



# MODERN AND CONTEMPORARY ART

Evening Sale

Strauss & Co





## Modern and Contemporary Art Evening Sale

Tuesday, 19 March 2024, 7:00 pm  
Strauss & Co, Cape Town

Live Virtual Auction

[www.straussart.co.za](http://www.straussart.co.za)

Lots 1–94

### PREVIEW

Tuesday 5 to Tuesday 19 March 2024, 10am to 5pm  
Saturday 9 and Sunday 10 March 2024 by appointment only  
Saturday 16 and Sunday 17 March, 10am to 5pm

### EVENTS

The Art of Wellbeing: Flow Amongst the Art  
Thursday 14 March, 5.30 for 6pm, booking essential

Family Day Saturday 16 March, 9.30 for 10am  
Specialist Walkabout Saturday 16 March, 11am

Panel discussion: The Life and Work of Lisa Brice with Ashraf Jamal and  
Nkgopoleng Moloji, moderated by Art Specialist Elmarie van Straten  
Sunday 17 March, 11am

Pre-Auction Cocktail Tuesday 19 March, 6pm

COVER  
Lot 28 Irma Stern *The Smoker* (detail)

LEFT  
Lot 50 Maggie Laubser *Malay Girl* (detail)





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**Lots 1–94**

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LEFT  
Lot 13 Lisa Brice *Untitled V* (detail)



1

**Zanele Muholi**

SOUTH AFRICAN 1972–

*Sasa, Bleecker, New York,  
Somnyama Ngonyama series, 2016*

signed, dated 09.08.2016, numbered 32/60,  
inscribed with the artist's name, the title  
and medium on an ArtThrob certificate of  
authenticity adhered to the reverse  
archival pigment ink on Baryta Fibre paper  
image size: 42 by 56 cm

**R120 000 – 160 000**

**PROVENANCE**

ArtThrob Editions.  
Private Collection, Cape Town.

Captured amidst the urban backdrop of New York City in 2016, *Sasa, Bleecker* stands as a captivating self-portrait within *Somnyama Ngonyama* series. Translating to 'Hail the Dark Lioness' in isiZulu, this series boldly reimagines conventional portraiture, challenging prevailing ideas surrounding race and representation. In this particular image, Zanele Muholi presents themselves in a strikingly stylised manner, locking eyes with the viewer under the stark illumination of a focused spotlight. The resulting portrait is both commanding and intimate, sparking contemplation on the intricacies of body politics.

Other examples from the edition can be found in the Minneapolis Institute of Art (MIA) and the Embassy of Belgium, Pretoria collection.

The following text is inscribed on a label adhered to the reverse from ArtThrob's collaboration with South African History Online (SAHO), written by Keely Shinnars:

'August 2016:

Zanele Muholi largely draws inspiration from local South African black queer communities, including themselves and their friends. Their work is informed by a long history of oppressive colonisation, which lays the structural foundation of how we imagine blackness, the female body, queer sexuality, and representation today. Their work is also informed by contemporary South African politics, a system that constitutionally protects the rights of queer people, but often fails to defend them from targeted violence.

Currently:

For the past few years, Muholi has largely turned the camera around on themselves, practicing self- documentation in the form of portraiture and performance. An ongoing project, *Somnyama Ngonyama* finds the artist using self-portraiture as a tool of intimacy, serving as commentary on contemporary political and cultural issues that affect black people in Africa and its diaspora.'





2

**Lindani Nyandeni**

SOUTH AFRICAN 1992-

*Kwanda II, Durban, Somnyama Ngonyama, series interpretation*

accompanied by a certificate of authenticity signed by the artist and Zanele Muholi and inscribed with the title and medium charcoal on Fabriano paper 138 by 103 cm

R40 000 – 60 000

EXHIBITED

KwaZulu-Natal Society of Arts (KZNSA), Durban, *Ikhono LaseNatali*, 7 May to 1 June 2019, other interpretations from the series exhibited.



3

**Lindokuhle Khumalo**

SOUTH AFRICAN 1995-

*Thembeke II, London, Somnyama Ngonyama series interpretation*

accompanied by a certificate of authenticity, signed and inscribed with the title and medium charcoal on Fabriano paper 149 by 96,5 cm

R50 000 – 70 000

EXHIBITED

KwaZulu-Natal Society of Arts (KZNSA), Durban, *Ikhono LaseNatali*, 7 May to 1 June 2019, other interpretations from the series exhibited.



In 2019, to mark the twenty-fifth anniversary of South Africa's democracy, artist Zanele Muholi initiated a project involving 25 young artists from Durban. The brief to participants involved reinterpreting photographs from Muholi's celebrated self-portrait series *Somnyama Ngonyama* (2012-ongoing) in any media. Most of the participants opted for either drawing or painting. Supervised by Muholi and a team of collaborators, the project culminated in two exhibitions, both titled *Ikhono LaseNatali*, held at the KZNSA Gallery, Durban, and A4 Arts Foundation, Cape Town. Lindokuhle Khumalo and Lindani Nyandeni contributed multiple works to both exhibitions.

Lindani Nyandeni (born 1992, Durban) is a graduate of the BAT Centre in Durban. After completing a course in textile printing at the ELC Art and Craft Centre at Rorke's Drift, KwaZulu-Natal, in 2016, he participated in an artist exchange convened by artist Malin Sellmann in the region of Västra Götaland, Sweden. He has participated in various mentorship programmes, including Velobala at the Durban University of Technology (2016), as well as a two-year professional mentorship with artists Sthenjwa Luthuli and Wonder Buhle Mbambo (2018-20). Nyandeni is a capable draughtsman with an acute interest in the human figure. Nyandeni's recent expressionist portraiture is characterised by his active paint technique (drips and splatters abound) and signature swirling eyes. Increasingly recognised internationally, in 2022 he was one of four Tilga Art Fund recipients.

Lindokuhle Khumalo (born 1995, Ndwedwe) is a graduate of the BAT Centre in Durban. He completed a course in textile printing at the ELC Art and Craft Centre at Rorke's Drift, KwaZulu-Natal in 2016. Proficient in charcoal and acrylic, he has since 2020 settled on a pop figurative style of rendering his black subjects in unmixed and contrasting colours. His works frequently depict his younger sisters. 'Being raised by wonderful women made me realise how they positively impacted me to become the man I am today,' Khumalo has said.<sup>1</sup> His work has been widely exhibited internationally, notably in Amersfoort, London and Paris, and forms part of a large collection of contemporary African art assembled by Dutch collectors Carla and Pieter Schulting.

1. Carla Schulting & Lara Stolwerk (eds) (2023) *Africa Supernova*, Amersfoort: Kunsthal KAdE, page 222.



4

## Zanele Muholi

SOUTH AFRICAN 1972–

### *Mumu x London, Somnyama Ngonyama Series*

signed, dated 2019, numbered 1/8;  
accompanied by a certificate of  
authenticity inscribed with the title  
and medium  
giclée print on Hahnemühle Photo  
Rag Baryta paper  
100 by 100 cm

R400 000 – 600 000

#### PROVENANCE

Acquired from the artist by the  
current owner.

Zanele Muholi is one of South Africa's most recognisable and celebrated artists. Emerging onto the South African art scene in the early 2000s with work that offered stark documentary witness to the life experiences of black LGBTQIA+ peoples, Muholi soon diversified their photographic output to include various forms of portraiture. In 2012, Muholi initiated the self-portrait series *Somnyama Ngonyama* ('Hail the Dark Lioness' in isiZulu). Now widely acclaimed, the series is characterised by the artist's generous streak of improvisation and play.

Muholi typically uses whatever garments, fabrics and adornments are at hand to produce each portrait. Muholi's playfulness is counterbalanced by the weight of associations: a helmet recalls the Marikana massacre of 2012, and a head crowned with pencils an apartheid-era test used to determine racial classification. The portraits are adjusted in post-production to amplify the tonalities. Although devoid of locality

and context, the makeshift studios for these portraits are irreducibly linked to the many international cities Muholi has travelled to. The present lot was produced in London during the build up to Muholi's Covid-delayed solo exhibition at Tate Modern in 2020. The Guardian described the exhibition as 'epochal' and praised Muholi's self-portraits for their 'extraordinary graphic force'.<sup>1</sup>

The *Somnyama Ngonyama series* traces its origins to 2012 artist's residency in Italy. The bucolic calm of the residency was disturbed by nearby hunters shooting wild boar, or 'wild, black pig' as it was described to Muholi. At the same time, black Italian footballers participating in a European competition were subjected to racist taunts from the terraces when bananas were thrown onto the pitch, accompanied by monkey chants. 'It made me think of how we are perceived as black people,' Muholi said in an interview, 'and how black bodies are routinely exposed to danger. Anything

black is always positioned as wild, animalistic, uncontrollable.'<sup>2</sup>

This series was conceived 'to encourage individuals in my community to be brave enough to occupy spaces – brave enough to create without fear of being vilified,' and '[t]o teach people about our history, to rethink what history is all about, to reclaim it for ourselves – to encourage people to use artistic tools such as cameras as weapons to fight back'. Key to the project is the artist's own self-image. 'I wanted to use my own face so that people will always remember just how important our black faces are when confronted by them.'<sup>3</sup>

1. Laura Cummings (2020) 'Zanele Muholi review – portraiture as activism', *The Guardian*, 8 November: <https://www.theguardian.com/artanddesign/2020/nov/08/zanele-muholi-tate-modern-review-south-africa>
2. Renée Mussai (2018) 'Zanele Muholi On Resistance', *Aperture*, online, <https://aperture.org/editorial/muholi-interview/>, accessed 26 February 2024.
3. Ibid.





5

**Zanele Muholi**

SOUTH AFRICAN 1972–

*Othilethile*

signed and dated 2020 on the reverse

oil on canvas laid down on board  
100 by 100

R500 000 – 700 000

EXHIBITED

Yancey Richardson, New York,  
*Awe Maaah!*, 10 September to  
23 October 2021.

Although best known as a photographer, since 2020 Zanele Muholi has also produced work in other media, notably bronze sculpture and canvas paintings. Muholi began actively painting during the stay-at-home Covid lockdowns of 2020. Initially Muholi used acrylic, but quickly expanded their materials to include oil, ink, menstrual blood and other media. Muholi's legion of social-media followers was the first to see these fantastical self-portraits. Stylistically related to Muholi's inventive self-portrait series, *Somnyama Ngonyama* ('Hail the Dark Lioness' in isiZulu), the earliest paintings included a zestful self-portrait of the artist wearing a Covid-mandated facemask. Risk and danger also inform this lot, literally in the repeated statement 'fragile'. Colour is an important value in Muholi's paintings and posed its own set of challenges to Muholi, who prefers to photograph in black and white. Of the role of colour in their paintings, Muholi has said that it was both therapeutic and a creative challenge: 'Exploring with colour has a lot to do with healing, and in that way I'm taken out of my comfort zone.'<sup>1</sup>

In 2021 Muholi debuted their paintings at Yancey

Richardson Gallery in New York. A press statement described the paintings as 'both a practical response and a contemplative exercise' to the Covid pandemic: 'As in *Somnyama Ngonyama*, in Muholi's paintings the artist is both participant and image maker. Muholi uses their paintings as an expansion of their photography. Costumery and vibrant colour are tools to consider the multiplicity of gender and representation and mythologise personal and historical narratives.'<sup>2</sup> Shown alongside various *Somnyama Ngonyama* photographs, Muholi spoke of the shared aspiration of their new paintings and acclaimed photo self-portraits. 'I'm very conscious of the process of making and hope that this connects to the politics of seeing and the politics of acting through seeing. These works ask me what it means to be present. I want people to see themselves differently through them too.'<sup>3</sup>

1. Press release for *Nize nani*, Stevenson, Cape Town: <https://www.stevenson.info/exhibition/6348>

2. Press release for *Awe Maaah!*, Yancey Richardson Gallery, New York: <https://www.yanceyrichardson.com/exhibitions/zanele-muholi3>

3. Ibid.





6

**Berni Searle**

SOUTH AFRICAN 1964–

*Enfold, Seeking Refuge series*

signed, dated 2008 and numbered ED 2/5 in pencil in the margin  
archival pigment ink on cotton rag paper  
image size: 102 by 144 cm

**R50 000 – 70 000**

**PROVENANCE**

Strauss & Co, Cape Town,  
16 February 2019, lot 24.

**EXHIBITED**

Stevenson, Cape Town, *Berni Searle: Recent Work 2007/2008*, 4 September to 11 October 2008. National Museum of African Art, Smithsonian Institution, Washington DC, *Earth Matters: Land as Material and Metaphor in the Arts of Africa*, curated by Karen Milbourne, 22 April 2013 to 5 January 2014. the video *Seeking Refuge* exhibited.

**LITERATURE**

Virginia MacKenny (2013) 'Land Matters', *Art South Africa*, 11(4): 44. Sophie Perryer (ed) (2008) *Bernie Searle: Recent Work 2007/2008*, illustrated in colour on page 57.

'Berni Searle's video *Seeking Refuge* (2008), filmed in the barren volcanic landscape of Lanzarote Island in the Canaries, has the black-clad artist walk barefoot from the sea through dark sand dunes, finally spiralling in on a hollow in the landscape where she curls up. Finding refuge by returning on her path may well symbolise a need to restore a more direct contact with our planet, a means to claim our place within it.'

Virginia MacKenny (2013) 'Land Matters', in *Art South Africa*, 11(4): 44.

Photo credit: Tony Meintjes.





7

**Kudzanai Chiurai**

ZIMBABWEAN 1981–

*The Minister of Finance,  
Dying to be Men series*

signed, dated 09, and numbered  
1/10

ultrachrome ink on photo fibre  
paper

image size: 149,5 by 100,5 cm

**R100 000 – 120 000**

**EXHIBITED**

Goodman Gallery, Cape Town,  
*Kudzanai Chiurai: Dying to be men*,  
2009, another impression from  
the edition exhibited.

Victoria and Albert Museum,  
London, *Figures and Fictions:  
Contemporary South African  
Photography*, 2011, illustrated in  
colour in the catalogue, page  
99, another impression from the  
edition exhibited.



8

**Cyrus Kabiru**

KENYAN 1984–

*Macho Nne 06  
(Caribbean Elephant)*

2014

signed, dated 2014, numbered  
'Edition AP 1'; inscribed with the  
artist's name, the title and medium  
on a SMAC Gallery label adhered  
to the reverse; accompanied  
by a SMAC Gallery certificate of  
authenticity, signed by the artist  
pigment ink on HP premium satin  
photographic paper on a Diasec  
mount

image size: 146 by 116 cm

**R50 000 – 70 000**





9

**Mary Sibande**

SOUTH AFRICAN 1982-

*I Have Not, I Have*

accompanied by a digital Gallery MOMO certificate of authenticity signed by the gallery manager, inscribed with the artist's name, dated 2010, numbered 10/10 +3APs, the title and medium digital archival print, Dibond image size: 103 by 69 cm

**R230 000 – 260 000**

**NOTES**

Another example from this edition is in the permanent collection of the Virginia Museum of Fine Arts, Richmond, Virginia, USA.

'The art of Mary Sibande tells the tale of her alter-ego character, Sophie, a domestic servant who finds refuge in dreams where she emancipates herself from the ghoulish realism of an ordinary existence. Exploring the construction of identity within post-apartheid South African society, Sibande's work probes the stereotypical contextualization of the black female body ...

By way of Sophie's mythical uniform, Sibande obliterates self-degrading notions of inferiority that could be inherent to her own family's history or by extension to her socio-cultural background. She is the first in her family to reach academic accomplishment ... while her mother and grandmother both worked as domestic servants. Poking at the power relationships between women, the art of Sibande also sheds new light on issues regarding race and gender ... Her battle against injustice and ignorance through the medium of art is in itself a triumph over prejudice.'

1. Joyce Bidouzo-Coudray (2013) *Mary Sibande | Triumph over Prejudice*, Online, <http://www.anotherafrica.net/art-culture/marysibande-triumph-over-prejudice>



10

**Mohau Modisakeng**

SOUTH AFRICAN 1986-

*Untitled*

accompanied by a copy of a Brundyn + invoice, inscribed with the artist's name, dated 2014, numbered 1/3 +2AP, the title and medium ink-jet print on Epson Ultra Smooth 149 by 198 cm

**R180 000 – 240 000**

**LITERATURE**

Gerard Mulder (ed) (2017) *Mohau Modisakeng*, exhibition catalogue, Cape Town: WHATIFTHEWORLD, illustrated in colour on page 64.

'In this uncertain and violent time, he has given us artworks that powerfully connect with our fraught psyches and impassioned hopes. His is an art of yearning. Rather than state the obvious – the on-going grotesquerie of inequality, human indignity and cruelty, the rot of prejudice, the ruthlessness of self-interest and greed – Modisakeng has chosen to implicate us in a battle on behalf of grace.'

Ashraf Jamal (2017) 'Mohau Modisakeng: Occupation', in Gerhard Mulder (ed) *Mohau Modisakeng*, Cape Town: WHATIFTHEWORLD, page 104.



11

**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

R300 000 – 400 000



12

**Brett Charles Seiler**

ZIMBABWEAN 1994–

*I Would Like to Say Thank You to All My Past Lovers*

bitumen and roof paint on canvas 162 by 122 cm

R100 000 – 150 000

**PROVENANCE**

Acquired from the artist by the current owner.

'Seiler's works read as confessions, or diary entries left exposed. Seiler too uses text in his work, single sentences with his characteristic honesty, sometimes sentimental, more often blunt.'

– Lucienne Bestall

Lucienne Bestall quoted in Indio Friedman (2022) *The Cape Creative Collective*, Brett Seiler: Investec Art Fair, online, <https://capecreativecollective.co.za/art/brett-seiler-investec-art-fair/>, accessed 14 February 2024.







I WOULD LIKE TO SAY  
THANK YOU FOR ALL MY  
YEARS



13

### Lisa Brice

SOUTH AFRICAN 1968–

#### *Untitled V*

signed and dated 2005

oil on canvas

51 by 40,5 cm

**R800 000 – 1 200 000**

#### PROVENANCE

Goodman Gallery, Johannesburg.

Private Collection.

#### EXHIBITED

Goodman Gallery, Johannesburg,

*Lisa Brice / Night Vision*, 21 January

to 11 February 2006.

Lisa Brice is a contemporary artist known for her captivating and thought-provoking work, particularly focusing on themes of femininity, identity, and the female gaze. This chilling painting formed part of her exhibition *Night Vision* in 2006, that showcased her unique style and exploration of these themes.

Through her mastery of paint, Brice invites viewers to embark on a nocturnal journey into the depths of femininity, identity and perception. At the heart of *Night Vision* lies Brice's exploration of the female form and through her expressive brushwork and monotone palette, she captures the essence

of womanhood in all its complexity. The figure emerges from the darkness, yet, beneath her enigmatic gaze lies a sense of agency and empowerment, challenging traditional notions of femininity and beauty.

Brice's use of light and shadow is particularly striking, imbuing her works with a sense of mystery and intrigue. In *Night Vision*, darkness is not merely the absence of light, but a realm teeming with possibility and hidden truths. It is within these murky depths that Brice's characters come to life, each bearing the weight of their own narrative.

Brice confronts the viewer with questions

of perception and perspective. Whose gaze is being depicted, and who holds the power of observation? In works such as *Untitled V*, the boundary between subject and object is blurred, leaving the viewer to ponder their own role as spectator.

Through her evocative imagery and masterful technique, Brice invites us to peer beyond the surface and into the depths of our own consciousness. In the quietude of the night, her art whispers secrets long forgotten, urging us to embrace the darkness and discover the beauty within.







14

**Talia Ramkilawan**

SOUTH AFRICAN 1996–

*Oh, I'm Definitely  
a Dessert Person*

2021

wool and cloth on hessian  
87,5 by 62,5 cm

R60 000 – 80 000

**PROVENANCE**

WHATIFTHEWORLD, Cape Town.  
Private Collection.

**EXHIBITED**

WHATIFTHEWORLD, Cape Town, *Oh, I'm Definitely  
a Dessert Person*, 24 April to 28 May 2021,





15

**Sthenjwa Luthuli**

SOUTH AFRICAN 1991–

*Saved Soul*

signed, dated 2020, numbered 5/5 and inscribed with the title in pencil in the margin; accompanied by a BKHz by Banele Khoza certificate of authenticity and invoice, signed, dated '30/07/2' and inscribed with the artist's name, the title, date, medium and edition number

woodcut print and mixed media  
image size: 183 by 137,5 cm

**R120 000 – 160 000**

**PROVENANCE**

BKHz by Banele Khoza,  
Johannesburg.  
Private Collection.

**EXHIBITED**

BKHz by Banele Khoza,  
Johannesburg, *Umthente uhlaba usamila*, 5 June 7 October 2021.





16

**Blessing Ngobeni**

SOUTH AFRICAN 1985–

*Three Red Figures, triptych*

each signed and dated 2020  
collage and acrylic on canvas  
each approximately: 113 by 68 cm

R180 000 – 240 000

**PROVENANCE**

Acquired from the artist by the  
current owner.





17

**Simon Stone**

SOUTH AFRICAN 1952–

*The Fan from Phillipolis*

signed; dated 2010, inscribed  
'Cape Town' and impressed with  
the artist's stamp on the reverse  
oil on board  
115,5 by 92,5 cm

R60 000 – 80 000



18

**Maurice Mbikayi**

CONGOLESE 1974–

*Bilele-Dressing Up for an Occasion*

accompanied by a Gallery MOMO  
digital certificate of authenticity,  
inscribed with the artist's name,  
title, numbered 3/5, dated 2016,  
and inscribed with the title and  
medium

C-print

image size: 108,5 by 164 cm

R25 000 – 35 000





19

**Georgina Gratrix**

SOUTH AFRICAN 1982–

*Birdman*

signed and dated 2016

oil on board

70 by 50 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist  
by the current owner.



20

**Georgina Gratrix**

SOUTH AFRICAN 1982–

*The Blonde*

signed and dated 2020

on the reverse

oil on canvas

70 by 55 cm

R150 000 – 200 000

PROVENANCE

SMAC Gallery, Cape Town.  
Private Collection.







21

**Kate Gottgens**

SOUTH AFRICA 1965-

*Night Thoughts*

signed on the reverse

oil on canvas

68,5 by 90 cm

**R40 000 – 60 000**

PROVENANCE

Acquired from the artist  
by the current owner.

22

**Dylan Lewis**

SOUTH AFRICAN 1964-

*The Artist's Son, Joel Lewis  
(S88)*

signed, dated 98 and numbered  
1/8

bronze with a brown patina

height: 130 cm; width: 56 cm;

depth: 51 cm

**R300 000 – 500 000**

LITERATURE

Laura Twigg (2011) *Dylan Lewis:*

*Animal Bronzes 1989–2005: The*

*Collector's Guide*, Cape Town:

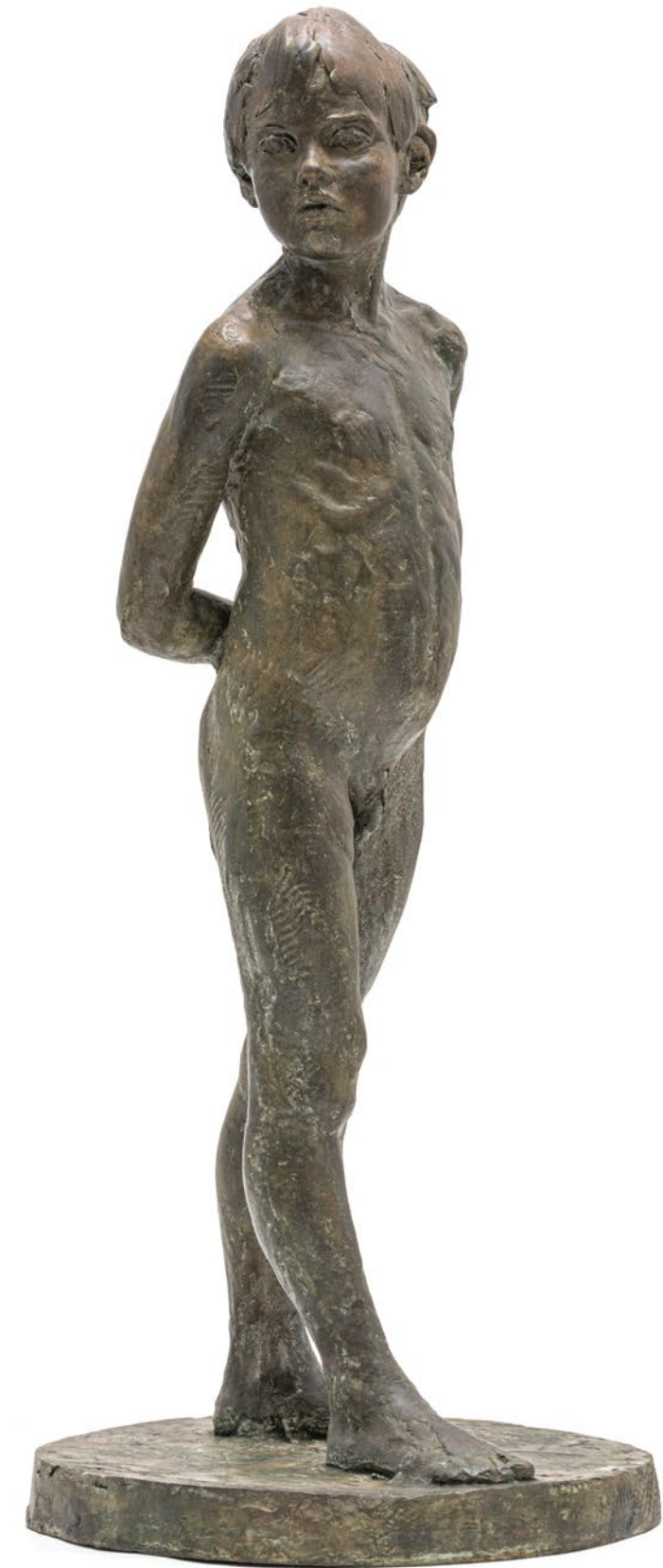
Pardus, another cast from the

edition illustrated in colour on

page 67.

'Portrait of the artist's son, Joel,  
at the age of six. This is the first  
time Lewis explored the human  
figure, here in the specific  
context of portraiture.'

Laura Twigg (2011) *Dylan Lewis:*  
*Animal Bronzes 1989–2005: The*  
*Collector's Guide*, Cape Town: Pardus,  
page 67.





**Alexis Preller**

SOUTH AFRICAN 1911–1975

***Christ Head***oil on canvas  
152 by 121,5 cm

R3 000 000 – 4 000 000

What sets Alexis Preller's *Christ Head* apart is its notably large white canvas, upon which this fragmented depiction of Christ is painted. Its ragged and layered edges evoke the appearance of an exposed fresco, or a reproduction affixed to a surface that has been torn away.

In terms of scale, this painting differs significantly from what is considered Preller's final work, *The Sweet Bird of Youth* (fig 1), completed in 1975, likely after the opening of his last exhibition at Goodman Gallery in Hyde Park, Johannesburg. Both of these final pieces exhibit a subdued tonality, suggestive of contemplation and darkness. In the present lot, the russet tones of the skin and the deep brown of the hair accentuate the whiteness of the large almond-shaped eyes, reminiscent of those seen in his seminal 1948 painting, *Head (Adapting itself to the Unendurable)* (fig 3).

Vertical cracks on the face and neck reference the surfaces of Greek and Russian icons owned by

Preller, while also symbolising metaphorical injury, a recurring theme in earlier works like *Wounded Sculpture* (fig 4) from 1947. The vibrant turquoise collar of Christ's robe serves as a striking accent, contrasting with the dark recessive background. The head appears to be perforated by an illusionistic 'flaked loss of surface' above the eye.

The fragmentary aesthetic suggests a relic and evokes a sense of pensiveness associated with Christ as he contemplates death and transcendence. Shortly after completing this work in 1975, Preller passed away due to complications after surgery. Following his death and the subsequent passing of his partner Guna Massyn a few days later, his estate and studio contents were swiftly auctioned off and dispersed. However, his remarkable artistic legacy was later revived through the efforts of art historians Esmé Berman and Karel Nel in subsequent publications and retrospectives.

Figure 1 *The Sweet Bird of Youth*Figure 2 *Christ Head*Figure 3 *Head (Adapting itself to the Unendurable)*Figure 4 *Wounded Sculpture*







24

**Peter Clarke**

SOUTH AFRICAN 1929–2014

***The Red Road***

signed and dated 29.9.1958;  
inscribed with the title on the  
reverse

gouache on paper  
43,5 by 35,5 cm

**R700 000 – 900 000**

**PROVENANCE**

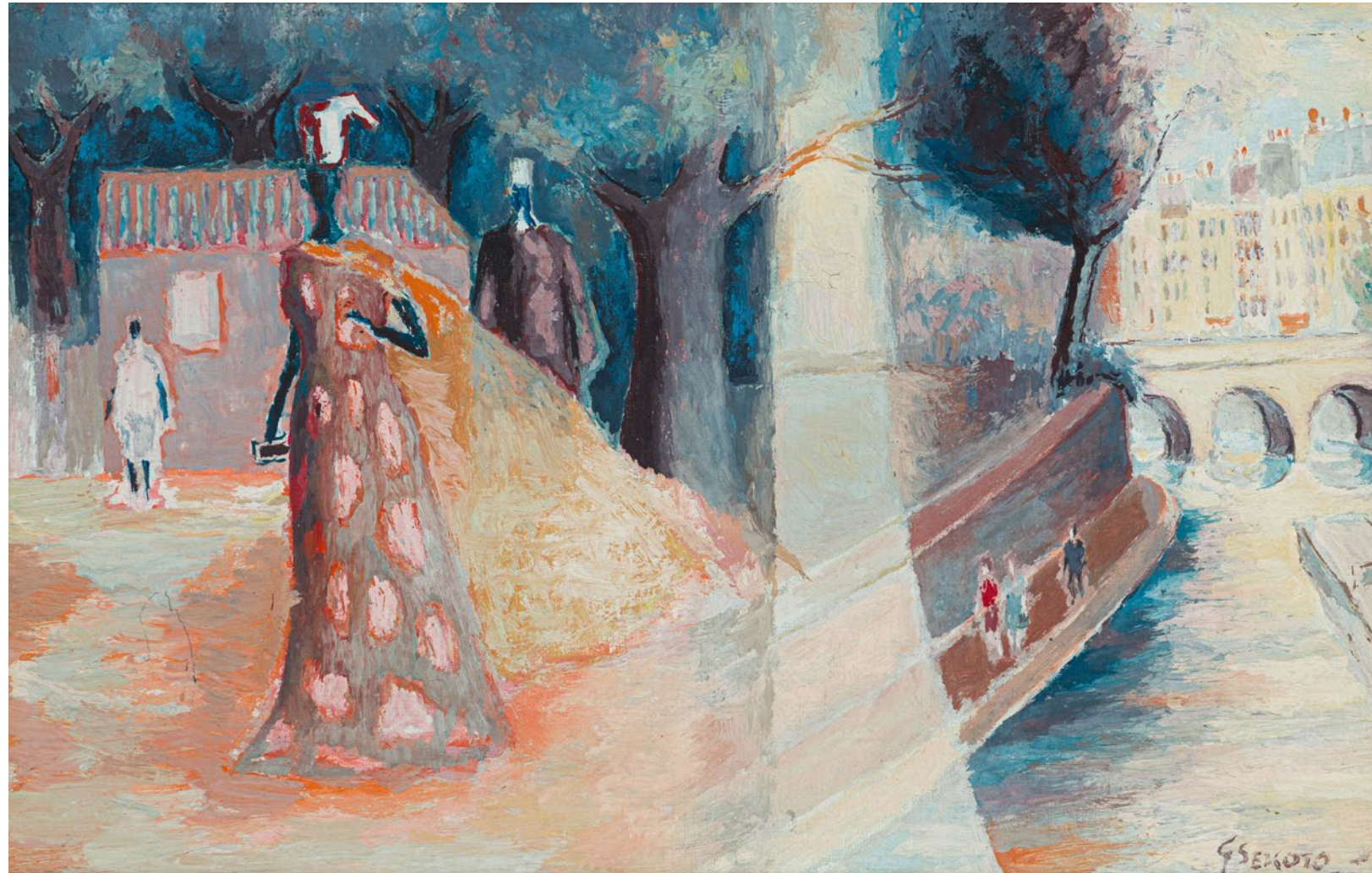
Strauss & Co, Johannesburg,  
11 November 2019, lot 14.

At the end of 1956, having resigned from his position as a labourer in the Simon's Town dockyard, frustrated and hesitant, but on the verge of a fulltime painting career, Peter Clarke travelled to Tesselaarsdal, near Caledon. The small rural town, with its neat fields and earnest workers, proved an inspiration: compared to his dockyard shifts the agricultural rhythms of life there were intriguing, while the dedication and sense of purpose showed by the shepherds and farmers he met seemed at odds with the increasing urban melancholy with which he was more familiar. Between 1956 and 1960 he returned every year during the spring, staying as long as he could, but always returning to Simon's Town in time for Christmas. Forever observing his surroundings, and never without his pencils and watercolours, Clarke quickly filled his sketchbooks with

commonplace vignettes: rooster heads poking out of a haversack, men resting on their hoes, a crooked gutter, or a friend sleeping in the sun. Yet it was in the everyday that he found his most moving motifs. The current lot, *The Red Road*, is a case in point, with the shuffling pair and the winding road taking on symbolic significance: the image of lonely figures, backs turned, would later become a trope for displacement, while the road into Tesselaarsdal represented the new and exciting opportunities the artist had found outside of Simon's Town. While politics and social commentary is ingrained in Clarke's work, the current lot, an eye-catching and fully resolved gouache, is also a simple snapshot of a tender, comforting and cross-generational moment, caught under a sensational, flashing-blue sky.







25

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

**Senegal and Paris**

signed and dated 73; inscribed with the title on the reverse  
oil on canvas board  
24,5 by 38,5 cm

**R300 000 – 400 000**

**PROVENANCE**

Alan Inngs, Framers.  
Private Collection.

South African born Gerard Sekoto left his home country in 1947 and settled in Paris where he remained for the rest of his life. He did, however, return to the African continent in 1966 as a participant in the First Festival of Negro Arts, as a guest of Léopold Sédar Senghor, the first President of Senegal. Sekoto very much enjoyed his stay and many of his subsequent works reflected the influence that this visit had on him.

*'My looser and freer lines were aroused during my*

*stay in Senegal ... but the slow, elegant movement of the people was mostly like that of a fairy tale to me ... These are real examples of Senegal women – stately, aristocratic, and tall. They walk as though they have no concern at all with their surroundings.'*<sup>1</sup>

In this work the Senegalese women are juxtaposed next to the River Seine in Paris, a fusion of two different worlds.

1. Gerard Sekoto quoted in Barbara Lindop (1995) *Sekoto: The Art of Gerard Sekoto*, London: Pavillion Books Limited, page 60.



26

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

**Street Conversation**

signed and dated 70  
gouache on paper  
31,5 by 49 cm

**R150 000 – 200 000**



**Vladimir Tretchikoff**

SOUTH AFRICAN 1913–2006

***Flower Seller***

signed and dated 49; inscribed with the title, date and medium on a gallery label adhered to the reverse

oil on canvas  
77,5 by 72,5 cm

**R1 800 000 – 2 400 000****EXHIBITED**

South African National Gallery, Cape Town, *Tretchikoff The People's Painter*, 26 May to 25 September 2011, illustrated in colour on page 9, cat. no. 32.

The present lot is accompanied by the exhibition catalogue, *Tretchikoff The People's Painter*, South African National Gallery.

Celebrating the triumph of his inaugural South African Tour, Tretchikoff envisioned his upcoming exhibition to centre around South Africa, his recently adopted homeland. Over the subsequent two years, he dedicated his artistic endeavours to capturing veld fires, depicting indigenous flora in still lifes, and, notably, creating portraits of the diverse South African populace.

Having lived in Java, Tretchikoff gained exposure to Malay culture before he arrived in South Africa. His fascination lay with the Cape Malay community and their everyday existence. Tretchikoff produced numerous portraits featuring the vibrant personalities of Cape Malay individuals, who, at their core, were urban dwellers engaged in ordinary life.

The Cape Malays had transitioned from

the traditional attire of their ancestors, discarding turbans and sarongs in favour of European fashion. Despite forgetting the languages, songs, and dances of their forebears, they retained certain ancient traditions. Embracing Dutch folk tunes, they infused them with an oriental touch. Their indigenous 'liedjies' (Afrikaans for 'songs'), accompanied by the Ghomma drum, mirrored the pattern of Malay pantun songs.

Tretchikoff explored the bustling Malay Quarter situated on the slopes of Signal Hill, known as Bo-Kaap. Within the cobblestone pathways adorned with fig and pomegranate trees, goats and chickens wandered freely. The residents, against the vibrant backdrop of pink, yellow, orange, and blue houses, continued to wear red fezzes and wooden sandals. On Friday mornings, a shift in the air hinted at the scent of incense and rose water, marking the preparation for midday prayer at the

Mosque by the local men.

Tretchikoff captured the vibrant essence of flower vendors adorned in colourful headcloths and aprons as they presented an array of blooms in various sizes and hues at the market each day. The current artwork serves as a noteworthy example from this facet of his body of work. The subject stands in front of a white wall, her silhouette casting a morning shadow depicted with shades of mauve, brown, and blue. Wearing a confident expression, she stands ready for another day of showcasing her beautiful merchandise. A meticulously detailed woven basket atop her head takes centre stage, leading to the focal point of the composition: intricately rendered blossoms, crafted with thick impasto that brings forth the vibrancy of freshly cut flowers emerging from the canvas.

Boris Gorelik (2013) *Incredible Tretchikoff: Life of an Artist and Adventurer*, London: Art Books Publishing Ltd, pages 127–128; 208–216.









**Irma Stern**

SOUTH AFRICAN 1894–1966

***The Smoker***

signed and dated 1945  
oil on canvas  
55 by 48 cm

**R15 000 000 – 17 000 000****PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
8 November 1999, lot 482.

**EXHIBITED**

Standard Bank Gallery,  
Johannesburg, *Irma Stern:  
Expressions of a Journey*, 2003,  
illustrated in the catalogue on  
page 69.  
Norval Foundation, Cape Town,  
*The Zanzibari Years: Irma Stern*,  
3 November 2021 to 28 March 2022.

**LITERATURE**

Irma Stern (1948) *Zanzibar*, Pretoria:  
J. L. Van Schaik, illustrated in black  
and white on page 75.

Irma Stern's artistic journeys to Zanzibar, first in 1939 and again in 1945, resulted in a series of celebrated portraits which have become highly valued for their mastery of form and subject. *The Smoker* – a captivating depiction of a Zanzibari man intently engaged in the act of smoking a pipe – is a classic example of these works, which showcase a masterful blend of focused energy, flamboyant painterliness and intricate descriptive detail. Stern's focus and formal confidence during this period mark a departure from her earlier tendency to romanticise her African subjects, and as such the Zanzibari works are widely considered to be canonical examples of her mature style.

Stern emphasised that her portraits aimed to capture the individuality of the Zanzibarian people rather than stereotyping them.<sup>1</sup> Already familiar with Zanzibar from numerous shipboard journeys to Europe, Stern's determination to spend time on the island gave her a chance to immerse herself in the island's dominant Muslim culture. As a non-observant Jew with a keen interest in world religions<sup>2</sup>, Stern had a history of depicting scenes of religious faith and ceremony, and by extension, the individuals who practised those faiths. The Zanzibari works are in effect a continuation of an earlier project on Cape Muslims, which evolved into a broader exploration of Islam in Africa, including a stay in Dakar in 1938.

Throughout her career, Stern's art reflected her passion for and engagement with diverse cultures and communities. Karel Nel's 2021 exhibition at the Norval Foundation, *Irma Stern: The Zanzibari Years* (on which this work was exhibited) highlighted Stern's portraits from Zanzibar alongside earlier works from Cape Town and Dakar, and underscored the continuity in her exploration of Islamic culture. Nel showed how Stern's travels and interactions with her subjects challenged perceptions of ethnographic art, and how her direct engagement with her subjects provides a compelling counterpoint to critiques of Orientalist, fetishist stereotyping.

*The Smoker*, painted during Stern's second visit to Zanzibar in 1945, is a testament to her improvisational yet sincere approach. Committed to portraying Zanzibarians of all social classes as individuals rather than types, she brought to these portraits the same intensity and careful observation of individual character that define the portraits she painted of her friends and individuals in her immediate social circle. This commitment to individual engagement is evident in this work, where the masterful interplay of complementary colours, dynamic brushwork, and meticulous attention to detail of the sitter's turban and textures of the background result in a vibrant and authentic portrayal.

1. Elizabeth Moore (1946) 'Her Zanzibar Interlude', *The Monitor*, 22 March, page 19.
2. Strauss & Co (2023) 'Praying Arab' catalogue entry in *Modern and Contemporary Art*, Cape Town Evening Sale catalogue, page 32.



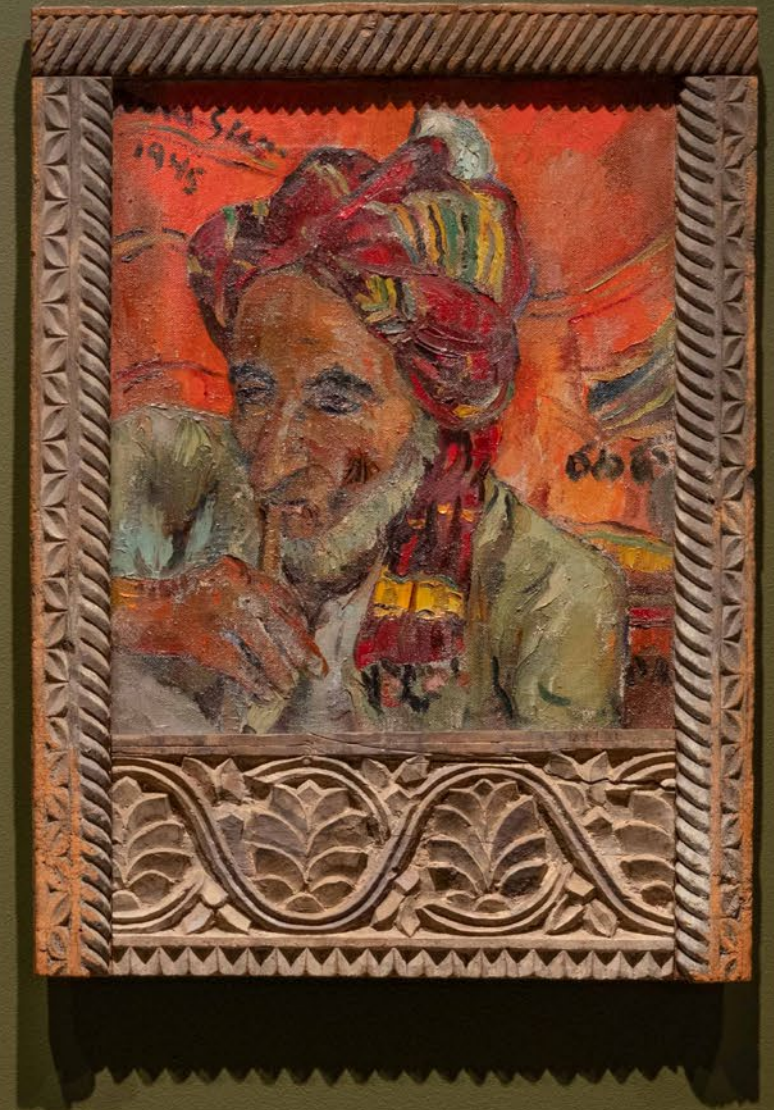
*The Smoker* featured in Stern's publication *Zanzibar* (1948)











LEFT TO RIGHT

*Praying Arab*, 1945, Strauss & Co, Cape Town,  
19 September 2023, lot 127. SOLD R18 300 000

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

*The Smoker*, 1945, lot 28, Private Collection.

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





29

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Nude Watching TV*

signed, dated 2006/7 and inscribed  
with the artist's name and the title  
on the reverse

oil on canvas

45 by 120 cm

R400 000 – 600 000



30

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Abstract Figures*

signed; inscribed with the artist's

name, dated Feb 1974 and a

dedication on the reverse

oil on canvas

35 by 40 cm

**R180 000 – 240 000**

**PROVENANCE**

Acquired from the artist, 1974,  
and thence by descent.





31

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Girl with Still Life*

signed, dated 'June 88/89' and  
inscribed with the title on a label  
adhered to the reverse  
oil on canvas  
45,5 by 60,5 cm

**R180 000 – 240 000**

PROVENANCE

Stephen Welz & Co in Association  
with Sotheby's, Johannesburg,  
18 April 2005, lot 150.







32

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Figures*

signed

oil on canvas laid down on board

27 by 36 cm

R180 000 – 220 000



33

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*A Group of Women with a Chicken*

signed

oil on canvas

32 by 42 cm

R200 000 – 300 000



**Alexis Preller**

SOUTH AFRICAN 1911–1975

**Young King**

signed and dated '64; accompanied by a copy of an Everard Read Gallery invoice, dated 25th of September 1987 and an insurance valuation dated 24th November 1987, signed by Ian Keogan, the previous gallery director, and each inscribed with the artist's name, the title and medium  
oil on canvas  
71,5 by 66,5 cm

**R4 000 000 – 6 000 000****PROVENANCE**

The Everard Read Gallery,  
Johannesburg, 25 September 1987.  
Private Collection.

Throughout Alexis Preller's career, he cultivated prototypes or characters which feature prominently in numerous iterations across his body of work. *Boy with a Crocodile* is one such a prototype in Preller's oeuvre. In these renditions a young king poses self-confidently with his feet planted on the back of a stylized crocodile, the *Ngwenya*, the symbol of sacred power amongst the Swazi speaking people of Eswatini.

He undertakes three versions of this heraldic figure, possibly due to unforeseen circumstances. The initial rendition (fig 1), in subdued blues and browns, was completed in 1964. This painting travelled to America that same year for an exhibition of International Art at the New York World Fair and was lost thereafter for many years, only re-emerging in 2007, long after Preller's death in 1975.

In response to the disappearance of the original painting, Preller felt compelled to revisit the theme, resulting in two subsequent versions. The larger and most significant of these is precisely executed in brilliant reds and blues and is at present included in his retrospective, curated by Karel Nel, *The Mythical Lexicon*

on view at the Norval Foundation in Cape Town from November 2023 to November 2024 (fig 2).

The painting, *Young King* also painted in 1964 and currently on offer, is differently titled from the two other versions of *Boy with Crocodile*. *Young King*, smaller in scale is painted in rich blues, golden yellows with red and pink accents. While nearly identical to the other two, *Young King* includes a cartouche – a symbol or seal of pharaonic presence – which is included in the top right-hand corner, and an elongated spotted form partly in silhouette that stretches down the right-hand edge of the painting.

Many details, such as the lower platform, spiky protuberances, and decorative elements, exhibit a more painterly rendition in *Young King* compared to the other versions, lending the piece a slightly more atmospheric quality.

During this period, Preller searched for imagery that spoke to the significance, power and beauty of art conventions which had evolved in Africa over centuries to honour both temporal and ancestral presence.



Figure 1 *Boy with Crocodile*, 1964, illustrated in Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, page 245



Figure 2 Strauss & Co, Cape Town, 11 October 2021, lot 360 with the title *Boy with a Crocodile*. SOLD R10 355 800







35

**Fred Page**

SOUTH AFRICAN 1908–1984

*Bed in a Landscape*

signed and dated '67  
oil on board  
59,5 by 59 cm

R40 000 – 60 000

Fred Page's art bears a striking resemblance to the works of esteemed European masters from the early twentieth century, including Giorgio de Chirico, René Magritte, Paul Delvaux, and Salvador Dali. Surrealism emerged as a structured movement in the 1920s, encompassing art, literature, and politics. Surrealism served as the channel through which Page adeptly employed many characteristic techniques of the genre, intertwining them with his own personal autobiographical details. Furthermore, he infused his pieces with elements of wit, occasionally veering into dark or mischievous humour.

Jeanne Wright and Cecil Kerbel (2011) *Fred Page: Ringmaster of the Imagination*, South Africa: Cecil Kerbel and Jeanne Wright, page 76 and 82.



36

**Norman Catherine**

SOUTH AFRICAN 1949–

*Entrée*

signed and dated 2001; inscribed with the artist's name, the title and date on a Pretoria Art Museum label adhered to the reverse  
oil stick on paper  
126 by 87 cm

R120 000 – 150 000

**EXHIBITED**

*Norman Catherine: Then and Now* Retrospective Exhibition, 4 August 2004 to March 2006: Pretoria Art Museum, Pretoria, 4 August to 3 October 2004. Oliewenhuis Art Museum, Bloemfontein, November to December 2004. Sasol Art Museum, Stellenbosch, February to March 2005. Nelson Mandela Metropolitan Art Museum, Port Elizabeth, April to May 2005. Durban Art Gallery, Durban, June to August 2005. Polokwane Art Gallery, Polokwane, September to October 2005. Johannesburg Art Gallery, Johannesburg, December 2005 to March 2006.





37

**William Kentridge**

SOUTH AFRICAN 1955–

*Horseman*

2007

signed in red conté  
ink and collage on found paper laid  
down on a backing sheet  
28,5 by 41 cm

R300 000 – 400 000



38

**William Kentridge**

SOUTH AFRICAN 1955–

*The Nose on Horseback*

2009

signed  
conté, pencil and collage on  
found map  
41 by 43 cm

R350 000 – 400 000





39

**Deborah Bell**

SOUTH AFRICAN 1957–

***Presence***

signed, dated 2008 and inscribed with the title mixed media on paper 52,5 by 75 cm

**R120 000 – 160 000**

**PROVENANCE**

Everard Read, Cape Town. Private Collection.

**EXHIBITED**

Goodman Gallery, Cape Town, *Deborah Bell: Flux*, January 2009, cat. no CAT1416.



40

**Diane Victor**

SOUTH AFRICAN 1964–

***Teaching Your Hyenas to Sing***

signed smoke drawing, chalk and charcoal on paper 98,5 by 149 cm

**R100 000 – 150 000**

**PROVENANCE**

Strauss & Co, Cape Town, 16 February 2019, lot 26.

**EXHIBITED**

Rossouw Modern Art Gallery, Hermanus FynArts Festival, *Second Lives: Diane Victor and Gordon Froud*, 10 to 19 June 2016.

Diane Victor uses figurative realism to create richly allegorical images. Animal subjects, including hyenas, recur throughout her much-admired drawing and printmaking practice. *Romulus and Remus* (2009), a print in the collection of the Victoria and Albert Museum, London, depicts the mythological Roman twins as squabbling infants, one black and one white, being suckled by a hyena. *Bad Word – Hyena* (2017), a work also made from deposits from *candle smoke*, considers how this animal is idiomatically used to speak about human vices. 'I am seduced by working with smoke because of its ephemeral and vulnerable nature for dealing with difficult subject matter ... Smoke has a fluidity and an ambiguity where you are only a guide – you cannot tell it what to do ... My interest is in taking materials that are seen as discarded materials like smoke or dust, and, in an alchemical way, re-engaging with them in an image.'<sup>1</sup>

1. Diane Victor, artist walkabout at Goodman Gallery, Cape Town, 23 June 2018.





41

**Dylan Lewis**

SOUTH AFRICAN 1964–

***Surveying Cheetah III  
Maquette (S348)***

2013

signed, numbered 11/15, inscribed 'S348' and bears the Sculpture Casting Services foundry mark bronze on a glass base height: 74 cm; width: 50 cm; depth: 90 cm

**R350 000 – 450 000**

**PROVENANCE**

Everard Read, Cape Town.  
Private Collection.

**LITERATURE**

Laura Twigg (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, a similar example illustrated in colour on page 148 with the title 'Surveying Cheetah I Maquette' (S197) and dated 2003.

42

**William Kentridge**

SOUTH AFRICAN 1955–

***Another Cat***

2019

signed and numbered 7/30 in pencil and embossed with the Artist Proof Studio chopmark in the margin

coffee-lift aquatint and drypoint

etching on Revere 300

image size: 49 by 69,5 cm

**R120 000 – 160 000**

**LITERATURE**

Kim Berman (2020) Notes on *Another Cat* in *Creative Feel*, <https://creativefeel.co.za/2020/02/notes-on-another-cat/>, accessed 18 February 2024, an example from the edition illustrated.



'The origin of this powerful image is derived from an etching plate begun with Malcolm Christian at Caversham Press over 15 years ago and reminiscent of the famous *Scribble Cat* published by David Krut Studio in 2010. The Kentridge studio found the plate stored away on a shelf, with a single state proof. Interested in breathing it back to life, Kentridge suggested it be continued as a collaboration with APS. In response to seeing the trial proof of two plates printed in two different densities of etching ink, Kentridge has added two more layers to each plate: one with energetic drypoint lines and the

second with his painterly wash strokes characteristic of the more experimental use of coffee lift. The resulting image embodies both the creative energy of the artist and poised tension of a cat. *Another Cat* is the latest in a long history of Kentridge's use of the iconic image of the cat: wrought iron cats frame the entrance to his house and studio, cats appear in many of his iconic videos, drawings, tapestries and prints, and a large bronze cat twists on its back at the Norval Museum.'

Kim Berman (2020) *Creative Feel*, Notes on *Another Cat*, online, <https://creativefeel.co.za/2020/02/notes-on-another-cat/>, accessed 18 February 2024.





43

**Dylan Lewis**

SOUTH AFRICAN 1964–

*Cheetah Standing on Slope*

2010

signed, numbered 4/8 and  
inscribed 'S108H'

bronze

height: 180 cm; width: 240 cm;  
depth: 67 cm

**R1 500 000 – 2 000 000**

**PROVENANCE**

Dylan Lewis Studio, Stellenbosch.  
Private Collection.



44

**Deborah Bell**

SOUTH AFRICAN 1957–

*Dreaming of Cuba*

signed and dated 95; accompanied by a copy of a Goodman Gallery invoice, dated 5/8/95, inscribed with the artist's name, the title, date and medium  
gouache, pastel, charcoal and collage on paper  
157 by 117 cm

**R80 000 – 120 000**

**PROVENANCE**

Goodman Gallery, Johannesburg, 1995.  
Private Collection.



45

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Senza Titolo*

signed, dated 1988 and numbered 2/2  
bronze on a metal base  
height: 36,5 cm including base;  
width: 12,5 cm; depth: 12,5 cm

**R30 000 – 50 000**







46

**Lionel Smit**

SOUTH AFRICAN 1982–

*Head*

signed, dated 2010, numbered 2/12 and bears the Lionel Smit foundry mark

bronze with green patina on a metal base

height: 80 cm including base; width: 48 cm; depth: 27 cm

R100 000 – 150 000



47

**Frank (Francois) van Reenen**

SOUTH AFRICAN 1969–

*Rain Taster*

signed with the artist's initials and bears the Sculpture Casting Services foundry mark

bronze on a quartz base height: 103 cm including base; width: 50 cm; depth: 45 cm

R80 000 – 100 000





48

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Mask*

signed

welded and painted steel

height: 91 cm; width: 41,5 cm;

depth: 32,5 cm

R100 000 – 150 000



49

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*South African Beauty*

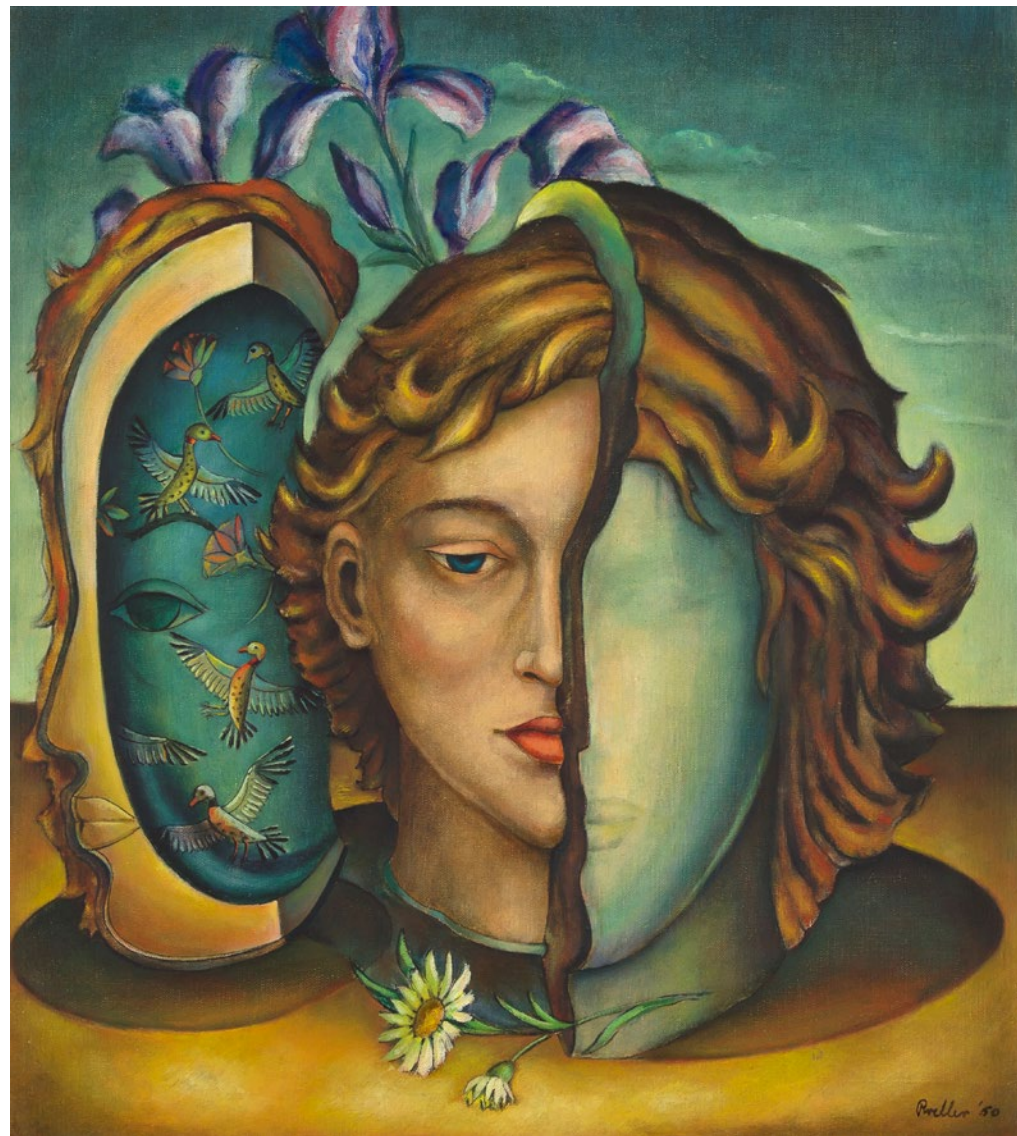
signed and dated '50; inscribed with the artist's name, the date, title and medium on a label adhered to the reverse; accompanied by a copy of a Goodman Gallery invoice, dated 4/10/90, inscribed with the artist's name, the title, date and medium

oil on canvas  
50 by 44,5 cm

**R1 000 000 – 1 500 000**

**PROVENANCE**

Goodman Gallery, Johannesburg,  
4 October 1990.  
Private Collection.



This lesser-known piece, created in the 1950s, reflects Alexis Preller's fascination with portraiture as a symbolic art form. The subject's head is encased in a mould, a technique wherein the mould separates into two or three pieces from an original clay figurative prototype, revealing the form in negative relief. Preller's investigation into these moulds served as the foundation for his innovative intaglios of 1969, in which he painted their interiors with illusionistic techniques, aiming to convey the impression of three-dimensional positives.

Painted in 1950, *South African Beauty*

presents a somewhat ambiguous interpretation. Viewers may find themselves uncertain whether the face depicted is that of a woman or a man. This androgynous quality echoes ancient Egyptian art, a subject Preller was familiar with from his time in Egypt during WWII, where he was repatriated in 1943. He was particularly captivated by the ancient Egyptian sarcophagi, which encased both the faces and bodies of nobles and pharaonic kings.

In *South African Beauty* the face appears to emerge from its encasing, leaving a relief impression of the profile and featuring

an almond-shaped pharaonic eye. The concave surface is adorned with stylized depictions of Egyptian geese in flight. The piece is characterised by a cobalt blue sky, accompanied by a cluster of violet flag irises, with a white bloom in the foreground adding to the sense of engagement.

On a deeply personal level, this artwork reflects Preller's exploration of beauty, transcending traditional gender stereotypes within the context of conservative social norms and intolerance.





50

## Maggie Laubser

SOUTH AFRICAN 1886–1973

### *Malay Girl, recto;* *Still Life with Cat, verso*

circa 1950

signed; accompanied by a letter exchange between the artist and previous owner

Dr Renier Holtzhausen, a certificate of authenticity signed by the artist in 1970 and exhibition labels from the retrospective exhibition at Pretoria Art Museum in 1969

oil on board

recto: 50,5 by 45 cm, verso: 49 by 44 cm, (2)

R900 000 – 1 200 000

In a letter to the previous owner, Dr Holtzhausen, the artist dated the present lot to around 1950. By this time, Maggie Laubser would have been settled into her home, *Altyd Lig*, in Strand. Like many of her figures, the girl in this work is angled slightly away from the viewer, looking out to the side of the painting rather than straight ahead. The sitter, donning a striking and vibrant green headscarf and floral garment, is positioned slightly off-centre, which allows for the artist to include a white duck over her right shoulder. The background, a simple landscape with trees and thin clouds, would be an imagined landscape, conjured from the farms she used to live on as a child and the various other landscapes she encountered in her travels through Europe and the Cape.

The present lot is a recto, verso, the verso of which is a cat crouching down

#### PROVENANCE

Mr B Torien, Kroonstad, circa 1950.

Dr Renier Holtzhausen, Pretoria, circa 1970.

Private Collection, circa 1990.

#### EXHIBITED

Pretoria Art Museum, *Maggie Laubser*

*Retrospective Exhibition*, 1969, cat. no. 47, with the title 'Maleise Meisie'.

#### LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor Publishers cat. no. 700, the recto illustrated in black and white on page 213, with the title 'Portrait of a Woman with a Head Scarf; Landscape with Duck in Background'.

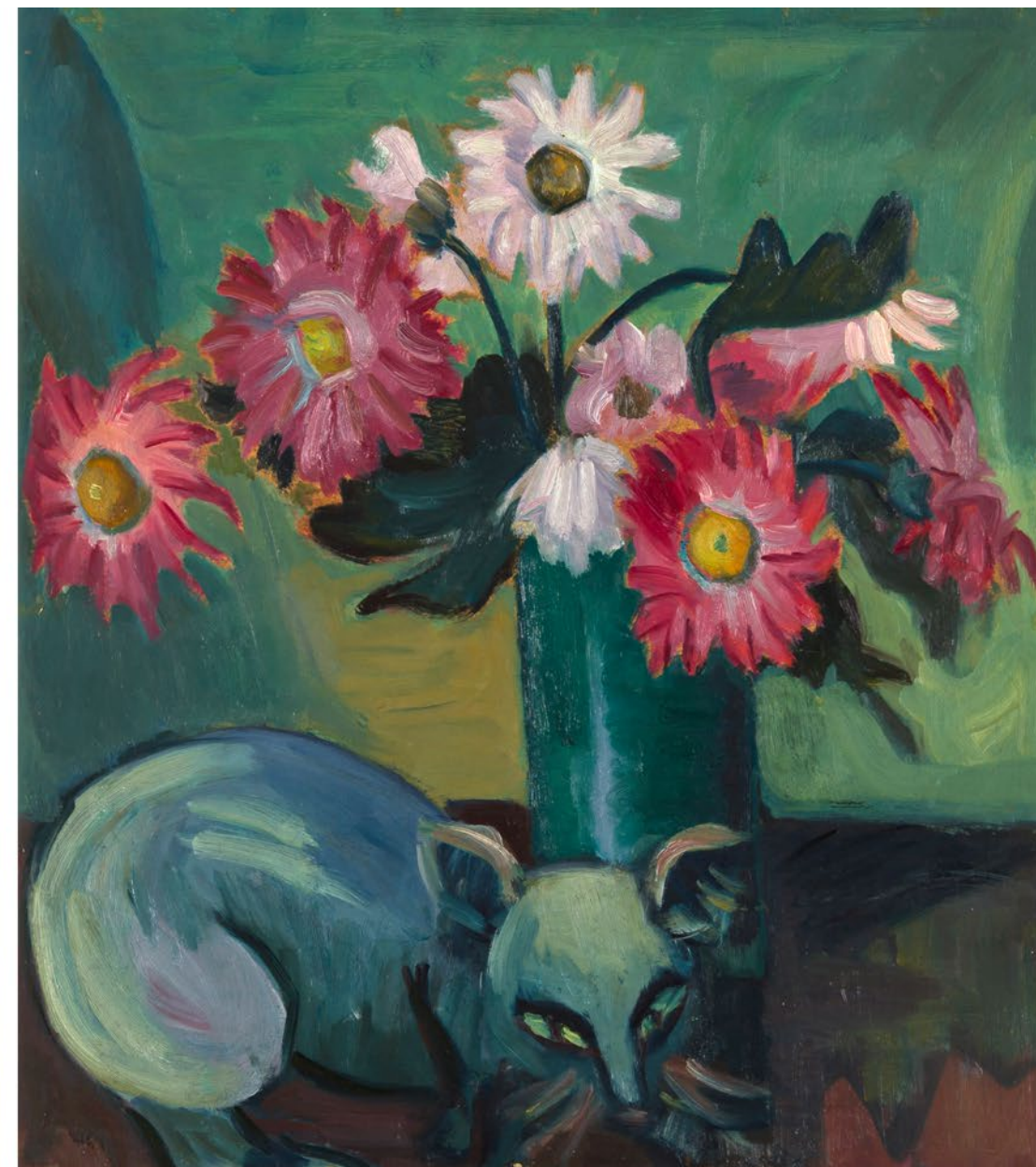
next to a vase of pink and white flowers. Laubser often painted arrangements like this: cats with various still life scenes – mostly flowers but also some with large orange pumpkins. Perhaps this verso work dates a little earlier than the recto because Laubser's output between 1930 and 1940 often featured the animal. It is also possible that this is her own pet, as Stellenbosch University's archives hold a remarkable photograph from the early 1930s of the artist cradling a black cat.

These two works feature motifs that Laubser revisited repeatedly throughout her career: portraits, birds, still lifes, and cats. She worked and reworked these themes, playing with composition, light, and colour to create her 'fairy tales in paint ... with bright colours and light!'

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press, page 261.



Recto



Verso







51

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*A Malay Girl*

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

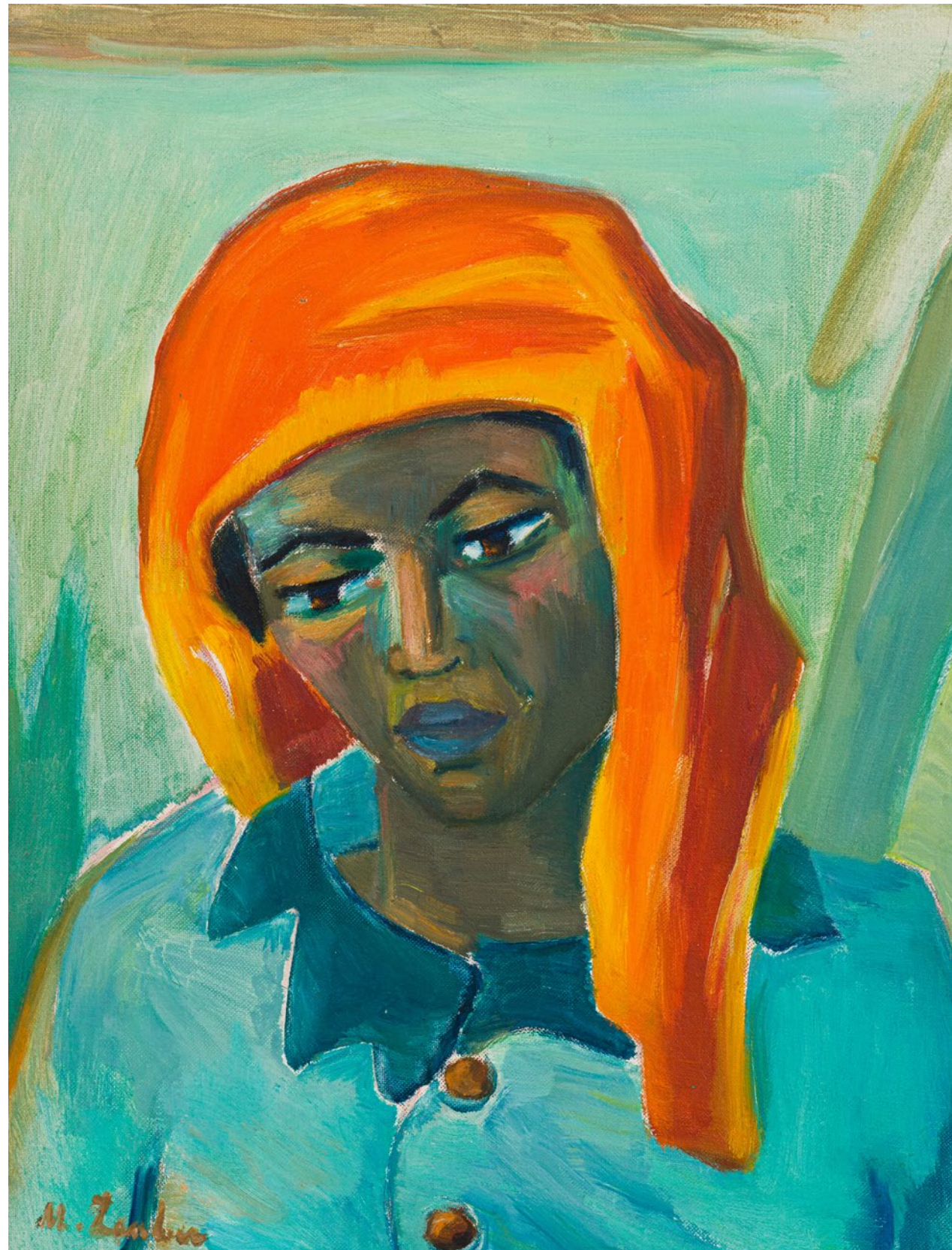
R400 000 – 500 000

PROVENANCE

Gifted by the artist to the previous owner, 1967.  
Private Collection.

NOTES

Maggie Laubser's depiction of people is distinguished by her compassionate understanding of the human spirit. Rather than fixating on the exotic, her portraits embrace the ordinary realities of life. Her representations of the people of the Cape reveal her recognition of their humanity, reflecting a humanistic interest in her subjects.



52

**Pranas Domsaitis**

LITHUANIAN/SOUTH AFRICAN 1880–1965

*Flight Into Egypt*

signed  
oil on board  
60 by 56 cm

R140 000 – 180 000

EXHIBITED

South African National Gallery and Pretoria Art Museum, *Prestige Retrospective Exhibition*, 1967.





53

**Hugo Naudé**

SOUTH AFRICAN 1869–1941

*Malay Quarter*

signed; inscribed with the artist's name and the title on a Die Kunsamer Gallery label adhered to the reverse  
oil on canvas  
30 by 25 cm

**R180 000 – 240 000**

**PROVENANCE**

Die Kunsamer, Cape Town.  
Private Collection.

**LITERATURE**

Adèle Naudé (1974) *Hugo Naudé*, Cape Town: C Struik Publishers, illustrated in black and white on page 53, figure 39.



54

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972–

*The Dance*

signed with the artist's initials and dated 06; signed, dated and inscribed with the title on the reverse  
oil on canvas  
109,5 by 99 cm

**R120 000 – 160 000**

**PROVENANCE**

Strauss & Co, Cape Town,  
4 February 2013, lot 569.







55

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Untitled*

signed and dated 1998

painted steel

height: 133; width: 105 cm;

depth: 103 cm

R300 000 – 400 000



56

**Esther Mahlangu**

SOUTH AFRICAN 1935–

*Abstract*

signed and dated 2017

acrylic on canvas

64,5 by 84 cm

R90 000 – 120 000

**PROVENANCE**

African Contemporary Art Gallery, October 2022.

Private Collection.

**NOTES**

Accompanied by a copy of the exhibition catalogue,  
Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town:  
34FineArt.



57

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Apple I*

signed and dated 62  
oil on canvas  
51 by 62 cm

**R600 000 – 800 000**

**PROVENANCE**

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

**EXHIBITED**

Pieter Wenning Gallery, Johannesburg,  
*Alexis Preller*, 20 November to 4 December  
1962, cat. no. 2.  
South African Association of Arts, Polley's  
Arcade, Pretoria, *Alexis Preller 1962–1963*,  
15 to 31 October 1963, cat. no. 6.  
Pretoria Art Museum, Pretoria, *Alexis Preller  
Retrospective*, October 24 to November 26,  
1972, cat. no. 101.

**LITERATURE**

Johan Reinder Deichmann (1986) *Die Werk  
van Alexis Preller 1934–1948 en 'n Catalogue  
Raisonné*, Pretoria: University of Pretoria, cat.  
no. 639.  
Esmé Berman and Karel Nel (2009)  
*Alexis Preller: Africa, the Sun and Shadows*,  
Saxonwold: Shelf Publishers, pages 227,  
368, 371 and a similar example illustrated in  
colour on page 229 with the title *Apple II*.





58

**Zander Blom & Sean O'Toole**

SOUTH AFRICAN 20TH CENTURY

*The Bad Reviews*

signed, dated 2019 and inscribed  
with the title on the reverse

oil on canvas

171 by 105 cm

R25 000 – 35 000



59

**Ed Young**

SOUTH AFRICAN 1978-

*Thanks for Coming*

signed, dated 2017 and inscribed  
'Actually a signed one!!!' on the  
reverse; accompanied by the artist's  
certificate of authenticity, signed,

dated 2017, inscribed with the  
artist's name, the title and medium.

oil on canvas laid down on board

170,5 by 170,5 cm

R50 000 – 70 000

PROVENANCE

SMAC Gallery, Cape Town.

Private Collection.

EXHIBITED

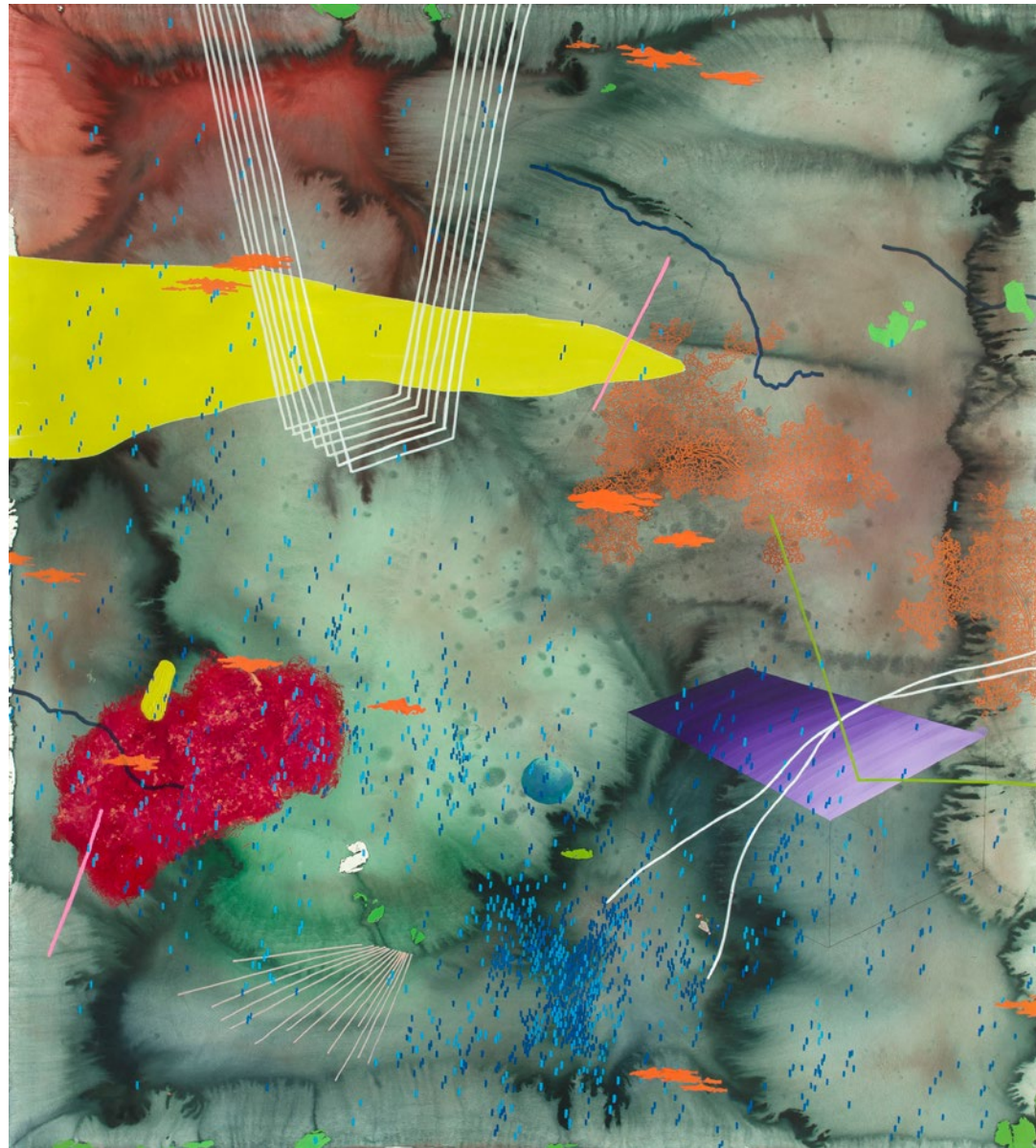
FNB Joburg Art Fair, *SMAC Gallery*

*booth*, 9 to 11 September 2016,

another example exhibited.

THANKS FOR COMING.





60

**Mongezi Ncaphayi**

SOUTH AFRICAN 1983–

*The Journey is the Destination I*

mixed media on paper  
113 by 99 cm

**R50 000 – 70 000**

**PROVENANCE**

SMAC Gallery, Cape Town, 2022.  
Private Collection.

**EXHIBITED**

SMAC Gallery, Cape Town, *Let The Waters Settle ...*, solo exhibition,  
11 December 2021 to 29 January  
2022.

'Ncaphayi brings into colour so much of what we cannot usually say in words. Music has always been fundamental to Mongezi Ncaphayi's practice. But his works are not a reaction to music. They are a reaction to a feeling. His approach to artmaking is full-bodied. Fully embodied. Each artwork remains as a testimony to unfurled emotion.'

– Olivia Barrell<sup>1</sup>

1. SMAC Gallery, *Exhibition text for Let The Waters Settle*, online, [https://www.smacgallery.com/exhibitions-3/let-the-waters-settle ...](https://www.smacgallery.com/exhibitions-3/let-the-waters-settle-...), accessed 26 February 2023.



61

**Erik Laubscher**

SOUTH AFRICAN 1927–2013

*Graanlandery (Grain Field)*

signed and dated 69; inscribed  
with the title on the reverse  
oil and mixed media on canvas  
92 by 122

**R200 000 – 300 000**

Erik Laubscher is best known for his landscapes depicting parts of the Overberg, Swartland, Koue Bokkeveld and Northern Cape. His signature style involves using bold, geometrical bands of colour to depict these landscapes. Initially influenced by European painting, he later realised that these styles were insufficient in capturing the essence of South Africa's scenery. Laubscher developed a highly personal and emotive approach, emphasising his emotional response to the actual places he painted. He began observing the interaction between man-made and natural

shapes in the landscapes, and translated these elements into a 'Hard Edge' style, simplifying forms and intensifying colours for enhanced visual and expressive impact.<sup>1</sup> *Graanlandery*, portrays a landscape with distinct outlines and flat bands of colour that extend over the sides of the stretcher to evoke a sense of continuity. An autumn ambiance is evoked through an interplay of warm yellows and cool greys showcasing the artist's fusion of formalism with a profound connection to his depicted landscapes.

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



**Lisa Brice**

SOUTH AFRICAN 1968–

***Ten Years Gone-Gr***

signed and dated 09 on the reverse

ink on linen

122 by 152

**R1 600 000 – 2 000 000**

Lisa Brice is best known for her striking paintings of women at leisure rendered in vivid blue and red. The works often reference early modernist European paintings by men. Brice arrived at her current style and subject circuitously. Her 1993 debut solo was composed of assured neo-expressionist paintings exploring feminist themes. Brice, though, was unconvinced of painting's 'relevance and vitality' in a changing South Africa, and jettisoned painting in favour of sculpture, installation and lens-based media.<sup>1</sup> Her graphically bold and ironic work explored themes of domesticity, violence and identity. It conveyed the heady, post-painterly zeitgeist of 1990s South Africa. In 1998, having achieved considerable status in her homeland, Brice travelled to London for an artists' residency. A brief sojourn turned into a permanent relocation.

In 1999, Brice travelled to the dual-island Caribbean nation of Trinidad and Tobago to participate in another residency. She was immediately smitten and kept returning. Trinidad was important in Brice's rediscovery of painting as it was there that she met and befriended painters Peter Doig and Emheyo Bahabba, aka Embah. Their influence is palpable, albeit indirectly. Brice shares with Doig a pronounced interest in intoxicating colour and magical scenography, as well as a commitment to narrative and historical

**PROVENANCE**

Goodman Gallery, Johannesburg, 2009.

Private Collection.

**EXHIBITED**Goodman Gallery, Johannesburg, *Lisa Brice / More Wood for the Fire*, 9 July to 1 August 2009.

quotation. Brice has admirably written about her mentor Embah, praising his complex synthesis of figurative social realism and mystic spiritual abstraction in his paintings.<sup>2</sup> Her own work similarly negotiates what Brice has described as 'the realms of the seen and unseen in painting'.<sup>3</sup>

Brice initially maintained a studio in the Trinidadian capital of Port of Spain, but later acquired land in Grand Rivière, a small village on the north coast. The present work forms part of a series of ink paintings and photographs conceived and partly produced in Grand Rivière. Brice's 2009 exhibition in Johannesburg included five large-scale ink paintings, of which four described trees and domestic dwellings. Brice's handling of these subjects, while linked to observable physical phenomena, shunned naturalism in favour of line, colour and tone. Skilfully composed, the paintings seemed purposefully unfinished, as if rendered from a dream rather than photos.

Photography played an important role in Brice's research when she returned to painting in the early 2000s. A chance discovery of the night-vision mode in her new digital camera ultimately led to her first suite of paintings of the new millennium. Largely based on observed scenes in London and painted in greys and greens, Brice debuted this work in 2006. Brice later reflected that the work was unsatisfactory. 'The problem with working from

a photographic starting point is the necessity to move away from it,' she told artist Godfried Donkor.<sup>4</sup> For her 2009 exhibition featuring this work, Brice opted to exhibit her photos as independent works alongside her paintings, a strategy that freed Brice up from her struggles with photographic sources.

The new paintings are presented in a richer colour palette. 'I tried to use [colour] in quite a symbolic way, as colour is used in Trinidadian carnival culture, and appears in the landscape as code.' Brice would push this idea further in subsequent work, ultimately arriving at her celebrated mature style. The landscape subject of this painting might seem atypical given Brice's current feminist subjects. It is however congruent with a strong drift in new European painting of the early 2000s, when romantic imagery of nature supplanted the analytic art of the 1990s. 'The result is an imagery of experience between utopia and melancholy,' wrote curator Martina Weinhart.<sup>5</sup> It was okay to long for a worldly paradise, even if its actuality was more dreamlike than real.

1. Aïcha Mehrez (2021) *Lisa Brice: Smoke and Mirrors*, KM 21, page 142.

2. Lisa Brice (2019) 'Lisa Brice on Emheyo Bahabba, Den Haag: aka Embah', in *Frieze*, No. 200.

3. Ibid.

4. Godfried Donkor (2010) 'Embracing Uncertainty', in *Art South Africa*, No. 9.1, page 58.

5. Martina Weinhart quoted in Tony Godfrey (2009) *Painting Today*, London: Phaidon, page 260.









63

**Pieter Wenning**

SOUTH AFRICAN 1873–1921

*Boord by Kirstenbosch*

signed

oil on canvas

36,5 by 47 cm

**R200 000 – 300 000**

**PROVENANCE**

Dr F K te Water Naudé, Cape Town, and  
thence by descent.

Stephan Welz & Co in Association with  
Sotheby's, Johannesburg, 2 November  
1992, lot 379.

**LITERATURE**

J du Scholtz (1973) *DC Boonzaier en Pieter  
Wenning - Verslag van 'n Vriendskap*, Cape  
Town: Tafelberg, illustrated in black and  
white on page 141.

Stephan Welz (1996) *Art at Auction in South  
Africa: The Art Market Review 1969 to 1995*,  
Johannesburg: Art Link, illustrated in colour  
on page 129.





64

**Cecil Higgs**

SOUTH AFRICAN 1898–1986

*Arum Lilies*

inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse, inscribed with the artist's name and the title on a South African National Gallery label adhered to the reverse, catalogue no. 59

oil on canvas

76 by 126,5 cm

**R40 000 – 60 000**

**EXHIBITED**

South African National Gallery, Cape Town, William Humphreys Art Gallery, Kimberly, Pretoria Art Museum and Durban Art Gallery, *Cecil Higgs Retrospective Exhibition*, 1975.

**LITERATURE**

Dieter Bertram (1994) *Cecil Higgs: Close Up*, Johannesburg: William Waterman Publications, illustrated in colour on page 50 with the title 'D.S. Stellenbosch' and on the front cover.





65

**Jake Aikman**

SOUTH AFRICAN 1978–

*Upriver Nicaragua*

signed and dated 15/2020 on the reverse

oil on canvas

165 by 200 cm

**R250 000 – 350 000**

**NOTES**

Aikman's work conjures an ethereal reality, imbuing the viewer with an immediate, almost tangible sense of mystery. Reminiscent of the Romantic painters of the early nineteenth century, he confronts the viewer with the awe-inspiring grandeur of nature: its serene beauty and profound silence.





**Bela Sara**

CONGOLESE 1920–1968

***Katanga Village Scene,  
Congo***signed  
oil on board  
34,5 by 42,5 cm**R40 000 – 60 000****PROVENANCE**

Acquired from the atelier of Pierre Romain-Desfossés, circa 1940s, by a senior Civil Engineer resident in Elizabethville (Lumbumbashi), and thence by descent to the current owner.



C Lamote. Congopresse 1950. Photo courtesy of the Hins Family Collection, Brussels, Belgium

Bela Sara, alternatively referred to by his surname, M'Daye, was the star protégé of the French artist and adventurer Pierre Romain-Desfossé (1887–1954), who established a ground-breaking art project in the former Elizabethville – now Lumbumbashi – in the southern Congo copper belt.

Founded in 1946, *Le Hangar* was situated in an old aviation shed, where painting, sculpture and ceramics were practised with an emphasis on freedom of expression while honouring the artist's cultural knowledge and vision. However, it emphatically rejected 'Western cannons and imposed perspective.'<sup>1</sup> Originally from Chad, Bela Sara moved to the Congo with Desfossé, and his career as a contemporary Congolese artist took off.

The accompanying posed illustration from the owners' family archive shows the studio at *Le Hangar* in 1950 with artists busy at work.<sup>2</sup> On the far-right wall is a fishing tableau by Bela (2nd from right), and another village scene in the artist's characteristic pointillist style is visible on

the far-left. The picture on the floor on the right is the work of Mwenza Kibwanga (1925–1999) who painted with stick and feathers and together with Pilipili Mulongoy (1914–2007) made up the triumvirate known as the *Le Hangar* stars.

Acclaimed as a dazzling colourist with his unique technique of 'eschewing the brush' and only painting with fingertips, Bela's vast repertoire of beasts, birds, snakes, fish and other gorgeous creatures of the Congo forests and great rivers was snapped up by expatriates, collectors and museums.<sup>3</sup>

His prolific and timeless work can be found in private and university collections and many museums in Africa and abroad including Quai Branly in Paris, where he exhibited in 1991/2; The Metropolitan Museum of Art in New York, Africa Museum in Tervuren and the Iziko South African National Gallery amongst others.

Bela is well known at auction, and in 2021 Artcurial in Paris sold the work of Bela and two other acclaimed Hangar artists – Mwenza Kibwanga and Pilipili Mulongoy –

in a record sale, setting a new standard for 'Congo Modernism'.

The present lot captures a Katanga homestead scene, of relaxed and playful figures amongst vernacular mud and thatch houses (*kibanda* in KiSwahili)<sup>4</sup> with airy verandas on wooden poles, most likely culled from the verdant tropical forest background. A tall standing figure plays with a circus-like balancing dog, the sky glowing with the pale of dawn. Golden tones suggest autumn, while the rhythmic rush roofs induce a beautifully calm vignette, an idyll that belies the surrounding turmoil.

– Carol Kaufmann, February 2024.

1. Yolande Valois (2020) *Entre les lignes, Il s'appelait Bela (His Name was Bela)*, online, <https://www.entrelignes.be/humeurs/il-sappelait-bela/>, accessed 21 February 2024.

2. Photo C Lamote, Congopresse 1950. Courtesy of the Hins Family Collection, Brussels.

3. Yolande Valois (2020) *Entre les lignes, Il s'appelait Bela (His Name was Bela)*, online, <https://www.entrelignes.be/humeurs/il-sappelait-bela/>, accessed 21 February 2024.

4. Thanks to Tusevo Landu and Jean-Bedel for this information.





67

**Pranas Domsaitis**

LITHUANIAN/SOUTH AFRICAN  
1880–1965

*Karoo Landscape*

signed  
oil on board  
38,5 by 49 cm

R50 000 – 70 000

'The fact that the forms are not clearly delineated hints at Domsaitis' concern with the spiritual reality of the landscape rather than a naturalistic rendition of forms. It is the emotional experience of the landscape that is translated into paint by the artist, which in turn invites the viewer to experience or feel Domsaitis' vision rather than merely observe a representation of a specific topographical area. Many South African viewers will be familiar with the strangeness and desolation of the Karoo landscape, which lends itself to Domsaitis' preoccupation with what Drunga describes as 'an otherworldly quality.'

1. Grahams Fine Art Gallery (2006) *Between Foothold and Flight*, exhibition catalogue, Johannesburg: Grahams Fine Art Gallery, page 23.







68

**Pieter Wenning**

SOUTH AFRICAN 1873–1921

*Seated Figure Outside  
a Cape Dutch Cottage*

signed

oil on canvas

22 by 29 cm

R180 000 – 240 000



69

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Grey Day, Upper Caledon Street,  
District Six, Cape Town*

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

oil on canvas  
65 by 86 cm

**R250 000 – 350 000**

**PROVENANCE**

Dr Renier Holtzhausen, Pretoria, 1997.  
Private Collection.







70

**John Meyer**

SOUTH AFRICAN 1942–

*Napier (9131)*

signed; 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  
mixed media on canvas

24,5 by 34,5 cm

R50 000 – 70 000

**PROVENANCE**

Everard Read, Cape Town.  
Private Collection.



71

**John Meyer**

SOUTH AFRICAN 1942–

*Farm Near Clarens (20.60)*

signed; signed 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  
mixed media on canvas

74 by 89,5 cm

R350 000 – 450 000

**PROVENANCE**

Everard Read, Cape Town.  
Private Collection.









72

**Jan Ernst Abraham Volschenk**

SOUTH AFRICAN 1853–1936

*West Bank, Oudtshoorn*

signed and dated 1908; signed, dated  
and inscribed with the title on the  
reverse

oil on canvas

26,5 by 58 cm

R40 000 – 60 000



73

**Jan Ernst Abraham Volschenk**

SOUTH AFRICAN 1853–1936

*The Quietude of the Veld (The  
Hanqerbergen, near Riversdale.  
Farm called Courente River)*

signed and dated 1908; inscribed with  
the artist's name, date and the title on  
the reverse

oil on canvas

54,5 by 102 cm

R70 000 – 90 000



74

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Mountains in an Extensive Landscape***

signed  
oil on canvas  
59,5 by 75 cm

**R3 000 000 – 5 000 000**

**PROVENANCE**

Acquired from the artist circa 1940–41, and thence by descent.

This large-scale work, featuring the dramatic mountainous scenery of the Free State near Clarens, was painted by J H Pierneef in 1940. The artist's fascination with the construction of the natural world is evident in this ascending composition of rocky platforms, ridges and peaks, skilfully executed in subtle gradations of tone, enabling Pierneef to describe and convey the depth and vastness of this natural tableau. These rising topographical structures, rounded in the lower portion, and giving way to more angular and dramatic landforms, are in turn transposed against a monumental, clouded skyline, towering majestically above. The foreground palette of red and yellow ochre gives way to a tonal recession of pink, lavender and blue tones, increasing the illusion of aerial perspective.



Pierneef painting in a similar landscape scene illustrated in PG Nel (1990) *JH Pierneef: His Life and His Work*, page 227.





75

**Anton van Wouw**

SOUTH AFRICAN 1862–1945

***The Mieliepap Eater***

signed and inscribed 'SA Joh-burg' and 'G Nisini fusé Roma' bronze with a dark brown patina mounted on a marble base height: 17 cm including base; width: 23 cm; depth: 27 cm

R300 000 – 400 000

**LITERATURE**

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



76

**Anton van Wouw**

SOUTH AFRICAN 1862–1945

***The Laughing Basuto***

signed, dated 1933, inscribed 'Joh-burg' and bears the foundry mark 'G. Massa. Roma' bronze with a brown patina on a wooden base height: 36 cm including base; width: 28 cm; depth: 26,5 cm

R300 000 – 400 000

**PROVENANCE**

Acquired from the artist, and thence by descent.

**LITERATURE**

A E Duffey (2008) *Anton van Wouw, The Smaller Works*, Pretoria: Protea Book House, another cast illustrated in black and white on pages 73 and 74. University of Pretoria (2010) *Anton van Wouw (1862–1945)*, Pretoria: Sanet du Plessis, another cast illustrated in colour on page 23.



77

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*The Brandberg Mountains*

signed and dated 1924

oil on board

29 by 45,5 cm

R500 000 – 700 000







78

**Walter Meyer**

SOUTH AFRICAN 1965–2017

*Laaste Lig oor Grasvlakte*  
(*Sunset over Grass Field*)

signed with the artist's initials and  
dated 99; inscribed with the title  
on the reverse

oil on canvas

38,5 by 48,5 cm

**R30 000 – 50 000**

**PROVENANCE**

Louis Hennings, Cape Town, 1999/2000.  
Private Collection.



79

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Mountain Landscape*

signed

pencil and watercolour on paper

35,5 by 53 cm

**R90 000 – 120 000**

**PROVENANCE**

Strauss & Co, Johannesburg,  
20 May 2019, lot 16.





80

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Grassy Landscape  
with a Watering Hole*

signed and dated 1914

oil on canvas

34,5 by 44,5 cm

**R400 000 – 500 000**

PROVENANCE

5th Avenue Auctioneers, Randburg,  
1994, lot 260.







81

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Cattle Branding*

signed

oil on board

110 by 218 cm

R600 000 – 800 000



82

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Cattle in an Extensive Rocky Landscape*

signed

oil on canvas laid down on board

91 by 121 cm

R200 000 – 300 000





83

**David Goldblatt**

SOUTH AFRICAN 1930–2018

*Memorial to a holiday maker, Bob O'Neill, who drowned here on 4 December 1990 after suffering a heart attack while fishing. The quotation from Psalm 23, He leadeth me beside the still waters, was painted by O'Neill's son-in-law and has been renewed every year since by a local resident, John Burns. Pearly Beach, Western Cape. 25 January 2004*

signed, dated 25/1/2004 and numbered 2/6 in pencil in the margin  
archival pigment ink on cotton rag paper  
image size: 81,5 by 101,5 cm

**R150 000 – 200 000**

**EXHIBITED**

Michael Stevenson Gallery, Cape Town, Intersections, 7 February to 12 March 2005, another example from the edition exhibited.  
Investec Cape Town Art Fair, Cape Town, Goodman Gallery Booth, 14 February to 16 February 2020, another example from the edition exhibited.



84

**Hugo Naudé**

SOUTH AFRICAN 1869–1941

**Onrusrivier**

signed, indistinctly dated; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse  
oil on board  
34 by 44 cm

**R120 000 – 160 000**

**EXHIBITED**

Pretoria Art Museum, Pretoria, *Hugo Naudé: Retrospective Exhibition*, 1969, cat no. 122.





85

**Hugo Naudé**

SOUTH AFRICAN 1869–1941

*A Figure Walking in  
Sand Dunes*

signed

oil on board

28,5 by 39 cm

R70 000 – 90 000

**PROVENANCE**

The DinksFäStan Private Collection,  
United Kingdom.



86

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871–1939

*Seascape with Table Mountain  
in the Background*

signed with the artist's initials

oil on canvas

21,5 by 27,5 cm

R70 000 – 90 000





87

**Walter Meyer**

SOUTH AFRICAN 1965–2017

*Tiger Lilies in a Vase*

signed with the artist's initials

and dated 2001

oil on canvas

74 by 59 cm

R40 000 – 60 000

**PROVENANCE**

Louis Hennings, Cape Town, 2001.  
Private Collection.

**EXHIBITED**

Louis Hennings, Cape Town, *Walter Meyer: Still Lives and Other Works*,  
1 September to 7 September, 2001.

**NOTES**

Accompanied by a postcard from  
the exhibition *Walter Meyer: Still  
Lives and Other Works*, adhered to  
the reverse.





88

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

*Stillewe met Lemoene (Still  
Life with Oranges) (JM 1186)*

signed and dated 1975; inscribed  
with the title on the reverse  
oil on board  
60 by 44,5 cm

**R60 000 – 80 000**

**PROVENANCE**

Acquired from the artist's widow by  
the previous owner, Prof W B (Ben)  
Vosloo, Chief Executive of the Small  
Business Corporation, circa 1980s,  
and thence by descent.



89

**Pranas Domsaitis**

LITHUANIAN/SOUTH AFRICAN 1880–1965

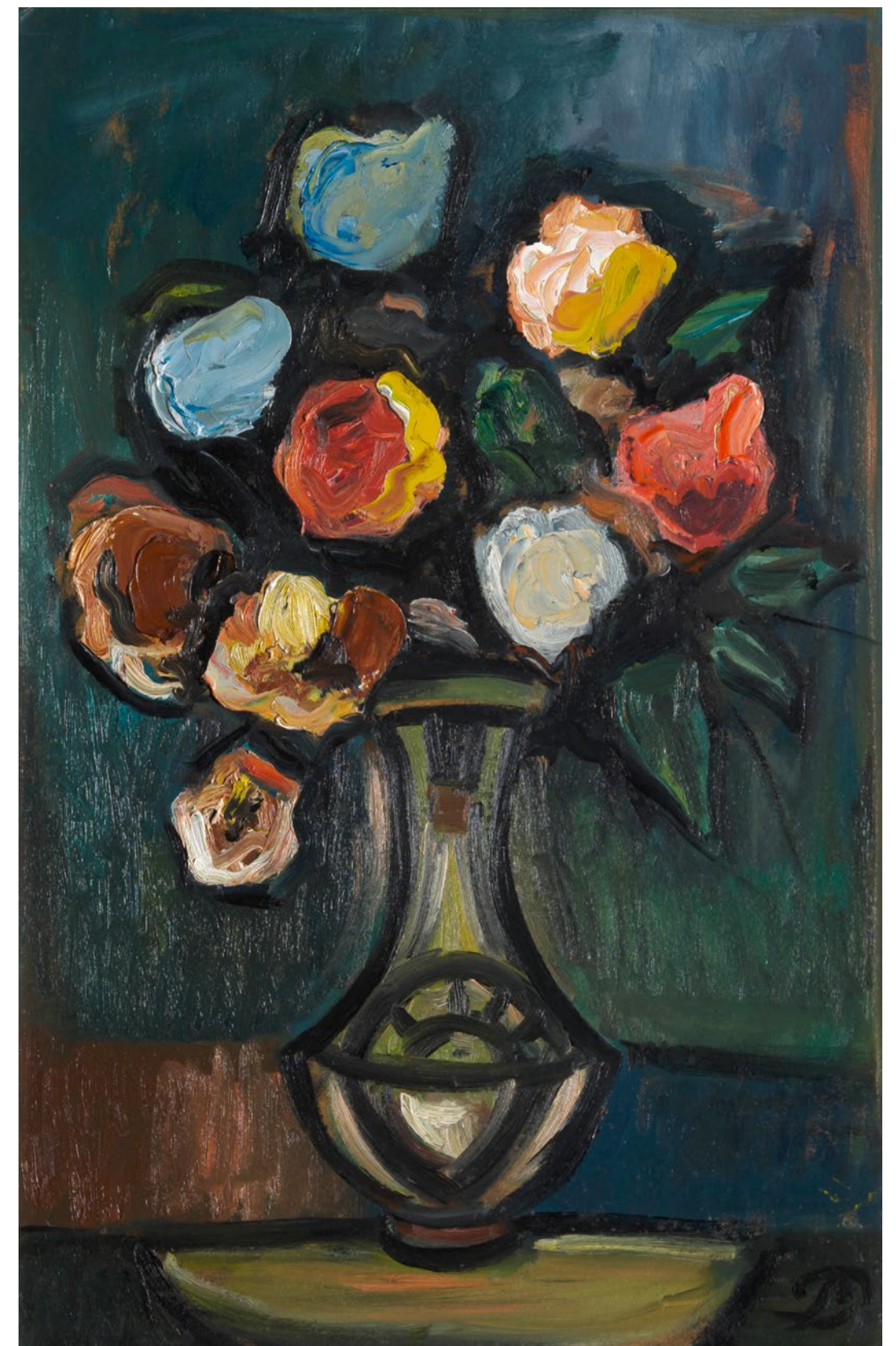
*Flowers in a Vase*

signed with the artist's monogram;  
inscribed with the artist's name,  
the title and the medium on a  
Graham's Fine Art Gallery label  
adhered to the reverse  
oil on board  
68,5 by 44 cm

**R60 000 – 80 000**

**PROVENANCE**

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







90

**Christo Coetzee**

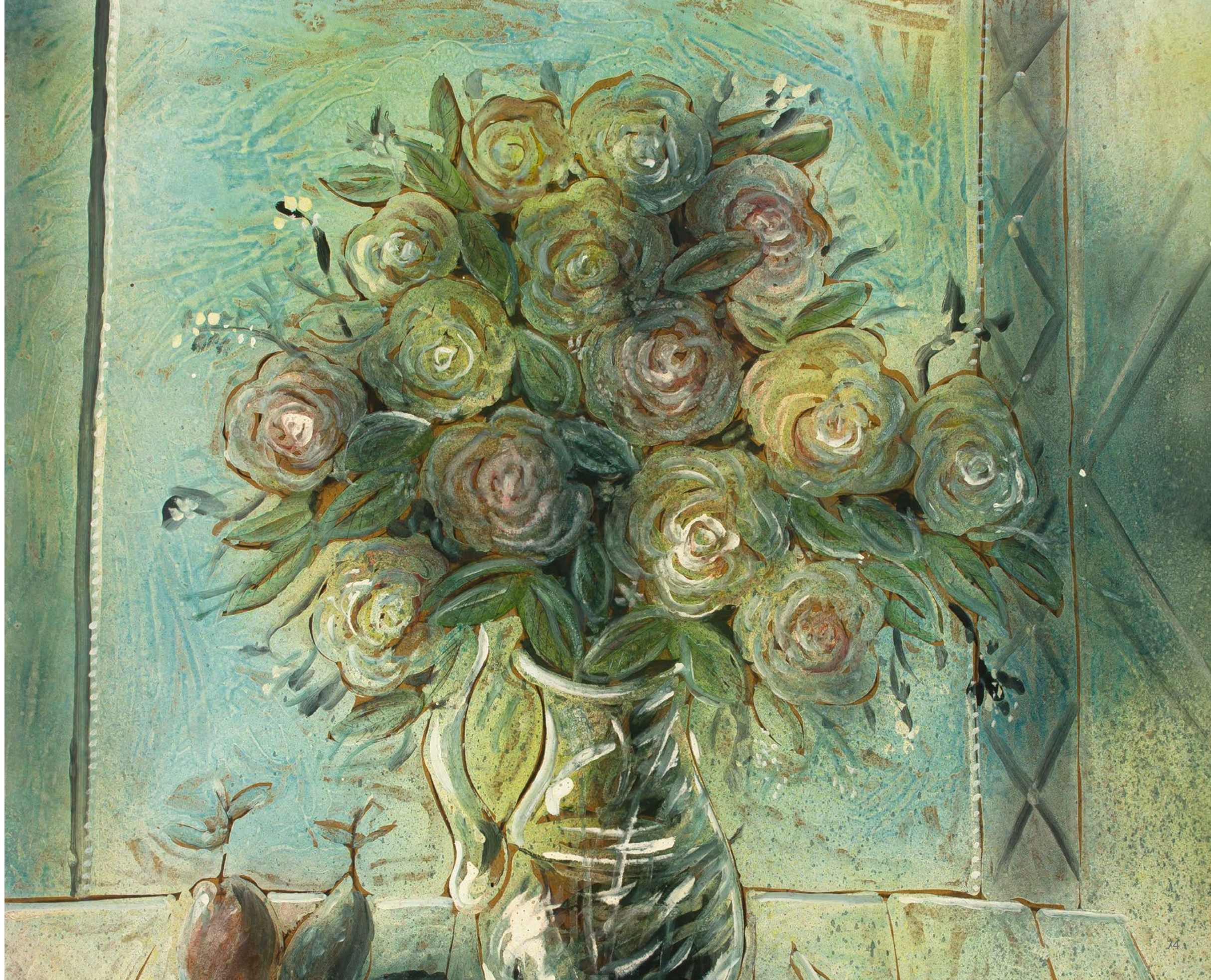
SOUTH AFRICAN 1929–2000

*Blomstuk (Flower Piece)*

signed and dated twice; signed,  
dated 88 and inscribed with the  
title on the reverse  
enamel on board

121 by 121 cm

R80 000 – 120 000





91

## Sam Nhlengethwa

SOUTH AFRICAN 1955–

### *Self Destruct, Interiors series*

signed and dated '08  
collage, oil and charcoal on canvas  
160 by 120 cm

R120 000 – 180 000

#### PROVENANCE

Michael Obert Contemporary,  
Johannesburg, circa 2016.  
Private Collection.

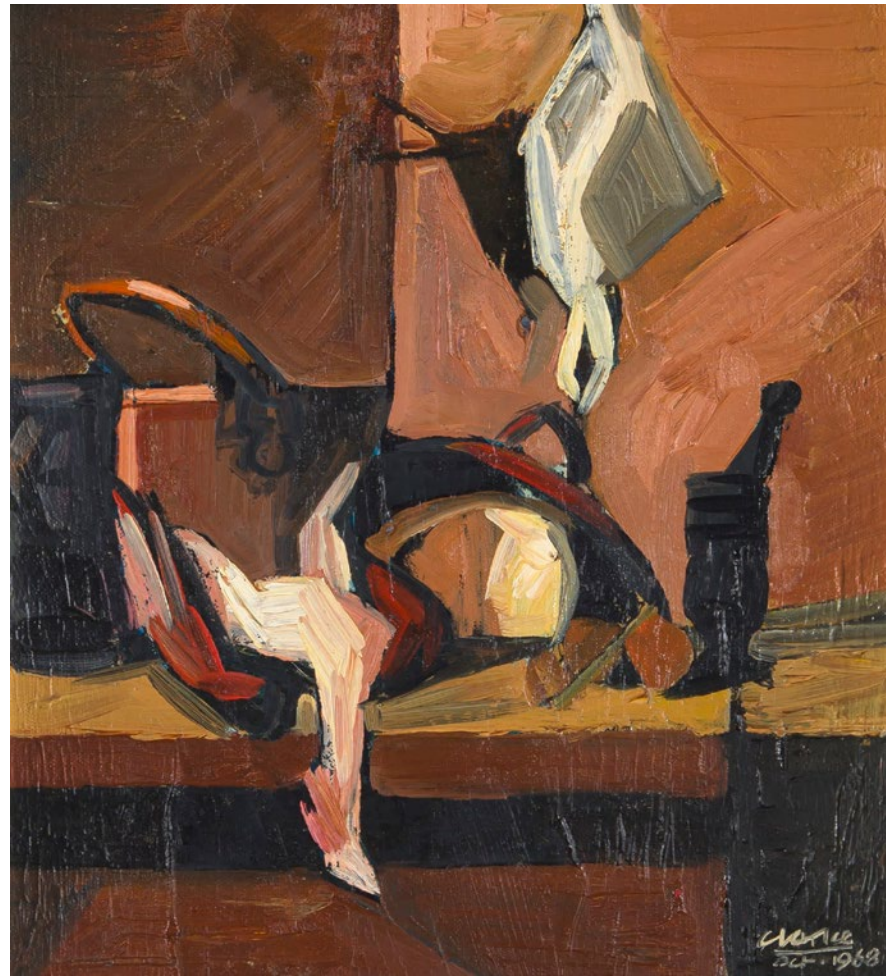
Throughout his career, Sam Nhlengethwa's ongoing *Interiors* series has evolved into a significant platform for the artist to honour various cultural icons, facilitating dialogues between them and his own artistic practice.<sup>1</sup> Through this series of collage-paintings Nhlengethwa delves into his profound love for jazz to honour cultural icons like Miriam Makeba and Ron Carter – figures of significant prominence in South Africa's cultural landscape. Reflecting on this, the artist shares: 'In doing these tributes and the interiors I am taken down memory lane to a time when I was a set designer at SABC. There we were dealing with space - vacated space. The tributes ape that empty space, but with the hanging paintings of these specific individuals, they are injected with a sense of vibrancy.'<sup>2</sup>

Earlier works from the *Interiors* series, dating back to the early 1990s, encapsulate this sense of emptiness, which the artist characterizes as a 'distinct sense of loneliness one encounters as an artist working alone while family and friends are out living their lives.'<sup>3</sup>

1. Goodman Gallery, *Landing: A Group Exhibition*, online, [https://www.goodmangallery.com/store/shop?ref\\_id=48062](https://www.goodmangallery.com/store/shop?ref_id=48062), accessed 22 February 2024.
2. Ocula (2020) Goodman Gallery Press Release for *Interiors Continued*, online, <https://ocula.com/art-galleries/goodman-gallery/exhibitions/interiors-continued/>, accessed 22 February 2024.
3. Ibid.







92

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*After a Still Life by Chardin*

signed and dated 'oct.1968'; inscribed with the title on the reverse  
oil on canvas laid down on board  
24 by 22 cm

R100 000 – 150 000

**PROVENANCE**

Gifted by the artist to the current owner.



Jean Siméon, *Chardin Still Life with Ray, Chicken and Basket of Onions*, c 1732







93

**François Krige**

SOUTH AFRICAN 1913–1994

*Pomegranates*

signed  
oil on canvas laid down on board  
34,5 by 49 cm

**R40 000 – 60 000**

**PROVENANCE**

Estate late WEG Louw, brother of NP van Wyk Louw

**LITERATURE**

Audrey Blignault (1970) *Die Rooi Granaat*, Johannesburg: Tafelberg, illustrated in colour on the front cover.



94

**May Hillhouse**

SOUTH AFRICAN 1908–1989

*Still Life with Jug and Fruit*

signed and dated 56; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse

oil on canvas  
45 by 34,5 cm

**R30 000 – 50 000**

**EXHIBITED**

Pretoria Art Museum, *May Hillhouse Retrospective*, 1979 to 1980.



