

Strauss & Co



PUBLIC LIVE VIRTUAL AUCTION BY

Strauss&co

Africa's Leading Art Auction House

CAPE TOWN AUCTION WEEK

**Modern and Contemporary Art, Mid-century Modern Furniture
and Bordeaux Fine Wine**

LIVE VIRTUAL

Sunday 17 September 2023, at 11am – Bordeaux Fine Wine

Tuesday 19 September 2023, at 7pm – Modern and Contemporary Art

TIMED ONLINE

Monday 18 September 2023, from 2pm – Modern and Contemporary Art with a focus
on Cape Moments, closes from 2pm at one minute intervals

Tuesday 19 September 2023 – Mid-century Modern Furniture,
closes from 2pm at one minute intervals

VENUE

Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town

PREVIEW

Monday 11 to Tuesday 19 September 2023, 10am to 5pm

LECTURES AND EVENTS

Please visit our website for an updated calendar of events, discussions and lectures

ENQUIRIES

Office: +27 (0) 21 683 6560

Mobile: +27 (0) 78 044 8185

CONDITION REPORTS

conditionreports@straussart.co.za

ABSENTEE AND TELEPHONE BIDS

Office: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185 bids@straussart.co.za

LOGISTICS

shipping@straussart.co.za

PAYMENT

Office: +27 (0) 11 728 8246 Debbie Watson: debbie@straussart.co.za

CONDITIONS OF BUSINESS

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



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 - 7.00 pm
 - Lots 101–186

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LEFT
Lot 128 Athi-Patra Ruga *Inganya Indodo Kum? (Would more of a Man be Better?)* (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

Catalogues can be purchased from our offices.

Cataloguing information

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

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

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

4. **Daggered Lots** marked with a dagger symbol in the catalogue/or 'daggered lots', have been imported for sale at auction in South Africa. If bought by a buyer who is a citizen of South Africa, the buyer will be required to pay the Importation VAT on the hammer price, in addition to the VAT payable on the buyer's premium.

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

Condition reports are available at www.straussart.co.za.

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

2. REGISTER TO BID

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

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

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

3. BID IN THE SALE

Submit a bid

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

Absentee bids

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

An sms will be sent to you to confirm your bids.

Telephone bidding

If you prefer to bid by phone, we will call you from the saleroom and bid with you on the phone. Alternatively you can click on the 'Telephone 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. An sms will be sent to you to confirm your bids.

Virtual live bids

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

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

Please contact our Client Service Department if we can assist in any way: Johannesburg 011 728 8246 Cape Town 021 683 6560

4. IF YOUR BID IS SUCCESSFUL

You will receive an email with instructions on how to check out.

How do I pay and collect?

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

Please arrange payment and collection immediately after the sale.

How much will I pay (Live Auctions)?

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

Hammer Price %
R1 – R250 000 15%
R250 001 – R1 000 000 13.50%
R1 000 001 + 12.50%
VAT of 15% is charged on the seller's commission and the buyer's premium.
If the lot is daggered (†), Customs VAT of 16.5% will be charged on the hammer as well as VAT of 15% on the buyer's premium.

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 and American Express
- Telegraphic Transfer (TT)
Remitter to bear all costs.

Insurance

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

5. COLLECTION OF PURCHASES

1. From Strauss & Co, Cape Town

Purchased lots can be collected from our offices at: Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town
Please call first to make an appointment.
Tel: +27 (0) 21 683 6560

2. From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co, Johannesburg, may make use of the inter-office transport option. Large, heavy, or fragile items, and other items requiring crating, will incur a surcharge. For a virtual live sale, insurance during transport between the two offices and during storage at the Cape Town office will be for the buyer's account. 89 Central Street, Houghton, Johannesburg.

3. Shipping

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

Logistics Department:
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





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Lot 146 Walter Battiss *Arabia* (detail)



Tuesday 19 September 2023 at 7.00 pm

Modern and Contemporary Art

Lots 101–186

LEFT
Lot 165 Robert Hodgins *Tea Party* (detail)

The Estate of the late Mrs Nedra Jooste

21.04.1940 – 12.12.2022

An overriding interest of the late Mrs Nedra Jooste was travel, and together with her husband, Jannie Jooste, they travelled extensively both for business and pleasure. She was fascinated by beautiful places, architecture, art and collectables, and this permeated every aspect of her life. She also had a passion for creating beautiful homes and gardens, and entertaining friends and family.

Upon meeting the petite and stylish Nedra, one would not immediately have guessed that throughout her life she was heavily involved in her and her husband's considerable business interests, predominantly transportation and farming.

She met her Namibian-born husband in Cape Town and after they

were married they settled in Namibia, first in Windhoek and later in Grootfontein where they lived and worked for more than 20 years, and where their two sons were born.

Over the years they hankered after the Western Cape and at the end of 1982 they moved to the Somerset West wine farm Villa Cordoba nestling at the foot of the magnificent Helderberg mountains with breathtaking views of the Cape Peninsula. Not long after, in 1983 they acquired the adjoining farm Voet van Helderberg, later renamed Cordoba in keeping with the brand name of their wine.

After her husband passed away in 2008 she continued to run their business enterprises and to pursue her many interests.



Mrs Nedra Jooste with her husband, Jannie Jooste.





101

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

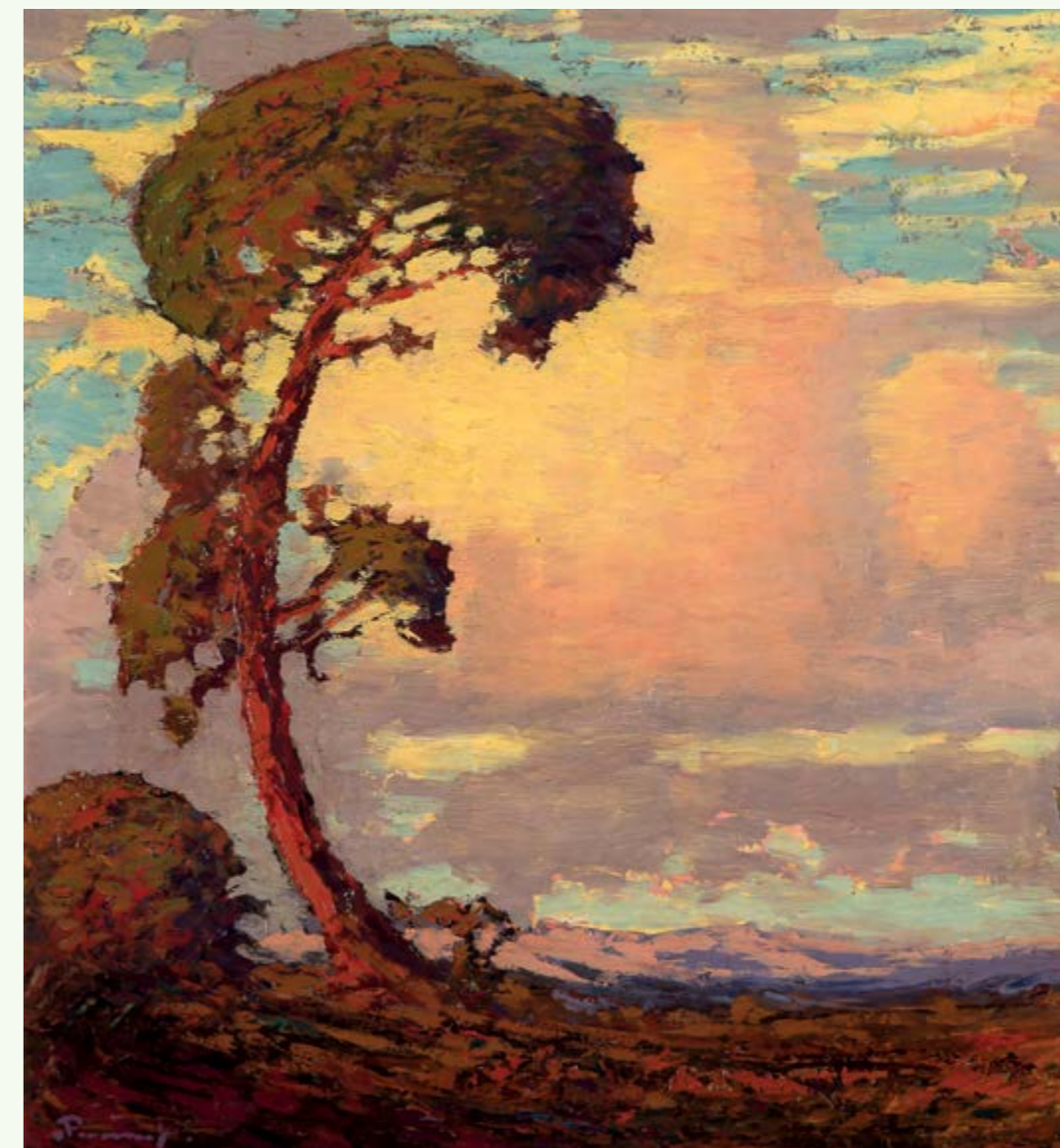
Baie Storms Weerstaan
(Many Storms Withstood)

signed, inscribed with the title on a metal plaque and the artist's name and medium on a Dennis Hotz Gallery label adhered to the reverse
oil on canvas laid down on board
29 by 29 cm

R400 000 – 600 000

PROVENANCE

Dennis Hotz Gallery, Cape Town.
The Estate of Nedra Jooste.



Painted in the 1920s, during a decade of intense stylistic development and experimentation, *Baie Storms Weerstaan* displays many of the tactile qualities reminiscent of the artist's Namibian paintings. The palette of warm brown and red tones in the foreground extends up the bowed tree and contrasts against a

monumental skyscape executed in tones of yellow, pink and blue.

In this work, Pierneef marries the subject with dynamic paint application. Under his masterful hand, the surface glows with rich, saturated colour applied in lively horizontal and curving impasto brushstrokes.

102

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Approaching Rainclouds, Cape Flats

signed and dated 1966; inscribed with the title in English and Afrikaans on the stretcher on the reverse

oil on canvas

50 by 37,5 cm

R100 000 – 150 000

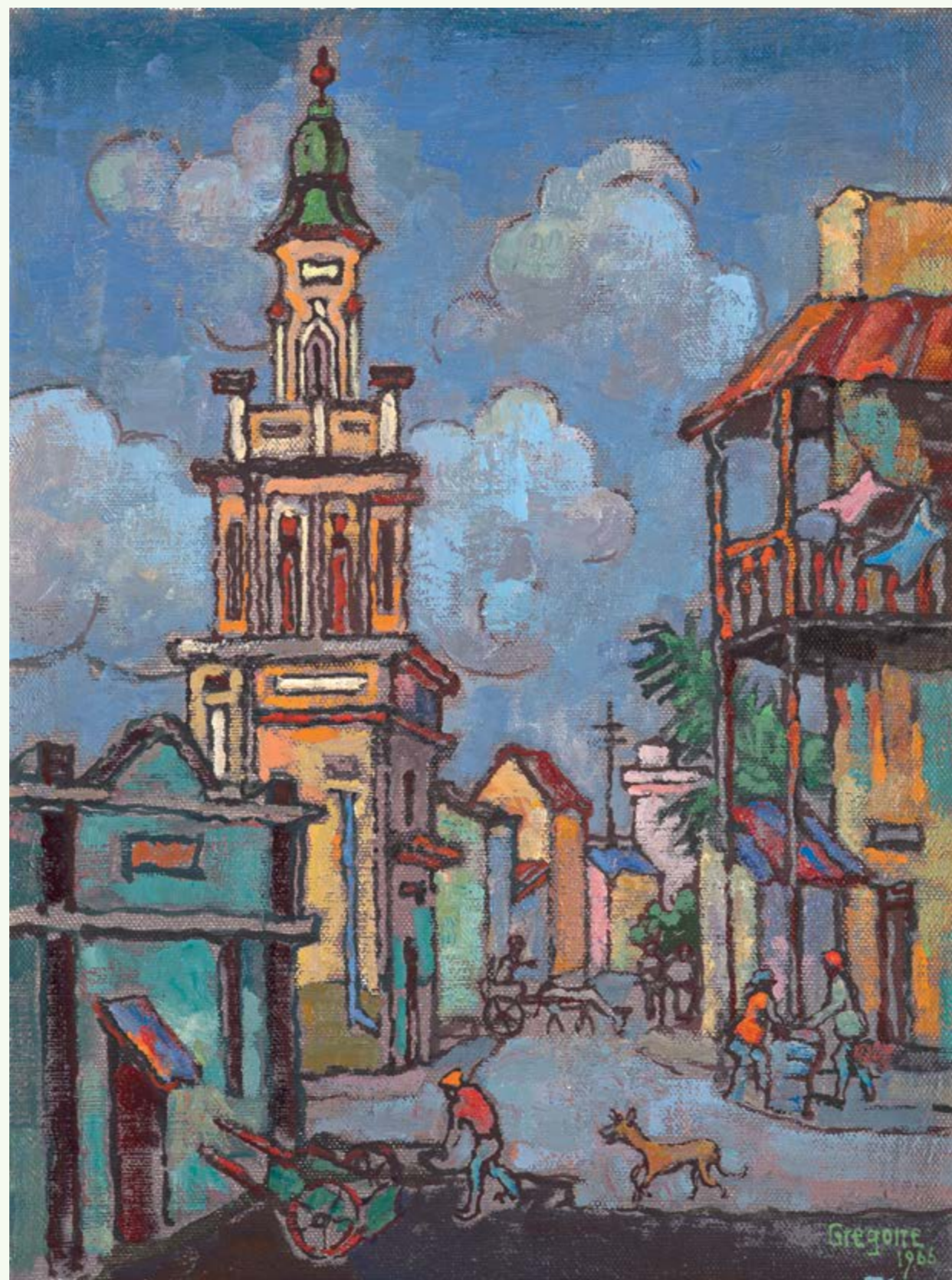
PROVENANCE

Edrich Art Dealers, Stellenbosch, 1989.

The Estate of Nedra Jooste.

LITERATURE

Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human and Rousseau, a linocut of a similar scene with the title *Donkey Cart, District Six* is illustrated on page 72.



103

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Farmstead with Trees and Mountains

signed and dated 1940

oil on canvas

49 by 59 cm

R200 000 – 300 000

PROVENANCE

The Estate of Nedra Jooste.

104

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Naby Hammanskraal
(Near Hammanskraal)***

signed and dated 46; inscribed
with the artist's name and the title
on a Kunsafdeling Art Gallery label
adhered to the reverse
oil on canvas laid down on board
27,5 by 38,5 cm

R400 000 – 600 000

PROVENANCE

Kunsafdeling Art Gallery,
Johannesburg.
The Estate of Nedra Jooste.

The present lot was painted in 1946 during a decade of artistic consolidation. *Naby Hammanskraal* is an iconic Bushveld subject featuring the instantly recognisable crescent-topped acacia within a naturalistically rendered skyline and detailed calligraphic foreground. Pierneef's remarkable ability to fuse the pictorial elements in a tonal harmony is once again effortlessly articulated in this work.



105

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Houtbos, Transvaal

signed
oil on board
39,5 by 28,5 cm

R700 000 – 1 000 000

PROVENANCE

The Estate of Nedra Jooste.

LITERATURE

Wilhelm van Rensburg (ed) (2015) *A Space for Landscape: The Work of JH Pierneef*, exhibition catalogue, Johannesburg: Standard Bank, a similar example with the title *Houtbos, Transvaal* is illustrated in colour on page 121 and 125. Stephan Welz (1996) *Art At Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg: Art Link, a similar example with the title *Woodbush, Transvaal* is illustrated in colour on page 134.

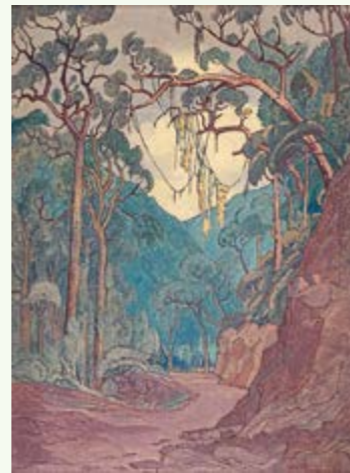
Houtbos, Transvaal, painted in the late 1920s, is one of three known studies for the famous Station Panel subject of the same name. These works demonstrate Pierneef's refining process of simplification of subject, from naturalism to a more stylised representation. This version is the most detailed and realistic of the three.



Houtbos, Transvaal, station panel, Rupert Museum.



Woodbush, Transvaal, illustrated on page 134 of Stephan Welz's *Art at Auction in South Africa*.



Jacob Hendrik Pierneef, *Houtbos, Transvaal*. signed, oil on board, 39 by 29cm excluding frame
R500 000 – 800 000 SOLD R852 600

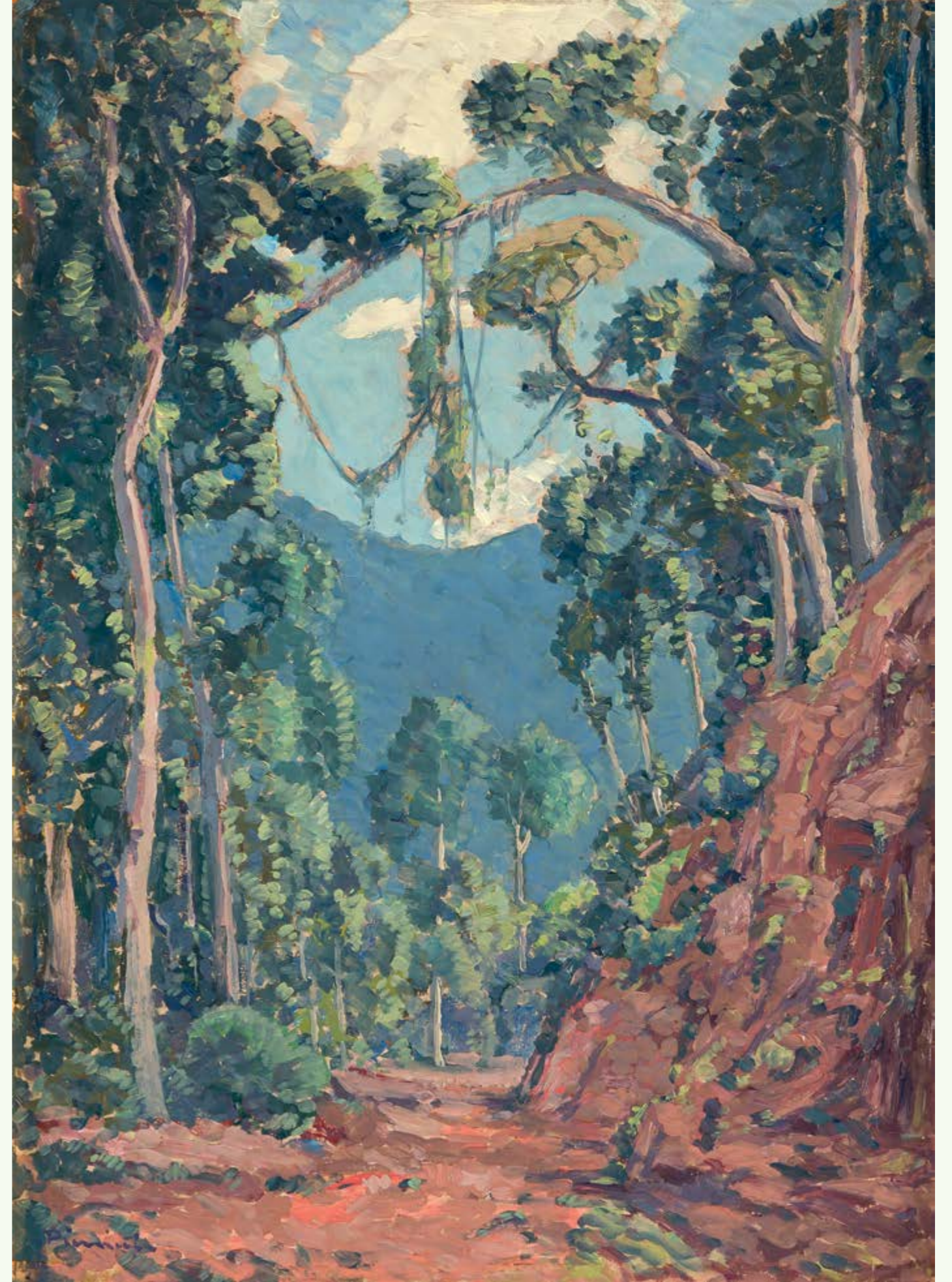
The second, *Woodbush, Transvaal*, illustrated on page 134 of Stephan Welz's *Art at Auction in South Africa*, shows a greater simplification of the composition, while the third, *Houtbos, Transvaal*, lot 217, sold in Johannesburg on 9 November 2015, showcases the greatest degree of stylistic distillation prior to commencing on the final work, which can

currently be seen at the Rupert Museum in Stellenbosch. This working process enabled the artist to distil the essence of the subject and complete the Station Panel commission in a relatively short period of time.

P G Nel made mention of the final Station Panel work, 'When one looks at the panel *Houtbos, Transvaal*, one immediately notices

how the main lines draw the eye to the central point. The curves of the crowns of trees and the strong lines of the overhanging branch echo the arches of the architecture. Ropes of wild vines are gracefully draped to break the austerity and heighten the decorative effect of the panel!'

1. P G Nel, *JH Pierneef: His Life and Work*, Johannesburg: Perskor, page 144.



106

Irma Stern

SOUTH AFRICAN 1894–1966

Red Dahlias

signed and dated 1955; inscribed with the artist's name, date, the title and medium on Dennis Hotz Gallery and Pretoria Art Museum labels adhered to the reverse
oil on canvas
78,5 by 77,5 cm

R4 000 000 – 6 000 000**PROVENANCE**

Dennis Hotz Fine Art, Johannesburg, 1990.
The Estate of Nedra Jooste.

EXHIBITED

Galerie Wolfgang Gurlitt, Munich, 1955.
Stadt Museum, Linz, 1956.
Berlin Festival Exhibition, 1956.
Gallery Wasmuth, Berlin, 1956.
South African Association of Arts Gallery, Cape Town, 1958.
Rembrandt Art Centre and Pretoria Art Museum, Johannesburg and Pretoria, *Homage to Irma Stern*, 1968.

The 1950s saw no slackening in Irma Stern's legendary vigour and drive. She travelled extensively and painted prolifically. She also exhibited widely. Critic Deane Anderson, an admirer of Stern's 'vital and undisciplined' style of painting, in 1956 likened her annual exhibitions at the SA Association of Arts in Cape Town to 'the triumphs of a Roman consul – that is to say, they are studied gestures designed to indicate some new point of departure either in geography or craftsmanship'.¹ But certain aspects of Stern's shifting style and subject matter were not subject to overhaul. Matthys Bokhorst praised Stern's flower pieces 'in her well known flamboyant style' from her 1955 Cape Town exhibition, further characterising them as 'a luxuriant effusion of glowing colours'.²

Stern's eminence in South Africa was secure,

but in Europe, especially Germany, she was still rehabilitating her pre-war reputation. Stern had not shown in Germany since 1932. In 1955, Stern announced that she would be exhibiting in Linz and Munich. 'This trip will bring back to me many memories of my first exhibition in Berlin as a young girl,' she told a reporter.³ This lot formed part of Stern's multi-city German comeback. It first went on view in Munich with dealer Wolfgang Gurlitt, who in 1919 gave Stern her first solo at his Berlin gallery. Stern characterised Gurlitt, an early champion of Matisse and Pechstein, as 'one of the foremost art personalities in Europe today'.⁴ It then travelled to Linz and Berlin, where it appeared with 34 paintings and drawings at Gallery Wasmuth. Stern's work was praised in a Berlin radio broadcast as sounding 'a completely modern note'.⁵

This lot returned to South Africa and was shortly exhibited in Cape Town. Reviewing her 1958 Association exhibition, Anderson wrote of the difficulty painters have in sustaining 'an emotional temperature at white-hot level', adding that Stern was exceptional in this regard. Three out of the 84 works on view stood out. Of this exceptional work he noted that it possessed 'all the voluptuous vitality which mark her best work in this genre'.⁶

1. Deane Anderson (1956) 'Irma Stern's New exhibition emphasises exotic scenes and portraits', *The Cape Argus*, 21 March.
2. Matthys Bokhorst (1955) 'Arts and crafts on view', *Cape Times*, 18 March.
3. – (1955) 'Two European exhibitions', *Cape Times*, 25 June.
4. – (1955) 'Art personality's offer to Irma Stern', *Cape Times*, 15 October.
5. – (1956) 'Irma Stern praised in Berlin', *The Cape Argus*, 29 November.
6. Deane Anderson (1958) 'Irma Stern's show is vigorous as a bougainvillea', *The Cape Argus*, 7 March.







107

Maggie Laubser

SOUTH AFRICAN 1886–1973

Red Amaryllis

signed
oil on board
42,5 by 37 cm

R200 000 – 300 000

PROVENANCE

Mrs A David, Johannesburg.
Mr M Shain, Johannesburg.
Sotheby Parke Bernet, South Africa,
25 September 1973, lot 268.
Mr and Mrs Krut, Johannesburg.
The Estate of Nedra Jooste.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, cat. no. 599, page 190.



108

Maggie Laubser

SOUTH AFRICAN 1886–1973

Nasturtiums in a Vase, recto; Still Life with Gerberas and Apples, verso

signed and dated '22; signed and dated on the reverse

oil on board
45 by 54 cm

R300 000 – 500 000

PROVENANCE

Strauss & Co, Johannesburg,
8 November 2022, lot 344.





109

Frans Oerder

SOUTH AFRICAN 1867–1944

Chrysanthemums in a Glass Vase

signed

oil on canvas

78,5 by 98,5 cm

R150 000 – 200 000



110

Frans Oerder

SOUTH AFRICAN 1867–1944

Zinnias in a Vase

signed

oil on canvas

46 by 55 cm

R90 000 – 120 000

PROVENANCE

Kensington Bond, Howick,
October 2011, lot 265.

111

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Zinnias in a Blue Vase

signed and dated 1935; inscribed with the title on the reverse
oil on canvas
50 by 39 cm

R50 000 – 70 000



Vincent Van Gogh, *Vase with Fifteen Sunflowers*, 1889, oil on canvas. Sompo Japan Museum of Art.

Gregoire Boonzaier was a prolific artist and proponent of Cape Impressionism. While he is perhaps most recognisable for his scenes depicting the Bo-Kaap and District Six, his abundant output also contained charming still lifes, including traditional compositions of various flowers in vases such as those in lots 111 and 112. The earliest of the two, *Zinnias in a Blue Vase* (lot 111), was painted in 1935 and is very reminiscent of the still lifes with flowers in vases that Vincent van Gogh painted between 1888 and 1890. Boonzaier employed van Gogh's short, staccato brushstrokes to beautifully render full-bloom zinnias with lush dark green leaves against a simple yellow/green tonal background. The later



work, *Peonies in a Chinese Vase* (lot 112), was painted in 1937 and still bears influences from van Gogh and the other Post-Impressionists. This work is more painterly, with looser, softer brushstrokes which capture these exquisite over-bloomed peonies. The presence of the Chinese vase and Asian illustration in the background might reference the Post-Impressionists, who were very inspired by Japonisme, but

could also be a nod to Boonzaier's father, DC, who was an avid collector of Asian art. In 1935, Boonzaier left South Africa to study at the Heatherley School of Art in London, and it would have been here that he was exposed to and impacted by these European artists and movements. He returned home in 1937, and these two lots, therefore, perfectly bookend his time abroad.



112

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Peonies in a Chinese Vase

signed and dated 1937
oil on canvas
39,5 by 50 cm

R80 000 – 120 000



113

Irma Stern

SOUTH AFRICAN 1894–1966

*Still Life with Flat Irons,
Apples and Blossoms
in a Jug*

signed and dated 1955
oil on canvas
86,5 by 68 cm

R3 800 000 – 4 200 000

LITERATURE

(1966) *Artlook*, Vol. 1 No. 1
November, illustrated in black
and white on page 2.

The focus of this late yet consummate still life by Irma Stern is clearly the tall jug with a nude figure painted on the surface of one of her own ceramic artworks. No fewer than fifteen of these are listed in the 1971 inventory of the contents of Stern's house, The Firs, now the Irma Stern Museum, administered by the University of Cape Town. The figure establishes a sinuous, curved line, repeated in the shape of the jug, its one handle, as well as the curved black branches full of white blossoms. The figure is posited against a thin white background that resembles a veritable train, or veil, echoed in the blossoms forming a bridal veil of some sort over the whole composition. The jug, positioned on a decorated orange-brown table, is flanked



by two black flat irons, their shapes enhancing the subtle diagonal lines of the table on which they are placed at a jaunty angle. The orange-brown tones contrast with the green ones of the apples in the bowl and on the surface of the table, creating an interesting interplay of

secondary colours. Blossoms and apples together in this still life inadvertently suggest seasonal changes: from buoyant early spring to the harvesting in late autumn. The curved branches lend an additional dynamic to this very lively composition.





114

Esias Bosch

SOUTH AFRICAN 1923–2010

Namaqualand

printed and glazed ceramic tile

127 by 151,5 by 4 cm

R350 000 – 450 000



115

Hugo Naudé

SOUTH AFRICAN 1869–1941

Landscape, Namaqualand

signed; inscribed with the artist's name, the title and medium on Johans Borman and Michael Stevenson Fine Art labels adhered to the reverse

oil on board
23,5 by 33,5 cm

R150 000 – 200 000

PROVENANCE

Langdon Galleries.
Volks Auctioneers,
20 October 1993, lot 46.
Michael Stevenson Fine Art,
Cape Town.
Private Collection.



116

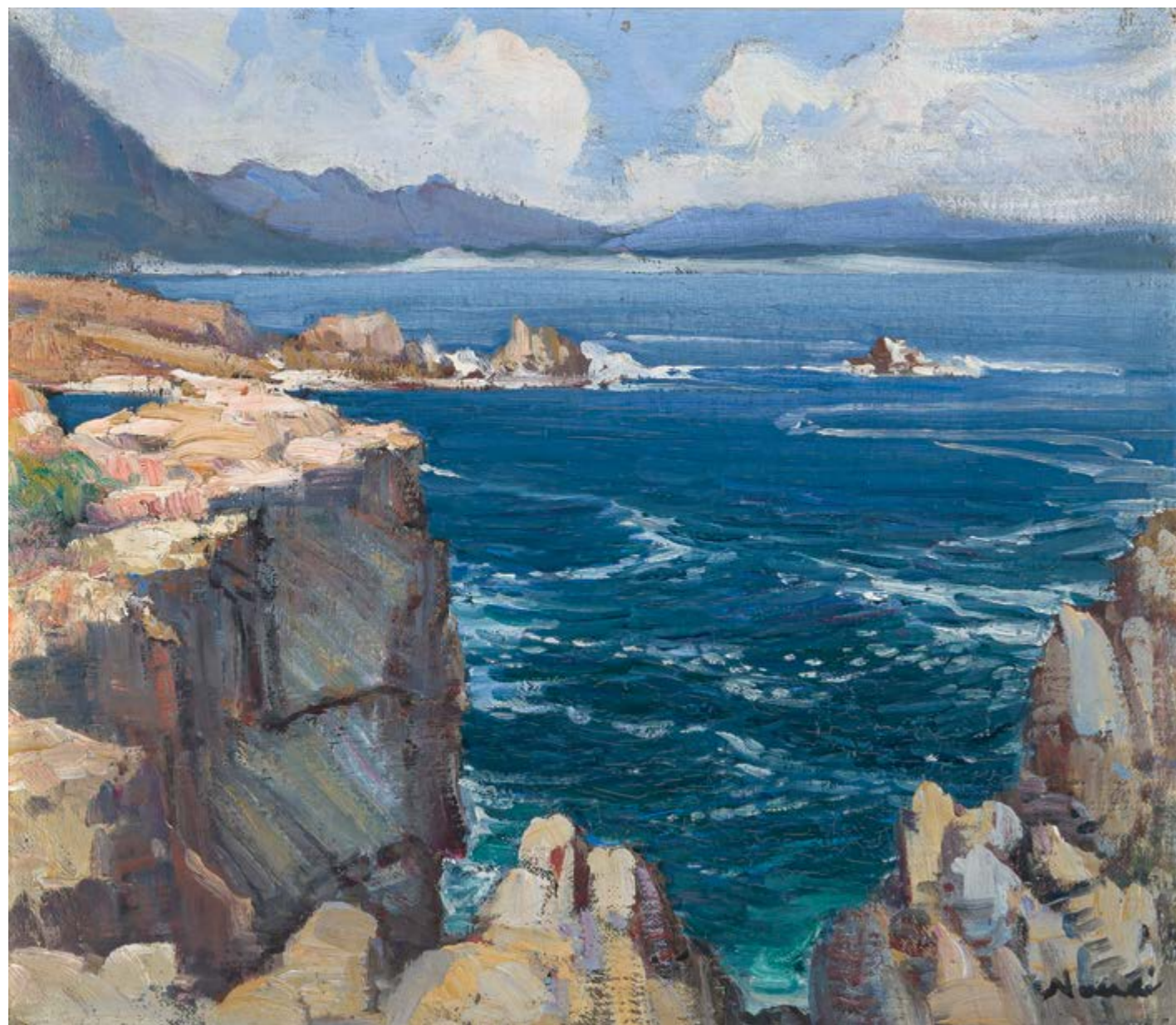
Hugo Naudé

SOUTH AFRICAN 1869–1941

Namaqualand Flowers

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

R180 000 – 220 000



117

Hugo Naudé

SOUTH AFRICAN 1869–1941

Hermanus Seascape

signed; signed on the reverse

oil on canvas

34,5 by 39,5 cm

R180 000 – 240 000

PROVENANCE

Huguenot College, Wellington.
Private Collection.



118

Pieter Wenning

SOUTH AFRICAN 1873–1921

Kalk Bay Harbour

signed

oil on canvas

37,5 by 47,5 cm

R250 000 – 350 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
30 November 1993, lot 463.

LITERATURE

Stephan Welz (1996) *Art at Auction
in South Africa: Art Market Review
1969 to 1995*, Johannesburg: Art Link,
illustrated in colour on page 75.





119

Pieter Wenning

SOUTH AFRICAN 1873–1921

*Oakfields, Nuweland
(Oakfields, Newlands)*

signed; inscribed with the artist's name and the title on two Pretoria Art Museum labels adhered to the reverse
oil on canvas
30 by 38 cm

R180 000 – 240 000

EXHIBITED

Pretoria Art Museum,
Restrospective Exhibition, 1964.

LITERATURE

J Du P Scholtz (1973) *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Johannesburg: Tafelberg, page 141, cat. no. 140.



120

Pieter Wenning

SOUTH AFRICAN 1873–1921

*Bos, Nuweland
(Bush, Newlands)*

signed and dated '17
oil on canvas
40 by 50 cm

R250 000 – 350 000

PROVENANCE

MP Fowkes, Rondebosch.
Private Collection.

LITERATURE

J Du P Scholtz (1973) *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Johannesburg: Tafelberg, page 110, cat. no. 55.

121

Strat Caldecott

SOUTH AFRICAN 1886–1929

Oak Tree, Oude Libertas

signed with the artist's initials and dated 1927; inscribed with the artist's name and the title on a South African National Gallery label adhered to the reverse and further inscribed with the title on the stretcher
oil on canvas
40,5 by 46,5 cm

R180 000 – 240 000

PROVENANCE

A J ter Beek, Johannesburg, 1944.
Sotheby's, Johannesburg,
6 November 1984, lot 111.

EXHIBITED

Argus Gallery, Cape Town, *Strat Caldecott*, March 1944, cat. no. 24.
South African National Gallery, Cape Town, *Strat Caldecott Retrospective*, 1986.

LITERATURE

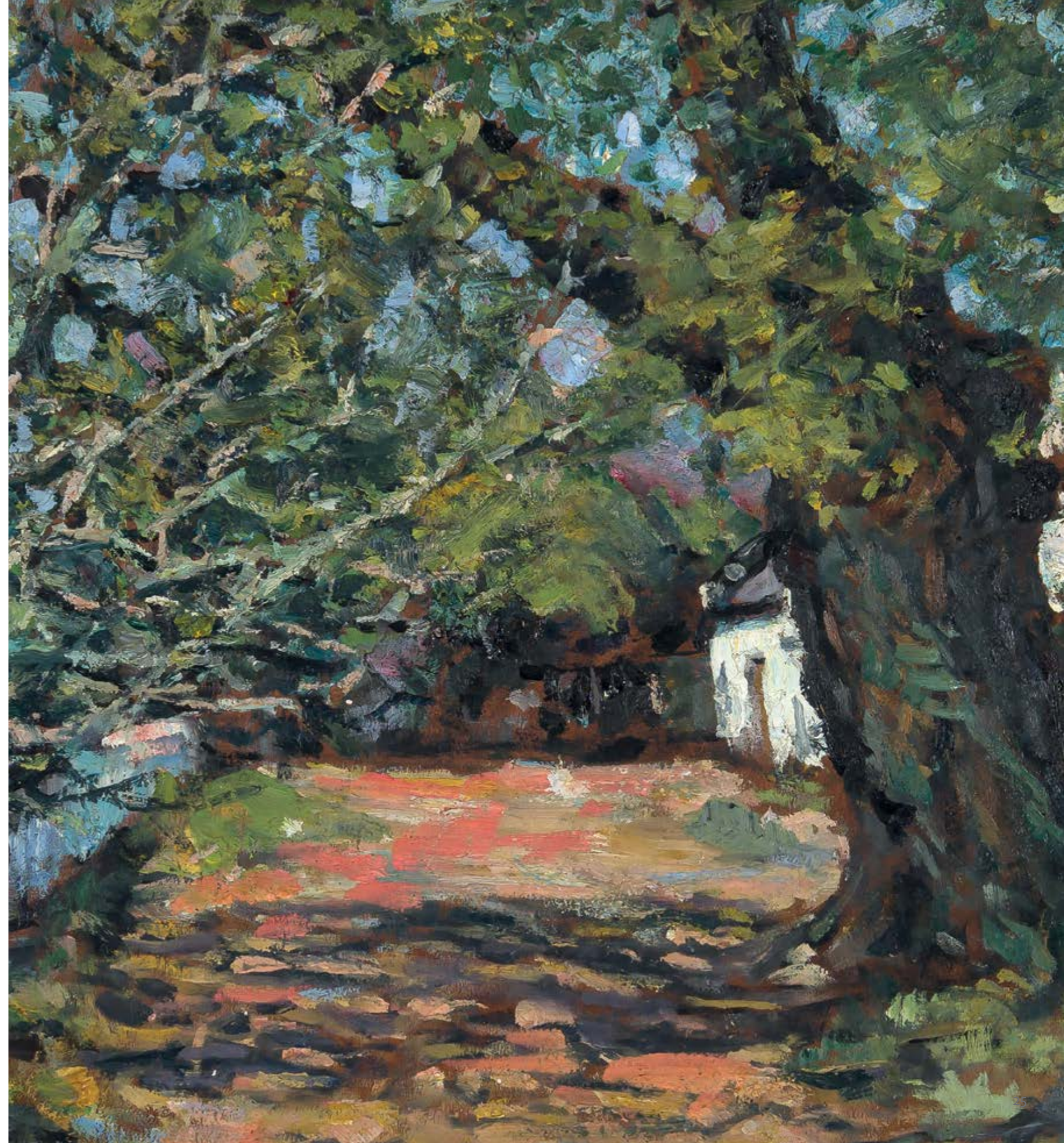
J du P Scholtz (1970) *Strat Caldecott*, Cape Town: AA Balkema, illustrated on page 81, cat. no. 3 and referenced in text on page 19 and page 66.
Sotheby's (1984) *Important South African, British and Continental Paintings and Sculpture, Silver, Jewellery, Carpets, Furniture and Works of Art*, Johannesburg, illustrated in colour, unpaginated.
Stephan Welz (1989) *Art at Auction in South Africa*, Johannesburg: AD Donker, illustrated in colour on page 98.

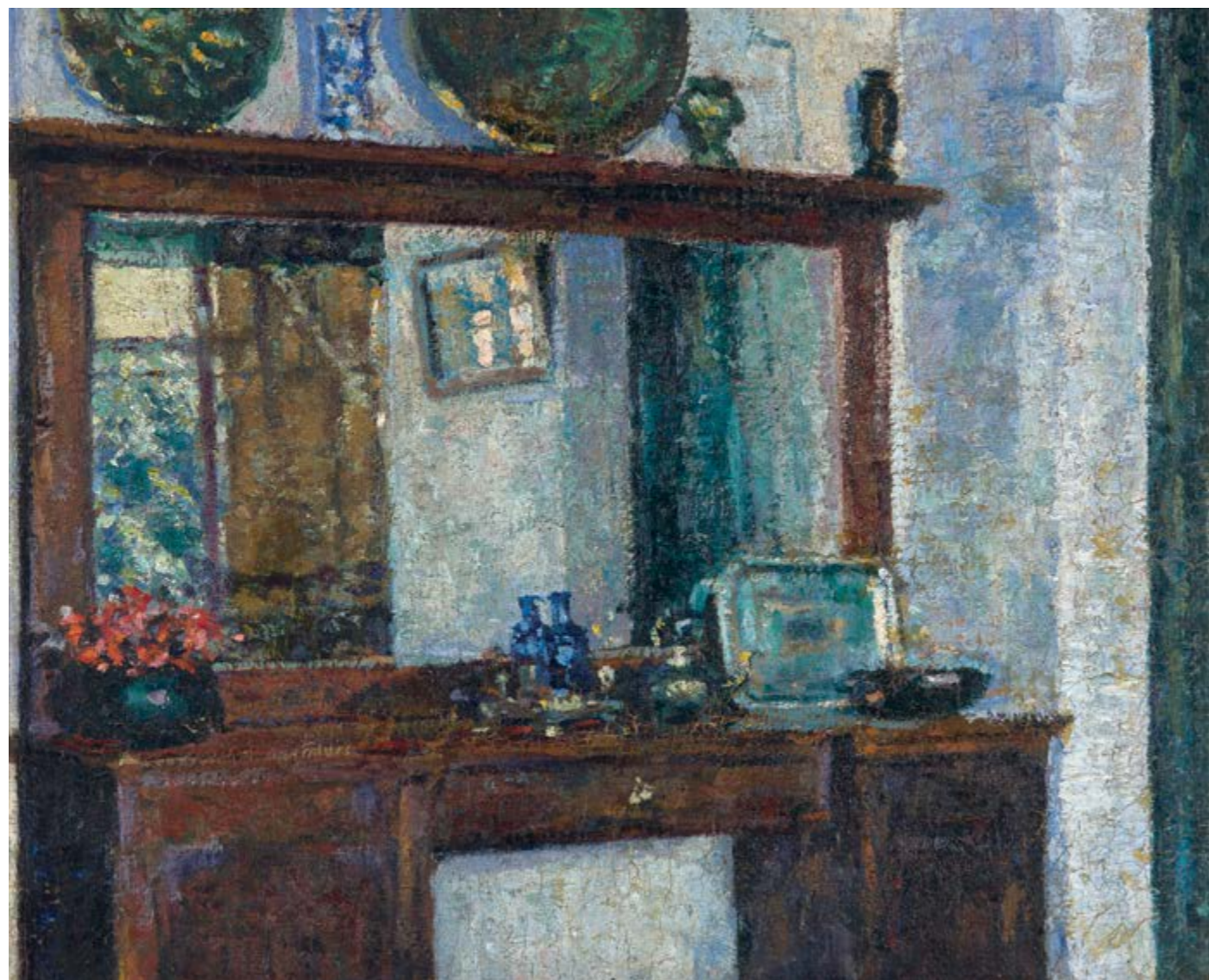


Caldecott painted this work in Stellenbosch where he stayed at the farm *Oude Libertas* during the last week in September 1927, two years before his death. During his stay he painted a small sketch in oil *Sketch Oude Libertas* and this larger painting *Oak Tree, Oude Libertas* which for some time hung in his wife, Florence Zerfi's house before being exhibited and sold in 1944.

J du P Scholtz, an emeritus professor of the University of Cape Town who wrote a book on the artist, describes the painting as having a satisfying composition with depth given to it through the buildings on the right and the low wall on the left.¹

¹ Sotheby's (1984) *Important South African, British and Continental Paintings and Sculpture, Silver, Jewellery, Carpets, Furniture and Works of Art*, Johannesburg, unpaginated.





122

Strat Caldecott

SOUTH AFRICAN 1886–1929

The Sideboard

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

oil on board
36,5 by 44,5 cm

R150 000 – 200 000

PROVENANCE

Die Kunsamer, Cape Town.
Mrs Z S Taite, Kenilworth.
Private Collection.

EXHIBITED

South African National Gallery,
Cape Town, *Strat Caldecott
Retrospective*, 1986.

LITERATURE

J du P Scholtz (1969) *Strat
Caldecott 1886–1929*, Cape Town:
A A Balkema, illustrated in colour
unpaginated, cat. no. 17.



123

Freida Lock

SOUTH AFRICAN 1902–1962

*The Landing at Joyces [sic]
House*

inscribed with the title on the
reverse

oil on canvas
45,5 by 35,5 cm

R80 000 – 120 000

PROVENANCE

Joe Wolpe Gallery, Cape Town.
Private Collection.



124

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Dist [sic] Ses Hanoverstraat, Kaap
(District Six, Hanover Street, Cape)*

signed and dated 1970; signed, dated, and
inscribed with the title on the reverse

oil on canvas

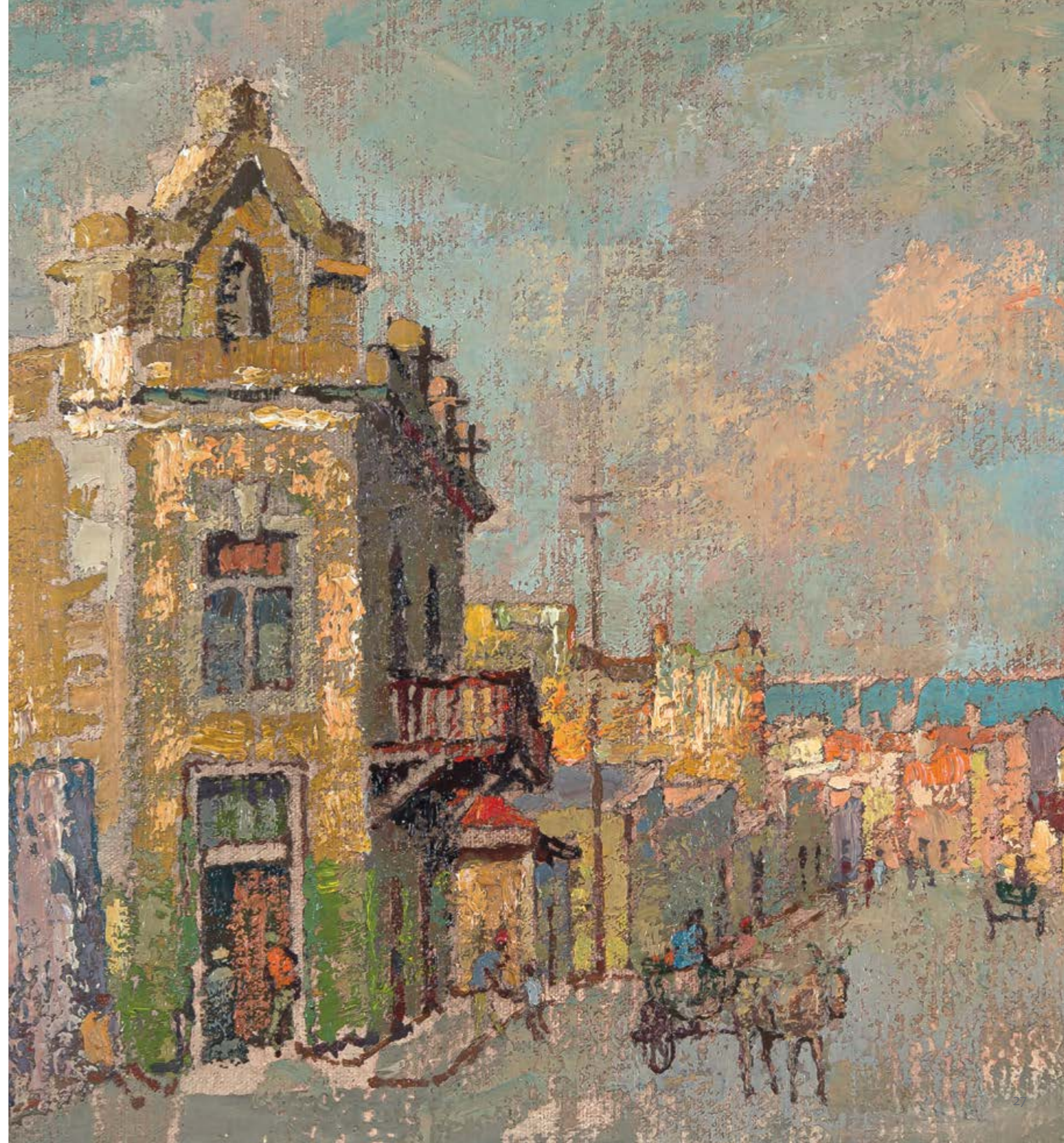
39 by 50 cm

R180 000 – 240 000

PROVENANCE

Stellenbosch Art Gallery, July 2015.

Private Collection.



125

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Mealiepap Eater

signed and inscribed 'SA Joh-burg'
and 'Foundry G. Massa Roma'
bronze with a brown patina on a
wooden base

height: 14 cm excluding base,
16,5 cm including base;
width: 28 cm; depth 26 cm

R350 000 – 450 000

LITERATURE

ML du Toit (1933) *Suid Afrikaanse
Kunstenaars, Deel 1, Anton van Wouw*,
Cape Town: Nasionale, another
cast from the edition illustrated as
number 14.

AE Duffey (1981) *Anton van Wouw
1862–1945 en die van Wouwhuis*,
Pretoria: University of Pretoria,
another cast from the edition
illustrated on page 45.

AE Duffey (2008) *Anton van Wouw:
The Smaller Works*, Pretoria: Protea
Book House, a cast from another
edition illustrated on pages 71 to 72.



126

Irma Stern

SOUTH AFRICAN 1894–1966

Portrait of a Woman

signed and dated 1927
charcoal on paper
46,5 by 34 cm

R80 000 – 100 000

Drawing was a formative gesture for Irma Stern. 'I'm doing a lot of drawings at present,' she wrote in a diary circa 1910.¹ Stern's conservative academic training in pre-Weimar Germany reinforced the primacy of this medium. Stern's expeditionary method of journeying in search of models and scenes – initially in Southern Africa, later across Africa and beyond – came to rely heavily on drawing, notably charcoal sketches. Journalist Hilda Purwitsky, a friend and supporter, described Stern's method of drafting in a number of press articles, including in 1927, when this lot was produced:

'She is at present at Ezulwini, a trading station in Swaziland, 10 miles from Mbabane. Ezulwini means 'the place where heaven and earth meet.' There she was called upon by Kind Sobhuza, who invited her to be present

at a native dance at the royal kraal. Miss Stern is not only making sketches, but she is modelling native heads and figures.'²

Stern's travel drawings received concentrated attention in a 2006 exhibition in Cape Town. Although concerned with works made between 1929 and 1939, the exhibition highlighted Stern's 'consummate skill as a draughtswoman', as well as her discipline in noting 'perceptible differences in appearance and dress' in her models.³ Art historians have deliberated on the naming and understanding of Stern's representations of African subjects. Are they in fact portraits? 'Although motivated by encounters with actual people, Stern's work from the 1920s is idealised,' writes Marion Arnold.⁴

Stern's portraits, adds Arnold, are 'complex statements about identity ... They record

appearance, suggest a character and investigate the human condition from the artist's perspective. But a portrait is never merely the objective record of another; it is a response to the human tendency to consider oneself in relation to others ... Many of Stern's portraits are both studies of the model and projections of self. She sees herself in others and explores her own identity – woman, white German South African, Jewish, spinster/wife/divorcee, artist.'⁵

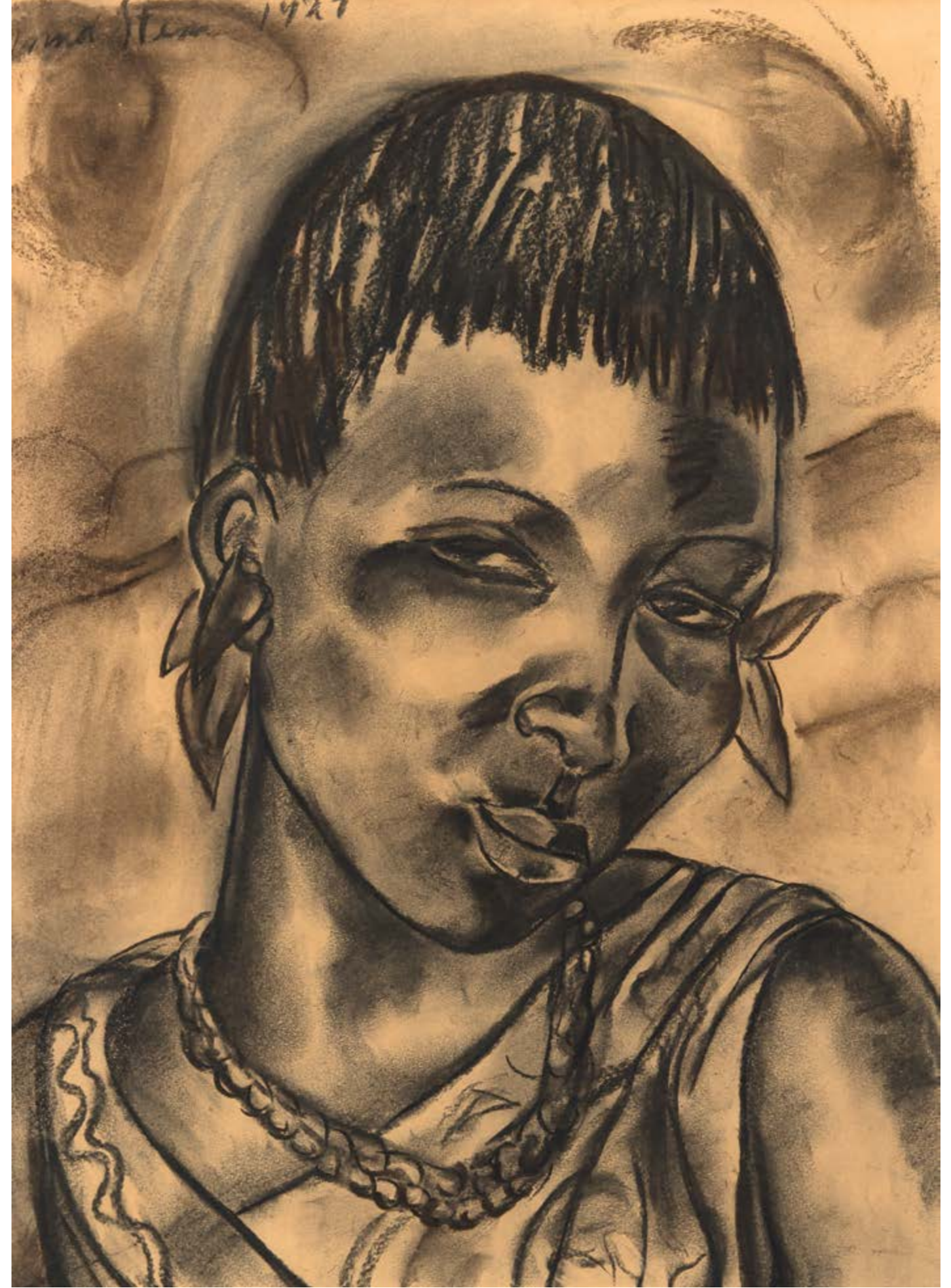
1. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894–1933*, Cape Town: South African Library, page 26.

2. Hilda Purwitsky (1927) 'Irma Stern in Swaziland', *The Cape Argus*, November 1927, cited in Lara Bourdin (2013) *The Sculpture of Irma Stern (1922–1955)*, unpublished Master's thesis, University of Montreal, page cii.

3. Andrea Lewis (2006) *Journeys to the Interior: Unseen Works by Irma Stern, 1929–1939*, Cape Town: South African Jewish Museum, page 32.

4. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Stellenbosch: Rembrandt van Rijn Art Foundation, page 71.

5. Arnold, pages 97–98.



127

Irma Stern

SOUTH AFRICAN 1894–1966

Praying Arab

oil on canvas, in an original handcarved Zanzibar wooden frame

signed and dated 1945; signed on the reverse 63 by 55 cm

R16 000 000 – 18 000 000

PROVENANCE

Dr Morris Cohen.
Sotheby's, Johannesburg, 2 May 1984, Lot 304.
Private Collection.

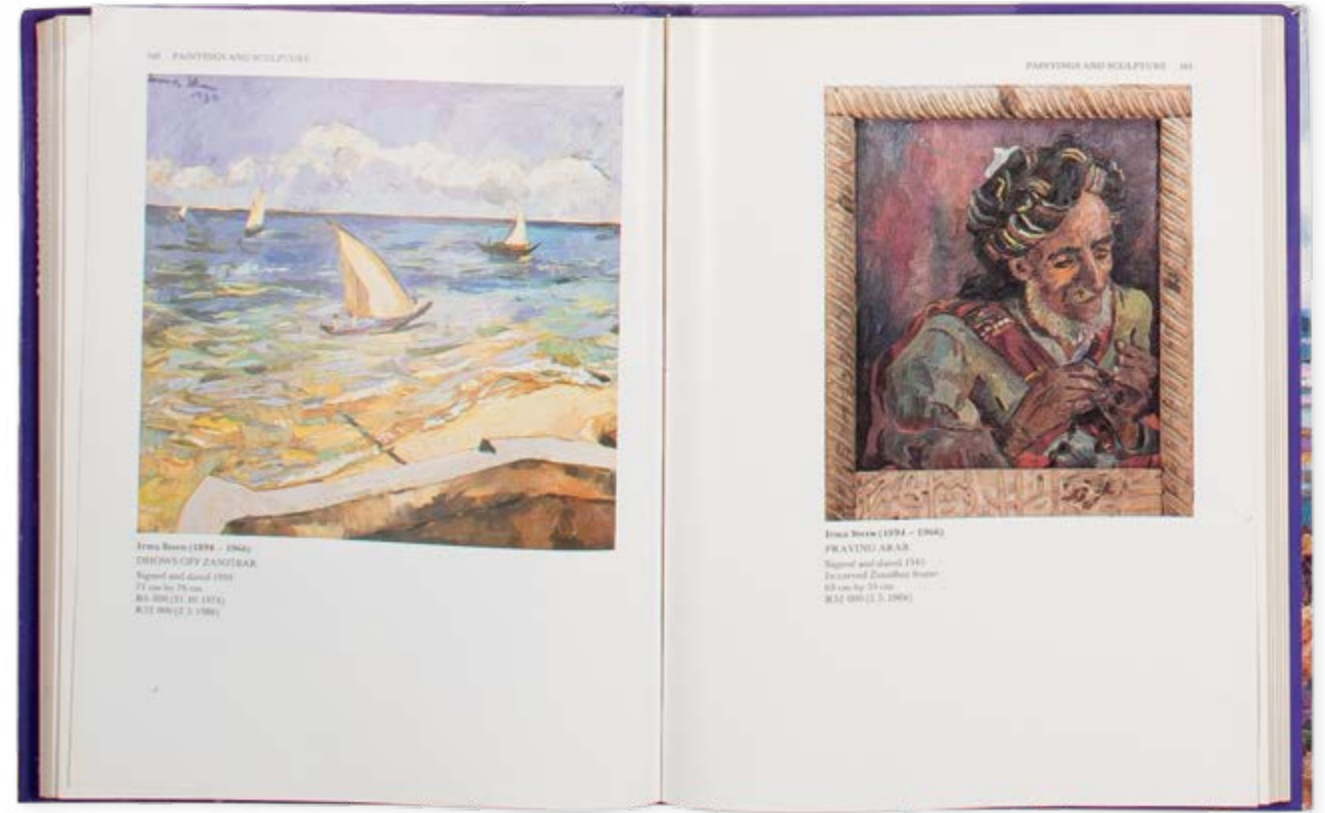
EXHIBITED

Argus Gallery, Cape Town, *Irma Stern: Exhibition of Paintings from Zanzibar*, 1946.
Bothner's Gallery, Johannesburg, *Irma Stern: Exhibition of Paintings from Zanzibar*, 1946.
Standard Bank Gallery, Johannesburg, *Irma Stern: Expressions of a Journey*, 2003, cat. no. 69 with the date 1943.
Norval Foundation, Cape Town, *The Zanzibari Years: Irma Stern*, 3 November 2021 to 28 March 2022.

LITERATURE

Irma Stern (1948) *Zanzibar*, Pretoria: J. L. Van Schaik, illustrated in black and white on page 11.
Stephan Welz (1989) *Art at Auction in South Africa*, Johannesburg: AD Donker, illustrated in colour on page 161.
Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press, exhibition catalogue, illustrated in colour on page 118 with the date 1943.





A selection of publications that feature the seminal work *Praying Arab*.



Irma Stern in her studio with *Arab Priest*, another important painting from her visit to Zanzibar in 1945.
IMAGE COURTESY THE IRMA STERN TRUST.

Irma Stern, *Praying Arab*

Irma Stern's celebrated portraits from her two working journeys to the East African island of Zanzibar are a tour de force of focussed energy and descriptive detail. Collectors rightly prize works from this triumphant period. Stern's vibrant palette, a potent signifier throughout her output, is in these canonical works complemented by her confident brushwork and mature restraint. The artist's earlier tendency to exaggerate and mythologise her various African subjects had abated. *Praying Arab* is a particularly fine example of the stylistic attributes characteristic of her golden period (roughly 1933–48).

Joseph Sachs and Elizabeth Moore, contemporary writers who had first-hand contact with Stern in the 1940s, both emphasize the 'realistic presentation' of subjects in her mature work.¹ Stern's renovation of her style was hardwon and the outcome of endless refinement in the studio throughout the 1930s. By the time Stern made her first trip to Zanzibar in 1939 it had become a rote aspect of her painting practice.

In Stern's telling, her first working visit to Zanzibar was prompted by the sudden memory of an Arab cook who had been employed by her family in the artist's youth.² Stern shortly booked passage to Zanzibar on a boat. This is an incomplete account. The rise of fascism in Europe and looming threat of war, coupled with Stern's growing disillusionment with the influence of modernity on her southern African subjects of the 1920s and earlier 1930s, arguably played a greater role in redirecting her travel itinerary.

Stern was familiar with Zanzibar from her many shipboard journeys to Europe. Its dominant Muslim culture, introduced by Omani settlers, would also have been broadly familiar to the artist. Stern, a non-observant Jew, had a strong interest in religions of the world. She collected ritual objects. Her art frequently depicted scenes of religious faith and ceremony. Starting in the 1920s, she began a long-term project depicting Cape Muslims. An ethnically diverse group of peoples linked by a common Muslim faith, Cape Muslims – or Malays – figured strongly as a distinctive category in Stern's output. Stern portrayed imams, minstrels, young brides and mature women.

In 1938 Stern broadened her enquiry into Islam in Africa by sojourning in Dakar, a majority Muslim city in West Africa, for four weeks. Her paintings of chiefly market folk were enthusiastically received in Cape Town. Painter Melvin Simmers praised the 'new sense of subtlety and luminosity' in Stern's Dakar works.³ Stern's Zanzibar works from a year later raised the bar. In 1942, literary scholar Joseph Sachs published *Irma Stern and the Spirit of Africa*, the artist's first and only South African monograph published during her lifetime. Issued three years before the making of *Praying Arab*, the book is notable for positioning Stern's Zanzibar works as exceptional in merit – 'the high watermark of her art,' writes Sachs.⁴ This opinion endures.

Sachs is revealing about Stern's methods as a painter in Zanzibar, compelled to render fact; for example, a Muslim man at prayer: 'It is almost impossible to get any Arabs

to sit for her: their religion precludes them having any images or likenesses in existence. But thanks to influence, persuasion and subterfuge she contrived to paint both the aristocratic and the plebeian Arabs of both sexes.⁵ One trick of the trade saw Stern hire models in the market to pose for her. If Stern encountered difficulties explaining her needs in the studio, the artist told Moore, she would call a telephone exchange operator to translate her requests.⁶

Stern very likely employed this improvisational method to compose some (not all) of her portraits during her second visit to Zanzibar in 1945. Her use of models should not detract from a central ambition. 'The Zanzibarians are not types – they are all people,' Stern admonished a reporter.⁷ This insight abounds in her artist's book, *Zanzibar* (1948), a richly detailed and impressionistic account of her time on the island. *Praying Arab's* importance is clear from Stern's prominent positioning of it on page 11, after *Arab Priest*, owned by the Qatar Museums Authority, and *Rich Old Arab*, held by the Irma Stern Trust Collection.

Stern spent nearly four months in Stonetown. An industrious painter, she completed a number of drawings and paintings. Morris Cohen, a pioneering psychiatrist and art collector who in 1938 published a 44-page book on sculptor Anton Van Wouw, details how the artist paid a local Arab carpenter to frame her new works with wood from the island's ornately carved doorframes produced by Swahili artisans for Zanzibar's Arab elite.⁸ It was illegal, adds Cohen, to export complete doors. Stern circumvented the embargo,

in 1939 purchasing an extant door that she shipped to Cape Town and installed at the entrance to her home. Cohen, who is the subject of a 1941 portrait by Stern, acquired *Praying Arab* from the artist.

Stern was a transactional artist who maintained her own ledger of accounts. She nonetheless placed great store in public opinion. Despite being advertised as not for sale, *Praying Arab* was in 1946 exhibited at the Argus Gallery in Cape Town with other Zanzibar paintings. 'The oriental inspiration which she has found in Zanzibar is precisely suited to her temperament and in many of these canvases she has translated the scenes and atmosphere, the rich personalities of the island, into memorable pictures,' reported the Cape Argus.⁹ The present lot was singled out, with *The Golden Shawl*, owned by the South African National Gallery, as 'particularly brilliant' and 'magnificent'. The Cape Times too named *Praying Arab* as praiseworthy, due to the 'textural qualities of the draperies and flesh values.'¹⁰ Works on offer were priced up to 250 guineas.

Stern also exhibited her new Zanzibar work at Bothner's Gallery in Johannesburg. 'Stern's colour loaded brush is finely attuned to the chromatic lushness of Zanzibar,' stated the Rand Daily Mail. 'Her journey there proves as rewarding as a pilgrimage.'¹¹ Fogarty's Bookshop in Port Elizabeth presented a reduced selection of Zanzibar portraits alongside other works. The invitation card included a quote by Joseph Sachs: 'Irma Stern's art is a natural exuberance that wells up from her being.'¹²

The robust trade in South African art has one well-known drawback: great works of art such as *Praying Arab* are briefly visible soon after their making, and then promptly disappear into private collections, surfacing only at intervals, perhaps for exhibition or at auction. *Praying Arab* illustrates this dilemma of visibility. Intermittently traded, rarely

exhibited and imperfectly illustrated, in 2021 the majesty of this key work from Stern's 1945 Zanzibar visit was reclaimed when it went on exhibition at Norval Foundation in Cape Town.

Curated by artist Karel Nel, The Zanzibari Years focused on Stern's work made during her two stays in Zanzibar and the period surrounding. The exhibition was bookended by the works *Malay Priest* (1931) and *Pomegranate Seller* (1948), both from the Rupert Foundation Art Collection. *Praying Arab* was installed on a wall featuring 11 male portraits, which, in Nel's view, collectively possessed the same gravitas as her portraits of socially prominent South African Jews.¹³ It was shown in a grouping with *The Golden Shawl* and *The Smoker*. Of these three works, *Praying Arab* is chromatically the darkest in its tonal register: the elderly sitter wearing a burgundy waist sash and black turban is presented against a vinous toned background. The overall palette compliments the psychological mood of the scene: a man withdrawn into himself at prayer.

In a public walkabout, Nel dismissed contemporary criticism that Stern was a painter of ethnographic types, offering instead that her portraits are a description of a community and evidence direct engagement with her sitters, many of whom were her social equal. The relationship between painter and sitter doesn't have a 'click of camera' quality, added Nel. 'She's not interested in the photographic, but direct engagement with a sitter.'¹⁴ It was a point first raised by Joseph Sachs. 'The main feature of modern art is the reaction against photographic representation,' asserted Sachs, whose book was met with the gift of a painting from Stern. 'Slavish imitation does not yield what is essential or characteristic in an object: it rarely recaptures that which makes it aesthetically moving.'¹⁵ *Praying Arab*

distils Stern's remarkable facility in the age of the camera to record what is essential and moving with paint.

1. Elizabeth Moore (1946) 'Her Zanzibar Interlude', *The Monitor*, 22 March. Page 19. Joseph Sachs (1942) *Irma Stern and the Spirit of Africa*, Pretoria: J.L. van Schaik, page 38.
2. H.T. Lawless (1946) 'Spotlight: In the Limelight' *Cape Times*, 15 March.
3. Melvin Simmers (1938) 'S.A.'s Most Vital Painter: The Art of Irma Stern', *Cape Times*, 28 March.
4. Sachs, page 61.
5. Sachs, page 61.
6. Moore, page 19.
7. - (1946) 'An Artist's Travels', *The Star*, 24 April, page 4.
8. Morris J. Cohen (1946) 'Irma Stern: Johannesburg Painter', *The Studio*, Vol. 131, March, page 86.
9. - (1946) 'Irma Stern's Pictures: Inspiration from Zanzibar', *The Cape Argus*, 1 March.
10. P.H.W. (1946) 'Irma Stern's Notable Exhibition: Recent Canvases from Zanzibar', *Cape Times*, 2 March.
11. P.L.B (1946) 'Fine Zanzibar Paintings by Irma Stern', *Rand Daily Mail*, 26 April, page 8.
12. Box 4, Irma Stern Collection, National Library of South Africa, Cape Town.
13. Karel Nel (2022) public walkabout of The Zanzibari Years, 10 January, Norval Foundation, Cape Town.
14. Nel (2021) public walkabout, 2 November, Norval Foundation, Cape Town.
15. Sachs, pages 18 and 20.



Irma Stern, *Preliminary Study Sketch*, 1945, image detail from Irma Stern (1948) *Zanzibar*, Pretoria: J. L. Van Schaik, illustrated in black and white on page 13.





LEFT TO RIGHT

Praying Arab, 1945, Private Collection.

The Golden Shawl, 1945, Iziko South African National Gallery.

The Smoker, 1945, Private Collection.

Exhibition installation view from *The Zanzibari Years: Irma Stern*, Norval Foundation.

128

Athi-Patra Ruga

SOUTH AFRICAN 1984–

Inganya Indodo Kum?
(*Would more of a Man
be Better?*)

2017

wool and thread on tapestry
canvas

145 by 97 cm

R300 000 – 500 000

PROVENANCE

WHATIFTHEWORLD, Cape Town,
2019.

Private Collection.

EXHIBITED

WHATIFTHEWORLD, *Queens in Exile*,
Solo Exhibition, 29 November 2017
to 7 February 2018.

Loosely translated from isiXhosa to mean 'A man will rue the day, by me as a result of me!'

The current lot involves the representation of two of Athi-Patra Ruga's fictional characters, the *Walking Wound* and the *Elder*, created for the artist's larger series *Queens in Exile*, produced from 2014 to 2017. The series explores themes related to history, memory, colonialism, apartheid, and cultural healing. The artwork uses symbolism and references to create a narrative that reflects on the experiences of Black South Africans, particularly in the context of apartheid and its aftermath. The characters and elements in the artwork are used to highlight the importance of remembrance, both as a means of acknowledging historical pain and as a way to pave the path for a more inclusive and vibrant future for Black and queer communities.



129

Georgina Gratrix

SOUTH AFRICAN 1982-

Flowers and Birds

2017

inscribed with the artist's name, date, title and medium on a SMAC Gallery certificate of purchase, signed by the gallery manager
oil and mixed media on board
50 by 40 cm

R90 000 – 120 000

PROVENANCE

SMAC Gallery, Johannesburg, 2017.
Private Collection.

EXHIBITED

SMAC Gallery, Johannesburg,
On Repeat, Solo Exhibition,
9 to 17 August 2017.

NOTES

The current lot is accompanied
by a certificate of purchase.



130

Georgina Gratrix

SOUTH AFRICAN 1982-

Thinking Of Boys

signed and dated 2012 on
the reverse
oil on canvas
88,5 by 71 cm

R120 000 – 160 000



131

Alexis Preller

SOUTH AFRICAN 1911–1975

***O Poliziano*
(Florentine Head)**

signed and dated '75
oil and sand on canvas
48,5 by 39 cm

R700 000 – 1 000 000

PROVENANCE

Estate late Danie de Jager
(Sculptor).

EXHIBITED

Goodman Gallery, Johannesburg,
Alexis Preller, 12 to 29 November
1975, cat. no. 2

LITERATURE

Goodman Gallery (1975) *Alexis Preller*, Johannesburg: Goodman Gallery, illustrated in colour on the cover of the exhibition catalogue. Deichmann (1986) *Die Werk van Alexis Preller 1934–1948 en 'n Catalogue Raisonné*, unpublished master's dissertation University of Pretoria, cat. no. 830. Esme Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf Publishing, illustrated in colour and mentioned in text on page 321.

A series of disembodied heads populate Preller's oeuvre, from the early urn heads and African 'gateway' profiles that draw on his experiences in the Congo and engagements with the Ndebele community near Pretoria, through the dynasties of kings and princes that resonate with Greek and Egyptian mythology, to the Florentine statesmen, young bucks and men of letters in their characteristic red caps.

The present lot, *O Poliziano*, is a stylised portrait of Agnolo (Angelo) Ambrogini (1454–1494), a Florentine Renaissance scholar and Humanist poet. His nickname 'Poliziano' (the Politician), was derived from the Latin name of his birthplace, Montepulciano (Mons Politianus) rather than from any ambitions of his own. This late-career work, dating from 1975, harks back to Preller's visit to Italy in 1953 when he studied the Quattrocento murals in Florence and Arezzo in detail, in preparation for his own first mural commission for the Receiver of Revenue building in Johannesburg. Preller seems to have based this portrait on one of the few known

images of Poliziano, in a fresco by Domenico Ghirlandaio in the Tornabuoni Chapel of Santa Maria Novella, in Florence. Painted between 1485 and 1490, so during the poet's lifetime, Ghirlandaio depicted the poet third from the left in a group of men in the bottom left corner of the scene.

Preller's Poliziano has the same dark brows, hooded brown eyes, sculptural nose and finely delineated lips as Ghirlandaio's, but instead of the fleshy naturalism and robust good health of the Renaissance image, Preller's seems to be made of wood, with cracks and fissures running down his cheeks and neck. A wash of the artist's characteristic cerulean blue descends behind the head, flattening the space and making this appear to be an ancient illuminated parchment. Inscrutable motifs from earlier in the artist's work reoccur – the pharaonic beard, butterfly ear and floating egg-shapes – as do the spikes, dots and flourishes that Preller describes as 'directional arrows' leading the viewer's eye and animating the surface of the canvas.



132

Cyrus Kabiru

KENYAN 1984–

Macho Nne 13
(White House Spider)

2015

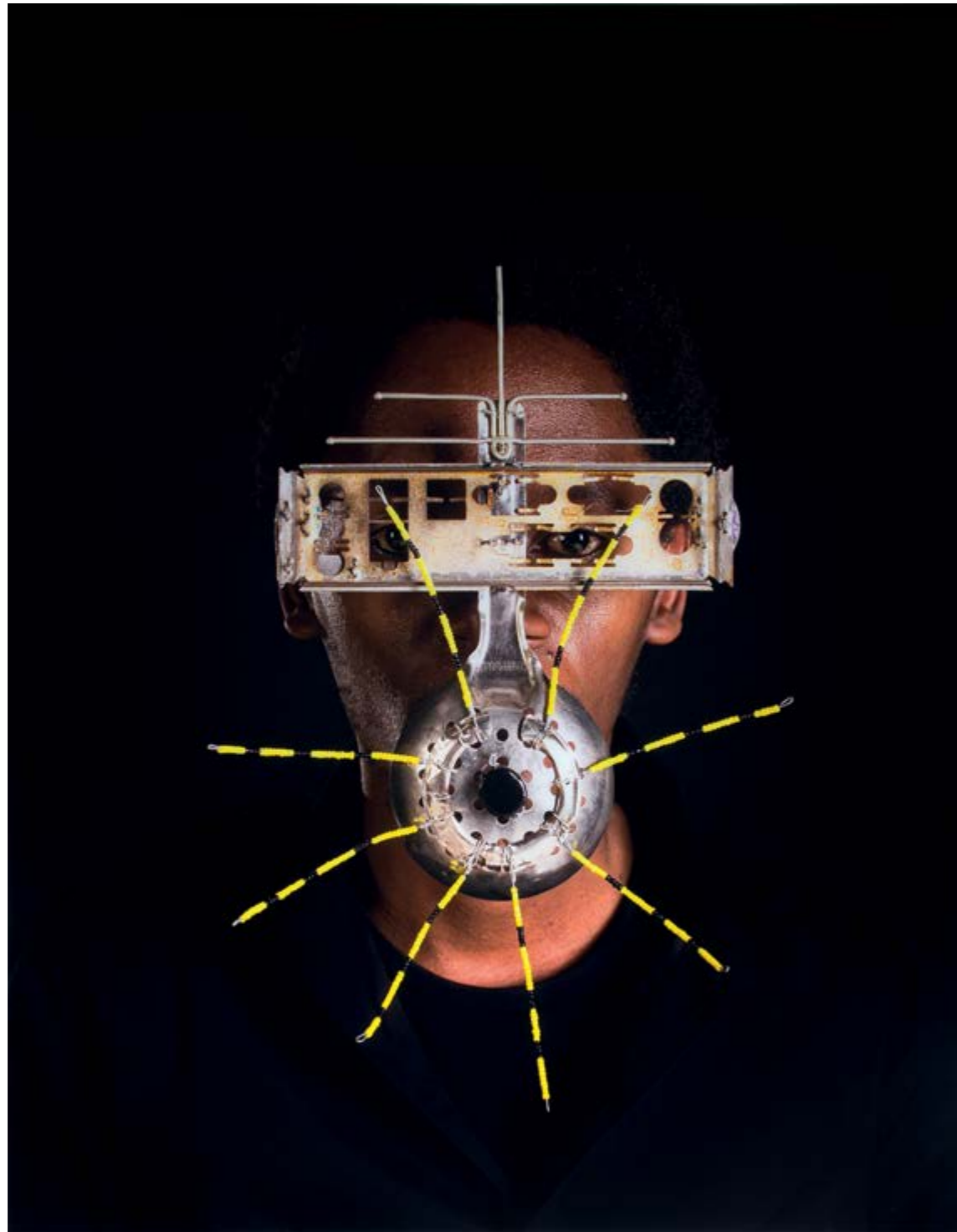
inscribed with the artist's name, date, numbered 'Edition AP 1'; the title, and medium on a SMAC Gallery label adhered to the reverse pigment ink on HP premium satin photographic paper on diasec mount

image size: 146 by 116 cm

R50 000 – 70 000

NOTES

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



133

Ayanda Mabulu

SOUTH AFRICAN 1981–

God is a Gangstah

2021

oil, spray paint and gold leaf on canvas

210 by 190 cm

R300 000 – 400 000



William Kentridge

SOUTH AFRICAN 1955–

Sleeper and Ubu

signed, dated '77 and numbered 'PROOF I' in white conté in the margin edition of 50, only 30 of the edition printed soft-ground etching, aquatint and drypoint, from two copper plates, and power-tool engraved polycarbon sheet for the Ubu white lines, on Velin d'Arches Blanc 300 gsm paper image size: 97 by 193,5

R600 000 – 800 000

PROVENANCE

The archive of the 107 Workshop, Wiltshire, 2021. Private Collection.

LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and J M Coetzee (1999) *William Kentridge*, New York: Phaidon Press, another example from the edition presented in an installation image from an exhibition held at The Association for Visual Arts, Cape Town, in 1997, page 78. Museum of Contemporary Art (2001) *William Kentridge*, exhibition catalogue, Chicago: Museum of Contemporary Art, another example from the edition presented in an installation image from an exhibition held at The Association for Visual Arts, Cape Town, in 1997, page 48, fig. 12.

Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing, a comparative discussion about the Sleeper Series on page 66, another example from the edition illustrated on page 67. Nadine Monem and Faye Robson (ed) (2012) *A Universal Archive: William Kentridge as a Printmaker*, exhibition catalogue, London: Hayward Publishing, another example from the edition illustrated in colour on pages 46 to 47, with the title 'Sleeper (Black)'.



Francisco Goya's (c 1799) *The Sleep of Reason Produces Monsters*, etching.



William Kentridge Studio, 1998.



Installation image of another example from the edition at AVA Gallery, 1997.



The present lot is the first artist proof from a limited edition of 50 prints produced and published by David Krut Fine Art, London in 1997. Only 30 of them were numbered and completed by printers Jack Shirreff and Andrew Smith from 107 Workshop. Another example from the edition is held by the Metropolitan Museum of Art and Grinnell Collage Museum of Arts in the United States of America.

The origin of the reclining male figure can be traced back to *Ubu Tells the Truth*, a portfolio of eight etchings made in 1996–97, and the theatre production *Ubu & the Truth Commission*.

The latter premiered in Weimar, Germany, and went on an international tour culminating in 1998 at Spier in Stellenbosch. Kentridge drew inspiration from French dramatist Alfred Jarry's play *Ubu Roi* (1896) to reflect on testimonies at the Truth and Reconciliation Commission. In this context, the artist inserted the sleeping, naked and vulnerable form of a man into the bloated figure of the mad despot Ubu.¹

As part of the print series, Kentridge worked on a series of prints depicting a naked man, some of which were enclosed by the white Ubu line drawing found in the present lot.

Initially, he experimented with drypoint, using a thumbprint and the heel of his hand to create a flesh-like texture. For the larger drawings, Kentridge employed various unconventional techniques – like rolling a bicycle across the paper, hitting it with a charcoal-impregnated silk robe, and inviting children and cats to walk over it – all to bring shape and texture on a grander scale. The final *Sleeper* prints were the result of a creative process involving a range of materials and objects placed in soft ground, which resulted in intriguing textures on the paper.

Though different in form, the *Sleepers* evoke

a connection to Francisco Goya's *The Sleep of Reason Produces Monsters*, which served as socio-political commentary on eighteenth-century Spain, portraying the artist surrounded by demonic creatures. Kentridge's *Sleepers*, created in 1997 amidst the implementation of the new constitution and the exposure of evidence during the TRC hearings, explore the implications of these revelations and their impact on the bodies and minds of South Africans.

1. Bronwyn Law-Viljoen (ed) (2006) *William Kentridge: Prints*, Johannesburg: David Krut Publishing, page 66.

135

Berni Searle

SOUTH AFRICAN 1964–

Untitled (Red, White, Yellow, Brown), Colour Me Series, four

each signed by the artist, dated 1998, numbered 6/10 and inscribed with the title and medium on a Stevenson certificate of authenticity
handprinted colour photograph
each: 37 by 45 cm
(4)

R400 000 – 600 000

PROVENANCE

Stevenson, Cape Town, 2016.
Private Collection.

EXHIBITED

Frieze, London, *Social Work*,
4 to 7 October 2018.
Richard Saltoun Gallery, London, *Made Routes: Mapping & Making*, 30 August to 26 September 2019.
Norval Foundation, Cape Town, *Having but little Gold: Berni Searle*, 15 February to 13 November 2023, another example from this edition exhibited.

LITERATURE

Frieze (2018) Frieze Week Magazine, *Revisiting the Fiercely Productive Practices of Marginalized Women Artists*, online, <https://www.frieze.com/article/revisiting-fiercely-productive-practices-marginalized-women-artists>, accessed 17 August 2023, *Untitled (Yellow)* illustrated.

NOTES

The present lot is accompanied by four Stevenson certificates of authenticity.



136

Maggie Laubser

SOUTH AFRICAN 1886–1973

Washer Woman

signed with the artist's initials
and dated '24
oil on card laid down on board
43,5 by 37 cm

R400 000 – 600 000

PROVENANCE

Victor de Kok, Pretoria, ca. 1971.
Mr and Mrs D C Marais, Pretoria.
Stephan Welz & Co in Association
with Sotheby's, Johannesburg, 20
November 2006, lot 445.

LITERATURE

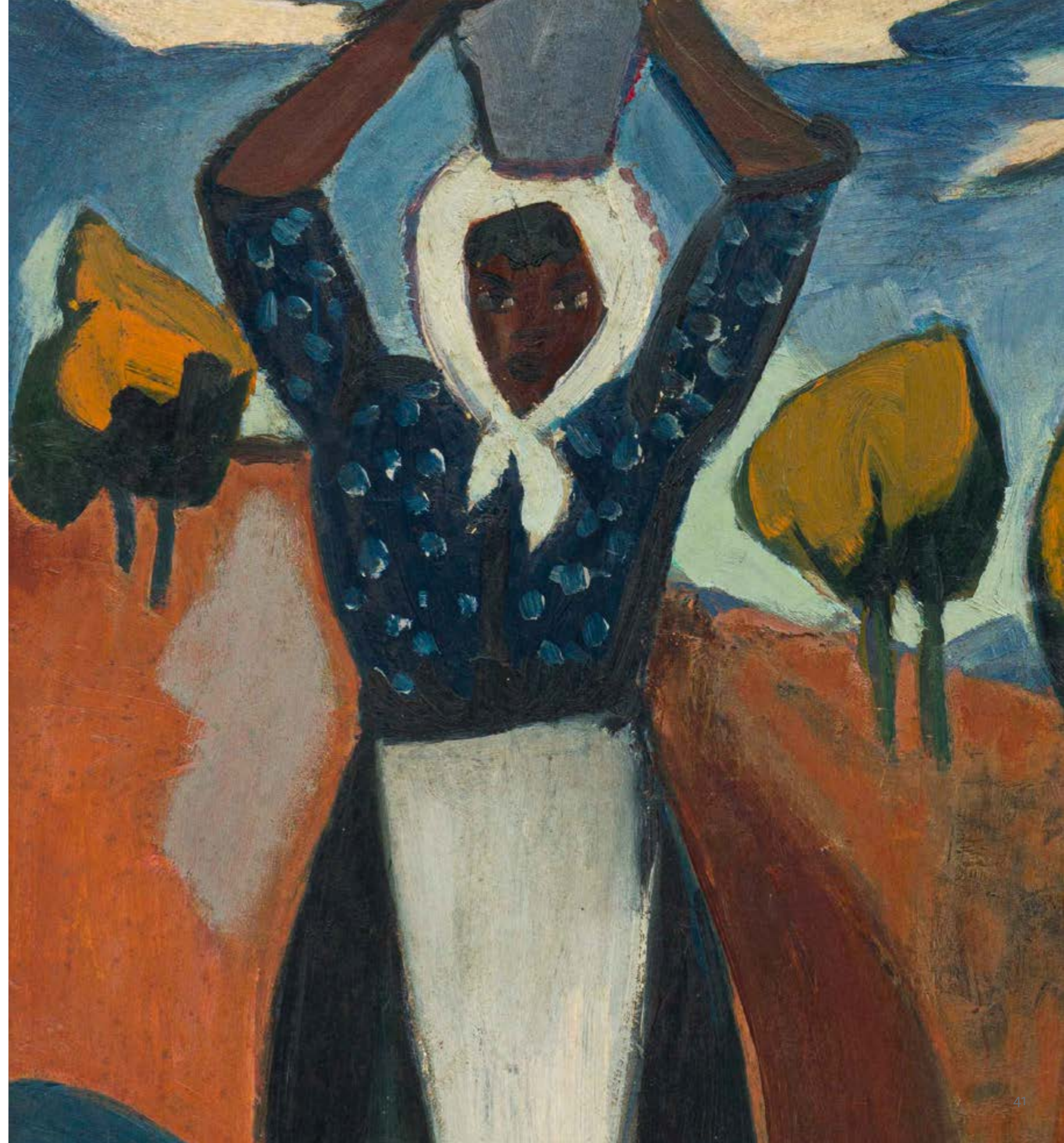
Dalene Marais (1994) *Maggie
Laubser: Her Paintings, Drawings and
Graphics*. Johannesburg and Cape
Town: Perskor, illustrated on page
176, cat. no. 474 with the title 'Figure
in a landscape: Woman carrying
water; Trees in background.'



Maggie Laubser holds a place of courage and innovation in the history of South African art. Along with Irma Stern, she is considered to have played an important role in introducing Expressionism to South Africa. Apart from a few discerning collectors and dealers, Laubser's work was initially met with intense ridicule and criticism for the simplified style inspired by her exposure to German Expressionism during her time in Europe. Painted in the year that Laubser returned to South Africa, *Washer Woman* is a brave example of Laubser's commitment to artistic freedom and focuses on using figures and landscapes as vehicles for spiritual expression. There is a distinct lack of shadow in Laubser's work, as she preferred to

bathe everything in light to reflect ideas of spiritual upliftment. This concept, evident in this early work, eventually crystallised in the naming of her home, *Altyd Lig* (Always Light).

Born in the Western Cape, Laubser's fascination with people communing with nature manifests in many agricultural and harvest scenes. The *Washer Woman* is situated in a simplified landscape that is likely situated in the artist's childhood home of Malmesbury, as she returned to her father's farm after leaving Europe, famous for the golden fields of wheat. Laubser's clear visual vocabulary is established even in this early work, a vibrant example of the bold style that would win her such wide acclaim almost a decade later.



137

Kevin Roberts

SOUTH AFRICAN 1965–2009

Girl Standing at a Table

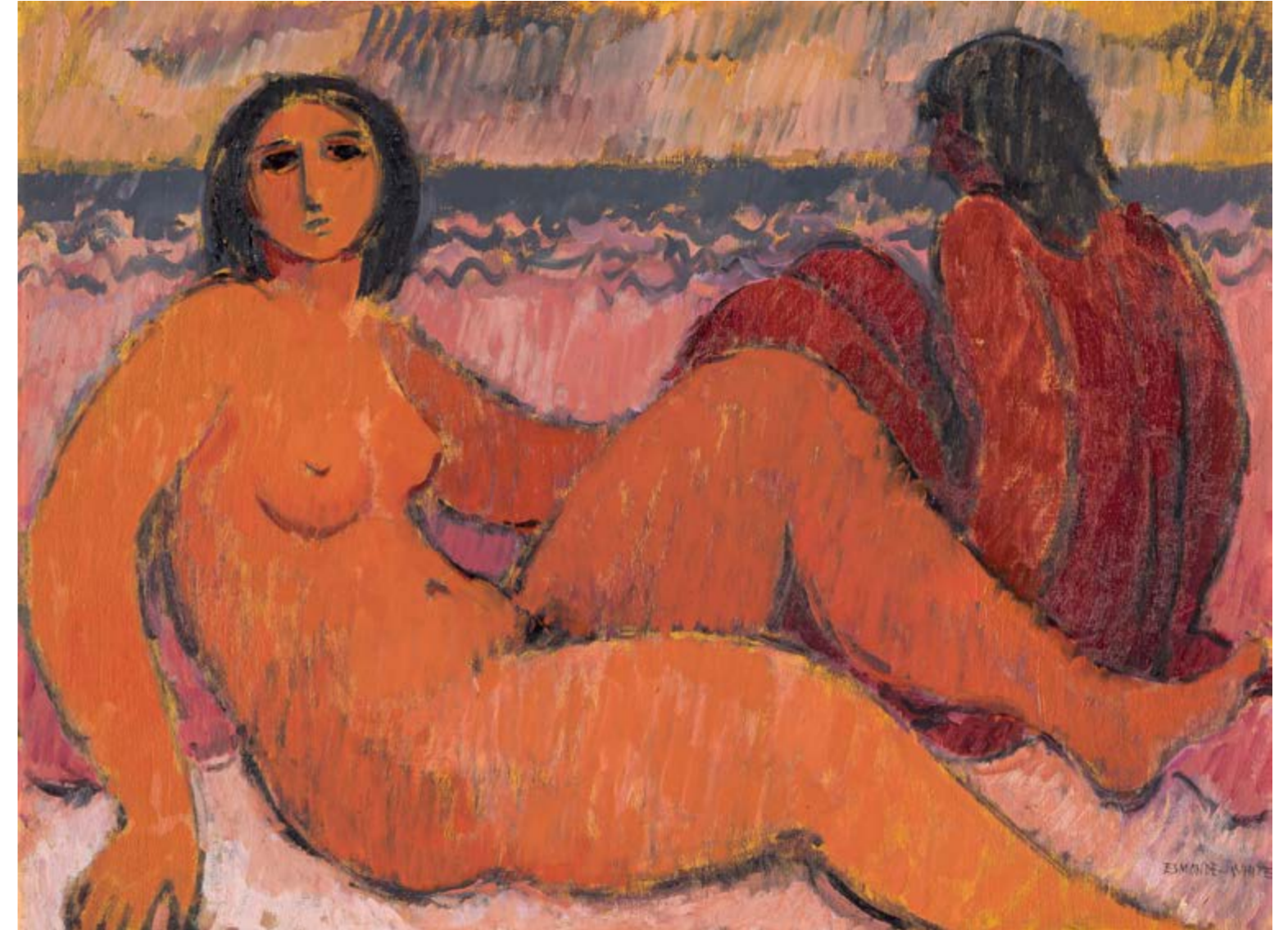
signed with the artist's initials

and dated 93

oil on panel

69 by 59 cm

R120 000 – 150 000



138

Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

Nudes on the Beach

signed

oil on canvas

45 by 60 cm

R120 000 – 160 000

139

Maggie Laubser

SOUTH AFRICAN 1886–1973

Woman Against Background with Flowers

oil on board
60 by 44,5 cm

R350 000 – 450 000

PROVENANCE

Acquired from the artist in 1973 by Mr and Mrs S P Basson, Pretoria. Private Collection.

LITERATURE

Stephanie Baum (1973)

'Retrospective show of Maggie Laubser's art highlights her draughtsmanship', *Cape Times*, 30 June, page 10, an image of the artwork is depicted in the artist's studio.

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor Publishers, illustrated in black and white on page 318, cat. no. 1329.

NOTES

The present lot is accompanied by a *Cape Times* newspaper article, three photographs of the artist in her studio, and two letters addressed to Mrs S P Basson, signed and dated 1971. All items enclosed in the original envelope addressed to Mrs E Delpport of the Department of Art History at Rand Afrikaans University and dated 2000.



The late Maggie Laubser at work in her studio.

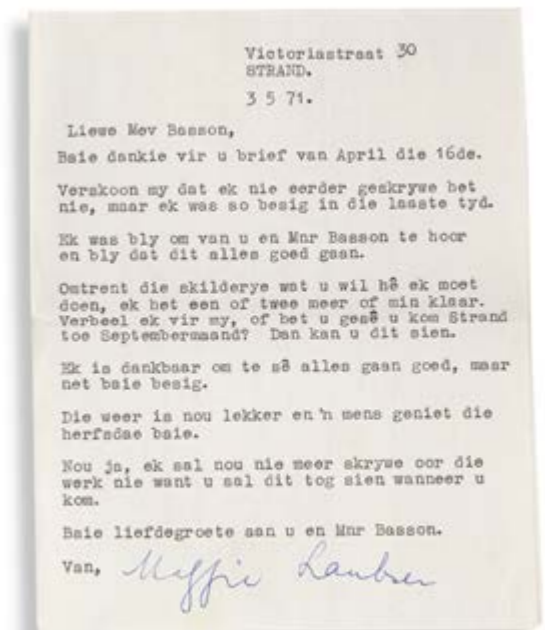
Retrospective show of Maggie Laubser's art highlights her draughtsmanship

THE DRAUGHTSMANSHIP, singing colours and simple forms of Maggie Laubser's art are highlighted in a small retrospective exhibition at the National Gallery—a tribute to one of South Africa's pioneering artists who died last month at the age of 86.

'I want to express joy and give joy and happiness', noted Maggie Laubser in one of her many sketchbooks. Her desire to bring about these sentiments is found within the treatment of her artworks, and *Woman Against Background with Flowers* is a beautiful encapsulation of this. Utilising vibrant colours and alluring forms, curves, and lines, it is a veritable feast for the eyes – and they are unable to focus on one spot for long. Portraiture, birds, and flowers are some of the motifs that Laubser returned to throughout her career. She has schematically combined

them in the present lot as an ode to her idea of the mutual dependence of all living things – on the 'unity of creation' and the 'harmony of nature'. Laubser's love of nature was nurtured during her early years spent on her family farms Bloublommetjieskloof and Oortmanspoort. For Laubser, whose art was often derided and was denied proper recognition until late in her career, her works were 'fairy tales in paint ... with bright colours and light: they are part of my soul!'

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press, page 260.





140

Maurice van Essche

SOUTH AFRICAN 1906–1977

Woman with Arms Folded

signed

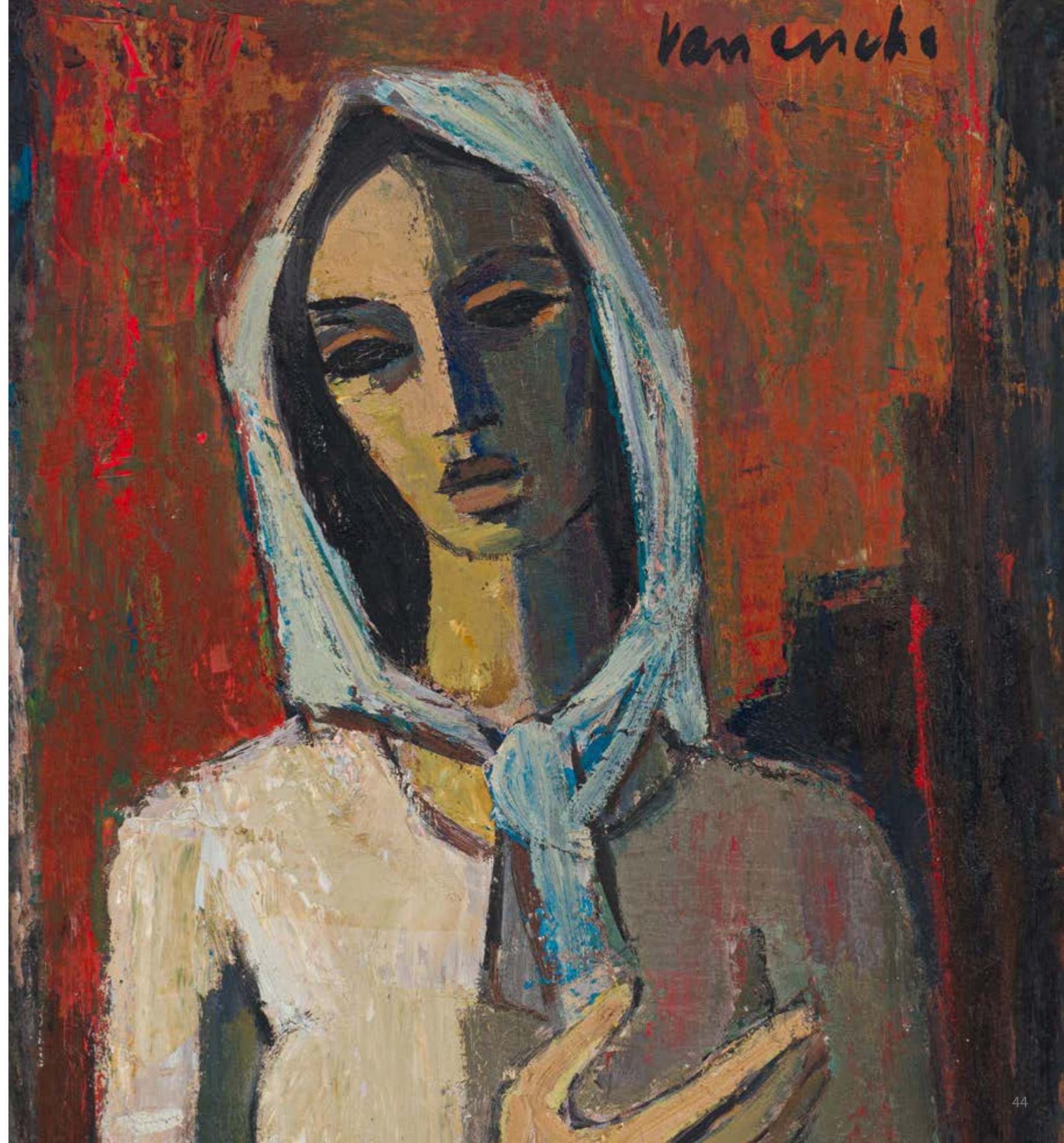
oil on board

66 by 42,5 cm

R120 000 – 180 000

PROVENANCE

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





141

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

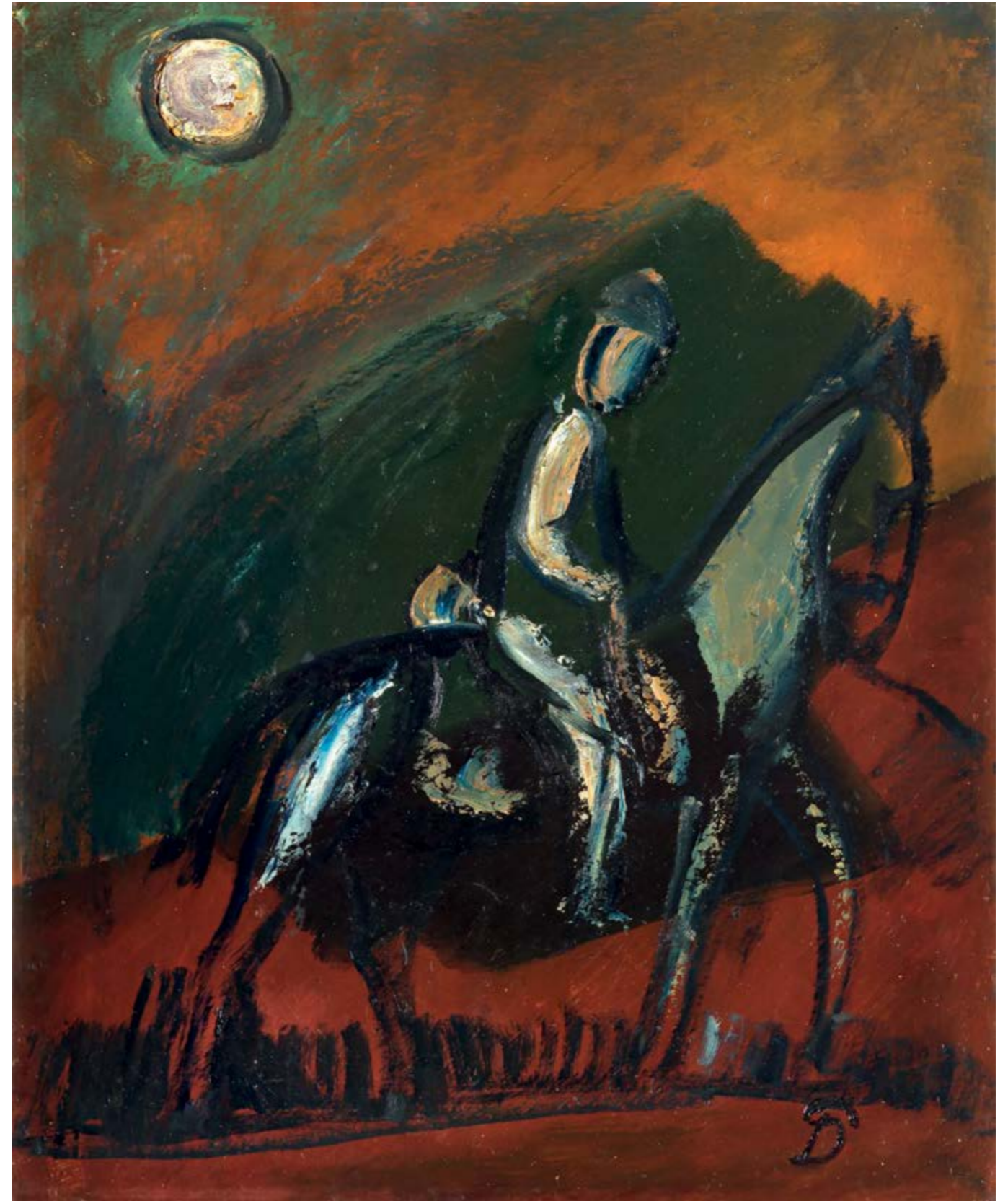
Karoo

signed
oil on board
40,5 by 57 cm

R60 000 – 80 000

'His landscapes were inherently South African, but had a universal quality of time and place. Those of the Karoo were the essence of all its villages and hills, but they are also reminiscent of Baltic lowlands. There is a sense of eternity in the rhythmic flow of planes; in the low and wide horizons which had the effect of placing the beholder in the landscape, making him conscious of his insignificance; the huge skies, and in the sense of melancholy and heaviness.'¹

¹. Elsa Verloren van Themaat (1976) *Pranas Domsaitis*, Cape Town: C Struik, page 16.



142

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

The Rider

signed with the artist's monogram
oil on board
56 by 46 cm

R60 000 – 80 000

143

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Standing Figure

signed and dated 76
painted, carved and incised panel
152 by 113 by 5 cm, unframed

R300 000 – 400 000

PROVENANCE

Goodman Gallery, Johannesburg,
1976.
Private Collection.

This painted panel was first exhibited in 1976 at the Goodman Gallery in Johannesburg when Skotnes held a solo exhibition of larger-scale panels and prints. The show included works created around the two central themes of his career: the human figure and the landscape. The panels depicted figures coloured in his rich earthy palette of umbers, ochres and reds, isolated in dark-cut backgrounds. They loomed out of these as if emerging from the shadows of the past – figures which did not exactly depict, but rather suggested the dimly known heroes of southern African history. At the same time, Skotnes launched the portfolio of woodcut prints *Ten Landscapes accompanied by poems written by Stephen Gray*. The prints and panels provided each a contrast for the other; the one showing the sharp peaks, the burnt rocks, and the bleached desert of the land emptied of

human life, the other a powerful human force that once invested that land with history.

1976 was a busy year of work and recognition for the artist. He was awarded the Medal of Honour for painting by the South African Academy for Art and Science and presented with a set of commemorative medals from the 1820 Settlers National Monument Foundation for his contribution to art in South Africa. In addition, he participated in an exhibition at Totem Meneghelli Gallery in Johannesburg, *Decorated Bones* which included work by his friends and fellow artists Aileen Lipkin, Guiseppe Cattaneo and Lucky Sibiya. He also made a panel titled *Madonna* for the Lady Chapel of St Boniface Anglican Church (designed by Herbert Baker) in Germiston, and an engraved mural for the Frik Scott Library at the University of the Free State,

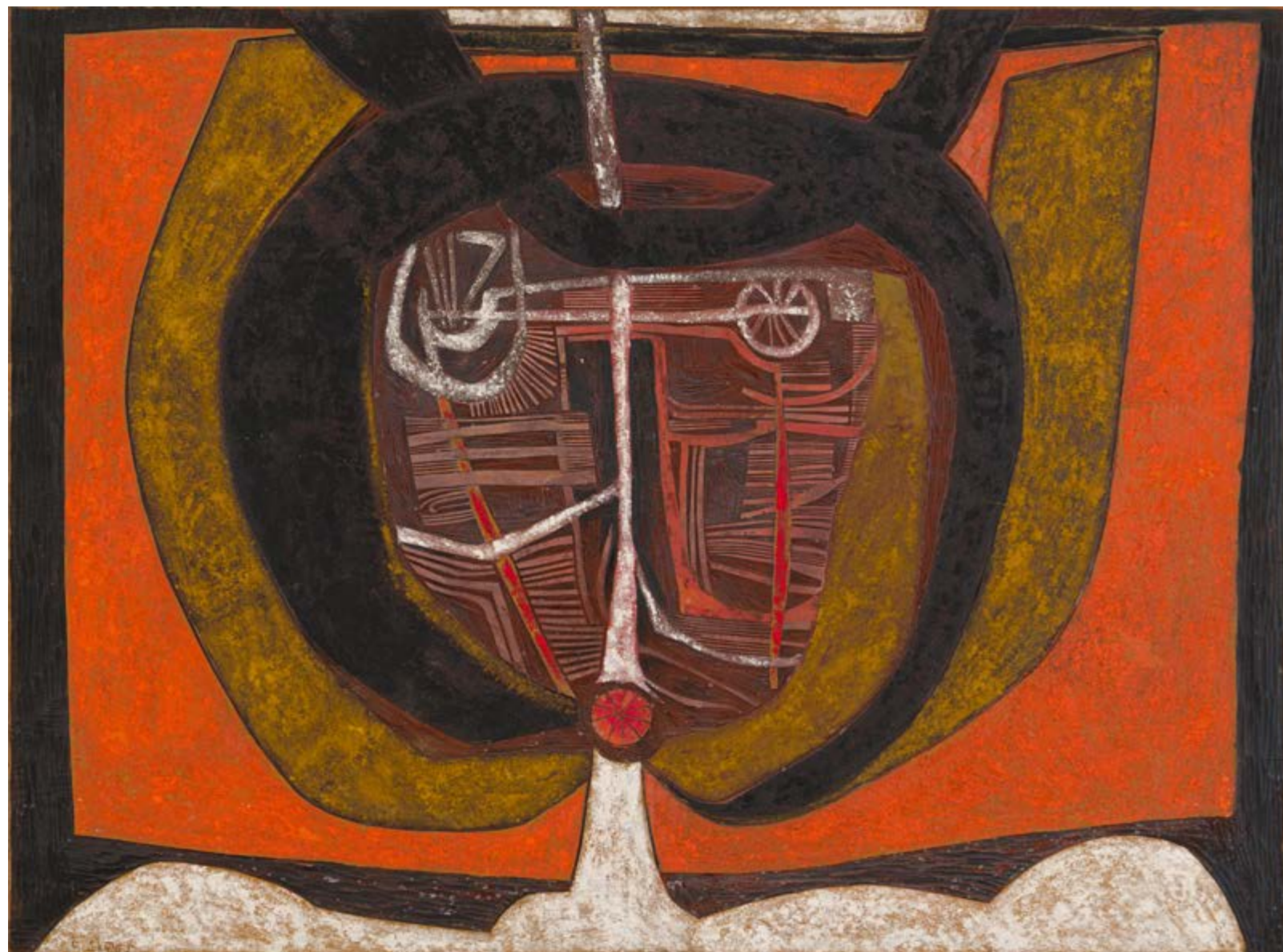
Bloemfontein. The year represented many of the strands of work that absorbed him as an artist and demonstrated his remarkable productivity and diversity.

Yet 1976 was also a year of tragedy as protests exploded with devastating impact in his home city of Johannesburg. As a way of thinking about the violence of apartheid and the histories it elided, Skotnes had visited battle sites such as Isandhlwana, where Zulu soldiers had defeated a British army in 1879. Here he found a quiet and a solitude that conjured, for him the spirits of the dead whose lives had once animated, and for a time prevailed, in the landscapes he loved. The figure in this panel seems to represent the vital force of one such spirit, emerging from the gloom, insisting on being seen.

– Pippa Skotnes, 2023.







144

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Abstract Head

signed
painted, carved and incised
wood panel
item size: 91 by 122 by 5,5 cm

R250 000 – 350 000

145

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Three Figures

signed and dated 97
oil on incised wood panel, in
the artist's handmade frame
123,5 by 120,5 cm

R350 000 – 450 000



Artist Focus: Walter Battiss

The vibrant seafaring cultures of East Africa, which are linked through trade and culture with Southern Arabia and the Indian subcontinent, proved magnetic for generations of South African painters. Walter Battiss was a relative latecomer to the scene. He visited the coastal parts of Tanzania and Kenya, including the islands of Lamu and Zanzibar and the beach resort of Malindi, in 1961 – long after visits by Oerder, Pierneef, Preller and Stern, and right at the cusp of colonial transition. Battiss quickly made up for lost time. In 1964, he travelled to the Bajun Islands in southern Somalia, and a year later visited the Hadhramaut region in Southern Arabia, a territory once known as the incense coast.

Battiss recorded his experiences in numerous drawings, paintings and photographs, some of which are gathered in the books *Limpopo* (1965) and *Battiss in the Hadhramaut* (1985). Similar to Stern's artists' books *Congo* (1943) and *Zanzibar* (1948), *Limpopo* offers piquant insights into the pleasures and consolations of travel for Battiss the artist. 'Curiosity,' he summarises, 'has been my

excuse for experiences.'¹ His drawings especially suggest how Battiss looked and understood what presented itself before him while travelling. He recorded industrious peoples engaged in simple labours connected to the sea. Telegraph poles, bicycles, boats and solid homes were a hallmark of daily life.

Battiss drew on these observations in his paintings, which are notable for their description of gregarious assembly by working peoples. This is plain to observe in lots 148 and 147. Both lots showcase Battiss's assured brushwork and propensity to work in a colour-drunk, fauvist manner. Esmé Berman and Larry Scully were attuned to Battiss's vivid expressionistic and non-naturalistic use of colour. 'Today it is his colour more than any other quality that moves,' observed Scully at the start of Battiss's restless island hopping in the 1960s. 'He is undoubtedly South Africa's colourist par excellence.'² Berman praised his more ambitious travel paintings for their 'Fauve-like tendency toward elimination of the third dimension and the creation of lively surface pattern

out of interlocking colour motifs.'³

Arabia introduced Battiss to pattern and symbol. Although motivated to offer an expansive and descriptive view of communal living in the Hadhramaut, the recessive view in lot 146 is nonetheless richly patterned and devolves from factual statement in generally naturalistic colours into a weave of competing lines and elemental forms. Colour and pattern are the chief hallmarks of lot 150, which presents eleven rudimentary human figures set against a sky alive with birds. Battiss the traveller here cedes to Battiss the artist. The composition is a full-blown mythic statement and succeeds at what Battiss, in a piece of writing about the Bajun Isles, characterised as impossible in words: 'trying to recapture in language a sacred scene on a faraway island.'⁴

1. Walter Battiss (1965) *Limpopo*, Pretoria, J.L. van Schaik, page 17.
2. Laurence Scully (1963) *Walter Battiss*, Master's thesis, University of Pretoria, page 20.
3. Esmé Berman (1970) *Art and Artists of South Africa*, Cape Town. A.A. Balkema, page 4.
4. Battiss, page 43.



146

Walter Battiss

SOUTH AFRICAN 1906–1982

Arabia

signed
oil on canvas laid down on board
29,5 by 44,5 cm
(2)

R200 000 – 300 000

LITERATURE

Murray and Elzabé Schoonraad (1985) *Battiss in the Hadhramaut—Sketches of Southern Arabia*, Pretoria: Elmur Publications, illustrated in black and white on page 9.

NOTES

The present lot is accompanied by a copy of the book, Murray and Elzabé Schoonraad (1985) *Battiss in the Hadhramaut—Sketches of Southern Arabia*, Pretoria: Elmur Publications.



Image of the city Hadhramaut in southern Arabia where Battiss travelled.



147 †

Walter Battiss

SOUTH AFRICAN 1906–1982

A Gathering

signed

oil on canvas

34,5 by 50,5 cm

R150 000 – 200 000

PROVENANCE

Strauss & Co, Johannesburg,

11 June 2012, lot 373.



148

Walter Battiss

SOUTH AFRICAN 1906–1982

Fisherfolk of Lamu

signed

oil on canvas

28,5 by 38,5 cm

R80 000 – 120 000



149

Walter Battiss

SOUTH AFRICAN 1906–1982

African Figures

signed

oil on canvas

44,5 by 55 cm

R250 000 – 350 000



150 †

Walter Battiss

SOUTH AFRICAN 1906–1982

African Figures and Birds

signed

oil on canvas

40 by 50,5 cm

R350 000 – 450 000

PROVENANCE

Strauss & Co, Johannesburg,

11 June 2012, lot 389.



Alexis Preller

SOUTH AFRICAN 1911–1975

Crucifixion Mango

signed and dated '70; inscribed with the artist's name and the title on Pretoria Art Museum and Graham's Fine Art Gallery labels adhered to the reverse
oil on canvas
59,5 by 69 cm

R600 000 – 800 000**PROVENANCE**

Gifted by the artist to Gunna Massyn and thence by descent. Graham's Fine Art Gallery, Johannesburg. Private Collection, Cape Town.

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, illustrated and listed as cat. no. 167.

LITERATURE

Johan Reinder Deichmann (1986) *Die Werk van Alexis Preller 1934–1948 en 'n Catalogue Raisonné*, Pretoria: University of Pretoria, cat. no. 769.

Mangoes appear in Alexis Preller's paintings prior to the 1940s, when he purchased a property with mango trees on the outskirts of Pretoria. His early works celebrate the mango for its inherent purity of form and was a motif that he developed over the years becoming progressively more symbolic. The early paintings reveal allusions to Paul Gauguin's still lifes in which mangoes frequently appear and the 'beautiful' fruit reappears in Preller's Seychellois works between 1948 and 1949.

In his 1972 retrospective held at the Pretoria Art Museum, Preller included no less than five paintings of mangoes: *Mangoes and Sunflower* and *Mangoes on a Beach*, both painted in 1948, and a series of works, *Hieratic Mango*, *Red Mango* and the current lot *Crucifixion Mango*, all executed in 1970.

In *Mangoes on a Beach* of 1948, he transforms three perfectly formed deep yellow mangoes into boats with masts and pennants. In his 1970 paintings, the mango takes on a

distinctively transcendent quality as a floating symbol above the landscape unusually evoking a symbolic or hieratic quality.

His interest in the physicality and materiality of his paintings, particularly towards the latter part of his life, is made manifest in *Crucifixion Mango*. It is rendered in dramatic black, red and orange impasto brush strokes with the radiant orange mango seemingly honoured by a sacred canopy. The mango levitates above a bed of glowing embers, which is reflected in the dark sky above. Finally, the spatiality of the work is completed by an enigmatic recessive glowing horizon line.

Preller continuously reinterpreted and re-imagined subject matter that inspired him and explored the shapes and colours of the objects he observed in the context of his studio. He metaphorically transforms a simple mango into a symbolic image with iconic resonances.



Alexis Preller, *Hieratic Mango*, signed and dated '70, oil on canvas, 61 by 77cm excluding frame

R600 000 – 900 000, SOLD R668 400

Alexis Preller, *Mangoes on a Beach* signed and dated '48 oil on canvas laid down on board 35 by 45,5cm excluding frame

R350 000 – 500 000, SOLD R522 928



152

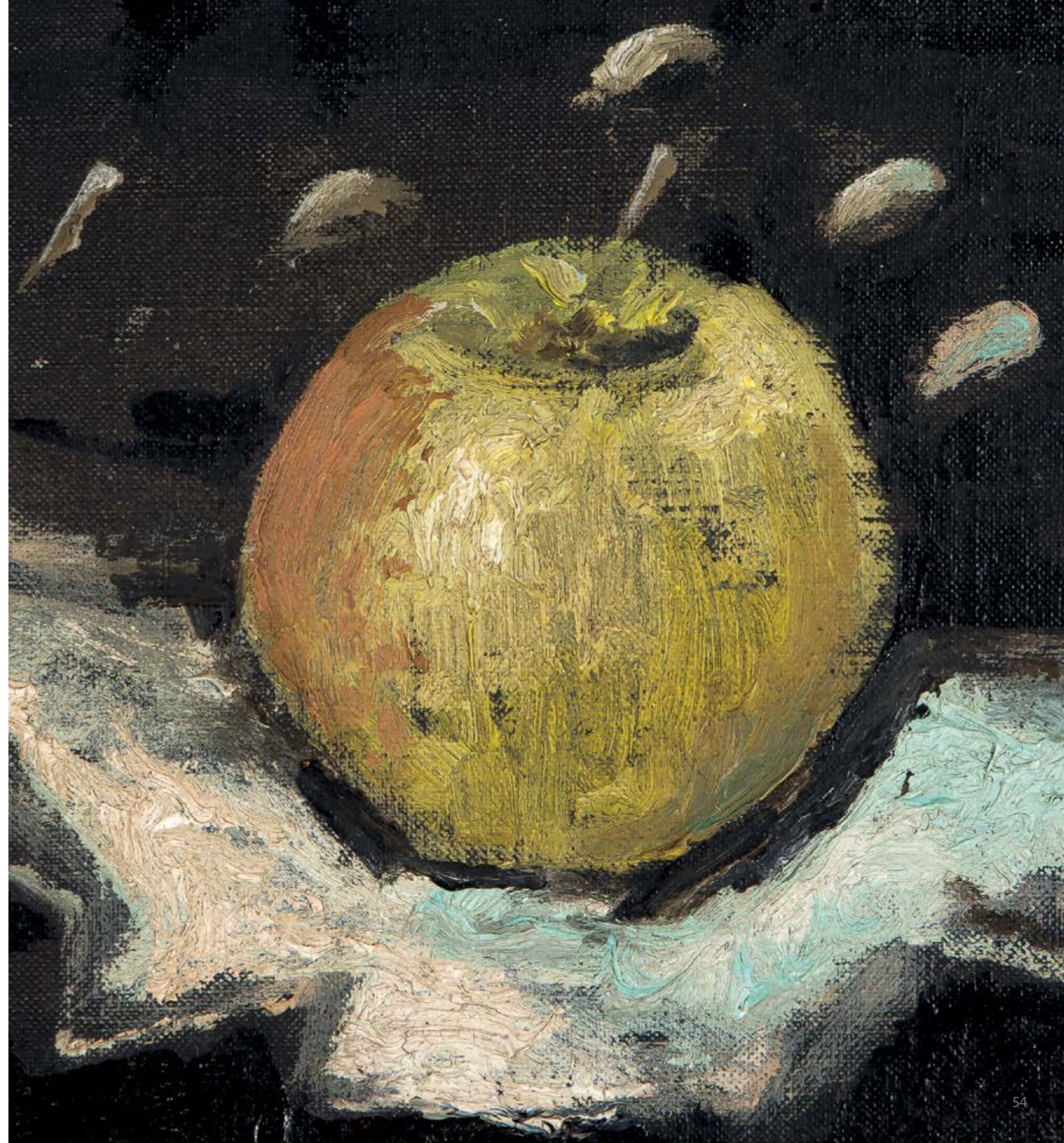
Alexis Preller

SOUTH AFRICAN 1911–1975

Apple

signed and dated 64
oil on canvas laid down
on wooden panel
25 by 30,5 cm

R150 000 – 200 000



153

Alexis Preller

SOUTH AFRICAN 1911–1975

Iliad, triptych

each signed and dated '68;
inscribed with the artist's name and
the title on a Pretoria Art Museum
label adhered to the reverse
oil and gold leaf on board

1. 13,5 by 11,5 cm

2. 13 by 11 cm

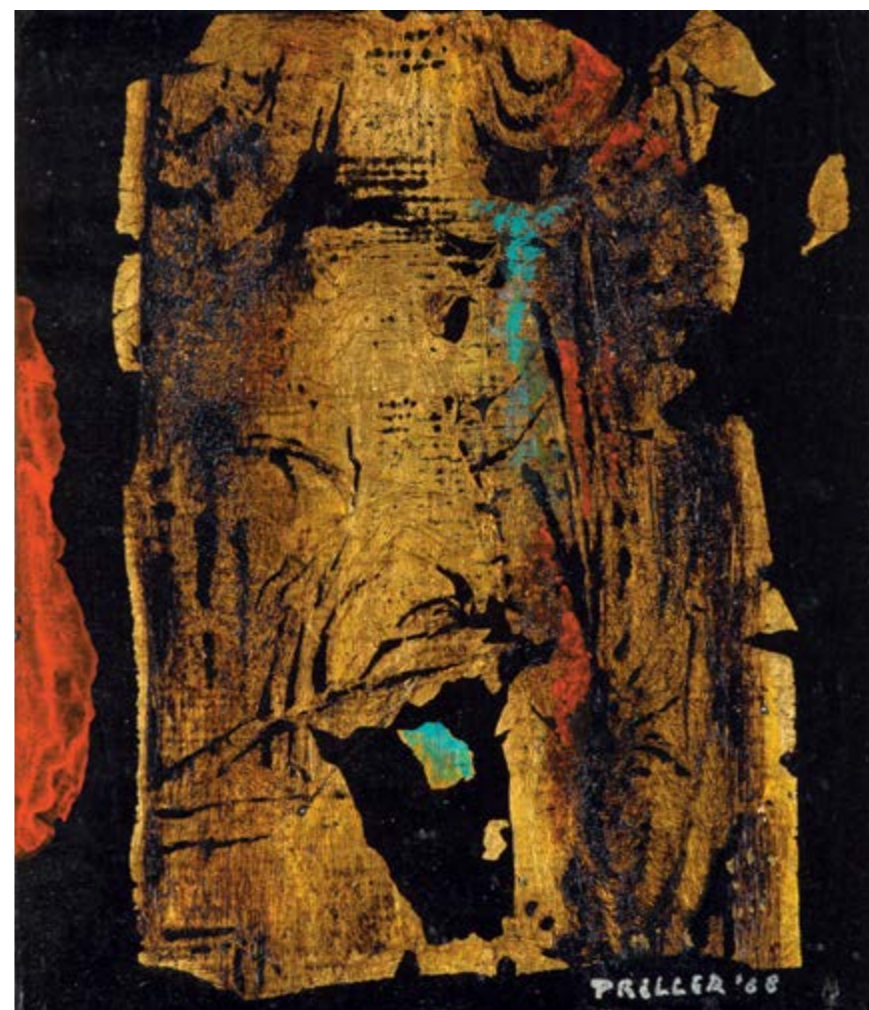
3. 11,5 by 12 cm

(3)

R250 000 – 350 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis
Preller Retrospective*, 24 October to
26 November 1972, illustrated and
listed in the exhibition catalogue as
cat. no. 141 a, b and c.



Alexis Preller owned a much-loved volume of the epic tales of Greek mythology from childhood, and his work references these exciting narratives throughout his life. This series of three small jewel-like works is named after Homer's ancient Greek epic poem, *The Iliad*, which tells of the adventures of the kings, warriors, gods, and heroes of the Trojan War. The city of Troy, under King Priam, is besieged by the Greek army commanded by Agamemnon, and the epic poem is a chaotic melee of pitched battles, bloodshed, bravery,

plague, treachery, betrayal, fickle gods, feats of heroism on the part of the famed Greek warrior Achilles and the valiant Hector, Prince of Troy, and perfidy on the part of weak Paris, Hector's brother. Preller's panels are all but abstract – there is a fragment of a war horse in the right-hand panel and the suggestion of a swishing tale and rump of a horse in the left. But this perhaps conveys the sense of the conflict better than more representational means, which might show little more than a single event, a moment frozen in time. Instead,

the accent colours that Preller uses – his favourite turquoise, perhaps standing here for both the ocean and the realm of the gods (for paradise in near-Eastern belief systems), and his much-used coral red, perhaps referencing the burning Greek ships set alight by the Trojans, the watchfires of the Greek soldiers' encampments on the plain outside the city walls, and the blood and gore of the seemingly interminable battles and gruesome deaths – evoke more completely the heat, dust, sweat, and noise that the epic poem narrates.

154

Alexis Preller

SOUTH AFRICAN 1911–1975

Abstract Composition,
triptych

signed and dated '69
oil and gold leaf on wood
panels
each panel: 25,5 by 20,5 cm

R400 000 – 500 000

NOTES

The present lot consists of three
panels framed as one.





155

Irma Stern

SOUTH AFRICAN 1894–1966

Figures on a Beach

signed and dated 1933
oil on canvas laid down on board
67 by 67 cm

R3 800 000– 4 200 000

PROVENANCE

The Kramer Collection.
Private collection.

LITERATURE

Stephan Welz (1989) *Art at Auction
in South Africa*, Johannesburg:
A D Donker, illustrated in colour
on page 149.



Stern's images are passionate, visually stimulating, rich in texture and the contents often demonstrate her inner struggle to find a connection between her idealised world and reality. They exhibit her emotional and spiritual response to her surroundings and the people in it.

— ANDREA LEWIS

Artist Focus: Peter Clarke

Throughout Clarke's oeuvre, the landscape has emerged as an ever-present motif. Whether developed as a metaphor for the socio-political terrain of Apartheid South Africa or a reflection of the artist's immediate life, Clarke's landscapes have always reflected deeply humanistic conditions and optimism with undertones of disquiet, amid challenging social circumstances.

Clarke was born and grew up in Simons Town, which served as a classroom for his formative years of creative output. Despite the town's vibrant and tumultuous political history, Clarke remained inspired by the coastal landscapes he grew up in and traversed through. Clarke recorded romantic views of the Cape coast and was drawn to the spatial layout of Simons Town, with its 'perspectival spaces and elevated views provided by the architectural intricacies of the buildings, streets, and steps clustered together on the steep hillside were stern subjects for an artist in training.'

Despite Clarke's success, he remained aware of the social circumstances that governed his life. Apartheid legislation intensified upon his return to South Africa following his stay in Europe, where he trained at the Rijksakademie van Beeldende Kunsten.² In 1973, the Clarke family were forcibly evicted from their home and relocated to a barren and uninviting Slangkop (now known as Ocean View),³ where Clarke would live for the remainder of his life.⁴ Clarke made very few artworks in the formative years of his stay in Slangkop, as the trauma of the Group Areas Act was 'too distressing for aesthetic contemplation'.⁵ However, *Early Evening on Slangkop, CP* (lot 157) seems to be a slight contrast to that experience. Here we encounter an idyllic view of Slangkop, devoid of human presence and intriguing to the imagination with a sense of the day gradually concluding. Perhaps the only nod to Clarke's

despondency at the time is his choice of medium. The fragmented and patchy nature of the work is perhaps a sign of the psychological discontent that apartheid led to – a kind of landscape with psychological implication – a statement about the artist's sense of self in relation to land. The use of throw-away materials became part of Clarke's studio practice – linoleum floors, discarded furniture and, in this case, remnants of previously painted surfaces and fabric – provide a sense of optimism and perseverance despite challenging times.⁶

The same is echoed in *Birds Fighting* (lot 156). In comparison to *Early Evening on Slangkop, CP* (lot 157), and *Birds Fighting* presents a close-up view of a landscape. A wooden bench is placed against a wall where we find two wrestling birds placed in a cobalt blue sky, with hints of umber and ochres. The robustly worked surface is emphasised through the strong use of line, adding rigid and robust character. Dated '18. Oct. 1975' lot 156 was likely created as a response to the continued mass relocation of non-white citizens and further state repression. For Clarke 'This wall was like the Group Areas Act – a barrier, a white wall. It stops people seeing what is going on!'⁷ Lot 157 is a prompt to think about the wall as a psychological barrier rather than a physical one, a 'reflection on questions of proximity and distance, on inclusion and exclusion, on belonging and not'.⁸

1. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to the Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank, page 38.
2. Ibid, page 86.
3. Ibid, page 129.
4. https://artthrob.co.za/News/Peter_Clarke_Artist_Writer_Poet_Dies_at_84_by_M_Blackman_on_18_April.aspx, accessed 29 July 2023.
5. Hobbs and Rankin, page 129.
6. Ibid, page 147.
7. Ibid, page 143.
8. <https://asai.co.za/some-thoughts-peter-clarke-1/>, accessed 31 July 2023.



156

Peter Clarke

SOUTH AFRICAN 1929–2014

Birds Fighting

signed and dated '18.Oct.1975'; inscribed with the artist's name, the date, the title and medium on a SMAC Gallery label adhered to the reverse; inscribed with the artist's name, date and medium on a label adhered to the reverse watercolour, gouache and pastel on paper
41 by 34 cm

R80 000 – 120 000

PROVENANCE

SMAC Gallery, Stellenbosch.
Private Collection.



157

Peter Clarke

SOUTH AFRICAN 1929–2014

Early Evening on Slangkop, CP

signed; dated 'Wed: 10 June 1987' and inscribed with the title on the reverse; inscribed with the title 'Evening on Slangkop' and the medium on the backing board and a SMAC Gallery label adhered to the reverse
collage on paper
46 by 63,5 cm

R120 000 – 160 000

PROVENANCE

SMAC Gallery, Stellenbosch.
Private Collection.

EXHIBITED

Chelsea Gallery, Cape Town,
Peter Clarke Exhibition,
5 October to 21 October 1987.

LITERATURE

Philippa Hobbs and Elizabeth Rankin (2011) *Listening to the Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank, page 130.



William Kentridge

SOUTH AFRICAN 1955–

The Full Stop Swallows the Sentence

2012

signed, numbered 18/35 in pencil and embossed with the Artists' Press Studio chopmark in the margin
lithograph and collage printed on various papers attached to Velin Arches White 400 gsm paper 68,5 by 84,5 cm

R200 000 – 300 000

PROVENANCE

Artists' Press Studio, White River, 2012.
Private Collection.

EXHIBITED

Hayward Gallery, The Bluecoat, Midlands Art Centre, QUAD, United Kingdom, *A Universal Archive: William Kentridge as Printmaker*, 2012 to 2013.

LITERATURE

Nadine Monem and Faye Robson (ed) (2012) *A Universal Archive: William Kentridge as a Printmaker*, exhibition catalogue, London: Hayward Publishing and Johannesburg: David Krut Publishing, illustrated in colour on page 117 with the title 'The Full Stop'.
Lilian Tone (2013) *William Kentridge: Fortuna*, London: Thames & Hudson, illustrated on page 53.

This lithograph is one of four print variations featuring typewriters produced by master printmaker Mark Attwood in 2012 on a contract basis for William Kentridge's studio. The text collage in the right, bottom corner directly links this work to two important Kentridge projects from 2012: an installation in Germany and a six-part lecture series in the United States. *The Refusal of Time* is a five-channel audio-visual installation featuring four steel megaphones and a breathing machine. Commissioned by Carolyn Christov-Bakargiev for the thirteenth edition of Documenta in Kassel, where it also premiered, this 'complex, meticulously programmed sound-and-light work' was acquired jointly by the Metropolitan Museum in New York and the San Francisco Museum of Modern Art.

The Refusal of Time is the product of collaboration, notably with Peter Galison, a professor of the history of science and of physics at Harvard University. Galison is credited for the work's dramaturgy. *The Refusal of Time* deals with science and its metaphors. Kentridge offered a

more expansive explanation in his Charles Eliot Norton Lectures at Harvard in 2012: 'The project ... began with considerations of different kinds of time, but as the work progressed it became clear that it was as much about Fate as about Time; and our attempts to escape from that which insists on what and how and where we are.'²

Endowed in 1925, the annual Norton lectures are Harvard's preeminent lecture series in the arts and humanities. Kentridge's lectures were autobiographical and yet also intellectually ranging. They culminated in a complex deliberation on time. The title of this image directly quotes from the final passage of the lecture: 'When mass is huge, gravity grows until it is irresistible. A black hole traps all that passes, allowing out of its gravitational field no object, no light, no trace of light, that has been attracted to it. A black hole the size of a full stop swallows the sentence. Others swallow a house, a city, a galaxy.'³

1. Holland Cotter (2013) 'William Kentridge: The Refusal of Times', *New York Times*, 29 November, page 31.
2. William Kentridge (2014) *Six Drawing Lessons*, Cambridge: Harvard University Press, pages 165–66.
3. Ibid, pages 185–86.



William Kentridge and Gerhard Marx

World on its Hind Legs

2010

signed, numbered 1/6, inscribed with the title and medium on an artists' certificate of authenticity painted stainless steel on a moveable steel base
height: 58,5 cm excluding base, 62 cm including base; width: 45 cm; depth: 87 cm; moveable steel base: 159 by 70 by 85 cm
(2)

R1 500 000 – 2 000 000

PROVENANCE

Lia Rumma, Italy.
Private Collection.

EXHIBITED

Norval Foundation, Cape Town, *Why Should I Hesitate: Sculpture*, 24 August 2019 to 27 July 2020, another example from the edition exhibited.

LITERATURE

Owen Martin (ed) (2020) *William Kentridge: Why Should I Hesitate – Sculpture*, exhibition catalogue, Cape Town and London: Norval Foundation and Koenig Books, another example from the edition illustrated in colour on page 171 and 174.

William Kentridge (2021) *William Kentridge: Visual Index of Sculpture Practice, 1984–2019*, William Kentridge: Visual Index of Sculpture Practice, 1984–2019 by Kentridge Studio – Issuu, accessed 3 August 2023.

Stephen Clingman (2022) *William Kentridge*, London: Royal Academy of Arts, another larger example from the edition illustrated in colour on page 12.

The present lot is accompanied by a copy of an artists' certificate of authenticity.

William Kentridge met Gerhard Marx in the early 2000s when Marx was employed by the Handspring Puppet Company to work on their theatrical production of *The Chimp Project* (2001). Kentridge later invited Marx, a sculpture graduate of the Michaelis School of Fine Art, to work on the set designs for his 2005 adaptation of Mozart's opera *The Magic Flute*. Marx initially worked as a technical assistant. 'You get to work in ways that you wouldn't normally get to do,' says Marx. 'You also don't take the creative risk, you just make. There's an indemnity and freedom built into it. You can explore quite widely under someone else's name. There's value in that.'¹

Marx also contributed his technical know-how to Kentridge's three-channel video installation *Breathe Dissolve Return* (2008), which premiered at La Fenice Opera House in Venice. This project directly led to the production of a series of small sculptures from torn sheets of paper and cardboard.

The maquettes, which drew on Kentridge's visual language, were subsequently evolved into painted steel sculptures. Like the large public sculpture *Fire Walker* (2009), which is jointly credited to both artists, this lot is also a product of shared inputs: Kentridge's iconography and Marx's visual problem-solving.

This lot comprises two images: a red circle and a globe astride divider-like legs. The motif of the Greek Titan Atlas holding up the celestial heavens for eternity is central to Western sculpture. In Kentridge's telling, however, the world in his sculpture has picked itself up by its own bootstraps. The image originated out of various earlier projects, among them an animation of a set of legs, like two pylons marching, which appeared in his operetta *Zeno at 4 am* (2001). Another important precursor image is a 2007 etching of a globe atop pylon-like legs that Kentridge contributed to the Italian newspaper *Il Sole 24 Ore*.

The images of the circle and the world only achieve visual coherence from two specific vantage points and cannot be viewed simultaneously. 'It has

to do with a provisionality of coherence,' explained Kentridge. 'It's a kind of empty sculpture. It should be three dimensional, but it only makes visual sense from one position ... It's very much about the way we put fragments together to make things coherent. We see half of something but imagine what the other half is. We hear half a sentence and imagine what the other part could have been. We nearly understand the foreign language. But the words that we don't understand, we fill in for ourselves as if we are taking this fragmented view of the world on its hind legs, and putting it together into a single, coherent image. So it's very much about the way we make meaning in the world, not only the meaning of the sculpture, but of all of our daily life.'²

In 2017, a four-by-five metre version of this lot was installed as a public sculpture in Beverly Hills, California.

1. Gerhard Marx (2022), personal interview, Cape Town, 13 May.

2. William Kentridge (2021) 'William Kentridge on his sculptures, Action and World on its Hind Legs', Norval Foundation, YouTube channel, 31 March: <https://www.youtube.com/watch?v=bUoaD4KXtJw>







Why Should
I Hesitate:
Sculpture
William Kentridge

Textual content on the wall panel, likely providing context or artist information.

Installation shots of the larger sculpture produced and exhibited at Norval Foundation.

160

William Kentridge

SOUTH AFRICAN 1955–

Black Iris

signed and dated 22/35 in pencil
in the margin

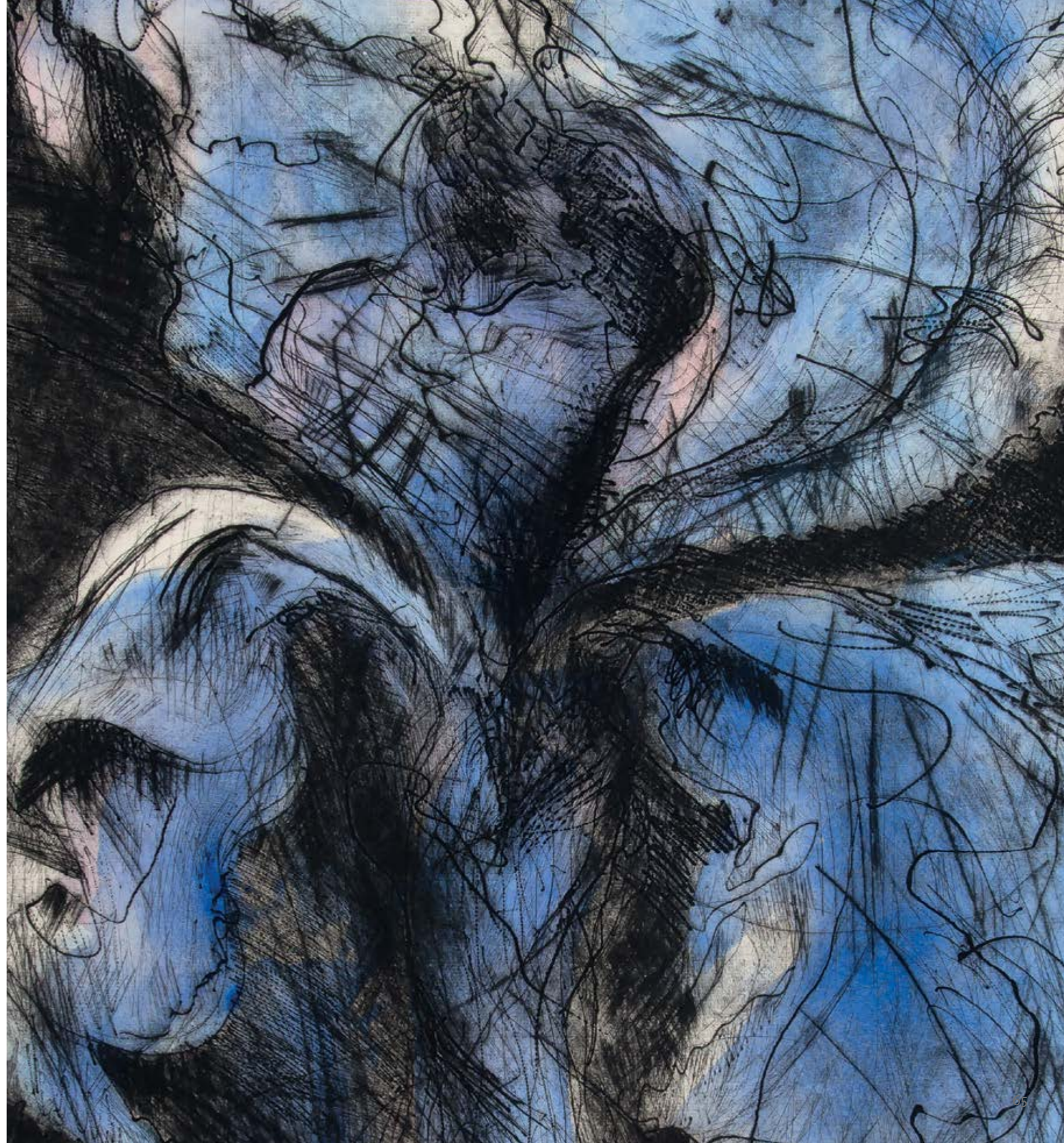
hand-coloured etching and
drypoint on paper

image size: 102,5 by 78,5 cm;
sheet size: 121 by 91,5 cm

R750 000 – 900 000

PROVENANCE

Strauss & Co, Johannesburg,
8 November 2020, lot 876.



161

Nicholas Hlobo

SOUTH AFRICAN 1975–

Ityhengetyhenge

signed, dated 2015 and inscribed with the title on the reverse; inscribed with the artist's name, the date and the title on a South African National Gallery label adhered to the reverse ribbon and rubber on canvas 146 by 100 cm

R1 000 000 – 1 500 000

EXHIBITED

De 11 Lijnen, Belgium, *Literated Subjects – Present Tense*, 19 April to 11 July 2015.
Museum Beelden aan Zee, Netherlands, *Nicholas Hlobo: Imilonji Yembali (Melodies of History)*, 12 February to 16 May 2016.
South African National Gallery, Cape Town, *Womens Work: crafting stories, subverting narratives*, 2017.

Nicholas Hlobo works with a diverse store of materials, including ribbon, leather, wood, rubber and copper, which he variously melds and weaves together to create two- and three-dimensional hybrid objects. Each material holds a particular association for the artist and is linked to his exploration of gender, race, ethnicity and language in relation to the artist's Xhosa heritage and gay identity. Best known for his free-form sculptures, Hlobo has also produced a large number of canvas- and paper-based works in the style of this lot.

'Calling these 'drawings' or 'paintings' is a misnomer because in general they generate no surface marks with paint or other conventional graphic tools,' writes artist and curator Gavin Jantjes. 'One cannot speak of graphic lines or shading. Images on paper or canvas behold a sculptural attitude that adds spatial dimensions. They are tailored into existence through splits, tears, collage, applique and the cross hatching of thread. The veneer of the picture plane is punctured, split and perforated. Cross stitched and crochet lever his images into a third dimension. The surface lifts and recedes to create natural shadows and highlights in low relief.'

Although prone to working in an

allusive manner, Hlobo's works often have a figural reference or invoke idiomatic phrases linked to cultural practices from his youth. His works have often been likened to jellyfish – a point of view repeated when this lot was exhibited at Museum Beelden aan Zee, a seaside sculpture museum in Holland. 'The idea of a sea animal is reflected in *Ityhengetyhenge*, where the surface of the linen is cut open and largely stitched back together in the form of a colourful jellyfish or a colony animal such as the Portuguese man-of-war,' wrote art critic Bertus Pieters. 'The skin of the creature becomes, as it were, one with the surface of the relief and thus the creature becomes one with its environment. It affects its environment as the environment affects it.'²

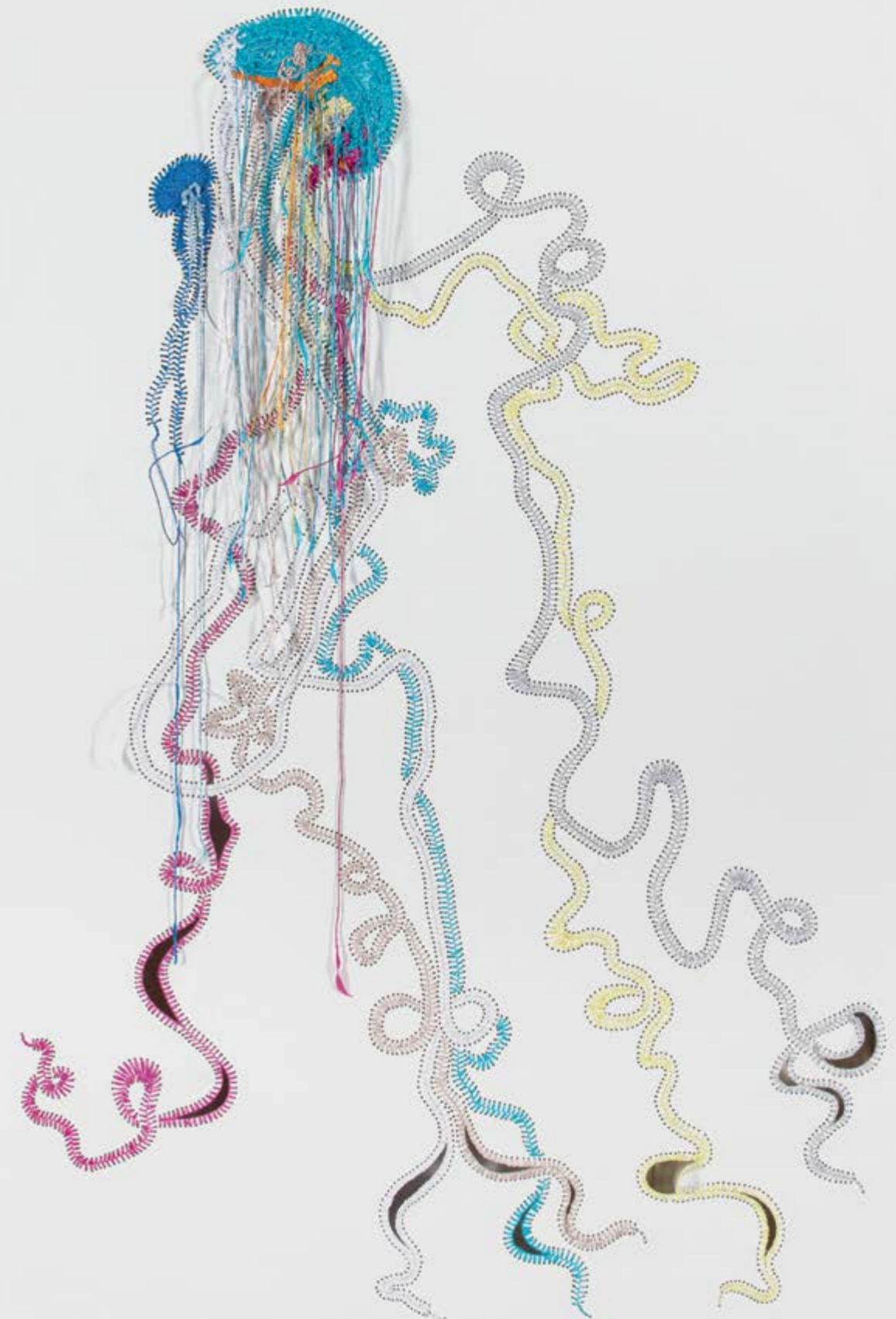
The role of the stitch is integral to the meaning of works in this style, and operates in conjunction with any particular reference or context specific to an individual work.

'Given the history of this country, the process of trying to rebuild a new culture gives the stitch a metaphorical quality,' explained the artist. 'It's almost as if we are stitching bits and pieces of history together to build something new. I choose to employ techniques and methods that many people

consider primitive. An Italian curator visiting my studio said the work is very craft-oriented. This is deliberate, I am telling an African story. I enjoy my interference with the material, not using an artificial tool like a camera or having the material laser-cut. It is my way of inserting myself into that object, of putting my soul into it.'³

This lot was included in the important exhibition *Women's Work: Crafting Stories, Subverting Narratives*, which aimed to highlight 'the permeable boundary between 'fine art' and 'craft' practices and to question the perceptions about gender roles implicated in the 'fine art' and 'craft' divide'.⁴ It appeared in a room devoted to 'transgressive materiality' that also featured an earlier work in this style, *Isisele* (2010), as well as works by other major textile artists Igshaan Adams and Liza Lou.

1. Gavin Jantjes (2011) *Nicholas Hlobo: Sculpture, Installation, Performance, Drawing*, Oslo, National Museum of Art, Architecture and Design, page 67.
2. Bertus Pieters (2016), 'A presence; Nicholas Hlobo: Imilonji Yembali / Melodies of History', Museum Beelden aan Zee, The Hague; Villa La Repubblica, 4 March: <https://villalarepubblica.wordpress.com/2016/03/04/een-aanwezigheid-nicholas-hloboimilonji-yembali-melodies-of-historymuseum-beelden-aan-zee-den-haag/>
3. Sean O'Toole (2011) 'Interview with Nicholas Hlobo', in *The World Belongs to You*, Venice/ Milan, Palazzo Grassi and Electa, page 119.
4. Ernestine White and Olga Speakes (2016), Wall text *Women's Work: Crafting Stories, Subverting Narratives*, Iziko South African National Gallery, Cape Town.



162

Zander Blom

SOUTH AFRICAN 1982–

Untitled 1.57

signed and dated 2011 on the reverse

oil on linen

198 by 150 by 3 cm, unframed

R300 000 – 500 000

EXHIBITED

Stevenson, Johannesburg,
New Paintings, 27 October to 6
December 2011.

LITERATURE

Courtney J. Martin (2013)
Paintings Volume 1: Zander Blom,
Johannesburg: Stevenson,
illustrated in colour on page 211.

In 2011, Zander Blom exhibited a new series of abstract paintings in Johannesburg. The exhibition included lot 162. While still gestural and rooted in a dominant palette of black and white, Blom's new work marked a shift from his earlier style of painting on untreated Belgian linen. Many of the new works featured painted grounds of undifferentiated colour – red, yellow, blue, green, purple or black paint – on which Blom staged his marks. These marks ranged from precisely concentrated brush marks to random smears and slender tendrils of spilt paint. His instinct for mark-making and overall sense of composition was plain to see.

Blom is a strong believer in narrating his own practice and has since the publication of *The Drain of Progress* (2007) produced texts to accompany his exhibitions. For his 2011 exhibition, Blom noted: 'The term 'easel painting' is one I'm very fond of. It suggests many things, but above all the possibility of a life that is uncomplicated, unaffected, even

peaceful. It is a place where you do not need to rely on the efforts of a whole team of assistants or a massive production budget for a successful outcome. A place where an individual can work at their own pace on their own terms, relying almost solely on their wit, intellect, ability, instinct and critical sense. Where each work, no matter what shape or size, can be equally important or effective. A place where you can sit down, have a cup of coffee and read a book while trying to figure out how to solve a new problem.'¹

Blom's exhibition was well received by ArtThrob, which characterised his experimental paintings as explorative of surface and ground. 'Painting thin layers over each other has given the surfaces an incandescence onto which the artist has affectively thrown the paint to create his marks. Perhaps the gestural confinement of some of his examples could be attributed to the fact that the paint is so thick. However, the stretching moment that his work addresses feels as if it originates from

the inside out and not beyond the limits of the frame.'²

Blom's curiosity for how paint operates at the surface of a canvas was also a point of deliberation for Courtney J. Martin, current director of the Yale Center for British Art, in a 2013 essay: 'The oil is literal. It is there on the canvas as an unrepentant trace of the material composition of paint. The oil is in two distinct indexical relationships with the paint that records how it gets to the canvas, and with the linen which shows what it does once it is there. It is a demonstration of what paint can do, how it comes into being and meaning ... His process reminds us that here, at the dark edge of the digital age, painterly, expressionist abstraction can be experimental, refreshing, weird even.'³

1. Zander Blom (2011), Artist statement for exhibition *New Paintings*, Stevenson: <http://archive.stevenson.info/exhibitions/blom/index2011.html>
2. – (2011) 'Painting by Clive van den Berg and Zander Blom', *ArtThrob*, November: http://archive.stevenson.info/artists/blom/Articles/2011_artthrob_nov_2011.pdf
3. Courtney J. Martin (2013) 'Modernism's Fantasy: Zander Blom's painting till now', in *Zander Blom: Paintings, Volume 1*, Cape Town: Stevenson, page 13.



163

Cameron Platter

SOUTH AFRICAN 1978–

Stain (Orange Rain)

2014

pencil on paper

179 by 124,5 cm

R80 000 – 120 000

PROVENANCE

WHATIFTHEWORLD, Cape Town,

September 2014.

Private Collection.

EXHIBITED

The New Church Museum, Cape

Town, *Thinking Feeling Head Heart*

by Marilyn Martin, 2 December

2014 to 25 May 2015.



164

Kudzanai Chiurai

ZIMBABWEAN 1981–

Johannesburg Cityscape, Graceland Series

signed and dated 2006

mixed media on board

200,5 by 110 by 6 cm, unframed

R300 000 – 400 000

PROVENANCE

Michael Obert Gallery,

Johannesburg, 2007.

Private Collection.

EXHIBITED

Michael Obert Gallery,

Johannesburg, *Graceland*, 2007.

'A darkly hued urban Johannesburg landscape, rendered in expressionist jagged strokes, creates a visual map of the individuals who do not fit in the scheme of urban renewal. Many of Chiurai's pieces are cityscapes, populated by slogans, words and figures from our urban culture. His gaze grapples with issues of black economic empowerment, xenophobia, the urban landscape, and its inhabitants.'

1. Art Africa (2007) Kudzanai Chiurai: *Graceland*, Archived Reviews, <https://artafricamagazine.org/kudzanai-chiurai-5/>, accessed 14 July 2023.



Artist Focus: Robert Hodgins

Robert Hodgins was continually in conversation with art history, as is clear in his many paintings of seated figures. In the manner of David Hockney and Francis Bacon, Hodgins toggled between showing his figures – grand dames, suited gentlemen, married couples – in frontal or side profile. Only occasionally did he explore some Cubistic merger of both vantages, as in the left figure of lot 165. Like Bacon and Hockney, Hodgins also gave the chair a status as subject; it was something more than a prop to elevate models. This is particularly true of Hodgins' late works, of which lot 165 and 166 are strong examples. The luxurious sofas are strong signifiers of the affluent and cosy domesticity of the sitters.

The chair is a defined subject in art history. Degas, Matisse and van Gogh all painted solitary chairs. Chairs interested Hodgins too, albeit never alone. The artist's final solo exhibition, held in Cape Town in 2008, contained a number of seated figures. Two works rehearsed the compositional form of Bacon's gripping frontal study, *Portrait*



Francis Bacon, *Portrait of George Dyer*, 1967, oil on canvas.

of *George Dyer* (1966), but for the details of the central figure, who in Hodgins' work was a ghostly apparition. The seated figure, noted a reviewer, was 'not so much seated as entrapped by the chair which seems to have subsumed his body'.¹ The same holds true of the graphically delineated figure in lot 166, who is as much a prosthetic extension of his smart mechanical chair as an occupant.

A tea party, the subject of lot 165, is also enshrined in art history. Genteel privilege and leisure, rather than an interest in domestic furniture design, informs the work of Western painters like Pierre-Auguste Renoir and Josef van Aken, and indeed Bonnie Ntshalintshali, Tommy Motswai and Norman Catherine, who have also portrayed tea parties. Social commentary is unavoidable, but in lot 165 Hodgins is also engaged with how to modulate the blood orange, which dominates his palette. In the end, he settled on green, which he deposits like parachuted provisions at strategic intervals.

1. Sue Williamson (2009) 'Robert Hodgins at the Goodman Gallery Cape', *ArtThrob*, January: <https://artthrob.co.za/09jan/reviews/goodmanc.html>

165

Robert Hodgins

SOUTH AFRICAN 1920–2010

Tea Party

signed, dated '2003/4' and inscribed with the title and medium on the reverse
oil on canvas
90 by 120 cm

R500 000 – 700 000

PROVENANCE

Goodman Gallery, Johannesburg.
Private Collection.



166

Robert Hodgins

SOUTH AFRICAN 1920–2010

Figure in the Dusk

signed, dated 2005, inscribed
with the title and medium on the
reverse

oil on canvas
60 by 60 cm

R200 000 – 300 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
20 November 2006, lot 531.



I was always fascinated by Egyptian art as a youngster and particularly liked the idea of cat gods. Bastet (head of a cat and body of a woman) was the goddess of protection, pleasure and bringer of good health and Sekhmet was the goddess of war and protector of the pharaohs. I guess this cat is fulfilling both duties as I sleep peacefully. I have used the cat in many of my 'dream' works and enjoy living with cats.

— NORMAN CATHERINE, 2023

167

Norman Catherine

SOUTH AFRICAN 1949–

Cat Watch

signed

oil on canvas

120 by 149,5 cm

R300 000 – 400 000

PROVENANCE

Acquired from the artist
by the current owner.





Fig 1: Irma Stern, 1922, *Umgababa*, oil on Canvas 60,5 x 91cm. Courtesy of the Trustees of the Irma Stern Collection



Fig 2: Nagmaal Middelburg, *Traansvaal*, 1934, oil on canvas, 87 x 66,3cm, Durban Art Gallery Collection.



Fig 3: *Back Street View in a Township*, oil on canvas, 21 x 26cm, The Homestead Collection.

168

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Nagmaal, Middelburg

signed and dated 57–60; inscribed with the title on the reverse oil on canvas laid down on board 121 by 243 cm

R200 000 – 300 000

PROVENANCE

Mr C. Schoeman, Johannesburg. Stephan Welz & Co in Association with Sotheby's, Johannesburg, 17 May 1999, lot 313.

EXHIBITED

Rand Afrikaans University, Johannesburg, *W.H. Coetzer: Retrospective of Historical Paintings*, 1970, cat. no. 57.

W H Coetzer is best known for his paintings which frame the vistas of the South African landscape in a pleasant pictorial transcript. His landscapes, charmingly mimetic in their rendering of the space and light common to South Africa also included in the distance huts and figures, just visible to the viewer, more as an agent of decoration, rather than deliberate inclusion.

Academic work on Coetzer's artistic production and place within the South African cannon seems to have ground to a halt having reached the conclusion that his work drove a narrative which is

the opposite to the modernist aesthetic adopted by his contemporaries. Irma Stern's *Umgababa* (fig. 1) where the figure of a woman is juxtaposed next to a railway track, a grudging nod by the artist to the reality of modernisation and the changes she witnessed during her decades of travel.

But there are overlaps which need to be examined.

In 1934, Coetzer took rooms at the hotel directly across from the Wit Kerk in Middelburg in the then Transvaal (now Mpumalanga). His interest in historical events particular to South African life

before the 1950s, stemmed from his interest in the writings of Gustav Preller. Preller was known for encouraging the idea of collective nationhood through the manner in which he revisited landmark historical events in his writings. Coetzer became familiar with the writings of Preller in 1934: 'For the next thirty years of my life I was to dedicate myself to honouring the memory of my people, by putting on canvas their tragic and heroic past.'¹

Coetzer proceeded to produce various sketches, graphics and paintings of the events he witnessed; the arrival of the wagons, the setting up the camp,

the celebrations and events during those few days (fig 4, 5, 6). This includes the work titled, *Nagmaal, Middelburg*, Transvaal (1934 – in the collection of the Durban Art Gallery (fig. 2).

In *Nagmaal, Middelburg* (1957–60), a later revisiting on a far grander scale of the earlier series of the same subject, Coetzer depicts the church from a different vantage point, and at night. The sole source of light in this work emanates from the church windows and the interiors of the tents set up in the grounds of the church. Beyond this light, shadowy figures have been captured



TOP

Fig 4: *Symboliese Voorstelling*, hand coloured etching, 9 x 30cm

LEFT

Fig 5: *Nagmaal, Middelburg, TVL, 1935*, hand coloured etching, 23 x 30cm

RIGHT

Fig 6: *Uitspan by Nagmaal, Middelburg, 1935*, etching on paper, 10 x 12,5cm

going about their tasks; a mother walks with a child strapped to her back, another woman crouches in the lower right corner, discernible by the kopdoek she is wearing. All are on the fringes of the intimacy of the campsite and domestic vignettes.

In his catalogue entry for the exhibition, *Revisions+ : Expanding the Narrative of South African Art*, Hayden Proud remarked that it was an irony, if not a contradiction, that a work by W H Coetzer was included in a collection which sought to address an overlooked chapter in South African art history.² The work offered here serves as a visual missive. *Nagmaal, Middelburg* has captured a scene which no longer forms part South Africa's everyday life while bringing together all the romanticism of Afrikaner history.

In the post-Apartheid present, this work poses an interesting hypothesis. The

deliberate inclusion of African subjects supports the argument made by Proud that Coetzer was not blinkered to the social inequalities of Apartheid South Africa, and that his form of digestible realism was in fact his way of slipping this narrative onto the walls of ordinary South African homes, subverting the Nationalist rhetoric until it could be examined fresh in the future. The year 1957 was a tumultuous one in South African history. With the Pass laws firmly in place the United Nations appealed to South Africa on 30 January 1957 to repeal its Apartheid policies. The Treason Trial continued, having begun during the first week of December the previous year. The Alexandra Bus Boycott (January to June 1957) was successful in its demands to see the government reinstate its subsidy to the Putco bus service. The Catholic Church of South Africa strongly condemned the

structure and aims of Apartheid. Divisions were also experienced within the N G Church, where certain prominent members supported the rhetoric of the other churches – these were quashed in official statements by other senior members of the church. The Revisions work is a complete departure for Coetzer. Undated, the work depicts a scene at sunset in a township. A woman stands over a brazier cooking food, other figures can be seen, dirt roads and rough temporary dwellings – the more things change, the more they stay the same. The snapshot work (fig. 3) in The Campbell Smith Collection (now Homestead Collection), may well have been painted as recently as yesterday.

1. A M Van School (1980) *W H Coetzer 80*, CUM Books: Roodepoort, unpaginated.

2. Hayden Proud (2008) *Revisions+ : Expanding the Narrative of South African Art – the Campbell Smith Collection*, exhibition catalogue, Stellenbosch: SMAC Gallery, page 22.



169

Erik Laubscher

SOUTH AFRICAN 1927–2013

Karoo [sic]

signed and dated 68; signed, dated and inscribed with the title on the reverse

oil on canvas
121,5 by 125 by 4,5, unframed

R250 000 – 350 000

PROVENANCE

Strauss & Co, Cape Town,
15 March 2010, lot 432.

LITERATURE

Hans Fransen (2009) *Erik Laubscher: A life in Art*, exhibition catalogue, Stellenbosch: SMAC Gallery, illustrated in colour on page 129.



Eric Laubscher is best known for his landscapes depicting parts of the Overberg, Swartland, Koue Bokkeveld and Northern Cape. His signature style involves using bold, geometrical bands of colour to depict these landscapes. Initially influenced by European painting, he later realised that these styles were insufficient in capturing the essence of South Africa's scenery. Laubscher developed a highly personal and emotive approach, emphasising

his emotional response to the actual places he painted. He began observing the interaction between man-made and natural shapes in the landscapes, and translated these elements into a 'Hard Edge' style, simplifying forms and intensifying colours for enhanced visual and expressive impact.¹

1. Hans Fransen (2009) *Erik Laubscher: A Life in Art*, exhibition catalogue, Stellenbosch: SMAC Gallery, page 95.



170

Erik Laubscher

SOUTH AFRICAN 1927–2013

Cederberg

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

R200 000 – 300 000



171

Irma Stern

SOUTH AFRICAN 1894–1966

*A Venetian Coastline
with Boats*

signed and dated 1948
gouache and watercolour on paper
48,2 by 68 cm excluding frame

R400 000 – 600 000

PROVENANCE

Strauss & Co, Johannesburg,
1 November 2010, lot 209.



172

Maud Sumner

SOUTH AFRICAN 1902–1985

Coastal Landscape

signed; signed on the reverse
oil on canvas
95 by 128 cm

R200 000 – 300 000



173

Maud Sumner

SOUTH AFRICAN 1902–1985

*Swakopmund, Walvis Bay
Coast Line*

signed; inscribed with the artist's
name and the title on a strip of
paper adhered to the reverse

oil on canvas

49 by 99 cm

R140 000 – 180 000

PROVENANCE

Strauss & Co, Cape Town,
5 March 2018, lot 558.
Private Collection, Cape Town.



174

Wim Botha

SOUTH AFRICAN 1974–

Cloud Study 04

dated 2014 and inscribed with the
artist's name, the title and medium
on a Stevenson label adhered to
the reverse

oil on linen canvas

61 by 90 by 2,5 cm, unframed

R60 000 – 80 000

PROVENANCE

Stevenson, Cape Town, 12 March 2014.
Private Collection.

EXHIBITED

Stevenson, Cape Town, *Linear
Perspectives*, 26 February to 5 April
2014.

The National Arts Festival in
Association with Stevenson, Albany
Museum, Grahamstown, *The Epic
Mundane*, 3 to 13 July 2014, similar
examples exhibited and illustrated in
the exhibition catalogue in colour on
page 56 to 59.



175

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Outeniquas [sic], Naby
Knysna (Outeniqua
Mountains, Near Knysna)*

signed; inscribed with the title
on the reverse

oil on board
23,5 by 28,5 cm

R300 000 – 500 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
7 August 2012, lot 502, with the title
'Road Leading to Blue Mountains.'



176

John Meyer

SOUTH AFRICAN 1942–

*Road Towards Jonkershoek
Nature Reserve*

1988

signed; signed and numbered
'8809' on the reverse

acrylic on canvas
98 by 148 cm

R400 000 – 600 000

177

Keith Alexander

SOUTH AFRICAN 1946–1998

The Newel Post

signed; dated 1992 and inscribed

with the title on the reverse

acrylic on canvas

106 by 76 cm

(2)

R250 000 – 350 000

PROVENANCE

Acquired from the artist by the
current owner.

LITERATURE

David Robbins (2000) *Keith
Alexander: The Artist in Retrospect*,
Johannesburg: Jonathan Ball
Publishers, illustrated in colour on
page 137.



178

Keith Alexander

SOUTH AFRICAN 1946–1998

Mine

signed and dated 1975

acrylic on canvas

90,5 by 121 cm

R180 000 – 240 000





179

Neil Rodger

SOUTH AFRICAN 1941–2013

Seated Girl

signed and indistinctly
inscribed with the date
oil on canvas
98,5 by 119 cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist by
the current owner, 1986.

Neil Rodger's artistic style ranges from naturalism to hyper-realism and surrealism throughout his oeuvre. Striving to be timeless and refined, with references to the European artistic canon, his works have a quiet evocativeness about them. The present lot is a theme Rodger returned to over the course of his career: the

female nude. The figure is half-dressed, lazily sprawled out on a large chair, and absentmindedly toying with her hair. The tactility of the fabrics is tantalising; one wants to reach out and touch the satin skirt and the velvet settee. While the focus is on the figure, Rodger has not neglected the background, filling it with supple curves and curls.





180

Karel Nel

SOUTH AFRICAN 1955–

The Voyage Mind/Oceania

signed, dated 1998, and inscribed
with the title
pastel on tapa/bark cloth
430 by 83 cm

R250 000 – 350 000

PROVENANCE

Acquired from the artist by the
current owner.

From the late 1980s to 2003, Karel Nel undertook several voyages into remote parts of Micronesia and Polynesia, spending time with the last of the celestial navigators. He subsequently produced a number of elongated map-like works such as *Prelinguistic Landscape*, *Voyager* and *Voyage Mind*, which considered the human capacity to set course into the unknown, the capability that enabled our species to set out into unfathomable stretches of ocean and which, over eons, led to the population of these extraordinarily remote islands of the Pacific. Nel's work has, over the years, attempted to map human consciousness focusing on the interface

between the seen and unseen worlds.

His major artistic output is drawing. Working with pastel and richly coloured pigment on bonded fibre fabric, and also with a range of other materials such as ochre, volcanic glass, sand and 'dust' from significant places around the world, he has also used rare materials as the basis for works. Tapa cloth, on which the work is executed, was a sacred cloth-like substance in the Pacific, created by beating the bark of the *Ficus Ficus* trees.

Often created on a large scale, Nel's art is at times rigorously abstract, while at others, more representational, depicting objects and

textiles from his collection, or structures and environments from his extensive travels.

Nel's work can be found in private and public collections throughout South Africa, including the IZIKO South African National Gallery, Cape Town, and the Johannesburg, Durban and Pretoria Galleries. In the USA, his work is represented in the National Museum of African Art, the Smithsonian Institution, Washington DC, and the Metropolitan Museum of Art, New York. In the UK, his important work, *Potent Fields* was acquired by the British Museum and presented in their ground-breaking exhibition, *South Africa: the Art of a Nation* in 2017.

181

Mohau Modisakeng

SOUTH AFRICAN 1986–

Tattered (*Conformitee European*)

2012

plastic, leather, twine on a wall
mount

height: 87 cm; width: 47 cm;
depth: 52 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist by the
current owner, 2012.

EXHIBITED

Michaelis School of Fine Art, Cape
Town, *Sera*, Master of Fine Art
Exhibition, 2012.

LITERATURE

Sean O'Toole (2014) 'Reviews: Mohau
Modisakeng', *Frieze*, August, Issue
165, work mentioned on page 163

Mohau Modisakeng is best known for photographic self-portraits and ambitious films, notably showcased at the 2017 Venice Biennale. Modisakeng's training, though, was in sculpture. This lot formed part of the artist's 2012 MFA degree show, *Sera*, at the Michaelis Galleries. Modisakeng's graduate exhibition principally featured his sculptures, among them a wall-hung grid of not-allowed icons depicting various weapons, oversized lapel badges presented in reverse to show the pin, and a toppled table with curved top. This lot, a stained leather apron typically used by steelworkers, was placed at the entrance to the exhibition. Modisakeng's pop-conceptual style of handling themes of labour, violence, security, masculinity and illusion was redolent of Stuart Bird, Wim Botha and Kendell Geers.

Heavy industry, in particular mining and its associated trade skills such as metalwork, remained a strong interest for Modisakeng as his career grew in stature. The artist has spoken of how South Africa's industrial revolution, prompted by the discovery of gold and diamonds, culminated in the immiseration of black families.¹ Modisakeng's assured narration of his work owes a debt of influence to Jane Alexander, who during his studies told the young artist, 'if you don't write well about yourself or explain your work, then someone else will!'² The demand of the academy that Modisakeng explain himself initially rankled, partly because prescribed texts removed his autonomy as a reliable narrator.

'Perhaps what the work is about might

not at times be clear to some, but there ought to be some admission on the side of those confronted with the work from their 'outsider' positions, that they might not have the means through which to access the work,' he wrote while conceiving this work. 'Such an admission would change the dynamics of power drastically within representation because suddenly the (black) artist would have autonomy over the content of the work, and meaning.'³

1. Mohau Modisakeng (2019) *No Serenity Here: Interview with Dr Uhuru Portia Phalafala*, artist website: <https://www.mohaumodisakengstudio.com/noserenity-interview>

2. Houghton Kinsman (2016) *Where the Sun Sets: Interview with Mohau Modisakeng*, *Frieze*, 27 July: <https://www.frieze.com/article/where-sun-sets>

3. Mohau Modisakeng (2011) *Some Issues Around My Practice*, MFA seminar paper, University of Cape Town, 5 April.



182

Dylan Lewis

SOUTH AFRICAN 1964–

Trans Figure XXIV Maquette II (S289)

signed, numbered 2/12, impressed 'S289' and bears the Transformation Studios foundry mark
bronze on a metal base
height: 114 cm excluding base, 205 cm including base; width: 110 cm; depth: 67 cm

R600 000 – 800 000

EXHIBITED

Kirstenbosch National Botanical Garden, Cape Town, *Untamed: Exploring the Lost Balance Between Humankind and Nature*, 2010, an example from the edition exhibited.

LITERATURE

Ian McCallum (2015) *Dylan Lewis: An Untamed Force*, Cape Town: Struik Nature, another edition illustrated in colour on pages 34 and 54.
Christie's (2013) *Untamed: Sculpture from the Untamed Series by Dylan Lewis*, another cast from the edition illustrated in colour on pages 8, 31 and 44.

'Having spent more than a decade using the animal form as a metaphor for wilderness, Lewis began to find this vehicle of expression somewhat limiting. He now wished to explore the idea of wilderness at a more personal and philosophical level, and searched for a fresh signifier that could carry new conceptual meanings.

Lewis's human figures represent an interface between animal and human rather

than simple humankind, and continue to speak of wilderness. They are an attempt to explore visually the integration of all that is wild and free and to reconcile the ideas of inner and outer wilderness, as well as being vehicles through which to probe the fundamental importance of wilderness to the human psyche.¹

1. Laura Twigg (2006) *Forces of Nature: The Sculpture of Dylan Lewis*, Cape Town: Pardus Publishing, unpaginated.





183

Angus Taylor

SOUTH AFRICAN 1970–

Woman Standing

cast bronze and belfast granite

on a wooden base

height: 112 cm excluding base,

176 cm including base; width: 29 cm;

depth: 30 cm

R150 000 – 200 000





184

Dylan Lewis

SOUTH AFRICAN 1964–

Leopard on a Boulder
(S336)

2013

signed, numbered 9/12, impressed
'S336' and bears the Bronz Editions
Foundry mark

bronze on a steel base

height: 148 cm excluding base, 151
cm including base; width: 176 cm;
depth: 50 cm

R1 000 000 – 1 500 000

EXHIBITED

John Martin Gallery in Association
with Everard Read, London,
Dylan Lewis: Recent Cat Bronzes,
19 September to 11 October 2014.

LITERATURE

John Martin Gallery (2014) *Dylan
Lewis: Recent Cat Sculpture*, London:
John Martin, illustrated in colour on
page 35.



185

Edoardo Villa

SOUTH AFRICAN 1915–2011

Fee and Fum, two

the first signed, dated 1992 and numbered 7/9; the second signed, dated 1992 and numbered 3/9
green and brown painted steel
the first height: 48 cm; width: 12 cm; depth: 10 cm; the second height: 55 cm; width: 12 cm; depth: 10 cm
(2)

R100 000 – 150 000

NOTES

Produced under license during the artist's lifetime.

186

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Horizontal Form

numbered '02'

painted steel with a black patina
on a metal base

height: 108 cm excluding the base,
198,5 cm including the base;
width: 197 cm; depth: 85 cm

R300 000 – 400 000

PROVENANCE

Acquired from the artist, thence
by decent.



Images of the work at Edoardo Villa Studio, circa 1994,
courtesy the Villa Archive.



