection.

### EXHIBITED

Stevenson, Cape Town, *As Terras do Fim do Mundo*, 21 October to 27 November 2010.

Metropolitan Museum, New York, *The Aftermath of Conflict: Jo Ractliffe's*

*Photographs of Angola and South Africa*,  
24 August 2015 to 6 March 2016.

### LITERATURE

Stevenson (2010) *As Terras do Fim do Mundo*, Cape Town: Stevenson, illustrated on pages 106 to 108.

Monica Popescu (2020) *At Penpoint: African Literatures, Postcolonial Studies, and the Cold War*. Durham, Duke University Press, unpaginated.

105

**Jo Ractliffe**

SOUTH AFRICAN 1961-

*Mural, Fapla Base, Lobito, As Terras Do Fim Du Mondo series*

signed, dated 2010, numbered 3/5 and inscribed with the title in pencil on the reverse  
hand-printed silver gelatin print on paper  
image size: 41 by 51cm;  
sheet size: 49 by 59cm

R12 000 - 16 000

**PROVENANCE**

Stevenson, Cape Town, 1 November 2010.

The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Stevenson, Cape Town, *As Terras do Fim do Mundo*, 21 October to 27 November 2010.

**LITERATURE**

Stevenson (2010) *As Terras do Fim do Mundo*, Cape Town: Stevenson, illustrated on page 65.

106

**Jo Ractliffe**

SOUTH AFRICAN 1961-

*Mural, FAPLA Base, Chinguar, As Terras do Fim do Mundo series*

signed, dated 2010, numbered 3/5 and inscribed with the title in pencil on the reverse  
hand-printed silver gelatin print on paper  
image size: 40 by 49.5cm;  
sheet size: 49 by 59.5cm;

R12 000 - 16 000

**PROVENANCE**

Stevenson, Cape Town, 1 November 2010.

The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Stevenson, Cape Town, *As Terras do Fim do Mundo*, 21 October to 27 November 2010.

**LITERATURE**

Stevenson (2010) *As Terras do Fim do Mundo*, Cape Town: Stevenson, illustrated on page 89.

107

**Jo Ractliffe**

SOUTH AFRICAN 1961-

*Comfort Station, FAPLA Base, Lobito, As Terras Do Fim Do Mundo series*

signed, dated 2010, numbered 3/5 and inscribed with the title in pencil on the reverse  
hand-printed silver gelatin print on paper  
image size 36,5 by 46cm;  
sheet size 40,5 by 50,5cm

R10 000 - 15 000

**PROVENANCE**

Stevenson, Cape Town, 1 November 2010.

The Oliver Powell and Timely Investments Trust Collection.

**EXHIBITED**

Stevenson, Cape Town, *As Terras do Fim do Mundo*, 21 October to 27 November 2010.

**LITERATURE**

Stevenson (2010) *As Terras do Fim do Mundo*, Cape Town: Stevenson, illustrated on page 71.



105



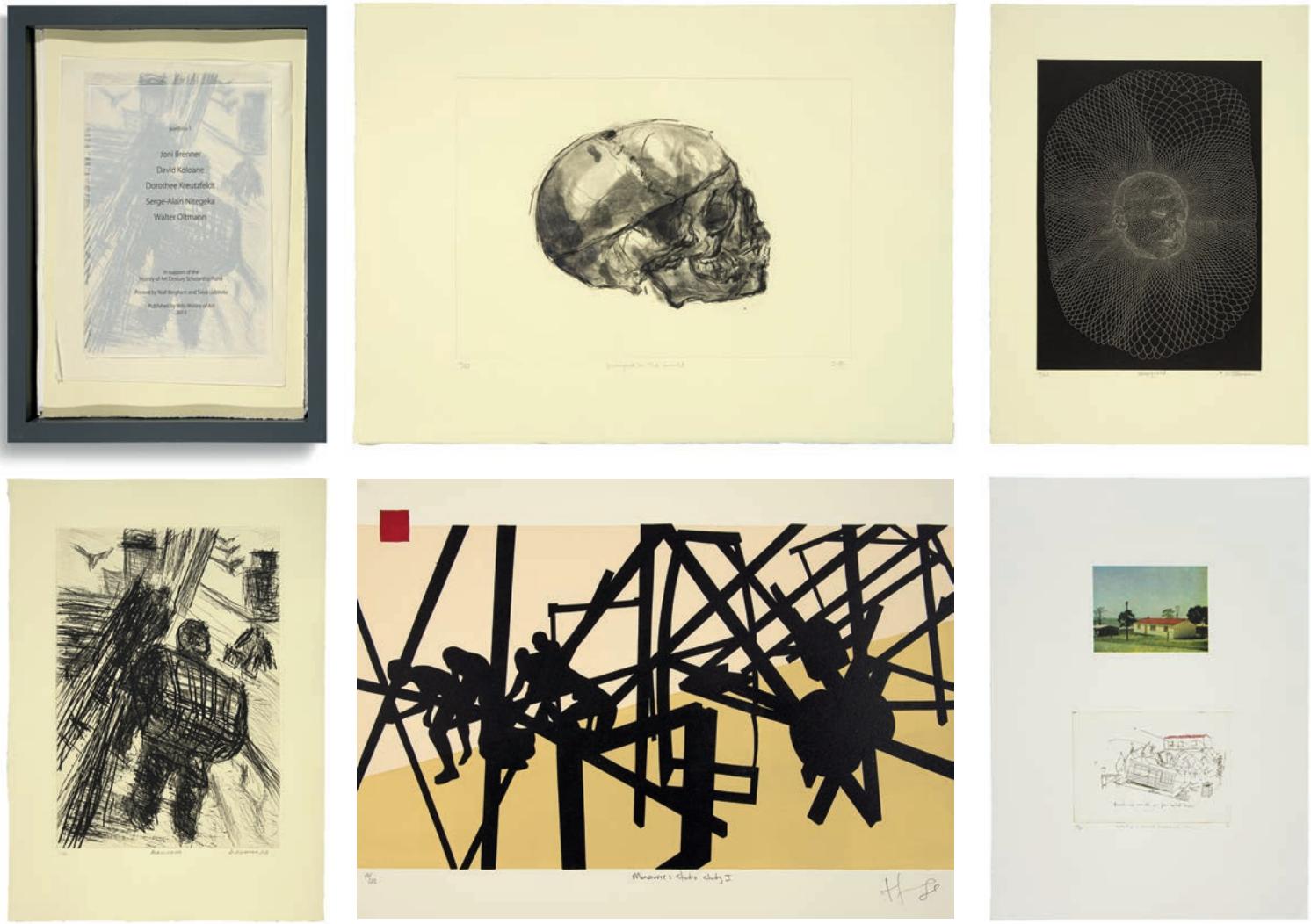
106



107



108



109

### Various Artists

#### *History of Art Century Scholarship Fund, Portfolio 1, five*

each signed, dated 13, numbered 13/25 and inscribed with the title in pencil in the margin  
etchings, linocut and silkscreen in a custom made wooden portfolio box  
image size: various; sheet size: 60 by 42,5cm; portfolio box: 66 by 51 by 4,5cm  
(6)

R15 000 - 20 000

#### PROVENANCE

The Oliver Powell and Timely Investments Trust Collection.

#### EXHIBITED

Wits Art Museum, Johannesburg, *HART Portfolio, Curated by Rory Bester and Joni Brenner*, 26 October 2013 to 31 January 2014.

The portfolio features artists Joni Brenner, David Koloane, Dorothee Kreutzfeldt, Serge Alain Nitegeka, Walter Oltmann and was produced by Talya Lubinsky and Niall Bingham. A set of prints was donated to Wits Art Museum. Published by Wits University History of Art department in support of the History of Art Century Scholarship Fund.

### William Kentridge

SOUTH AFRICAN 1955-

#### *Art in a State of Siege (100 Years of Easy Living)*

signed, dated '88 and numbered 12/13  
in pencil in the margin  
screenprint on brown paper  
157,5 by 98cm

R400 000 - 600 000

#### PROVENANCE

Strauss & Co, Johannesburg,  
11 November 2013, lot 247.  
The Oliver Powell and Timely  
Investments Trust Collection.

#### EXHIBITED

Wits Art Museum, *William Kentridge artworks from the WAM collections*,  
21 June to 13 August 2022, another  
print from the edition that forms part  
of the Wits Art Museum permanent  
collection was on display.

#### LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and JM Coetzee (1999) *William Kentridge*, London: Phaidon, another  
print from the edition illustrated on  
page 108.

Museum of Contemporary Art, Chicago  
(2001) *William Kentridge*, Chicago and  
New York: Museum of Contemporary Art  
and New Museum of Contemporary Art,  
another print from the edition illustrated  
on pages 78 and 79.

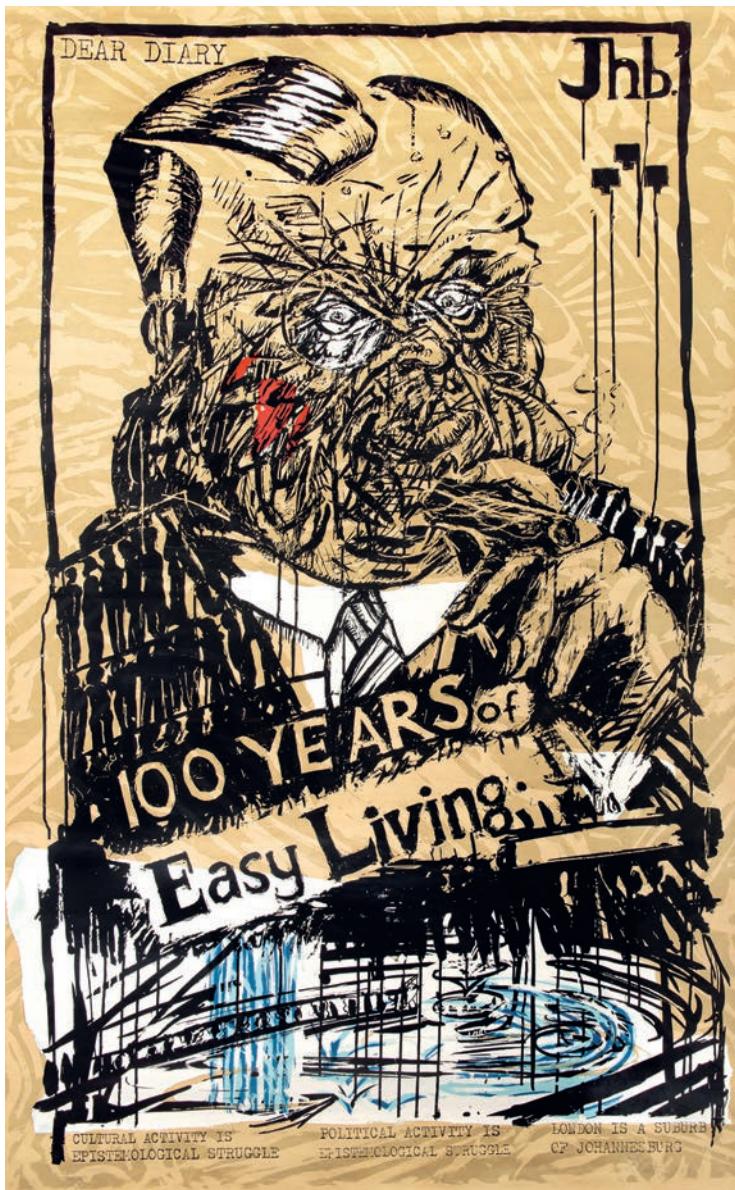
Bronwyn Law Viljoen (ed) (2006)

*William Kentridge Prints*, David Krut:

Johannesburg, another print from the  
edition illustrated on pages 34 and 35.  
Mark Rosenthal (2009) *William Kentridge: Five Themes*, San Francisco and New Haven: San Francisco Museum of Art and Yale University Press, another print from the edition illustrated on page 38.

Judith B Hecker (2010) *William Kentridge: Trace: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, another print from the edition illustrated on page 58.

This screenprint is part of a triptych that originated out of a clandestine poster project in 1986 that, although unrealised, was intended to coincide with celebrations marking the centenary of Johannesburg.<sup>1</sup> William Kentridge was asked to join a group of people working against the centenary, this at a time of widespread social unrest and state repression. For his contribution, Kentridge created a drawing titled *Johannesburg 100 Years of Easy Living: What Cause to Celebrate?* Although abandoned, the drawing informed his composition *Art in a State of Siege*, which features an early precursor of his corpulent Johannesburg industrialist Soho Eckstein. Indeed, all three Neo-Expressionist compositions feature motifs typical of Kentridge's practice of the period (aristocratic suburbanites, industrial landscapes, megaphones, Constructivist pavilions). The titles of the individual works chart three distinctive artistic positions: that of Grace, Hope and Siege. Grace, elaborated Kentridge in a lecture in Grahamstown in 1986, was a romantic or lyrical vision of art removed from society, which he regarded as personally "inadmissible".<sup>2</sup> By contrast, Hope represented an activist conception of art, which his links in his composition to the impossible idealism of Vladimir Tatlin's unfulfilled *Monument to the Third International* (1919–20). Siege represented a synthesis of the former two poles: in this latter mode art is "neither submerged by a programme outside itself" nor does it see itself as separate from society, but rather hopes to work with "open-ended questions and arrive at meaning through the activity of making the work".<sup>3</sup> This proposition still fairly reflects how Kentridge works. Printed on brown paper by Malcolm Christian at the Caversham Press and bonded onto crème-coloured Vélin d'Arches paper, MoMA print curator Judith B Hecker has characterised this triptych as a seminal work.<sup>4</sup>



1. Bronwyn Law-Viljoen (ed) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the same edition illustrated on page 34.

2. Carolyn Christov-Bakargiev (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts. Another print from the same edition illustrated on page 55.

3. Law-Viljoen, *op.cit.*, page 34.

4. Judith B Hecker (2010) *William Kentridge: Trace: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, page 58.





Wednesday 21 September 2022  
Session 6 at 3pm

## Modern and Contemporary Art

Day Sale  
Lots 111–190

Lot 172 Alexander Podlashuc, *Dogwalker* (detail)



111

†111

**Maud Sumner**

SOUTH AFRICAN 1902-1985

***High Street Shops***

signed and dated 48  
watercolour on paper  
45 by 60,5cm

R30 000 - 50 000



112

†112

**Maud Sumner**

SOUTH AFRICAN 1902-1985

***View of Notre Dame across the Seine, Paris***

signed and inscribed 'Paris, 1952'  
inscribed with the artist's name, title,  
and medium on a Dennis Hotz Fine  
Art label adhered to the reverse  
watercolour on paper  
44 by 51cm

R30 000 - 50 000

**PROVENANCE**

Dennis Hotz Fine Art, Johannesburg.  
Private Collection.



113

**PROVENANCE**

Strauss & Co, Cape Town, 6 March 2017,  
lot 494.

**LITERATURE**

Pat Weckesser in association with the  
De Jongh Family (2013) *Tinus de Jongh:  
His life and works*, Cape Town: MJ de  
Jongh, a similar etching of this subject is  
illustrated with the title *De Dam in 1912  
from inside the Royal Palace*.

"In 1912 Tinus was commissioned to  
paint a number of pictures for the Royal  
Ancient Society and Borough Archives  
of Amsterdam. These works comprised

a large number of scenes of the old city  
centre with the purpose of preserving  
and recording various disappearing  
landmarks and these are still in the  
Beeldarchief in Amsterdam.

There were canals which were  
destined to be filled in and the famous  
monument, the 'Naatje op de Dam' was  
scheduled to be dismantled prior to the  
rebuilding of the Dam Square which  
was renovated and re-opened on 7 April  
1914.

A great honour was conferred upon  
Tinus when, he says, 'Permission was  
given to me by Her Majesty the Queen  
of the Netherlands (Wilhelmina) to work

in her palace for three months.' The  
paintings, as a result of this work, were  
bought by the Amsterdam Museum.

Although there is no evidence that  
Tinus lived at the Palace, permission was  
granted to paint from the windows on  
24 February 1912. All members of the  
De Jongh family confirmed that their  
father took up residence in the Palace  
for three months and, as his uncle was  
gynaecologist to the Queen, an unofficial  
concession may have been made."<sup>1</sup>

1. Pat Weckesser in association with the De  
Jongh Family (2013) *Tinus de Jongh: His life  
and works*, Cape Town: MJ de Jongh, pages  
28 and 29.



114



115



116



117

114

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Grand Canal, Venice*

signed and dated 1993; signed and inscribed with the title on the reverse  
acrylic on board  
28 by 40,5cm

**R60 000 - 80 000**

## PROVENANCE

Onrus Gallery, Hermanus.  
Private Collection.

115

**Alexander Rose-Innes**

SOUTH AFRICAN 1915-1996

*Yellow Building with Tower,  
Tennant Street, District Six,  
Cape Town*

signed; signed and inscribed with  
the title and 'Abba' on the reverse  
oil on canvas  
50 by 60cm

**R60 000 - 80 000**

## PROVENANCE

Property of a Collector.

116

**Ruth Prowse**

SOUTH AFRICAN 1883-1967

*Malay Quarter*

1956  
signed  
oil on canvas laid down on board  
39,5 by 30cm

**R60 000 - 80 000**

## PROVENANCE

A gift from the artist to the current  
owner's father, J D de Villiers Truter,  
Trustee of the Ruth Prowse School of Art.

## LITERATURE

F L Alexander (1962) *Art in South Africa  
since 1900*, Cape Town: AA Balkema,  
illustrated on page 74, figure no. 36.

117

**David Botha**

SOUTH AFRICAN 1921-1995

*Street Scene, Outspan Cafe*

signed and dated '70  
oil on canvas laid down on board  
60 by 75cm

**R80 000 - 120 000**

118

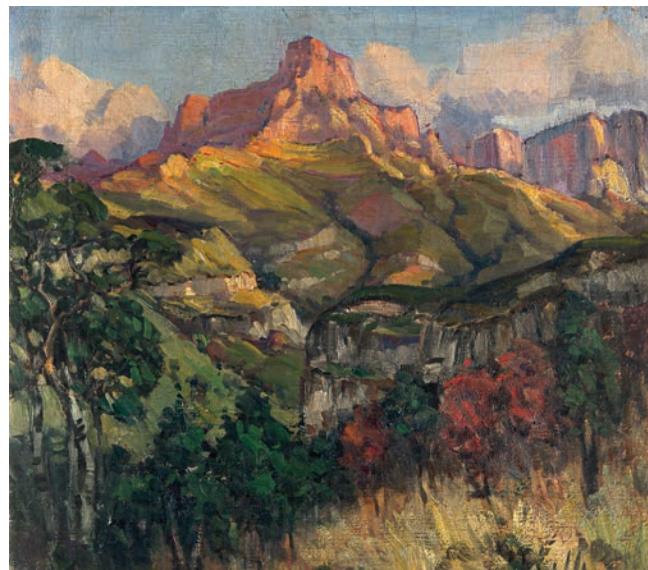
**Hugo Naudé**

SOUTH AFRICAN 1869-1941

*Sentinel, Drakensburg*

inscribed with the title on the reverse  
oil on canvas  
42 by 47cm

R70 000 - 90 000



118

†119

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871-1939

*A study for Usakos Mountain,  
South West Africa*

signed with the artist's initials;  
inscribed with the artwork details  
in a letter from Bothner's Art Gallery  
adhered to the reverse  
oil on canvas laid down on board  
30 by 40cm

R70 000 - 90 000

**PROVENANCE**

Bothner's Art Gallery, Johannesburg,  
24 September 1945.  
Sam Newton, Durban.  
Private Collection.



119

As per the note on the reverse, the  
present lot is the original oil study for  
the larger work, *Usakos Mountains,*  
*South West Afrika*, that currently  
resides at the South African National  
Art Gallery, Cape Town.

120

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871-1939

*Mountain Landscape*

signed  
oil on canvas  
48,5 by 64cm

R60 000 - 80 000



120

121

**Hugo Naudé**

SOUTH AFRICAN 1869-1941

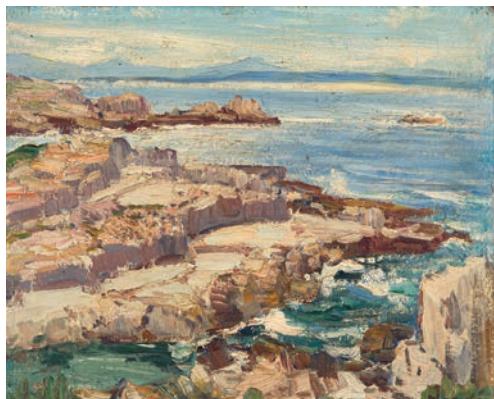
*Hermanus*

inscribed with the title on the reverse  
oil on board  
24,5 by 29,5cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by Jan Gabriel and  
Emma Hester du Plessis, thence by descent.  
René van der Watt, 1996.



121



122

122

**Hugo Naudé**

SOUTH AFRICAN 1869-1941

*Mountain Landscape, Worcester*

signed  
oil on board  
28 by 39,5cm

R70 000 - 90 000

123

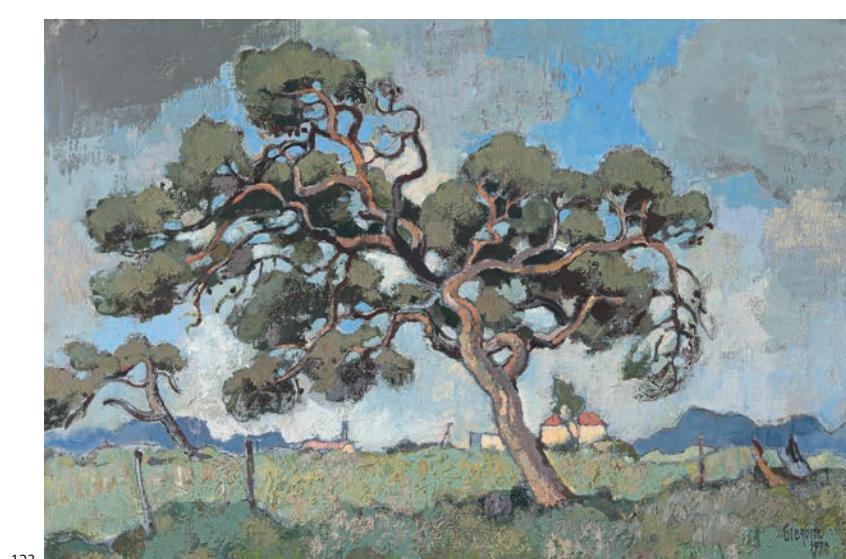
**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Wind-swept Fir Tree, Kenilworth, Cape*

signed and dated 1978; signed and  
inscribed with the title in English and  
Afrikaans on the reverse  
oil on canvas  
50 by 75,5cm

R120 000 - 160 000



123

"My work is my handwriting. People must  
recognise it as my own. My style, with all its  
shortcomings and limitations, is a part of  
me. I am not one who believes in or likes  
experimentation for its own sake, or too  
many different styles. I think an artist can  
achieve far more if he develops his own  
style to full maturity. It is better for a man to  
walk a straight course than to waste time  
by exploring each little by way"  
– Gregoire Boonzaier, 1976

1. Martin Bekker (1990) *Gregoire Boonzaier*, Cape  
Town and Pretoria: Human & Rousseau, page 79.

124

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Still Life with Pestle, Mortar and Fruit*

signed and dated 1969  
oil on cardboard  
33 by 47cm

R80 000 - 120 000



124

125

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

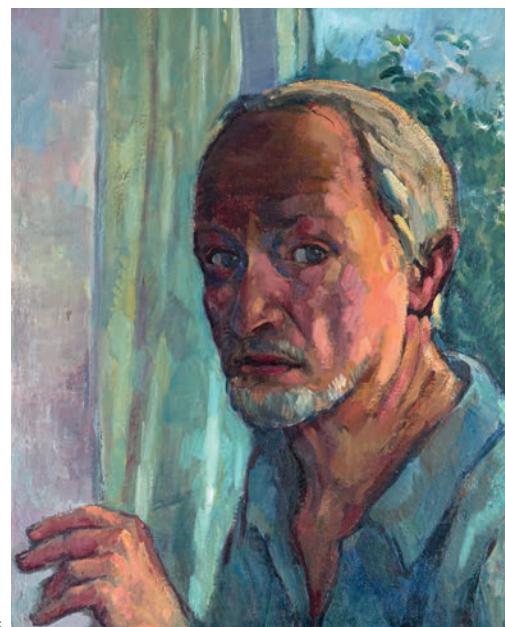
*Self Portrait*

signed and dated 1938

oil on canvas

45 by 27cm

R100 000 - 120 000



126

**François Krige**

SOUTH AFRICAN 1913-1994

*Self Portrait (Curtain and Window)*

circa 1970s

authenticated on the reverse by Sylvia Krige, the artist's widow, and Suzanne Fox, the artist's sister, on 25-03-00

oil and graphite on canvas  
49 by 39cm

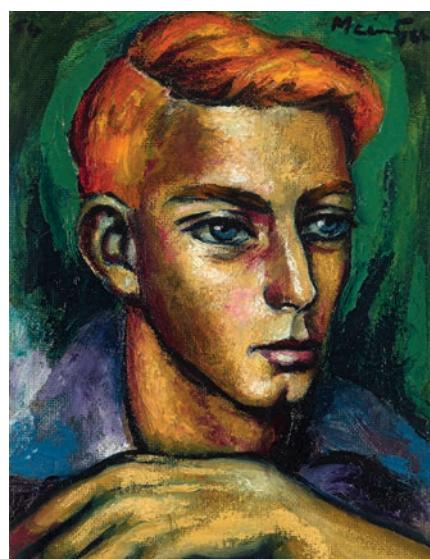
R100 000 - 150 000

**EXHIBITED**

Suzanne Fox/David Krut Projects, 2013, *François Krige Centenary*, illustrated on the exhibition catalogue cover and on page 5.

**LITERATURE**

Justin Fox (2000) *The Life and Art of François Krige*, Vlaeberg: Fernwood Press, a similar example is illustrated in colour on page 125 and on the back cover.



127

**Johannes Meintjes**

SOUTH AFRICAN 1923-1980

*Red Head Boy*

signed and dated 54

oil on canvas laid down on board  
39,5 by 29cm

R50 000 - 70 000

**PROVENANCE**

Strauss & Co, Johannesburg,  
1 November 2010, lot 193.

Johannes Meintjes catalogue number JM 427. This is a Portrait of Roland Starke.

127

**128**

**Jean Welz**

SOUTH AFRICAN 1900-1975

*Man with Cognac Glass*

signed and dated '52; inscribed with the artist's name, title, medium and exhibition details on a Pieter Wenning Gallery label adhered to the reverse

oil on canvas  
50 by 40cm

R100 000 - 150 000

**PROVENANCE**

Collection of Mr and Mrs Basil Robinson.

**EXHIBITED**

South African National Gallery, Cape Town, *Jean Welz Retrospective Exhibition*, 1970, catalogue number 51.  
Pieter Wenning Gallery, Johannesburg, *Jean Welz Memorial Exhibition*, 1977.

129

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

*Working in the Fields*

signed  
oil on canvas  
35,5 by 46cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co, Cape Town,  
22 February 2022, lot 618.  
Property of a Collector.



†130

**Alexander Rose-Innes**

SOUTH AFRICAN 1915-1996

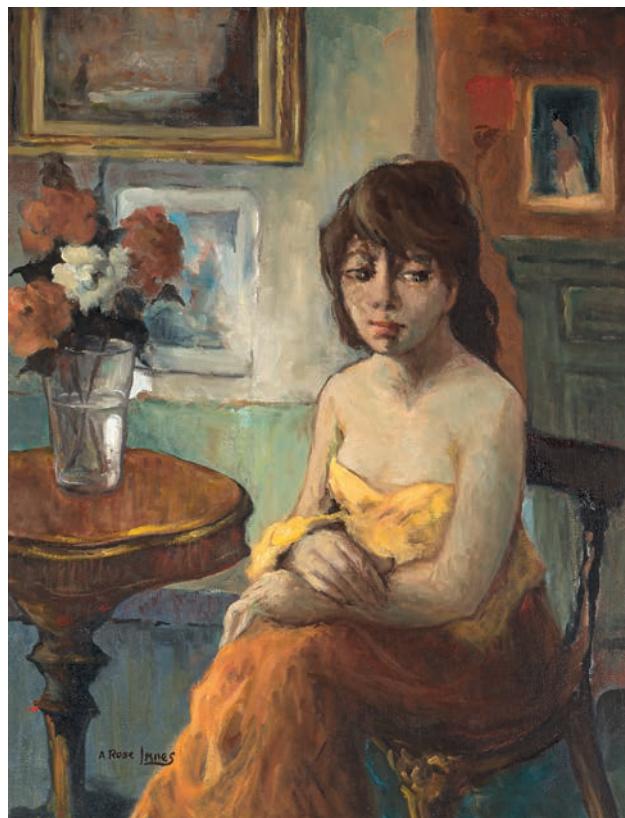
*The Mistress – Lady Seated at Table*

signed  
oil on canvas laid down on board  
63,5 by 48,5cm

R60 000 - 80 000

PROVENANCE

Property of a Collector.



131

**Zwelidumile Geelboi  
Mgxaji Mslaba 'Dumile' Feni**

SOUTH AFRICAN 1939-1991

*Two Figures*

signed and dated 1985  
ink on paper  
61 by 48cm

R25 000 - 35 000

PROVENANCE

Artists Studio, New York.  
Grosvenor Gallery, London.  
Bruce Campbell-Smith.

Accompanied by a certificate of authenticity of the executor estate and the Dumile Feni Trust, numbered 93.



131



132

**Zwelidumile Geelboi  
Mgxaji Mslaba 'Dumile' Feni**

SOUTH AFRICAN 1939-1991

*Two Figures with a Baby*

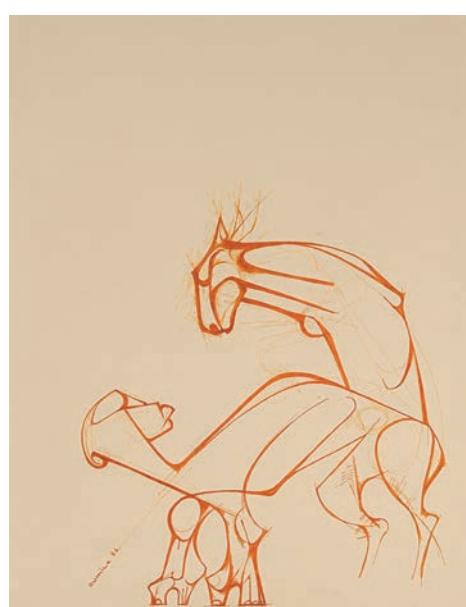
signed and dated 1985  
ink on paper  
61 by 48cm

R25 000 - 35 000

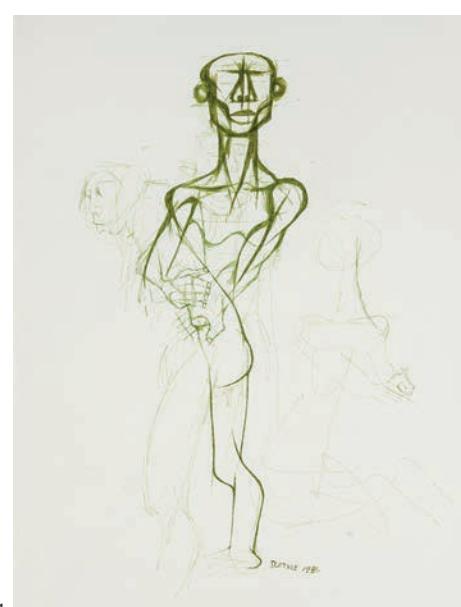
PROVENANCE

Artists Studio, New York.  
Grosvenor Gallery, London.  
Bruce Campbell-Smith.

Accompanied by a certificate of authenticity of the executor estate and the Dumile Feni Trust, numbered 75.



133



134

**Zwelidumile Geelboi  
Mgxaji Mslaba 'Dumile' Feni**

SOUTH AFRICAN 1939-1991

*Rivington #2*

signed and dated 84; signed with the artist's initials, dated 1984 and inscribed with the title on the reverse in ink in the margin  
ink on paper  
65 by 50cm

R25 000 - 35 000

PROVENANCE

Artists Studio, New York.  
Grosvenor Gallery, London.  
Bruce Campbell-Smith.

Accompanied by a certificate of authenticity of the executor estate and the Dumile Feni Trust, numbered 126.

134

**Zwelidumile Geelboi  
Mgxaji Mslaba 'Dumile' Feni**

SOUTH AFRICAN 1939-1991

*Standing Man*

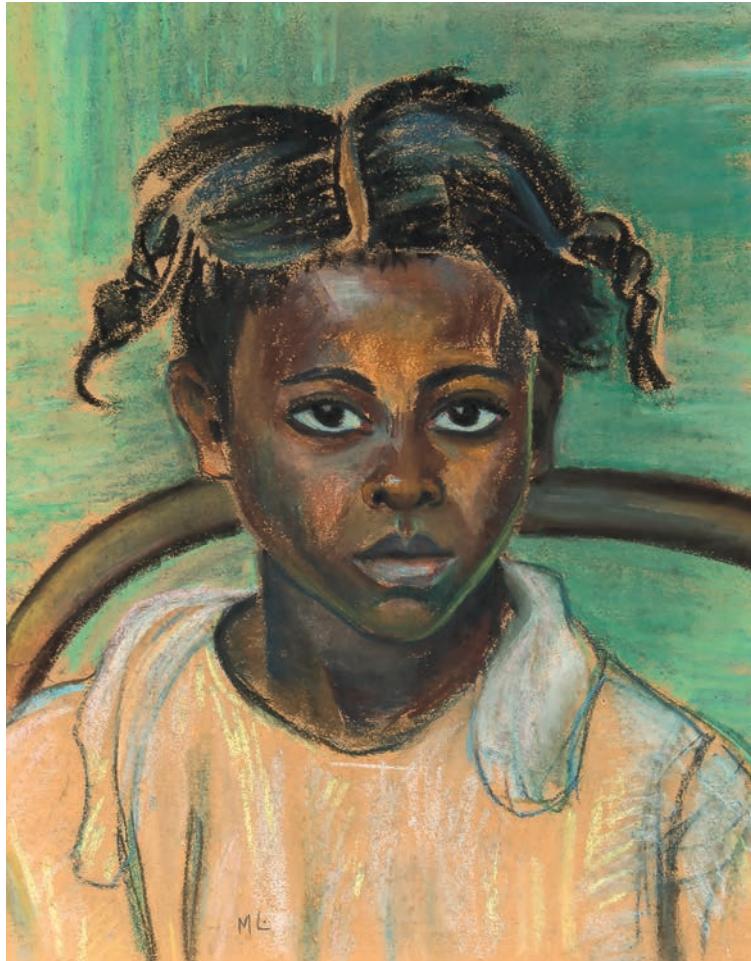
signed and dated 1985  
ink on paper  
61,5 by 48cm

R25 000 - 35 000

PROVENANCE

Artists Studio, New York.  
Grosvenor Gallery, London.  
Bruce Campbell-Smith.

Accompanied by a certificate of authenticity of the executor estate and the Dumile Feni Trust, numbered 78.



135

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

**Seated Girl**

signed with the artist's initials  
pastel on paper laid down on  
cardboard  
37 by 29cm

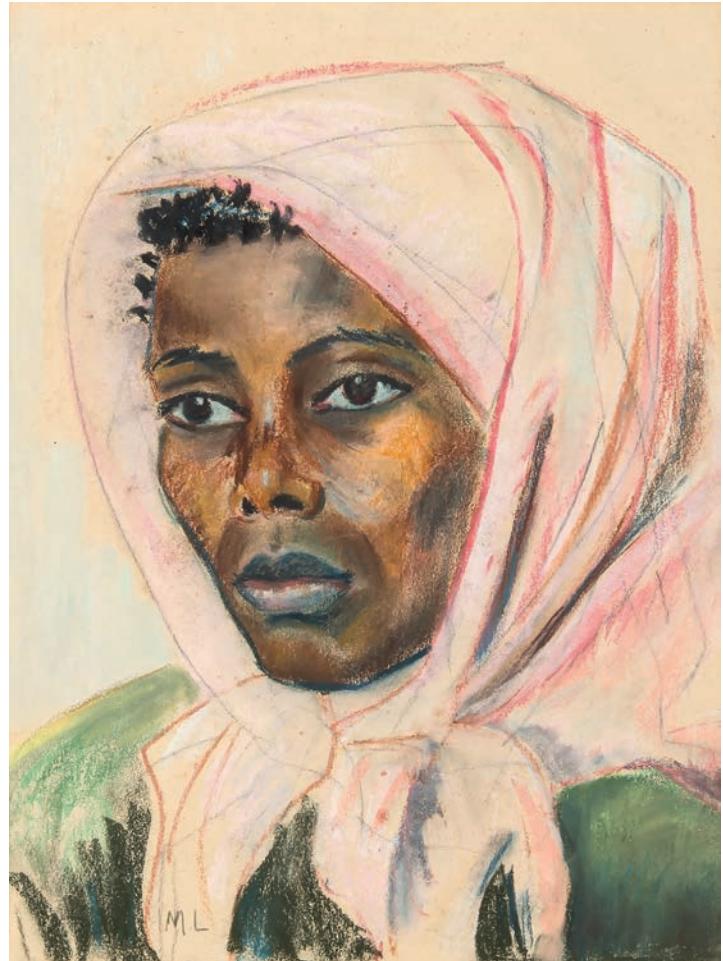
R100 000 - 150 000

**PROVENANCE**

Gifted by the artist to the current  
owner's family.  
The Küpper Family Collection.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*,  
Johannesburg: Perskor, a similar  
example illustrated in black and white  
on page 227, catalogue number 785.



136

**Maggie Laubser**

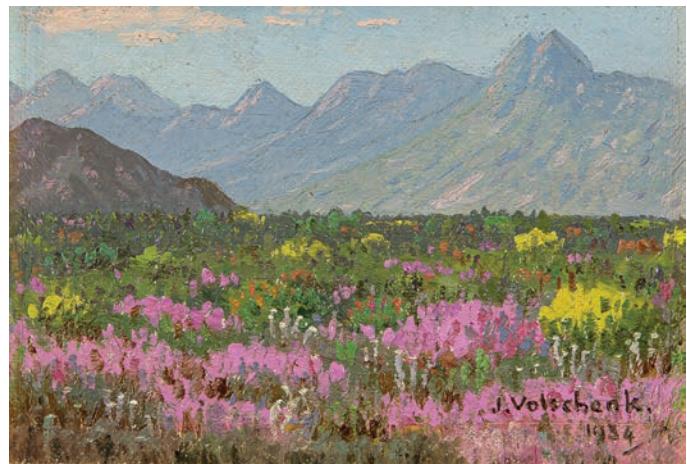
SOUTH AFRICAN 1886-1973

**Woman in Pink Headscarf**

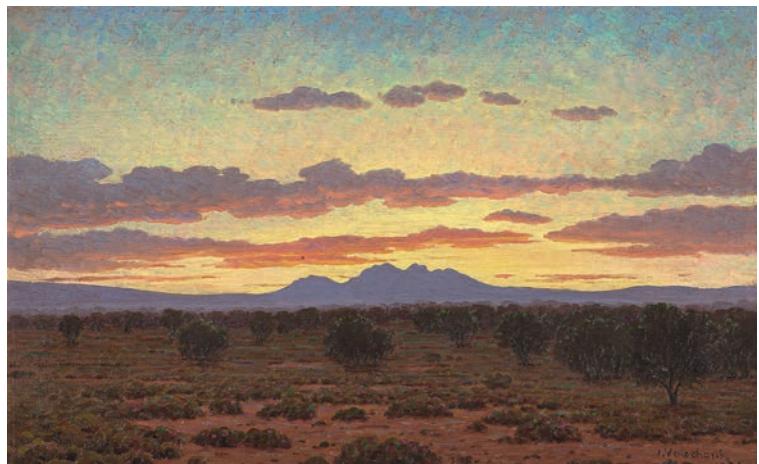
signed with the artist's initials  
pencil and chalk pastel on paper  
34 by 25cm

**R100 000 - 150 000****PROVENANCE**

Gifted by the artist to the current  
owner's family.  
The Küpper Family Collection.



137



138



139



140

†137  
**Jan Ernst Abraham Volschenk**  
SOUTH AFRICAN 1853-1936  
*Spring Flowers, Namaqualand*  
signed and dated 1934  
oil on canvas  
10,5 by 15,5cm  
**R15 000 - 20 000**

†138  
**Jan Ernst Abraham Volschenk**  
SOUTH AFRICAN 1853-1936  
*Mimosa Valley, Nel's Poort: Evening*  
signed and dated 1925; signed,  
dated, and inscribed with the title  
on the reverse  
oil on canvas  
25 by 40,5cm  
**R30 000 - 50 000**

139  
**Willem Hermanus Coetzer**  
SOUTH AFRICAN 1900-1983  
*Cape Cart*  
signed and dated 48  
oil on canvas  
50 by 74,5cm  
**R25 000 - 35 000**  
**PROVENANCE**  
The Louis and Mavis Shill Collection.

†140  
**Willem Hermanus Coetzer**  
SOUTH AFRICAN 1900-1983  
*Maluti Mountains*  
signed and dated 45; signed and  
inscribed with the title on the reverse  
oil on canvas laid down on board  
49,5 by 59,5cm  
**R30 000 - 50 000**  
**PROVENANCE**  
Strauss & Co, Cape Town, 7 March  
2011, lot 251.

141

**Walter Meyer**

SOUTH AFRICAN 1965-2017

*Naby Lüderitz*

signed with the artist's initials and dated 11; signed, dated 2011 and inscribed with the title on the stretcher

oil on canvas  
59 by 74cm

R50 000 - 70 000



141

142

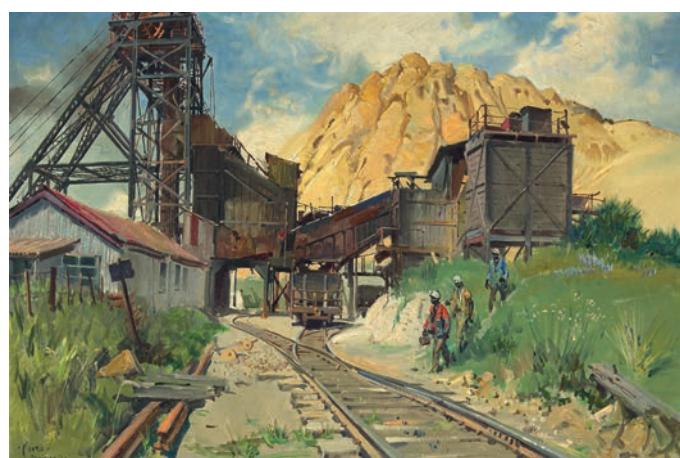
**Terence Cuneo**

BRITISH 1907-1996

*Headgear and Miners,  
Crown Mines*

signed and dated December '67  
oil on canvas  
59,5 by 90cm

R40 000 - 60 000



142

LITERATURE

RF Kennedy (ed) (1971) *Catalogue of Pictures from the Africana Museum*, Cape Town: Johannesburg Africana Museum, a similar example illustrated on page 182, volume 6, catalogue number c1245.

143

**Harold Voigt**

SOUTH AFRICAN 1939-

*Two Children Around the Pot*

signed and dated 1968  
oil on canvas laid down on board  
75 by 121cm

R80 000 - 100 000

PROVENANCE

Strauss & Co, Cape Town, 11 March 2021, lot 422.

The Louis and Mavis Shill Collection.



143

144

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Two Figures*

signed

pigment on incised wood

61 by 44,5cm

R50 000 - 70 000

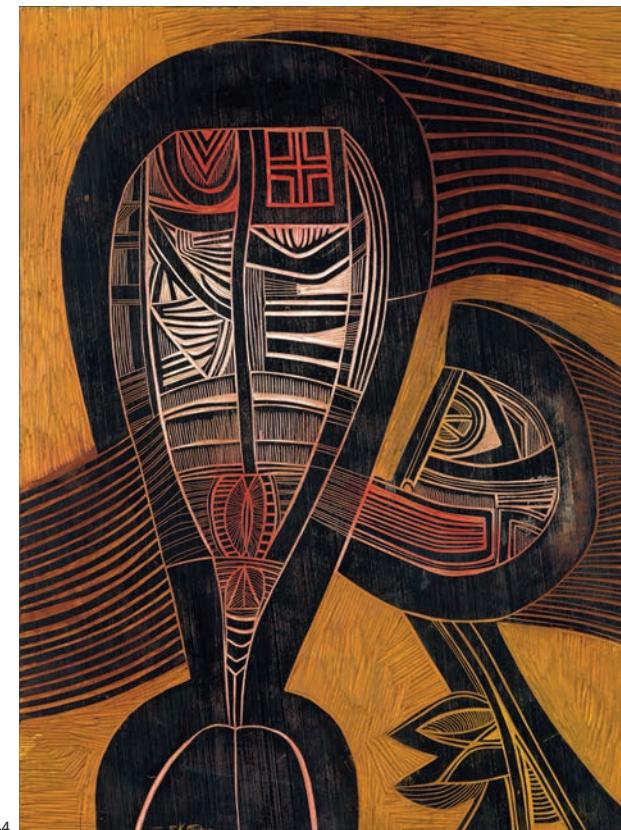
**PROVENANCE**

IN-FIN-ART, Cape Town.

Private Collection.

This lovely smaller work emerges from Cecil Skotnes' immersion in relief printmaking, and the recognition of the block itself as the artwork, rather than just as the agent of the print. It retains the graphic quality of the print, the rolled surface with the pigment nested into the depressions of the panel. The panels he made at this time reflect a great period of imaginative creation of work that, once rooted in European traditions, is liberated in the bright air and brilliant inventiveness of his African home. I like to think this was a portrait of his lovely wife and her teenage child finding her voice!

– Pippa Skotnes, 2022



144

145

**Raymond Andrews**

SOUTH AFRICAN 1948-

*Fertility I*

signed with the artist's initials

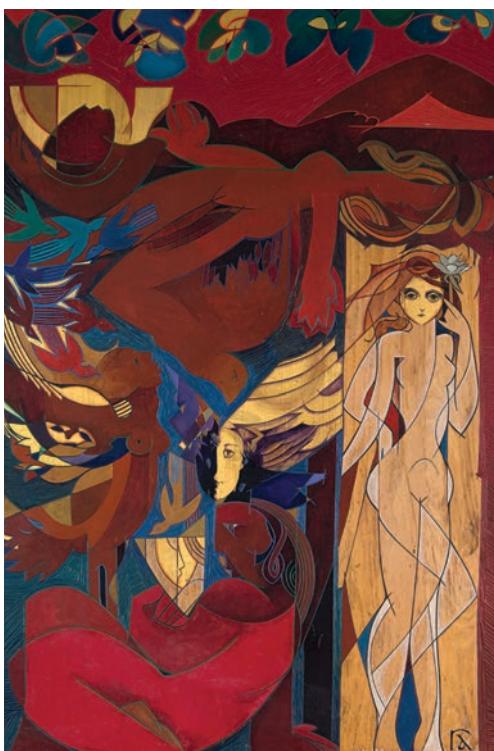
incised and painted wood panel

137 by 90,5cm

R40 000 - 60 000

**PROVENANCE**

Property of a Collector.



145

146

**Raymond Andrews**

SOUTH AFRICAN 1948-

*Fertility II*

signed

incised and painted wood panel

92 by 70cm

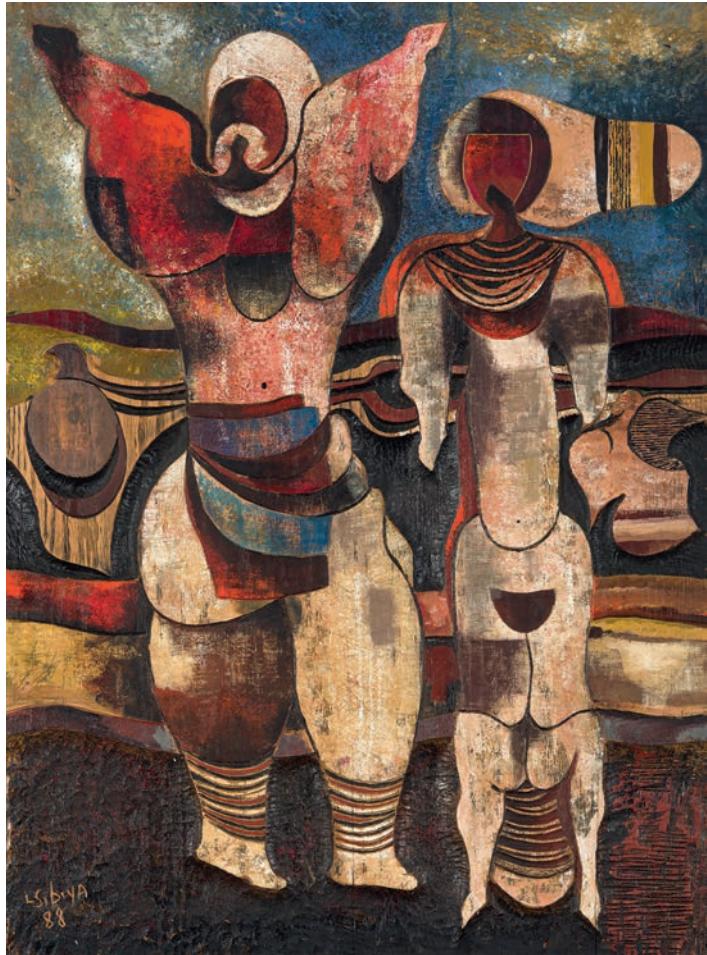
R25 000 - 35 000

**PROVENANCE**

Property of a Collector.



146



†147

**Lucky Sibiya**

SOUTH AFRICAN 1942-1999

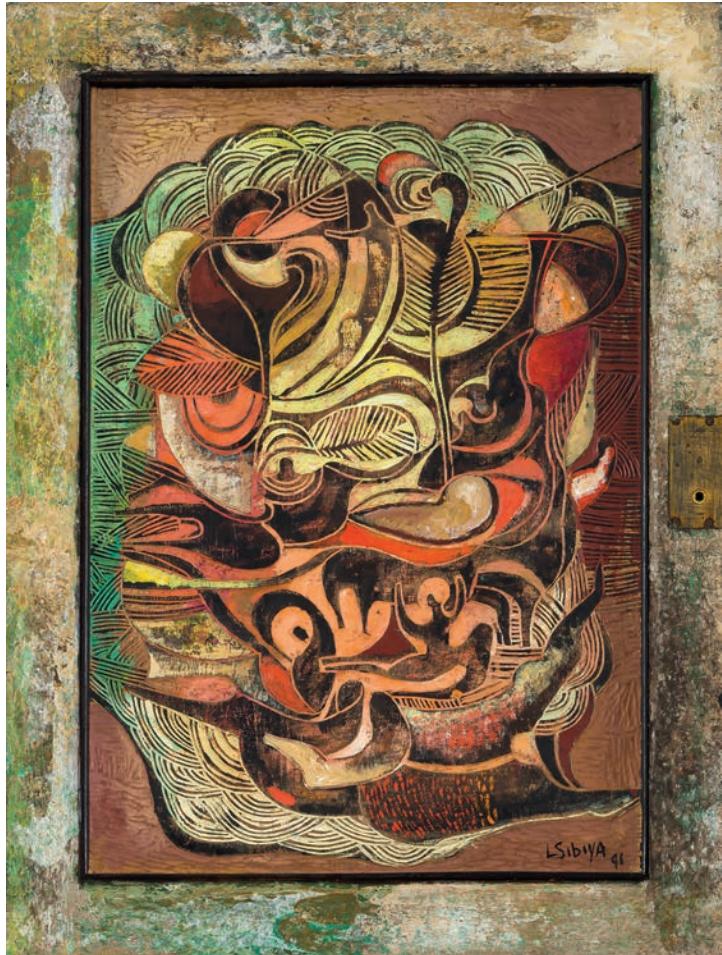
**Zulu Couple**

signed and dated 1988; inscribed with title on the reverse and further inscribed with the artist's name, the title and medium on an Everard Read label adhered to the reverse  
oil on carved wood panel  
86,5 by 64cm

R80 000 - 120 000

**PROVENANCE**

Everard Read, Johannesburg.  
Private Collection.



148

**Lucky Sibiya**

SOUTH AFRICAN 1942-1999

**Dance in the Garden**

signed and dated 91  
carved, painted and incised wood door in the artist's handmade frame  
75 by 57,5cm

R80 000 - 120 000

**PROVENANCE**

Property of a Collector.



149

**Ephraim Ngatane**

SOUTH AFRICAN 1938-1971

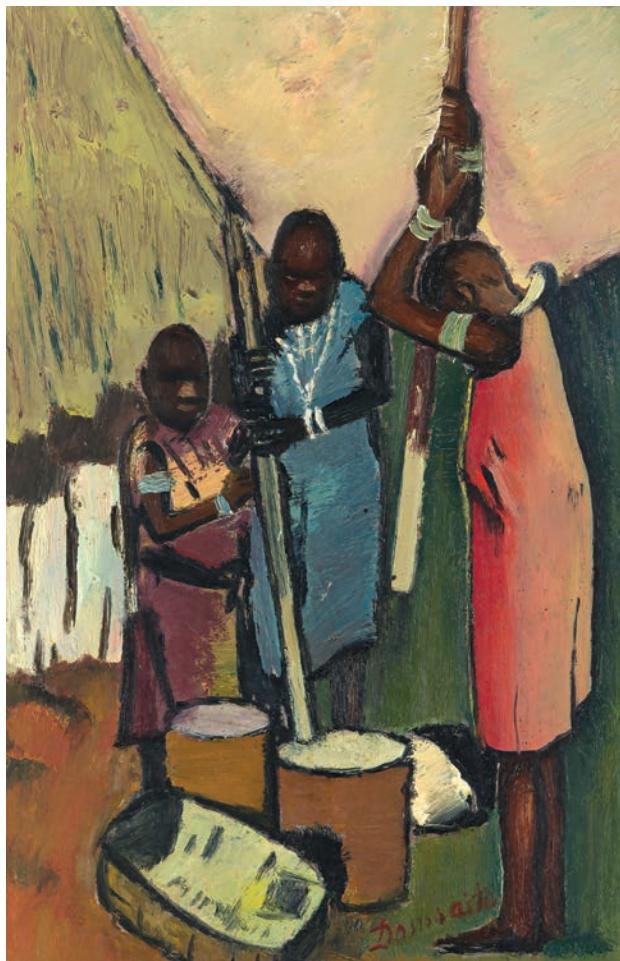
*The Band*

signed and dated '68  
oil and sand on board  
60 by 47cm

R70 000 - 90 000

PROVENANCE

Stephan Welz & Co, Cape Town,  
22 February 2012, lot number 617.  
Property of a Collector.



150

**Pranas Domsaitis**

LITHUANIAN/SOUTH AFRICAN 1880-1965

*Stamping Maize*

signed; incised with the artist's name  
and title on a bronze plaque adhered  
to the frame  
oil on board  
58 by 38cm

R40 000 - 60 000



Ephraim Ngatane with a similar artwork in Esmé Berman (1996) *Art and Artists of South Africa*, Johannesburg: South Book Publishers, Image supplied on page 339.

151

**Ephraim Ngatane**

SOUTH AFRICAN 1938-1971

*Pimville Street Scene*

signed and dated '68  
oil on board  
60 by 75cm

R80 000 - 120 000

PROVENANCE

Strauss & Co, Johannesburg,  
1 November 2010, lot 213.  
Property of a Collector.



152

**Lucky Sibiya**

SOUTH AFRICAN 1942-1999

*Four Figures*

signed and dated 97  
oil on incised wood  
45 by 59,5cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by Everard Read, 1997.  
Everard Read, Johannesburg.  
Private Collection.



153

**Lionel Smit**

SOUTH AFRICAN 1982-

*Three Profiles*

signed, dated 2012, numbered 2/12  
and stamped with the FusionFive  
foundry mark

bronze with blue patina on a Perspex  
base

height: 26cm excluding base;  
height: 30cm including base

R20 000 - 30 000



153

154

**Michael MacGarry**

SOUTH AFRICAN 1978-

*Long Youth*

2012

found objects, polyurethane,  
industrial foam, acrylic paint  
height: 190cm

R50 000 - 70 000

PROVENANCE

Stevenson, Cape Town.  
Private Collection.

EXHIBITED

The New Church, Cape Town,  
*Pop Goes the Revolution*, 10 October  
2013 to 1 April 2014.



154

155

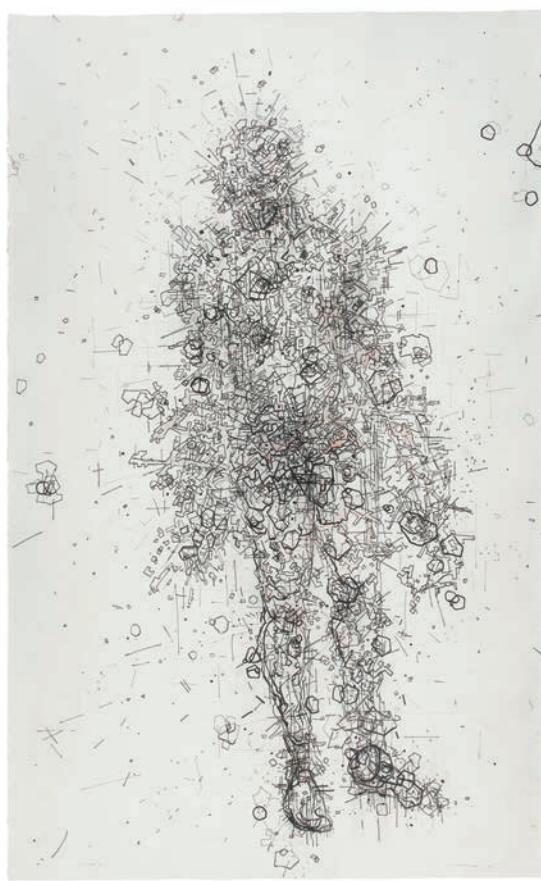
**Lehlogonolo Mashaba**

SOUTH AFRICAN 1983-

*Integration VI*

signed, dated 2016 and inscribed  
with the title in pencil  
mixed media on paper  
sheet size: 170 by 105cm

R30 000 - 50 000



155

156

**Kudzanai Chiurai**

ZIMBABWEAN 1981-

*Untitled III (we never ever wholeheartedly adopted foreign literature)*

signed and dated 2018  
ink, oil pastel, coloured pencil and graphite on paper  
53,5 by 36cm

R60 000 - 80 000

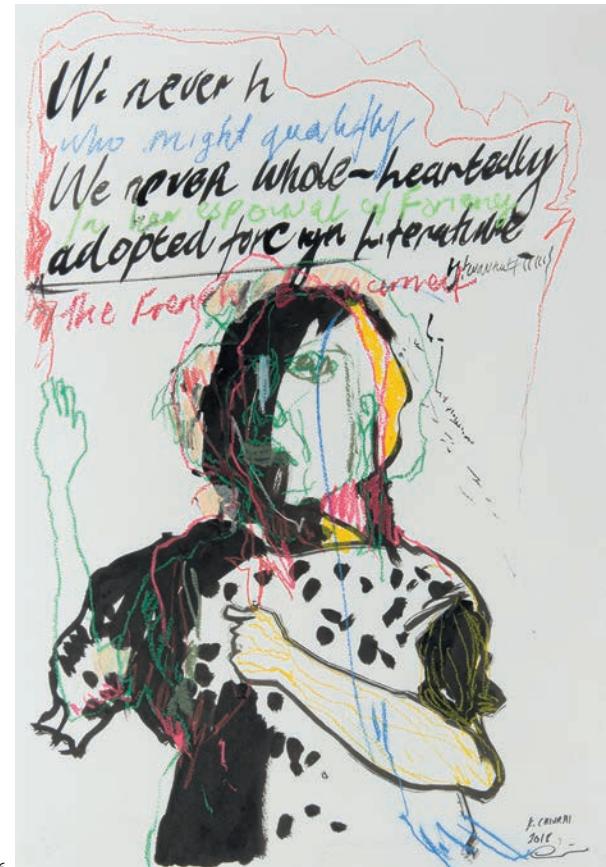
PROVENANCE

Donated by the artist.

EXHIBITED

Goodman Gallery, Cape Town,  
*Kudzanai Chiurai/Madness and Civilization*, 12 April to 12 May 2018.

The proceeds of the present lot will benefit the Bag Factory Artists' Studio in Johannesburg, South Africa.



156



157

157

**Kudzanai Chiurai**

ZIMBABWEAN 1981-

*Dying to be Men, Popular Mechanics series*

2010  
signed, numbered 5/10 and inscribed with the title in pencil in the margin  
linocut on paper  
sheet size: 215 by 105cm

R60 000 - 80 000



158

**Bambo Sibiya**

SOUTH AFRICAN 1986-

*Another Gathering of Swenkas*

signed and dated 2017  
oil on canvas  
179 by 284cm

R60 000 - 80 000

PROVENANCE

Acquired from the artist by the current owner, 2017.



159

**Stella Shawzin**

SOUTH AFRICAN 1923-2020

*Athlete*

signed with the artist's initials  
and numbered 7/8  
bronze, on a marble base  
height: 37cm; height including  
base: 43cm

R40 000 - 60 000



160

**Stella Shawzin**

SOUTH AFRICAN 1923-2020

*Seated Figure*

signed indistinctly with the artist's  
initials and numbered 2/8  
bronze, on a fixed rock base  
height: 97cm

R50 000 - 70 000



161

161

**Angus Taylor**

SOUTH AFRICAN 1970-

*Liberty Leaving*

signed and dated 03; an edition of 24  
 aluminium and cement fondu  
 height 85cm; height including  
 base: 91cm

R60 000 - 80 000

## PROVENANCE

Stephan Welz & Co, Cape Town,  
 2 to 3 October 2012, lot 363.

162

**Angus Taylor**

SOUTH AFRICAN 1970-

*Grounded*

signed, dated 2002 and editioned 10/24  
 bronze, aluminium and cement fondu  
 height including base: 128cm

R50 000 - 70 000



162

163

**Neil Rodger**

SOUTH AFRICAN 1941-2013

*Standing Woman*

signed and dated 1975  
 bronze, on a slate base  
 height: 50cm; height including  
 base: 65cm

R40 000 - 60 000



163

164

**Michael Pettit**

SOUTH AFRICAN 1950-

*Between Acts*

signed, dated July 1984 to 1985,  
inscribed with the title and medium  
on the reverse; inscribed with the  
artist's name, title and medium on  
an Everard Read label adhered to  
the reverse  
oil on canvas in the artist's hand-  
painted frame  
80,5 by 150cm

R40 000 - 60 000

PROVENANCE

Everard Read, Johannesburg.  
Private Collection.



165

**Bastiaan van Stenis**

SOUTH AFRICAN 1981-

*I'll Bring the Beast to your  
Lonely Nights*

signed and dated 2017; signed, dated  
and inscribed with the artist's name,  
title and artist's stamp on the reverse  
oil on canvas  
130 by 110cm

R30 000 - 50 000



166

**Ndikhumble Ngqinambi**

SOUTH AFRICAN 1977-

*Amsterdam*

signed and dated 2012 twice  
on the reverse  
oil on canvas  
120 by 90cm

R25 000 - 35 000



166



167

167

**Ndikhumble Ngqinambi**

SOUTH AFRICAN 1977-

*A Grand Way To Fall*

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

R40 000 - 60 000



168



169

**EXHIBITED**

Barnard Gallery, Cape Town, *A Grand Way To Fall: 'Ndikhumble Ngqinambi's Window Part I*, 7 June to 5 July 2016, illustrated in colour in the exhibition brochure.

**LITERATURE**

Ashraf Jamal (2017) "A Grand Way To Fall: Ndikhumble Ngqinambi's 'Window Part II' at Barnard Gallery, Cape Town" in *Art Africa*, <https://www.artafricamagazine.org/a-grand-way-to-fall-ndikhumble-ngqinambi-window-part-ii-at-barnard-gallery-cape-town-by-ashraf-jamal/>, accessed 26 July 2022.

The present lot is accompanied by a Barnard Gallery exhibition brochure.

168

**Johann Louw**

SOUTH AFRICAN 1965-

*Untitled*

signed with the artist's initials  
oil on board  
122,5 by 80cm

R30 000 - 50 000

**PROVENANCE**

Johans Borman Fine Art, Cape Town.  
Private Collection.

169

**Johann Louw**

SOUTH AFRICAN 1965-

*Portret f, 1*

inscribed with the artist's name, title,  
dated 2010 and medium on a SMAC  
Gallery label adhered to the reverse  
oil on canvas  
90 by 120cm

R40 000 - 60 000

**PROVENANCE**

SMAC Gallery, Cape Town, 2010.  
Private Collection.

170

**Alexander Podlashuc**

SOUTH AFRICAN 1930-2009

**Dogwalker**

signed and dated 1997

oil on canvas

84 by 100cm

R60 000 - 80 000

**PROVENANCE**

Podlashuc Collection.

**EXHIBITED**

Welgemeend Art Month, *Satire & Irony – Stanley Pinker and Robert Hodgins, Alexander and Marianne Podlashuc*, August 2019, illustrated on page 42 of exhibition catalogue.

170



"Pod was riveted by the grotesqueries of everyday life. Animals in their various forms were analogies for their owners. The sight of packs of snarling dogs dragging along the meek-eyed hired help filled him with mirth. It captured the contradictions of bourgeois suburbia – violence masquerading as love." – Leo Podlashuc, 2019

1. Welgemeend Art Month (2019) *Satire & Irony – Stanley Pinker and Robert Hodgins, Alexander and Marianne Podlashuc*, Cape Town: Strauss & Co, page 42.

171

**Andrew Verster**

SOUTH AFRICAN 1937-2020

**Beach Sands**

signed and dated 76

acrylic on canvas

91 by 121,5cm

R35 000 - 50 000

**PROVENANCE**

Strauss & Co, Cape Town, 16 March

2015, lot 500.

Private Collection.

171



172

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914-2010

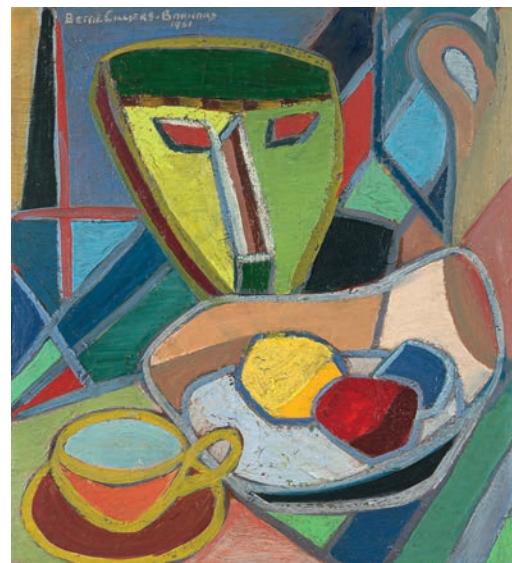
*Still Life with Mask, Fruit, Cup and Saucer*

signed and dated 1951  
oil on canvas laid down on board  
45 by 40cm

R50 000 - 70 000

PROVENANCE

Stephan Welz & Co, Cape Town,  
23 February 2010, lot 732.  
Property of a Collector.



172



173

†173

**Christo Coetze**

SOUTH AFRICAN 1929-2000

*Self Portrait with Hat*

signed and dated 95; signed, dated  
95 Aug, inscribed with the title  
and 'Iron in the Jaw, chew well' on  
the reverse  
enamel on board  
122 by 122cm

R80 000 - 120 000

PROVENANCE

Acquired from the artist by the  
current owner.  
Property of a Collector.



174

174

**John Piper**

BRITISH 1903-1992

*Clermont-Ferrand,  
Adam and Eve*

signed; inscribed with the title  
on the reverse  
mixed media on paper  
sheet size: 56 by 75cm

R100 000 - 150 000

PROVENANCE

Property of a Collector.



175

**175**

**Joan Miró**

SPANISH 1893-1983

*Les Forestiers (gris)*

1958

signed and numbered 'H.C.' in pencil  
in the margin; inscribed with the title  
on the reverse

colour aquatint on BFK Rives paper  
image size: 49,5 by 32cm;  
sheet size: 66 by 43cm

R50 000 - 70 000

**LITERATURE**

Jacques Dupin (1993) *Miró*, Paris:  
Flammarion, another print from the  
edition illustrated on page 149.

The present lot is one of several *hors  
commerce* impressions (the edition  
was 75), published by Maeght, Paris.



176

177

**Pieter van der Westhuizen**

SOUTH AFRICAN 1931-2008

*Landskap*

signed and dated 07; inscribed with  
the artist's name, title and medium  
on a label adhered to the reverse  
oil on canvas  
70 by 90cm

R50 000 - 70 000

**177**

**Paul du Toit**

SOUTH AFRICAN 1922-1986

*Abstract Composition*

signed and dated 58  
oil on board  
39 by 78cm

R20 000 - 30 000





178

**Gail Catlin**

SOUTH AFRICAN 1948-

**Tree**

signed

oil and liquid crystal on reverse

Perspex painting

98,5 by 118cm

R60 000 - 80 000

**PROVENANCE**

Donated by the artist.

In the heart of Claremont, Cape Town lies the 177-year-old Arderne Gardens and Arboretum. It is a rare botanical jewel (still fairly unknown), of exotic trees from around the world. It has 5 of the 92 giant Champion Trees of South Africa and is of unique international significance as it has arguably the finest collection in the world of mature trees (100+years), descended from the ancient (200 million years ago) Super Continent of Gondwana.

Ralph Arderne, a successful timber merchant, purchased the land from the historic Stellenberg farm in 1845 with the vision to create "a garden of trees from all over the world." By 1900, with the help of his son Henry, it was a famous world Arboretum and garden.

The proceeds of the present lot will benefit the preservation of the Arderne Gardens.

Fortunately, the City Council purchased the property in 1927 as a Public Park for Claremont and in doing so saved this rare collection of trees. It became a much-loved park for the varied communities who lived nearby. It still is a venue for traditional wedding photos. Until 1960 it was well cared for by the Director of Parks who lived there. Two major impacts, however, followed which led to a drastic 40-year decline in the park. The first was the impact of the cruel Group Areas Acts of the 1960s and 70s, which removed 85% of the park users from the surrounding areas. The second was the neglect and inability of the Council to manage a rare Arboretum of over 400 trees. Into this jungle stepped undesirable elements, so much so that it became a no-go area for the general public.

By 2004 the situation had become

so untenable that The Friends of the Arderne Gardens were formed. By 2013 it realised it had to offer the City its own Landscape Architecture, Horticulture and Arborist's experience and skills, and its own gardeners. The "Renaissance of the Arderne Gardens Project" was launched in 2014. In 8 years it has transformed and returned the Gardens to a beautiful and safe Community Park. It has safeguarded these rare trees and is planting more rare species for the next 175 years. It has so far raised over R5 million for this work but needs to continue to raise funds for the future existence of this gem. It is a wonderful example of public involvement in City affairs.

The Friends of the Arderne Gardens are very grateful to the well-known artist Gail Catlin for the donation of this painting, inspired by the giants of the Arderne Gardens.

LOTS 179-190  
NO LOTS





Wednesday 21 September 2022  
Session 7 at 7pm

## Modern and Contemporary Art

Evening Sale  
Lots 191–275

Lot 209 Keith Alexander, *Night Caller* (detail)

†191

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Karoo Farm at Sunset*

signed

oil on board

17 by 19,5cm

R150 000 - 200 000



†192

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Usakos*

signed and dated 4\* indistinctly;  
inscribed with the title on the reverse  
oil on panel  
39 by 49,5cm

R500 000 - 700 000

"His primary theme throughout his life was landscape; only seldom did he portray still-life or the human figure and very rarely did he introduce animals or people into his large scenic compositions. Though he depicted homesteads, city views and mining establishments, there is no sign of human activity in his detached perspectives; the symbols of life in his silent, ordered world of nature are established in the stylised, isolated forms of trees and other verdure."<sup>1</sup> – Esmé Berman

1. Esmé Berman (1996) *Art and Artists of South Africa*, Johannesburg: South Book Publishers, page 328.



193

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*A View of Windhoek*

oil on board

29 by 45,5cm

R250 000 - 350 000

PROVENANCE

Stephan Welz and Co in Association with Sotheby's, Johannesburg, 7 May 2001, lot 534.

This lively *plein air* painting of Windhoek was painted in 1923, during the artist's first visit to Namibia. The artist's excitement in this work is palpable; conjuring the town through a responsive use of varied wet-on-wet paint applications, uniting compositional elements through glowing light, energised mark-making and vibrant colour. Few paintings of Windhoek were painted, and fewer are imbued with such crisp splendour.



†194

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

*South West African Landscape*

signed and dated 1938

oil on canvas

59,5 by 79,5cm

R300 000 - 500 000



195

**Hugo Naudé**

SOUTH AFRICAN 1869-1941

*Namaqualand*

signed  
oil on board  
24,5 by 39cm

R250 000 - 350 000

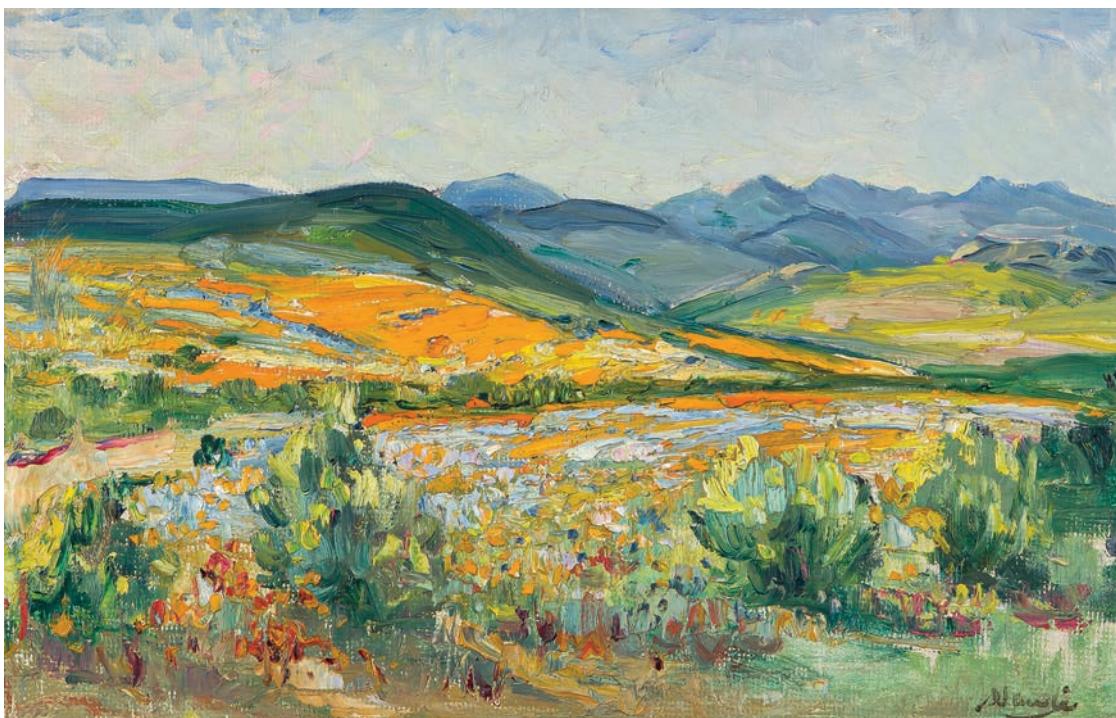
PROVENANCE

The Collection of the Late Jack and Helene Kahn.  
Stephan Welz & Co in Association with Sotheby's, Cape Town, 13 February 2007, lot 11.

EXHIBITED

South African National Gallery, Cape Town and Pretoria Art Museum, *Hugo Naudé Retrospective Exhibition*, 1969, catalogue number 112.

Accompanied by an envelope containing past exhibition labels.



196

**Hugo Naudé**

SOUTH AFRICAN 1869-1941

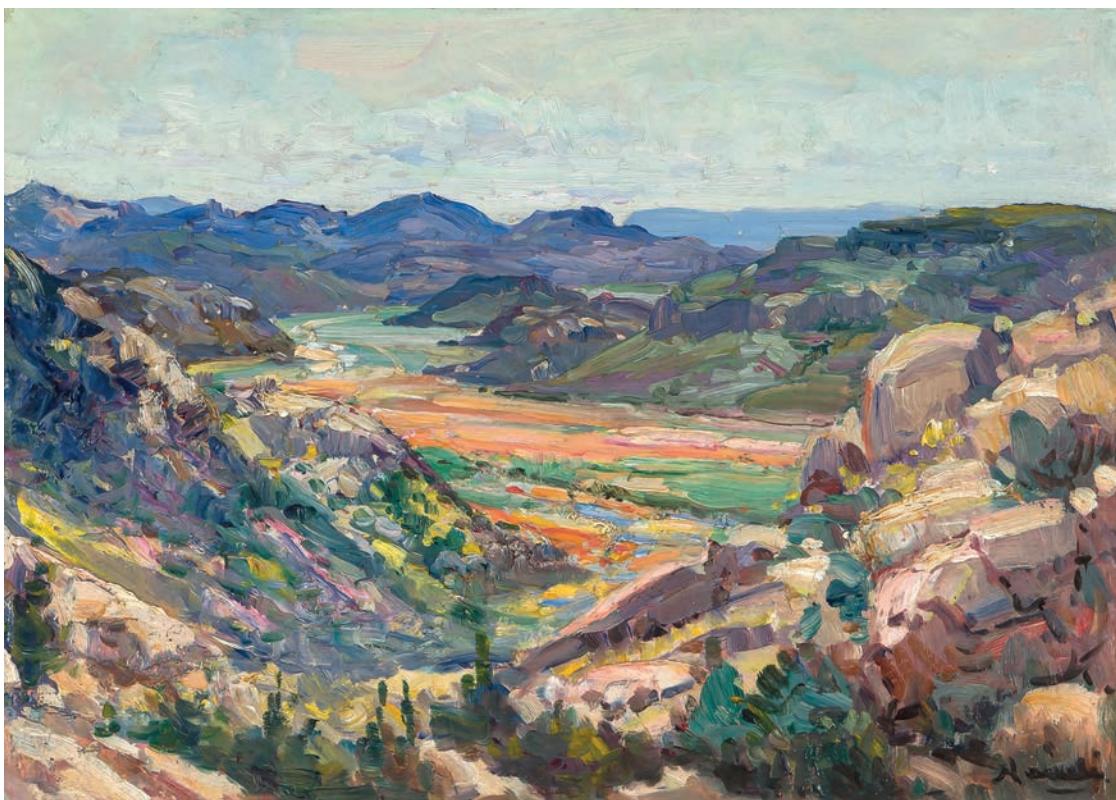
*Extensive Landscape, Namaqualand*

signed  
oil on board  
28 by 39,5cm

R150 000 - 200 000

PROVENANCE

Stellenbosch Art Gallery, Stellenbosch.  
Private Collection.



†197

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Bushveld Scene*

signed and dated 1922  
oil on artist's board  
29 by 45cm

R300 000 - 400 000

**PROVENANCE**

Stephan Welz & Co, Johannesburg,  
6 October 2013, lot 119.  
Hester Bohrmann Private Collection.  
Property of a Collector.



198

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

*Landscape with Cow*

signed and dated '24  
oil on board  
29,5 by 39cm

R250 000 - 350 000

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 181, catalogue number 501.



199

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Cottage Interior, Kanettefontein,  
Wellington*

signed and dated 1943

oil on canvas

42 by 51,5cm

R100 000 - 150 000

PROVENANCE

Strauss & Co, Cape Town,  
26 September 2011, lot 296.  
Property of a Collector.



200

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Interior with Piano and Mirrors*

signed and dated 1969; inscribed  
with the artist's name and the title in  
both English and Afrikaans on  
the reverse

oil and charcoal on board  
40 by 30cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 4 February  
2013, lot 524.



201

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Cape Town Street Scene*

signed and dated 1991

oil on canvas

65 by 85cm

R300 000 - 400 000

PROVENANCE

Johan Coetze Gallery, Franschhoek.

Private Collection.



†202

**Hugo Naudé**

SOUTH AFRICAN 1869-1941

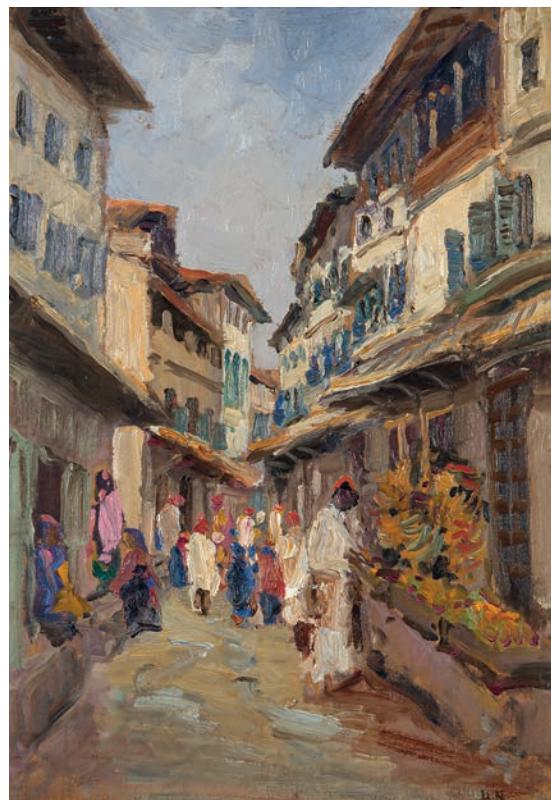
*Fruit Stall, Zanzibar*

signed with the artist's initials;  
inscribed 'Zanzibar' on the reverse

oil on panel

34 by 23,5cm

R120 000 - 160 000



203

**Dorothy Kay**

IRISH/SOUTH AFRICAN 1886-1964

*Old Oyster Woman*

signed  
oil on canvas  
59 by 59cm

R1 500 000 - 2 000 000

**PROVENANCE**

Strauss & Co, Johannesburg, 9 March 2009, lot 85.  
The Louis and Mavis Shill Collection.

**EXHIBITED**

Strauss & Co, Johannesburg, *Dream Invisible Connections: Mary Sibande & Dorothy Kay*, 11 July to 12 August 2022, illustrated in the exhibition catalogue in colour on page 21.

**LITERATURE**

Marjorie Reynolds (1989) "Everything you do is a portrait of yourself", Rosebank, page 41.  
Dorothy Kay (1991) *The Elvery Family: A Memoir. Memoirs of the Artist Dorothy Kay*, The Carrefour Press, pages 113 to 114.

"Then there was Louisa Williams, the old oyster woman – who could remember the days back almost a hundred years ago ... her black face and faded eyes, canopied by the stiff frilled white 'Dutch Kappie'. I painted two portraits of her and later made an etching. Poor old Louisa was grateful for the job of being a model, as it saved her from having to risk her life in the sea, wading out chest high in the water, breaking off any oysters to be found on the rocks. Her husband had been washed away, she told me, years before. Old slaves from Madagascar were her people ... her manners the finest that any person of gentle birth could wish to have. I blame myself bitterly whenever I think of the day when she was standing for me, in the photographic studio, that had been kindly lent to me by the Amateur Photographic Society, and being absorbed in my work I must have kept her standing for longer than she could endure, for I heard her saying 'Am I standing alright Ma'am?' several times

before I realised she was falling ... she being black in the face, I could not tell if she was white, but I caught her as she fell and, lying her on the floor, dashed to the enclosed corner where the darkroom was, and where the only vehicle for holding water was a developing dish, which I quickly filled and held to her lips, the water spilling over the shallow edges down onto the strange emerald green frilly crochet collar that she wore round her neck, and which she had made herself. Her deep gratitude for anything that was done only served to accentuate the remorse I felt, for having been so cruel. She died several years after this, in a chronic sick home, where Hobart had sent her, having found her ill and destitute in the backyard of a broken-down house in the slums. She and some dogs were existing on any scraps of food that were thrown to them by the coloured people who lived there."<sup>1</sup>

1. Marjorie Reynolds (1989) "Everything you do is a portrait of yourself", Rosebank, page 41.



*The Old Oyster Woman Ceramic*



*The Old Oyster Woman*, signed and inscribed with the title in pencil in the margin, hand-coloured etching on paper, 20 by 24cm



204

**Pieter Wenning**

SOUTH AFRICAN 1873-1921

*Malta Farm*

signed; inscribed with the artist's name, title and medium on a Graham's Fine Art Gallery label adhered to the reverse  
oil on canvas  
38,5 by 48,5cm

R500 000 - 700 000

**PROVENANCE**

Graham's Fine Art, Johannesburg.  
Private Collection.

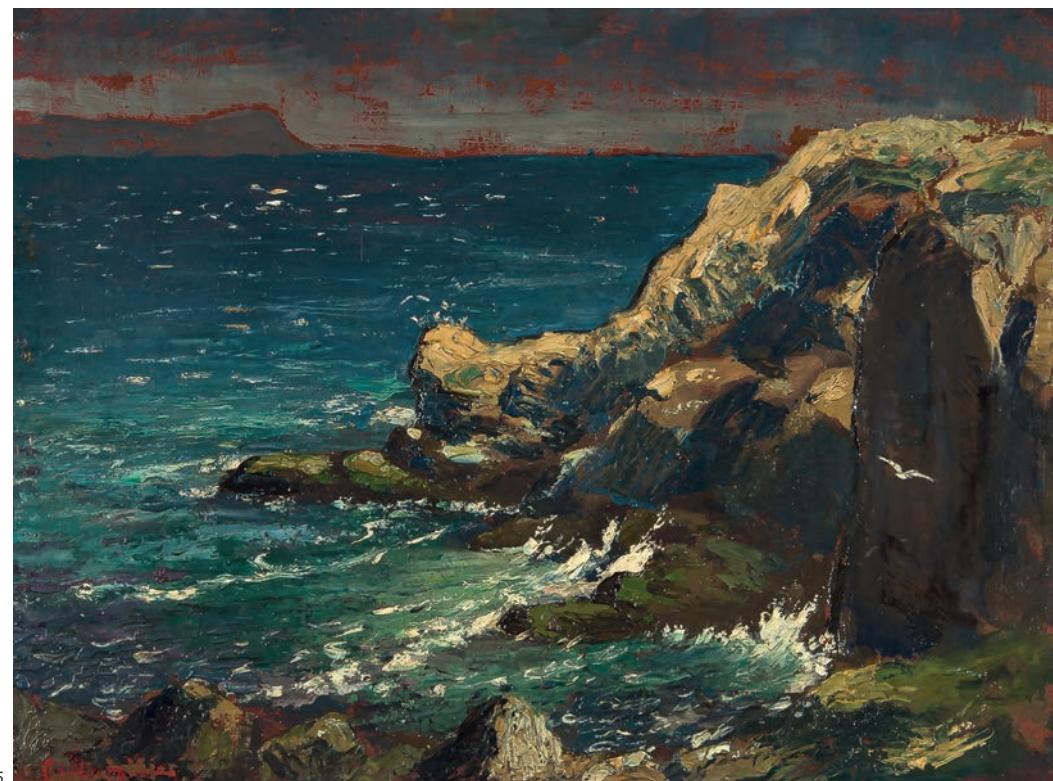
Malta Farm had its origins as one of the 'Free Burgher' allotments, granted in 1657, along the Liesbeeck river, a short distance from the Castle of Good Hope. The purpose of these allotments was agricultural; to provide crops for the Dutch East India Company to trade with passing ships. Pieter Wenning visited Cape Town in the winter of 1916, and on one of his daily outings searching for new compositions, he came across the historic Malta Farm in Observatory.

This characterised, historic building, comfortably nestled in the landscape, dating from the Cape's distant past, must have resonated strongly with the Dutch-born artist's compositional aesthetic because he made several paintings of it from differing vantage points over his career.

In this work, the artist renders the composition with a vivid chrome and emerald-green foreground, the buildings glowing in ochre, brown and russet hues, transposed against a turbulent winter skyline in a varied patchwork of blue tones. The composition is further augmented with calligraphic linear detailing, seen in the tracery of fencing, an outdoor staircase, and trees, further uniting this vibrant composition in Wenning's expressive and naturalistic style.



204



205

205

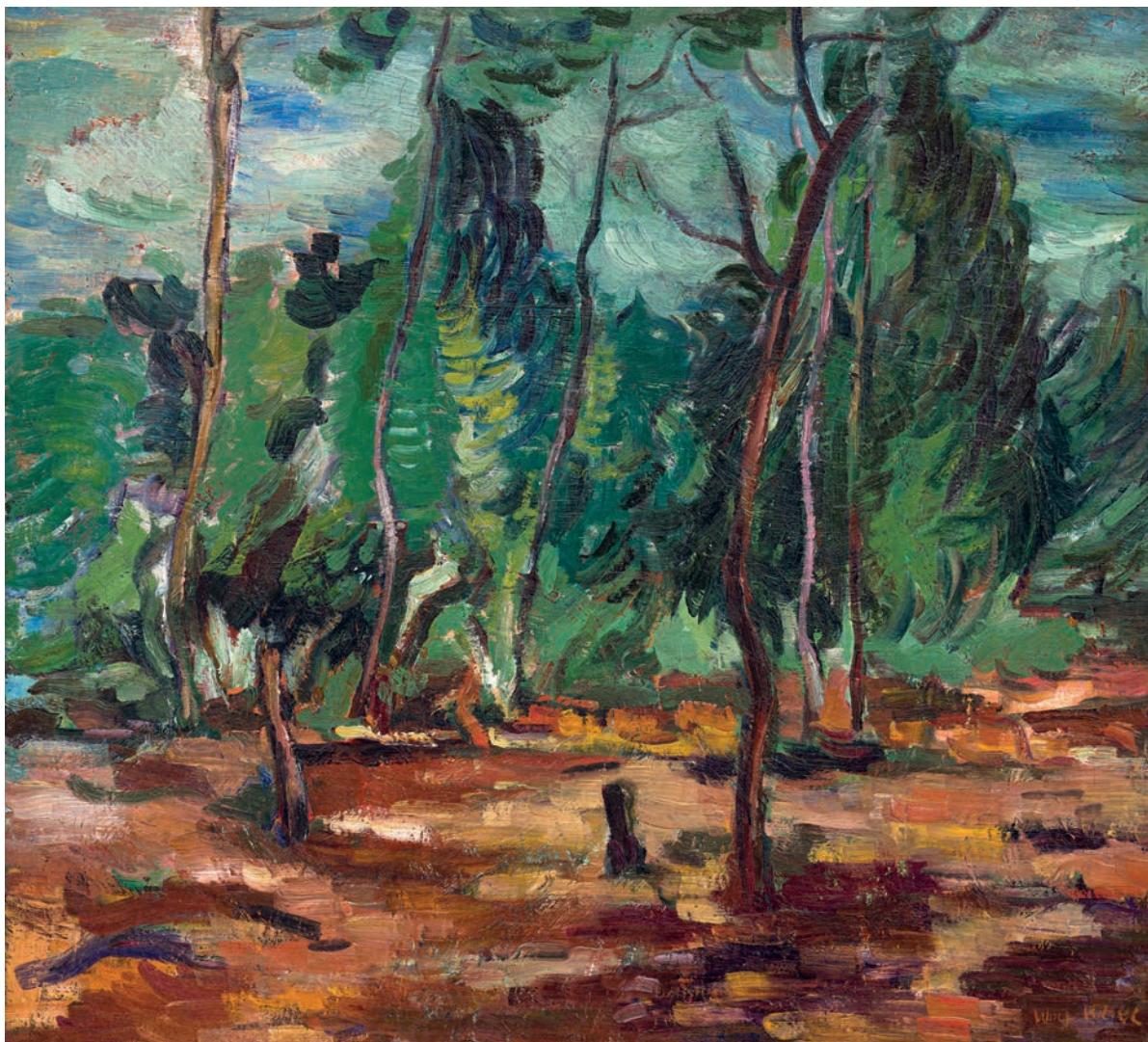
**Pieter Wenning**

SOUTH AFRICAN 1873-1921

*Hermanus*

signed  
oil on wood panel  
29 by 39,5cm

R100 000 - 150 000



206

### **Wolf Kibel**

SOUTH AFRICAN 1903-1938

#### *Landscape with Trees*

signed; inscribed with the artist's name, title and medium on a Graham's Fine Art Gallery label adhered to the reverse  
oil on canvas  
56,5 by 62cm

R500 000 - 700 000

#### **PROVENANCE**

Graham's Fine Art Gallery, Johannesburg.  
Private Collection.

#### **EXHIBITED**

The National Gallery of South Africa, Cape Town, *Wolf Kibel: 1903-1938 – A Memorial Exhibition*, 1950, a work with the same title was exhibited.

The brushstrokes in *Landscape with Trees* are executed in a distinctly early expressionist style. This speaks much to the milieu in which Wolf Kibel exercised his creativity. Though removed from the continent geographically, Kibel's work shows a deep sympathy for his European counterparts. Chagall and Soutine are of particular collegiality. Kibel's subject matter is ostensibly simple, a landscape reduced to the illustration of trees occupies the entire composition. Upon detailed inspection, there is a complexity

that arises through the movement and palette of this work. There is a carefully balanced constructive tension present between instinctive sensualism and intellectual formal control. *Landscape with Trees* vibrates with inner energy, the pitch of which has been set and controlled by the artist's deep intellect. The emotive element, however, manages to hold strong congruent to this.<sup>1</sup>

1. Neville Dubow (1968) *Wolf Kibel: A Critical Assessment of His Work*, Cape Town: Human & Rousseau, page 33.

207

**Keith Alexander**

SOUTH AFRICAN 1946-1998

*Farm Buildings*

signed and dated 79  
oil on canvas  
50 by 60cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co, Cape Town,  
23 February 2010, lot 691.  
Property of a Collector.



208

**Keith Alexander**

SOUTH AFRICAN 1946-1998

*Water Tank*

signed and dated 76  
oil on board  
36 by 48,5cm

R180 000 - 240 000



209

**Keith Alexander**

SOUTH AFRICAN 1946-1998

*Night Caller*

signed and dated 94  
oil on canvas  
91 by 120,5cm

R400 000 - 600 000

PROVENANCE

Stephan Welz & Co, Cape Town,  
22 February 2011, lot 602.  
Property of a Collector.

LITERATURE

David Robbins (2000) *Keith Alexander: The Artist in Retrospect*, Johannesburg:  
Jonathan Ball Publishers, illustrated in colour on page 25.



210

**Keith Alexander**

SOUTH AFRICAN 1946-1998

*Buried Winston*

signed and dated 82  
oil on canvas  
60 by 91cm

R200 000 - 300 000

PROVENANCE

Stephan Welz & Co, Cape Town, 20 to 21 October 2009, lot 586.  
Property of a Collector.

LITERATURE

David Robbins (2000) *Keith Alexander: The Artist in Retrospect*, Johannesburg:  
Jonathan Ball Publishers, illustrated in colour on page 39.





211

**Frans Order**

SOUTH AFRICAN 1867-1944

*Still Life with Melon*

signed and dated '99  
oil on canvas  
75 by 105cm

R300 000 - 400 000

**PROVENANCE**

Die Kunskamer, Cape Town, 1988.  
Private Collection.

**EXHIBITED**

Welgemeend Art Month, Cape Town,  
*Herken/Verken: Paying Homage to  
Die Kunskamer, the gallery that  
changed the course of South African  
Art*, 5 to 31 August 2022.

212

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Still Life with a Vase of Flowers and a Plate of Grapes*

signed and dated 1937  
gouache on paper  
63,5 by 49,5cm

R1 000 000 - 1 500 000

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Cape Town, 30 May 2007, lot 373.

Irma Stern's conservative art training in Wilhelmine-period Germany provided her with a solid technical command of painting as both a material negotiation of experience and iconographic retelling of facts in a received way. This tension between matter and image is central to Stern's practice. Notwithstanding her progressive formal experiments, Stern worked with settled genres drawn from the western canon of painting. Much like the nude, the still life was central to her output throughout her many stylistic evolutions. This gouache is typical of her middle period, heralded by Stern's increasingly fervent colour experiments of the early 1930s and divorce in 1934. Stern was highly competent with gouache, an opaque watercolour that is easy to learn but notoriously difficult to master. It was her medium of choice for the private visual journal she kept from 1919 to 1924. Stern also frequently used gouache during her travels to record direct encounters with people and objects.



At her home in Cape Town, The Firs, she used gouache to describe choreographed scenes featuring objects from her personal collection (books, textiles, ceramics, and wood sculpture) that she juxtaposed with alive but perishable things (mainly flowers and fruit). Sometimes these compositions inspired larger works in oil, but just

as often these fluid renderings were resolved statements, counterpoints to what was possible in oil. The table grapes in this work locate the painting in the Cape and its agricultural industry, which would later explicitly feature in Stern's many harvest scenes. The warm colour tones, notably yellow, mustard and orange, were frequently on Stern's

palette board in the 1930s. These colours also enlivened her workspace at her studio, which featured "three walls of a pale yellow colour and the fourth a bright and happy orange".<sup>1</sup>

1. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894-1933*. Cape Town, South African Library, page 88.

213

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Two Glass Vessels*

signed and dated '66  
oil on canvas  
46 by 50,5cm

R120 000 - 160 000



214

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*Three Mangoes*

signed and dated '63  
oil on canvas  
51 by 61cm

R400 000 - 600 000

PROVENANCE

Acquired from the artist by Carl Schmidt, thence by descent.

LITERATURE

Esmé Berman and Karel Nel (2009)  
*Alexis Preller: Collected Images*,  
Johannesburg: Shelf Publishing, a  
similar example illustrated on page  
76 with the title *Mangoes on a Beach*.





215

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*Apple I*

signed and dated 62  
oil on canvas

51 by 62cm

R700 000 - 1 000 000

PROVENANCE

Acquired from the artist by Carl Schmidt,  
and thence by descent.

EXHIBITED

Pieter Wenning Gallery, Johannesburg,  
*Alexis Preller*, 20 November to 4  
December 1962, catalogue number 2.  
South African Association of Arts, Polley's  
Arcade, Pretoria, *Alexis Preller 1962-1963*,  
15 to 31 October 1963, catalogue  
number 6.

Pretoria Art Museum, Pretoria, *Alexis  
Preller Retrospective*, October 24 to  
November 26, 1972, catalogue  
number 101.

LITERATURE

Johan Reinder Deichmann (1986) *Die  
Werk van Alexis Preller 1934-1948 en 'n  
Catalogue Raisonné*, Pretoria: University  
of Pretoria, catalogue number 639.  
Esmé Berman and Karel Nel (2009)  
*Alexis Preller: Africa, the Sun and Shadows*,  
Saxonwold: Shelf Publishers, pages 227,  
368, 371 and a similar example illustrated  
in colour on page 229 with the title  
*Apple II*.

216

**Bernard Buffet**

FRENCH 1928-1999

*Le Château et le Loire*

signed and dated 1973; inscribed with the title on the reverse  
oil on canvas  
88 by 129cm

R1 200 000 - 1 500 000

PROVENANCE

Acquired by Gavin and Jane Relly,  
thence by descent.

Bernard Buffet's *Le Château et le Loire* of 1973 is a magnificent painting that spotlights the lustrous scenery of a chateau and farmstead along the banks of the gleaming Loire River. The picture plane is bathed in radiant sunlight and the bright green conifers and shrubs glisten with specks of gold and yellow reflected light. The artist has brilliantly captured that uncanny sense of stillness just before or after a storm when there is not a breath of wind in the air, yet the presence of the storm is very much extant.

Buffet, a French painter born in Paris in 1928, was a precocious young talent and at the age of 15 in 1943 he was admitted to the École Nationale Supérieure des Beaux-Arts in Paris. He had his first solo exhibition in 1947 and in 1949 and at the age of 19, was awarded the prestigious Prix de la Critique.

Best known for his representational work he soon experienced a meteoric rise to celebrity status for his distinctive style of highly structured works of elongated, spiky forms, sombre colours, and flattened spaces that communicated the austerity and instability of post-war Europe. Vehemently opposed to abstraction, at a time of innovation in the contemporary, his critical acclaim eventually began to waver but there is much-renewed interest in his work.





217

**Irma Stern**

SOUTH AFRICAN 1894-1966

**Harvesters**

signed and dated 1960  
gouache on sketchbook paper  
sheet size: 24 by 30,5cm

R120 000 - 160 000



218

**Stanley Pinker**

SOUTH AFRICAN 1924-2012

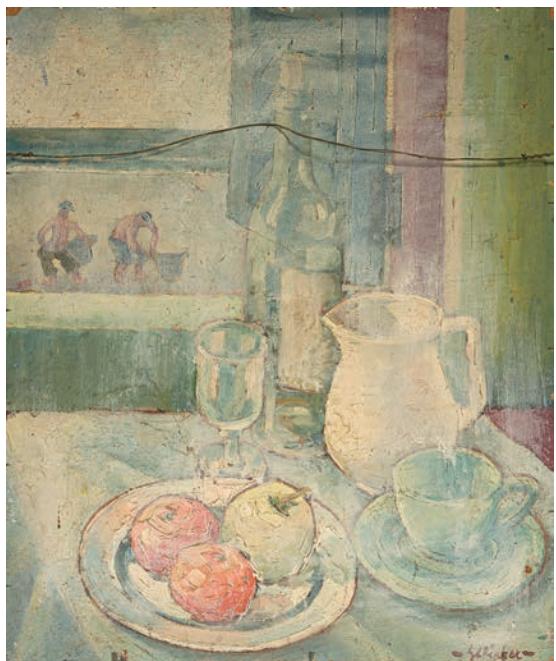
**Boulders and Huts, recto; Still Life with Jug, verso**

recto: signed; verso: signed  
mixed media on board  
53 by 42,5cm

R200 000 - 300 000



recto



verso



219

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

*Summer Morning Near  
Riviersonderend*

signed and dated '97; signed, dated  
and inscribed with the title in English  
and Afrikaans on the reverse  
oil on canvas  
110 by 132cm

R400 000 - 600 000

**PROVENANCE**

Acquired from the artist at his home,  
6 Cheviot Place, Green Point, by the  
current owner.

**Irma Stern**

SOUTH AFRICAN 1894-1966

***Still Life with Fish***

signed and dated 1920  
oil on canvas  
83 by 95cm

R2 500 000 - 3 500 000

**PROVENANCE**

A wedding gift from the artist to her cousin, the daughter of Erna Harris (née Fels).

Bonhams, London, 24 March 2010, lot 9.  
5th Avenue Auctioneers, Johannesburg,  
6 October 2013, lot 119.

The peripatetic Stern family returned to South Africa from Germany in the second half of 1920, following a lengthy exile. Irma Stern was 26. It is unknown if this vibrant canvas dominated by tropical table fish, lilies, and citrus was produced in Berlin before Stern's move south. The lavish table display proposes an abundance befitting a wedding gift but, in 1920, would have described a reality at odds with the difficult socio-economic conditions in Germany following World War One and the ensuing November Revolution (1918-19), depredations the wealthy Stern family were mostly insulated from. Previous catalogue notes indicate the composition was based on a scene that Stern observed in the kitchen of her maternal aunt, Erna Harris (née Fels), whose daughter it was gifted to at her wedding. Erna was one of seven siblings born into a Jewish family from Einbeck in Lower Saxony. The artist

was close to her maternal family. Erna is mentioned by name in a letter from Cape Town to Trude Bosse, a childhood friend from Einbeck whose grandparents leased a home to the Fels family.<sup>1</sup>

Whatever the circumstances and location of its production, this work encapsulates distinctive attributes of Stern's early style and use of the still life as a viable genre for painterly experiments. Stern's debut solo exhibition with Berlin dealer Fritz Gurlitt in 1919 included two still lifes. The show received polite notices. "Irma Stern paints in all kinds of modern styles," noted the *Berliner Tageblatt*.<sup>2</sup> It was a fair observation. Early on, Stern adopted impressionist and expressionist approaches to rendering subjects from life. In contrast to *Green Apples* (1916), a mannerist composition in the style of Cezanne, this flatly painted canvas is closer in style and ambition

to the large expressionist nudes that Stern produced in the early 1920s. Art historian Marion Arnold notes of these works that they show Stern's "confident assimilation of the German Expressionist style in bold delineation, heightened colour and strong tonal contrasts".<sup>3</sup> Colour is integral to the experience of this fecund composition. Fish featured prominently in Stern's still life's from the early 1920s (see *The Fish God*, 1924), their shimmering colours providing a formal challenge that Stern later transferred to her vibrant flower studies.

1. Jutta Hülsewig-Johnen and Irene Below (1996) *Irma Stern und der Expressionismus: Afrika und Europa: Bilder und Zeichnungen bis 1945*, Bielefeld: Kunsthalle Bielefeld. Page 199.

2. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894-1933*, Cape Town: South African Library, page 63.

3. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Stellenbosch: Rembrandt van Rijn Art Foundation, page 44.



Irma Stern, *The Fish God*, 1924. Courtesy of Rupert Art Foundation Collection, Rupert Museum, Stellenbosch.



## Artist Focus: Albert Adams



Albert Adams in his studio c1958 with *Skull* (lot 222) in Elza Miles (2019) *An invincible spirit: Albert Adams and his art*, Cape Town: SMAC Gallery, page 55.

Albert Adams excelled at school in Cape Town and his artistic abilities were encouraged and supported by his teachers and family. He was denied access to Michaelis School of Fine Art in Cape Town, which was reserved for white students only, so he trained as a teacher and attended part-time art classes at St Peter's school in District Six with his high-school friend Peter Clarke. Adams was active in anti-apartheid student politics until he went to study at the Slade School of Fine Art in London from 1953. After winning a Bavarian State scholarship, he went to Germany to study at the University of Munich and attended summer master classes with Oskar Kokoschka in Salzburg, Austria. One

of his most significant works is the triptych *South Africa, 1959*, now in the Johannesburg Art Gallery, which is sometimes likened to Picasso's *Guernica* in its depiction of the horrors of violence and oppression. Adams settled in London after the Sharpeville Massacre in 1960 and in 1979 was appointed to the staff of the City University, London, where he taught for eighteen years.

According to Elza Miles, "the then-young Albert Adams's ruthless self-examination of 'utter loneliness verging on depression' as recorded in his diary when he studied in Munich during 1956 to 1959, is something to note when observing the present lot."<sup>1</sup> In 1958, he painted the portrait

of *Portrait of an Afghan Student*, now housed at the Iziko South African National Gallery, "whose desolation finds reflection in *Portrait of a Boy*" possibly produced at a similar time. Miles goes on to question whether *Portrait of a Boy* (lot 223) is a mirror image of Adams's boyhood.<sup>2</sup> A diary entry on 7 November 1956 notes his feelings about rejection: "I was never accepted as one of the family – least of all by my grandmother... When I was accepted – I was accepted as a stranger".<sup>3</sup>

1. Elza Miles, 2022.

2. *Ibid.*

3. *Ibid.*



221

**Albert Adams**

SOUTH AFRICAN 1929-2006

*Head of a Goat*

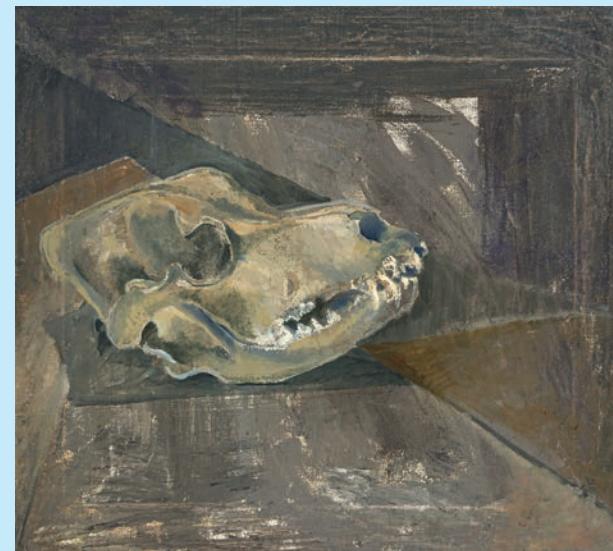
oil on canvas

40 by 46,5cm

R20 000 - 30 000

PROVENANCE

Acquired from the artist by the current owner, circa 1990.



222

**Albert Adams**

SOUTH AFRICAN 1929-2006

*Skull*

c1958

signed on side of the canvas

oil on canvas

41,5 by 46cm

R20 000 - 30 000

PROVENANCE

Acquired from the artist by the current owner, circa 1990.

LITERATURE

Marilyn Martin and Joe Dolby (ed) (2008) *Albert Adams: Journey of a Tightrope*, Cape Town: Iziko South African National Gallery, illustrated with the artist in his studio on page 64.

Elza Miles (2019) *An Invincible Spirit: Albert Adams and his Art*, Cape Town: SMAC Gallery, illustrated with the artist in his studio on page 55.

223

**Albert Adams**

SOUTH AFRICAN 1929-2006

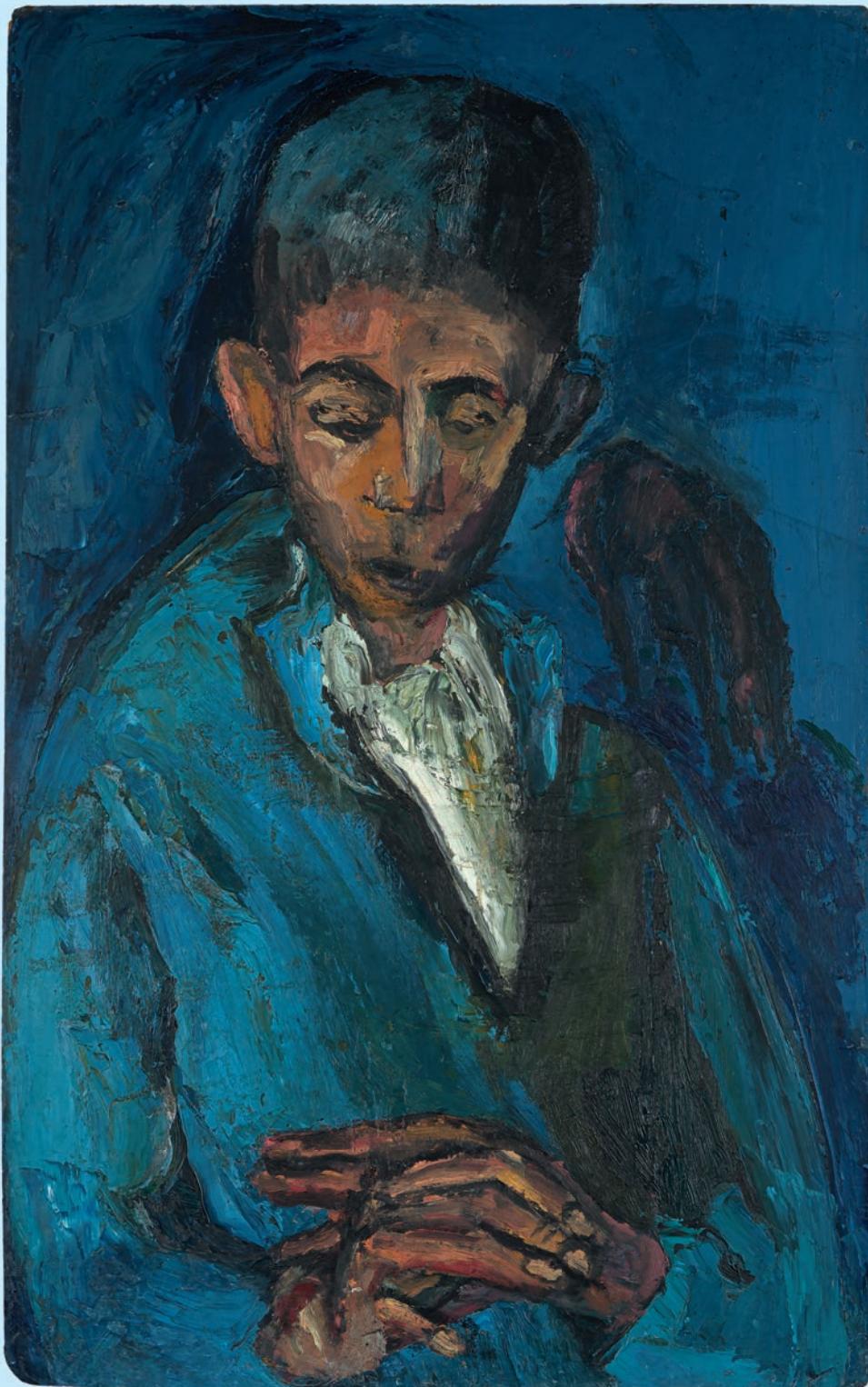
*Portrait of a Boy*

oil on board  
90 by 55cm

R50 000 - 70 000

**PROVENANCE**

Acquired from the artist by the  
current owner, circa 1990.



224

**Albert Adams**

SOUTH AFRICAN 1929-2006

*Man with Folded Hands*

c1960s

charcoal on paper

83 by 64cm

**R10 000 - 15 000****PROVENANCE**

Acquired from the artist by the current owner, circa 1990.

"Apart from God, Baron Rudolf Von Freiling (Rudi) is the person who features in the diary as Albert Adams's saving grace. *Man with Folded Hands* (circa 1960) is the portrayal of Rudi. When Adams left for London in September 1953, Rudi was among the friends and members of the family who bid him farewell. A photograph records Adams and Rudi together in high spirits.

Then on his return Adams observes in a diary recording (5 April 1958): 'I only recognised the years which laid in frowns on his forehead. [...] He looked tired but strangely satisfied or was it that he looked satisfied but strangely tired? [...] The play of the years rippled above his eyes which were two deep sunken wells of remorsefulness.' Irma Stern's portrayal of a handsome young Rudi was among the paintings in the home of Adams' mother."

– Elza Miles, 2022



224



225



226



227

225

**Albert Adams**

SOUTH AFRICAN 1929-2006

*Standing Woman*

signed, dated 1957 and inscribed 'Salzburg.'

watercolour on paper  
59 by 44cm

**R10 000 - 15 000****PROVENANCE**

Acquired from the artist by the current owner, circa 1990. "The spontaneity of *Standing Woman* (1957) exemplifies the outcome of Oskar Kokoschka's summer master classes which Adams attended."

– Elza Miles, 2022

226

**Albert Adams**

SOUTH AFRICAN 1929-2006

*Portrait of a Man*

signed and dated 1960  
Koki-pen on paper  
75 by 55cm

**R10 000 - 15 000****PROVENANCE**

Acquired from the artist by the current owner, circa 1990.

227

**Albert Adams**

SOUTH AFRICAN 1929-2006

*Self Portrait*

signed with the artist's initials; dated 1961 and inscribed with a dedication to the artist's mother on the reverse  
oil on canvas  
100 by 74cm

**R70 000 - 90 000****PROVENANCE**

Acquired from the artist by the current owner, circa 1990.



228

**Albert Adams**

SOUTH AFRICAN 1929-2006

*Blue Head*

circa 1999  
oil on canvas  
150,5 by 150,5cm

R350 000 - 500 000

PROVENANCE

SMAC Gallery, Cape Town, 2016.  
Private Collection.

EXHIBITED

SMAC Gallery, Cape Town, *Albert Adams: The Bonds of Memory*, 9 March to 21 May 2016.

LITERATURE

Elza Miles (2019) *An Invincible Spirit: Albert Adams and His Art*, Cape Town: SMAC Gallery, illustrated in colour on page 113.

The present lot *Blue Head* is a requiem in blues and greys with flashes of white and mauve. Every feature of the countenance embodies the effect of torture as symbolised by the sinewy electric lines in contrast with the blotches of blues and greys. The eyes are without sight while the mouth stutters wordless sounds. – Elza Miles, 2022



229

**George Milwa Mnyaluza Pemba**

SOUTH AFRICAN 1912-2001

*In the Waiting Room*

signed and dated 75  
oil on canvas laid down on board  
39 by 54,5cm

R250 000 - 350 000

PROVENANCE

Bernardi Auctioneers, Pretoria, 14 February  
2011, lot 544.  
Property of a Collector.

230

**Gerard Sekoto**

SOUTH AFRICAN 1913-1993

*Group Talking*

signed and dated '74; inscribed with the title on the reverse  
oil on board  
61,5 by 46cm

R400 000 - 600 000

PROVENANCE

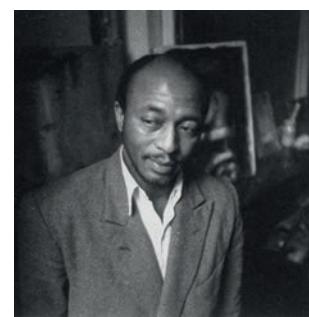
Aspire Art Auctions, Johannesburg,  
31 October 2016, lot 18.  
Property of a Collector.

Three women stand together in the street, their conversation serious and focused. The stylisation of their figures and the use of a reduced tonal palette create the appearance that the figures could be related, their clothes almost suggest a working uniform. *Group Talking* clearly depicts one of many scenes Gerard Sekoto could have observed on his travels to Dakar, Senegal, from 1966 to 1967. Greys, ochres, and blues flood the work creating a dynamic and dramatic mood, that possibly reflects the artist's feelings in 1974. Sekoto went into self-imposed exile in Paris in 1947, where he worked as an artist and musician until his death in 1993. In 1974, Sekoto was



caring for Marthe Baillon in their shared residence on the rue de Grands Augustines, in Paris. Sekoto and Baillon had been in a relationship for close to thirty years. She had first fallen unwell in 1967, while he was in Dakar exhibiting at the *First Festival of Negro Arts* by invitation of then president and famed poet Leopold Senghor, forcing Sekoto to return back to Paris. Marthe passed away in 1976. Sekoto is recognised as a pioneer of black South African modernism and the present lot is a strong example from this period in the artist's life.<sup>1</sup>

1. Chloë Reid (2013) in *Song for Sekoto: Gerard Sekoto 1913-2013*, exhibition catalogue, Johannesburg: The Gerard Sekoto Foundation, page 118 to 119.



Images of Sekoto in Paris c1950, The Gerard Sekoto Foundation (2013) *Song for Sekoto: Gerard Sekoto 1913-2013*, exhibition catalogue, Johannesburg: The Gerard Sekoto Foundation, page 116.



†231

**Gerard Sekoto**

SOUTH AFRICAN 1913-1993

*In the Fields*

signed and dated 1952; inscribed with the title on the reverse  
oil on canvas  
37,5 by 60,5cm

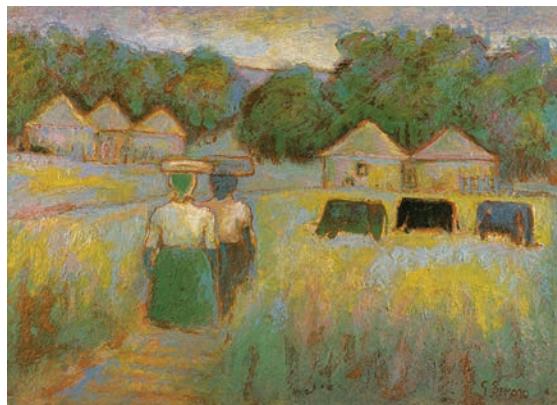
R180 000 - 240 000

**PROVENANCE**

Atlantic Gallery, New York.  
Property of a Collector.

In 1988, Gerard Sekoto refers to a similarly themed painting to the present lot which gives great insight into the reasons for the artist's choice of subject at the time. "This painting must have been done during that period when I felt rather unstable in mind, lacking the right place in which to work whilst at the same time trying as much as possible not to be caught up and taken directly into any of the particular schools of painting... Here also I tried taking my thoughts as far back as possible to the years I lived on the farm. Thinking of the round huts and the red earth. These I used to make it look quite African and far away from that which could have threatened to enclose me."<sup>1</sup>

1. Barbara Lindop (1988) *Gerard Sekoto*, Johannesburg: Dictum Publishing, page 192.



Similar example of the artist's work seen on page 193 in Barbara Lindop (1988) *Gerard Sekoto*, Randburg: Dictum Publishing.



Similar example of the artist's work seen on page 189 in Barbara Lindop (1988) *Gerard Sekoto*, Randburg: Dictum Publishing.

†232

**Gerard Sekoto**

SOUTH AFRICAN 1913-1993

*The Mandebelé Girls*

signed; inscribed with the title on the stretcher  
oil on canvas  
44 by 36cm

R400 000 - 600 000

PROVENANCE

Bonhams, London, 20 March 2013,  
lot 52.  
Property of a Collector.

"These were people with whom I used to live side by side in my youth. I wanted somehow to produce an African sculptural style as, in the house there was an African mask."  
– Gerard Sekoto<sup>1</sup>

1. Barbara Lindop (1988) *Gerard Sekoto*, Johannesburg: Dictum Publishing, page 189.



233

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Two Figures in an Arid Landscape*

signed

oil on canvas

62 by 77cm

R150 000 - 200 000

PROVENANCE

Property of a Collector.



234

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Fisher Folk on the Beach*

signed and dated 63

oil on canvas

60,5 by 75,5cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 6 February 2012, lot 559.

Property of a Collector.



235

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

*Boy in a Fez*

signed  
oil on cardboard  
44 by 35cm

R350 000 - 450 000

PROVENANCE

Gifted by the artist to the current owner's family.  
The Küpper Family Collection.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, similar examples illustrated in black and white on page 321, catalogue number 1351 and page 322, catalogue numbers 1353 and 1354.

Jan Hugo and Sophie Charlotte Küpper came to South Africa from Germany, as members of the Moravian Mission Society. In 1928, they settled at the society's mission station at Mamre, in the Western Cape, where Jan ran the Mission's general dealer store. At the time Maggie Laubser was living at Oortmanspost, the Laubser family farm, not far from Mamre, and she became acquainted with the Küppers. She stayed with them whenever she wanted to paint in the area and, in gratitude for the Küppers' hospitality during these visits, Laubser would give her hosts one or more paintings.

The present lot by Laubser was acquired by the family in this way, and acts as both a testament to the friendship between the artist and the Küppers, and a time capsule of the era in which they were produced.



## Artist Focus: Vladimir Tretchikoff

For the first time in half a century, these two paintings are to be presented on a South African auction. They were never part of a Tretchikoff exhibition in this country, although briefly displayed by the artist once outside Trust Bank, Cape Town, c1970s. By an arrangement with the artist, neither of these works have ever been reproduced in his illustrated books or as lithographs for framing.

The pictures conclude two remarkable series that Tretchikoff started at the earliest stage of his painting career. The *Balinese Dancer* (lot 237) is the last of his depictions of island beauties,

including the *Balinese Girl*, which became a bestselling print in Britain, Canada and elsewhere in the Commonwealth. The *Zulu Maiden* (lot 236) is his last portrait of a representative of this African community.

In 1973, both paintings were purchased by Mark Harding of Kimberley, a prominent building contractor, property investor and collector of Eastern art and antiques. Harding and his wife selected the newly produced works at the artist's studio in Cape Town. The works were being prepared to be sent to Britain for exhibition. Harding and

Tretchikoff agreed that the pictures would be delivered to Kimberley after the shows.

It was a particularly busy year for Tretchikoff. On the last leg of his tour of Britain, he held solo shows in Manchester and Edinburgh. The venues were traditionally lush: especially appointed galleries at Sir Hugh Fraser's department stores where music by Grieg and Tchaikovsky played in the background while the visitors studied the forty-five canvases in metal frames. As Tretchikoff signed copies of his newly released autobiography *Pigeon's Luck*, a BBC crew

was filming him for a documentary on the extraordinary success of his reproductions with the British public.

That was also the year when *The Daily Telegraph* came up with the now famous moniker, 'The King of Kitsch'. Tretchikoff's crowd-pulling powers were strong and the total attendance of his British tour exceeded half a million. When told that the art world looked down on him, Tretchikoff replied, 'Boy, you have to climb up very high to do that.'

– Boris Gorelik, 2022

236

**Vladimir Tretchikoff**

SOUTH AFRICAN 1913-2006

**Zulu Maiden**

1973

signed

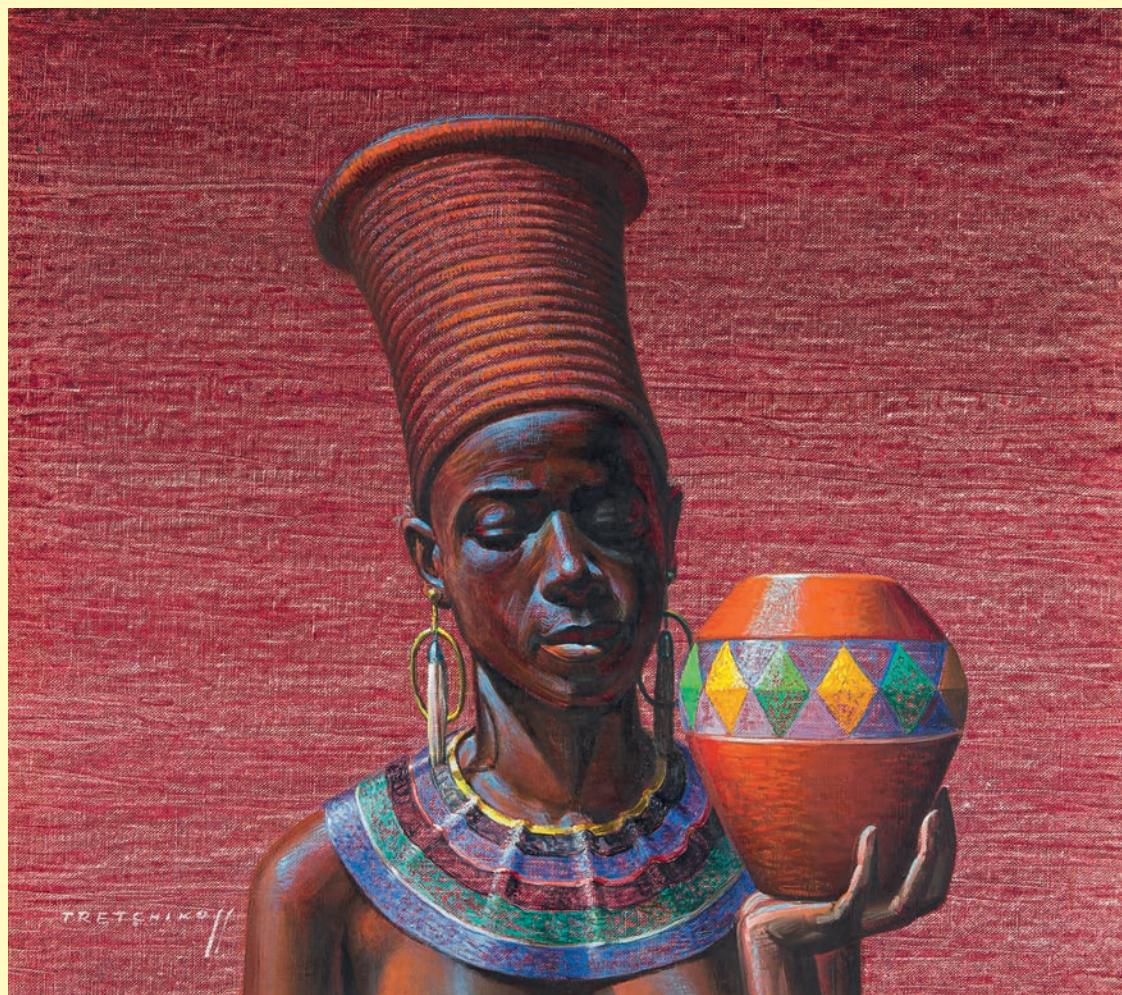
oil on canvas

86 by 96cm

R800 000 - 1 200 000

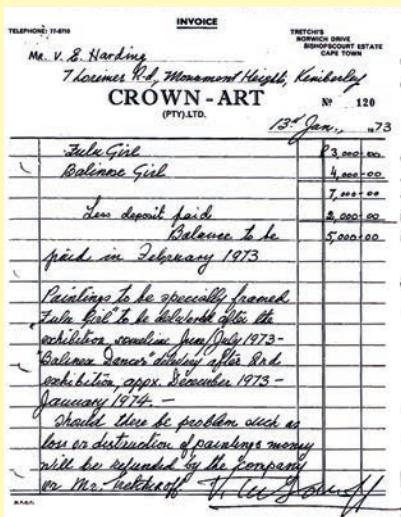
**PROVENANCE**

Acquired directly from the artist in 1973 by Mark Harding, thence by descent.





An image on page 19 shows both artworks on display in Andrew Lamprecht (ed) (2011) *Tretchikoff: The People's Painter*, Johannesburg: Jonathan Ball Publisher (Pty) Ltd. Caption reads: "Tretchikoff was highly innovative in showing his work in commercial spaces not usually associated with art. Here he is in front of a display of his work outside Trust Bank, in Cape Town."



The artist's original handwritten invoice.

237

### Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

#### *Balinese Dancer*

1973

signed

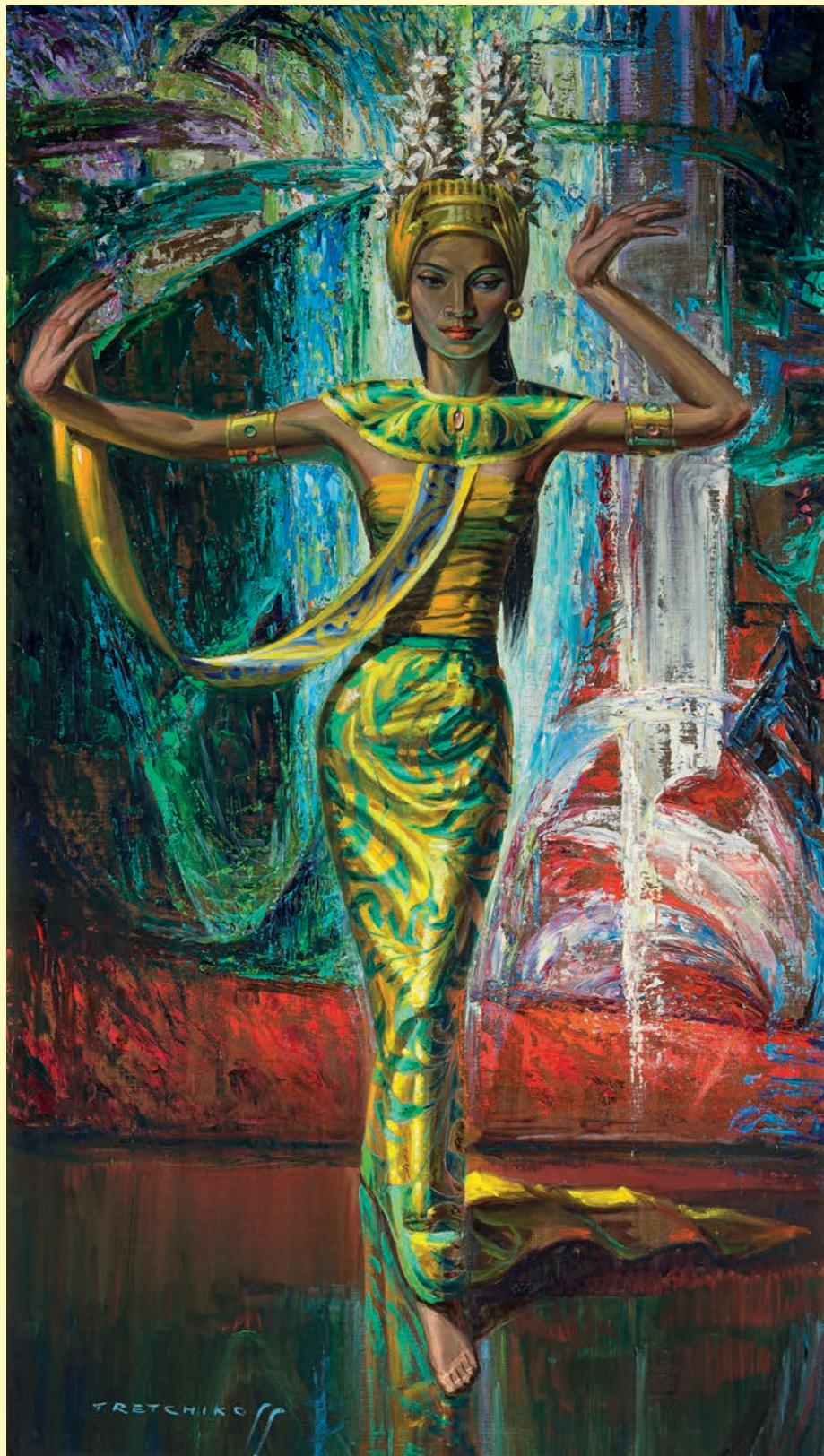
oil on canvas

126 by 75cm

R1 000 000 - 1 500 000

#### PROVENANCE

Acquired from the artist in 1973 by Mark Harding, thence by descent.



238

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

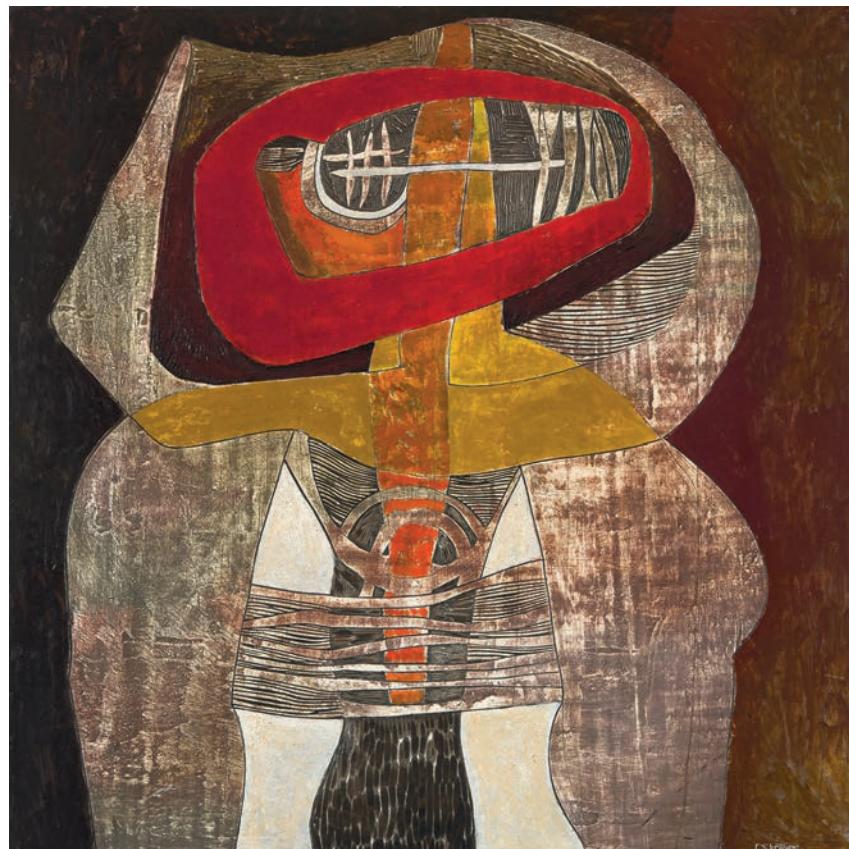
*Head*

signed

acrylic on incised wood panel

60,5 by 60,5cm

R150 000 - 200 000



238

239

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Still Life with Coffee Pot*

signed and dated 03

acrylic on incised wood panel, in artist's handmade frame

39 by 48,5cm

R100 000 - 150 000

**PROVENANCE**

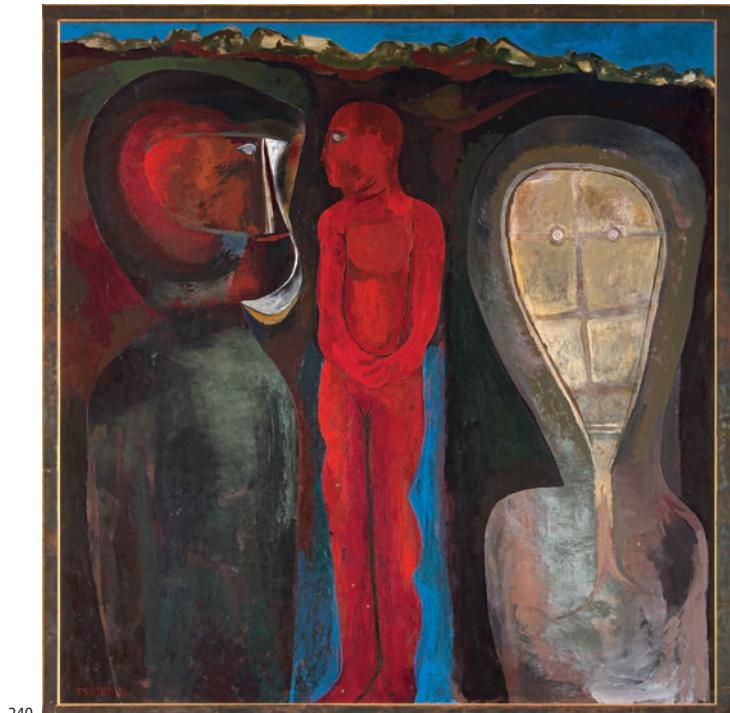
Strauss & Co, Cape Town, 8 October 2012, lot 505.

*Still Life with Coffee Pot* was made in the last decade of Cecil Skotnes' life. It represents one of the few themes he consistently returned to. Skotnes would often set up an easel and paint a still life in the interval between projects, or after the launch of a solo exhibition. This offered him a time of reflection, and his still lives were tributes to some of the artists he saw as his creative ancestors. Cézanne was the high priest amongst these, but he was also deeply moved by the images of a simple breakfast left on a table or the frescos of fruit in glass bowls on the walls of the ruined Pompeii. The blue that floods the background of this still life has yet another lineage. It remembers Lucca della Robia's dome under the portico of the Pazzi Chapel, and his luminous glazed terracottas that populate the city of his heart: Florence. These recalled for him the magical time at the end of World War II when he helped remove the protective packing of the great artworks of the public squares and decided to become an artist.

– Pippa Skotnes, 2022



239



240

**†240  
Cecil Skotnes**

SOUTH AFRICAN 1926-2009

**Figures at the Shore**

signed and dated 97  
acrylic on wood, in artist's  
handmade frame  
123,5 by 118,5cm

R350 000 - 450 000

**PROVENANCE**

Property of a Collector.



241

**†241  
Cecil Skotnes**

SOUTH AFRICAN 1926-2009

**Abstract Figures**

signed and dated 98  
acrylic on wood, in artist's  
handmade frame  
119 by 123,5cm

R350 000 - 450 000

**PROVENANCE**

Property of a Collector.

Cecil Skotnes' figurative landscape paintings made on wood panels in the late 1990s were most often entirely painted rather than painted and engraved. The figures fill the picture plane and stand nestled into the earth below a high horizon line. They are crowded, but also isolated: a variegated umber form insulated in a white cocoon, or a vermilion figure set apart by a blue hollow that mimics the sky. They appear as ancestral, entombed, a community shaped by the very pigments that comprise the earth that inters them. Colour was as much the subject matter of Skotnes' work as the narrative or emblematic themes that preoccupied him.

His studio shelves were packed with jars, bottles and boxes of pigments that he would blend into his paints to enrich the colour and give an earthy texture. He was drawn to the fields of cinnabar that formed the backgrounds of Roman wall paintings

and intrigued by its traces in early Cycladic sculpture. He drew on a range of ochres that came from the same sources as those ground into paint with fat and egg to make the Magdalenian rock paintings of the Dordogne and the striding figures of Brandberg in Namibia. He mixed these pigments to create gradations of colour or dabbed them onto the surface of a wet undercoat to create texture and volume. His favoured colours included a rich crimson, comprising haematite and iron oxide and yellow ochres sometimes mixed with manganese oxide to produce the darker shades of sienna or umber. The variations in scale in these painted panels, the ghostly figures, the suggestion of plant and trunk of tree suggest human transformations mirrored by the alteration of earth and rock into colour and form.

- Pippa Skotnes, 2022.

242

### Alexis Preller

SOUTH AFRICAN 1911-1975

#### Abstract Face

signed and dated 63  
oil on canvas laid down on board  
49 by 59cm

R120 000 - 160 000

#### PROVENANCE

Acquired from Schweickerdt & Co,  
Pretoria, by the current owner's mother,  
and thence by descent.

243

### Walter Meyer

SOUTH AFRICAN 1965-2017

#### Abstract Composition

signed with the artist's initials and  
dated 88  
oil on canvas  
120 by 180cm

R180 000 - 240 000

#### PROVENANCE

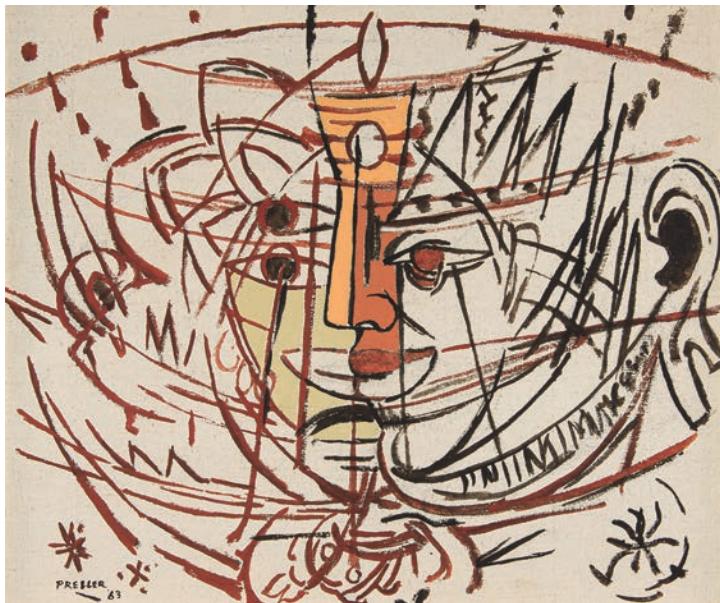
Strauss & Co, Johannesburg, 20 May  
2019, lot 194.  
Private Collection.

Walter Meyer essentially paints a fractured narrative in and through his work. Best known for his barren Karoo landscapes, as opposed to, say, the idealised landscapes of a WH Coetzer or a JEA Volschenk, the dominant narrative of landscape painting in South Africa, Meyer does not paint a romanticised rural idyll, but dusty ghost towns and abandoned vistas, devoid of humans and other life forms. The fractured narrative is also evident in the present lot, an early painting done in the 1980s, with a rather unfamiliar, abstract sensibility – a fractured narrative in singular abstract shapes and forms.

Meyer obtained a Fine Arts degree at the University of Pretoria in 1989 under Professor Nico Roos, with a dissertation titled, *Contemporary Trends in European Painting*. He subsequently studied for three years in Germany at the Staatliche Kunsthochschule in Dusseldorf under Professor Michael Buthe, and travelled extensively in Europe and the United States.

Meyer was thus thoroughly acquainted with Neo-Expressionism, the dominant stylistic movement in Europe at the time. This movement was in essence a continuation of a fractured narrative of German Expressionism, a story cut short by the Nazis during World War II, with the infamous 'Entartete Kunst', or Degenerate Art exhibition of 1937. The Neo-Expressionists, in true post-modern fashion, wanted to come to terms with the contemporary in terms of the past and they naturally adopted an expressionist style in their art. This group included such artists as George Baselitz, Anselm Kiefer, Jörg Immendorff, AR Penck, and Markus Lüpertz.

Meyer, however, covered much wider ground by looking at the work of Karel Appel, a member of the CoBrA group of artists working in Copenhagen, Brussels and Amsterdam from the 1950s onwards, which included Asger Jörn and Ernest Mancoba, as well as at Neo-Expressionists in the UK such as Francis Bacon, Frank Auerbach and Leon Kossoff, and Philip Guston, Leon Golub and Jean-Michel Basquiat in the US.



242



243



†244

**Christo Coetze**

SOUTH AFRICAN 1929-2000

**Violet**

signed, dated 1960, numbered '80P' and inscribed with the title on the reverse  
mixed media on canvas  
102 by 153cm

R150 000 - 200 000

**PROVENANCE**

Anthony Denney Collection, England.  
Stephan Welz & Co in Association with Sotheby's, Johannesburg, 11 November 2002, lot 515.  
Property of a Collector.

**LITERATURE**

Michael Stevenson and Deon Viljoen (2001) *Christo Coetze – Paintings from London and Paris 1954-1964*, Pretoria: Fernwood Press (Pty) Ltd, illustrated in colour page 39.



245

**Alexis Preller**

SOUTH AFRICAN 1911-1975

**Red Abstract**

signed and dated '63  
oil on canvas  
71,5 by 71,5cm

R400 000 - 600 000

**PROVENANCE**

Strauss & Co, Johannesburg, 20 May 2013, lot 300.

246

**Alexis Preller**

SOUTH AFRICAN 1911-1975

**Primavera**

signed and dated 70  
intaglio, oil on fibre glass  
81 by 95 by 11cm

R1 500 000 - 2 500 000

**PROVENANCE**

Acquired from the artist by Carl Schmidt,  
thence by descent.

**EXHIBITED**

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, illustrated and listed as catalogue number 171.

**LITERATURE**

Johan Reinder Deichmann (1986) *Die Werk van Alexis Preller 1934-1948 en 'n Catalogue Raisonné*, Pretoria: University of Pretoria, catalogue number 758.  
Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf Publishers, page 372.

Alexis Preller reached a highpoint of experimentation with his series of so-called *intaglios*. Beginning with three different depictions of an apple in 1969, and then focusing on nude *kouroi* figures and disembodied heads, these works blurred the line between painting and sculpture. Using a unique combination of fibreglass and resins to fashion forms in negative relief, and then bringing them to life with oily glazes of turquoise and shimmering fragments of gold leaf, the artist created a group of disarming and grand *objets d'art*, each one as flashy, enigmatic and imposing as the next.

Carefully moulded and lustrously painted in 1970, the present lot, titled *Primavera*, takes as its subject a floating head in strict profile. With full lips, a blunted nose, and a vacant eye painted a glinting blue, the head seems metaphysical and otherworldly. Atop the straight-combed hair and dangling, dark plaits, sits an elaborate headdress of bright coral and orange, its smooth outer rim

disturbed by curved spikes or fangs. The head's commanding shape is surrounded by an auric echo – one half in shadow, the other in light – and punctuated by circular drops.

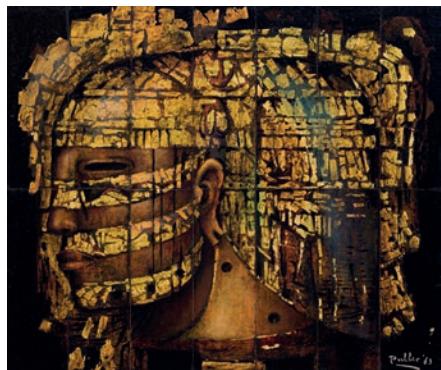
The dominant motif of *Primavera*, the disembodied profile, can be traced back through a number of the artist's most iconic paintings: the current lot is surely a scion of the much smaller, gleaming and relic-like *Gold Primavera* (1967); a more stark and stylised version of *The Great King* (1963); and very closely related to the mysterious *African Head* (1953). This continuous visual thread is typical of Preller's oeuvre, and backs up what Esmé Berman argued in her introduction to the artist's landmark retrospective at the Pretoria Art Museum in 1972:

It is essential to the full appreciation of Preller's art to accept and understand the process of repetition, adaptation, variation and transformation which has governed its development.<sup>1</sup>

1. Esmé Berman (1972) *Alexis Preller*, Pretoria: Pretoria Art Museum, page 1.



Alexis Preller, *Gold Primavera*, 1967



Alexis Preller, *The Great King*, 1963



Alexis Preller, *African Head*, 1953





247

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*The North Wind*

1950

inscribed with the title  
oil on plaster of Paris  
30,5 by 34cm by 7cm, excluding base;  
38 by 35 by 18cm, including base

R180 000 - 240 000

**PROVENANCE**

Acquired from the artist by Carl Schmidt, thence by descent.

**EXHIBITED**

Galerie Vincent, Pretoria, 21 October to 4 November 1950, catalogue number 20.

**LITERATURE**

Johan Reinder Deichmann (1986)  
*Die Werk van Alexis Preller 1934-1948 en 'n Catalogue Raisonné*, Pretoria:  
University of Pretoria, catalogue number 286.



248

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*Reclining Figure*

mixed media on paper  
sheet size: 22,5 by 30cm

R50 000 - 70 000

**LITERATURE**

Esmé Berman and Karel Nel (2009)  
*Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf Publishers, similar examples are illustrated in colour on page 72 with the titles, *Reclining Nude* (1943) and *Naked and Alone* (1946).



Similar examples *Reclining Nude*, 1943 and *Naked and Alone*, 1946 in Esmé Berman and Karel Nel (2009)  
*Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, illustrated on page 72.



249

### Karel Nel

SOUTH AFRICAN 1955-

#### *Collected Images*

signed, dated '1998 - 002' and inscribed with the title  
pastel on bonded fibre  
170 by 250cm

R400 000 - 600 000

#### PROVENANCE

Strauss & Co, Cape Town, 10 October 2016, lot 262.

*Collected Images* was produced for a prominent collector of Sub-Saharan art with whom Karel Nel was acquainted. The unusual compositional style, a grid of nine containers, directly quotes Alexis Preller's 1952 oil on canvas, *Collected Images*. Nel, an accomplished draughtsman and noted scholar of Preller, co-authored with Esmé Berman an important book on the artist. A description for Preller's precursor work offers his composition as a "kind of filing system" for his iconography.<sup>1</sup> Artists Joseph Cornell and René Magritte also employed this form of visual choreography. While the objects in the composition are linked to the original owner, they also speak to Nel's biography and interests as an artist. The item at top left is a rare Zulu fertility child figure. In 1998, Nel, an expert in indigenous art

and cultural artefacts, co-curated the exhibition *Evocations of the Child*. The exhibition assembled a representative selection of these anthropomorphic objects from the southern African region and included thirteen important pieces from the Johannesburg Art Gallery, as well as this object. The item below the child figure is a Chokwe birdcage from Angola. The architectural qualities of this work dialogue with the two depictions of Tsonga headrests, as well as the Cape Dutch dog kennel. Nel refers to many of the objects as containers: "The tortoise shell in the central image is a housing for a living being. Preller spoke of the skull as the architecture of consciousness. While the skull images allude to Preller, they also refer to an image of a skull in the collection."<sup>2</sup> The dialogue between

specificity and non-specificity is central to this work. The one container that has no obvious object in it references a constellation of stars over Southern Africa, a theme that continues to preoccupy the artist. The composition features additional metallic and bronze dust overlaid onto the pastel drawing. Nel's signature technique involves drawing pastel on bonded fibre in which his figuration is juxtaposed with abstract gestural marks. The process is ultimately one of layering, his aim being to achieve more than mere description, but rather a "considered mapping" of his interior world as a thinker and maker.<sup>3</sup>

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf, page 125.

2. Interview with Karel Nel, 26 August 2016.

3. Elizabeth Burroughs (2015) in Karel Nel, *Observe*, London: Art First, page 15.



250

**Lucas Sithole**

SOUTH AFRICAN 1931-1994

*But I am What I Am Crying (For)?/  
Kodwa Ngikhale Lani? (LS8011)*

1980

tambotie wood

height: 76cm

R250 000 - 350 000

**PROVENANCE**

Gallery 21, Johannesburg, 1984/5.

F J Potgieter, Cape Town.

**EXHIBITED**

Gallery 21, Johannesburg, *Lucas Sithole*,  
1980, catalogue number X04.

The present lot was recorded in 1992 by the  
SABC for the Afrikaans drama production  
*Torings*, series 2, episode 1, last shown on  
SABC TV channel 2 in 1993.



251

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

*Standing Figure I*

1965

signed and numbered 4/6

bronze with a brown patina

height: 64cm; height including base: 67cm

R140 000 - 160 000

**LITERATURE**

Chris de Klerk and Gerard de Kamper (2012)

*Villa in Bronze*, Pretoria: University of Pretoria  
Museum, illustrated on page 86.

Cast by the Renzo Vignali Artistic Foundry by  
Luigi Bamberini.

252

**Judith Mason**

SOUTH AFRICAN 1938-2016

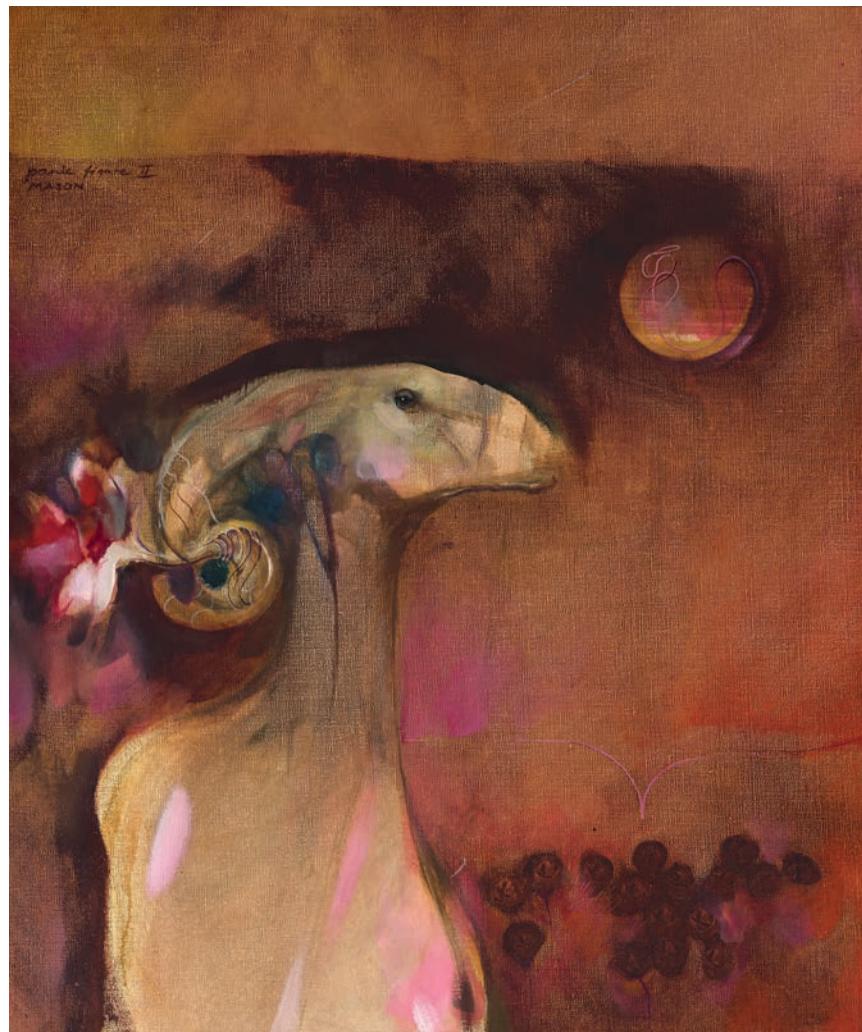
*Panic Figure II*

signed and inscribed with the title  
oil on canvas  
88,5 by 74cm

R120 000 - 160 000

PROVENANCE

The Louis and Mavis Shill Collection.



253

**Judith Mason**

SOUTH AFRICAN 1938-2016

*Hands I and II, diptych*

signed  
oil on canvas  
each: 100 by 100cm

R100 000 - 150 000

PROVENANCE

The Coba Diederiks Collection.





†254

**Dylan Lewis**

SOUTH AFRICAN 1964-

*Watchful Leopard (S50)*

signed, dated 96, numbered 4/6 and S050  
bronze with a brown patina  
width: 170cm

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 42.

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



†255

**Dylan Lewis**

SOUTH AFRICAN 1964-

*Crouching Leopard (S55)*

signed, dated 96, numbered 2/8 and  
S055  
bronze with a brown patina  
width: 170cm

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 44.

256

**Dylan Lewis**

SOUTH AFRICAN 1964-

*Samango Monkey (S19)*

signed, dated 94 and numbered API  
bronze with a brown patina  
height: 31cm

R140 000 - 160 000

**PROVENANCE**

Acquired from the artist by the  
current owners.

**LITERATURE**

Lara Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989 - 2005: The Collector's Guide*, Cape Town: Pardus,  
illustrated on page 20.



257

**Dylan Lewis**

SOUTH AFRICAN 1964-

*Charging Black Rhinoceros Maquette II (S136)*

2000  
signed, numbered 13/15 and  
impressed with the Bronze Age  
foundry mark  
bronze with brown patina  
height: 36cm

R200 000 - 300 000

**LITERATURE**

Laura Twiggs (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collector's Guide*, Cape Town: Pardus,  
illustrated on page 112.





258

**Dylan Lewis**

SOUTH AFRICAN 1964-

***Leopard Bust (S108A)***

signed, numbered 6/12 and S108A and impressed with the Sculpture Casting Services foundry mark  
bronze with brown patina on fixed stand  
height: 59cm; height including base:  
156cm

**R180 000 - 240 000****LITERATURE**

Laura Twiggs (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, illustrated in colour on page 80.

Part of *Surveying Leopard*, one of a series of 18 life-sized Leopards, located at hole number 4, Leopard Creek Country Club, Malalane, Mpumalanga.

259

**Dylan Lewis**

SOUTH AFRICAN 1964-

***Resting Cheetah III (S224)***

2004  
signed, numbered 1/12 and 'S224'  
and stamped with the Ingwe Editions  
foundry mark  
bronze with a brown patina  
width: 236cm

**R700 000 - 900 000****2004**

signed, numbered 1/12 and 'S224'  
and stamped with the Ingwe Editions  
foundry mark

bronze with a brown patina

width: 236cm

**R700 000 - 900 000****PROVENANCE**

Everard Read, Johannesburg Booth,  
ART LONDON4, London, June 2004.  
Private Collection.

**EXHIBITED**

Everard Read, Johannesburg Booth,  
ART LONDON4, London, June 2004.

**LITERATURE**

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 165.

Dylan Lewis has prodigiously explored the feline form within his artworks. While he has sculpted

smaller cats, his main focus has been on large predators: lions, cheetahs, and leopards. These cats embody a metaphorical quality for Lewis, he feels that they are "the ancient guardian of the wilderness, repository of elegance, sensuality and power"<sup>1</sup> and he has rendered them performing many different activities of their daily lives such as hunting, playing, stretching and, here, resting. Their lithe bodies are richly textured, echoing the wildness of the natural landscape, and one can often find the artist's own fingerprints within the animal's fur.

1. Dylan Lewis in Laura Twiggs (ed) (2006), *Forces of Nature: The Sculpture of Dylan Lewis*, Pardus Publishing, page 42.





260

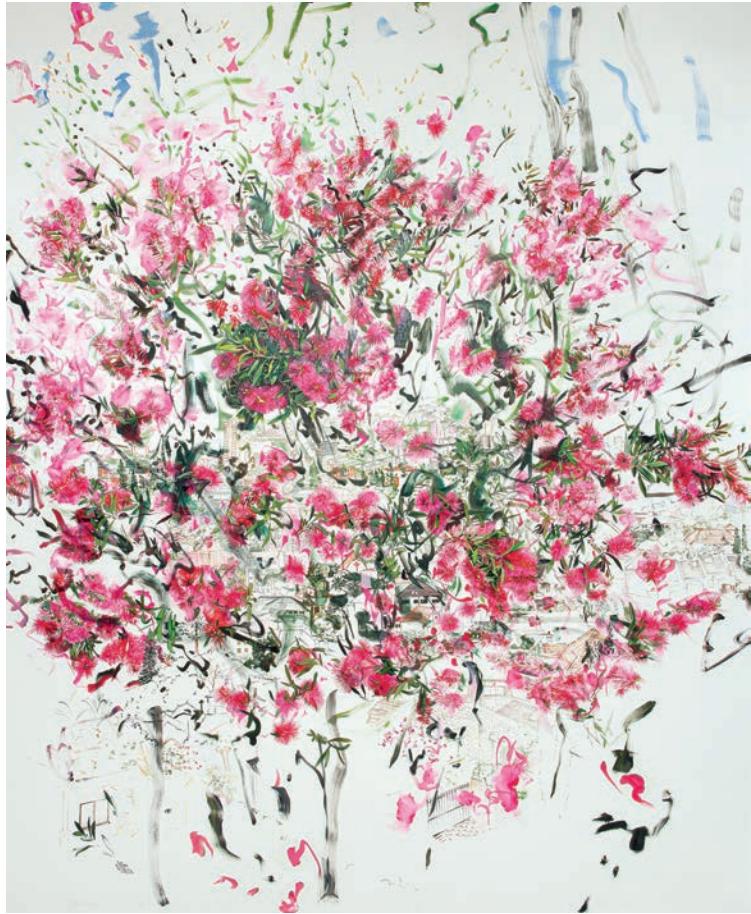
**John Meyer**

SOUTH AFRICAN 1942-

*Blossoms*

signed; signed, numbered '9128' and  
inscribed with the title on the reverse  
oil on canvas  
92 by 62cm

R180 000 - 240 000



261

**Deborah Poynton**

SOUTH AFRICAN 1970-

*Painting-Drawing 2*

2015  
oil on canvas  
230 by 190cm

R200 000 - 300 000

PROVENANCE

Stevenson, Cape Town, 2 November 2017.  
Private Collection.

Accompanied by the original invoices  
from Stevenson.

**William Kentridge**

SOUTH AFRICAN 1955-

**Dutch Iris**

signed and numbered 'Proof'  
etching and aquatint, 3 plates and  
14 colours  
image size: 107 by 59cm;  
sheet size: 120 by 78cm

**R800 000 - 1 200 000**

This highly sought-after proof print, published in 1994, extends on formal experiments introduced in William Kentridge's iconic mixed-media drawing *Iris* (1991), made with ground pigments bought in Italy. Strauss & Co sold the drawing in 2019 for R4.2 million. This later print edition, made with British printmaker Jack Shirreff, affirms Kentridge's strong relationship between drawing and printmaking. "I think printmaking, in general, made me aware of just how physical drawing could be," the artist said in 2009. "I've always enjoyed the physicality of drawing. My more mature drawing came out of my earlier activity in etching."<sup>1</sup> Printmaking, far from being a secondary procedure for making images, is a "very central part" of Kentridge's process.<sup>2</sup> His debut exhibition in 1979 was largely composed of prints. Throughout his prolific career since he has worked with highly respected printmakers, including Shirreff, described in a 2017 obituary as "one of the most influential atelier master printmakers of his time".<sup>3</sup>

The labour of producing this etching stemmed from three engagements with Shirreff at his workshop in Wiltshire in 1993. The process yielded a number of seminal prints now all considered highly collectible. They include four variants of an iris bloom: two drypoint prints with additional hand painting titled *Iris* and *Black Iris*; the copper-plate lift ground aquatint *Dutch Iris 1*, which featured multiple colour inking applied by hand using cloth (*à la poupee*) and was characterised as an indulgence; and this print, *Dutch Iris*, produced with drypoint on acrylic printed between

the two lift-ground aquatints. "This formula was arrived at after much proofing, wet on wet, and many colour trials," reported Rosemary Simmons, artist and founding editor of *Printmaking Today*. "The result is a most dramatic image which has all the dynamism of drawing with all the painterly qualities of rich colour. These prints use the medium of intaglio not just as a means of replication but as a medium of such flexibility as to rival painting."<sup>4</sup>

Kentridge was initially resistant to the vivid outcome of the prints. "It took a long time for me to be able to accept the colour in those etchings. It seemed very much too bright and too brilliant for me to deal with. And I think I do have a problem working with colour and always need to find strategies and subterfuges to bring it into the work. The torn-out sheets of gouache was one way of working, flatly colouring sections of aquatint was another. All different ways to avoid the responsibility of having to put paint on the brush, and in a moment try to assess colour on a canvas in front of me."

1. William Kentridge (2009) 'Double Lines', in *William Kentridge: Five Themes*, San Francisco, San Francisco Museum of Modern Art, page 231.
2. William Kentridge (2015), Interview with Cécile Godefroy and Véiane Tasseau for *Cahiers d'Art Special Issue, Picasso: In the Studio*, London, Thames & Hudson, WK studio archive.
3. Mel Gooding (2017) Jack Shirreff obituary, *Guardian*, 2 June: <https://www.theguardian.com/artanddesign/2017/jun/02/jack-shirreff-obituary>
4. Rosemary Simmons (1993) 'Romancing the Plate', *Printmaking Today*, Vol. 2 (4), page 7.
5. William Kentridge (1997), excerpted from interactive CD-ROM published by David Krut.



## William Kentridge

SOUTH AFRICAN 1955-

### *Hope in the Green Leaves*

2013

signed, numbered 19/40 and embossed with the Artist Proof Studio chopmark in the margin  
linocut and ink wash on paper  
image size: 166 by 87cm;  
sheet size: 185 by 102cm

R250 000 - 350 000

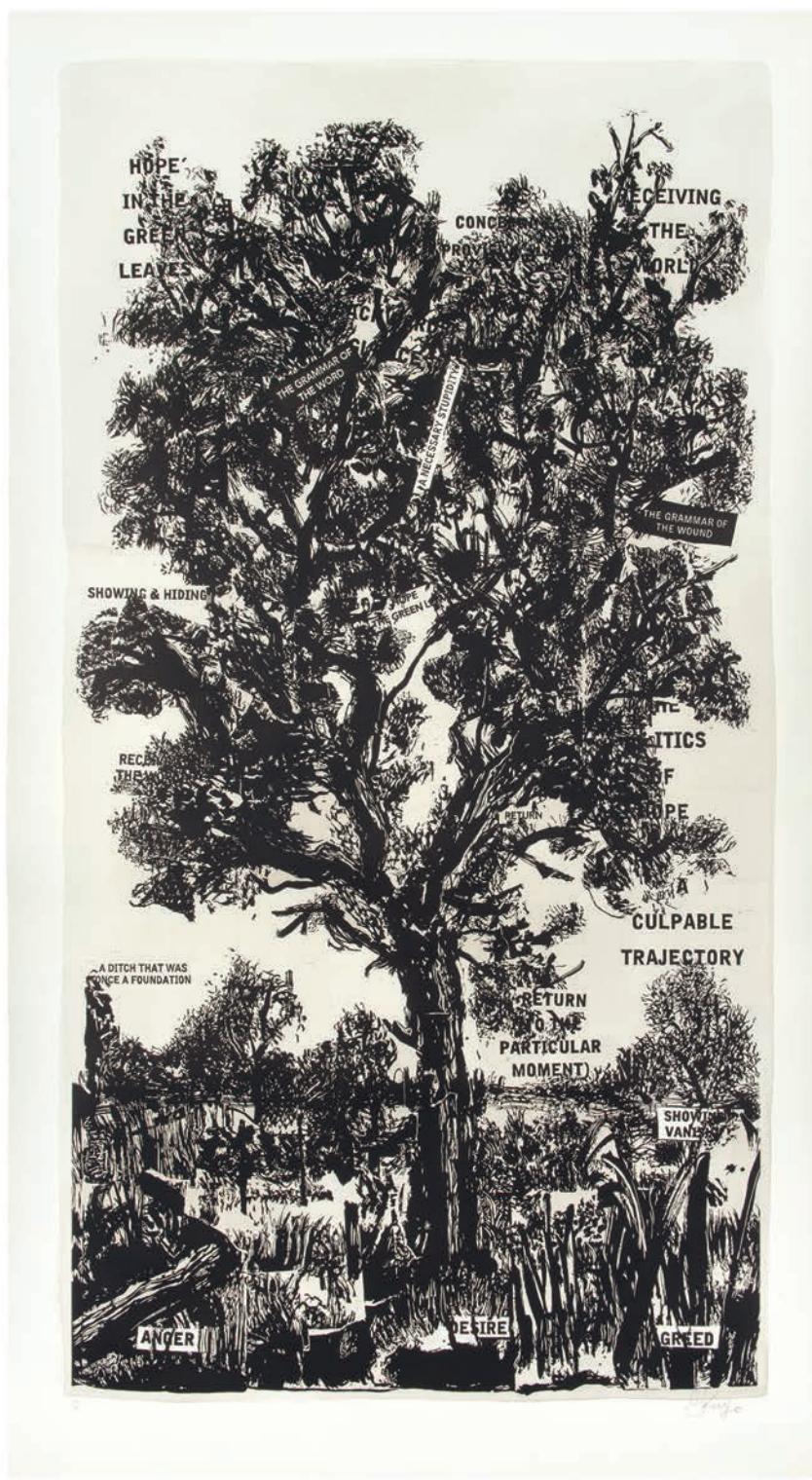
#### EXHIBITED

Marian Goodman, New York, William Kentridge: *Making Prints: Selected Editions 1998-2021*, 16 March to 17 April 2021, another edition of the artwork exhibited.

From September through December, 2022, the Royal Academy of Arts in London is hosting a major exhibition devoted to William Kentridge, an Honorary Royal Academician. The exhibition includes an entire gallery devoted to his Indian ink drawings of trees. Reminiscent of J. H. Pierneef's monochromatic linocuts portraying highveld trees, Kentridge's silhouetted tree studies are, comparatively speaking, far more technically audacious. An indelible part of his late career, each large-scale work is executed across several panels on paper. The ongoing series traces its origins back to a 2012 series of tree drawings executed across multiple pages of an 1826 dictionary. One of these drawings, *A Poem I Used to Know* (2012), additionally included a floated fragment of text. A subsequent 2013 drawing, *Remembering the Treason Trial*, further extended this idea and featured various epigrammatic statements floated over the tree – a visual device duplicated in this work. The scrambled words and phrases are an allusion to the Cumaeian Sibyl's prophesies written on wind-scattered oak leaves. A tree pregnant with words also gestures to a personal memory. The artist's father, Sir Sydney Kentridge, was a defence lawyer in the Treason Trial (1958–61). Kentridge was still a young boy at the time. He conflated this detail with a mosaic table at the forested family home in Houghton to sound out his father's labour as involving work at the "Trees and Tile". When his wife, Dr Anne Stanwix, saw that he was making trees out of different sheets of paper that go together, like tiles, she exclaimed, "Oh my god, you're still painting the Treason Trial!"<sup>1</sup> This print edition was favourably reviewed when it was exhibited in New York in 2021.<sup>2</sup>

1. William Kentridge (2013) *Thinking on One's Feet: A Walking Tour of the Studio* (speech), Humanitas Visiting Professorship in Contemporary Art, University of Oxford.

2. Daniel Larkin (2021) 'The Starkly Poignant Prints of William Kentridge', *Hyperallergic*, 8 April: <https://hyperallergic.com/632428/william-kentridge-making-prints-marian-goodman/>



**William Kentridge**

SOUTH AFRICAN 1955-

*Lilies*

2020

signed and numbered 28/30  
 coffee-lift aquatint with drypoint  
 image size: 106 by 78cm;  
 sheet size: 134 by 94cm

R300 000 - 400 000

## PROVENANCE

Goodman Gallery, Johannesburg.  
 Private Collection.

## EXHIBITED

Marian Goodman, Paris, *Finally Memory Yields*, 18 October to 27 November 2021.

This lot is part of a limited edition set. Evidence of flowers and trees are visible throughout William Kentridge's landscape drawings and print experiments from the past four decades, but over the last ten years they have become pronounced subjects. The recurrence of flowers, especially irises, peonies, and lilies, partly stems from the transformative pleasure of drawing them, the artist has said. But flowers also reference the artist's fascination with French modernist painter Édouard Manet, who Kentridge in a 2015 lecture described as the "most sublime painter of peonies and lilacs; but also painter of *The Execution of Emperor Maximilian*, a painting that places him in the company of Goya."<sup>1</sup> Manet's capacity to move between flowers and politics, the studio and the world, fascinates Kentridge. He expanded on this in a 2016 interview with London's *Guardian* newspaper. Like Manet, he said, "I've never felt I needed to distinguish strongly between work that was about the history of art and work about the history of the country. It all flows into the studio and different parts get picked up at different moments."<sup>2</sup> An edition of this print depicting elegant white lilies in peak bloom was exhibited in Paris in 2021 alongside other recent prints of flowers.

1. Lecture first delivered at Design Indaba, Cape Town, February 2015. Published in Iwona Blazwick and Sabine Breitwieser (eds) (2016) *William Kentridge: Thick Time*. London, Whitechapel Gallery, page 198.

2. Nicholas Wroe (2016) 'Out of South Africa: how politics animated the art of William Kentridge', *The Guardian*, 10 September: <https://www.theguardian.com/books/2016/sep/10/out-of-south-africa-how-politics-animated-the-art-of-william-kentridge>



265

**Lionel Smit**

SOUTH AFRICAN 1982-

*Residue Series*

signed and dated 2010

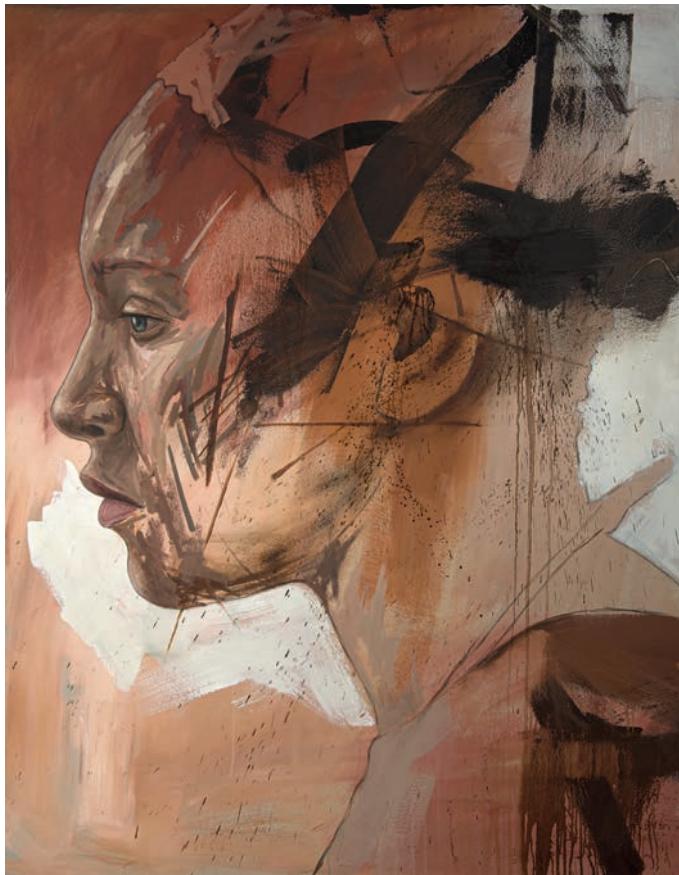
oil on canvas

170,5 by 130cm

R150 000 - 200 000

**PROVENANCE**

Acquired from the artist by the current owner.



†266

**John Meyer**

SOUTH AFRICAN 1942-

*Distant Lives*

signed; signed and inscribed with the title on the reverse

acrylic on canvas

60 by 75cm

R120 000 - 160 000

**PROVENANCE**

Acquired from the artist by the current owner.

Property of a Collector.

**EXHIBITED**

Albemarle Gallery in Association with Alan Kluckow Fine Art, London, *John Meyer: Distant Lives*, exhibition sponsored by the Stonehage Group, 2007.

**LITERATURE**

Hazel Friedman (2007) *John Meyer: Distant Lives*, Albemarle Gallery in Association with Alan Kluckow Fine Art: London, illustrated in colour on page 22.



**Deborah Bell**

SOUTH AFRICAN 1957-

*A World on Fire*

signed; signed, dated 1990, and inscribed with the title and medium on the stretcher  
oil on canvas  
160 by 120cm

R500 000 - 700 000

## LITERATURE

Pippa Stein (2004) *Taxi-010 Deborah Bell*, Johannesburg: David Krut Publishing, illustrated on pages 17 and 18.  
Ricky Burnett (2011) *Deborah Bell-Presence*, Johannesburg: Everard Read and Circa on Jellicoe, illustrated in colour on page 21.

The present lot, *World on Fire*, is from Deborah Bell's *Desert/Expulsion* series from 1989-1991. This painting's backdrop and colour palette reveal the influence that the artist's recent trips to Namibia had on this body of work. Here the artist has placed the couple on a small lookout point where they can survey the open, rocky desert landscape below. Her figures are bulky and brawny but, while they are naked, Bell asserts that they are not intended to be seductive or a victim of the viewer's gaze.<sup>1</sup> Rather, the woman is strong and secure, standing tall and unwaveringly staring back. The male and female figures are equal "...on a joint pilgrimage, they are in a point-counterpoint relationship: connected, yet apart, opposite yet the same; one dark, one light; looking forward, looking back; animus, anima."<sup>2</sup>

1. Ricky Burnett (2011) *Deborah Bell-Presence*, Johannesburg: Everard Read and Circa on Jellicoe, page 21.

2. Pippa Stein (2004) *Taxi-010 Deborah Bell*, Johannesburg: David Krut Publishing, page 18.



Deborah Bell in front of *A World on Fire*, 1990 in David Krut Publishing (2004) *Deborah Bell*, Johannesburg: David Krut Publishing cc, Taxi-Art Book 010, page 18



268

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Nude*

signed  
oil on canvas  
30,5 by 40cm

R150 000 - 200 000

LITERATURE

Jillian Carman and Susan Isaac (ed)  
(2005) *Walter Battiss: Gentle Anarchist*,  
Johannesburg: Standard Bank Gallery,  
illustrated in colour on page 161.



269

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Abstract Figures*

signed and dated 82  
oil on canvas  
60 by 50cm

R150 000 - 200 000



270

**Conrad Botes**

SOUTH AFRICAN 1969-

*Terrorist and Anarchist, diptych*

signed with the artist's initials and dated 11; inscribed with the artist's name, title, date and medium on a Stevenson Certificate of Authenticity adhered to the reverse  
acrylic on canvas  
each panel: 250 by 140cm  
(2)

R200 000 - 300 000

PROVENANCE

Stevenson, Cape Town, 2011.  
Private Collection.

EXHIBITED

The New Church, Cape Town, *Pop Goes the Revolution*, 10 October 2013 to 1 April 2014.



270

**Cameron Platter**

SOUTH AFRICAN 1978-

*She was the Most Beautiful Woman I'd Ever Seen (Desiree the Femme-Fatale Go-Go Girl)*

2005  
inscribed with the title, date and medium on a label adhered to the reverse  
pencil crayon on paper  
128 by 188cm

R120 000 - 160 000

PROVENANCE

Bell-Roberts Contemporary Art Gallery, 2005.  
Private Collection.

271

EXHIBITED

Bell-Roberts Contemporary Art Gallery, *Cameron Platter: Life is Very Interesting*, 28 September to 22 October 2005.

The present lot was featured as part of Cameron Platter's third solo exhibition in 2005 titled *Life is Very Interesting*. The exhibition comprised a series of large format pencil crayon drawings and a portfolio of prints designed "to present a narrative that incorporates... Platter's bizarre world of dirty livin' such as Cat Blofeld the World Dominatrix, The Zebras (from Outer Space), Dirty Harry the Croc as well as new characters The Yakuza Penguins and Desiree the Femme Fatale go-go girl."<sup>1</sup>

1. *In depth Art News*, <https://www.absolutearts.com/artsnews/2005/09/28/33340.html>, accessed 2 August 2022.



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272

**Mikhael Subotzky**

SOUTH AFRICAN 1981-

*Mirror, Beaufort West Prison,*  
2006

framed and mounted to Dibond,  
with face-mounted toughened glass  
smashed by the artist  
123,5 by 93,5cm

R150 000 - 200 000

PROVENANCE

Goodman Gallery, Cape Town.  
Private Collection.

Mikhael Subotzky's works are the results of his fractured attempts to place himself in relation to the social, historical, and political narratives that surround him both at home in South Africa and on his frequent travels. As an artist working in film, video installation, and photography, as well as more recently in collage and painting, Subotzky engages critically with contemporary politics of representation. In 'Beaufort West' (2006–08), a series he premiered at MoMA, Subotzky focuses on the Beaufort West Prison, juxtaposing the prisoners inside with residents of the neighbouring towns, from sex workers to privileged suburbanites.<sup>1</sup>

1. <https://www.artsy.net/artist/mikhael-subotzky>, accessed July 2022.



273

**Kudzanai Chiurai**

ZIMBABWEAN 1981-

*Genesis [Je n'isi isi] XI,*  
*Genesis series*

2016  
edition of 10  
pigment inks on premium satin  
photo paper  
image size: 180 by 120cm

R100 000 - 150 000

EXHIBITED

Goodman Gallery, Miami, *Art Basel*, 2017.



274



275



274

**Bridget Baker**

SOUTH AFRICAN 1971-

*The Blue Collar Girl (Valais, Switzerland), triptych*

2006/2007

inscribed with the artist's name, title and medium on a João Ferreira Art Gallery label adhered to the reverse lambda print and diasec  
each diasec: 60 by 241,5cm  
(3)

R50 000 - 70 000

## PROVENANCE

João Ferreira Art Gallery,  
Cape Town.  
Private Collection.

275

**Mohau Modisakeng**

SOUTH AFRICAN 1986-

*Qhatha, triptych*

2011

inkjet print on watercolour paper  
each: 170 by 107cm  
(3)

R250 000 - 300 000

## PROVENANCE

BRUNDYN+ Gallery, Cape Town, 2011.  
Private Collection.

END OF SALE

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