

An abstract painting with a rich, textured surface. The color palette is dominated by warm, earthy tones such as ochre, sienna, and terracotta, interspersed with cooler shades of muted green and deep blue. The brushwork is expressive and visible, creating a sense of movement and depth. The overall composition is non-representational, focusing on color and texture.

TRANSCENDING BOUNDARIES

International Modern and Contemporary Art

Strauss&co



TRANSCENDING BOUNDARIES

International Modern and Contemporary Art

Wednesday, 25 October 2023, 6:00 pm
Strauss & Co, Cape Town

Live Virtual Auction
www.straussart.co.za

Lots 1–111

LEFT
Lot 22 Anne Marie Nivoulies de Pierrefort *Reflections, Paquetá Island* (detail)

1

Merlyn Evans

BRITISH 1910–1973

Natal Landscape

dated circa 1940 and inscribed with
the artist's name on the reverse

watercolour on card

37 by 53,5 cm

R8 000 – 12 000

The present lot was created by the artist while living in Heartly Road, Durban, Natal. Merlyn Evans was a British painter, printmaker, and sculptor who worked in Cubism, Abstraction, and Surrealism. He was born in Cardiff, Wales and grew up in Glasgow, Scotland. Evans studied at the Glasgow School of Art from 1927 to 1931 and then at the Royal College of Art in London from 1932 to 1934. He travelled extensively in Europe, including to France, Germany, Denmark, and Italy, and met extraordinary artists like Piet Mondrian, Wassily Kandinsky, Alberto Giacometti, and Max Ernst. In 1936, he exhibited at the International Surrealist Exhibition in London. Evans lived in Durban between 1938 and 1942, where he taught at the Natal Technical College. During World War II, he served first in the South African Army and then the British Army; experiences that would strongly influence his later art. Returning to London after the war, he held his first substantial solo show at the Leicester Galleries in 1949 and the Whitechapel Gallery held a retrospective of his work in 1956. Evans taught painting at the Royal College of Art from 1965 until his death.



Lynn Chadwick

BRITISH 1914–2003

Watchers

signed, dated 61 and numbered
 'coloured proof' in pencil in the
 margin; inscribed with the artist's
 name, 'Rare Artist Proof' and a
 dedication on the reverse
 hand coloured lithograph on paper
 38 by 25 cm

R8 000 – 12 000

The present lot is reminiscent of the large scale abstract bronze sculptures titled *The Watchers* commissioned in 1961.

Lynn Chadwick's abstracted standing or sitting human forms in bronze or welded steel, with bulky draped bodies and stick-like limbs, are immediately recognisable. The artist works with the tensions set up by contrasts between dark and light, rough and smooth, solid and insubstantial, organic and geometric and matt and polished, and he succeeds equally well at all scales from table-top-sized works to monumental, larger-than-life figures that dominate the landscape. He builds a space frame that is filled in with plaster compound and then cast, so his sculptures invariably appear constructed rather than carved or modelled. Chadwick bought the Tudor manor house Lypiatt Park (Gloucestershire, UK) in 1958 and slowly renovated and restored it until his death in 2003. Many of his large-scale sculptures have been installed there in the grounds.



Large bronze sculpture *The Watchers* housed at Froebel College, London.



The Heath Family

John Charles Wood Heath (Jack) (lot 3, 4, 5 and 6) was born in Staffordshire and schooled at the Acock's Green and Aston Elementary Schools in Birmingham. He won a scholarship to Handsworth Grammar School, where he remained from 1926 until 1932. He matriculated in 1931 with a distinction in History, and in 1932 he was awarded the Higher School Certificate in Literature, History and Art. He won a scholarship to the Birmingham School of Arts and Crafts where he studied art between 1932 and 1936, followed by the Royal College of Art in London from 1936 to 1939. In 1938, he won the British Institute Empire Scholarship in Engraving and in 1939 the Drawing Prize. Heath is known for his paintings, drawings, engravings and murals, and he is generally considered to have been a British Modernist and Abstractionist but was also heavily influenced by Neo-Romanticism.

Heath married Jane Tully Parminter (lot 11) in 1940, and they had two children, Bronwen (Jinny) (lot 19) and Jonathan. He volunteered for service in the army at the outbreak of World War II, saw action in Italy in 1943, was injured on Queen's Beach in the Normandy Landing in 1944, and was then demobilised in 1946.

In mid-1946 the Heaths moved to South Africa, as he was appointed Lecturer in Painting and Drawing at Rhodes University College. In 1947, he was appointed as Head of the School of Art at the Technical College in Port Elizabeth, where he remained until 1952. He was appointed Professor of Fine Art at Natal University College, Pietermaritzburg, in January 1953. Heath died suddenly in June 1969.

Heath exhibited extensively in South Africa, including at the First Quadrennial Exhibition of South African Art in 1956, at Gallery 101 in 1962, and on the Eastern Province Society of Fine Arts Jubilee Exhibition in 1968, amongst others. In 1977, a posthumous exhibition of Heaths' work was shown at the University of Natal and the Heath Family Retrospective was exhibited at the Tatham Art Gallery in Pietermaritzburg between 2009 and 2010.

Heath's works are represented in prestigious collections in England, including the Imperial War Museum, the National Maritime Museum, and the National Portrait Gallery, as well as in public and private collections in South Africa, such as the Tatham Art Gallery and Iziko South African National Gallery.

3

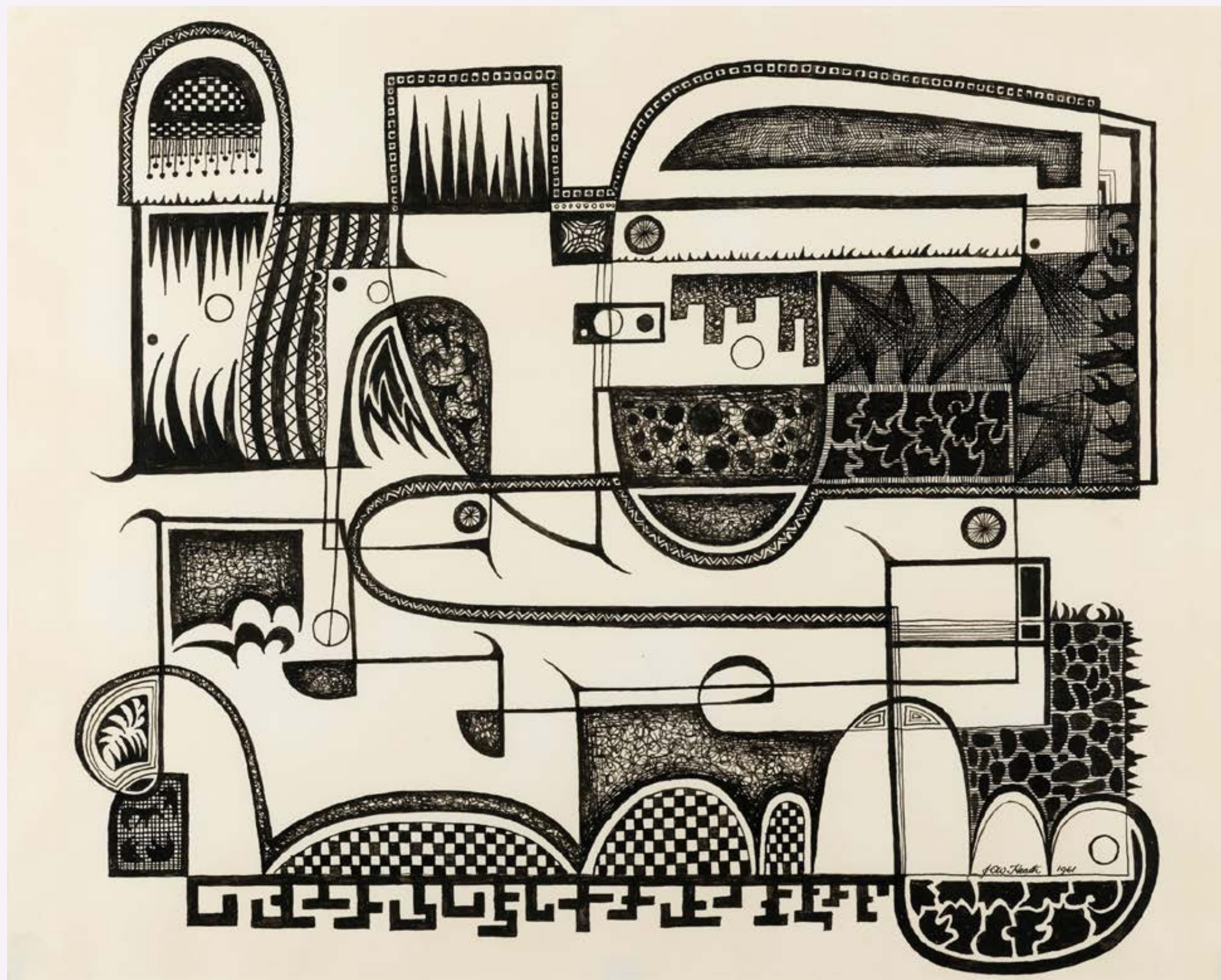
Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Architectural Caprice

signed and dated 1961; signed, dated and inscribed with the title on the reverse
Indian ink on paper
39 by 50,5 cm

R7 000 – 10 000





4

Jack Heath

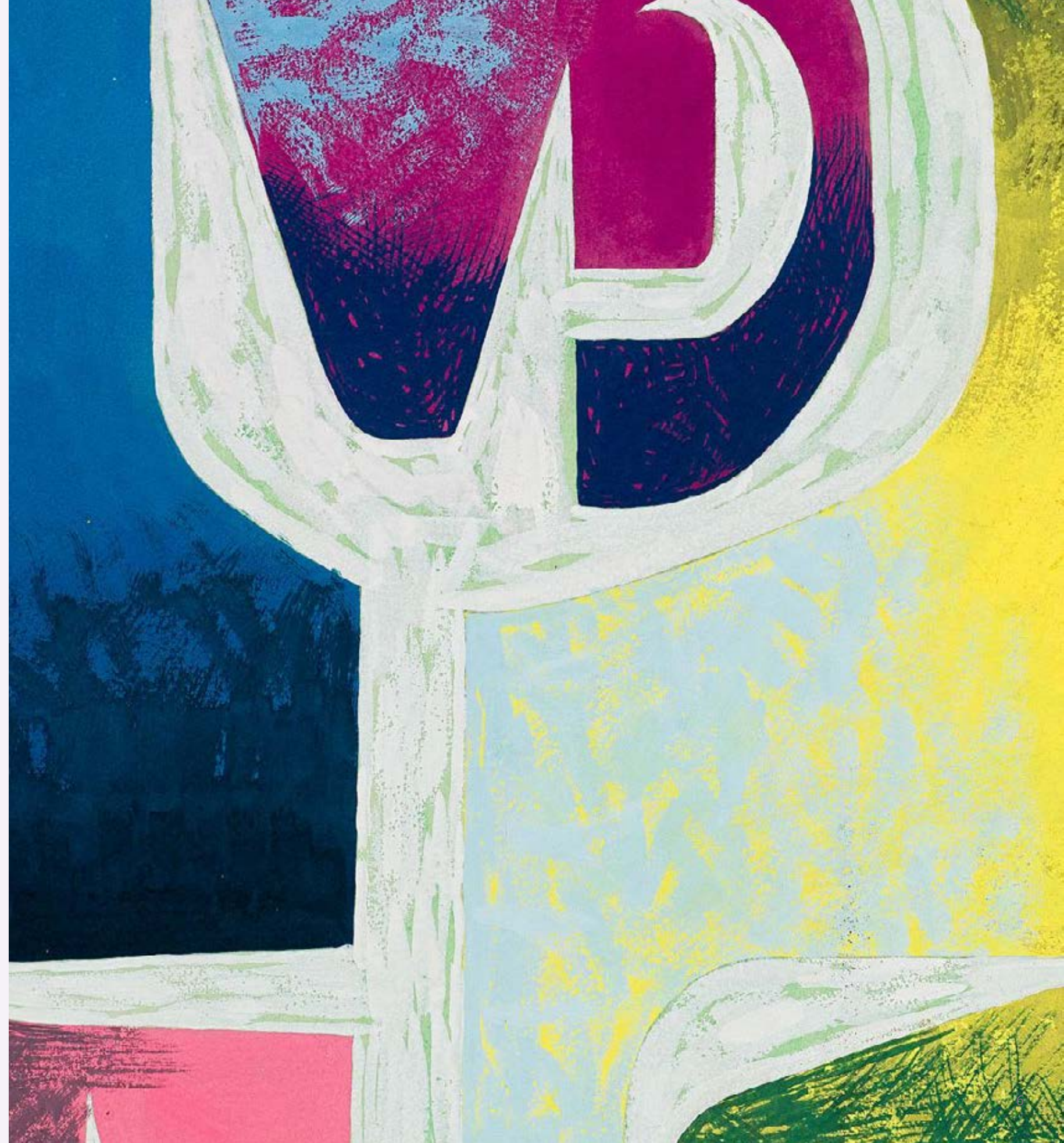
BRITISH/SOUTH AFRICAN 1915–1969

Thorns, Thornveld Study

signed and dated 1966 on the
reverse

gouache on paper
57 by 39 cm

R12 000 – 18 000



5

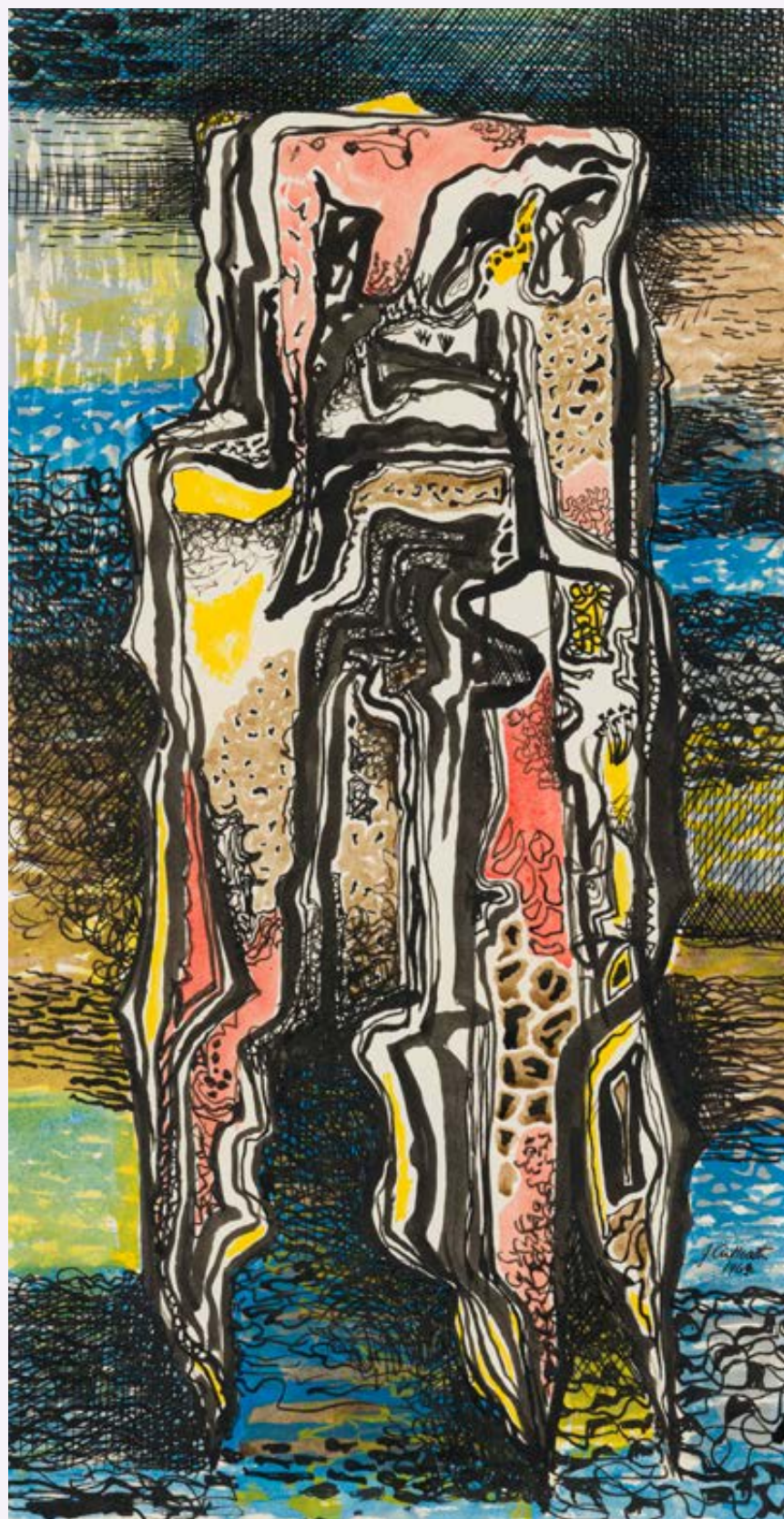
Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Siren Rock

signed and dated 1961; signed, dated twice and inscribed with the title on the reverse
 Indian ink, coloured inks and watercolour on watercolour paper
 47 by 26,5 cm

R7 000 – 10 000



6

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

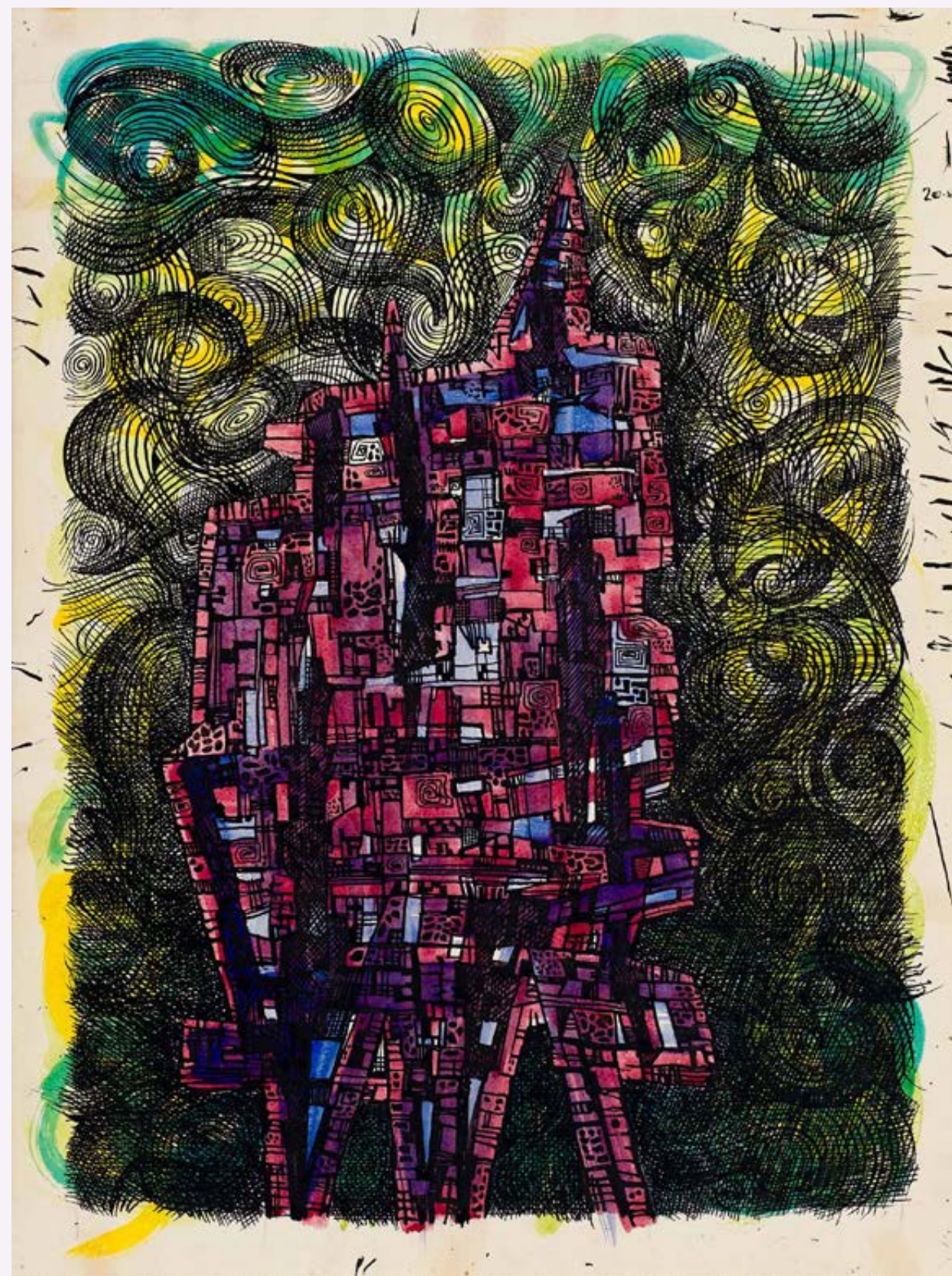
Venusian Apartments

signed, dated 1961 and inscribed with the title on the reverse
 Indian ink and watercolour on paper
 50,5 by 38 cm

R10 000 – 15 000

NOTE

The scale and substance of Jack Heath's major paintings are in sharp contrast to his humorous, madcap, and hugely inventive works on paper. In this light, *Venusian Apartments* has at its centre a fantastical geometric construction, linked together by lozenges, squares, and strips of translucent pinks, blues, and purples, and surrounded by blasts of yellow and green from behind an intricate, combed motif.



John Piper

BRITISH 1903–1992

Beans: Horham

signed, dated 'Aug 73' and inscribed with the title; inscribed with the title and the date on the reverse
mixed media on paper
36 by 57 cm

R100 000 – 150 000**PROVENANCE**

Everard Read, circa 1970's.
Private Collection.

Beans: Horham, painted in 1973, showcases the artist's lifelong preoccupation with creating compositions expressed with vibrant colour and responsive line-work. In this work, he evokes the spirit of the Romantic, through the inclusion of a historic stone tower surrounded by a vivid explosion of foliage and flowers.

John Egerton Christmas Piper was an English painter, printmaker, designer, and writer, and one of the most influential British artists of the twentieth century. He studied at the Richmond School of Art and then at the Royal College of Art. Piper was an art critic for *The Listener* and *The Spectator*, a member of The London Group and the Seven and Five Society, and was considered one of the leading abstract artists in England in the 1930s. Throughout his career he worked in different styles, including Abstraction, Surrealism and Neo-Romanticism, but towards the end of the 1930s he returned to naturalism with a focus on architecture and the landscape. As an official war artist, Piper portrayed bomb-damaged buildings during World War II. Later in his career, Piper turned to printmaking and

designing stage sets. He also designed over sixty stained-glass windows in partnership with Patrick Reyntiens, which included Coventry Cathedral and Eton College. Piper was commissioned to design tapestries for a number of English cathedrals.

Piper was made an Honorary Member of the Printmakers Council, served as a trustee of the Tate, and was elected to the Royal Academy of Arts. In addition, he was made a Commander of the Order of the British Empire (CBE). He was awarded a knighthood in 1972 for his contribution to British art and in 1984 he was awarded the Order of the Companions of Honour (CH).

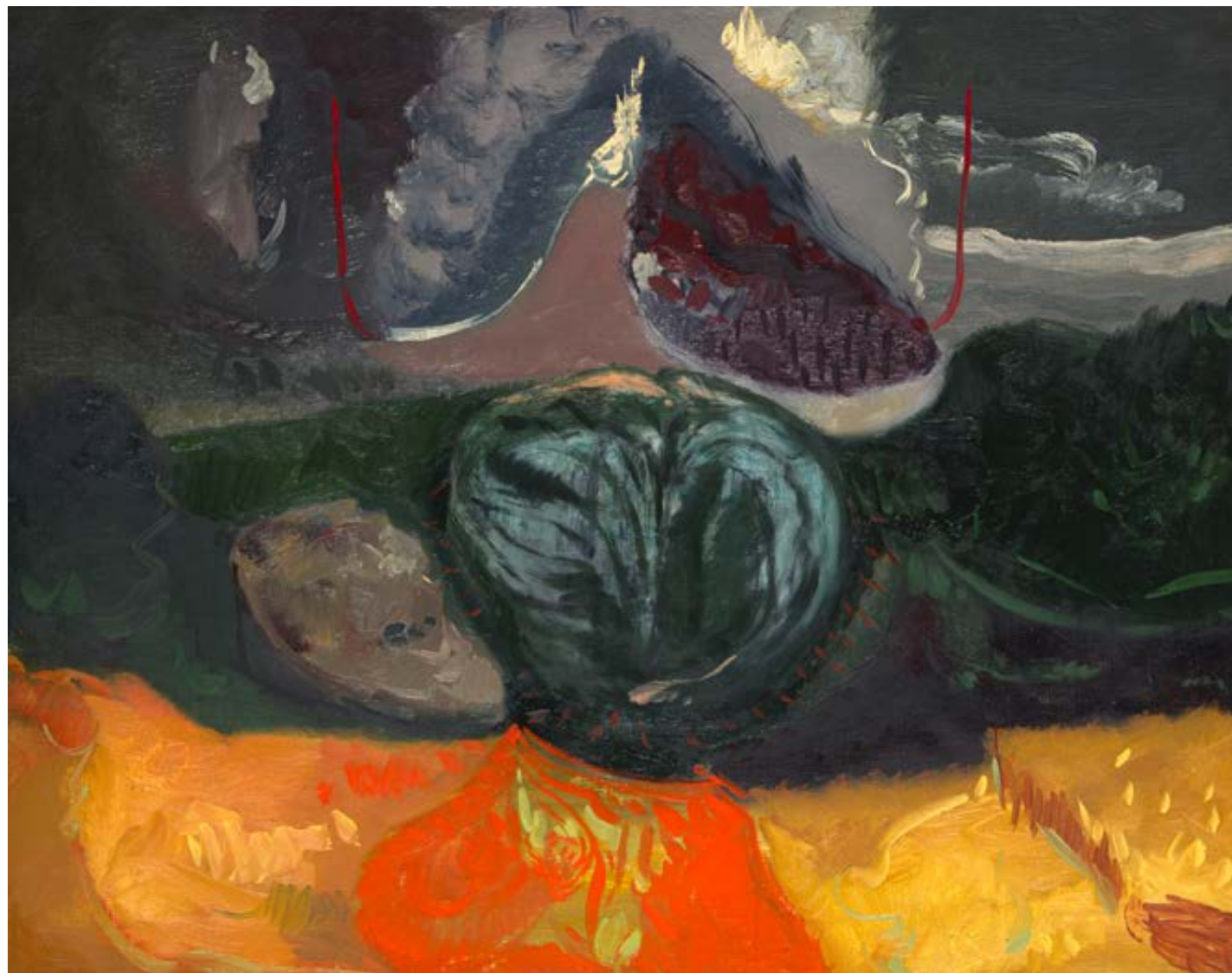
Major retrospective exhibitions showcasing Piper's works have been held at Tate Britain, the Imperial War Museum, the River and Rowing Museum, the Museum of Reading and Dorchester Abbey and several exhibitions focusing on different elements of his artistic career have been shown throughout Britain.

Piper's works can be found in the Tate and many prestigious public collections throughout Britain, in the United States of America, and Canada.



Maurice Cockrill was a British painter and poet. He was born in Hartlepool, County Durham, but his father's work took the family to south Wales, then the Midlands, and finally to Brymbo in north Wales in 1942. In 1960, Cockrill enrolled at the Wrexham School of Art before pursuing fine art at Reading University from 1961 to 1964. He then moved to Liverpool, where he taught at art colleges and began to establish himself as a painter. After 18 years in Liverpool, Cockrill moved to London in the summer of 1982. He held his first solo exhibition at the Edward Toteh Gallery in London in 1984 and then began exhibiting internationally. In 1995, he was honoured with a retrospective of his work from 1974 to 1994 at the Walker Art Gallery in Liverpool. In 1998, a survey of his work from 1989 was exhibited at the Royal West of England Academy in Bristol. Cockrill was elected to the Royal Academy in 1999 and was elected keeper of the Royal Academy Schools in 2004. Cockrill's style was constantly evolving. While his Liverpool works employed Pop and Photo-Realism, his later works favoured Romantic Expressionism.

Cockrill's artwork can be found in such esteemed collections as the British Museum, London; Royal Academy of Arts, London; Walker Art Gallery, Liverpool; and Arts Council of Wales.



8

Maurice Cockrill

BRITISH 1936–2013

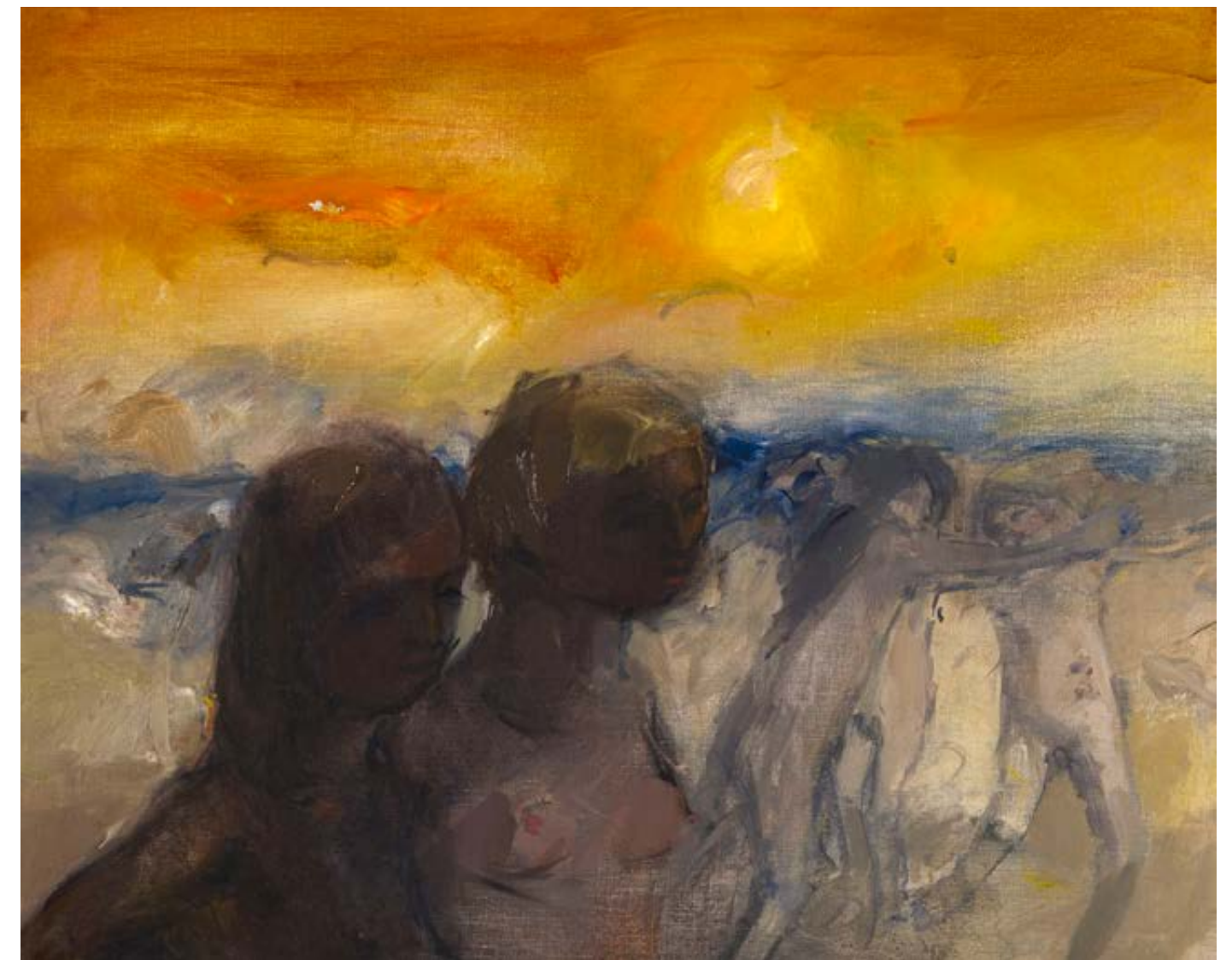
Landscape with Bold Cloud

signed, dated 1989 and inscribed with the title on the reverse; inscribed with the artist's name, the title and medium on an Everard Read gallery label adhered to the reverse oil on canvas
70,5 by 90,5 cm

R15 000 – 20 000

PROVENANCE

Everard Read, Johannesburg.
Private Collection.
Strauss & Co, Johannesburg,
20 May 2019, Lot 177.



9

Anthony Fry

BRITISH 1927 2016

Dancers

indistinctly inscribed with the title on the reverse oil on canvas
39 by 48,5 cm

R14 000 – 18 000

British painter Anthony Fry was born in Essex. He studied painting at the Edinburgh College of Art and Camberwell School of Arts and Crafts. Fry spent two years on a scholarship at the British School at Rome in Italy in the early 1950s. He taught at the Bath Academy of Art and then spent two years in the early 1960s on a Harkness scholarship to the United States, where his style was heavily influenced by American Abstract Expressionists. Fry returned

to England and taught at the Chelsea School of Art for almost twenty years. He travelled widely, including to Morocco, Spain, and Kerala in Southern India.

Fry exhibited extensively, including in London and New York. His work can be found in numerous private and prestigious public collections worldwide, including the Tate and the Saatchi Collection in England and the National Gallery of Victoria in Australia.

10

Julian Trevelyan

BRITISH 1910–1988

Sieneese Landscape-Variation II, Orange

signed and dated '58; inscribed with the artist's name, the title and medium on a label adhered to the reverse
oil on canvas
40 by 50 cm

R40 000 – 60 000

PROVENANCE

The Property of a Collector.

Throughout his long and distinguished career, Julian Trevelyan explored various modes of representation from Surrealism to Abstraction. *Sieneese Landscape-Variation II, Orange*, was produced while Trevelyan was employed at the Royal College of Art between 1955 and 1963. This abstracted clouded landscape, executed largely in orange, streaked horizontally with cream and yellow, with ochre and umber hues, features the Thames from the artist's studio.

Trevelyan was a British Surrealist painter, printmaker, teacher, and writer born in Dorking, Surrey. He was the son of the poet RC Trevelyan; grandson of the liberal politician Sir George Trevelyan, 2nd Baronet; nephew of the historian GM Trevelyan; and the great-uncle of the pianist Julian Trevelyan, his namesake. His first wife, potter Ursula Darwin, was the great-granddaughter of Charles Darwin. Trevelyan attended the University of Cambridge's Trinity College between 1928 and 1930, before moving to Paris, France to study at Atelier 17 from 1931 to 1934. It was at Atelier 17, a printmaking workshop run by English artist Stanley William

Hayter, that Trevelyan met Joan Miró, Max Ernst, Alexander Calder, Oskar Kokoschka, and Pablo Picasso. In 1935, he settled in Durham Wharf, located in the Hammersmith district of London, which became a constant source of inspiration for his artwork. The following year, Trevelyan joined the English Surrealist group and participated in the International Surrealist Exhibition in London. During World War II, he served as a Camouflage Officer for the British Army. After the war, Trevelyan taught art history and etching at the Chelsea School of Art from 1950 to 1955 and printmaking at the Royal College of Art from 1955 to 1963. Among his students were David Hockney, Ron Kitaj, and Norman Ackroyd. In 1986, Trevelyan was awarded a senior fellowship at the Royal College of Art and the next year he was appointed a Royal Academician. His work can be found in many important collections, such as the Tate, the British Academy, the Royal Academy of Arts, and the National Portrait Gallery.



11

Jane Tully Heath

BRITISH 1913–1995

Midlands Summer

signed and dated '72; inscribed with the artist's name, date, the title and medium on the reverse.

oil on canvas

59,5 by 75,5 cm

R35 000 – 45 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

Tatham Art Gallery,
Pietermaritzburg, *Heath Family Retrospective*, 9 July 2009 to
21 February 2010.

Jane Tully Heath (Lot 11 and 14) trained at the Birmingham College of Arts and Crafts and the Royal College of Art, London, as did her husband, Jack, (Lots 3, 4, 5 and 6) before immigrating to South Africa in 1946. Owing to their training, particularly in London, both artists forged their styles in the wider circle of the great British Modernists, Sir Stanley Spencer and Paul and John Nash. While her art remained ever-rooted in this British, vanguard tradition, the work she later produced in South Africa was based on careful observation and meticulous design, concerned more

with decorative, 'pictorial poetry' than theory for theory's sake.

An influential teacher at the Pietermaritzburg Technical College, and Fine Art lecturer at the Pietermaritzburg campus of the University of Natal from the early 1950s, Heath produced a large body of work in a wide range of media and, while never seeking the spotlight, exhibited successfully around the country. Her plein-air watercolour studies reveal an outrageous comfort in the medium and a seemingly effortless if decisive use of line.

Jane Heath and Carola Brotherton spent much time landscaping in the Natal Midlands, driving out along country roads in an ancient Jeep.

BRONWEN (JINNY) HEATH





12

Enslin du Plessis

SOUTH AFRICAN 1894–1978

Landscape with Cattle

signed

oil on artists' board

30 by 39,5 cm

R10 000 – 15 000

PROVENANCE

The Property of a Collector.

13

Edward Seago

BRITISH 1910–1974

The End of the Garden-Summer Morning

signed; inscribed with the title on the reverse and again on a Marlborough Fine Art label adhered to the reverse
oil on board
49,5 by 65 cm

R120 000 – 160 000

PROVENANCE

Marlborough Fine Art,
London.
Everard Read, Johannesburg.
Private Collection.



Edward Seago's *The End of the Garden-Summer Morning* captures the light with its greyed-down warm and cool colours and typifies the artist's atmospheric, Impressionist landscapes of the place of his birth, East Anglia.

'Throughout his life Seago remained susceptible to nature's manifold manifestations. He was intensely interested in the transformation of the landscape by the 'in-between' stages, sunrise, early morning, late afternoon, evening and dusk, by the rain, mist, fog, and snow, and by the seasons. He was fascinated with the sky, studying the ephemeral changes of its moods and movements, and the extremes of light created by the multi faceted cloud formations.'

Born in Norwich, Seago is widely regarded as one of England's most esteemed landscape painters. His early years were spent in East Anglia, where his painting is deeply rooted. Due to health issues, Seago was mostly self-taught, although he received guidance and support from notable artists such as Sir Alfred Munnings and Bertram Priestman. Seago painted landscapes, skyscapes, seascapes, street scenes, and portraits, with a particular emphasis on the natural world. He drew inspiration from Dutch landscape painting as well as various English painters, including those associated with the Norwich School. His atmospheric, Impressionistic painting style is characterised by his spontaneous response to his immediate surroundings. He skilfully captured the beauty of the landscape, the interplay of light on the earth and sky, and the harmonious relationship between humanity and nature, all with a profound sensitivity and authenticity. In the 1950s and 1960s, Seago embarked on extensive travels, including a journey to Antarctica at the invitation of His Royal Highness Prince Philip, the Duke of Edinburgh. He meticulously observed and painted the landscapes he encountered during his travels.

Seago's artwork has been admired and sought after by a diverse range of collectors worldwide, from everyday individuals to members of royalty. He developed a close association with the British Royal family, who possess an extensive collection of his works. Seago exhibited annually in London and regularly in South Africa, Canada, and the United States of America. His exhibitions were highly anticipated, often resulting in sold-out shows with eager patrons queuing for access. His paintings were also displayed at prestigious venues such as the Royal Academy and the Paris Salon.

Seago was elected to the Royal Society of British Artists (RBA) in 1946 and the Royal Watercolour Society (RWS) in 1959. He died in 1974, but his legacy continues, with numerous exhibitions of his work having taken place since his death.

1. <https://www.richardgreen.com/artist/edward-seago/a/4>



14

Jane Tully Heath

BRITISH 1913–1995

Militia

inscribed with the artist's name,
dated 1941, the title and medium
on the reverse

oil on canvas

65 by 75 cm

R50 000 – 70 000**PROVENANCE**

Acquired from the artist by the
current owner.

Jane's husband, Jack Heath, came from the Black Country of the British Midlands. She described seeing the Militia marching through the mining country, all in the same sized uniform and boots – all too large. The big feet and hands marks them as simple Midlands men, miners and labourers and farm-boys. They whistle as they march, cheering themselves on a cold wet day in their too-big great coats and enormous boots.

This painting formed part of Jane's Final show for the Royal College of Art, then located at Ambleside (it was her eighth year of study. She won the Painting Medal). It was exhibited at the 'War Artists Exhibition' in London, c.'41–'42, and was labelled 'MILITIA' 10 guineas.

BRONWEN (JINNY) HEATH

15

Henry Moore

BRITISH 1898–1986

Head of Girl: Section Line (CGM 602)

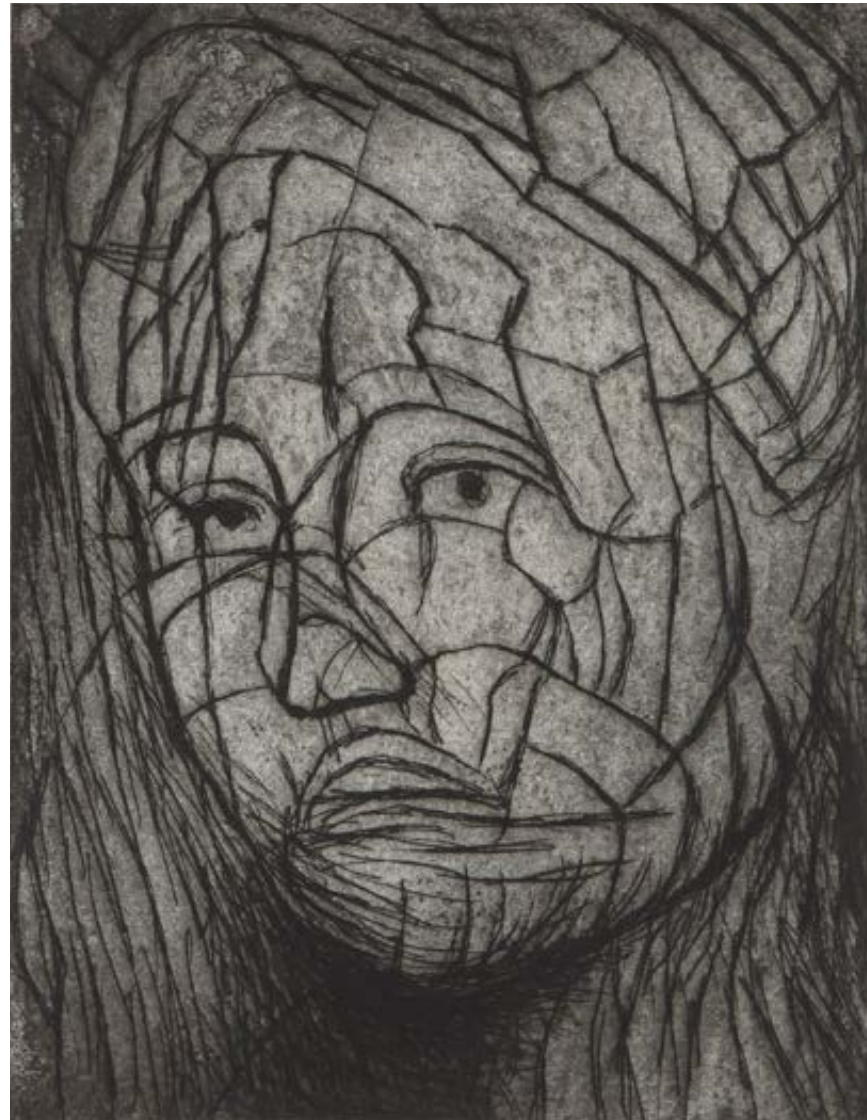
signed, numbered 6/50 in pencil
and embossed with the artist's
watermark in the margin
etching on paper
19,5 by 15 cm;

R10 000 – 15 000

LITERATURE

Patrick Cramer, Alistair Grant and
David Mitchinson (1986) *Henry
Moore: Catalogue of Graphic Work,
Volume 4, 1980–1984*, Geneva:
Patrick Cramer, another example
from the edition illustrated, cat. no.
CGM 602.

David Mitchinson (2010) *Henry
Moore: Prints and Portfolios*, Geneva:
Cramer, another example from the
edition illustrated, cat. no. CGM 602.



Henry Moore is renowned as one of Britain's prominent Modernist sculptors and was the first to achieve critical acclaim during his lifetime. By the end of his career, he was the world's most successful living artist at auction. His notable monumental bronze sculptures draw inspiration from the human body with his most common motif being the reclining figure, as well as natural and organic forms. These biomorphic sculptures can be found worldwide. Whilst primarily a sculptor, Moore is also known for his drawings and prints, including those that

documented the experiences of people in London's Underground air-raid shelters during World War II.

Moore studied sculpture at Leeds School of Art and subsequently at the Royal College of Art in London. After his studies, he travelled extensively before returning to London where he taught at the Royal College of Art and the Chelsea College of Art.

Moore's extraordinary contribution to Modernist sculpture was recognised when he won the International Sculpture Prize at the Venice Biennale in 1948, and he was

nominated for a Knighthood, which he turned down in 1951. He was awarded the Companion of Honour in 1955, the Order of Merit in 1962, and in 1968 he received the Erasmus prize. Moore was a trustee of the National Gallery and the Tate in London.

Henry Moore's work was exhibited worldwide during his lifetime and continues to be exhibited and represented in prestigious collections worldwide. He established The Henry Moore Foundation in 1977 to preserve his legacy through ongoing support for sculptors.



16

Henry Moore

BRITISH 1898–1986

Mother and Child I (CGM 671)

signed in the image; signed,
numbered 'PLI 7/65' in pencil in the
margin; inscribed with the artist's
name, date, number and the title
on The Whitehouse Gallery label
adhered to the reverse
etching and aquatint in four
colours on paper
31,5 by 24 cm;

R20 000 – 30 000

PROVENANCE

The Whitehouse Gallery, United
Kingdom.
Private Collection.

EXHIBITED

Henry Moore Foundation, United
Kingdom, *Henry Moore: Prints and
Portfolios*, 29 March to 29 August
2010 (Perry Green), 3 February
to 3 April 2011 (Leeds), another
example from the edition

LITERATURE

Patrick Cramer, Alistair Grant and
David Mitchinson (1986) *Henry
Moore: Catalogue of Graphic Work,
Volume 4, 1980–1984*, Geneva:
Patrick Cramer, another example
from the edition illustrated, cat.
no. CGM 671.

17

John Piper

BRITISH 1903–1992

Death in Venice II

signed and numbered 13/70

in the image

screenprint on paper

78,5 by 68,5 cm

R10 000 – 15 000



18

John Piper

BRITISH 1903–1992

Death in Venice IV

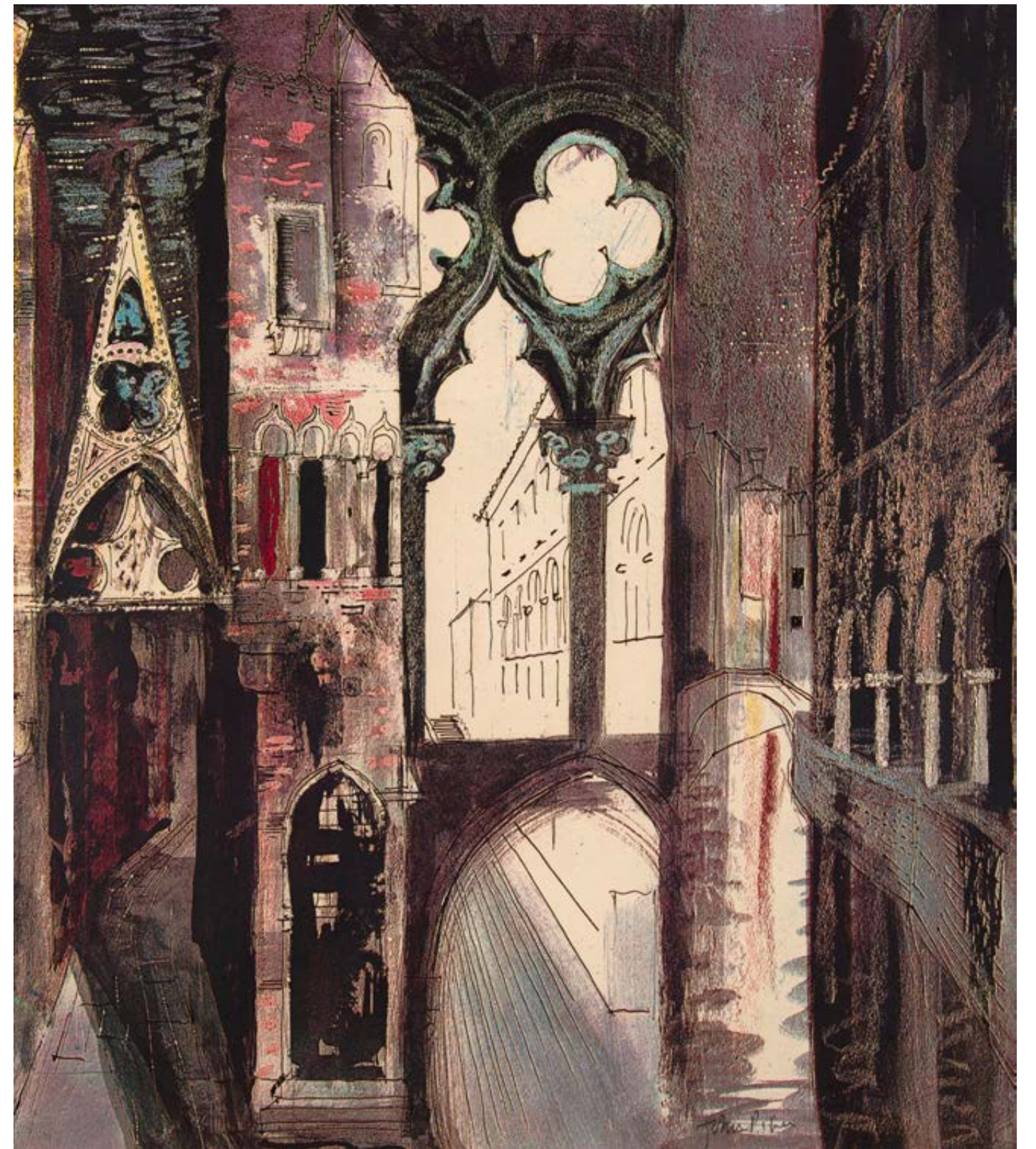
signed and numbered 13/70

in the image

screenprint on paper

78 by 68,5 cm

R10 000 – 15 000



19

Bronwen (Jinny) Heath

BRITISH/SOUTH AFRICAN 1944–

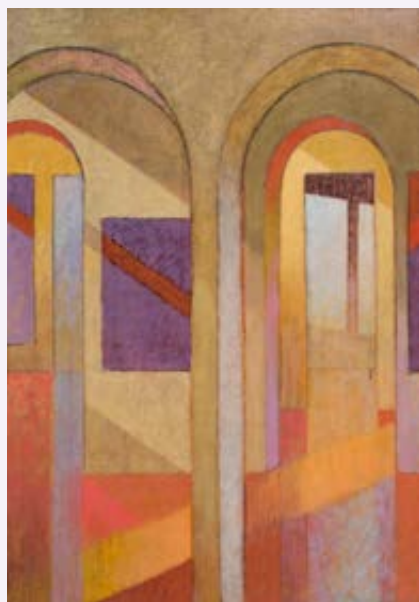
Interior with Moroccan Carpet

signed and dated '85; signed and inscribed with the title on the reverse

oil on canvas

257 by 109 cm

R25 000 – 35 000



Interior with Paintings, lot 265,
13 November 2017
SOLD R12 505

This interior is the subject of several works by the artist. *Interior with Paintings*, lot 265, 13 November 2017, SOLD R12 505. Most are on a very modest scale, on paper, and the smallest is the size of a postcard in oil over tempera.

Bronwen (Jinny) Heath studied at the University of Natal under her parents, Jack (lot 3 to 6) and Jane (lot 11 and 14). If her still life paintings show the quiet restraint and discipline of her mother's work, the present lot, a door-shaped view into the artist's bedroom in the Heath's family home, is no doubt influenced by the strict geometry and bold colour combinations of her father's major pictures. Drawn to the potential of simple interior spaces, the artist creates a complex pattern of quadrate bursts of light, each in grades of yellow, gold and lavender, and each changing direction while crossing differently-angled planes. The ethereal beams of light, ever-enchanting, are off-set by the tactile, embroidered carpet below, intricately painted in pink, plum and indigo. Besides the obvious links to her parents' work, *Interior with Moroccan Carpet* is a beautifully lit if sharper-edged, picture in the tradition of the great French Intimists, Pierre Bonnard and Edouard Vuillard.

The Heath family lived in a large, old and gracefully decrepit Victorian house on a promontory overlooking the planned red-brick-and-jacaranda city of Pietermaritzburg. The interior spaces were bewitching, and Jack (along with the family) altered

the house over many years to harvest the light from every direction.

In adulthood, Jinny occupied three small rooms facing East, and the morning sun spilled through the tall sash windows of two rooms and a glassed-in wall of the room between. Secondary light spilled in from the opposite side, where Jack had created a high interior window into a living area.

Jack created the archways depicted. The first was immediately adjacent to a normal doorway, and both gave access to the same small room following the destruction (this time by Jinny) of a passage. The light changed constantly, the beams playing endless geometric games which appealed to a painter who had absorbed The Golden Section and Renaissance 'disegno' since childhood.

The present lot is on two canvases joined by a bright yellow frame constructed by the artist. The top canvas is deliberately door-sized, the subject is seen in elevation, and the wall in which the archway sits is on the picture plane. The lower canvas represents the plan view of the floor, with its antique Moroccan embroidered rug, purchased in Marrakesh in the days when travel to North Africa was arduous. The painter has used an extremely high key and the yellow-violet complementary, striving for brilliance while avoiding the whitewashed look by using the purest cadmiums where possible.



20

Enslin du Plessis

SOUTH AFRICAN 1894–1978

*An Interior at the
Home of Edward Wolfe*

signed
oil on board
39,5 by 31,5 cm

R20 000 – 30 000

PROVENANCE

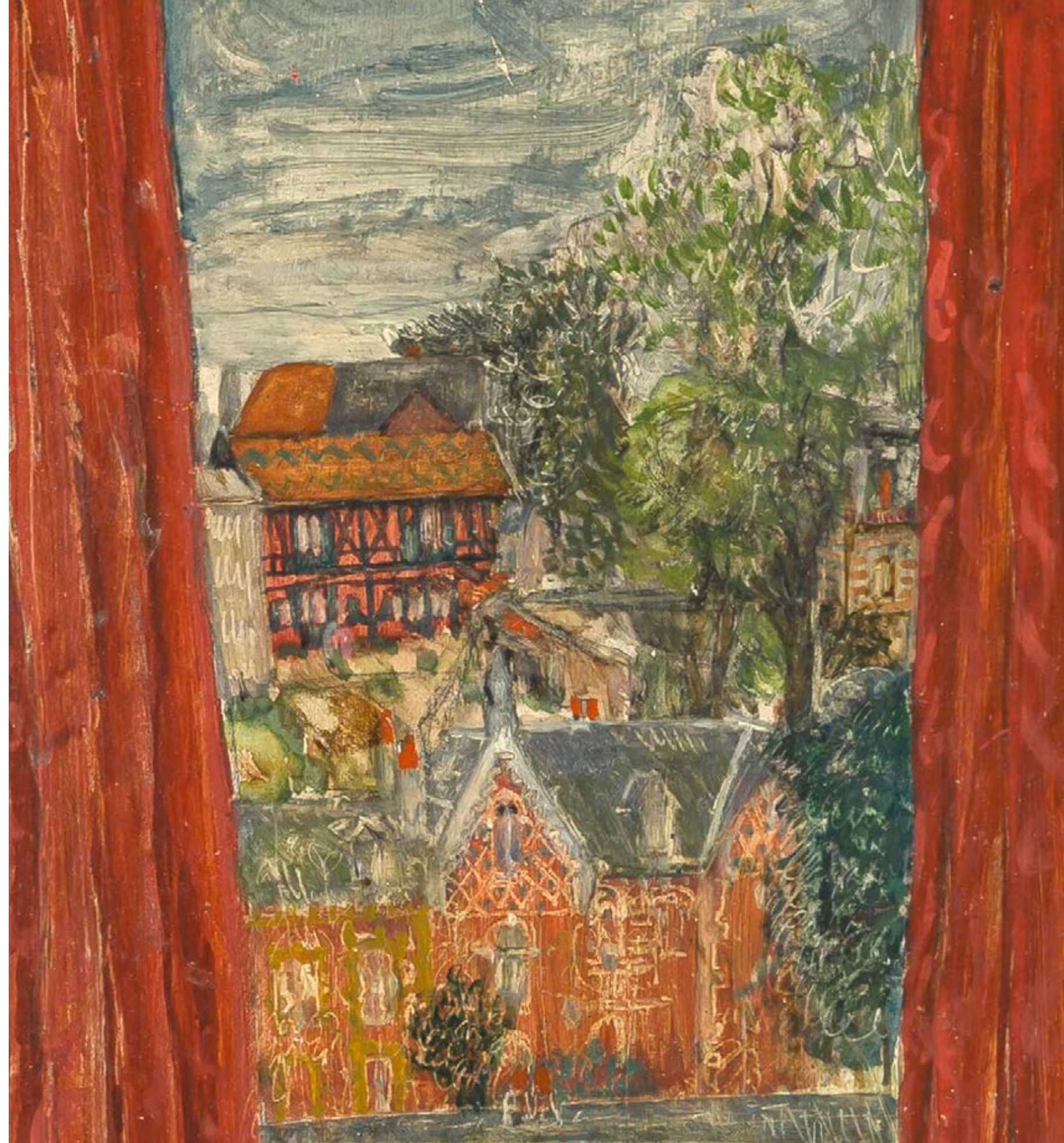
Gift from the artist to Edward Wolfe.
The Property of a Collector.



Enslin du Plessis was born in 1894 in Standerton in the former Transvaal. Prior to World War I, he was a journalist who painted as a hobby. After serving in the armed forces, du Plessis settled in London in 1922 where he was a correspondent for South African newspapers. Although he never received formal art training, du Plessis became serious about his art in 1928.

He was well-known within the London art scene and was elected as a member of the London Group in 1929. Du Plessis returned to South Africa intermittently and from 1938 he exhibited with the New Group. He retired from journalism in 1956 to focus on painting full-time. In 1972, he was awarded the South African Academy Medal of Honour for his contributions to painting.

Du Plessis' artwork can be found in the public art collections of the Iziko South African National Gallery, Cape Town; Johannesburg Art Gallery; William Humphreys Art Gallery, Kimberley; University of Wits Art Galleries; Pretoria Art Museum; and the University of South Africa (UNISA).



21

Pierre-Auguste Renoir

FRENCH 1841–1919

Fruits (Oranges et Citrons)

signed; signed, dated 1912 and
inscribed with the title on a label
adhered to the reverse

oil on canvas

29,5 by 32 cm

R2 000 000 – 3 000 000

PROVENANCE

WJ Halvorsen, Paris.

Durand-Ruel, Paris, 1919.

Durand-Ruel, New York, 1921.

Jacques de Chollet, Lausanne.

Collectors Gallery, Rosebank,

Johannesburg, 1977.

Private Collection, Benoni.

Private Collection, Pretoria.

LITERATURE

This work will be included in
the forthcoming Pierre-Auguste
Renoir Digital *Catalogue Raisonné*,
currently being prepared under
the sponsorship of the Wildenstein
Plattner Institute, Inc.



Pierre-Auguste Renoir, *Fruits (Oranges et Citrons)*

The present lot is accompanied by a Wildenstein Plattner Institute letter of authenticity.

Pierre-Auguste Renoir was a leading figure in the Impressionist movement who left an indelible mark on art history with his distinctive style. *Fruits: Oranges et Citrons* is a late-career jewel. Painted in 1912, it captures the essence of Renoir's artistry, revealing how he sought beauty in the every day and created a sensory experience through his paintings. The lot is distinguished by a number of prominent features: short and vital brushstrokes, an emphasis on lush forms, and the painter's remarkable ability to capture light and fleeting movement.

Painted when Renoir was 71, the modest scale of the painting may be attributable to the artist's declining health. In 1894, Renoir had his first attack of rheumatism. The increasing frequency of these attacks prompted him to spend more time in southern France, where the climate was better for his health. From about 1899 he sought refuge in the small village of Cagnes-Sur-Mer, in the south of France, and in 1906 he settled there permanently, at his estate of Les Collettes. A serious attack of rheumatism in 1910 left the artist wheelchair bound for the rest of his life. An attempt to surgically address his illness in 1912 left him partially paralyzed, and Renoir was, at times, forced to bind his paintbrush to his hand. The present lot was likely painted within these restrictions.

Notwithstanding his health problems, Renoir continued to find joy in painting. His subject matter was largely his own family, staff on the farm, landscapes and fruit from the garden. During this period Renoir returned to his earlier use of explosive colours and compelling brushstrokes. Other notable works from this period include *Seated Bather* (1914), which, like the present lot, is of exceptional quality and 'characteristic of Renoir's late style, with its rich, invariably hot colour.' The fleshy rendering of the fruit in *Fruits: Oranges et Citrons* parallels Renoir's approach to capturing the human form, particularly that of young girls with plump cheeks in their innocence and fertility. Renoir's art aims to harmonize elements purposefully and embraces the *plein air* spirit. He channels the atmosphere of the moment, capturing life itself through the interplay of colour and light.

The subject of *Fruits: Oranges et Citrons* is citrus fruits typically associated with winter. Renoir's use of lush colours and unblended,

rhythmic brushstrokes however transcends the mere representation of seasonal fruit. His painting exudes joy, and viewers can almost sense the zesty scent of the citrus emanating from the canvas. Renoir employs the complementary colours of blue and orange to portray two lemons, and red and green for the oranges. What sets the painting apart is Renoir's use of short brushstrokes capturing light and movement to trick the viewer into deducing the titular fruits. Renoir compels visual participation, inviting viewers to complete and finish the composition themselves.

Renoir worked at a time when the new technology of photography was impacting painters, notably their understanding of colour and light. New ideas related to light waves and prisms were prevalent, lending scientific credence to the Impressionists' practice of dashing paint onto canvases to capture the essence of a moment. The present lot is a perfect illustration of Renoir's particular brand of Impressionism. 'What seems to me most significant about our movement,' Renoir said in reference to Impressionism, 'is that we have freed painting from the importance of the subject. I am at liberty to paint flowers and call them simply flowers, without their needing to tell a story.'²

Renoir's commitment to the joy of painting is evident in *Fruits: Oranges et Citrons*, in particular his delight in rendering the essence of beauty in all aspects of life. His work radiates optimism, celebrating the pleasures of existence without delving into profound or sombre subjects. 'If painting were not a pleasure to me, I should certainly not do it,' Renoir told his art teacher, Swiss painter Charles Gleyre at the École des Beaux-Arts, early into his celebrated career.³ This lot, made seven years before his death, reveals the durability of this optimism. Renoir immortalizes the joy of citrus, inviting us to partake in the sensory experience. This painting serves as a window into Renoir's worldview, where the play of light, the fleeting moment, and the celebration of life take centre stage.

The provenance and authentication of Impressionist artworks, including those by Renoir, is key to their market presence. *Fruits: Oranges et Citrons* has a remarkable provenance, having been handled by Paul Durand-Ruel, the enormously influential French dealer and early supporter of Renoir, Claude Monet, and Camille Pissarro. The painting passed through his eponymous galleries in Paris and New York, before being acquired by a South African collector.





Seated Bather (1914), Art Institute Chicago Collection.

A crucial step in the authentication of works by Renoir is their presentation to the Wildenstein Plattner Institute (WPI), which Strauss & Co undertook as part of the necessary due diligence of authentication. Renoir, being a highly documented artist, must pass the WPI's meticulous evaluation process. Works are authenticated by reference to the artist's *catalogue raisonné*, a definitive record of Renoir's body of work. This archive is continuously updated to include new findings and discoveries, notably by a team of nine specialists who convene four times a year to examine and authenticate unpublished artworks for inclusion in the *catalogue raisonné*. This stringent authentication process ensures that any Renoir piece that successfully passes through it will carry a robust and irrefutable provenance. It has recently been authenticated by WPI and will be included in the upcoming *catalogue raisonné* on the artist's still life paintings.

1. John Rothenstein (1966) *The Masters 21 – Renoir*, United Kingdom: Knowledge Publications, page 8.
2. Ibid, page 3.
3. <https://www.nationalgallery.org.uk/artists/pierre-auguste-renoir>, accessed 17 September 2023.



Biography

Pierre-Auguste Renoir was a prominent French artist celebrated for his Impressionist work. Born in Limoges to a modest family, he relocated to Paris in 1845. Despite financial constraints, Renoir nurtured dreams of becoming an artist. In 1869, he secured a spot at the École des Beaux-Arts, forming close friendships with fellow artists Claude Monet, Alfred Sisley, and Frederic Bazille. Initially, Renoir drew inspiration from Gustave's dark palette, gradually embracing Impressionism, which encouraged painting en plein air and focusing on light and form.

Renoir grappled with financial hardships until the late 1870s when his portrait of Madame Charpentier garnered acclaim. A fortuitous meeting with patron Paul Bérard further propelled his career. However, a creative crisis prompted him to reevaluate his artistic direction, aiming to meld French painter Jean-Auguste-Dominique Ingres' precision with the use of vibrant colours.

In the late 1880s, Renoir's health deteriorated due to arthritis, yet his artistic spirit endured. In 1906, he settled in Cagnes-Sur-Mer in the south of France, where he ventured into sculpture with the assistance of others. His later works often featured solitary female figures, frequently painted directly from models. Renoir remains a beloved artist. His enchanting Impressionist paintings continue to captivate and inspire art enthusiasts worldwide.

LEFT Photograph of Renoir, circa 1912, source John Rothenstein (1966)

22

**Anne Marie Nivoulies
de Pierrefort**

FRENCH/BRAZILIAN 1879–1968

Reflections, Paquetá Island

signed; inscribed with the artist's
name on the reverse
oil on canvas
77 by 59 cm

R50 000 – 70 000

Anne Marie Nivoulies de Pierrefort was a French Impressionist painter born in Toulon in 1879. After school, she studied in Paris, where she attended classes held by leading artists such as the Impressionist painter Pierre-Auguste Renoir and Post-Impressionist painter Pierre Bonnard. In the early 1900s, she travelled to Tunisia, where she painted several Mediterranean landscapes. In 1938, she moved to Rio de Janeiro, Brazil, initially settling on Paquetá Island, from where many of her most popular subjects were painted. Her Brazilian paintings from this period combine a rich tropical colour palette with rapid Impressionist brush strokes. The artist exhibited frequently, including two solo shows at the National Museum of Fine Arts, Rio de Janeiro in 1946 and 1956.



23

Gaston de Vel

BELGIAN 1924–2010

Figure on a Road

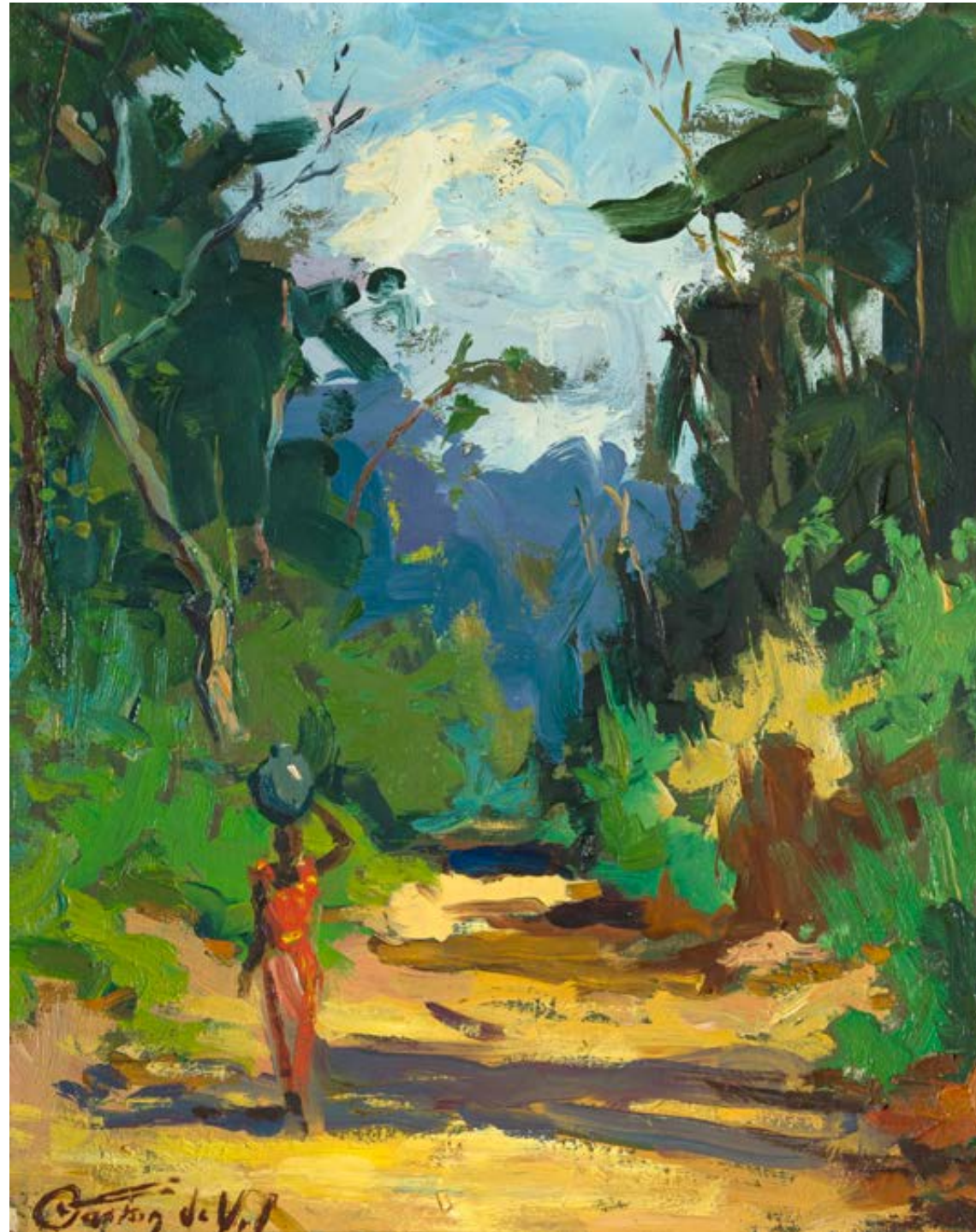
signed; inscribed with the artist's name on the reverse
oil on canvas
47,5 by 37,5 cm

R5 000 – 7 000

PROVENANCE

The Property of a Collector.

Gaston de Vel was born in Belgium and is known for his Impressionist landscape and marine paintings. Between 1941 to 1945, he studied at the Académie Royale des Beaux-Arts in Brussels where one of his tutors was Alfred Bastien, a friend of Claude Monet and John Singer Sargent. De Vel lived for many years in the Belgian Congo, a former Belgian colony that is presently the Democratic Republic of the Congo, before moving to New Zealand. He won the Kelliher Art Prize in 1969 and his work can be found in the Dunedin Public Art Gallery in Dunedin, New Zealand.



24

Guilherme d'Oliveira Marques

BRAZILIAN 1887–1960

Woman on a Path

signed
oil on board
58 by 48 cm

R6 000 – 8 000

PROVENANCE

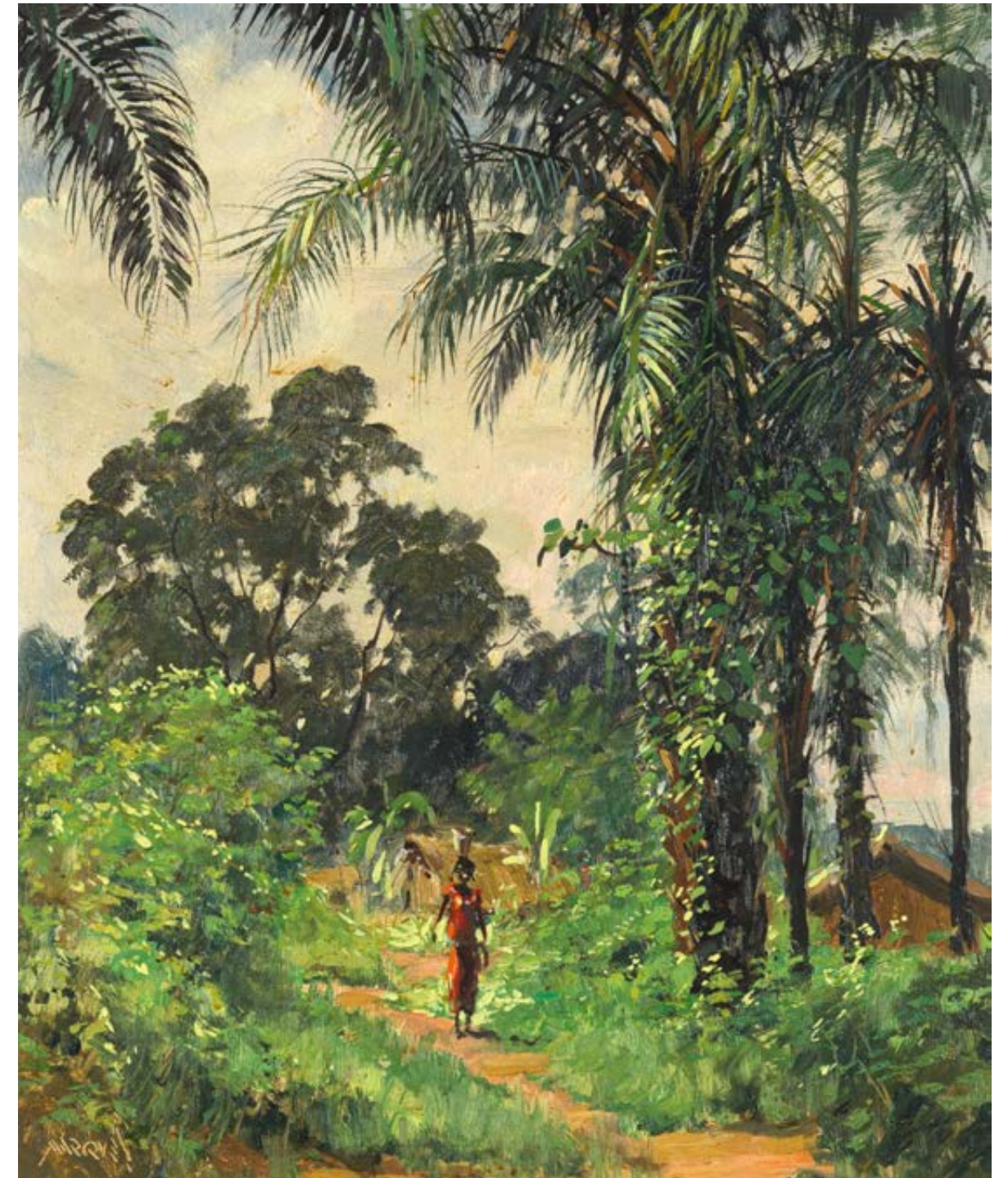
The Property of a Collector.

Guilherme d'Oliveira Marques, a Brazilian artist born to Portuguese parents, embarked on his transformative journey in 1927, at the age of 40, by relocating to Leopoldville, in the then Belgian Congo (present-day Kinshasa, DRC).

Upon his arrival, he swiftly integrated himself into the vibrant artistic milieu of the city. During the 1930s, he found employment at *Cosmo-Kin*, a prominent weekly newspaper, establishing a noteworthy connection between his artistic pursuits and the world of journalism.

He immersed himself in the community that would become the wellspring of his creative inspiration. Within this unique cultural milieu, he directed his artistic gaze predominantly toward the people living in the area and rural life, capturing the essence of the surrounding villages with remarkable finesse.

Notably, the bustling market emerged as a favoured subject in his artistic repertoire. These seemingly ordinary yet deeply resonant everyday scenes soon became emblematic of the artist's body of work, firmly associating him with their vivid and heartfelt portrayal.



25

Guilherme d'Oliveira Marques

BRAZILIAN 1887–1960

*Figures Walking
by a Fountain*

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

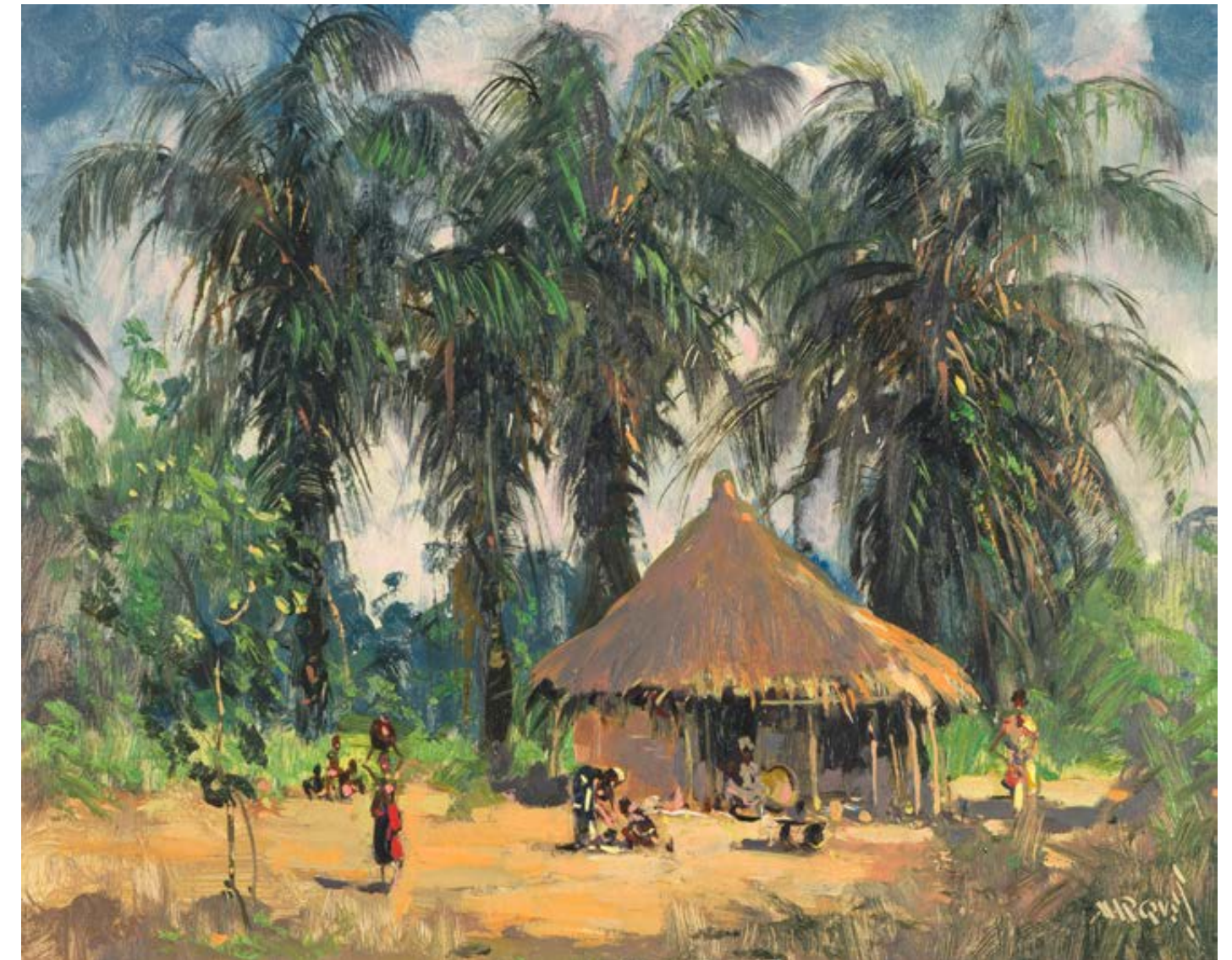
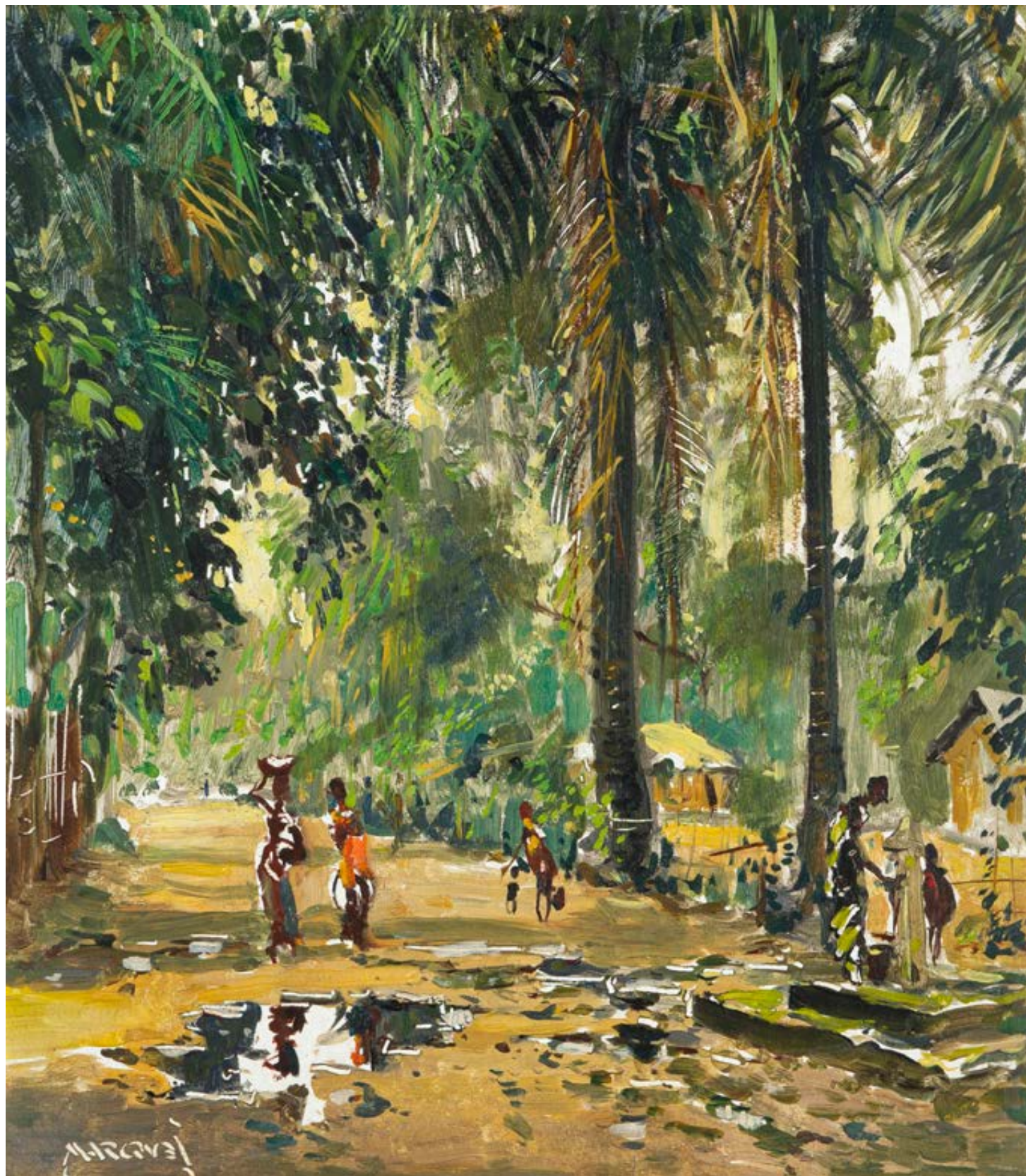
oil on board

38,5 by 33,5 cm

R4 000 – 6 000

PROVENANCE

The Property of a Collector.



26

Guilherme d'Oliveira Marques

BRAZILIAN 1887–1960

Hut and Figures Beneath Palm Trees

signed

oil on card

38,5 by 48,5 cm

R4 000 – 6 000

PROVENANCE

The Property of a Collector.



27

Enslin du Plessis

SOUTH AFRICAN 1894–1978

French River Scene

signed; inscribed with the artist's name,

the title and medium on the reverse

oil on board

39,5 by 57,5 cm

R15 000 – 20 000

PROVENANCE

The Property of a Collector.

28

Lim Yew Kuan

CHINESE/SINGAPOREAN 1928–2021

Harbour

signed and dated 1966

oil on canvas

55 by 73 cm

R50 000 – 70 000

PROVENANCE

The Property of a Collector.

Lim Yew Kuan was born in Xiamen, China in 1928 and later moved to Singapore with his family during World War II. After obtaining a degree in Western Art from Nanyang Academy of Fine Arts (NAFA) in 1950, he went on to teach there for seven years. In 1958, Lim moved to London to attend the Chelsea School of Art and completed his studies in 1962. Lim's father, Lim Hak Tai, was the founding principal of NAFA, and when he passed away in 1963, Lim took over his role until 1979. Lim received the Pingat Bakti Masyarakat (Public Service Star) from the Singapore Government in 1980 and was later awarded the Cultural Medallion in 2011 for his contributions to the visual arts in Singapore. Lim was not only an accomplished arts educator but also a skilled painter and sculptor who drew inspiration from social realism and Impressionism. His work is now a part of the National Gallery Singapore's collection.



29

Letitia Marion Hamilton

IRISH 1878–1964

Coastal Cottages

signed with the artist's initials;
inscribed with the artist's name and
indistinctly titled on the reverse
oil on canvas
32 by 45,5 cm

R40 000 – 60 000

PROVENANCE

The Property of a Collector.

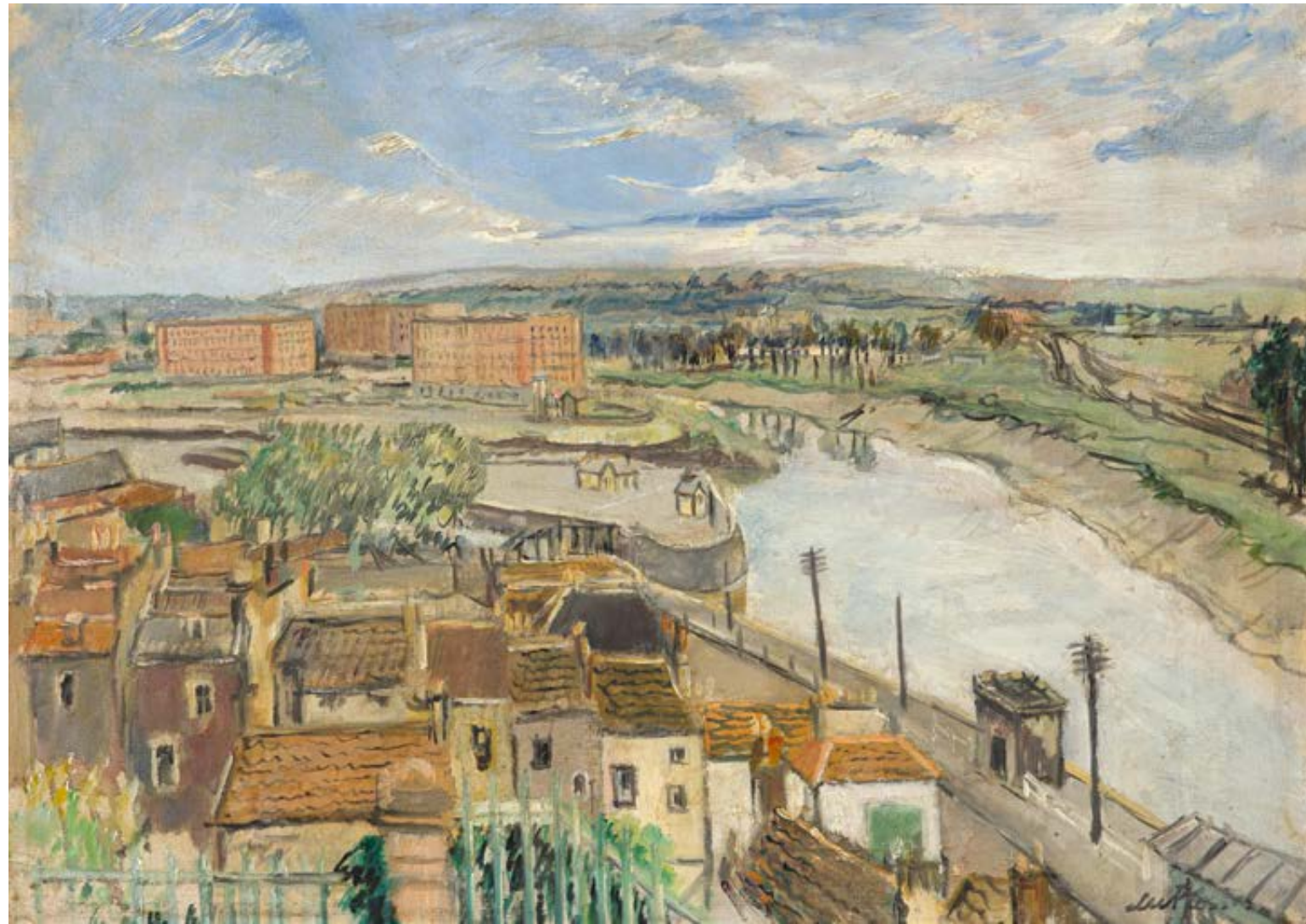
Letitia Marion Hamilton was a prolific painter of Irish landscapes who expressed her paintings through a wide variety of paint applications. *Coastal Cottages* is constructed through an Impressionistic patchwork of horizontal and vertical brushstrokes, punctuating the composition. The stark angularity of the stepped roofs, juxtaposed against a vibrant turquoise sea, creates a dramatic counterpoint to this work.

Hamilton was an Irish landscape artist and one of the founding members of the Society of Dublin Painters in 1920. Hamilton came from a family of notable Irish female artists. She was the great-granddaughter of the artist Marianne-Caroline Hamilton, the cousin of the watercolourist Rose

Maynard Barton, and sister of painter Eva Henrietta Hamilton. Hamilton studied at the Dublin Metropolitan School of Art under British artist Sir William Orpen, the Slade School of Art in London, and also under Welsh artist Sir Frank Brangwyn.

Throughout her career, Hamilton exhibited over 200 paintings at the Royal Hibernian Academy, becoming a member in 1943. Her work *Meath Hunt Point-to-Point Races* won her the 1948 bronze medal in the paintings category of the art competitions at the London Olympic Games, the last instalment of the competition. Her works can be found in many prominent Irish collections, including The Ulster Museum in Belfast and the Hugh Lane Gallery and the National Gallery of Ireland, both in Dublin.





30

Enslin du Plessis

SOUTH AFRICAN 1894–1978

The Cut, River Avon, Bristol

signed; signed, indistinctly dated and inscribed with the title on the reverse
oil on canvas
42 by 59 cm

R20 000 – 30 000

EXHIBITED

South African National Gallery, Cape Town, *Commemorative Exhibition*, 1978.



31

Marcel Dyf

FRENCH 1899–1985

Houses by a Canal

signed with the artist's initials
oil on canvas
45 by 53,5 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz & Co, Cape Town, 22 October 2008, lot 356.
The Property of a Collector.

River views had been a popular subject for the early French Impressionists like Claude Monet and Alfred Sisley, whose work is characterised by rapid spontaneous brush strokes, together with a lively colour palette. Marcel Dyf continued this tradition, finding a popular market for his river and canal subjects owing to his painterly interpretation of the elements, but in particular his approach to capturing water in fluid, rapidly applied wet-on-wet brush strokes.

Dyf was born Marcel Dreyfus in 1899 in Paris, France. Initially an engineer, at the age of 23 he set up an art studio in Arles and became a professional artist. Dyf was a self-taught artist who was influenced by the Impressionists

and Post-Impressionists, notably Pierre-Auguste Renoir. He initially established himself as a landscape painter, but he is also known for still lifes and portraits, especially of his wife and model Claudine. Dyf was commissioned to paint murals in the town halls of Saint Martin-de-Crau and Les Saintes Maries-de-la-Mer and in the dining room of the Collège Ampère.

Dyf exhibited at the Salon des Artistes Français, Salon d'Autumn and Salon des Tulleries. His work can be found in public collections such as The Metropolitan Museum of Art in New York City, NY, USA; Smith College Museum of Art in Massachusetts, USA; and Museon Arlaten in Arles, France.



32

Konrad Ludwig Lessing

GERMAN 1852–1916

Riverside Town

signed and dated 1914
oil on board
68 by 85 cm

R6 000 – 8 000

PROVENANCE

The Property of a Collector.

Konrad Ludwig Lessing, a landscape painter, was born in Düsseldorf, Germany. He came from a family of artists, with his father Karl and brother Heinrich as painters, and his other brother Otto as a sculptor. Lessing was first taught art by his father, and later attended the State Academy of Fine Arts in Karlsruhe, Germany, where he studied under Hans Fredrik Gude and Anton von Werner. He then enrolled in the Berlin University of

the Arts. In 1873, he had his first exhibition in Karlsruhe. Lessing traveled throughout Germany and its surrounds, especially to mountainous areas like the Eifel and Harz Mountains, in search of landscapes to capture. In 1896 he received a gold medal at the Great Berlin Art Exhibition. Lessing's works are known for their romantic and atmospheric qualities.



33

**David Abraham
Bueno de Mesquita**

DUTCH 1889 1962

Boy on the Dockside

signed and dated 1938
oil on canvas laid down on board
30,5 by 43,5 cm

R5 000 – 7 000

David Abraham Bueno de Mesquita was a Dutch artist born in Amsterdam. He was known for his paintings of landscapes, portraits, figures, and biblical scenes. He was also an illustrator and cover designer, mainly for children's books. Bueno de Mesquita studied at the Rijkschool voor Kunstnijverheid (National School of Applied Arts) between 1909 and 1913 and then attended the Rijksakademie van Beeldende Kunsten (National Academy of Visual Arts) from 1921 to 1922. He lived in Madrid and Rome for a few years before settling in Florence in 1929, where he remained until his passing in 1962.

Bueno de Mesquita won the Prix de Rome in 1913 and the Willink van Collenprijs (a now discontinued Dutch art award) in 1921. He participated in the paintings category of the art competitions at the 1928 Summer Olympic Games held in Amsterdam.





34

Maurice Sijs

BELGIAN 1880–1972

Fishermen in a Boat, Volendam

signed, dated 1915 and inscribed with the title in Dutch on the reverse
oil on canvas

53 by 52,5 cm

R40 000 – 60 000

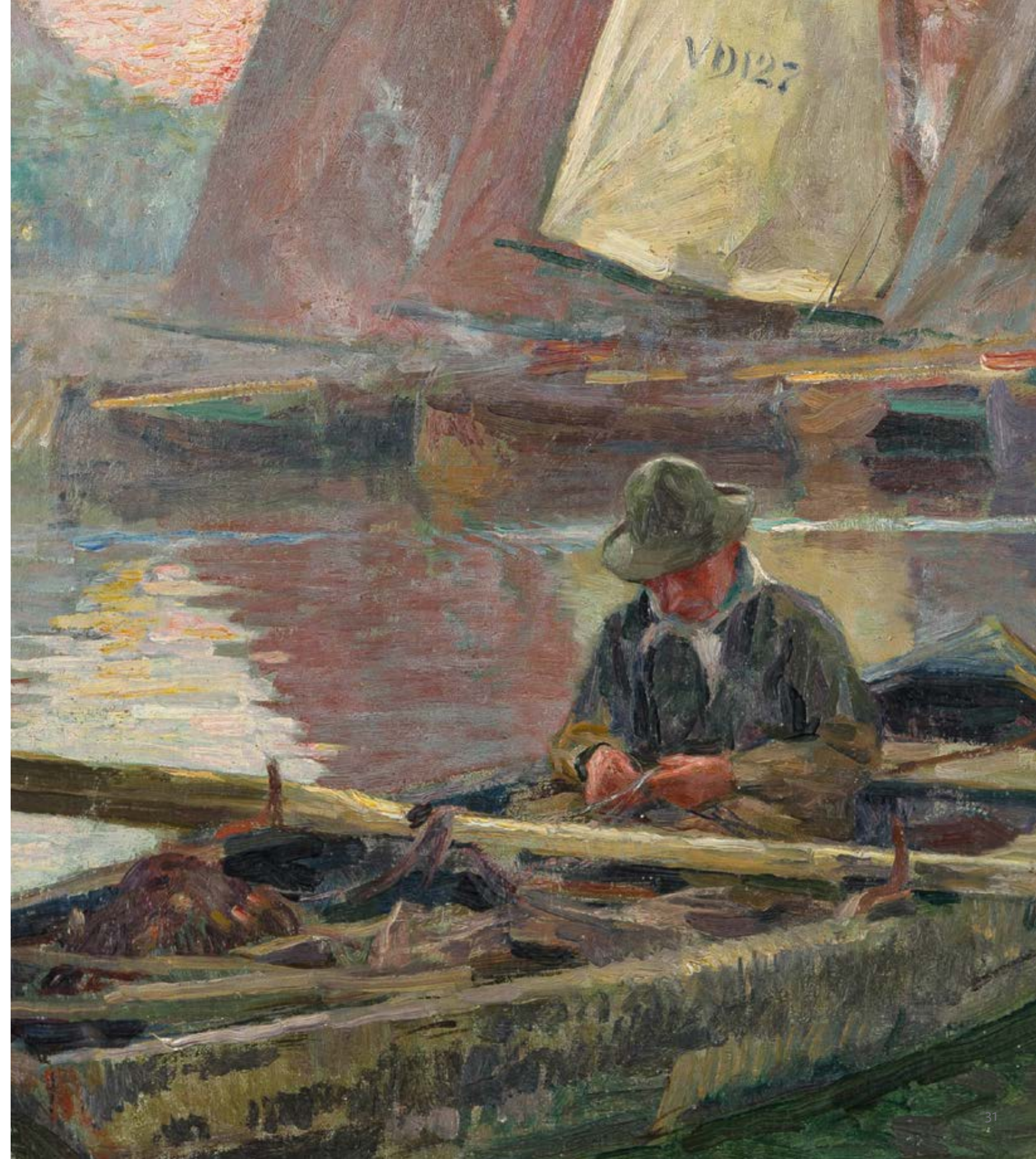
PROVENANCE

The Property of a Collector.

Maurice Sijs' boat paintings are amongst his most popular subjects, which allowed him to explore different paint applications and visual solutions to best express the graphic potential of reflected light. In this work, Sijs illuminates the composition with light and colour, strengthening the shadow areas and flecking the side of the boat with ribbons of colour.

Sijs (alternatively 'Sys') was a Belgian Impressionist and Post-Impressionist from Ghent. He attended the Art Academy at Gand from 1893 to 1900, where he met the brothers Leon and

Gustave De Smet; the latter would become one of the founders of Belgian Expressionism. In 1905, Sijs joined the Second Group of Sint-Martens-Latem, an artists' colony, where he lived along with the brothers De Smet, Frits van den Berghe, George Minne, and Gustave Van de Woestyne. From 1907, he travelled through Belgium, France, and the Netherlands – for some years on a houseboat named "t Nest" – before re-settling in Ghent in 1923. Sijs is known for his paintings depicting portraits, landscapes, fishing boats, and small harbours.



35

Stavrianos Katsireas

GREEK 1937-?

Harbour Scene

signed and dated '76; inscribed with the artist's name on the stretcher and on a label adhered to the reverse

oil on canvas

50 by 70 cm

R5 000 – 7 000

Stavrianos Katsireas was born in Athens, Greece. He completed his degree in painting in 1962 and his Honours in decoration, advertising, and stage design in 1963, both from the Athens School of Fine Arts. He participated in over 100 group and 19 solo exhibitions in Greece and also showed abroad in Spain (1992), Germany (1976), Egypt (1974), Yugoslavia (1972), France (1967), and Italy (1961). Katsireas received several awards and distinctions, including the 2nd and 3rd Prize at the Monument of National Resistance in Kalamata and two Honorary Diplomas, one from the Society of Greek Authors (1976). He lectured in painting, graphic art, and decoration in Greece and abroad and was even interviewed on radio and TV, including in a series by the BBC. Katsireas' work can be found in many Greek institutions like the Gallery of Thessaloniki, the Gallery of the National Bank of Greece, and the Ministry of Culture.





36

Adolf Lins

GERMAN 1856–1927

A Child and Ducks by a Riverside

signed
oil on canvas
35 by 37 cm

R4 000 – 6 000

PROVENANCE

William Derry Fine Art Dealer,
Cape Town.
The Property of a Collector.

Adolf Lins embarked on an artistic journey at Kunsthochschule Kassel in Germany, studying under renowned painters like Friedrich Müller, Eduard Ihlée, August Bromeis, and Eduard Stiegel from 1872 to 1875. His passion for painting led him to the picturesque village of Willingshausen in Schwalm in 1874.

In 1877, Lins relocated to Düsseldorf, where he joined the Malkasten Artists' Association and contributed to the cultural scene, writing plays and poems. He co-

founded the Free Association of Düsseldorf Artists in 1891 and served on the board of the Düsseldorfer Kunsthalle from 1902 to 1906.

Notably, Lins established an artists' colony in Röhlshausen in 1908, becoming a mentor to younger painters and fostering a sense of unity. His oeuvre, characterised by vibrant landscapes and expressive brushwork, earned him the nickname 'Gänse-Lins' due to his penchant for depicting chickens, ducks, and geese.



37

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Dutch River Landscape

signed
oil on canvas
97,5 by 132 cm

R120 000 – 160 000

The Dutch paintings of Tinus de Jongh have a unique clarity in terms of observation and colour. These works, painted before his arrival in the Cape in 1922, are highly sought after by collectors owing to their timeless quality, rarity and scale. Once in South Africa his palette brightened, as a result of the quality of light which he interpreted in a more vibrant manner and resulting in a legacy in contrast to his European beginnings.

De Jongh is considered one of South Africa's most popular oil painters. He was born in Holland, where he studied

Decorating at the Ambachtschool in Amsterdam. It was here that he learned painting techniques. Whilst working as a decorator, he also painted local street scenes and landscapes in the style of the Dutch Impressionists.

In 1921 he moved to South Africa, where he continued to produce oil paintings of his surroundings. After a successful exhibition in 1923, he was able to purchase a car which enabled him to travel and see more of the local landscape. He responded to the effect of light on the landscape and began to

change his palette to include more saturated colours. De Jongh is best known for his dramatic portrayal of rugged mountainous landscapes, often including a Cape farmhouse. He developed a painting technique using a palette knife placing wet light-coloured paint onto wet dark paint. This technique enabled him to work swiftly and resulted in a prolific output. de Jongh is also highly considered for a significant number of etchings of South African buildings of historical importance.

De Jongh was a member of the South African Association of Artists and exhibited extensively in South Africa and abroad during his lifetime, including his first exhibition in South Africa in 1922 and an exhibition in London in 1932. The Total Gallery in Johannesburg held a Memorial Exhibition in his honour in 1981. He fulfilled a number of public commissions for prominent South African buildings and a series of illustrations for the tuition of medical students at the University of Cape Town.

De Jongh is represented in the Stedelijk Museum and Rijksmuseum in Amsterdam, in most prominent public collections in South Africa, and extensively in private collections.

38

William Lionel Wyllie

BRITISH 1951–1931

Work-a-Day England

signed; dated 1888, inscribed with the artist's name and the title on a David Messum Fine Art and a Christies label adhered to the reverse

oil on canvas

89,5 by 125,5 cm

R200 000 – 250 000

PROVENANCE

Dreweatts, Newbury, 11 October 2000, lot 113.

David Messum Fine Art, London.

Christie's, London, 12 Dec 2019, lot 177.

EXHIBITED

London, Royal Academy, 1886, cat. no. 123.

London, David Messum Fine Art, *British Impressionism*, Spring 2001, cat. no. 80

Shortly after Queen Victoria's Golden Jubilee (1851–1931), the artist Wyllie crafted the present lot to encapsulate his contemplation of England's state. This artwork serves as a vivid snapshot of the nation's labour, trade, industry, and its vast empire, all while portraying a momentous shift in society. This transformation is symbolized by the stark division between the manual laborers in the foreground and the encroaching presence of steam and smoke from the burgeoning machine age in the background. *Work-a-day England* was most likely painted on the banks of the river Medway a few years after his relocation to the region, demonstrating his intimate knowledge of the local landscape and maritime traditions.

Wyllie was considered one of the most distinguished English maritime

painters of the late 19th century, working in watercolour, oil and etching. He attended the Heatherley School of Fine Art followed by the Royal Academy Schools. In 1869, at the age of eighteen, he won the Turner Gold Medal. He was a member of the Society of British Artists, the Royal Institute of Painters in Watercolours, the New English Art Club, the Royal Society of Painter-Etchers and Engravers, and was elected a member of the Royal Academy in 1907.

Wyllie exhibited extensively including at the Royal Academy. His work is represented in prestigious public collections in England, including the Imperial War Museum, the Tate, the Royal Academy, the National Maritime Museum, the National Museum of the Royal Navy, and in many other public collections worldwide.







39

Bryan Senior

BRITISH 1935–

Riverside, recto; School at Gospel Oak, verso

signed twice, dated 1959 and inscribed with the title on the reverse

oil on canvas
49,5 by 59,5 cm

R4 000 – 6 000

PROVENANCE

The Property of a Collector.

Bryan Senior was born in Bolton, Lancashire, United Kingdom. He received his education from Clifton College, the University of Cambridge, and Chelsea School of Art. Senior settled in London in 1957 and began to exhibit his work in various galleries such as Redfern Gallery and Roland, Browse, and Delbanco in London and Arnolfini Gallery in Bristol.

He held solo shows at Crane Kalman and Fieldborne Galleries in London, Richard Demarco Gallery in Edinburgh, Scotland, and further afield in Ireland, Italy, and the USA. He is a figurative, realist artist who paints the world around him - interiors, street scenes, figures, and landscapes.

Throughout his career, Senior has received numerous accolades, including

the Clare Prize from the University of Cambridge (1957), the Greater London Council Spirit of London Award (1981), and the Druce Constable Award (1986). His work is held in the collections of the Nuffield Foundation, Hampstead Museum, and Bolton Museum and Art Gallery.



40

Luis Strozzi-Mauguet

CHILEAN 1895–1967

Ranchos en 'El Salto'

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

oil on board
38,5 by 48,5 cm

R3 000 – 5 000

Another study of a barn, titled *Ranchos in Parral* can be found in the National Museum of Fine Arts, Santiago, Chile.

Luis Strozzi Mauguet was born in Santiago to an artistic family of European descent. While he was largely self-taught, he received some guidance from Nicanor González Méndez at a night school for the development of workers in the manufacturing sector. Strozzi-Mauguet was best known as a landscape painter

and was influenced by Alberto Valenzuela Llanos and Juan Francisco González, who are considered two of Chile's great painting masters.

Strozzi-Mauguet was recognised by academic critics during his lifetime. However, it is only since his death in 1967 that he has become highly considered as a landscape painter of great proficiency and sensitivity.



41

Terence McCaw

SOUTH AFRICAN 1913–1978

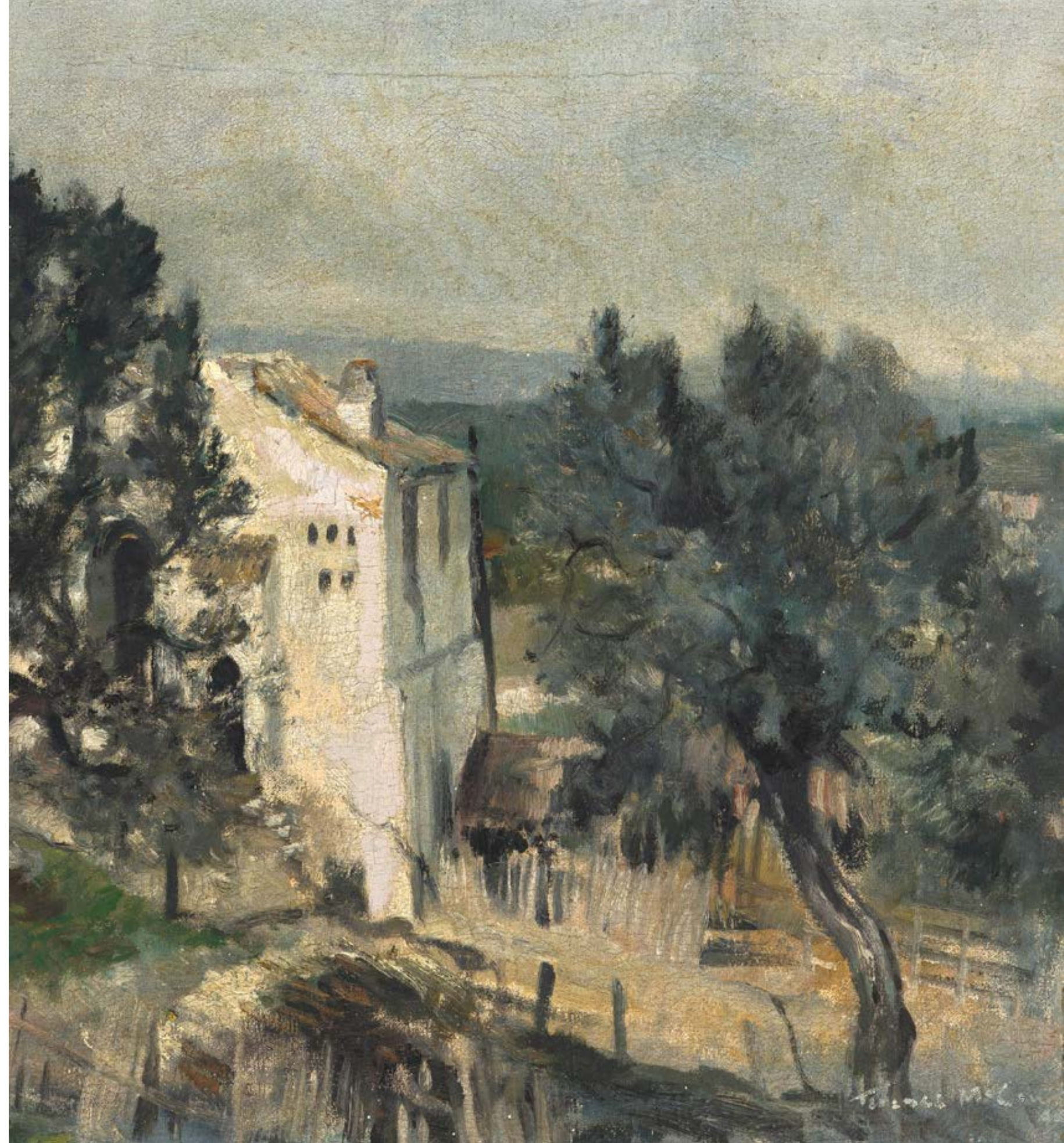
The White House, Italy

signed and dated 44
oil on canvasboard
40 by 49 cm

R12 000 – 16 000

Terence McCaw was born in Pilgrims Rest in present-day Mpumalanga. In the early 1930s, he attended the Wits Technical Art School and then went to London, where he enrolled at Heatherley School of Fine Art and then the Central School of Art in 1935. He studied alongside fellow South African artists Freida Lock and Gregoire Boonzaier and the three of them participated in exhibitions with the London Group. After returning to South

Africa, he became a founding member of the New Group in 1937. McCaw served as a war artist during World War II, after which he settled in Hout Bay. McCaw painted a range of subjects from Cape harbours to fishing boats, landscapes to still lifes. He was greatly influenced by Paul Cézanne and the Post-Impressionist principles of the application of light and colour. McCaw contributed significantly to Cape Impressionism.



42

Winifred Nicholson

BRITISH 1893–1981

Window

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

oil on board

33 by 24 cm

R25 000 – 35 000

PROVENANCE

Everard Read, Cape Town.

Private Collection.

The present lot illustrates Winifred Nicholson's developed personal impressionist style with her distinctive use of colour and light. She favoured flowers, often combining them with landscapes viewed through windows. In *Window*, she seems to draw the eye across a wistful landscape towards a building with two windows.

The landscape is rendered in gentle hues of brown with flecks of white, yellow, and turquoise that capture the light. Linear twig-like trees with glinting soft green foliage point towards the windows of the building painted in swathes of mauve-tinged greys.

Nicholson, a British painter and colourist, was born in Oxford, England. She learned to paint from her grandfather, George Howard, 9th Earl of Carlisle, who was a painter and politician and had friendships with Pre-Raphaelite artists such as William Morris and Sir Edward Burne-Jones. In 1912, Nicholson enrolled at the Byam Shaw School of Art and by 1914 she was exhibiting at the Royal

Academy. In 1920, she married the artist Ben Nicholson, and they enjoyed a mutually beneficial artistic influence on each other. For a decade (1925 to 1935), she participated in the Seven and Five Society, alongside her husband and other artists including Henry Moore, Ivon Hitchens, John Piper, and Barbara Hepworth. After her separation from Ben in 1932, Nicholson moved to Paris, where she connected with influential artists like Alberto Giacometti, Jean Arp, Wassily Kandinsky, and Piet Mondrian. She returned to the UK in 1938, but continued to travel worldwide after World War II, often with her daughter Kate, who also became an artist. Nicholson's artistic subjects included landscapes, still lifes, and, most notably, flowers. In 1969, Abbot Hall Art Gallery in Kendal, UK held a retrospective of Nicholson's work and a posthumous retrospective was held at the Tate Gallery in London in 1987.





43

Edward Seago

BRITISH 1910–1974

A Spanish Castle

signed; inscribed with the artist's name, the title and medium on a P D Colnaghi & Co label adhered to the reverse
oil on board
26,5 by 39 cm

R80 000 – 120 000

44

Antoine Bouvard

FRENCH 1870–1956

The Doge's Palace, Venice

signed; inscribed with the artist's name on a plaque pinned to the frame

oil on canvas

36,5 by 53,5 cm

R50 000 – 70 000

Antione Bouvard was born Eloi-Noel Isidore Beraud in Saint-Etienne France. For most of his career he painted under both the name Antoine Bouvard and pseudonym Marc Aldine.

Bouvard trained at L'École des Beaux-Arts de Paris where he studied art and architecture. He began his career by painting copies of old masters in the Barbizon style. In addition to oils, he painted in gouache and watercolour, creating publicity posters and postcards, and illustrating children's books. Bouvard became Director of Architectural Services for the Seine and was responsible for the construction of a number of well-known buildings in Paris including the Bourse du Travail

and the Boulevard Morland.

In the late 1920s he began painting scenes of Venice, and it is these Impressionistic paintings for which he is best known. From 1930 onwards he only painted Venetian views, travelling between the Italian city, Paris, and London, where he sold his paintings. His paintings were influenced by Felix Ziem, and he used colour, light and warmth to depict the charm of the Venetian waterways.

Bouvard exhibited throughout Europe during his lifetime, and continues to be considered one of the most recognised and highly considered painters of Venetian scenes. His works are represented in collections worldwide.



45

John Piper

BRITISH 1903–1992

Homewithy

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

gouache on paper
55,5 by 38,5 cm

R90 000 - 120 000

PROVENANCE

Pieter Wenning Gallery,
Johannesburg,
Private Collection.





46

Anthony Rossiter

BRITISH 1926–2000

Harvest Field

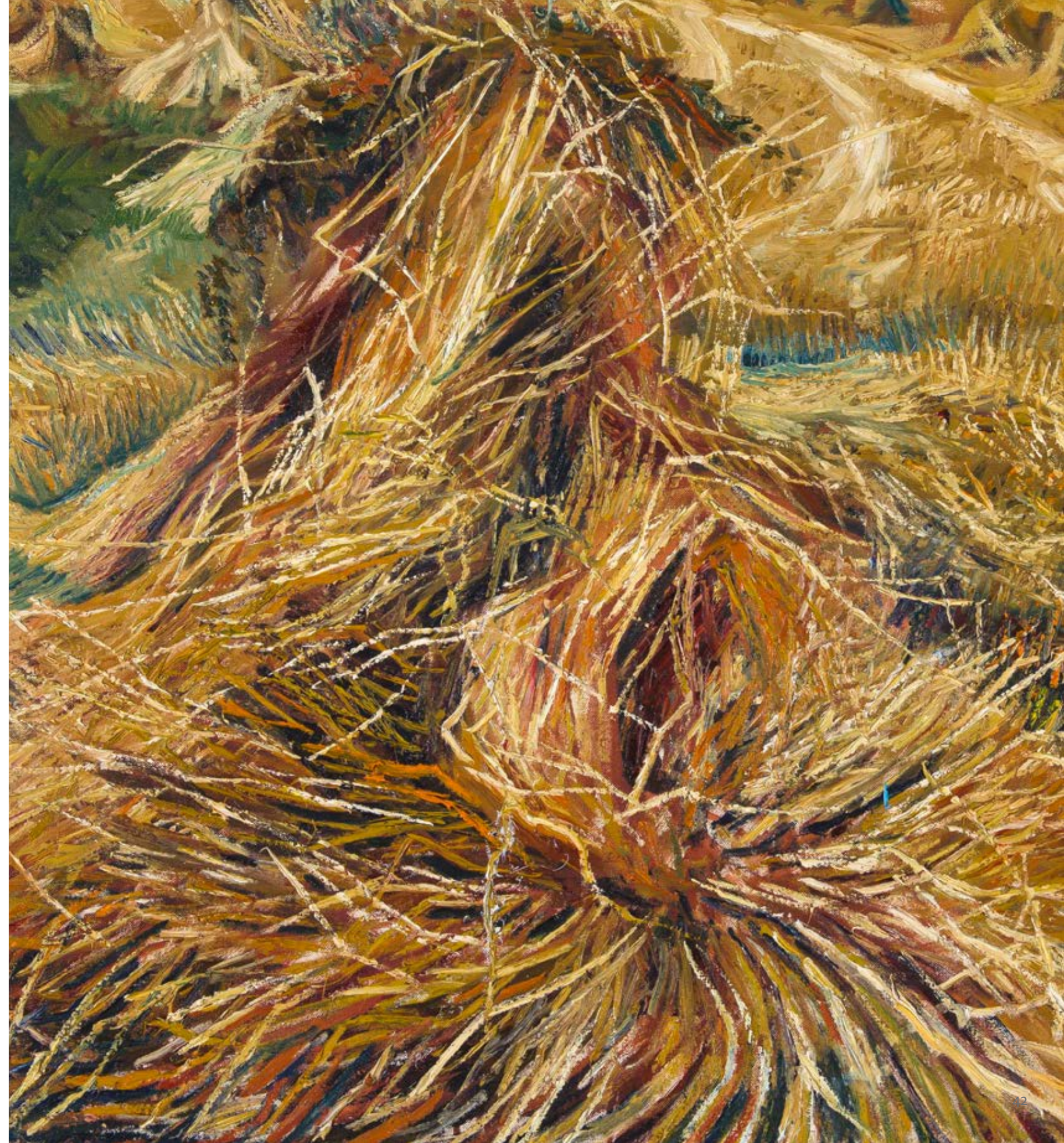
signed and dated '58; inscribed with the title on the reverse
oil on canvas

75 by 89,5 cm

R4 000 – 6 000

Anthony Rossiter was a British landscape painter born in London in 1926. He attended Eton College, where he showed early artistic talent. From 1947 to 1951, Rossiter studied painting at Chelsea College of Arts (then the Chelsea Polytechnic) under Henry Moore and Robert Medley. Prior to this, he had served with the Welsh Guards in Greece where he suffered a nervous breakdown and a femoral thrombosis, which left him temporarily paralysed and caused him to be medically discharged from the Army. After his studies, he taught art in schools and then

at Bristol Polytechnic (now University of the West of England) from 1960 to 1983. Rossiter was also a writer and his autobiographies, *The Pendulum* (1966) and *The Golden Chain* (1970), won Arts Council awards. He developed friendships with notable authors Robert Frost and WH Auden. Auden even granted him the privilege of painting a series of portraits. Rossiter's works are in prominent public collections such as the Victoria and Albert Museum in London, as well as the Ashmolean Museum and St John's College in Oxford.





47

Enslin du Plessis

SOUTH AFRICAN 1894–1978

Cotswold Farm

signed; signed and inscribed
with the title on the reverse
oil on panel

36,5 by 48,5 cm

R20 000 – 30 000

PROVENANCE

The Property of a Collector.



48

Guilherme d'Oliveira Marques

BRAZILIAN 1887–1960

Figures by a Bridge

signed; inscribed with
the artist's name on the reverse
oil on board
33 by 39 cm

R4 000 – 6 000

PROVENANCE
The Property of a Collector.



49

Guilherme d'Oliveira Marques

BRAZILIAN 1887–1960

Mother and Child by a Village

signed
oil on board
38,5 by 58 cm

R6 000 – 8 000

PROVENANCE
The Property of a Collector.



50

Guilherme d'Oliveira Marques

BRAZILIAN 1887–1960

Street Market

signed
oil on canvas
58,5 by 68 cm

R12 000 – 16 000

PROVENANCE
The Property of a Collector.

51

Belgian School

20TH CENTURY

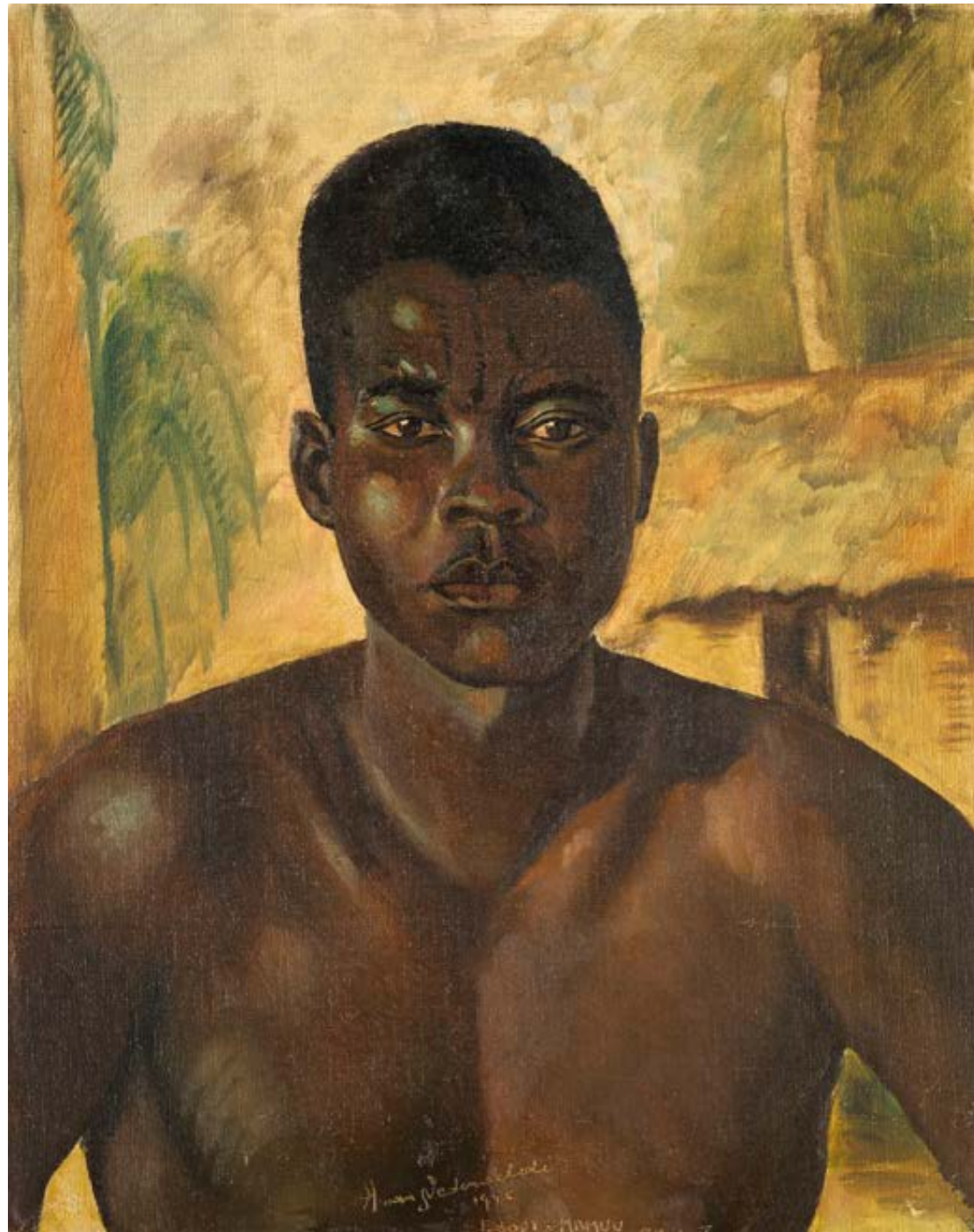
Portrait of a Man

signed indistinctly, dated 1945 and inscribed 'EBODI-MANUU pie.S.T.'
oil on canvas laid down on board
49,5 by 39 cm

R10 000 – 15 000

PROVENANCE

The Property of a Collector.



52

Jean-Gabriel Domergue

FRENCH 1889–1962

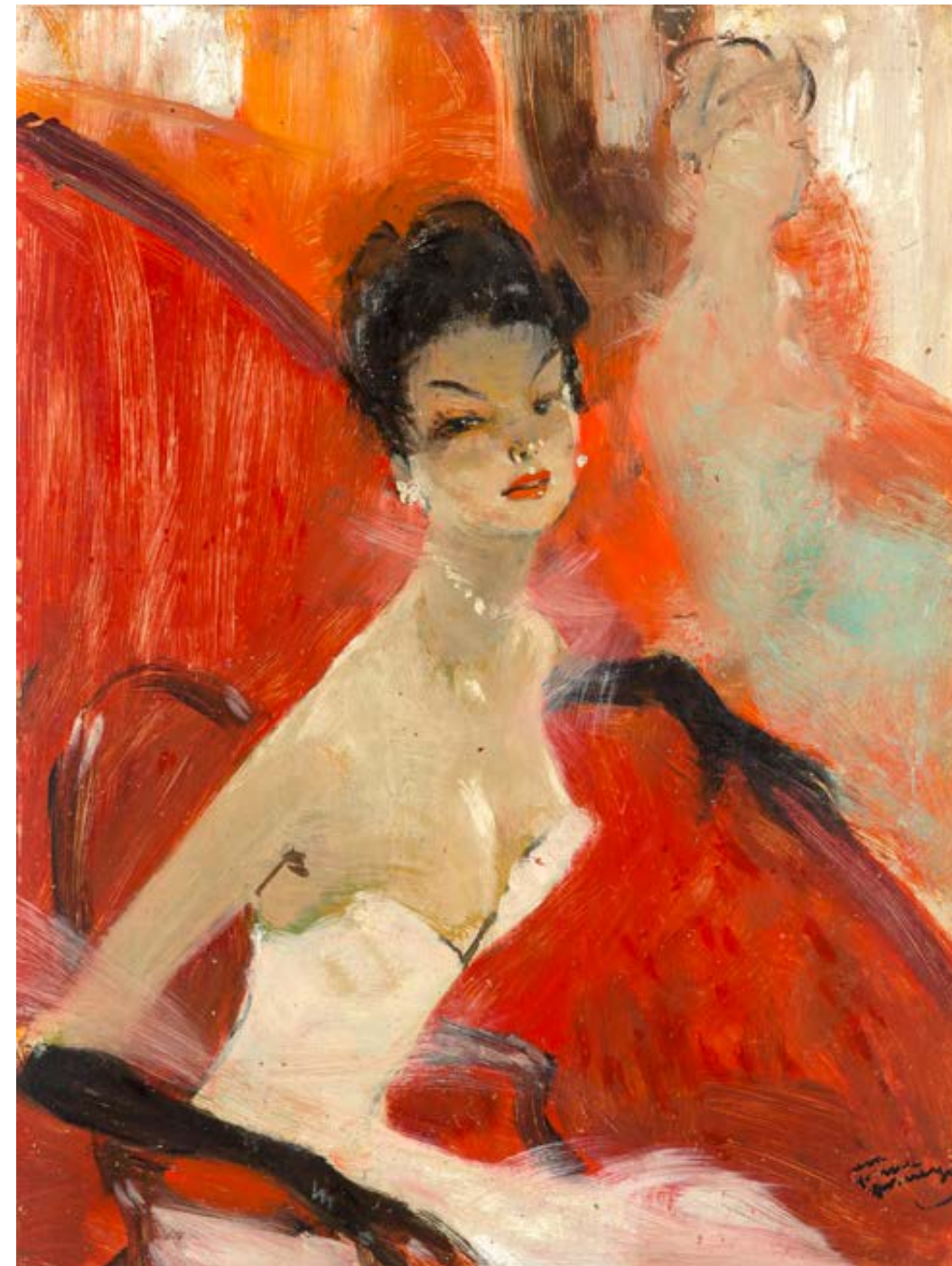
La Loge (The Theatre Box)

signed; inscribed with the artist's name
twice and the title on the reverse
oil on board
40 by 31 cm

R40 000 – 60 000

PROVENANCE

The Property of a Collector.



Jean-Gabriel Domergue's portraits of glamorous Parisian women are presented in couture and placed within high society contexts. The idealised proportions of these wasp-waisted ladies are transposed against a contrasting colour background. In the case with *La Loge*, it is a vibrant red, thereby emphasising her matching red lips.

Domergue was born in Bordeaux, France. His artistic journey left an enduring mark on the world of art and fashion. He studied at the École nationale supérieure des Beaux-Arts and was a student of Edgar Degas and Henri de Toulouse-Lautrec.

Domergue's work focuses on portraiture where portrayals of chic and exquisitely attired women came to embody the effervescent spirit of post-World War I in Paris. Domergue also delved into the world of fashion, collaborating with renowned fashion designers such as Paul Poiret and Henry Margue that enhanced his influence on the era's image. He redefined the portrayal of women, capturing the essence of glamorous, modern, post-war femininity and etching his name into the annals of art history.

From 1955 to 1962, Domergue was the curator at the esteemed Musée Jacquemart-André, where he curated remarkable exhibitions showcasing works by Vincent van Gogh, Henri de Toulouse-Lautrec, Francisco Goya, and others. His work features in the Atkinson Art Gallery Collection, Chester Dale Collection and formally the collection of Andrée L Vuitton. Domergue's work has graced auction rooms such as Christies, London in a sale titled *Impressionist and Modern Art and Picasso Ceramics*, in 2016.

53

Horace Ascher Brodzky

AUSTRALIAN 1885–1969

Reclining Nude

signed and dated 1929

oil on canvas

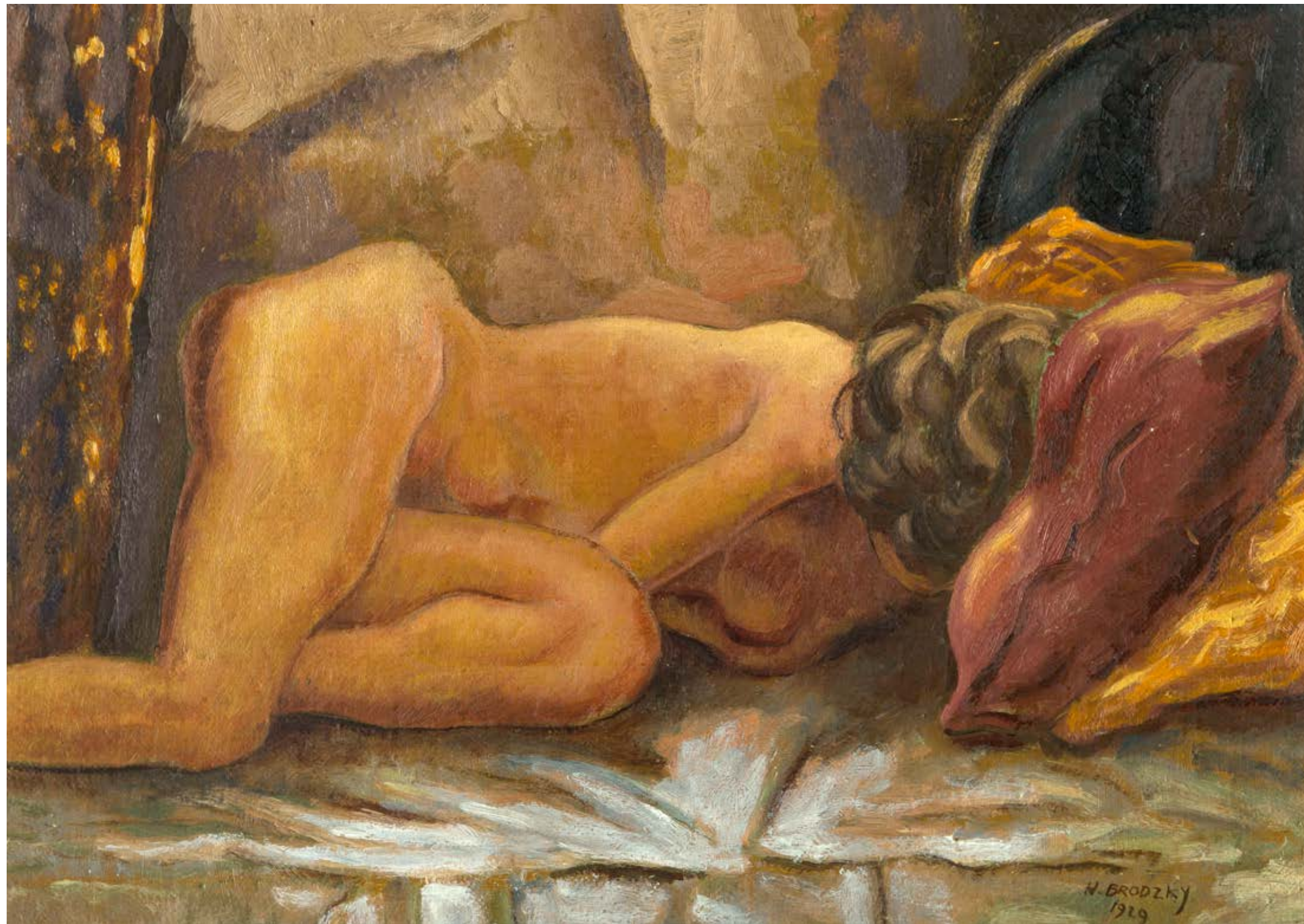
24 by 34 cm

R6 000 – 8 000

PROVENANCE

The Property of a Collector.

Horace Ascher Brodzky was born in Melbourne, Australia as the second son to Australian journalist Maurice Brodzky. He attended the National Gallery School and further honed his skills at the City and Guilds of London Art School in Kensington, UK in 1911, while also exploring Rome, Naples, and Sicily alongside American poet John Gould Fletcher. His work flourished in England, exhibiting from 1911 to 1915 and he became a member of the London Group. Brodzky displayed remarkable versatility, engaging in various artistic pursuits, including painting, woodcuts, etchings, theatre design, art editing, and journalism. His work ranged from well-known etchings such as *From Bryant Park* (1917), to intimate drypoints. Brodzky's woodcuts and linocuts often conveyed socialist themes, while his etchings and drypoints explored landscapes and nudes.



54

Eugène Brands

DUTCH 1913–2002

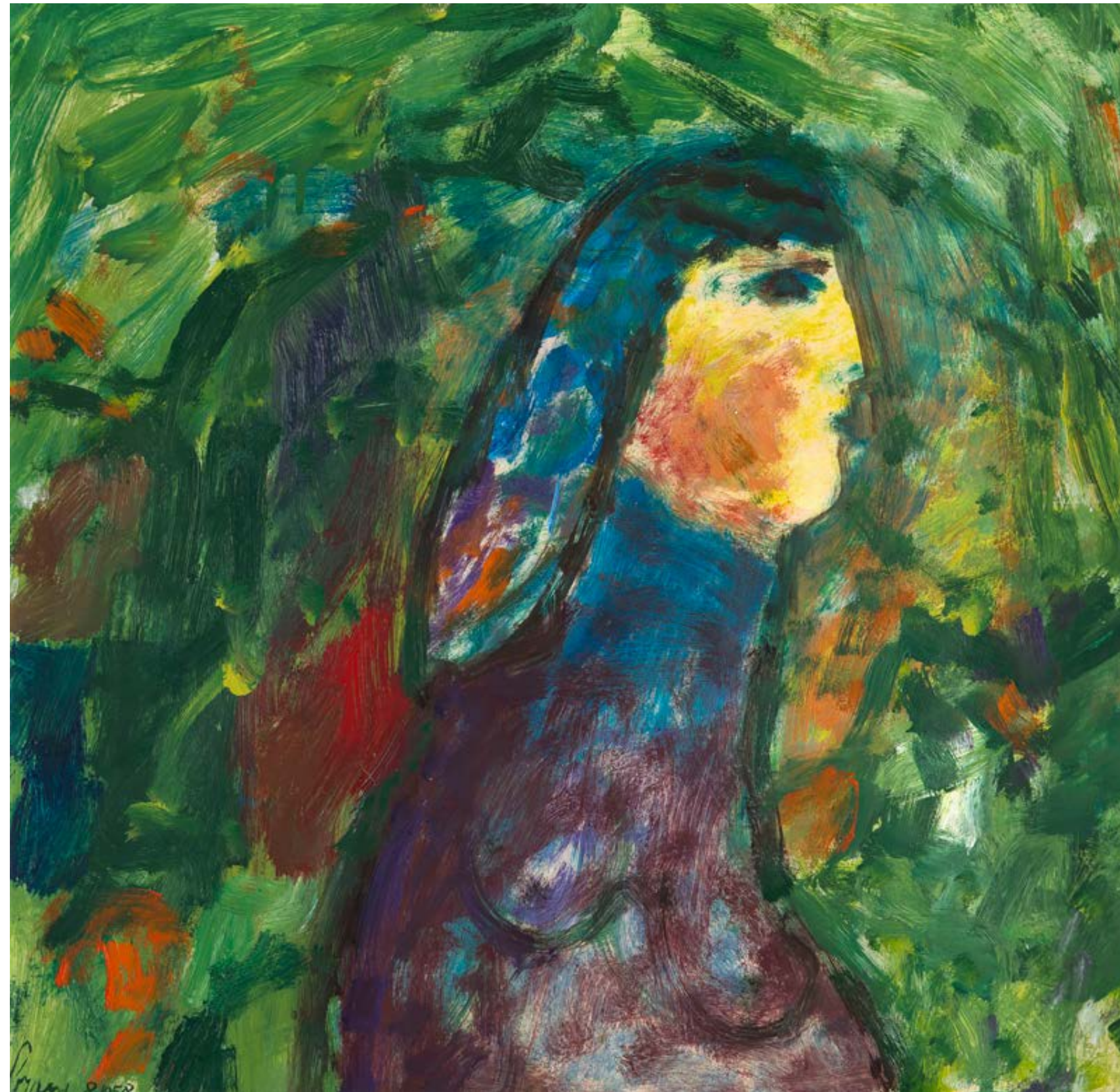
*Portrait de Profile d'une
Femme*

signed and dated 8.1958; dated and
inscribed with the title on a label
adhered to the reverse
oil on card
40 by 40 cm

R50 000 – 80 000

Eugène Brands was born in Amsterdam and attended the Amsterdam School of the Arts where he studied commercial art. From early on in his career, Brands experimented with painting and language and created assemblages from found objects. He briefly joined the European avant-garde art movement CoBrA, but spent most of his career working on his own. Brands was influenced by Automatism, the automatic writing developed by the Surrealists, and was intrigued by nature and the cosmos. He was a free-thinker, writer, and poet. His paintings are colourful, and created with child-like marks and gestures.

Brands' work was displayed in 1946 at the Stedelijk Museum in Amsterdam, in 1949 he exhibited in the International Exhibition of Experimental Art, and his work is regularly showcased at the Museum Jan van der Togt in Amstelveen near Amsterdam.



Artist Focus: Albert Adams

In 1953, a profound turning point marked the beginning of transformative years of artistic study for Albert Adams, commencing at the Slade School of Art in London.¹ Being a descendant of mixed heritage background and living within a racially demarcated era instilled a deep sense of political and self-awareness that repelled, haunted and inspired Adams.² He endured the cruel barriers imposed by racialised policies that denied him access to Michaelis School of Fine Art, subsequently leading him to leave South Africa for London so that he could pursue a free and non-inferior education.³

He was profoundly concerned with the political tumult of the era, and combined with this, his deep fascination with German Expressionism laid the foundation for his artistic exploration of socio-political concern. He embarked on an independent study of German Expressionism long before attending the Slade, drawing inspiration from print and graphic collections of Kathe Kollwitz introduced to him by Irma Stern, who shared in his marginalised background and non-conforming and determined spirit. By the time Adams reached the Slade he had already laid the foundations for his characteristic expressive style and could fully immerse himself in the vibrancy of the era. The influence of important 20th Century European artists such as Lucian Freud and Oskar Kokoschka, who were both his teachers and each left an indelible mark. Adams' art transcended the geographical boundaries of South Africa, with a portfolio that began to encompass a range of global concerns.⁴

In 1980, Adams made one of his periodic trips to Cape Town to present 30 drawings at Gallery International, the present lots likely formed part of this collection. This

body of work began as exploratory studio drawings of animals that Adams observed from his home next door to Regents Zoo in London, subsequently leading him to produce evocative black and white drawings of dogs and hyenas. The present lots are akin to that of Francis Bacon, a significant figure in 20th century European art and influence on Adams. The abstract handling of facial features of the animals, the moody black and white palette with striking contrasts achieved through a range of handling and application of material to the surface.⁵ Adams' concern with the menacing aspects of humanity is reflected here. *Hyena* (lot 55) the equivalent of a canine, is engrossed in a catch evoking a sense of violent inferiority. The hyena, symbolising the untamed, takes on the role of a metaphor for the base aspects of humanity, carrying the weight of social burdens and representing lust, self-indulgence, and impulsive desire, all the while serving as a poignant reminder of those relegated to the margins of society. While the muffled *Masked Dog* (Lot 56) speaks to those aspects of society that are rendered invisible and unacknowledged.⁶

1. Marilyn Martin and Joe Dolby (eds) (2008) *Albert Adams: Journey on a Tightrope*, exhibition catalogue, Cape Town: Iziko Museums of Cape Town, page 26 and 102.

2. <https://artuk.org/discover/stories/from-south-africa-to-the-slade-repositioning-albert-adams>, accessed 20 September 2023.

3. Marilyn Martin and Joe Dolby, pages 65 to 68.

4. *ibid*

5. Benita Munitz (1980) 'Adams: Most relevant' *The Cape Times*, 18 August, page 6, online: <https://artcollection.salford.ac.uk/albert-adams-in-context-resources/>, accessed 21 September 2023.

6. *Ibid*



55

Albert Adams

SOUTH AFRICAN 1929–2006

Hyena

signed and dated 1.9.71 in pencil
graphite on paper
90,5 by 74 cm

R25 000 – 35 000

PROVENANCE

Acquired from the artist by the
current owner.

EXHIBITED

Gallery International, *Exhibition of
Thirty Drawings*, Cape Town, 1980,
similar examples exhibited.

56

Albert Adams

SOUTH AFRICAN 1929–2006

Masked Dog

signed and dated 30.3.80 in pencil
graphite on paper
74 by 101,5 cm

R25 000 – 35 000

PROVENANCE

Acquired from the artist by the
current owner.

EXHIBITED

Gallery International, *Exhibition of
Thirty Drawings*, Cape Town, 1980,
similar examples exhibited.

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

scholarship, he went to Germany to study at the University of Munich and attended summer master classes with Oskar Kokoschka in Salzburg, Austria. One of his most significant works is the triptych *South Africa*, 1959, now in the Johannesburg Art Gallery, which is sometimes likened to Picasso's *Guernica* in its depiction of the horrors of violence and oppression. Adams settled in London after the Sharpeville Massacre in 1960 and in 1979 was appointed to the staff of the City University, London, where he taught for eighteen years.



57

Karin Jaroszynska

FINNISH/SOUTH AFRICAN 1934–2014

Pigs

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

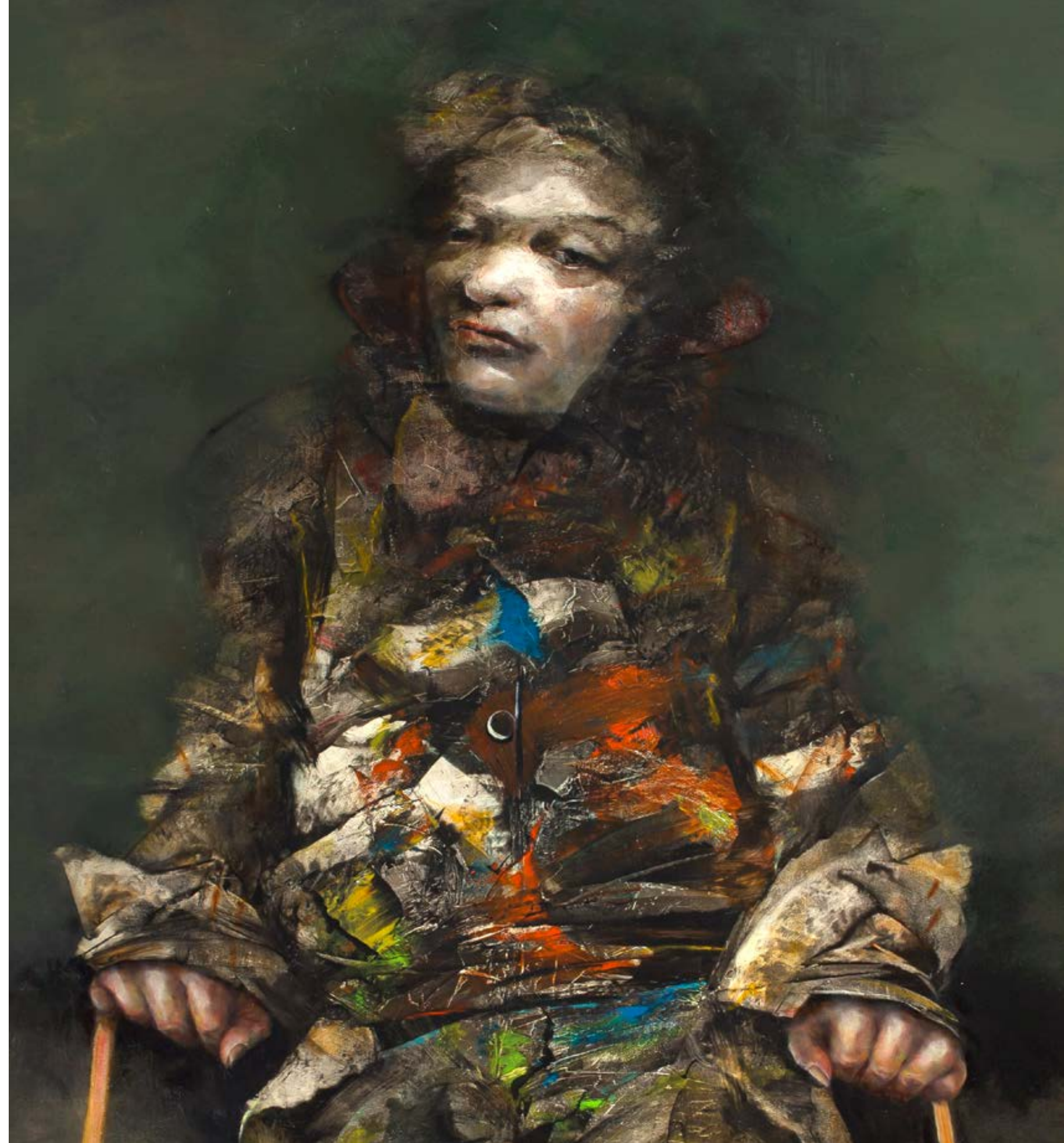
oil on canvas
148,5 by 99 cm

R50 000 – 70 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.

Karin Jaroszynska, a native of Helsinki, Finland, pursued her education at the Academy of Fine Arts in Helsinki from 1951 to 1956. It was there that she met and married her fellow student, Tadeusz Jaroszynski, in 1954. The couple moved to South Africa in 1957. Jaroszynska held her first solo exhibition at Gallery 101 in Johannesburg in 1965, followed by another at Gallery Strindberg in Helsinki later that year. She would participate in numerous solo and group shows throughout her career, including frequently alongside her husband. Jaroszynska and her family relocated to Sweden and later to France. Her artwork, which is figurative and surrealistic with playful elements, is housed in public collections such as the Johannesburg Art Gallery, Pretoria Art Museum, and Iziko South African National Gallery.



58

**Montserrat Gudiol
Corominas**

SPANISH 1933–2015

Meternidad (Maternity)

signed and dated 1965; inscribed
with the artist's name and the
title on a Sala Gaspar Gallery label
adhered to the reverse
oil on board
129,5 by 95,5 cm
(2)

R60 000 – 80 000

PROVENANCE

Sala Gaspar Gallery, Barcelona, 1965.
Private Collection.

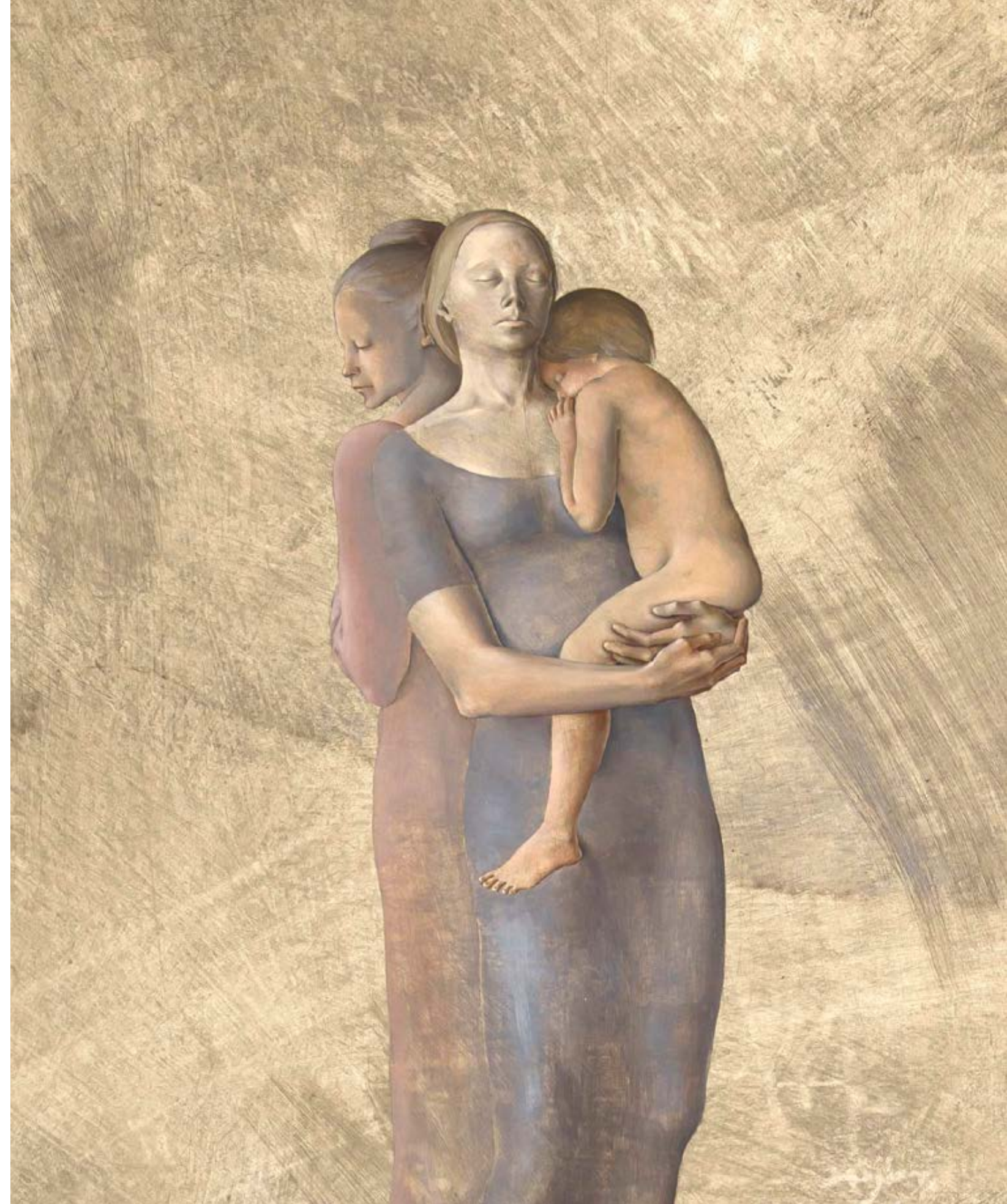
EXHIBITED

Sala Gaspar, Barcelona, *Montserrat
Gudiol*, 20 March to 9 April 1965.

NOTES

The present lot is accompanied
by a Sala Gaspar, *Montserrat Gudiol*
exhibition brochure.

Montserrat Gudiol Corominas was a Catalan painter born in Barcelona, Spain in 1933. She was the daughter of the prominent art historian José Gudiol Ricart who also ran a painting restoration workshop in which she trained. In 1950, Gudiol Corominas held her first show in Ripoll, Spain and during her career she went on to exhibit throughout Spain and in South Africa, the USA, and Canada. In 1981, she was the first woman elected as a full member of the Real Academia Catalana of Fine Arts of San Jordi, Barcelona. Her works are figurative in nature – often set against abstract backgrounds – and imbued with tenderness and emotion.



59

Joža Uprka

CZECHOSLOVAKIAN 1861–940

Woman in Traditional Dress

signed

oil on canvas

98 by 59,5 cm

R400 000 – 600 000

Joža Uprka documented the everyday folklife of Moravia (modern-day Eastern Czech Republic) through his unique combination of the Impressionist and Art Nouveau styles. His compositions are bucolic and traditional, displaying a nostalgia for simpler times in the face of the disruptive forces of urbanization and industrialization that were taking place in the 19th and early 20th Century.

Uprka's style progressed from the tight and polished brushwork and earth-toned palette favoured by the Prague and Munich Schools at the time to a more flamboyant and robust style, rich with bright colour and looser brushstrokes. This latter style was influenced by his exposure to Impressionism, which culminated in 1894, when he exhibited at the Grand Salon in Paris. *Woman in Traditional Dress* was likely created somewhere between this transition. In the ground, we see the favouring of an earth-toned palette but painted very loosely, whereas the sitter's dress is painted in vibrant colour using short, curt brushstrokes combining both the style of the artist's initial training, as well as the beginning of his amble into Impressionism. It is little known that between 1930 and 1940, Uprka was one of

I worked my whole life not for fame and recognition not for money and other advantages not to out-do others but only for the simple purpose of demonstrating that I am a full member of the community of people I sought to capture as truly as possible through my art.

JOŽA UPRKA

the most sought-after, best-selling and prized Czech painters.¹

Uprka studied at the Academy of Fine Arts in Prague and then at the Academy of Fine Arts in Munich, Germany. At the latter, he was one of the founders of the Czech student organisation called 'Škréta', which included fellow artists like Alfons Mucha, Pavol Sochář, and Luděk Marold. In the early 1890s, he studied in Paris on a scholarship and in 1894 he received an 'honourable mention' for his painting *Pilgrimage to St. Anthony* that was exhibited at the Salon. In 1897, he held his first major exhibition in Prague.

In 1995, a Joža Uprka gallery was opened in Prague and in the early 2010s a permanent exhibition was installed in the town of Uherské Hradiště. From October 2018 to March 2019, the first USA exhibition of Uprka's work was mounted at the National Czech and Slovak Museum and Library in Cedar Rapids, Iowa. The exhibition then travelled to the Spurlock Museum of World Cultures at the University of Illinois Urbana-Champaign from 5 November to 1 December 2019.

¹. Dr. Petr Vašát, *A Brief History of Joža Uprka and His Rise to Fame in National Treasure: The Art of Joža Uprka from the George T. Drost Collection* (exhibition catalogue), n.d.



Max Liebermann

GERMAN 1847–1935

Horse Rider

signed and indistinctly inscribed
in pencil in the margin
wood engraving on paper
23 by 18 cm

R3 000 – 5 000

Max Liebermann was a prominent German painter and printmaker known for championing Impressionism in Germany and collecting French Impressionist art. He studied art in Weimar, Paris, and the Netherlands, settling in Berlin in 1884. Liebermann depicted bourgeois life and his garden near Lake Wannsee in his work. Renowned for portraits, he created over 200, including those of Albert Einstein and Paul von Hindenburg. Honoured with exhibitions and academy membership, he led the Berlin Secession from 1899 to 1911. In 1933, he resigned from the academy when it barred Jewish artists. His art collection was looted by the Nazis. Liebermann advocated for art's separation from politics, which drew criticism from conservatives.

In 2005/2006, the Skirball Cultural Center in Los Angeles and the Jewish Museum in New York showcased the first major U.S. exhibition of Liebermann's art. In 2006, the Max Liebermann Society established a permanent museum in the Liebermann family's former villa in Berlin's Wannsee district. Martha Liebermann, the artist's wife, tragically committed suicide in 1943 rather than face deportation to Theresienstadt concentration camp. The Israel Museum returned one of Liebermann's paintings to his estate in 2011; it had been looted from a Jewish museum in Nazi Germany, where he had loaned it in the 1930s. This act symbolised the recovery of lost art from World War II.



61

Henry Moore

BRITISH 1898–1986

Man and Woman (CGM 272)

1973

signed and numbered 12/25 in pencil

in the margin

lithograph on paper

36,5 by 25,5 cm

R20 000 – 30 000

PROVENANCE

Russell Kaplan Auctioneers,
Randburg, 20 May 2021, lot 2538.

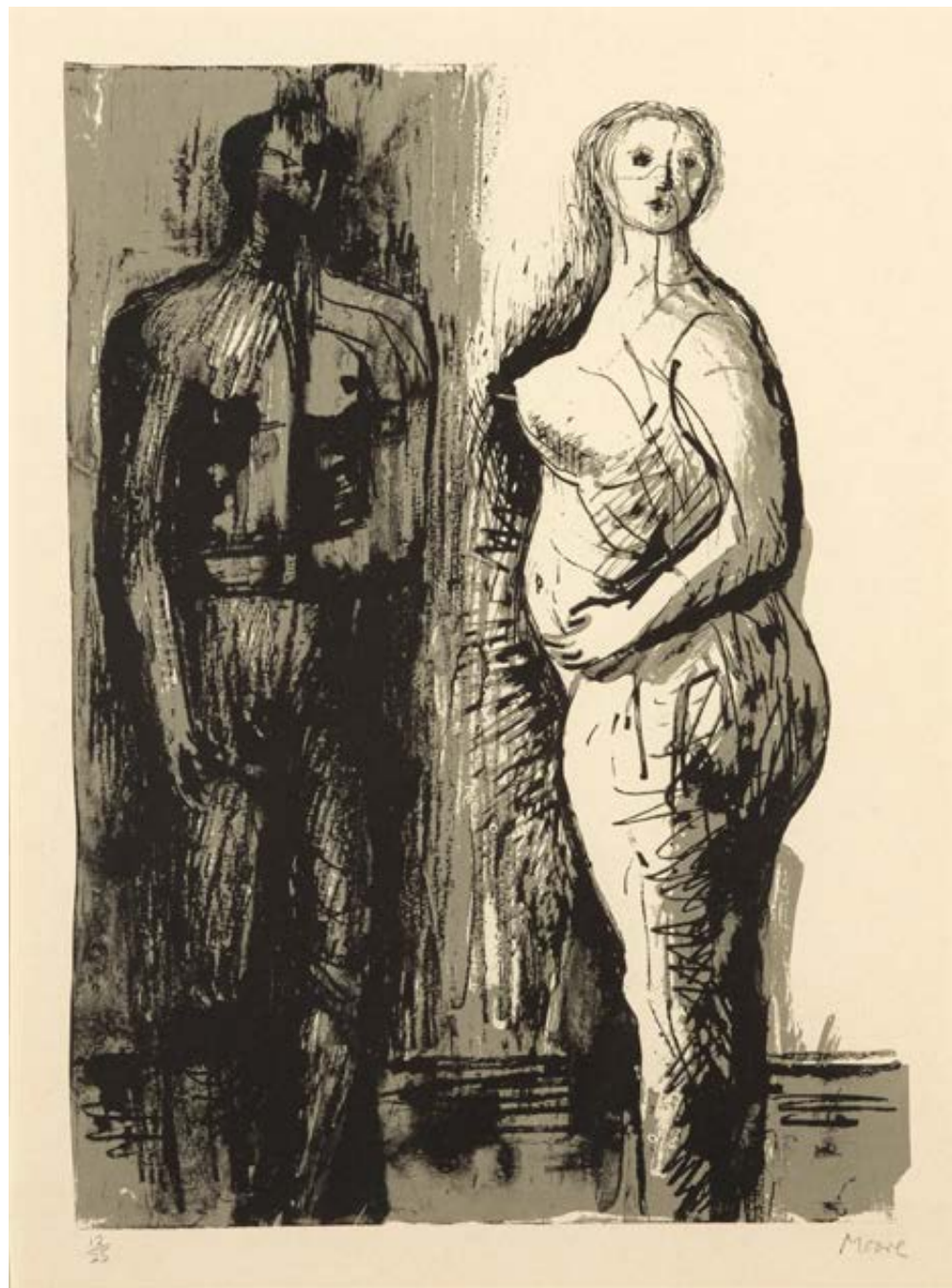
EXHIBITED

Henry Moore Foundation, United
Kingdom, *Henry Moore: Prints and
Portfolios*, 29 March to 29 August
2010 (Perry Green), 3 February to 3
April 2011 (Leeds), another example
from the edition exhibited.

LITERATURE

Gérald Cramer, Alistair Grant and
David Mitchinson (1973) *Henry Moore:
Catalogue of Graphic Work, Volume 2,
1973–1975*, Geneva: Gérald Cramer,
another example from the edition
illustrated, cat. no. 272.

David Mitchinson (2010) *Henry
Moore: Prints and Portfolios*, Geneva:
Cramer, another example from the
edition illustrated, cat. no. CGM 272.



62

Henry Moore

BRITISH 1898–1986

***Friday Night, Camden Town
(CGM 417)***

signed and numbered 2/50 in pencil

in the margin

etching on paper

29 by 29 cm

R18 000 – 24 000

PROVENANCE

The Hipper Collection.
Old Johannesburg Warehouse,
Johannesburg, 20 to 21 October
2018, lot 70.

LITERATURE

Patrick Cramer, Alistair Grant and
David Mitchinson (1980) *Henry
Moore: Catalogue of Graphic Work,
Volume 3, 1976–1978*, Cramer:
Geneva, another example from the
edition illustrated, cat. no. CGM 417.



63

Henry Moore

BRITISH 1898–1986

*Sculptural Object,
Sculptural Objects Series
(Cramer 7)*

signed, dated 49, inscribed with the artist's name, the title and 'S P 30' in the print; inscribed with the title, date and medium on a strip of paper adhered to the reverse

photolithograph in six colours on paper
49 by 76 cm

R14 000 – 18 000

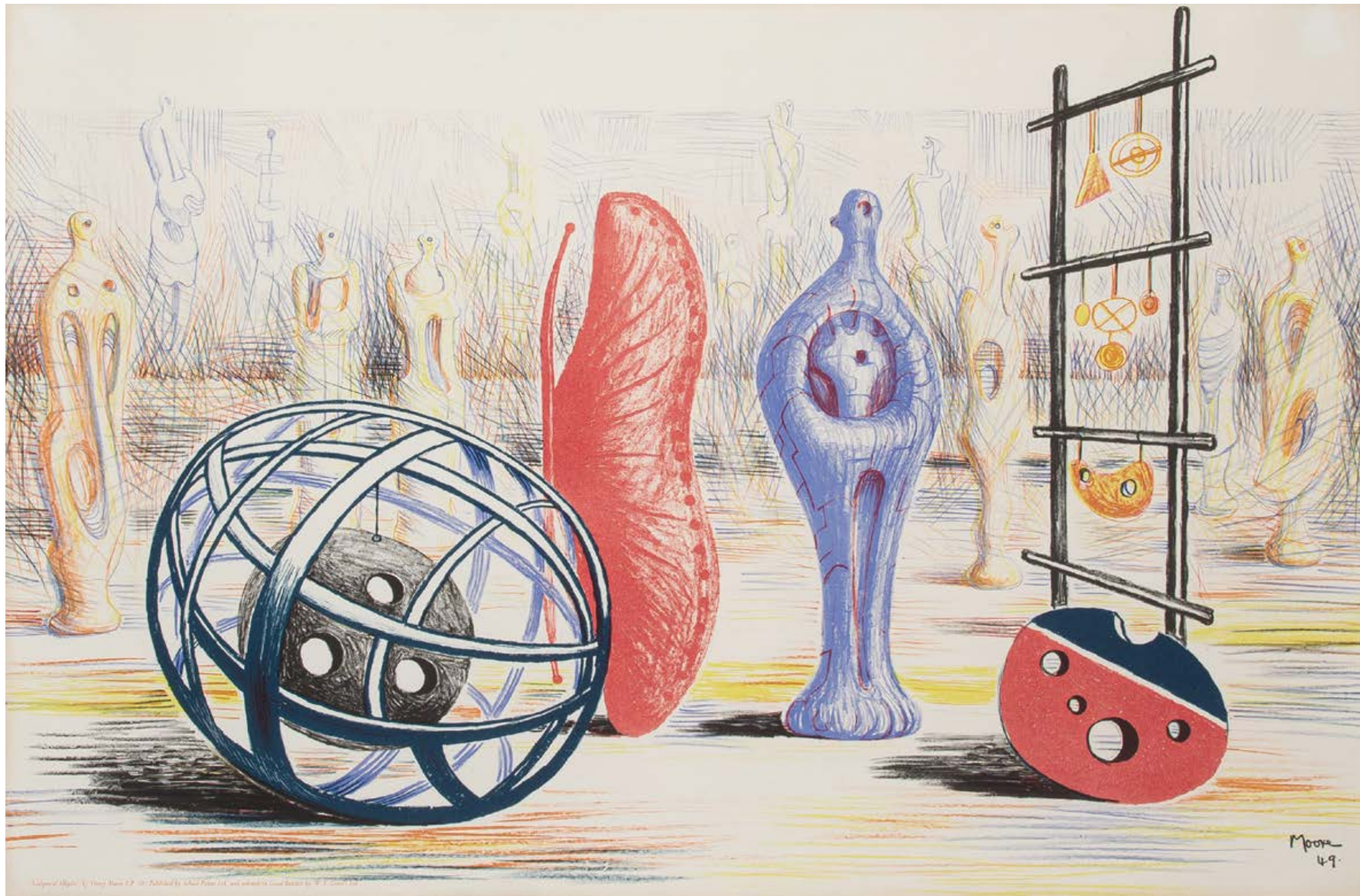
EXHIBITED

Henry Moore Foundation, United Kingdom, *Henry Moore: War and Utility*, 1 April 2001 to 30 September 2002, another example from the edition exhibited.

LWL-Museum für Kunst und Kultur, Germany, Munster, *Henry Moore: A European Impulse*, 11 November 2016 to 19 March 2017, another example from the edition exhibited.

NOTE

This work is from the edition of 3000 printed by W S Cowell, Ipswich and published by School Prints, London.



64

Peter Bell

BRITISH 1918–2015

Château d'If

signed and dated '47;
inscribed with the artist's
name and the title on
the reverse
oil on canvas
33,5 by 43,5 cm

R4 000 – 6 000

Peter Bell came to South Africa to study architecture at the University of Cape Town between 1947 and 1949, during which time he painted the present lot. The title of this work refers to the decommissioned prison off the coast of Marseille in France and also features in Alexandre Dumas's novel, *The Count of Monte Cristo*.

Bell was born in the town of Grantham in England's Lincolnshire district. After serving in World War II, he moved to South Africa, where he studied architecture at the University of Cape Town between 1947 and 1949, followed by a Bachelor of Fine Arts (1952) at Rhodes University in Grahamstown. After graduation, Bell began working at the Ndaleni Art School in Natal. However, he

left South Africa in 1963 after briefly being arrested for his opposition to apartheid. He moved to Newfoundland in Canada to lecture in art at Memorial University and to curate the university's art gallery. He stepped down as the curator in 1972 to become the university's Artist in Residence. Between 1973 and 1980, he was also the art critic for the *Evening Telegram*. In 1987, he and his wife moved to Scotland, where he lived until his death. Bell painted in oil and acrylic on masonite and made serigraph prints. Bell's work is included in many private and public collections, including the Iziko South African National Gallery, the Canada Council Art Bank, and the Simon Fraser University at Burnaby, British Columbia.



65

Ernst Geitlinger

GERMAN 1895–1972

Herbst (Autumn)

signed and dated 51; signed and
inscribed with the title on the
reverse
watercolour on paper
61 by 46 cm

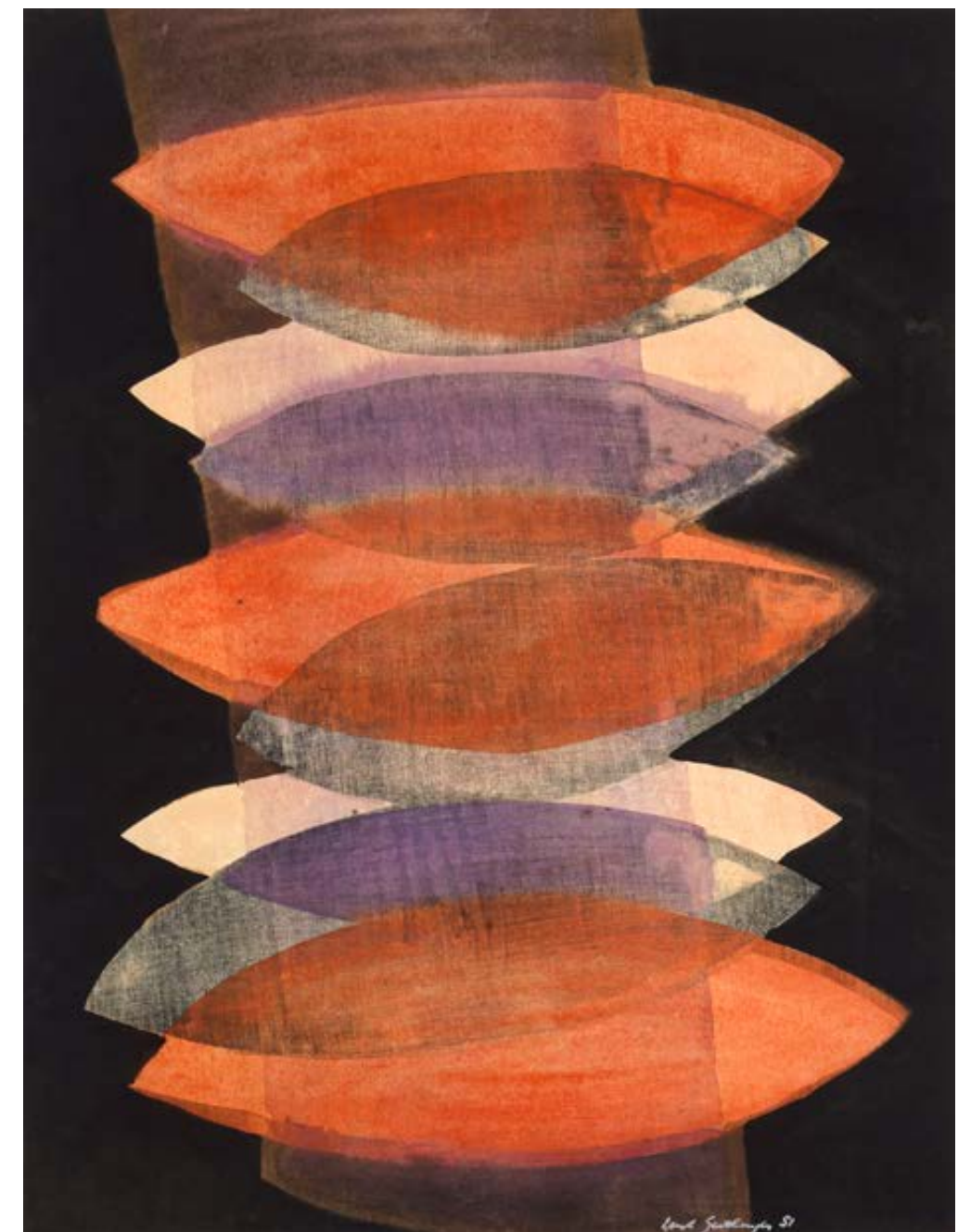
R10 000 – 15 000

PROVENANCE

Gifted to the current owner in the
1970s by Hope Eglington, widow of
the author and journalist, Charles
Eglington.

Ernst Geitlinger's modernist portrayal of falling leaves was once owned by the well-known author and journalist, Charles Eglington. Eglington was a respected figure in South Africa's literary and art communities as an author and journalist. Interestingly, this artwork was among his personal favorites from his rather substantial collection.

Geitlinger, a pioneer of geometric abstract painting in Germany, was born in Frankfurt in 1895. In the early 1910s, he moved to New York City, NY, USA with his family and studied at the Academy of Design. He worked as a stage painter and drawing teacher before returning to Germany in 1922, where he enrolled at the Academy of Fine Arts in Munich. Here he showed in exhibitions of the Deutscher Künstlerbund (German Arts Association), Neue Mühchener Secession (Munich New Secession), and Juryfreien ('without jury'). However, from 1933 on, his art was deemed 'degenerate' by the Nazi regime and he was banned from participating in exhibitions. His attempts to emigrate from Germany were unsuccessful and he retreated into an 'inner emigration' during this time.



Geitlinger re-emerged into the art world after the war. In 1946, he co-founded the Neue Gruppe (New Group) in Munich and represented Germany at the Venice Biennale in 1948. From 1951 to 1965, he was a Professor of Painting and Graphic Arts at the Akademie

der Bildenden Künste (Academy of Visual Arts) in Munich. Following this, he founded a private painting school in Munich, which became a popular artistic hub. Geitlinger's art ranges from traditional and representational to geometric and experimental abstraction.

66

Joe Tilson

BRITISH 1928–

Liknon-Red

signed, dated 1989 and numbered 18/35 in pencil in the margin
screenprint on paper
99 by 101 cm

R30 000 – 50 000

Joe Tilson was born in London in 1928 and is a British painter, sculptor, and printmaker. He worked as a carpenter and cabinet maker from 1944 to 1946, before joining the Royal Air Force from 1946 to 1949. After his National Service, he enrolled at St Martin's School of Art in London from 1949 to 1952, and later studied at the Royal College of Art from 1953 to 1955. Whilst at the Royal College of Art, Tilson was awarded the Rome Prize, which gave him the opportunity to spend time in Italy. He returned to London in 1957 and taught at St Martin's from 1958 to 1963. Tilson has also taught at the Slade School of Art, University College London, Kings College, The School of Visual Arts in New York City, and the Hochschule für Bildende Künste in Hamburg, Germany. Tilson is associated with the early days of British Pop Art in the 1960s. However, in the 1970s, he became disillusioned with consumer society and moved to the countryside where he found inspiration from nature, Greek mythology, and Neoplatonism.



Tilson held his first solo show at the Marlborough Gallery in London in 1962. He participated in the 32nd Venice Biennale in 1964, which was nicknamed 'the Pop Art Biennale' as it was the year that notably included works by Robert Rauschenberg, Jasper Johns, Claes Oldenburg, and Jim Dine in the USA pavilion. He has had five retrospectives of his work: in 1971, 1979, 1984, 2002, and 2007. Despite being a nonagenarian, Tilson is still creating and exhibiting his works, with three exhibitions in 2023 at Marlborough

London and Cristea Roberts. His works are in the collections of several prominent museums worldwide, including the Tate Gallery in London, the Walker Art Center in Minneapolis, The Museum of Modern Art in New York City, the Stedelijk Museum in Amsterdam, and the Kunsthalle Basel, among others. Tilson was elected Royal Academician in 1991 and Senior Royal Academician in 2003. He currently lives and works between London, Venice, and Cortona, Italy.

67

Hans Hofmann

GERMAN/AMERICAN 1880–1966

Untitled

signed, dated 61 and numbered 16/50 in ink in the margin; inscribed with the medium on the reverse
offset lithograph, screenprint and stencil on card
25 by 24,5 cm

R30 000 – 50 000



Another example from the edition is in the Whitney Museum of American Art collection.

Hans Hofmann was born in Germany. He studied in Munich, and in Paris at the Académie de la Grande Chaumière and Académie Colarossi where he was heavily influenced by the Paris avant-garde and Cubism. He returned to Germany at the outbreak of World War I and established an art school. He developed a reputation as a forward-thinker and in 1930

was invited to teach in the United States. The second half of his career was spent working and teaching in New York and Provincetown, where he became renowned as an important American modern artist and played a central role in the development of Abstract Expressionism. He closed his art school in 1956 and spent the next decade creating colour-filled canvases, influenced by many of the most important artists of the twentieth century

including Henri Matisse, Pablo Picasso, Wassily Kandinsky and Jackson Pollock amongst others.

Hofmann's works can be found in most of the major public collections in the United States of America, including the Museum of Modern Art, the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, and in Europe at the Städtische Galerie im Lenbachhaus, the Tate Gallery and the Museu d'Art Contemporani.



68

Zao Wou-Ki

CHINESE/FRENCH 1921–

Composition no. 117

signed, dated 58 and numbered 109/150 in pencil in the margin
lithograph on paper
48 by 43,5 cm

R20 000 – 30 000

Zao Wou-Ki was a prolific Chinese-French artist known for his significant contributions to the world of modern art. Born in Beijing and later relocating to Paris in 1948, he embarked on a unique artistic journey. His formative years at the Hangzhou School of Fine Arts exposed him to both Chinese and Western influences, nurturing his early passion for painting. Paris became his creative hub, where he flourished. Wou-Ki's work transitioned from traditional styles to abstraction, exploring various mediums

and techniques. In 2003, Wou-Ki became a member of the French Academy of Fine Arts, solidifying his place in the annals of art history. He continued to create and exhibit until his passing in 2013, leaving behind a vast and influential body of work.

Today, Wou-Ki's art is celebrated and held in over 150 collections worldwide, a testament to his enduring legacy in the world of contemporary art.¹

1. <https://www.zaowouki.org/en/the-artist/biography/>, accessed 22 September 2023.



69

Bram Bogart

DUTCH/BELGIAN 1921–2012

Untitled No 29

signed and dated '57; inscribed with the artist's name and date on the reverse
gouache and pencil on paper
42,5 by 56 cm

R40 000 – 60 000

PROVENANCE

The Property of a Collector.

Bogart's artistic journey spans several decades, beginning in the 1940s and culminating with his representation of Belgium at the 1971 Venice Biennale. Throughout his illustrious career, he showcased his works in various prestigious venues across Europe, including solo exhibitions at renowned institutions like Musée Boymans-van Beuningen in the

Netherlands (1959 and 1984), Palais des Beaux-Arts in Brussels, Belgium (1964 and 1973), and the Fine Art Society in London (2006), among others. His art has found a place in numerous significant private collections and museums, including Tate Modern in London, where four of his pieces were acquired through Vigo Gallery in 2015.

70

Francis Dennis Ramsay

SCOTTISH/AUSTRALIAN 1925–2009

Crossroads

signed; inscribed with the artist's name, the title and medium on a Pieter Wenning Gallery label adhered to the reverse
oil on panel
50 by 59,5 cm

R18 000 – 24 000

PROVENANCE

Pieter Wenning Gallery,
Johannesburg.
The Property of a Collector.

Born in London of Scottish descent, Francis Dennis Ramsay (Dennis) was a painter influenced by the classical Dutch painting tradition. He pursued architecture at University College London from 1947 to 1950 and later became a student of Italian artist Pietro Annigoni in Florence, Italy between 1953 and 1955. Annigoni taught Ramsay to paint using oil tempera (also known as tempera grassa), a technique that involves mixing pigments, egg yolk, oils, and a preservative; Ramsay's unique choice of preservative was whisky. This technique is known for creating works of longevity and vibrancy. Ramsay painted a variety of subjects, including still lifes, religious works, and portraits of individuals such as Princess Alexandra (1955), Sir Winston Churchill (1967), and Prince Phillip (2001). His portrait of Dame Flora MacLeod of MacLeod, 1878 to 1976, the 28th Clan Chief (1956) hangs in the National Portrait Gallery of Scotland. Ramsay's works were exhibited worldwide, including at the Royal Academy and Royal Portrait Society, both in London, as well as the Pieter Wenning Gallery in Johannesburg. Ramsay resided in Australia from 1986 until his passing.



71

Joan Miró

SPANISH 1893–1983

Bonjour Max Ernst
(Dupin 936, Cramer 215)

signed and numbered 71/100 in pencil in the margin
etching and aquatint in colours with embossing on Arches paper
64 by 48 cm

R60 000 – 80 000

PROVENANCE:

The Maeght Foundation, Saint Paul de Vence, France, 1980.
Private Collection.

NOTE

Of the edition, there are 30 hors d'commerce impressions in Roman numerals, published by Georges Visat, Paris.

Joan Miró i Ferrà, a pioneering Spanish artist hailing from Barcelona, is celebrated for his mastery in painting, printmaking, sculpture, and ceramics, leaving a permanent impact on 20th-century art. In 1975, a testament to his influence, the Fundació Joan Miró was established in his birthplace, Barcelona, followed by the Fundació Pilar i Joan Miró in Palma de Mallorca in 1981.

Miró's artistic journey was a fusion of reality and imagination; abstraction and figuration; and image and text. His iconic work, *The Hunter (Catalan Landscape)*, unveiled the poetry within everyday life, incorporating personal symbols from his family farm. Miró, like Surrealism, aimed to free the inner workings of the mind through pure psychic automatism, blending spontaneity

72

Joan Miró

SPANISH 1893–1983

Le Grand Ordinateur
(Dupin 503)

1969
signed and numbered 64/75 in pencil in the margin
etching, aquatint and carborundum in colours on paper
101,5 by 64 cm

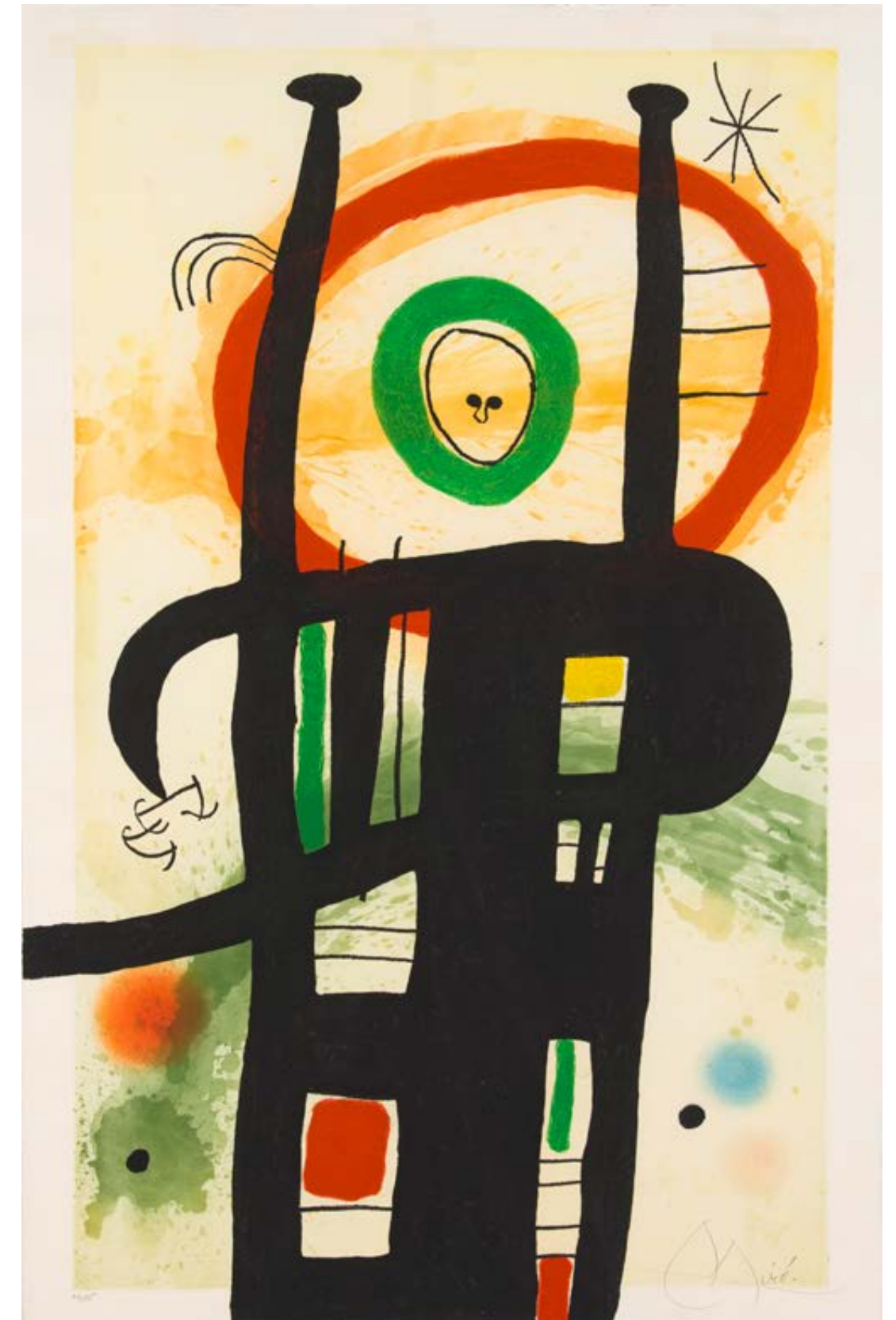
R200 000 – 300 000

NOTE

Published by Maeght Editeur, Paris.

with calculation in his quest for a new pictorial language. He challenged reality with vibrant colours and surreal proportions.

The late 1920s marked a period of experimentation for Miró, where he pushed the boundaries of painting with various mediums, techniques, collages, and constructions. Miró opted for the universal language of the subconscious over intellectualism. His work, especially from this later period, drew extensively from primordial forms and images, reflecting the influence of African culture on the development of modernism. A significant exhibition of selected works showcasing Africa's impact on the artist *The Magical Universe of Joan Miró* was held in 2002 at the Standard Bank Gallery in Johannesburg.



73

Marc Chagall

RUSSIAN/FRENCH 1887–1985

Dedication (Mourlot 557)

1968

signed and numbered 10/50 in

pencil in the margin

colour lithograph on paper

46 by 40 cm

R12 000 – 15 000

Marc Chagall was born Moishe Shagal to a Jewish family in Vitebsk, Belarus. Chagall studied painting in Vitebsk and, in 1907, he went to St. Petersburg, where he studied intermittently for three years, including under the stage designer Léon Bakst. In 1910, he moved to Paris, where he lived in La Ruche and was exposed to avant-garde poets and numerous art movements, including Expressionism, Fauvism, Impressionism, Cubism, and Abstraction. The four years spent in Paris would have a lasting influence on his work.

During World War I, he moved back to Vitebsk and then on to Moscow, before leaving Russia for good in 1922. He went to Berlin, where he learned engraving techniques, before settling in Paris. He spent time in the United States of America during World War II and eventually returned to France in 1948, where he continued to produce prolifically for the rest of his life.

Known as one of the masters of European Modernism, Chagall worked in several media, including painting, drawing, and printmaking. In his later years, he also designed stage sets,

worked in stained glass and illustrated books. Chagall was one of the major innovators of the 20th-century School of Paris. He created richly coloured, poetic, dream-like, and often whimsical images using repetitive motifs of flying lovers, massive bouquets of flowers, fiddlers on roofs, and fantastical animals.

Chagall exhibited extensively throughout his lifetime and was recognised by a retrospective exhibition of his work held at the Louvre in Paris in 1977.



10/50

Marc Chagall

74

Marc Chagall

RUSSIAN/FRENCH 1887–1985

Isaiah, Bible No. 1
(Cramer 25, Mourlot 141)

1956

inscribed with the artist's name
and the title in pencil on the mount
colour lithograph on card laid down
on paper

35,5 by 26 cm;

R40 000 – 60 000

NOTE

The present lot is an original lithograph produced by the artist in an edition of 6500. Marc Chagall expressed his lifelong fascination with the Bible, considering it the ultimate source of poetic inspiration. In 1931, Chagall embarked on a monumental endeavour to illustrate the Bible, commissioned by the esteemed French art dealer Ambroise Vollard. With his Belarusian-Jewish background, Chagall eagerly travelled to Palestine, seeking inspiration from the Holy Land. The outcome was a remarkable series titled *The Bible*, which he dedicated 25 years to creating across two volumes. These works served as a testament to his enduring fascination with the splendour and tragedy of human existence. Chagall sought to convey the Bible's profound connection to nature, viewing it as a mysterious reflection that he aimed to capture and convey through his art.



75

Marc Chagall

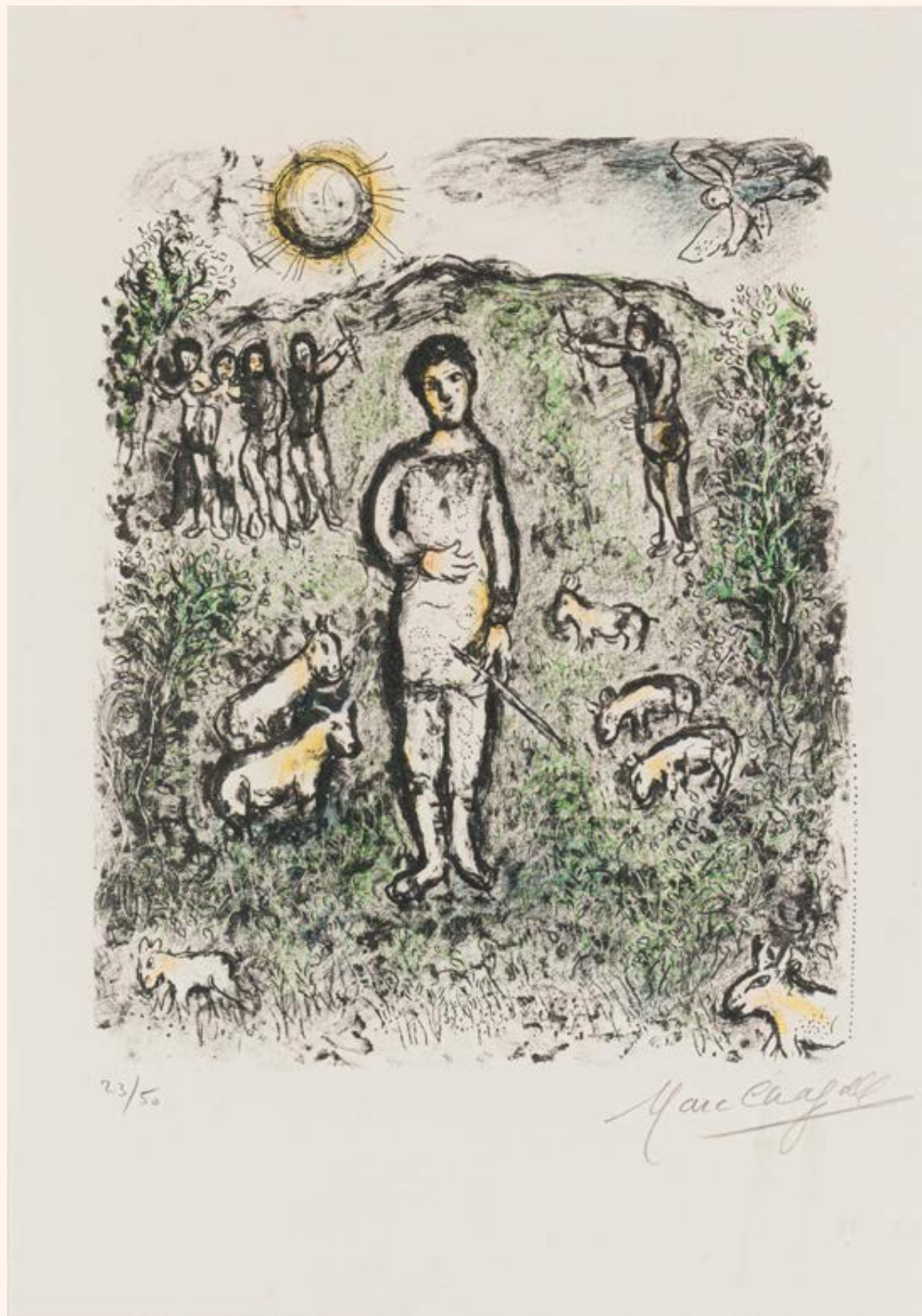
RUSSIAN/FRENCH 1887–1985

Joseph et Ses Frères
(Mourlot 927)

1978

signed and numbered 23/50 in
pencil in the margin; inscribed
with the title on the reverse
colour lithograph on paper
37 by 31 cm

R8 000 – 12 000



76

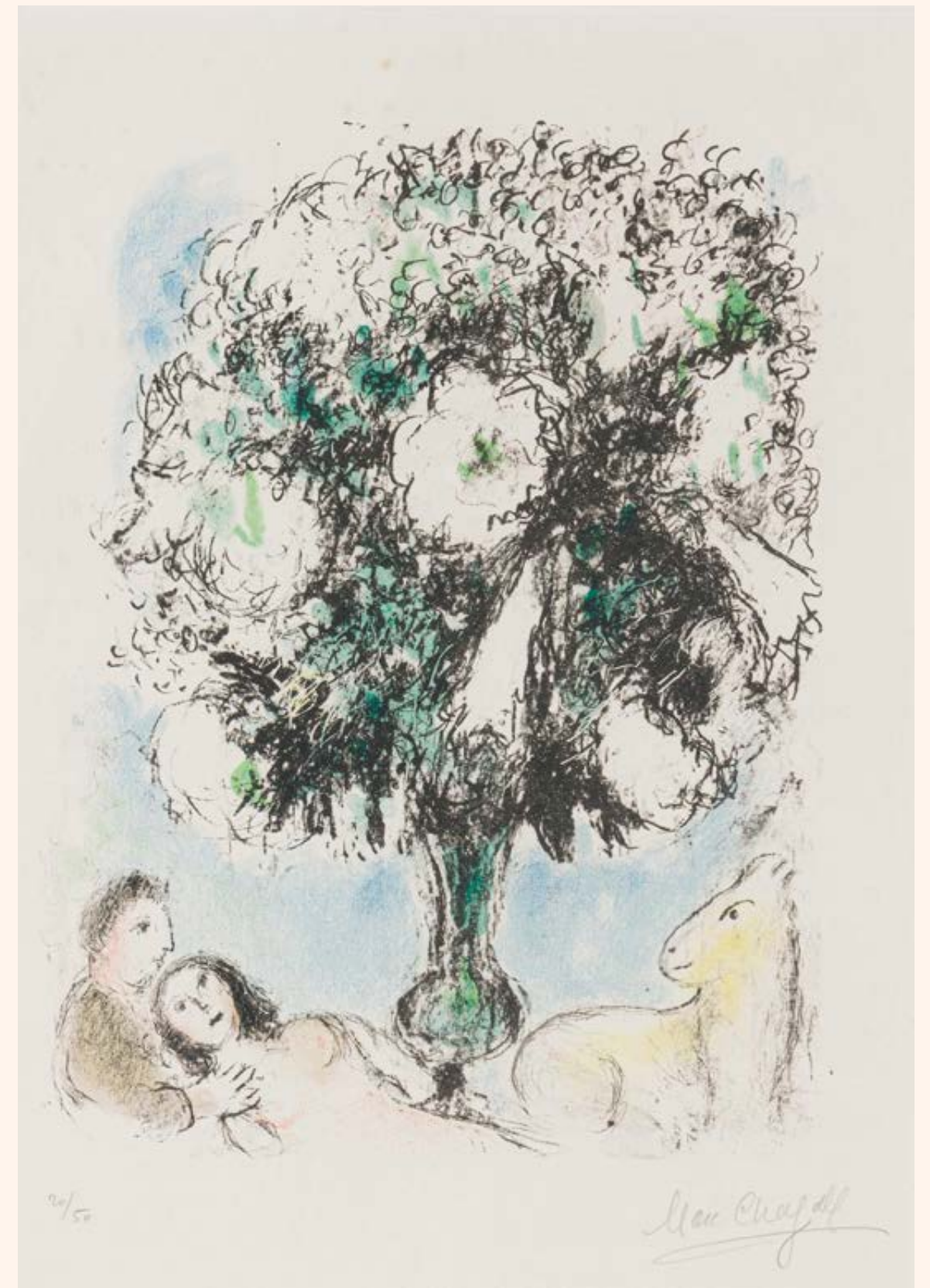
Marc Chagall

RUSSIAN/FRENCH 1887–1985

Le Petit Bouquet de Lys
(Mourlot 909)

signed and numbered 20/50 in
pencil in the margin; inscribed
with the title on the reverse
colour lithograph on paper
43 by 32 cm

R8 000 – 12 000



77

Marc Chagall

RUSSIAN/FRENCH 1887-1985

Nature Morte Aux Fleurs
(Mourlot 922)

1978

signed and numbered 15/50 in
pencil in the margin
colour lithograph on paper
31 by 24 cm

R6 000 – 8 000



78

After Marc Chagall

FRENCH 1921-1990

The Blue Bird, by Charles
Sorlier (C S 41)

1968

signed and numbered 21/150
colour lithograph on paper
56 by 43 cm

R8 000 – 12 000



79

Oskar Kokoschka

AUSTRIAN 1886–1993

Delphiniums

1964

signed and numbered 60/150 in pencil in the margin
colour lithograph on paper
74 by 54 cm

R25 000 – 35 000

LITERATURE

Hans M Winkler and Friedrich Welz (1975) *Oskar Kokoschka - Das druckgraphische Werk*, Galerie Welz Verlag: Salzburg, cat. no. 513.

In this lithograph depicting Delphiniums, Oskar Kokoschka's artistic approach reflects his early training in decorative arts. Born in Austria in 1886, Kokoschka initially attended the School of Arts and Crafts in Vienna on a scholarship. However, he grew dissatisfied with the program's exclusive focus on decorative arts, which diverged from his profound interest in portraying the human form. Kokoschka's distinctive style, characterized by the use of colour and line to convey emotion, is exemplified in this artwork.

During the 1920s, Kokoschka embarked on extensive travels, eventually settling in Prague in 1937 before relocating to London in 1938 due to the persecution by the Nazi regime. His works from the World War II era, marked by antiwar sentiments and a focus on the human cost of conflict, garnered recognition. Kokoschka's artistic contributions continued until his passing in 1980, and his legacy as an Expressionist artist left a lasting influence on subsequent generations.

Today, Kokoschka's artworks are prominently featured in esteemed museums around the world.





80

Andy Warhol

AMERICAN 1928–1987

Tattooed Woman Holding Rose

1955

signed, inscribed with the artist's telephone number and 'Murry Hell' in the image; inscribed 'PM15.0046' in pencil on the reverse of the print and twice on labels adhered to the backing board; inscribed with the artist's name and the title on a Halcyon Gallery label adhered to the reverse
offset lithograph in orange on tracing paper

73,5 by 28 cm

R250 000 – 350 000

PROVENANCE

Halcyon Gallery, London.
Private Collection.

Andy Warhol gained widespread recognition for his distinctive 'blotted-line' drawing technique, which greatly appealed to prominent fashion brand art directors. Warhol's method involved meticulously tracing photographs or other source images with bold ink on a non-absorbent surface and subsequently transferring them onto paper. This process yielded remarkably original and expressive lines in his artwork.

In the present lot, Warhol ingeniously 'tattooed' the body of the corseted woman with well-known logos and brand names, essentially using it as a persuasive tool to attract potential clients. Notably, he included his contact phone number prominently scrawled across the front of her outfit. This artwork served a dual purpose, functioning both as a business card and a fine art creation, exemplifying Warhol's unapologetic fusion of art and commerce.¹

Warhol is considered to be one of the most influential American artists of the 20th century and part of the Western art movement called Pop Art. He was also a filmmaker, photographer, painter, commercial illustrator, music producer, writer and even fashion model. Throughout his career, Warhol developed new approaches to artmaking and so challenged the boundaries of art. A pioneer of multimedia and an early reality TV star, he foreshadowed the age of social media by sharing his daily life. Beyond art, he ventured into advertising, branding, film, and even wildlife conservation. Despite his fame, Warhol never forgot his working-class Pittsburgh roots. His pop art style disrupted the elitism of 1960s New York, celebrating the ordinary.

1. <https://www.halcyongallery.com/artists/1-andy-warhol/works/380/>, accessed 15 September 2013.



Tracey Emin

BRITISH 1963

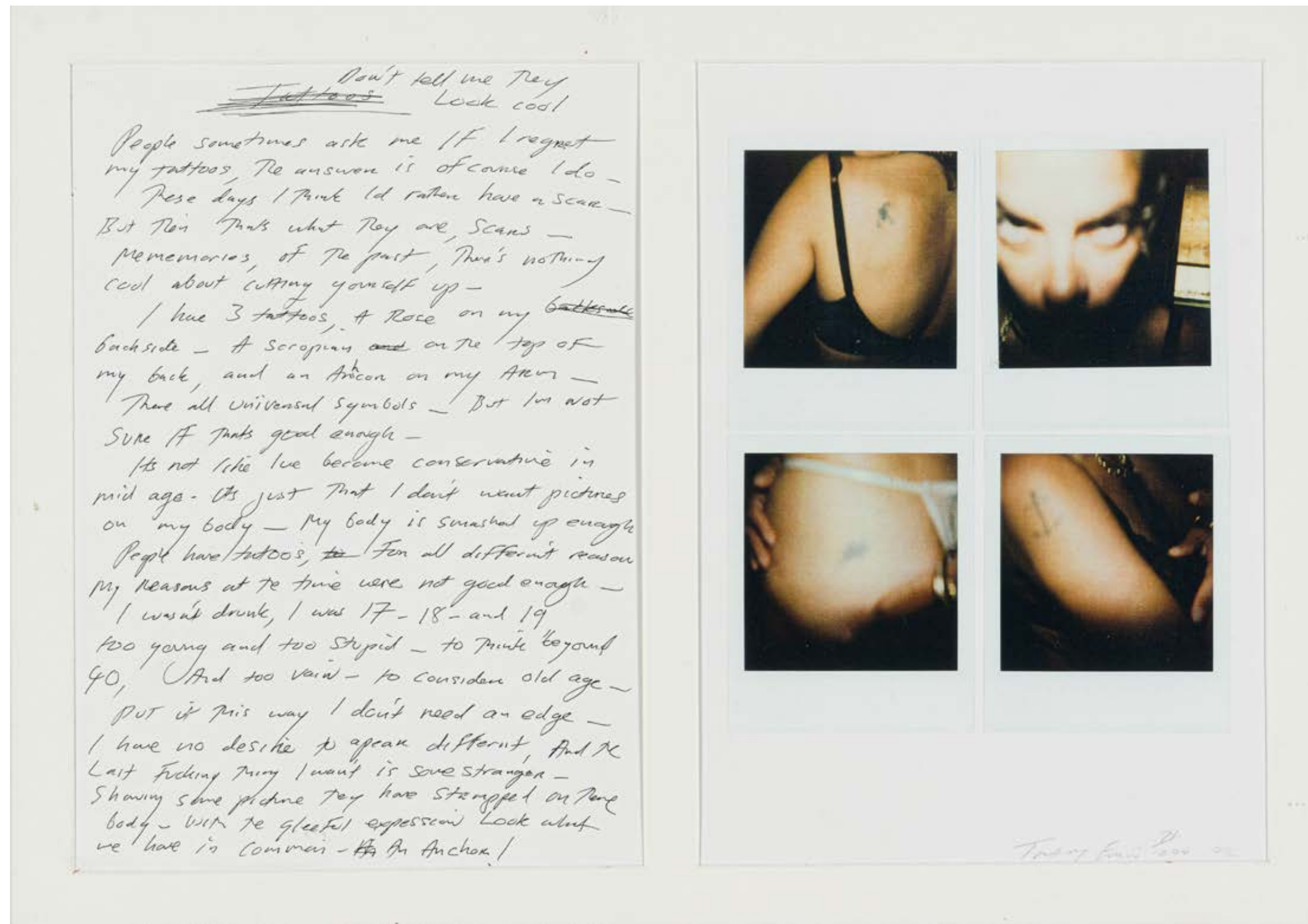
Tattoo

signed, dated 02 and numbered
71/200 in pencil in the margin
colour photolithograph
28,5 by 42,5 cm

R12 000 – 18 000

Tracey Emin was born in London. She is an autobiographical artist who expresses herself through a range of media, including drawing, painting, sculpture, film, photography, needlework, and installation. Emin received her MA in painting from the Royal College of Art in London. She rose to fame as one of a group of contemporary artists referred to as the Young British Artists (YBAs) that included Damien Hirst, Sarah Lucas, and Angus Fairhurst, who began collaborating and exhibiting together in London in the late 1980s. In November 1993, Emin opened her first solo show, *My Major Retrospective*, at London's influential White Cube gallery. In 1995, she participated in a show called *Minky Manky* at South London Gallery, for which she produced her famous work *Everyone I Have Ever Slept With 1963–1995*. This work was a blue tent embroidered with the names of everyone she had ever literally shared a bed with – from family and friends to, more intimately, lovers. The work was subsequently bought

by Charles Saatchi and included in his controversial but successful *Sensation* exhibition that first opened at the Royal Academy in 1997 and then toured to Berlin and New York. In 1999, Emin exhibited *My Bed* (1998) – her own messy, dirty, unmade bed – at the Tate, which led to her being nominated for that year's Turner Prize. She represented Great Britain at the 2007 Venice Biennale with the exhibition *Borrowed Light*, becoming the second woman to mount a solo show for the event, following Rachael Whiteread in 1997. The same year, she was made a Royal Academician by the Royal Academy of Arts and was the school's Eranda Professor of Drawing from 2011 to 2013. In 2013, she was appointed Commander of the Most Excellent Order of the British Empire (CBE) for her contributions to the visual arts. Emin's works are in the collections of prominent museums worldwide, including The Museum of Modern Art (MoMA) in New York City, the Tate in London, and the Goetz Collection in Munich, Germany.



82

Nam June Paik

AMERICAN/KOREAN 1932–2006

***Untitled, Good Morning
Mr Orwell series***

signed and inscribed with the artist's name, dated 1997, the title and medium on a Holly Solomon Gallery label adhered to the reverse
cibachrome
23 by 34,5 cm

R35 000 – 50 000

The present lot is accompanied by the catalogue Klaus Bubmann and Florian Matzner (ed) (1993) *Nam June Paik. Eine Data base. La Biennale di Venezia, Deutscher Pavillon, 13.6-10.10.1993*, Germany: Edition Cantz.

Born in Seoul, Korea, Nam June Paik began his career as a musician and trained as a classical pianist. His family fled to Japan on the outbreak of the Korean War. He attended the University of Tokyo, followed by post-graduate studies in Munich, Germany where he joined the Fluxus avant-garde collective, and was influenced by the experimental composer John Cage. Paik is best known for his sculptural installations that included television monitors and video tape recorders, and the experimental incorporation of objects and external sounds into his compositions and videos. Paik embraced many different media and could be considered to be the founder of video art. He moved to New York in 1964, where he collaborated with Charlotte Moorman for many years as a performance artist. One such collaboration was the simultaneous international satellite broadcast in multiple countries of the performance *Good Morning Mr. Orwell* on New Year's day in 1984 and challenged George Orwell's dystopian projections.



83

Tom Wesselmann

AMERICAN 1931–2004

Helen Nude

signed, dated 81, numbered 137/150
in pencil and embossed with a
chopmark in the margin; inscribed
with the artist's name, the title and
medium on a Martin Lawrence
Limited Editions label adhered to the
reverse

colour screenprint on paper

image size: 78 by 80,5 cm;

sheet size: 91 by 93 cm

R120 000 – 160 000

PROVENANCE

Martin Lawrence Galleries, New York.
Private Collection.

Thomas Wesselmann was one of the leading Pop artists in America in the 1960s and worked mainly in painting, collage, and sculpture. He was trained to interpret aerial photography during the Korean War and began to draw cartoons about his military experiences. On completion of his military service, he took art classes at the Art Academy of Cincinnati whilst studying for a degree in Psychology and in 1956 he studied art at the Cooper Union for the Advancement of Science and Art in New York. Wesselmann's works explored the nude, landscape, and still life images, often in the form of collages incorporating everyday items and advertising slogans.

Wesselmann co-founded the Judson Gallery with Jim Dine and Marc Ratliff in the late 1950s, whilst teaching high school during the day and working on his own practice at night. His *Great*

American Nude series from 1961–1973 is highly considered. This was followed by a period of creating a series of *Bedroom Paintings* and his *Standing Still Life* series of enormous, shaped canvases of small intimate objects between 1968 and 1983. Wesselmann used a laser technique to recreate his drawings with cut metal, constantly pushing the boundaries between painting and sculpture. Towards the end of his life, he returned to creating images of the female nude in his *Sunset Nude* series.

Wesselmann exhibited widely throughout his career and his artworks are represented in private and major public collections throughout the United States of America, including the Museum of Modern Art in New York and the Smithsonian Museum of American Art in Washington, DC.



84

Jeff Koons

AMERICAN 1955–

Balloon Dog (Blue)

2002

signed and numbered 2208/2300
on a Jeff Koons label adhered to
the reverse

chrome-glazed porcelain

height: 26,5; width: 26,5;

depth: 11 cm

R150 000 – 200 000

PROVENANCE

Jim Kempner Fine Art, USA.

Private Collection.

Jeff Koons is an American artist who gained fame in the mid-1980s for his iconic works such as *Rabbit* (1986), *Michael Jackson and Bubbles* (1988), *Puppy* (1992), and his polished and coloured stainless steel *Balloon Dog* sculptures from his *Celebration* series begun in 1994. Koons was born in York, Pennsylvania in 1955. He enrolled at the Maryland Institute College of Art in Baltimore in 1972 and received his Bachelor of Fine Arts in 1976. During his studies, he spent a year at the School of the Art Institute of Chicago in Illinois, where he was mentored by the artist Ed Paschke. Koons moved to New York City in 1977 and worked at the membership desk of the Museum of Modern Art (MoMA) while establishing himself as an artist. However, to fund his artistic pursuits, he switched careers and became a Wall Street commodities broker in 1980. The same year, he held his first solo show at the New Museum of Contemporary Art in New York City: a window

installation of vacuum cleaners displayed under illuminated Perspex from *The New series* (1980–83).

Koons is associated with the Neo-Pop (or Post-Pop) movement that emerged in the 1980s as a response to the Minimalism and Conceptualism of the 1970s. The movement is interested in banality, creating intentional kitsch, and commenting on commercialism by elevating everyday items to high art. His work is highly sought after and several have set auction records. In 2019, the sale of his *Rabbit* (1986) sold for \$91.1 million at Christie's, which made it the most expensive work by a living artist sold at auction. Koons' work continues to be exhibited and represented in prestigious collections around the world, including the Metropolitan Museum of Art in New York, the Tate Modern in London, the Museum of Contemporary Art in Chicago, and the Stedelijk Museum of Modern Art in Amsterdam.



85

Takashi Murakami

JAPANESE/AMERICAN 1963-

*That I May Time Transcend,
That a Universe My Heart
May Unfold*

2007

signed, numbered 217/300 and
inscribed with the artist's name
and the title in the image
offset lithograph in colours on
paper

80 by 69,5 cm

R15 000 – 20 000

PROVENANCE

34 Fine Art, Cape Town, 2012.
Private Collection.



86

Takashi Murakami

JAPANESE/AMERICAN 1963-

*The Road to Illumination
Stretches Too Far Ahead.
How Can I Fend Off the
Crashing Waves of Earthly
Desires? I Am There in a
Mournful Beast. The Husk
of Humanity, Too Cruel*

2008

signed, numbered 66 and
inscribed with the artist's name
and the title in the image
offset lithograph in colours on
paper

69,5 by 80,5 cm

R15 000 – 20 000

PROVENANCE

34 Fine Art, Cape Town, 2012.
Private Collection.



Born and raised in Tokyo, Japan, Takashi Murakami is renowned for his art, which blurs the boundaries between high and low art. Following the Superflat concept, Murakami's practice involves recontextualising elements of subcultural art and introducing them to the high-art market. His work draws inspiration from Japanese artistic traditions, cartoons, and comics. Murakami graduated from the Tokyo University of Arts in 1988, majoring in Nihonga. He was a recipient of the Asian Cultural Council

scholarship, which exposed him to the work of Jeff Koons and ultimately led him to establish the Hiropon Factory, now known as Kai Kai Kiki Co, Ltd. Murakami has collaborated with numerous celebrity icons and luxury brands, including Marc Jacobs, Louis Vuitton, and Issey Miyake. His first retrospective exhibition was hosted by the Museum of Contemporary Art in Los Angeles, and he has also exhibited his work at the Brooklyn Museum of Art and the Museum für Moderne Kunst.



87

Mr Brainwash

FRENCH 1966-

Follow Your Dreams

signed and numbered 49/50 in pencil; signed with a thumbprint and dated 2011 on the reverse
colour screenprint
74 by 55 cm

R25 000 – 35 000

88

Mr Brainwash

FRENCH 1966-

Louis Armstrong

signed and numbered 99/150;
signed with a thumbprint and dated 2009 on the reverse
colour screenprint
74 by 55 cm

R20 000 – 30 000





89 †

Bambi

BRITISH 1982–

Tata Tata (Red)

2014

signed on the reverse
stencil and mixed media on metal
90 by 38 cm

R180 000 – 220 000

PROVENANCE

Acquired directly from Leonard Villa, former manager and public representative of Bambi. Private Collection.

NOTE

The present lot is accompanied by a certificate of authenticity, dated 2014 and inscribed with the artist's name, the title and medium.

Bambi is the moniker of the anonymous London street artist famous for her gritty stencil and aerosol spray paint work. The name was born from her childhood nickname, 'Bambino.' She first began tagging in London, gaining visibility in 2010. Trained at Central Saint Martins, her street work can now be found throughout Central London as well the London Boroughs of Islington and Camden.

Initially hailed by the BBC commentator David Dimbleby as 'the female Banksy,' Bambi has evolved into her own unique brand of artist-provocateur, tackling themes of feminism, street violence, political injustice and popular culture with wit and irony. She often creates stencils of known contemporary figures to offer pointed social and political commentary. She has produced highly visible and public murals

incorporating The Royal Family, Amy Winehouse, David Beckham and Ai Wei Wei.²

In the current lot, titled *Tata (Red)*, Bambi lends her style to a depiction of an elderly Nelson Mandela wearing his characteristically bright shirt, with his fist raised in salute. This is a unique variation on Bambi's portrayal of Nelson Mandela and features the name he was lovingly known by across South Africa: 'TATA TATA' in the iconic green and gold associated with the Springboks. The work was produced the year after Mandela's passing, and is a tribute to a world leader that captured not only the hearts of South Africans but the international community at large.

1. Online. Available: <https://www.london-se1.co.uk/news/view/6290>, accessed 26 September 2023

2. Online. Available: <https://streetartistbambi.com/about-bambi-street-artist/>, accessed 26 September 2023

90

Mr Brainwash

FRENCH 1966–

Madonna

signed; signed, dated 2009,
numbered 'NO D67930944A' and
inscribed 'Life is Beautiful' on the
reverse

screenprint and spraypaint on
canvas

120 by 120 cm

R900 000 – 1 200 000

PROVENANCE

Acquired from the artist, 34 Fine
Art, Cape Town.

Strauss & Co, Cape Town, 13 April
2021, lot 537.

NOTES

The current lot is accompanied by
a certificate of authenticity and the
DVD *Exit Through the Gift Shop: A
Banksy Film*.

Madonna, renowned for her keen understanding of the ever-changing landscape of art and contemporary culture, selected Mr Brainwash to create the cover art for her third greatest hits album, *Celebration*.

Mr Brainwash draws inspiration from prominent artists such as Andy Warhol, Keith Haring, and Banksy, which is notable in the present lot.

Thierry Guetta, whose professional moniker is Mr Brainwash, is a French-born artist who has been based in Los Angeles since he was a teenager. He previously owned a vintage clothing store and was an amateur videographer who became fascinated by street art in 1999 after discovering the secret identity of his cousin, the anonymous French street artist Invader. He filmed Invader at work and, upon returning to the States, Guetta found a new subject in Shepard Fairey and

eventually met the elusive Banksy. It was soon after this meeting that Guetta began creating his own art, a combination of street art and pop art, and assumed the pseudonym of Mr Brainwash. His successful 2008 debut exhibition titled *Life is Beautiful* became the focus of the Oscar-nominated Banksy documentary *Exit Through the Gift Shop* (2010) and his popularity grew. He has held numerous exhibitions including pop-ups at Art Basel Miami, created commemorative 9/11 murals in New York City, and entered into creative partnerships with Coca-Cola and Marvel Comics creator Stan Lee. Madonna, Rick Ross, and Kygo have each commissioned him to create album covers and his work can be seen in the TV shows *Billions*, *Shameless*, and *The Kardashians*.





91

British Primitive School

19TH CENTURY

A String of Shire Horses

circa 1870

oil on canvas

24 by 44,5 cm

R5 000 – 7 000



92

British Primitive School

19TH CENTURY

A String of Race Horses

circa 1870

oil on canvas

24 by 44,5 cm

R5 000 – 7 000



93

Franklin Brooke Voss

AMERICAN 1880-1953

Famous American Thoroughbreds, twelve

1934

each signed in pencil and stamped with the number 192/260 in the margin hand coloured etching on paper each image size: 34,5 by 38,5 cm (12)

R15 000 – 20 000

PROVENANCE

The Property of a Collector.

NOTE

The complete set of 12 Hand Coloured Prints after the original paintings of *Famous American Thoroughbreds* by Franklin Brooke Voss. Various numbers from an edition of 260.

The list of each print subject, owner, and publication year is as follows:

- Man o' War – winner of the Travers Stakes, Jockey Club Gold Cup, Preakness, and Belmont Stakes, all in 1920. Owner – Samuel D. Riddle. 1934.
- Twenty Grand – winner of the Wood Memorial, Travers Stakes, Kentucky Derby, and Belmont Stakes, all in 1931. Owner – Greentree Stable. 1934.
- Equipoise – winner of the Havre de Grace, Whitney, Metropolitan, Arlington, and Suburban.
- Billy Barton – winner of the Maryland Grand National twice, Virginia Gold Cup, and Pennsylvania Hunt Cup. Owner – Howard Bruce. 1934.

- Blue Larkspur – winner of the 1929 Belmont Stakes, inducted into the Horse Racing Hall of Fame in 1957. Owner – Colonel Edward Riley Bradley. 1934.
- Sun Beau – Inducted into the Horse Racing Hall of Fame, three times U.S. Champion Older Male Horse (1929, 1930, 1931). Owner – Willis Sharpe Kilmer. 1934.
- Jolly Roger – winner of the ElkrIDGE Steeplechase, twice winner of the American Grand National. Owner – Mrs. Payne Whitney. 1934.
- Exterminator – winner of the 1918 Kentucky Derby, inducted into the Horse Racing Hall of Fame in 1957. Owner – J. Cal Milam and Willis Sharpe Kilmer. 1934.
- Top Flight – American Champion Two-Year-Old Filly (1931), American Champion Three-Year-Old Filly (1932). Owner – Cornelius Vanderbilt Whitney. 1934.
- Gallant Fox – winner of the United States Triple Crown (1930) and 1957 Hall of Fame inductee. Owner – Belair Stud. 1934.

- Discovery – U.S. Champion Male Handicap Horse (1936) and Horse Racing Hall of Fame (1969). Owner – Adolphe Pons and Alfred G. Vanderbilt II. 1936.
- Seabiscuit – U.S. Champion Handicap Male (1937 & 1938), U.S. Horse of the Year (1938). Owner – Charles Howard. 1940.

Franklin Brooke Voss, an American sporting artist, was born in 1880 in New York City, New York. He studied at the Art Students League of New York under Canadian-American artist George Bridgman. Voss gained recognition for his equestrian works, which featured some of the most renowned thoroughbred racehorses in the sport. Among his notable works are depictions of Equipoise, Seabiscuit, War Admiral, Sir Barton, Whirlaway, and Man

o'War. The latter is widely regarded as the greatest racehorse of all time, having won 20 out of 21 races. Voss completed commissions for prominent patrons such as the Whitney and Vanderbilt families. In addition to being in many private collections, his works can be found in public collections like the National Sporting Library and Museum in Middleburg, Virginia and the National Museum of Racing and Hall of Fame in Saratoga Springs, New York.

94

Jean Eleanor Bowman

AMERICAN 1917–1994

The Parade Ring

signed and dated '52; inscribed with the artist's name on the reverse

oil on canvas

60 by 75 cm

R15 000 – 20 000

PROVENANCE

The Property of a Collector.

Jean Eleanor Bowman was an American sporting artist and equine portraitist. She attended the Grand Central Art School and the National Academy of Design, both in New York City, New York, and the Scott Carbee School of Art in Boston, Massachusetts. Her career was launched in 1940 when she held her first solo show at Vose Gallery in Boston. In 1980, she helped to establish the American Academy of Equine Art, which is now located in Georgetown, Kentucky. Bowman's artwork was featured on over 60 front covers of *The Chronicle of the Horse*, an American equestrian magazine founded in 1937. Her patrons included prominent horse enthusiasts and equestrians such as Queen Elizabeth II, Paul Mellon, and John Hay Whitney and her work is displayed in the National Sporting Library and Museum in Middleburg, Virginia. Tragically, Bowman died in an plane crash in 1994.



95

**John Rattenbury
Skeaping**

BRITISH 1901–1980

Round the Water Hole

signed, dated 60 and inscribed
'Trinitihres'; inscribed with the
title on the reverse
pastel on card
44 by 62 cm

R12 000 – 16 000

English sculptor and equine painter John Rattenbury Skeaping studied at Goldsmiths College and the Central School of Arts and Crafts, followed by the Royal Academy. He was awarded the British Prix de Rome in 1924 and studied at the British School at Rome. Skeaping was a member of the London Group and The Seven and Five Society, he was married briefly to fellow sculptor Barbara Hepworth, and was an official war artist during World War II. He was elected to the Royal Academy in 1960. Skeaping taught at the Royal College of Art from 1948 and was a professor of sculpture at the same institution between 1953

and 1959, and he designed numerous animals for Wedgwood. Skeaping is the author of a number of books on drawing, particularly animals and horses.

Skeaping travelled widely and lived in Mexico and France for a while. He exhibited regularly in Britain including at the Royal Academy, and as part of the art competition at the Summer Olympics in London in 1948, in addition to exhibiting widely internationally. His sculptures can be found in the collections of the Tate in London and at the National Museum of Racing and Hall of Fame in Saratoga Springs, New York.



96

Han van Meegeren

DUTCH 1889–1947

Goat

signed; inscribed with the artist's name on the reverse
oil on canvas
29 by 38,5 cm

R3 000 – 5 000

PROVENANCE

The Property of a Collector.

Han van Meegeren was a Dutch painter and portraitist born in Deventer, Netherlands in 1889. Van Meegeren showed a talent for art during school, where his teacher Bartus Korteling introduced him to Johannes Vermeer's painting techniques. In 1907, his father pushed him to study architecture at the Delft University of Technology, during which he designed a boathouse for his rowing club. In 1913, he won a gold medal for a study of a church interior done in a seventeenth-century artistic style. After working as an assistant to the Professor of Drawing and Art History until 1917, he launched his career as an artist. That year was his first exhibition at the Kunstzaal Picture in The Hague. In 1919, he became a member of an exclusive society of artists and writers called the Haagse Kunstkring.

In the late 1920s, however, van Meegeren became disillusioned with his status in the art world. Convinced his talent would never fully be recognised, in the early 1930s, he began experimenting and developing techniques that would

lead to him becoming a notorious forger of Dutch master artworks. He successfully forged paintings in the style of Frans Hals, Gerard ter Borch, Pieter de Hooch, and Vermeer, which made him a fortune – equivalent to tens of thousands of dollars today. After World War II, though, his scheme was uncovered when Allied forces found *Christ and the Woman Taken in Adultery* by Vermeer in the collection of Nazi Hermann Göring and traced it back to van Meegeren. With this discovery, van Meegeren faced charges of collaboration with the Nazis. Therefore, he confessed to this and other counterfeits, even painting a new forgery under observation to prove his claim. Van Meegeren was sentenced to a year in prison for his hoax but died two months later of heart failure. His legacy is complicated; he was a masterful forger who grew rich from his schemes, but he also tricked a Nazi (Göring) into trading 137 looted paintings for a forged Vermeer, theoretically saving these invaluable cultural treasures.



97

David Shepherd

BRITISH 1931–2017

Three Elephants

signed and dated 90; inscribed with the artist's name and the date on the reverse

oil on canvas

29 by 38 cm

R120 000 – 160 000

PROVENANCE

Acquired from the artist by the current owner in 1990.

David Shepherd was a renowned British wildlife artist and ardent conservationist from London. He travelled to Kenya after finishing school in 1949 with the dream of becoming a game warden. Unfortunately, he was turned away and then suffered another rejection upon his return to the UK when he was not admitted to the Slade School of Fine Art in London. Luckily, Shepherd met the British painter Robin Goodwin and studied under him for three years. He then became an aviation artist for the Royal Air Force, who flew him all over the world in the commission of paintings. In 1960, they sent him to Kenya, where he painted his first wildlife artwork: a rhino chasing a plane on a runway. An encounter there, of finding a herd of zebras dead from drinking from a well poisoned by poachers, turned him into a conservationist.

He initially donated the sale of his artwork to wildlife charities until he founded his own in 1984, the David Shepherd Wildlife Foundation.

Shepherd was also a railway enthusiast and loved painting steam engines. He helped to establish a UK heritage rail line called the East Somerset Railway. He even owned locomotives, including a few in South Africa. In addition to aeroplanes, steam engines, and wildlife, Shepherd also painted landscapes and portraits. His most famous portrait was of Queen Elizabeth, the Queen Mother, painted in 1969. He was made an Officer of the Order of the British Empire (OBE) in 1980 and a Commander of the Order of the British Empire (CBE) in 2008, both for his services to the conservation of wildlife. He was appointed a Fellow of the Royal Society of Arts in 1986.



98

Max Bucherer

GERMAN 1883–1974

*Aus Galizien und Polen.
14 Steinzeichnungen vom
Östlichen Kriegsschauplatz
(From Galicia and Poland.
14 stone drawings from the
Eastern Theatre of War),
portfolio*

1916

each signed in pencil in the margin;
signed, numbered and inscribed
with the title in the plate
lithographs on paper in a portfolio
each image size: various

R6 000 – 8 000

PROVENANCE

The Property of a Collector.

NOTE

The present lot contains 14 stone
lithographs, a contents page and
a portfolio cover. Published in
Munich by Verlag E Reinhardt.





99

Claude Francis Barry

BRITISH 1884–1970

St Mark's, Venice

signed, dated 1934 and inscribed with the title in pencil in the margin
etching on paper
27 by 33 cm

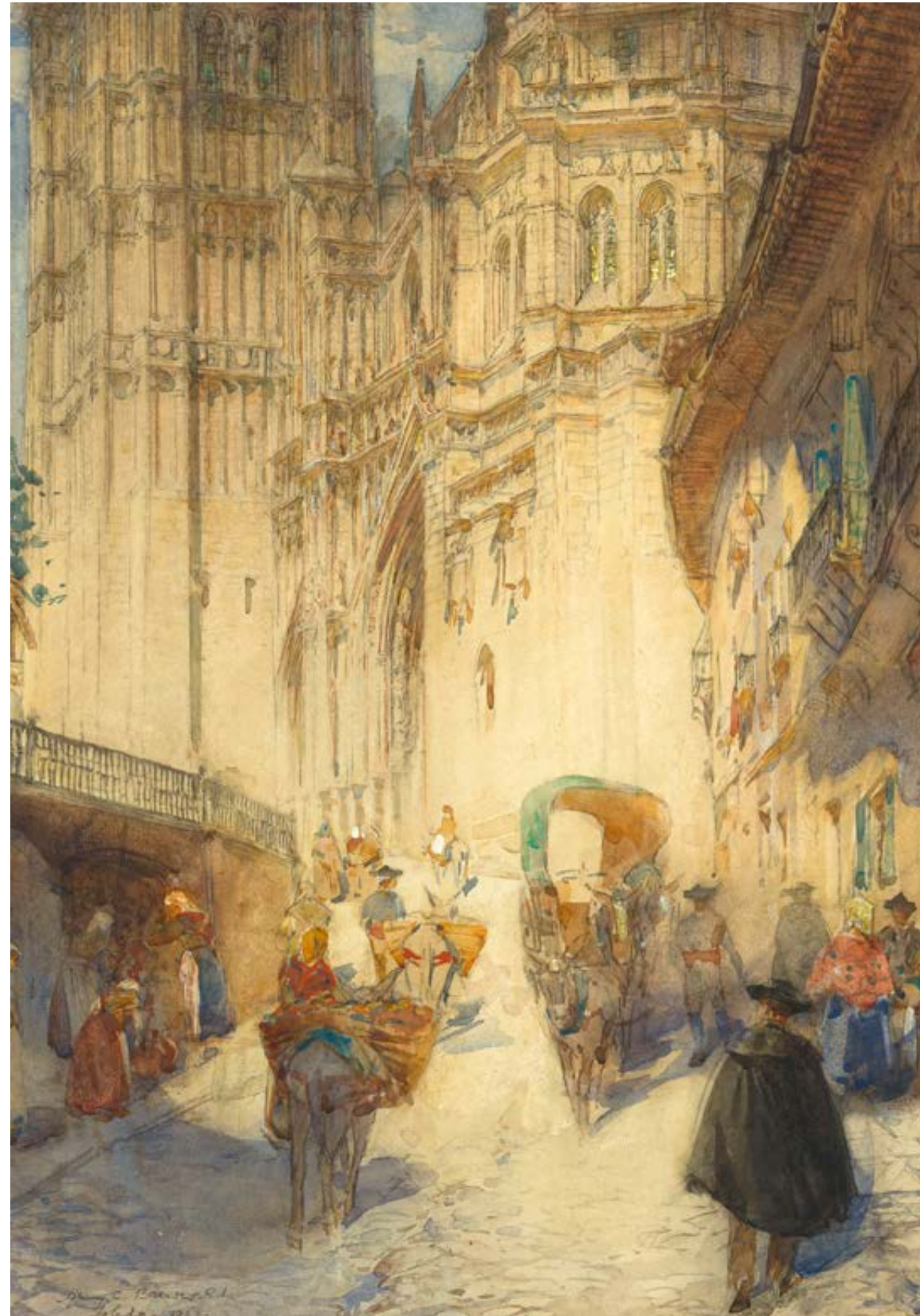
R8 000 – 12 000

PROVENANCE

The Property of a Collector.

Sir Claude Francis Barry, 3rd Baronet, later known as Francis Barry, was a prominent British etcher and oil painter celebrated for his innovative artistic styles. Born in Kensington, London, he received private education and traveled extensively in Italy. Studying under Sir Alfred East and Stanhope Forbes, he thrived in artist colonies in Newlyn and St Ives, exhibiting at renowned institutions such as the Royal Academy.

Barry's career extended to the Continent, with Milan as a significant hub, though his etching plates were tragically destroyed during a bombing raid in 1944. He settled in Jersey post-World War II, where he produced notable portraits and explored innovative artistic styles. His enduring legacy is marked by his groundbreaking contributions to art.



100

Henry Charles Brewer

BRITISH 1866–1950

Toledo

signed, dated 1923 and inscribed with the title; inscribed with the artist's name and title on a label adhered to the reverse
watercolour on card
50 by 35 cm

R4 000 – 6 000

PROVENANCE

The Property of a Collector.

Henry Charles Brewer is known for his masterful watercolour paintings. He studied at the Westminster School of Art under the guidance of Fred Brown. His works have enjoyed a prominent presence in numerous exhibitions, particularly at the Fine Art Society, the Royal Academy, and the Royal Institute. Brewer's art has been exhibited extensively, both in London and abroad. His portfolio is notable for its expertly rendered city scenes of London and depictions of the aftermath of war. Additionally, Brewer's artistic repertoire encompasses views of various locations, including Tangiers, Spain, Belgium, France, and Gibraltar created both before and after World War I.



101

A* Cardinal**

Venetian Views, four

each signed and inscribed
indistinctly with the title
watercolour on paper laid
down on card
each: 25,5 by 44cm
(4)

R8 000 – 10 000

PROVENANCE

The Property of a Collector.

102

Frank Catano

ITALIAN 1880-1920

*Mosque of Sayyida Zainab,
Cairo, Egypt*

signed
watercolour and bodycolour
on card laid down on board
41 by 65,5 cm

R4 000 – 6 000

PROVENANCE

The Property of a Collector.



103

Albert Toft

BRITISH 1862–1949

Hager

circa 1900

signed

bronze on a marble base

height: 22 cm excluding base,

25 cm including base; width: 14 cm;

depth: 20 cm

R40 000 – 60 000

LITERATURE

M H Spielmann (1901) *British Sculpture and Sculptors of To-Day*, Cassell: London, illustrated in black and white on page 132, online, <https://archive.org/details/cu31924030669364/page/n131/mode/2up?view=theater>, accessed 12 September 2023.

Albert Toft, a distinguished sculptor specializing in figures and portrait busts, hailed from Birmingham, England. He descended from a lineage of skilled Staffordshire artists and craftsmen, including his father, Charles Toft, and brother, J Alfonso Toft. Toft's artistic journey began as he apprenticed as a modeler at the renowned Wedgwood pottery firm while attending evening classes in Hanley and Newcastle-under-Lyme. In 1880, he earned a scholarship to the Royal College of Art, studying under Édouard Lantéri. His impressive career led to his election as a fellow of the Royal British Society of Sculptors in 1938, with two notable works featured in *RBS: Modern British Sculpture* in 1939. Toft's legacy includes the book *Modelling and Sculpture* (1911) and a prolific exhibition history, including showcases at the Royal Academy, Walker Art Gallery, and the Royal Glasgow Institute of the Fine Arts. He also left an enduring mark through public commissions like war memorials in Birmingham and Cardiff, Wales.



104

Aimé-Jules Dalou

FRENCH 1838–1902

Déspair or La Défense de La Patrie

signed; numbered 5 and bears the Cire Perdue A A Hébrard Foundry Mark
bronze

height: 20 cm; width: 6 cm;

depth: 7,5 cm

R30 000 – 40 000

PROVENANCE

The Property of a Collector.

Aimé-Jules Dalou commenced his artistic journey as a student at the École des Beaux Arts. He exhibited at the Paris Salon in 1861, which lead him to cultivate his signature sculptural style characterised by the female form. During his London sojourn in the wake of the Franco-Prussian War, he taught at the Lambeth Art School, significantly influencing a cohort of notable English artists, including William Goscombe-John, George Frampton, and Harry Bates. His presence in Britain during 1871 marked a pivotal moment in the evolution of sculpture in the country, akin to the impact of Claude Monet, James Tissot, Camille Pissarro, Alfred Sisley, and Andre Derain on British painting in the late 19th century, as underscored by the Tate Britain exhibition, *Impressionists in London* (2017–2018). Dalou's artistic legacy inspired many British sculptors and the formation of the New Sculpture Movement. Prominent museum collections include Musée d'Orsay and Petit Palais in Paris, as well as abroad, including the Victoria & Albert Museum in London, the National Gallery of Art in Washington, DC, and the Metropolitan Museum of Art in New York City.



105

Corinne Franzén-Heslenfeld

DUTCH 1903–1989

Head of a Boy

signed and dated '41; inscribed with the artist's name on a sticker adhered to the base
bronze on a marble base
height: 30 cm; width: 14,5 cm;
depth: 20 cm

R12 000 – 16 000



Corinne or Corry Franzén-Heslenfeld was the daughter of Wilhelmus Henricus Maria Heslenfeld, a prominent manufacturer and merchant in Bussum, and Cornelia Carolina Maria Schaepman. She pursued her artistic training at the Rijksakademie van Beeldende Kunsten in Amsterdam. Mentored by distinguished artists Jan Bronner and Johannes Hendricus Jurres, she also received private guidance from Lambert Lourijsen. In recognition of her talent, Corinne was honoured with the prestigious Prix de Rome award. From the 1920s, she established herself as a notable sculptor based in The Hague.

106

After Auguste Rodin

FRENCH 1840–1917

Tête de Madame Druet

signed, dated 1984, numbered III/IV, and bears the Delval studio's stamp
bronze on a perspex base
height: 14cm excluding base,
26,5cm including base; width:
10cm; depth: 11cm

R50 000 – 70 000

PROVENANCE

Private Collection, Paris.
Christie's, London, 21 October 1988, lot 561.
Christie's, London, 20 October 1989, lot 212.
Christie's, London, 26 June 1995, lot 5.
Soissons, Etude Laurent-Collignon, 2 July 1995.
Etude Artcurial-Briest, Paris, 2 July 2003, lot 625.
Christie's, South Kensington, 27 October 2005, lot 76.

NOTE

The present lot is accompanied by a Certificate of Authenticity from Comité Auguste Rodin dated 23 September 2005. Madame Druet was the wife of Eugène Druet, official photographer for Auguste Rodin.





107

**Continental School
19th Century**

Scenes of Domestic Life,
six

oil on tin
each 20 by 16,5 cm
(6)

R7 000 – 10 000

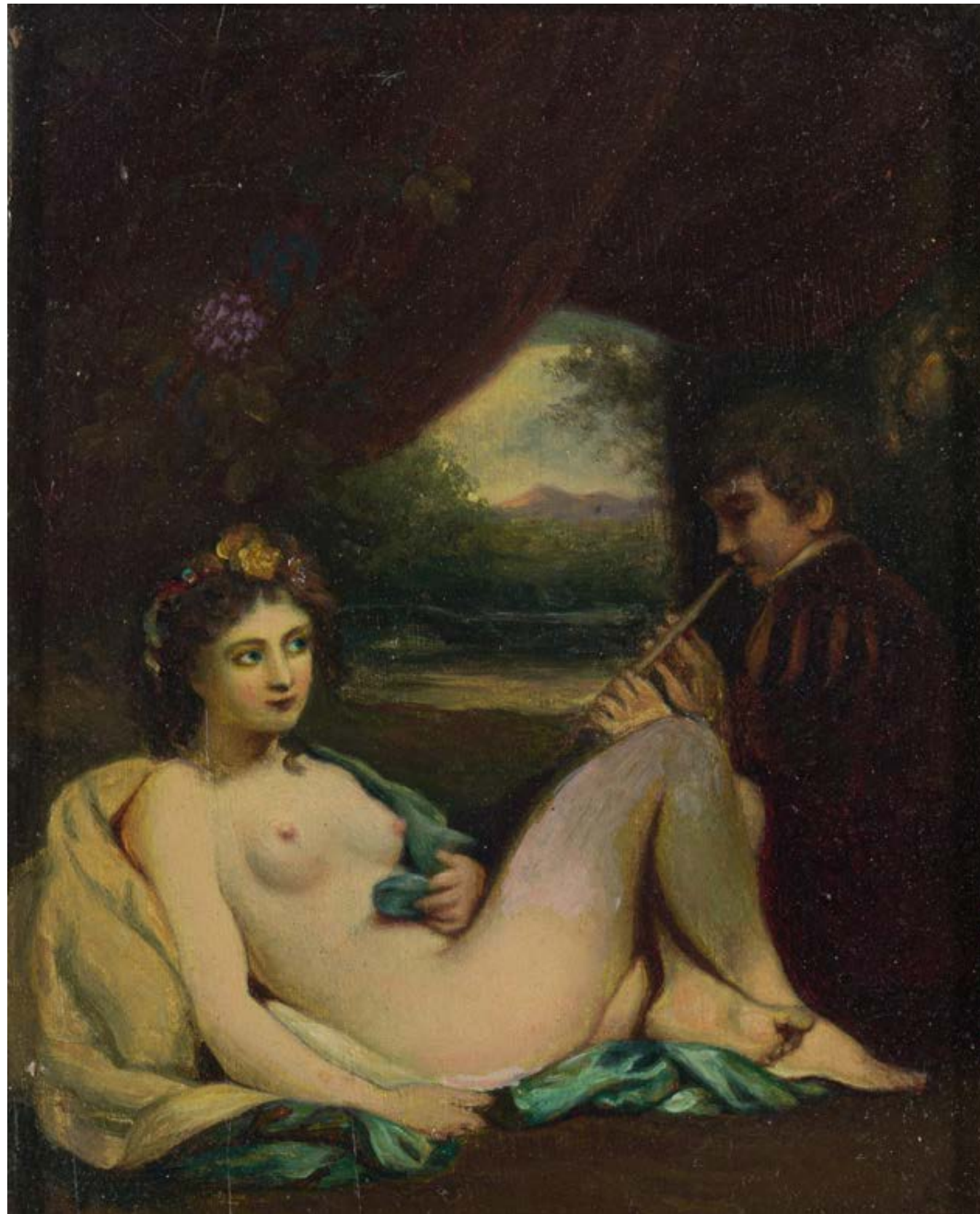
108

**Continental School
19th Century**

Flute Player

oil on wood panel
15 by 11,5 cm

R2 000 – 3 000



109

**English School
18th Century**

Portrait of a Lady

oil on canvas
73 by 61 cm

R10 000 – 15 000

PROVENANCE

The Property of a Collector.



110

**Johannes Hermanus
Barend Koekkoek**

DUTCH 1840-1912

Seascape with Boats

signed

oil on wood panel

30 by 39 cm

R20 000 – 30 000

Jan Koekkoek was a renowned Dutch marine artist, born in Amsterdam. Part of the illustrious Koekkoek Painting Family, he learned art from his father and exhibited his talent at the *Exhibition of Living Masters* in 1859. Koekkoek's early works resembled his father's style, but after relocating to Hilversum in 1864, he embraced the influence of the Laren School and the Hague School. This transformation led him to depict peaceful scenes of fishermen

and their families rather than dramatic ocean views. Koekkoek, a member of *Arti et Amicitiae* in Amsterdam, also shared his artistic wisdom with others, including landscape painter Lion Schulman. His legacy lived on through his son Gerardus Johannes, who also painted landscapes and maritime scenes. Koekkoek's artworks are displayed in prestigious institutions like the Rijksmuseum, ensuring his lasting impact on the world of art.



111

Bengt Nordenberg

SWEDISH 1822–1902

Rowing to Summerfest

signed; inscribed with the artist's name on a brass plaque adhered to the frame

oil on canvas

77 by 107,5 cm

R80 000 – 120 000

PROVENANCE

British Antique Dealers Association, London.
Private Collection.

Accompanied by the artist's biography on a sheet of paper adhered to the reverse.

Swedish artist Bengt Nordenberg attended the Düsseldorf Academy in 1851 before moving permanently to the city. He is best known for his genre paintings with everyday scenes of middle- and upper-class life as is made manifest in *Rowing to Summerfest*. Typical of the style of the school at the time, Nordenberg incorporates the combined elements of the linearism and drawing techniques of the Neoclassicists with the subject matter and gesture of the Romantics.

The academy placed great emphasis on theatrical compositions, as can be seen in the present lot. He dramatically illuminates the two figures on the right-hand side of the boat carrying the rest of the 'cast' to the summer festival. He places the 'audience' high up on the banks of the lake and makes use of a clever compositional device by positioning the man on the boat, waving his hat high in such a manner that it connects the figures on land and in the boat.

Nordenberg was a painter born in Jämshög, Blekinge County, Sweden. He began his journey in painting as an apprentice to a painter in Sölvesborg and later pursued studies at The Royal Swedish Academy of Arts. In 1851, he moved to Germany and became a part of the Düsseldorf School of Painting, studying under Theodor Hildebrandt and Adolph Tidemand. Tidemand's influence played a significant role in shaping Nordenberg's style and choice of subjects, as he worked as Tidemand's assistant. Nordenberg is best known for his genre paintings depicting everyday life of the middle-class and upper-class in Sweden, as well as his religious paintings and altarpieces.

In 1856, he received a study grant from the Swedish government, which enabled him to travel to France and Italy. Returning to Düsseldorf in 1858, Nordenberg dedicated himself full-time to painting and became a member of the Malkasten artists' association. He also provided private lessons to fellow Swedish artists, including Peter Eskilsson.





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Lot 59 Joža Uprka *Woman in Traditional Dress (detail)*

