

Strauss & Co



MODERN AND CONTEMPORARY ART

Evening Sale

Tuesday, 7 November 2023, 7:00 pm
Strauss & Co, Johannesburg

Live Virtual Auction
www.straussart.co.za

Lots 1–85

COVER
Lot 19 Jacob Hendrik Pienaar *Die Kuile in die Pienaarsrivier by Roodeplaat* (detail)

LEFT
Lot 17 Alexis Preller *Mapogga Women in a Field* (detail)



1

Ezrom Legae

SOUTH AFRICAN 1938–1999

Head II (EL 35)

signed and numbered 5/5
bronze with dark brown patina
height: 16 cm; width: 16 cm;
depth: 14 cm

R60 000 – 80 000

PROVENANCE

The John and Elizabeth Bradley
Collection, Johannesburg.

EXHIBITED

Strauss & Co, Sydney Kumalo and
Ezrom Legae Retrospective Exhibition,
19 June to 28 July 2023.

LITERATURE

Gavin Watkins and Charles
Skinner (2023) *The Sculptures of
Sydney Kumalo and Ezrom Legae: A
Catalogue Raisonné*, Johannesburg:
Strauss & Co.



2 †

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Yellow Form

signed and dated 82

pastel on paper

55 by 42 cm

R20 000 – 30 000

EXHIBITED

Strauss & Co, Sydney

Kumalo and Ezrom Legae

Retrospective Exhibition,

19 June to 28 July 2023.

3 †

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Equestrian Figure

signed and dated 76
pastel on paper
50 by 40 cm

R20 000 – 30 000

EXHIBITED

Strauss & Co, Sydney
*Kumalo and Ezrom Legae
Retrospective Exhibition,*
19 June to 28 July 2023.







4 †

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Reclining Figure

signed and dated 82

pastel on paper

35 by 52 cm

R20 000 – 30 000

EXHIBITED

Strauss & Co, *Sydney Kumalo
and Ezrom Legae Retrospective
Exhibition*, 19 June to 28 July 2023.

5

Moses Tladi

SOUTH AFRICAN 1903–1959

Rocky Outcrop

oil on board

34 by 41 cm

R100 000 – 150 000



A young Moses Tladi.

Enigmatic, talented, gentle, and for too long overlooked, Moses Tladi, one of the earliest black landscape painters working in a Western tradition, produced a small and enchanting body of work, characterised by lonely hillocks, flowering trees, shaded valleys, neat dwellings, and quiet skies. The scumbled surfaces of his paintings, their evocative and golden light, their offbeat colour combinations, and their mood of rural charm, brought him interwar acclaim, and he became the first black artist to exhibit at the South African National Gallery in Cape Town in 1931. While his reputation sunk into obscurity after his death in 1959, a major travelling retrospective of his work, appropriately titled *Moses Tladi Unearthed*, has brought his vivid and weighty landscapes back into the public imagination.

6

Moses Tladi

SOUTH AFRICAN 1903–1959

Winter – Trees, Driefontein

signed; inscribed with the artist's name and the title on an Iziko South African National Gallery label adhered to the reverse
oil on board
23 by 24,5 cm

R70 000 – 100 000

EXHIBITED

Iziko South African National Gallery, Cape Town, *Moses Tladi Unearthed*, September 2015.

LITERATURE

Angela Read Lloyd (2009) *The Artist in the Garden: the Quest for Moses Tladi*, Cape Town: Print Matters, illustrated in colour on page 175.



JH Pierneef, *The Road, Waterberg*, 1925.

Moses Tladi, ever-focused on his natural surroundings, should be considered part of a remarkable group of landscape painters active in the first half of the 20th century on the rustic outskirts of Pretoria and Johannesburg. Alongside the likes of Erich Meyer, Sydney Carter, Gerard Sekoto and Henk Pierneef, there is little doubt that Tladi, thanks to his close sense of observation and unique way with light, made an enormous contribution to the pictorial histories of the Highveld. It is worth making a passing comparison to Pierneef in particular: not only did Tladi and Pierneef share a landscape, but aspects of their style – especially the gentle Divisionism – often overlapped.

7

Moses Tladi

SOUTH AFRICAN 1903–1959

Three Huts

signed; inscribed with the artist's name and the title on an Iziko South African National Gallery label adhered to the reverse
oil on board
19 by 25 cm

R80 000 – 120 000

EXHIBITED

Iziko South African National Gallery, Cape Town, *Moses Tladi Unearthed*, September 2015.

LITERATURE

Angela Read Lloyd (2009) *The Artist in the Garden: the Quest for Moses Tladi*, Cape Town: Print Matters, illustrated in colour on page 189.



There are so many works I wish to write of ... but I must refer to two small landscapes by Moses Tladi ... They are something of a portent. In a naïve technique all his own, Tladi tells the stark truth in a poetic way. The atmosphere of the Witwatersrand is in those pictures unmistakable to all that know the Transvaal.

BERNARD LEWIS

8

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Autumn Bushveld Landscape

signed

oil on board

29 by 40 cm

R400 000 – 600 000



When you look at a Pierneef, you cannot avoid feeling the stunning vastness of the South African landscape, you cannot but be transported to a specific place in your memory, and with that comes a flood of emotions.

FRED PHASWANA

9

Gerard Bhengu

SOUTH AFRICAN 1910–1990

Landscape with Trees

signed

watercolour on paper

26,5 by 37 cm

R50 000 – 70 000

Pioneering black South African artist, Gerard Bhengu, was born in 1910 at the Centocow Mission near Creighton in KwaZulu-Natal. Largely self-taught, Bhengu began an artistic career of almost sixty years under the patronage of Dr Max Kohler, a medical doctor and keen ethnologist stationed at the Centocow Mission. Kohler mentored Bhengu, providing him with quality art materials and images by European old masters to copy. Once Bhengu was competent in handling the watercolour medium, Kohler encouraged him to paint his own surroundings. Painting largely from memory, and realistically representational in style, Bhengu documented people, the landscape, and cultural, ethnographic and narrative scenes. Bhengu was subsequently supported by a number of different patrons, enabling him to survive as a full-time artist and to record the people and events of his time. The present lot, a finely observed South African landscape, painted in a European-influenced style, shows Bhengu's mastery of the watercolour medium and positions him in the South African art historical archive as one of the country's finest modernist painters of his era.

In 1995 a retrospective exhibition of Gerard Bhengu's work, followed by a major retrospective exhibition *Gerard Bhengu: Tradition and Modernity* in 2022, were exhibited at the Tatham Art Gallery in Pietermaritzburg, and in 2013 The Gerard Bhengu Museum was officially opened at Centocow Mission.



10

Pieter Wenning

SOUTH AFRICAN 1873–1921

View of Lourenço Marques

signed; signed on the reverse

oil on canvas

32,5 by 51,5 cm

R180 000 – 240 000

PROVENANCE

Sotheby Parke-Bernet.

Johannesburg, 10 May 1984, lot 8.

Wenning spent the winter months of 1917 in Lourenço Marques. Having arrived in that July, he stayed in a small chalet on the Avenida Vinte e Quatro de Juhlo, in walking distance of the old fort, Polana Beach, and the Palm Grove. The present lot, an evocative vista of the city from a northerly viewpoint, takes in the busy harbour, aquamarine bay, terracotta rooftops, and the dome of the railway station, then just completed in the Beaux-Arts style.

Wenning's latest lot of works, which have just been painted in Lourenço Marques, show a beauty of conception, a brilliancy of colour, and an individuality of view that is absolutely astonishing. His delineation of light and atmosphere is so wonderful that one almost feels the heat shimmering. All the canvases are small but contain a wealth of apparent detail that has to be seen to be believed. Wenning handles his colour in a manner that is totally different to any other artist in the country, and it is in this handling that his individuality proves so strong.

ERNEST LEZARD



11

Pieter Wenning

SOUTH AFRICAN 1873–1921

Durban

erroneously dated and inscribed with the artist's name and the title on a plaque adhered to the frame
oil on canvas
29 by 37 cm

R120 000 – 160 000

Wenning was in Durban in November and December 1918 as the guest of Advocate Graham Mackeurtan. During this brief stay in the coastal subtropics, during which time he explored the possibility of a commission for the Catholic Church there, he produced at least 15 oil studies, of which the present lot is a fine example. Luminous and

atmospheric, the painting catches a serene and beautiful moment on the seafront. The plain-made rowboats with their faded green hulls and orange gunwales, dragged up the beach from the foamy-turquoise bay, are a romantic counterpoint to the modern steamers and tugs that featured in some of the artist's other Durban paintings.



Pieter Wenning, *Rowboats, Docks Beyond, Durban*, 1918.



Pieter Wenning, *Docked Ships, Durban Harbour*, 1918.





12

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Lagoon at Umhlanga

signed with the artist's initials

oil on canvas

44 by 49,5cm

R120 000 – 160 000





13
Edoardo Villa
SOUTH AFRICAN 1915–2011
Figural Composition
signed, dated 1960 and indistinctly numbered
bronze with a green patina
on a wooden base
height: 36cm excluding base, 38,5cm including base;
width: 17,5cm; depth: 23cm
R80 000 – 120 000

14
Sydney Kumalo
SOUTH AFRICAN 1935–1988
Hugging Figure (SK24)
signed
bronze with a brown patina
height: 34 cm; width: 14 cm;
depth: 12,5 cm
R150 000 – 200 000

LITERATURE
Gavin Watkins and Charles Skinner (2023) *The Sculptures of Sydney Kumalo and Ezrom Legae: A Catalogue Raisonné*, Johannesburg: Strauss & Co. Another cast illustrated in colour on pages 174, 175, 176 and 621.



15
Ezrom Legae
SOUTH AFRICAN 1938–1999
Agonised Torso (EL24)
bronze with dark brown patina,
on a wooden base
height: 67 cm including base;
width: 20 cm; depth 16 cm
R120 000 – 160 000

EXHIBITED
Strauss & Co, *Sydney Kumalo and Ezrom Legae Retrospective Exhibition*, 19 June to 28 July 2023.
LITERATURE
Gavin Watkins and Charles Skinner (2023) *The Sculptures of Sydney Kumalo and Ezrom Legae: A Catalogue Raisonné*, Johannesburg: Strauss & Co. Another cast illustrated in colour on page 463.

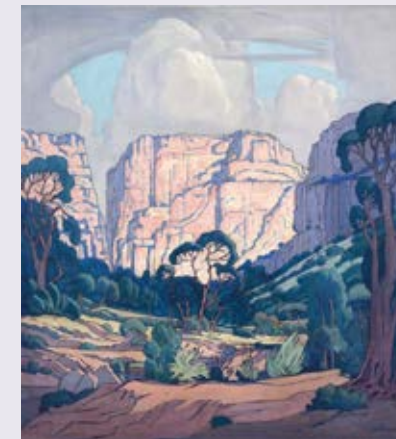


Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Rustenburg Kloof

signed; inscribed with the artist's name and the title on a plaque adhered to the frame
oil on canvas
90 by 59,5 cm

R3 000 000 – 5 000 000

JH Pierneef, *Rustenburg Kloof*, 1929–1932, TransNet/Rupert Museum.



JH Pierneef, *Rustenburg Kloof*, 1928, Rupert Museum.



JH Pierneef, *Rustenburg Kloof*, 1935, Pretoria Art Museum.

While Pierneef often returned to favourite locations, the view of Rustenburg Kloof in the Magaliesberg, some 100km west of Pretoria, was particularly close to his heart. He repeatedly sketched and painted this imposing ravine, with its sheer and glinting rockfaces, theatrical shadows, cascading pools, and dense tree cover. The silhouette of the escarpment, with its dramatic chasm, became one of the artist's most iconic motifs, and he famously incorporated the scene into his multi-vista commission for the Johannesburg Railway Station (1929–1932).

The present lot, a monumental and museum-grade painting, is one of the artist's major depictions of the Kloof, comparable not only to the Station panel, but other

well-known versions in the Rupert Museum (1928), the Oliewenhuis Museum (1930), and the Pretoria Art Museum (1935). The view clearly provided endless inspiration for Pierneef, prompting intriguing stylistic experimentation, from severe geometric reduction to curvilinear stylisation and familiar naturalism. Of this unofficial series of Kloof paintings, only this present large-format example, so bold in its design and subtle in its colouring, has been in private hands and, until now, out of the public eye. Stylistically, it sits midway between the then scandalously avant-garde Rupert Museum painting and the gentle frankness of the Station panel. When it comes to the palette, however, which is gorgeously muted

and serene, it more closely resembles the version in the Pretoria Art Museum (which it probably just predates).

As in the other famous versions, the focal point of the present lot is the soaring rock formation and the thrilling cleft. A central streak of blue sky accentuates the scale and verticality of the gorge, while a number of Pierneef's signature trees – tall, slender-trunked and timeworn – frame the impressive view. A dark green canopy of trees – dense, velvety and dipping with the valley – carries the eye across the scene. How light catches the flattened rocks below, moreover, highlighting the whorling bushes along the banks, and glinting off the water, is quite mesmerising.





An extant preparatory drawing for this work, in pencil and watercolour, owned by the Pretoria City Council and housed in the Pretoria Art Museum, reveals the skeleton of the composition, with strong diagonal lines meeting at a central point. Pierneef clearly followed the design carefully in the final canvas, enlivening it with breathtaking colour combinations of copper, mauve, amber and olive. The drawing dates the work to 1934, a masterpiece painted then with the Station commission fresh in mind.

JH Pierneef, *Rustenburg Kloof*, 1934, Private collection.

His paintings are immaculate in drawing and colour. His linear design dominates the composition and to this thin colour is applied to emphasise the pattern, so that his paintings possess that classical austerity that is the strength of sound, clear line-work and dignified colour. Added to this is a most attractive simplification of form, until the essence of the scene is put before our eyes with confidence and clearness. We can understand such a picture for we can appreciate its beauty. The real virtue of his art lies in his power to say very clearly in simple line and colour something we have wanted to say very badly ourselves.

WALTER BATTISS

17

Alexis Preller

SOUTH AFRICAN 1911–1975

Mapogga Women in a Field

oil on canvasboard

55 by 45 cm

R400 000 – 600 000

In the December of 1935, having recently returned from a year at the Westminster School of Art in London, and shortly after closing his first ever exhibition at Glen's Music Salon in Pretoria, a twenty-four-year-old Alexis Preller came across a group of women labourers on the northern outskirts of town, each of them turned out in dazzling traditional dress. Hammered and weighty brass rings glinted on their necks and ankles, and coloured beads decorated their aprons and armbands. These were Ndzundza-descended women of the Southern Ndebele people, and their village, to which a young Alexis followed them one day, with its stepped terraces, mud huts, enclosed kraals, and joyfully-distinctive painted walls, would become one of the artist's greatest sources of inspiration. His first painting to include these

Ndebele figures, or Mapogga, as they were also called, was *Native Study (Mapogges)* [sic]; it showed them with long and gently cylindrical limbs and conical breasts, and it was one of the 117 paintings – and the only one by Alexis – exhibited at the Empire Exhibition at Milner Park in Johannesburg from September 1936. His growing interest in the daily activities of these Ndebele women prompted a number of similar paintings at the time, of which the present lot is a fine and previously unrecorded example. Worked up expressively with short and deliberate brushstrokes à la Vincent van Gogh, the surface of the painting is defined by dabs, strips and ribbons of silvery pink, lime, vibrant yellow and purple. From this gently naïve starting point, Preller would refine and reinvent the Mapogga motif within his richly symbolic pictorial world.



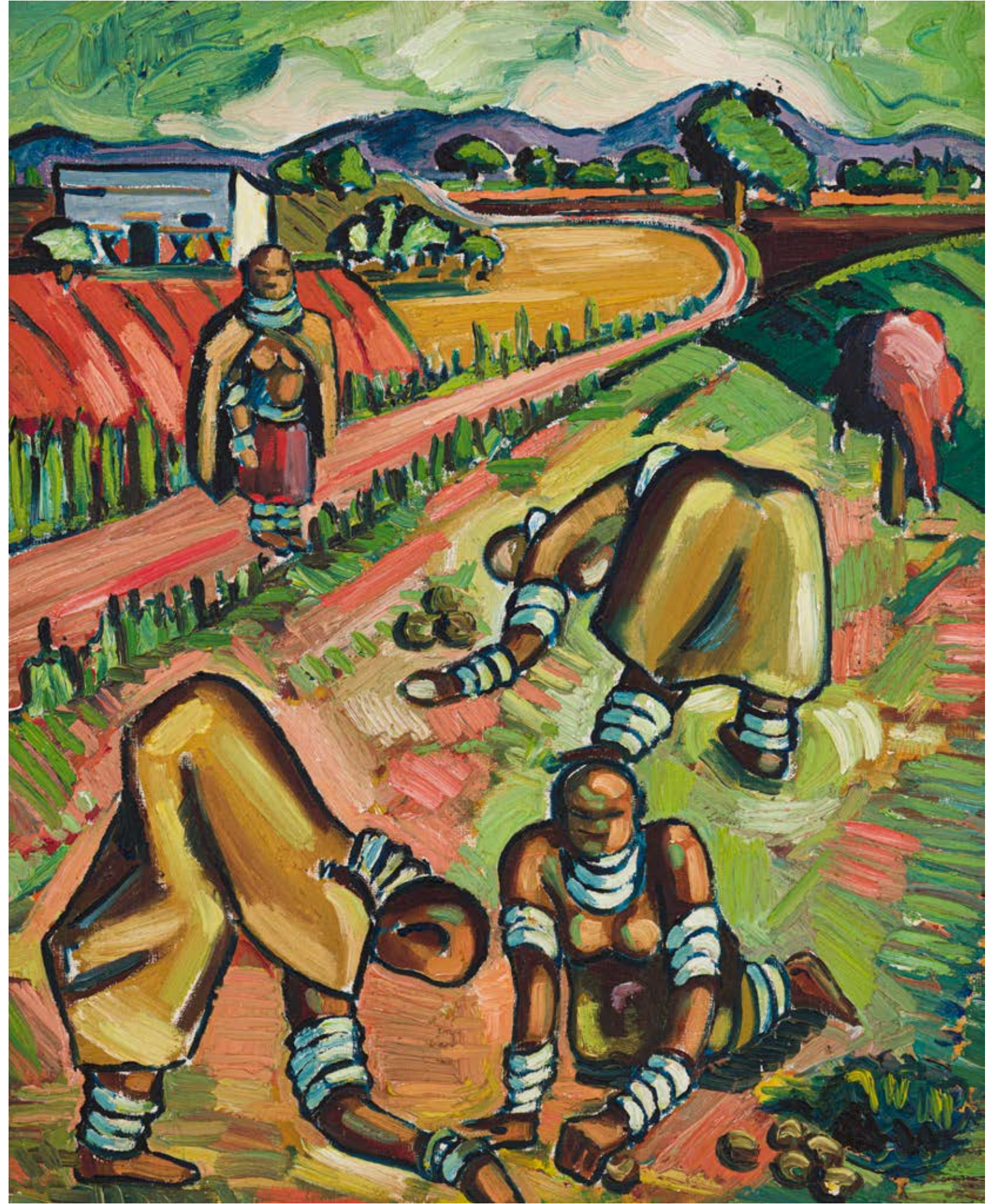
Alexis Preller, *Native Study (Mapogges)*, 1936.



Alexis Preller, *Mapogga Terrace*, 1951.



Alexis Preller, *Vibrating Figure*, 1952.



18

Alexis Preller

SOUTH AFRICAN 1911–1975

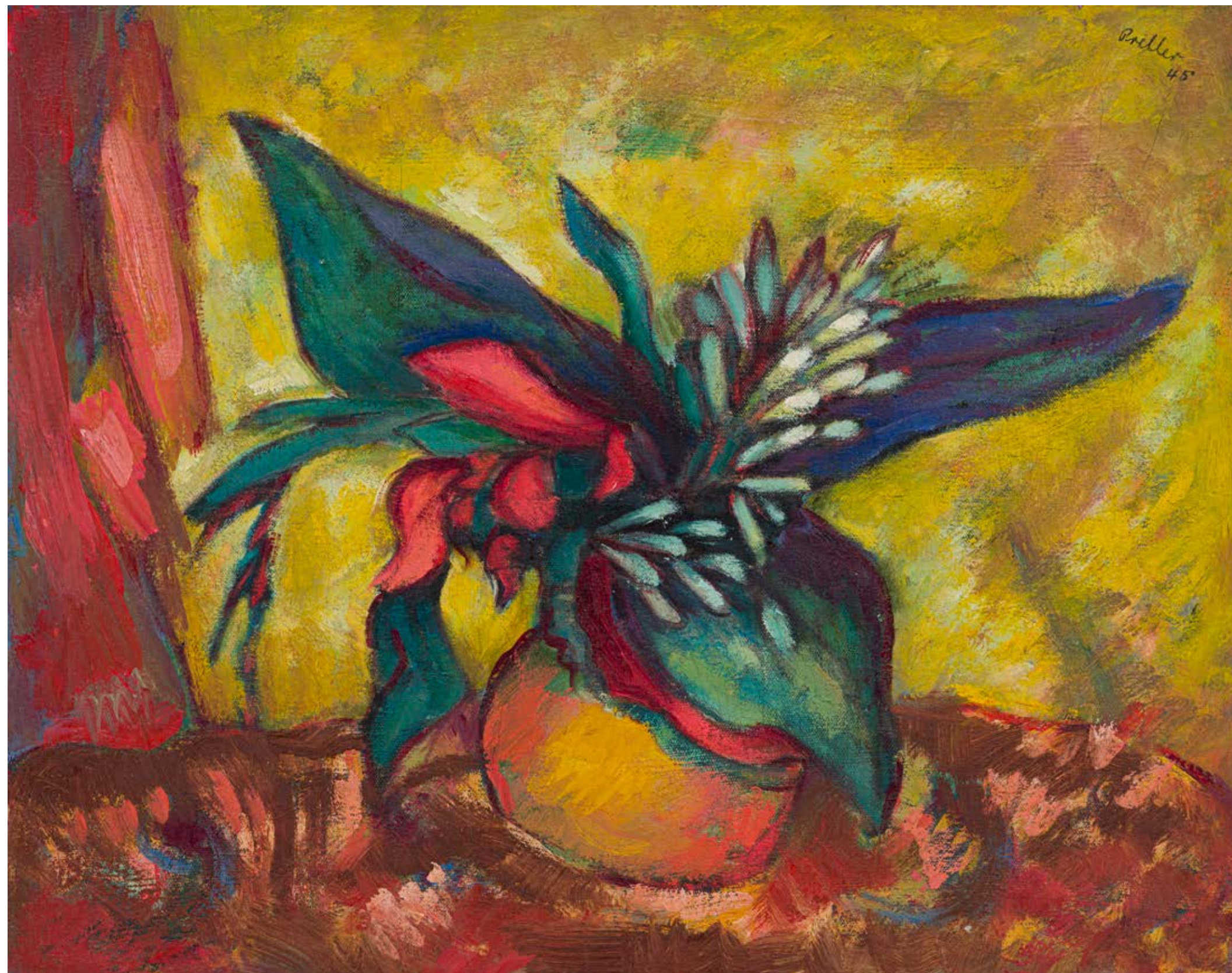
Flowers in a Vase

signed and dated 45
oil on canvas laid down on board
39 by 50 cm

R200 000 – 300 000

It could be argued that still life painting dominated Preller's four-decade career. The genre gave him opportunity to introduce his motifs, establish his intricate visual language, and develop his richly personal African symbolism. Particularly in the early stages of his career, the discipline also honed his drawing skills and heightened his sense of vivid colouring. *Vase of Flowers*, the present lot, made shortly after the artist's return from the North African campaign, is a gorgeous and Gauguinesque example using an arrangement

of blossoms and leaves as a centrepiece. The presumed study for the painting, made in pencil and pastel, and once in the collection of Norman Eaton, shows the artist's overriding preference for colour: compared to the drawing, the final work is a riot of purple, turquoise and white against an acidic yellow background. With its range of fleshy pinks and vivid greens, *Vase of Flowers* recalls *Revelation*, an arresting and important painting also executed in 1945.



Alexis Preller, *Study for Vase of Flowers*, 1945.



Alexis Preller, *Revelation*, 1945.

Selected works from the collection of Professor Danie Joubert

Professor Danie Joubert started his 13-year office as Vice-Chancellor and Rector of the University of Pretoria in 1980 in dramatic fashion: he discovered a large-scale oil painting of a wild fig tree by JH Pierneef in the sitting room of one of the male residences on campus. As a scientist by training, he immediately identified the species, but also knew exactly where the tree grew, and promptly drove out there to photograph it. That Pierneef, until very recently, enjoyed pride of place in the offices of the Vice-Chancellor of the University.

Professor Joubert played a leading role in the expansion of the art collection of the University, adding no fewer than 200 artworks to its holdings. He initiated more than 25 exhibitions on campus by such well-known artists as Enslin du Plessis, Christo Coetzee and Jack Lugg, converting spaces in the Ou Lettere Gebou (the Arts Building) and in the old Merensky Library into exhibition halls. He founded the Van Wouw House, adding to

the University's collection of Anton van Wouw sculptures by buying casts from Sotheby's where he met the legendary Stephan Welz. He penned numerous publications on South African art, including *Anton van Wouw en die Van Wouw-huis*, *Gregoire Boonzaier: Boomstudies*, *Erich Mayer*, and *Zakkie Eloff*. He was instrumental in the Edoardo Villa sculpture bequest to the University and founded the art archive there with documents donated by such artists as Bettie Cilliers-Barnard, Coert Steynberg and Laurika Postma.

Danie Joubert met Emile Schweikerdt, famed art dealer in Pretoria, through Walter Battiss in the early 1950s; Schweikerdt was then a colleague of his father, Oom Stokkies Joubert, who taught Afrikaans at Pretoria Boys High School where Battiss was art master. Schweikerdt recognised Joubert's incisive appreciation of art, and on his advice, the Joubert collection includes fine works by Pierneef, Irma Stern, Maggie Laubser, Alexis Preller and Maud Sumner.







19

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Die Kuile in die Pienaarsrivier
by Roodeplaat***

signed and dated 26
oil on hardboard
35,5 by 49,5 cm

R1 000 000 – 1 500 000

PROVENANCE

Professor Danie Joubert collection,
since 1985.

LITERATURE

PG Nel (ed) (1990) *JH Pierneef: His
Life and His Work*, Cape Town and
Johannesburg: Perskor, illustrated
in colour on page 10.



20

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Brandberg, Namibia

signed and dated 23
oil on board
29,5 by 45,5 cm

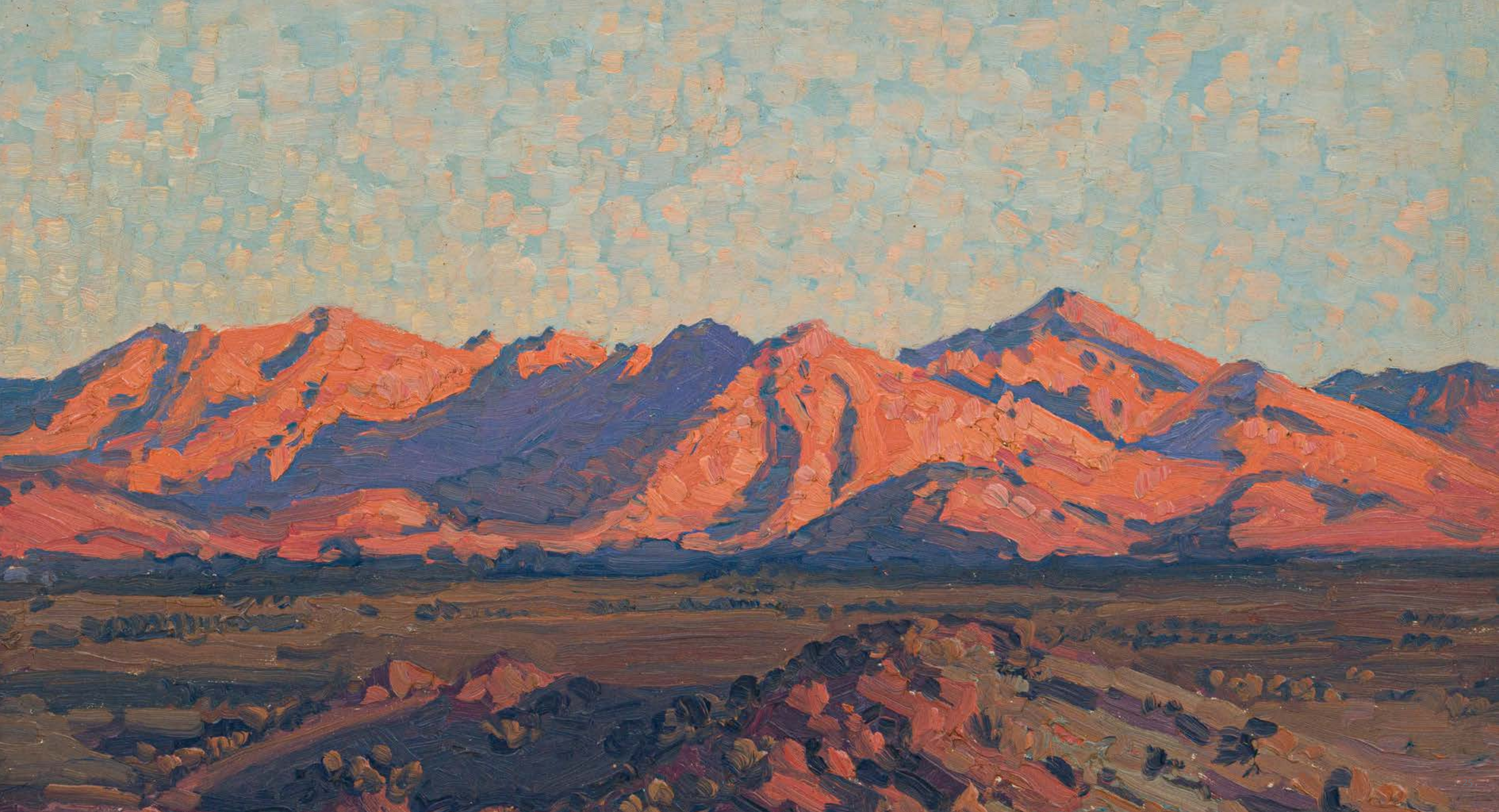
R800 000 – 1 200 000

PROVENANCE

Professor Danie Joubert collection,
since 1963.

ITEM NOTES

Framed by Zakkie Eloff.



21

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Irises and Anemones

signed and dated 1954
oil on canvas
66 by 50 cm

R4 000 000 – 5 000 000

PROVENANCE

Professor Danie Joubert collection,
since 1982.

Irma Stern worked in settled painterly genres, notably portraiture, the nude and still life. She used these categories as architecture to express her technical prowess and formal daring with colour, pattern and surface. A dedicated gardener as well as voracious collector, Stern frequently produced eruptive flower pieces incorporating objects – books, vases, votive sculptures – from her collection. An important site of technical innovation, particularly from the 1930s onwards, these flower pieces are now rated as some of her ‘most sumptuous and sensual images’.¹ The assuredness with which she realised these works saw Stern, in 1937, confide in a friend that she was equal to another flower painter, notably of irises, Vincent van Gogh.² Stern offered this by way of landing a greater point: she aspired to paint like Paul Cézanne. ‘He has painted pictures so free and so unhampered of the world.’³

Stern’s quest for liberation is a hallmark of both her painting and personal life. One meaning of freedom for Stern was movement and change. Stern’s flower pieces evolved formally and stylistically over the decades, as her attitude to evoking a beloved subject, flowers, changed. Stern’s late style, of which this lot is a representative

example, has yet to receive fuller critical appreciation. For example, when exactly does it begin? Heather Martienssen ventures 1954, the year Stern turned 60 and this lot was painted. The unavoidable decline in vigour that comes with age, writes Martienssen, is matched by ‘elegance, sureness of touch, economy of technique’⁴ – all hallmarks of this lot. Stern’s restrained approach to detailing her compositions and habit of allowing her canvases to show through in her late works allies her with Cézanne, whose late pictures are characterised by their unpainted ‘breathing spaces’.⁵ In old age, both artists challenged traditional notions of finish by displaying areas of unpainted canvas. This looseness and dissolve is, in Stern, counterbalanced by her unwavering commitment to colour, its luxuriousness as well as life-affirming value.

1. Marion Arnold (1995). *Irma Stern: A Feast for the Eye*, Cape Town, Fernwood Press, page 125.

2. Mona Berman (2003). *Remembering Irma*, Cape Town, Double Storey, pages 53-54.

3. *Ibid*, page 54.

4. Heather Martienssen (1968) ‘The Art of Irma Stern’, *Lantern*, December, Vol. 18, No. 2, page 31

5. William Rubin (1977). ‘Cézannisme and the Beginnings of Cubism’ in *Cézanne: The Late Work*, New York, Museum of Modern Art, page 189.







22

Maud Sumner

SOUTH AFRICAN 1902–1985

Tulips

signed and dated 48
oil on canvas
42 by 48 cm

R60 000 – 80 000

PROVENANCE

Professor Danie Joubert collection,
since 1968.

She began breaking up the surfaces of her paintings into areas of contrasting colour, separated in stained-glass fashion by clearly defined lines. This method also took her some way towards abstractionism... The moderating influences of Braque and Matisse in particular had asserted themselves soon after she returned to Paris in 1947.

CHARLES EGLINGTON



23

Maggie Laubser

SOUTH AFRICAN 1886–1973

*Still Life with Arums
and Blossoms*

signed
gouache on watercolour board
53,5 by 37,5 cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist by the
current owner, on 6 January 1966.
Professor Danie Joubert collection,
since 1966.

LITERATURE

Dalene Marais (1994) *Maggie
Laubser: Her Paintings, Drawings
and Graphics*. Johannesburg and
Cape Town: Perskor, illustrated in
black and white on page 327, cat.
no. 1382.

*Most of the still lifes use
arum lilies and they often fill
the entire painted surface.
The stately shapes of these
flowers and the curved
lines of their stems, as well
as the imposing beauty of
the calyxes, have all been
judiciously harnessed to
create the very lively and
graceful character as a
whole.*

MULLER BALLOT





24

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Flowers in a Vase

signed and dated 1965
oil on canvas laid down on board
24 by 36 cm

R100 000 – 150 000

PROVENANCE

Professor Danie Joubert collection,
since 1967.

25

Maggie Laubser

SOUTH AFRICAN 1886–1973

*Landscape with Three Houses,
a Figure and Two Birds*

signed
oil on canvas laid down on board
44,5 by 39,5 cm

R600 000 – 800 000

PROVENANCE

Acquired from the artist by the
current owner, on 17 December
1969.

Professor Danie Joubert collection,
since 1969.

LITERATURE

Dalene Marais (1994) *Maggie
Laubser: Her Paintings, Drawings
and Graphics*. Johannesburg and
Cape Town: Perskor, illustrated in
black and white on page 374, cat.
no. 1684.



26

Alexis Preller

SOUTH AFRICAN 1911–1975

The Shells

signed and dated '57

oil on board

25 by 30,5 cm

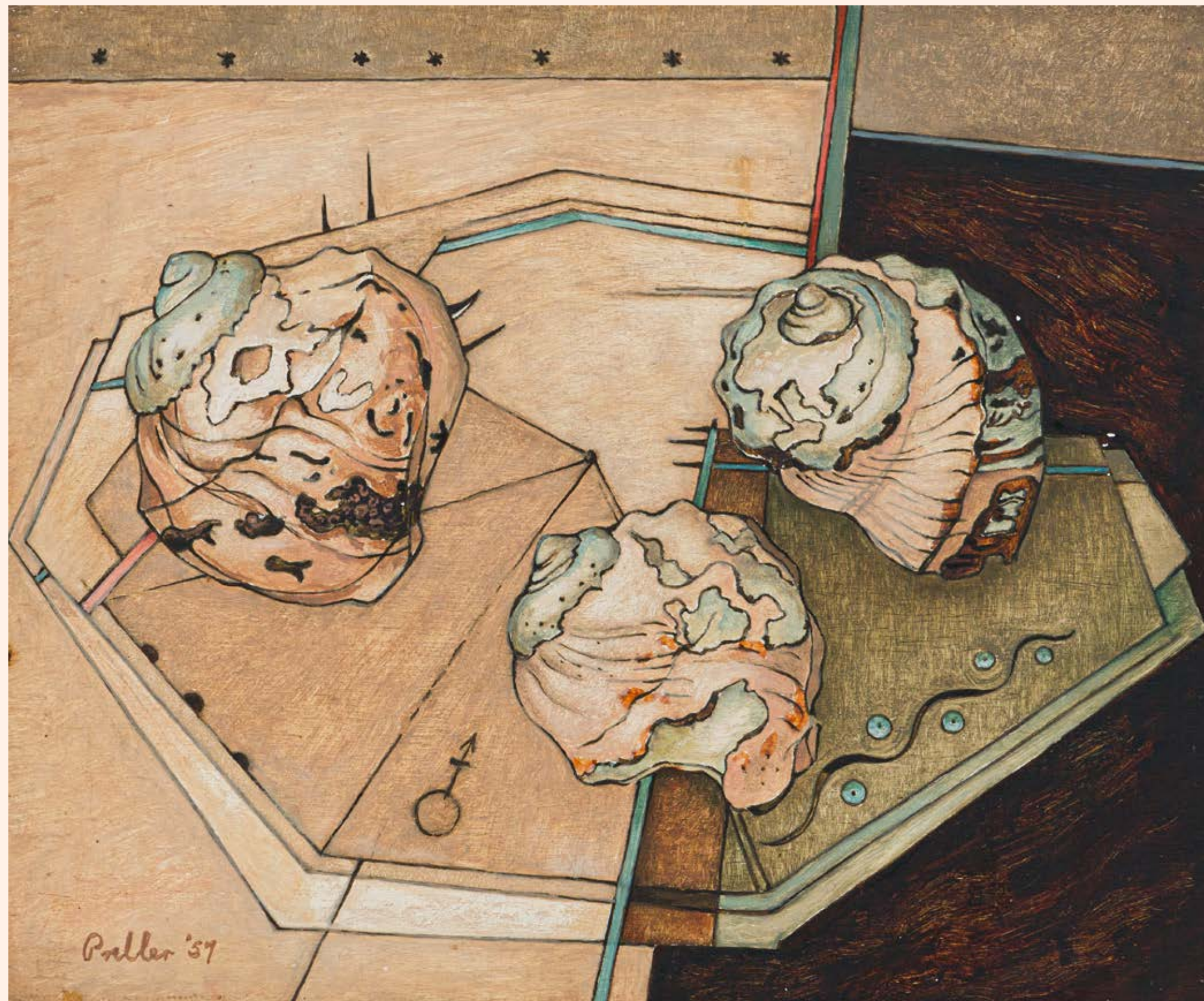
R800 000 – 1 200 000

PROVENANCE

Professor Danie Joubert collection,
since 1972.

The Shells was presumably first exhibited at the Lidchi Gallery in Johannesburg in April 1958. The painting shows three gleaming turban shells with whorls of pearly colour, knobby blemishes, and sea-aged algae stains. These are placed on complex and overlapping hexagonal planes, bordered and intersected by coral and flash-blue lines, and decorated with stars, arcs and symbols. This poetic and otherworldly still life composition takes cues from earlier paintings such as

Icarus (1951) and *The Mango* (1953), and is conceivably a companion piece to *Eggs on a Plate*, also painted in 1957. Both of these later works included astronomical connotations, in keeping with the artist's broad interest in the universe, and his fascination in the launch that year of *Sputnik*, the Soviet Union's earth-orbiting satellite. Predictably, the compositional design of *The Shells* reappeared in subsequent paintings, most notably in *Ritual Bull* (1962) and *Icarus I* (1971).



Alexis Preller, *Eggs on a Plate*, 1957.



Alexis Preller, *Icarus I*, 1971.

Stanley Pinker

SOUTH AFRICAN 1924–2012

***Somewhere in Cloud
Kuku Land***

signed; inscribed with the title
on the reverse; inscribed with
the artist's name, the title and
medium on an Everard Read
label adhered to the reverse
oil and assemblage on canvas
103,5 by 62,5 by 7 cm

R700 000 – 900 000

Stanley Pinker's work evolved in the 1980s when he began to explore pushing the limits of the traditional rectangular canvas. He started integrating found objects into his works which extended the field of the painting beyond the frame, as seen in the present lot. The title, *Cloud Kuku Land*, is worked into the flat, modernist planes of colour and shape with stencilled letters. The title alludes to a foolish utopian dreamland and links to something that the then prime minister of Britain, Margaret Thatcher supposedly said: 'The ANC is a typical terrorist organisation... anyone who thinks it is going to run the government in South Africa is living in cloud-cuckoo land'. Pinker generally avoided overtly political statements in his work and preferred a subtle satirical approach. The replacing of 'cuckoo' with 'kuku' creates a localised version, as 'kuku' means chicken. Although, the bird in the centre of the wheel could also refer to a cuckoo clock, creating a sense of immediacy while also reflecting on the absurdity of South African life.



28

Gerard Sekoto

SOUTH AFRICAN 1913–1993

*Children at Play,
Eastwood, Pretoria*

signed twice
oil on canvasboard
26 by 35,5 cm

R2 800 000 – 3 200 000

Gerard Sekoto's artwork titled *Children at Play, Eastwood, Pretoria* encapsulates a pivotal period in the artist's life. In 1945, Sekoto relocated to Eastwood, Pretoria, where he resided with his mother and stepfather, Paulus Jiyane. This move coincided with his brother Bernard's marriage to Mary Dikeledi. The present lot was painted during this short stay.¹

Despite the challenging environment for a black artist in South Africa at the time, Sekoto managed to garner critical and commercial acclaim during his stints in Sophiatown, District Six, and Eastwood. The present lot falls into the same period as some of his most important paintings, like *Song of the Pick*, *Sixpence a Door* and *Prinsloo Street*, all of which vividly capture the liveliness and dynamism of cultural activities amidst the tensions in the townships. Like *Village Gossip*, painted in 1946, now housed at Johannesburg Art Gallery, *Children at Play, Eastwood, Pretoria* portrays a typical daily scene in Eastwood. In this painting, Sekoto renders the subject in non-naturalist terms. The fusion of colour and motif shows an appreciation for the work of the Post-impressionists with expressive use of colour. The subject is imbued with symbolic representations in the capturing



Village Gossip, painted in 1946, now housed at Johannesburg Art Gallery.

of the figures, buildings and landscape. Through a combination of joyous colour and tender scenes of community, Sekoto created a timeless pictorial idiom.

During this period, numerous galleries across South Africa continued to showcase his art. Most notably, his solo exhibitions in 1947 at the Gainsborough Gallery and the Christies Gallery in Pretoria garnered both critical acclaim and financial success. The proceeds from these exhibitions played a pivotal role in funding his eventual journey into exile. Sekoto's relationship with the Gainsborough Gallery in South Africa remained strong, even after his departure for Paris.

Children at Play, Eastwood, Pretoria captures Sekoto's ability to infuse his artwork with the energy and essence of his surroundings, even amidst adversity. It stands as a testament to his enduring artistic legacy and his commitment to preserving the cultural heritage of his homeland. This important work serves as an invaluable historical record of a way of life built on resilience.

1. Gerard Sekoto Foundation (2013) *Song for Sekoto: Gerard Sekoto 1913–2013*, exhibition catalogue, Johannesburg: The Gerard Sekoto Foundation, page 112.



His mystic towers and castles in the air... are almost legends in themselves, they have become symbolic. They hover over the veld like mountains and bring a dramatic tension to static scenes.

GRÉ VAN DER WAAL-BRAAKSMA

29

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bushveld Landscape

signed and dated 44

oil on board

35 by 45 cm

R800 000 – 1 200 000



30 †

George Milwa Mnyaluza Pemba

SOUTH AFRICAN 1912–2001

Woman with Child

signed and dated 1951; inscribed with the title on the reverse and a Hallis & Co Fine Art Dealers label adhered to the reverse
watercolour on paper
32 by 22 cm

R100 000 – 150 000



31

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Walking Figures

signed and dated 71
oil on board
39 by 31,5 cm

R300 000 – 500 000







32

Ezrom Legae

SOUTH AFRICAN 1938–1999

Lonely Head (EL8)

signed and numbered 2/5
bronze with a brown patina
height: 34,5 cm; width: 18 cm;
depth: 20 cm

R250 000 – 350 000

PROVENANCE

The John and Elisabeth Bradley
Collection, Johannesburg.
Michael Stevenson, 2005.

LITERATURE

Gavin Watkins and Charles
Skinner (2023) *The Sculptures of
Sydney Kumalo and Ezrom Legae: A
Catalogue Raisonné*, Johannesburg:
Strauss & Co. Another cast illustrated
in colour on pages 425, 426 and 628.



33

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Squat Head (SK42)

signed, dated 68 and
numbered VII/X
bronze with a dark brown
patina
height: 39 cm excluding base

R250 000 – 350 000

PROVENANCE

The John and Elisabeth Bradley Collection,
Johannesburg.

EXHIBITED

Strauss & Co, *Sydney Kumalo and Ezrom
Legae Retrospective Exhibition*, 19 June
to 28 July 2023.

LITERATURE

Gavin Watkins and Charles Skinner (2023)
*The Sculptures of Sydney Kumalo and Ezrom
Legae: A Catalogue Raisonné*, Johannesburg:
Strauss & Co. Another cast illustrated in
colour on pages 215, 216 and 624.



34

Edoardo Villa

SOUTH AFRICAN 1915–2011

African Mask II

signed, dated 2007, numbered 4/6
and inscribed 'Fuso'
bronze with dark brown patina
height: 72 cm; width: 40 cm;
depth: 32 cm

R300 000 – 500 000

LITERATURE

Chris de Klerk and Gerhard de
Kamper (2012) *Villa in Bronze*,
Pretoria: University of Pretoria
Museum, another cast from the
edition illustrated in black and
white on page 51.

35

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Mountain Landscape with Houses, Cape

signed and dated 26
casein on paper laid down on board
21,5 by 29 cm

R500 000 – 700 000

ITEM NOTES

The likely viewpoint is on the outskirts of Riebeeck Kasteel. Thanks to Jan Middeljans for assistance with cataloguing this lot.



JH Pierneef, *Mountain Landscape with Houses, Cape*, 1921. Interestingly, this fully resolved oil painting was made five years prior to the casein.



36

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Pink Clouds, Free State

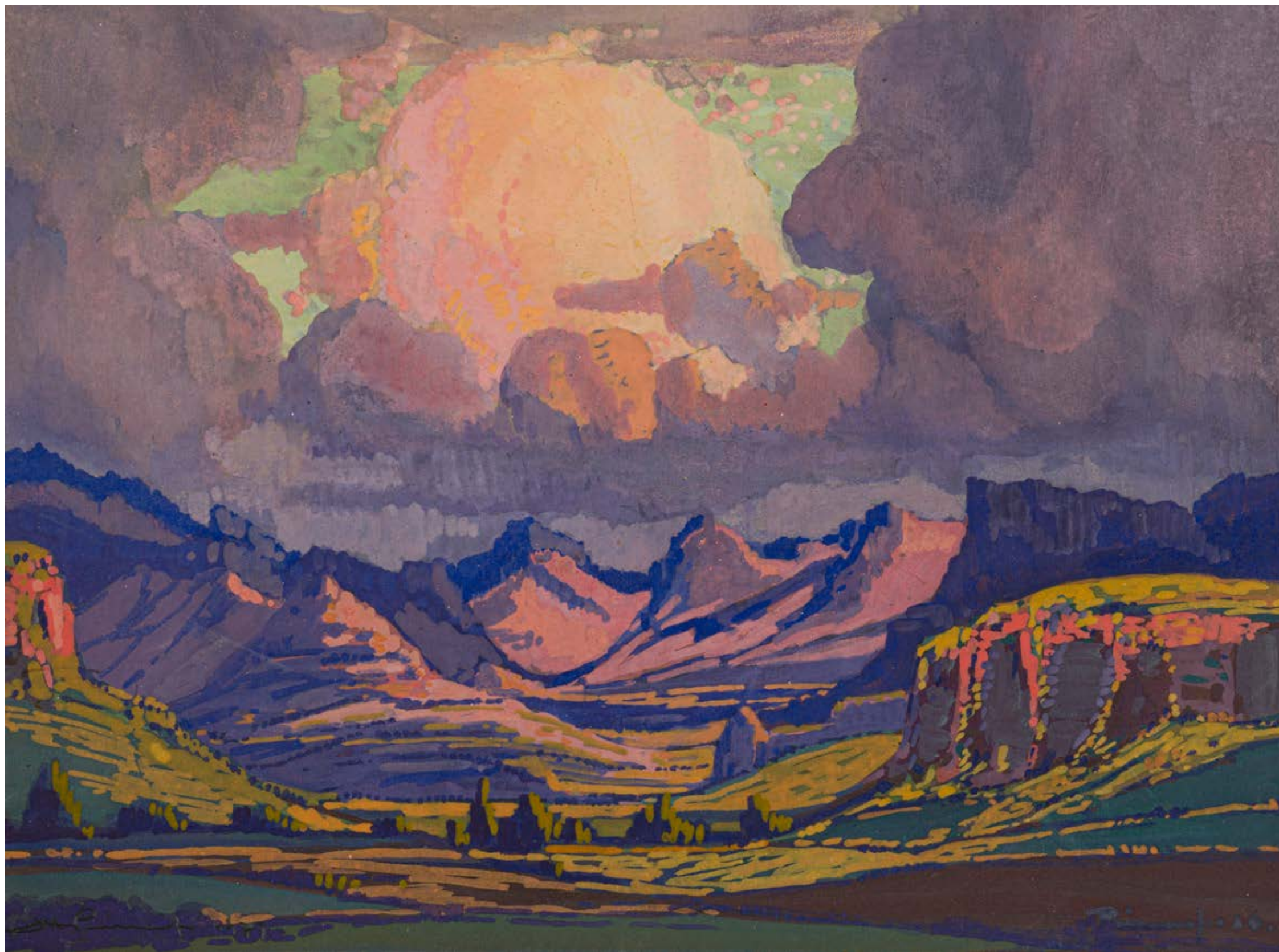
signed twice and dated 26 and 1927

casein on paper laid down on

board

21,5 by 29 cm

R600 000 – 800 000





37

William Kentridge

SOUTH AFRICAN 1955–

Cat

1999

numbered 1/6

bronze

height: 46 cm; width: 195 cm;

depth: 8 cm

R800 000 – 1 200 000

38

Strat Caldecott

SOUTH AFRICAN 1886–1929

Village Street with Gum Tree

signed and dated indistinctly;
inscribed with the artist's name
and the title on a South African
National Gallery label adhered to
the reverse
oil on canvas laid down on board
48 by 35 cm

R150 000 – 200 000

PROVENANCE

Basil Trakman.
Mr O Caldecott, London.
Private Collection.

EXHIBITED

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



39

Hugo Naudé

SOUTH AFRICAN 1869–1941

Mountain Landscape

signed; inscribed with a dedication
on the reverse
oil on board
24 by 34 cm

R150 000 – 200 000



40

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Cape Cottage against
a Mountain*

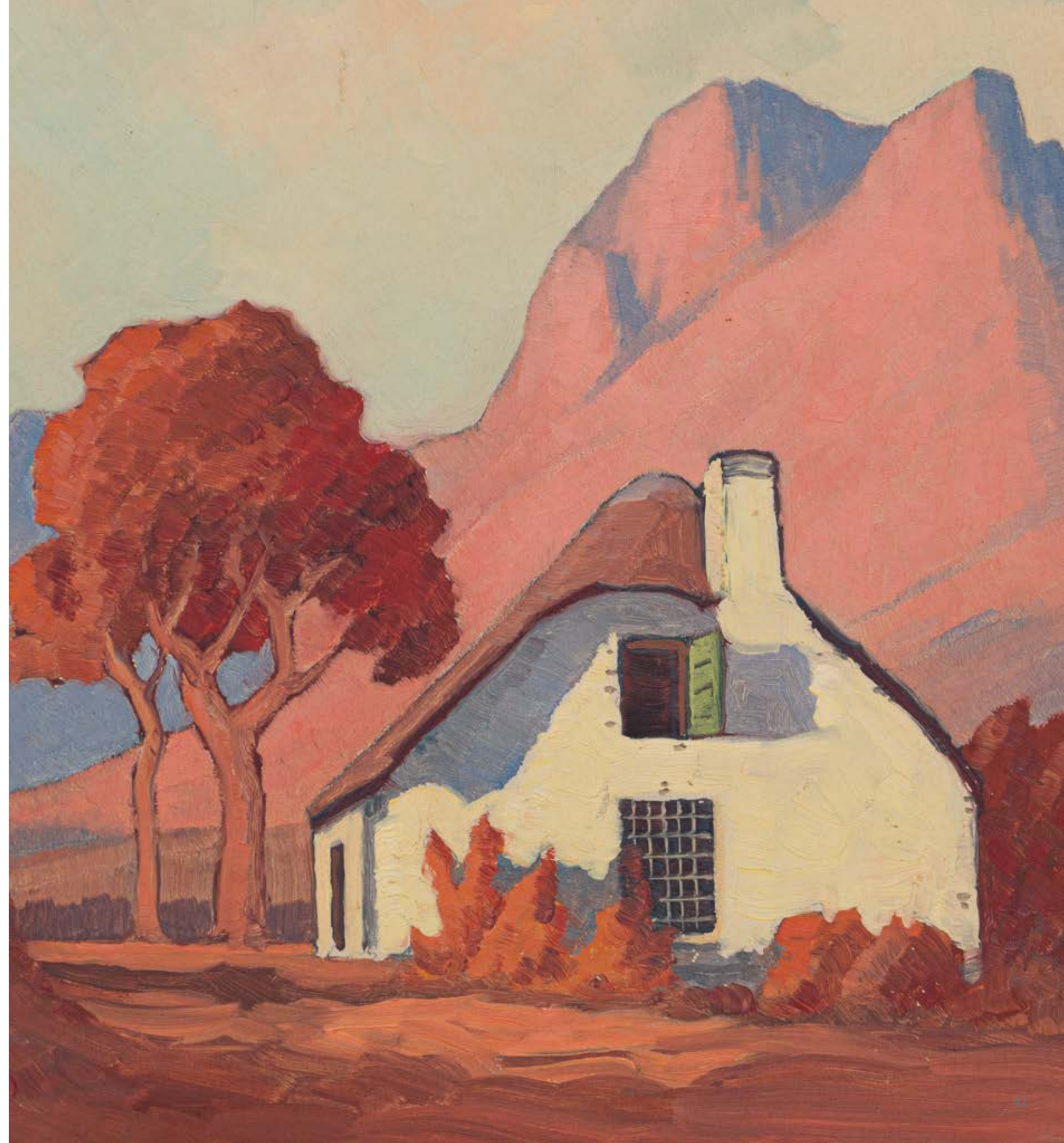
signed; inscribed with the title

on the reverse

oil on board

29,5 by 39,5 cm

R400 000 – 600 000



41

Anton van Wouw

SOUTH AFRICAN 1862–1945

Bushman Hunter

inscribed with the artist's name, dated 1902 and bears the foundry mark
bronze with brown patina; cast by the Nisini foundry, Rome
height: 48,5cm

R1 000 000 – 1 200 000

LITERATURE

Alexander Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House.

Another cast from the edition illustrated on pages 36 to 38.

J Ernst (2006) *Anton van Wouw: 'n Biografie deur J. Ernst*, Vanderbijlpark: Corals Publishers.

Another cast from the edition illustrated on page 66.

University of Pretoria (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth & Co. Another cast from the edition illustrated on page 27, plate A1.



42

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Mealiepap Eater

signed and inscribed 'SA Joh-burg', bears the foundry mark
bronze with a brown patina, on a granite base; cast by the Massa foundry, Rome
height: 14,5 cm excluding base, 16,5 cm including base; width: 28 cm; depth 32 cm

R400 000 – 600 000



A casting of *The Mealiepap Eater* was a treasured possession of Pieter Wenning and his family. Wenning, a Hollander and Pretorian like Anton van Wouw, ordered a casting of the small-scale bronze for his ill wife, Johanna, who had returned to Holland in 1913 for medical treatment. The sculpture was delivered to her in The Hague in March 1914 – sent directly from the foundry in Rome – and was safely stowed in her luggage when she returned to Pretoria.

43

Maggie Laubser

SOUTH AFRICAN 1886–1973

Hibiscuses in a Vase

signed

oil on canvas

60 by 55 cm

R200 000 – 300 000



44

Alexis Preller

SOUTH AFRICAN 1911–1975

Woman Reading

signed and dated '35

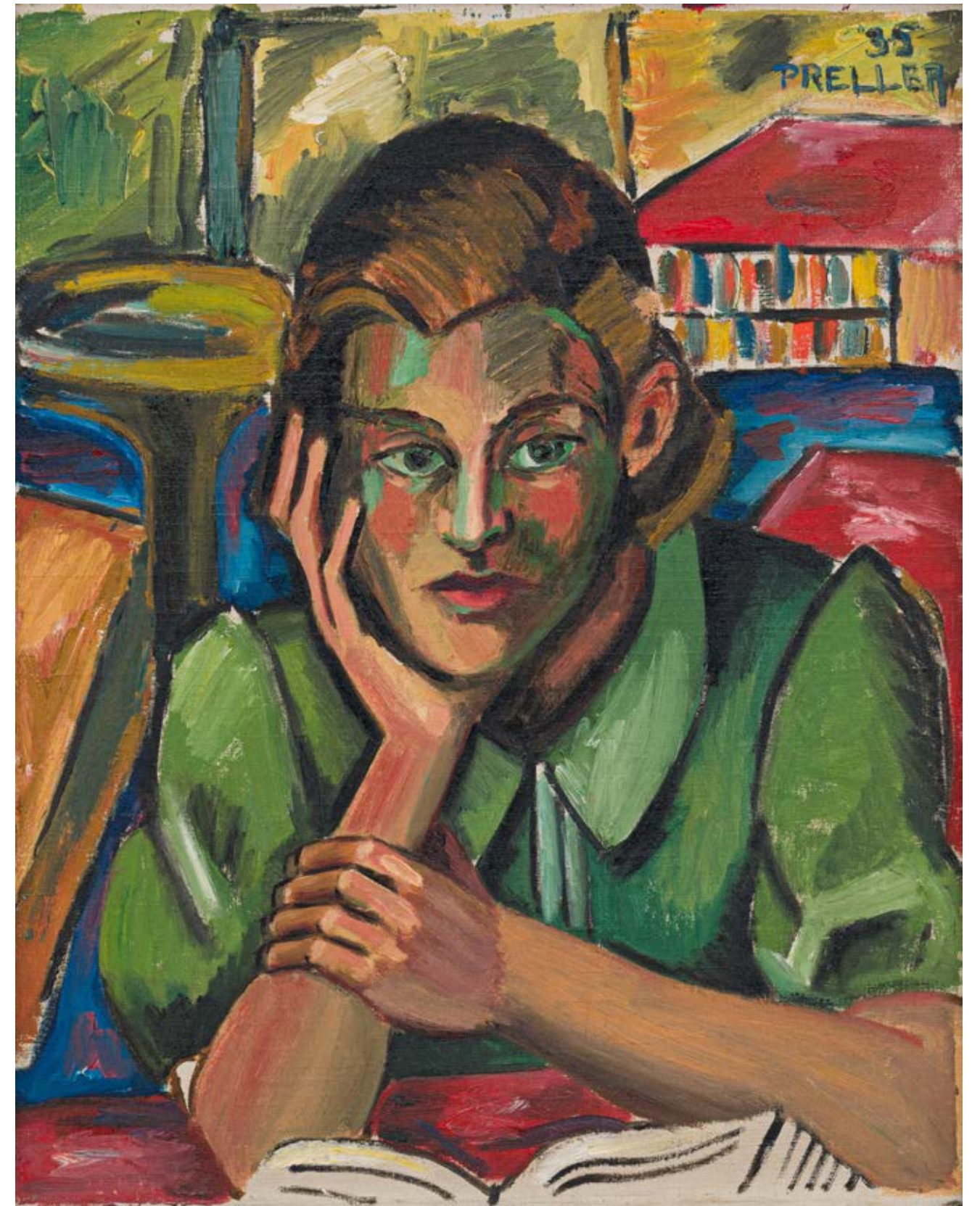
oil on canvas

51 by 40 cm

R220 000 – 280 000

PROVENANCE

Strauss & Co, Johannesburg,
9 November 2015, lot 227.



45

Alexis Preller

SOUTH AFRICAN 1911–1975

Still Life with Lilies and Shell

signed and dated '48
oil on canvas laid down on board
50 by 60 cm

R2 000 000 – 3 000 000

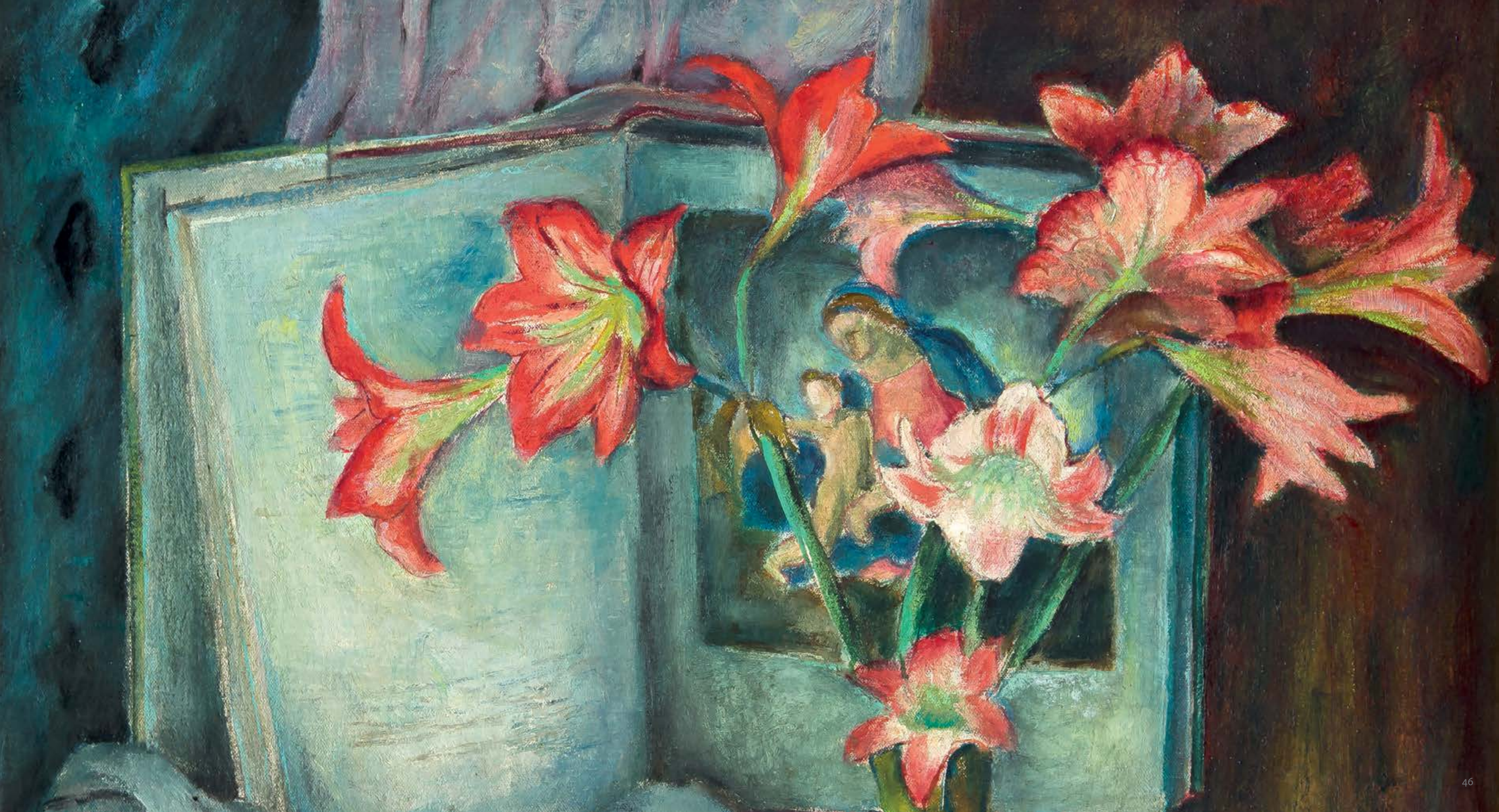


The artist's cherished Persian vase, photographed by Richard Cutler.

On the shelf were portrayed a number of the treasured objects that Alexis had begun to refer to as his Household Gods. Among them was the Persian vase that had been given to him by his mother. An accident had damaged the vase, breaking off parts of its rim, but there was no way in which Alexis would part with the sentimental object ...

ESMÉ BERMAN





46

William Kentridge

SOUTH AFRICAN 1955–

Untitled (Drawing from The Deluge Series)

signed and dated '89
chalk pastel and charcoal on paper
66 by 50 cm

R2 000 000 – 3 000 000

LITERATURE

Dan Cameron; Carolyn and Coetzee Christov-Bakargiev, J.M. (1999) *William Kentridge*, London: Phaidon Press, another drawing from the series illustrated in colour on page 44.

Throughout much of his early drawing, filmmaking and collaborative theatre practice, William Kentridge grappled with making visual and narrative sense of the tumultuous politics in the period between 1976 and 1994. Strongly influenced by two key German art movements, Expressionism and its politically radical successor New Objectivity, Kentridge's early work negotiated the strong urge to witness with the need to produce art. Kentridge, who regarded himself as neither active participant nor disinterested observer in the upheavals of the time, determined that the best working solution was to subject the facts of South Africa to the torsions of metaphor. In simpler terms, he refused to be a cartoonist. 'A political cartoon has to be unambiguous and clear,' said Kentridge. 'My drawings certainly have a political view, but

it is also a very personal one.'¹

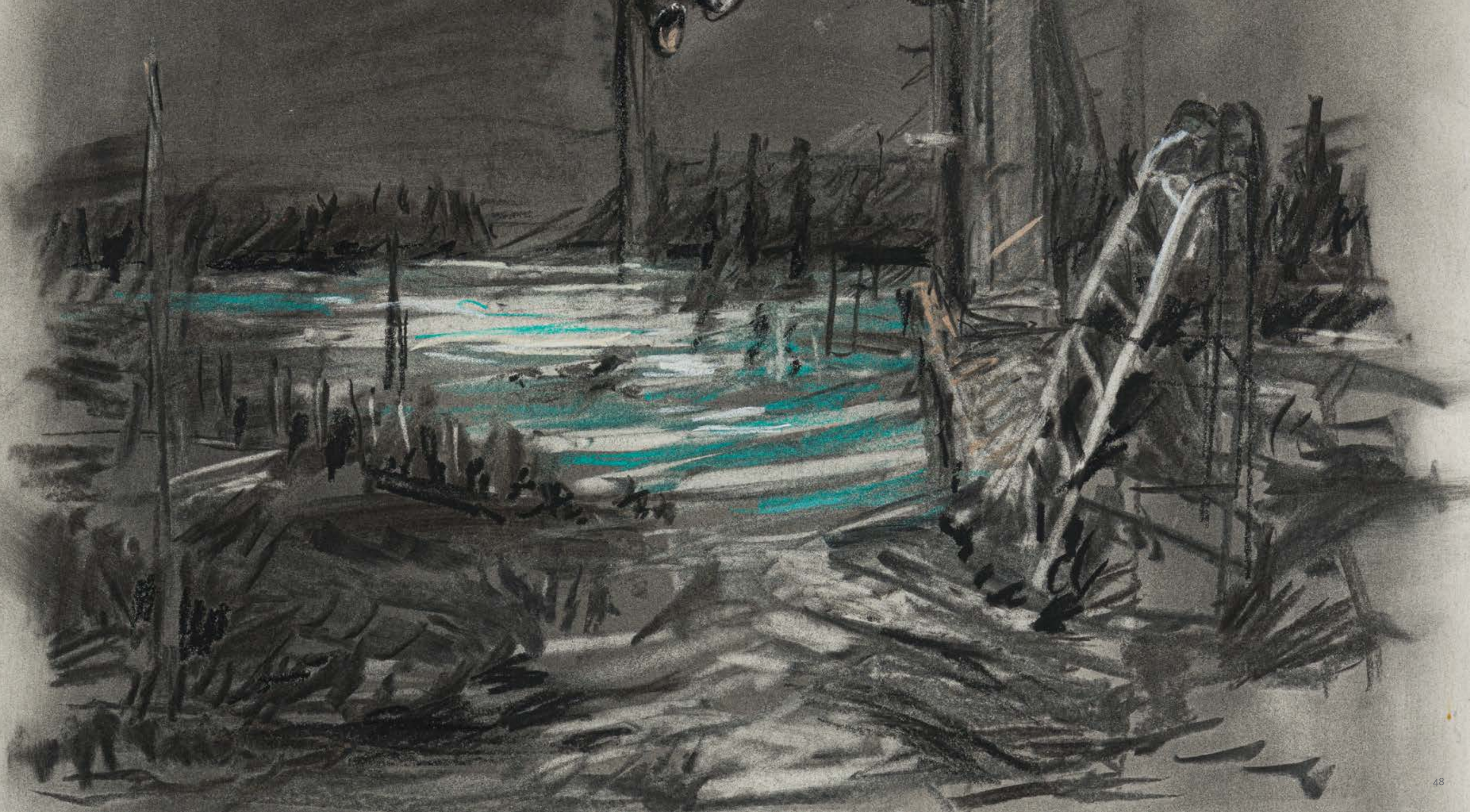
This untitled drawing, part of a grouping informally known as the Deluge series, is a particularly fine example of Kentridge's early drawing practice. It dates from 1989. In this year of resistance, protest, sanctions and emergency laws, Kentridge released *Johannesburg, 2nd Greatest City after Paris*. The animated film, which fully inaugurated his experimental process of using drawing and erasure to progress filmic action, included scenes of disquiet, protest and brutal violence. In one scene, Soho Eckstein, a cartoonish industrialist redolent of D.C. Boonzaier's Hoggenheimer character and George Grosz's Weimar capitalists, throws food and table scraps at a procession of black protesters. This lot directly references this damning action, but does not visually materialise the insult. Instead, the viewer is

presented with a scene absent of humans. Various fish, a tin can and telegraph pole levitate above a flooded industrial landscape redolent of Johannesburg. The familiar is also surreal.

It bears noting that Kentridge works in a highly iterative mode. Aspects of the *mise en scène* in this lot, especially the swampish pool, ladder and ramshackle landscape, rehearse ideas from earlier drawings (notably *Plunge Pool I & II*, 1987). He continued to produce drawings in this style in 1990, changing aspects of the landscape and suspended detritus. He also continued to explore the theme of flood and deluge, culminating in waterlogged scenes of his celebrated 1994 film *Felix in Exile*.

1. Michael Auping (2009). 'Double Lines: A "Stereo" Interview about Drawing with William Kentridge', in *William Kentridge: Five Themes*, San Francisco, San Francisco Museum of Modern Art et al, page 236.





47

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Extensive Landscape

signed; inscribed with a dedication

on the reverse

oil on board

51,5 by 64 cm

R3 000 000 – 5 000 000

He is teaching us to see, understand and appreciate the rolling miles of veld with the blue mountains in the distance, the strange almost fantastic trees that dot the landscape and the innumerable beauties of our land.

TIELMAN ROOS





48

William Kentridge

SOUTH AFRICAN 1955–

Untitled (Seated Woman)

signed
charcoal and pastel on paper
65 by 35 cm

R1 200 000 – 1 500 000

PROVENANCE

Cassirer Fine Art Gallery,
Johannesburg 1985.
Private collection.



David Goldblatt, *Mid morning at a bus stop in town*, 1982.



David Goldblatt, *Schoolboy with scrolls of merit*, 1982. The present lot was inspired by Goldblatt's series of images from *In Boksburg*.





49

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Namibian Landscape

signed with the artist's initials

and dated 1938

oil on canvas

60 by 79 cm

R700 000 – 900 000



50

Hugo Naudé

SOUTH AFRICAN 1869–1941

Namakwaland

signed; inscribed with the artist's

name and the title on a Kuns

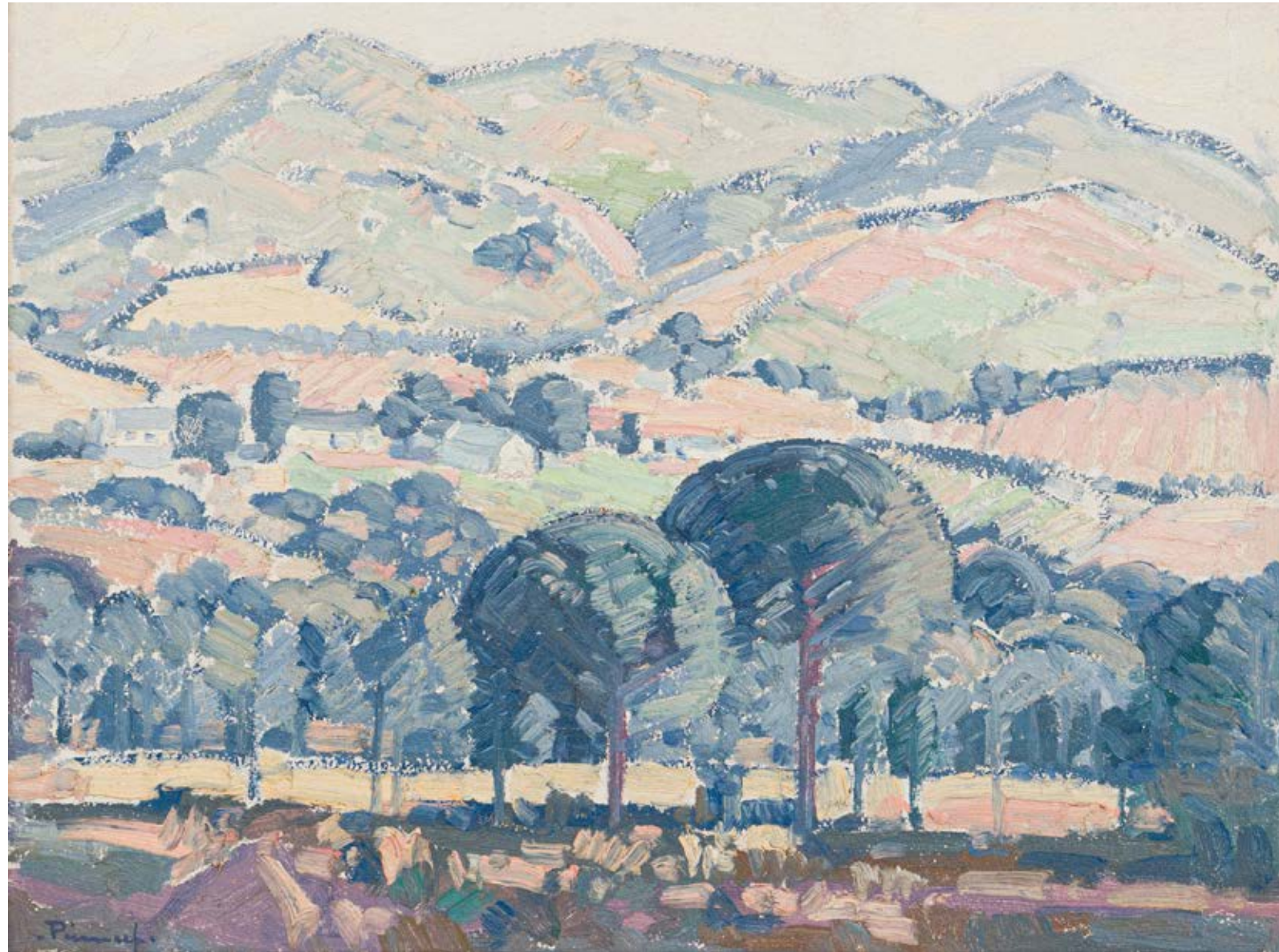
Clanwilliam label adhered to the

reverse

oil on board

24,5 by 35 cm

R180 000 – 240 000



51

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

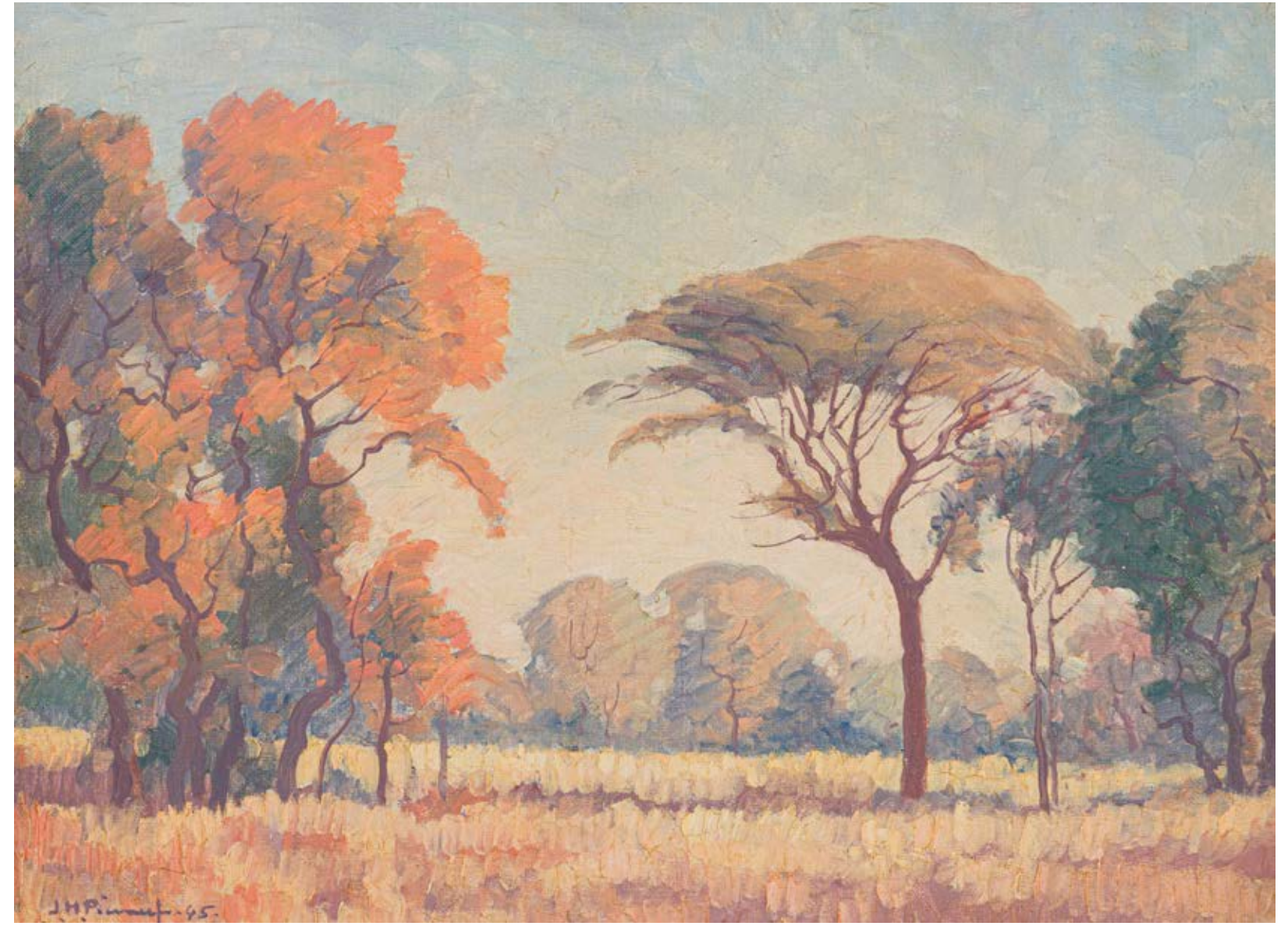
Noorder-Paarl

signed

oil on board

29,5 by 39,5 cm

R350 000 – 450 000



52

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Autumn Landscape

signed and dated 45; inscribed

with a dedication on the reverse

oil on canvasboard

28,5 by 39 cm

R600 000 – 800 000

Alexis Preller

SOUTH AFRICAN 1911–1975

Vibrating Figure

signed and dated '52; inscribed with the artist's name and the title on a gallery and Pretoria Art Museum label adhered to the reverse oil on panel in the artist's handmade frame 50,5 by 25,5 cm

R1 200 000 – 1 600 000**PROVENANCE**

Frieda Harmsen, 1953, and thence by descent.

EXHIBITED

Pretoria Art Museum, Pretoria, Retrospective exhibition, 1972. HAUM Gallery, Cape Town, 1953.

LITERATURE

Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing, a detail is illustrated in black and white on page 93 and in colour on page 110.

Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, illustrated in colour on page 156.

A magnificent and important work, *Vibrating Figure* is closely related to *The Broken Vase*, another small-scale picture on wood panel from 1952. Seeing in the shape of his beloved *Persian* vase the simplified form of a seated Mapogga woman, Preller painted an exquisite and quivering conflation of two of his favourite motifs. While firmly rooted in an African idiom, *Vibrating Figure* seems to borrow a sense of dynamism from the Italian Futurists and an eeriness from the Metaphysical school of painters.

Vibrating Figure shares an El Greco quality with *The Storm/Mapogga Woman*, an earlier painting of a stylised Mapogga figure, dwarfing her surrounding landscape and backlit by a filmy turquoise halation. While *The Storm/Mapogga Woman* and *Vibrating Figure* have



Alexis Preller, *The Broken Vase*, 1952.

much in common when it comes to style and palette – look particularly at the gauzy green haze hanging over the figures, the onion-skin texture of the painted surfaces, and the thin washes of luminous paint – the later picture is compositionally more complex. While a lone figure dominates *The Storm/Mapogga Woman*, one is ingeniously multiplied and overlapped in *Vibrating Figure* to create a mesmerizing and memorable effect.

Vibrating Figure was first exhibited at the HAUM Gallery in Cape Town in April 1953. It hung alongside some of the artist's most groundbreaking and beautiful paintings: *Collected Images (Orchestration of Themes)*, *Grand Mapogga I*, *Icarus I*, *Sleeping Boy*, *Three Women*, *The Mozartian Fish*, *The White Bull I* and *The Kraal*.



Alexis Preller, *The Storm/Mapogga Woman*, 1949.



Frieda Harmsen (1931–2021)

One of the doyens of South African art history, Frieda Harmsen made major foundational contributions to the field over a celebrated, six-decade career. Having committed her keen eye and cool-headed analysis to the local art world, her innumerable books and articles were shot through with satisfying detail and anecdote. Thanks to her rigorous research and encyclopaedic understanding of regional practice, she helped excite and enlighten generations of students, curators, collectors and enthusiasts.

Having been born in Holland in 1931, Harmsen immigrated to South Africa as a child. She took a Fine Arts Honours degree at the University of the Witwatersrand in 1956, with a thesis on the Dutch literary-minded painter Jacobus van Looy. A Master's degree (*cum laude*) followed in 1958, with a paper on *South African Landscape in Painting and Literature*, and a Postgraduate Diploma in Art History at the Courtauld Institute in London in 1961. In 1964 she was appointed lecturer in Art History at UNISA, and senior lecturer three years later. Over the subsequent decades she wrote widely and deeply on her

subject, publishing important titles such as *Art in South Africa: A Short Survey* (1972); *Art and Articles in Honour of Heather Martienssen* (1973); *The Women of Bonnefoi: The Story of the Everard Group* (1980); *Looking at South African Art: A Guide to the Study and Appreciation of Art* (1985); *The Way to Easter: Stations of the Cross in South Africa* (1989); *Maud Sumner: Painter and Poet* (1992); *Cecil Skotnes* (1996) and *The Art of Santa Sophia* (2002).

In 1996 she was awarded the degree of Doctor of Literature and Philosophy (*honoris causa*) in Art History by UNISA, and the AJ Stals Prize, from the South African Academy for Arts and Sciences, for her contribution to art in South Africa.

Naturally, Harmsen forged lasting relationships with prominent contemporary artists, and treasured her own picture collection. Perhaps her most beloved painting was Alexis Preller's *Vibrating Figure*, not only for its jewel-like beauty and art historical weight, but because she had received it as a gift from her parents on her 21st birthday in 1952.





Installation view of *More Sweetly Play the Dance*, Mudam Luxembourg.



54

William Kentridge

SOUTH AFRICAN 1955–

Shadow Figure I

signed, dated 2016, numbered PP 1/1 and inscribed with the title on the accompanying certificate of authenticity
bronze and oil paint
50 by 67 by 42cm

R2 000 000 – 3 000 000

EXHIBITED

Annandale Galleries, Sydney, *William Kentridge: Right Into Her Arms*, 2 October to 8 December 2018, another cast exhibited.

LITERATURE

Annandale Galleries, Sydney, *William Kentridge: Right Into Her Arms*, 2 October to 8 December 2018, another cast illustrated in colour on pages 54 and 55. William Kentridge (2020) *Why Should I Hesitate: Sculpture*, Cape Town: Norval Foundation, another cast illustrated in black and white on page 313.

55

William Kentridge

SOUTH AFRICAN 1955–

Shadow Figure II

signed, dated 2016, numbered PP 1/1 and inscribed with the title on the accompanying certificate of authenticity
bronze and oil paint
40 by 67 by 42cm

R2 000 000 – 3 000 000

EXHIBITED

Annandale Galleries, Sydney, *William Kentridge: Right Into Her Arms*, 2 October to 8 December 2018, another cast exhibited.

LITERATURE

Annandale Galleries, Sydney, *William Kentridge: Right Into Her Arms*, 2 October to 8 December 2018, another cast illustrated in colour on pages 56 and 57. William Kentridge (2020) *Why Should I Hesitate: Sculpture*, Cape Town: Norval Foundation, another cast illustrated in black and white on page 313.

56

William Kentridge

SOUTH AFRICAN 1955–

Shadow Figure III

signed, dated 2016, numbered PP 1/1 and inscribed with the title on the accompanying certificate of authenticity
bronze and oil paint
30 by 40 by 26cm

R1 500 000 – 2 000 000

EXHIBITED

Annandale Galleries, Sydney, *William Kentridge: Right Into Her Arms*, 2 October to 8 December 2018, another cast exhibited.

LITERATURE

Annandale Galleries, Sydney, *William Kentridge: Right Into Her Arms*, 2 October to 8 December 2018, another cast illustrated in colour on pages 58 and 59. William Kentridge (2020) *Why Should I Hesitate: Sculpture*, Cape Town: Norval Foundation, another cast illustrated in black and white on page 313.

William Kentridge: *Shadow Figures*

Shadow figures are ubiquitous in the work of William Kentridge. Most notable examples are the monumental procession of shadow figures telling the history of Rome on the 550 metre banked wall on the Tiber River in Rome, called *Triumphs and Laments* (2015); the massive video installation of *More Sweetly Plays the Dance* at Zeitz MoCAA, Cape Town (2015); the magisterial procession in the theatre production, *The Head and The Load* (2018); and more recently, the title of a major retrospective exhibition at The Broad in Los Angeles, titled, *In Praise of Shadows* (2022).

Kentridge's sculptural figures add another conundrum to the concept of shadow, the first of course, famously, Plato's shadows-in-the-cave, suggesting that we only see ever the bare outlines of history, never the full story: the whimsical, puzzling nature of reality, in other words. Kentridge's conundrum relates to the nature of substance: shadows are supposed to be insubstantial, two-dimensional, ephemeral, and fleeting, but his shadow figures are substantial three-dimensional bronzes, albeit immovable shadows. Kentridge's often deals with the 'shadows of the past' so to speak, thereby adding a socio-political and historical dimension to his sculptures.

Immovability, however, is yet another illusion: revolve *Shadow Figure I*, and the figure of a man turns into that of a woman; revolve *Shadow Figure II*, and a compass morphs into a man carrying scales. *Shadow Figure III* is of a jug transforming into a seated figure, and *Shadow Figure IV* of a pylon becoming a man waving a flag.

The origin of these magnificent shadow figure bronzes resides in the conceptualization of the stage production Kentridge developed for Alban Berg's opera, *Lulu*. *Lulu*, based on a character created by the playwright Frank Wedekind, is the universally desired woman, but, in his play, an overwhelming sexual desire, no less. Each of Lulu's suitors (the four males of *Shadow Figures*) looks for something else in her as well as something that fills a void in their own characters. Each is to be disappointed, and ultimately annihilated,

when he discovers the illusionary nature of his goal. *The Shadow Figures* are these illusions.

The production of *Lulu* (2015) led to *Right Into Her Arms* (2016), a kinetic sculpture theatre miniature in which the moving elements of the set become the protagonists of the love story. *Right Into Her Arms*, the title of an exhibition at the Annadale Galleries in Sydney in 2016, showed the model miniature theatre installation, together with charcoal drawings, woodcuts, etchings, and these four *Shadow Figures* for the first time.

The notion of scale is important to Kentridge: he prefers a 1:11 ratio for his models, unlike the usual 1:20 scale used by other set designers, the reason being that he can literally insert himself in a set of this scale to get maximum viewpoints of the overall effect. The miniature model is then upscaled to the original size of objects in the actual production. Says Kentridge: 'Elements of the model for the set are often made from papers and objects from around the studio – pages from books, pieces of sandpaper, or the base of a coffee pot standing in for a table. These are then enlarged by set builders and scenic painters to the size of the real stage, so a page of a book thirty by twenty-two centimetres becomes a painted canvas of two metres by one metre fifty. The twenty-five-centimetre coffee pot becomes a full-sized table.'⁽¹⁾

The notion of sculpture in Kentridge's artistic oeuvre is also significant. Says he: 'The images themselves would never have arrived if I was simply thinking about sculpture. Having been pushed into existence by demands outside of the form of sculpture, they became interesting for me as sculptures in themselves, when their point of origin was lost. They shift between stage props and temporary sculptures when they come offstage and are exhibited.'⁽²⁾ Kentridge certainly opens a new world with his four *Shadow Figure* sculptures that is equally challenging and beguiling to the viewer.

1. Karel Nel & Owen Martin (2019) *Why Should I Hesitate: Sculptures*. Norval Foundation, page 180.

2. Ibid, page 283.



The artist at work.



Workhorse Bronze Foundry, Marshalltown, Johannesburg.



57

William Kentridge

SOUTH AFRICAN 1955–

Shadow Figure IV

signed, dated 2016, numbered
PP 1/1 and inscribed with the title
on the accompanying certificate
of authenticity
bronze and oil paint
70 by 100 by 60cm

R3 000 000 – 4 000 000

EXHIBITED

Annandale Galleries, Sydney, *William
Kentridge: Right Into Her Arms*, 2 October to
8 December 2018, another cast exhibited.

LITERATURE

Annandale Galleries, Sydney, *William
Kentridge: Right Into Her Arms*, 2 October to
8 December 2018, another cast illustrated
in colour on pages 60 and 61.
William Kentridge (2020) *Why Should I
Hesitate: Sculpture*, Cape Town: Norval
Foundation, another cast illustrated in
black and white on page 313.





58

Kevin Roberts

SOUTH AFRICAN 1965–2009

*Lady with Horse
and Wayfarer*

signed with the artist's initials

and dated 08

oil on wood panel

120 by 207cm

R450 000 – 550 000



59

Maggie Laubser

SOUTH AFRICAN 1886–1973

*Birds in a Landscape
with Houses and Trees*

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

oil on canvas laid down on board
44,5 by 49,5 cm

R500 000 – 700 000

LITERATURE

Dalene Marais (1994) *Maggie
Laubser: Her Paintings, Drawings
and Graphics*. Johannesburg and
Cape Town: Perskor, illustrated in
black and white on page 280, cat.
no. 1102.



*Bird forms and scenes with birds are a leitmotif
in Maggie's oeuvre. This consequently formed an
important part of her decision to return on a more
regular basis to a more figurative approach and
simplified depiction of the natural reality around
her. These themes or motifs, however, remain
richly imaginative images from memory. They
derive from her experience of the family farms, first
Bloublommetjieskloof and later Oortmanspost ...*

MULLER BALLOT

60

Maggie Laubser

SOUTH AFRICAN 1886–1973

Duck with Arum Lilies

signed; inscribed with the artist's name on a South African National Gallery label adhered to the reverse oil on canvas
47 by 57 cm

R700 000 – 900 000

PROVENANCE

Estate Late Hildegard Erika Silberberg.

EXHIBITED

South African National Gallery, Cape Town, *Maggie Laubser Prestige Retrospective Exhibition*, 1969, cat. no. 52.



Laubser began to receive recognition countrywide as an artist who possessed an exceptional self-expressionist form-language, with an intuitive alphabet that she could utilise to represent the essential as well as the inner qualities of the natural world around her.

MULLER BALLOT

61

William Kentridge

SOUTH AFRICAN 1955–

*Irises, Royal Observatory,
Cape of Good Hope*

2019

signed, numbered 9/24 in red
conté and embossed with The
Artists' Press chopmark in the
margin

lithographs printed on 42 pages
scanned from a 1947 Royal
Observatory, Cape of Good Hope
logbook, mounted on cotton cloth
in a clamshell box

image size: 164 by 152 cm,

unframed;

portfolio box: 28,5 by 28 by 4 cm

R1 000 000 – 1 500 000





62

Billie Zangewa

MALAWIAN 1973–

Business as Usual

signed and dated '08; inscribed with the artist's name, the title and date on a label adhered to the reverse

hand-stitched silk collage

82 by 125 cm

R900 000 – 1 200 000

PROVENANCE

Strauss & Co, Johannesburg,
1 June 2015, lot 174.

Billie Zangewa is a South African-Malawian artist currently working in Johannesburg. Zangewa constructs detailed silk tapestries, layering subtle socio-politics with storytelling. Her practice involves overlaying and hand stitching fragments of raw silk to create her intricate and iconic collages. Within scenes both mundane and intimate, she expresses the lived experience of black women in what she calls 'daily feminism'. Zangewa's work is emotive, using portraiture, domestic interiors and urban landscapes to portray the experiences both personal and universal.

Zangewa began working with cityscapes when she moved to Johannesburg, and these pieces explored her changing environment and experiences of the male gaze.

She first had the idea to start working with silk while shopping with an interior designer friend. She discovered the glorious sheen and texture of the raw dupion silk and collected swatches to work with. The fabric swatches she took home reminded her of the windows of the high-rise CBD buildings and inspired her first cityscape work. Silk, as a fabric, also represents transformation, a material made from cocoons, connecting ideas of growth and progress evoked in the artist's work. Zangewa's delicate and intricate work has garnered international attention and representation, including a commission to create a posthumous portrait of Christian Dior, *The Dior Effect* (2021).



63

William Kentridge

SOUTH AFRICAN 1955–

Roses in a Big Glass; Lilies, two

(1) signed and numbered 30/30
(2) signed, numbered 14/30 in pencil in the margin and embossed with the Artist Proof Studio chopmark
(1) aquatint and drypoint etching on paper; (2) coffee-lift aquatint with drypoint on paper

(1) image size: 100 by 79 cm; 157 by 116,5 by 6 cm including frame (2) image size: 117 by 82 cm; 157,5 by 116,5 by 6 cm including frame (2)

R500 000 – 700 000



64

Harold Voigt

SOUTH AFRICAN 1939–2022

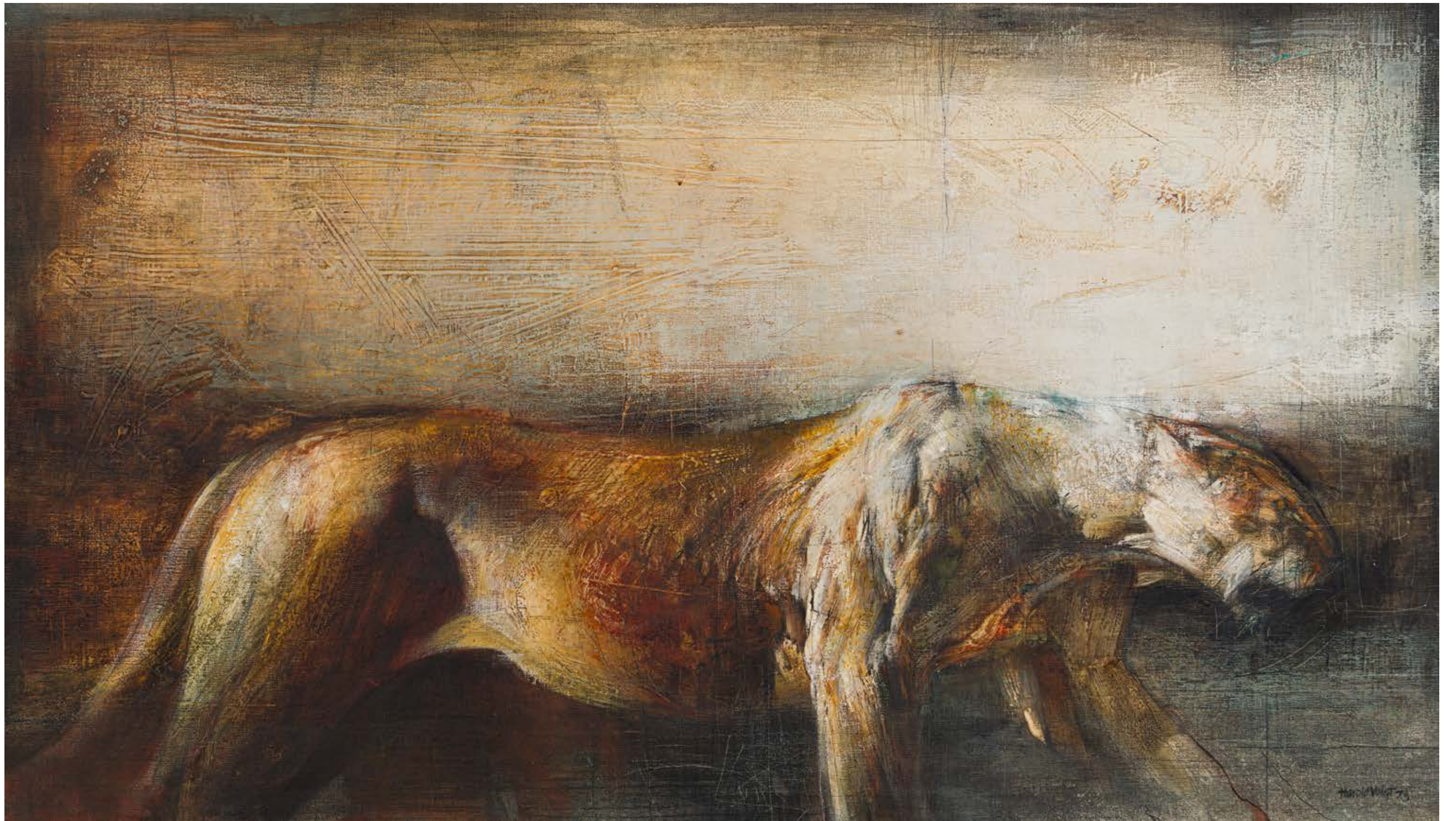
Lioness

signed and dated 73

oil on canvas

80,5 by 140,5 cm

R200 000 – 300 000





65

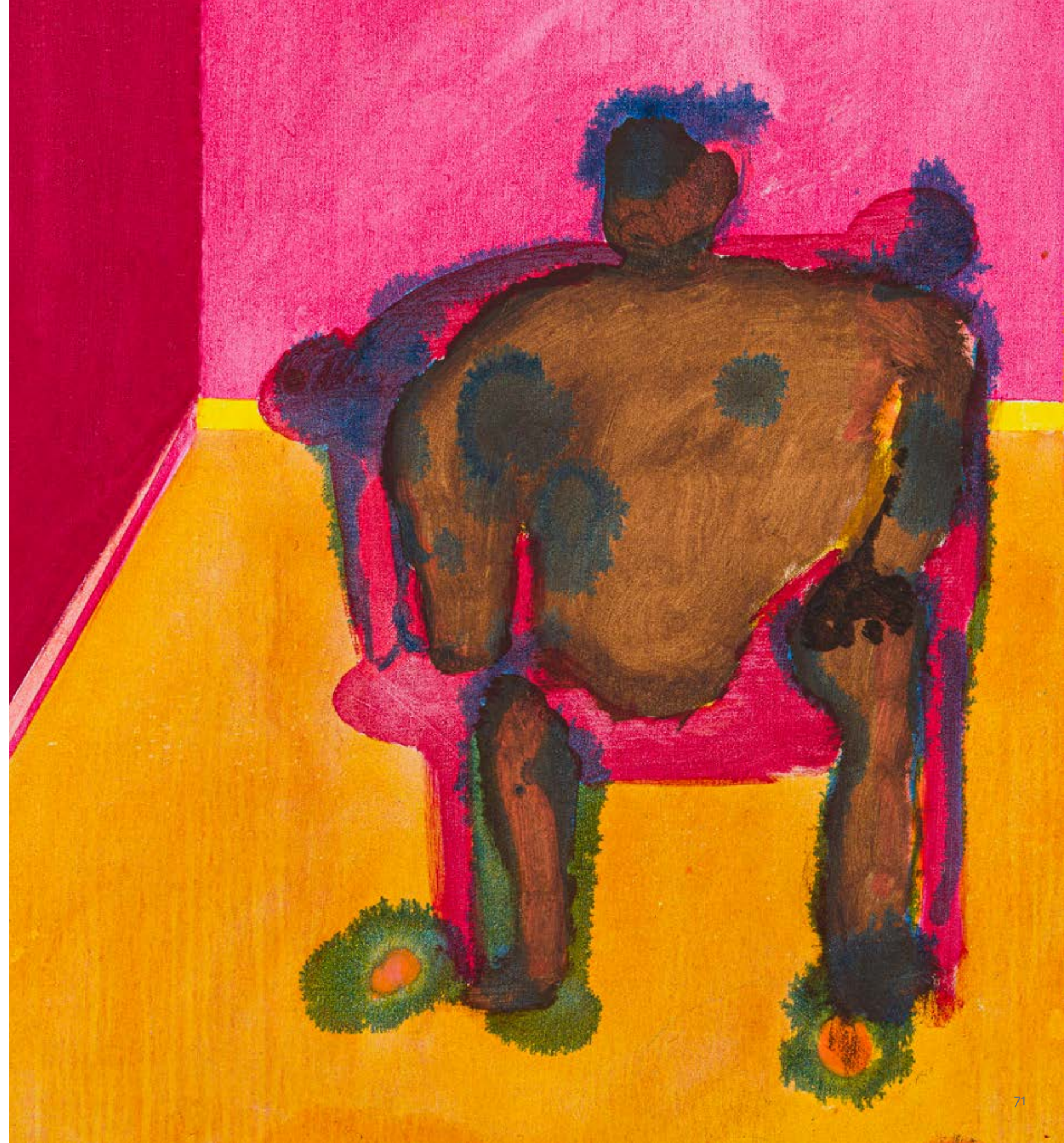
Robert Hodgins

SOUTH AFRICAN 1920–2010

Kings of Africa

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

R400 000 – 600 000



66

Deborah Bell

SOUTH AFRICAN 1957–

Who Can Own You

signed, dated 2017-18 and
inscribed with the title in conté
etching with handpainting on
Hahnemühle 350gsm
79 by 111 cm

R100 000 – 150 000



67

Neil Rodger

SOUTH AFRICAN 1941–2013

Girl and Cat I

signed

oil on canvas

97 by 89 cm

R300 000 – 400 000



68

Neil Rodger

SOUTH AFRICAN 1941–2013

Girl and Cat II

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

oil on canvas

101 by 80,5 cm

R300 000 – 400 000

EXHIBITED

Pretoria Art Museum, SA

Contemporary Realism, 1983.





69

Athi-Patra Ruga

SOUTH AFRICAN 1984-

*Miss Azania,
Exile is Waiting*

archival ink-jet print on Photo Rag
Baryta mounted on Dibond
149,5 by 191,5 by 3,5 cm, unframed

R450 000 – 600 000



70

Mikhael Subotzky

SOUTH AFRICAN 1981-

Haystack

signed, dated 2005 and numbered
1/9 in pencil in the margin
inkjet print on cotton rag paper
100 by 100 cm

R120 000 – 160 000



71

Robert Hodgins

SOUTH AFRICAN 1920–2010

Seated Figure: Landscape

signed, dated 2009 and inscribed
with the title on the reverse
oil on canvas

90 by 90 by 3 cm, unframed

R250 000 – 350 000



72

Peter Clarke

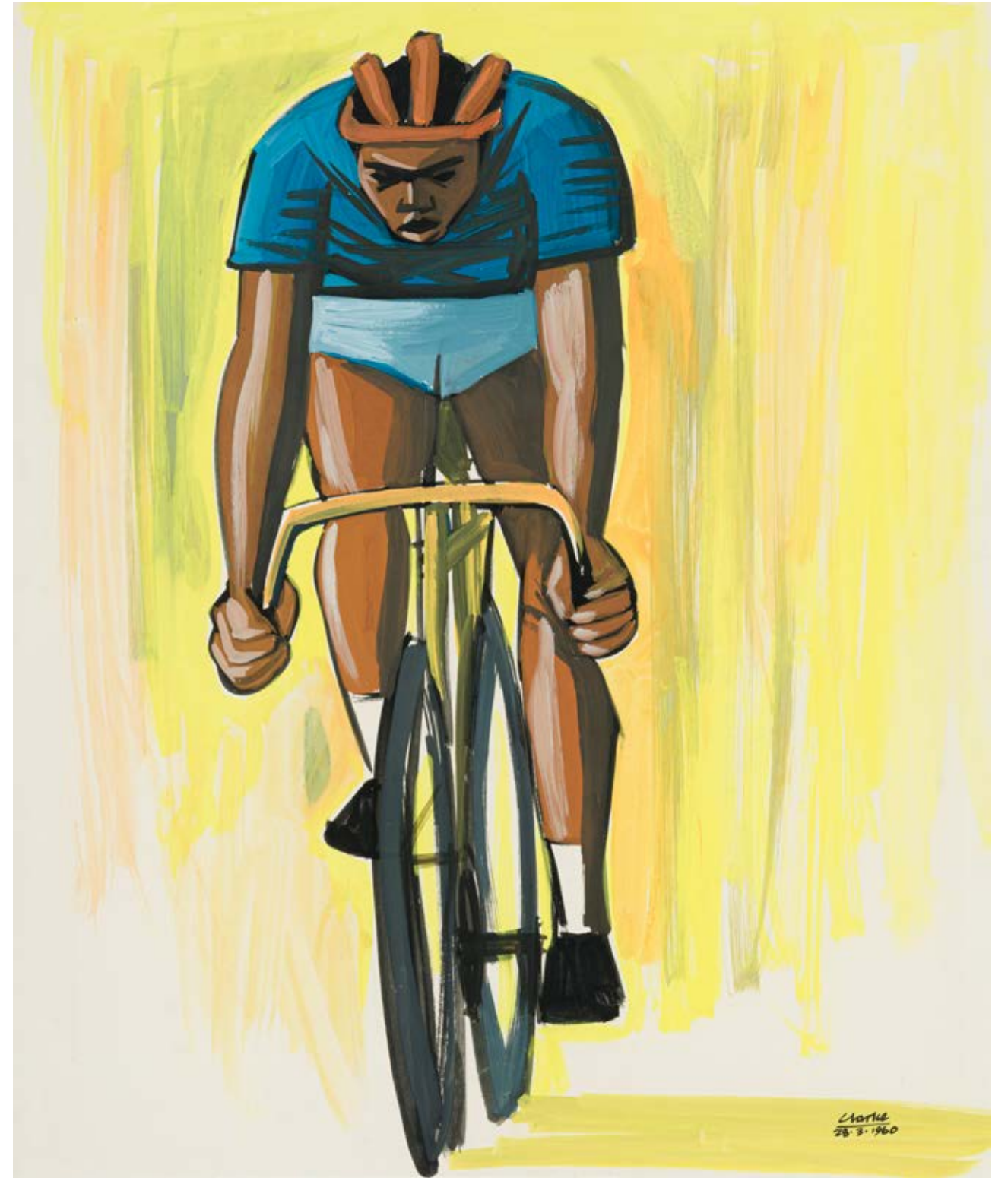
SOUTH AFRICAN 1929–2014

Racing Cyclist

signed, dated 28.3.1960
gouache on paper

52 by 42,5cm

R 300 000 – 400 000



73

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

SOUTH AFRICAN 1939–1991

Woman with Child

charcoal on paper
99 by 60 cm

R70 000 – 100 000



74

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

SOUTH AFRICAN 1939–1991

Figures with Basket

charcoal on paper
109 by 85 cm

R90 000 – 120 000



75

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

SOUTH AFRICAN 1939–1991

Naked Figures

charcoal on paper
182 by 98 cm

R140 000 – 180 000



76

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Head No.5

signed and dated 88; inscribed
with the title on the reverse
painted and incised wood
122 by 122 cm

R250 000 – 300 000



77

Georgina Gratrix

SOUTH AFRICAN 1982–

Woman with Sunglasses

signed and dated 2019
on the reverse
oil on canvas
60 by 45 cm

R90 000 – 120 000



78

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

Pre-Language Pretence

signed with the artist's initials, dated 2001 and inscribed with the title in pencil in the margin ink and conté on paper 25 by 16 cm

R400 000 – 600 000



79 †

Robert Hodgins

SOUTH AFRICAN 1920–2010

Tell Me Pretty Maiden, Are There Many More at Home Like You?

signed, dated 2003 and inscribed with the artist's name and the title twice on the reverse oil on canvas 60,5 by 60,5 cm

R250 000 – 350 000

PROVENANCE

Simon Mee Fine Art, London.
Private Collection.





80

Edoardo Villa

SOUTH AFRICAN 1915–2011

Figure II

1963
signed, numbered AP.1 and
impressed with the Renzo Vignali
Artistic Foundry mark.
bronze with a verdigris patina
height: 72 cm; width: 29 cm;
depth: 17 cm

R120 000 – 180 000

PROVENANCE

Edoardo Villa Trust.

LITERATURE

Chris de Klerk and Gerard de
Kamper (2012) *Villa in Bronze*,
Pretoria: The University of Pretoria
Museum, another cast illustrated
on page 76.



81

Edoardo Villa

SOUTH AFRICAN 1915–2011

Fortress

signed and dated 1992
bronze on a painted steel base
height: 45,5cm excluding base,
47cm including base;
width: 22,5cm; depth: 17cm

R180 000 – 240 000

82

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Prophets of the People

signed and dated 1974; inscribed with the artist's name and the title on the stretcher; inscribed with the artist's name and the title on the Pretoria Art Museum label adhered to the reverse

oil on canvas

150,5 by 150,5cm

R150 000 – 200 000





83

Dylan Lewis

SOUTH AFRICAN 1964–

Leopard IV (S451)

signed, numbered 11/15, inscribed
'S451' and impressed with the Bronz
Editions Fine Art Foundry mark
bronze with dark brown patina
height: 23 cm; width: 23,5 cm;
depth: 51 cm

R180 000 – 240 000



84

Dylan Lewis

SOUTH AFRICAN 1964–

*Stalking Leopard
Maquette II (S120)*

1999
signed, numbered 3/15
bronze with a brown patina
height: 31,5cm; width: 93cm;
depth: 18cm

R300 000 – 400 000

LITERATURE

Laura Twiggs (2011) *Dylan Lewis:
Animal Bronzes 1989–2005: The
Collector's Guide*, Cape Town:
Pardus, another cast illustrated
in colour on page 101, S120.



85

Dylan Lewis

SOUTH AFRICAN 1964–

Leopard Bust (S85)

signed, dated 98
and numbered 2/15
bronze with green patina,
on a granite base
height: 48 cm excluding base,
70,5 cm including base;
width: 50 cm; depth: 34 cm

R280 000 – 340 000

LITERATURE

Laura Twiggs (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, another cast illustrated in colour on page 64, S85.

