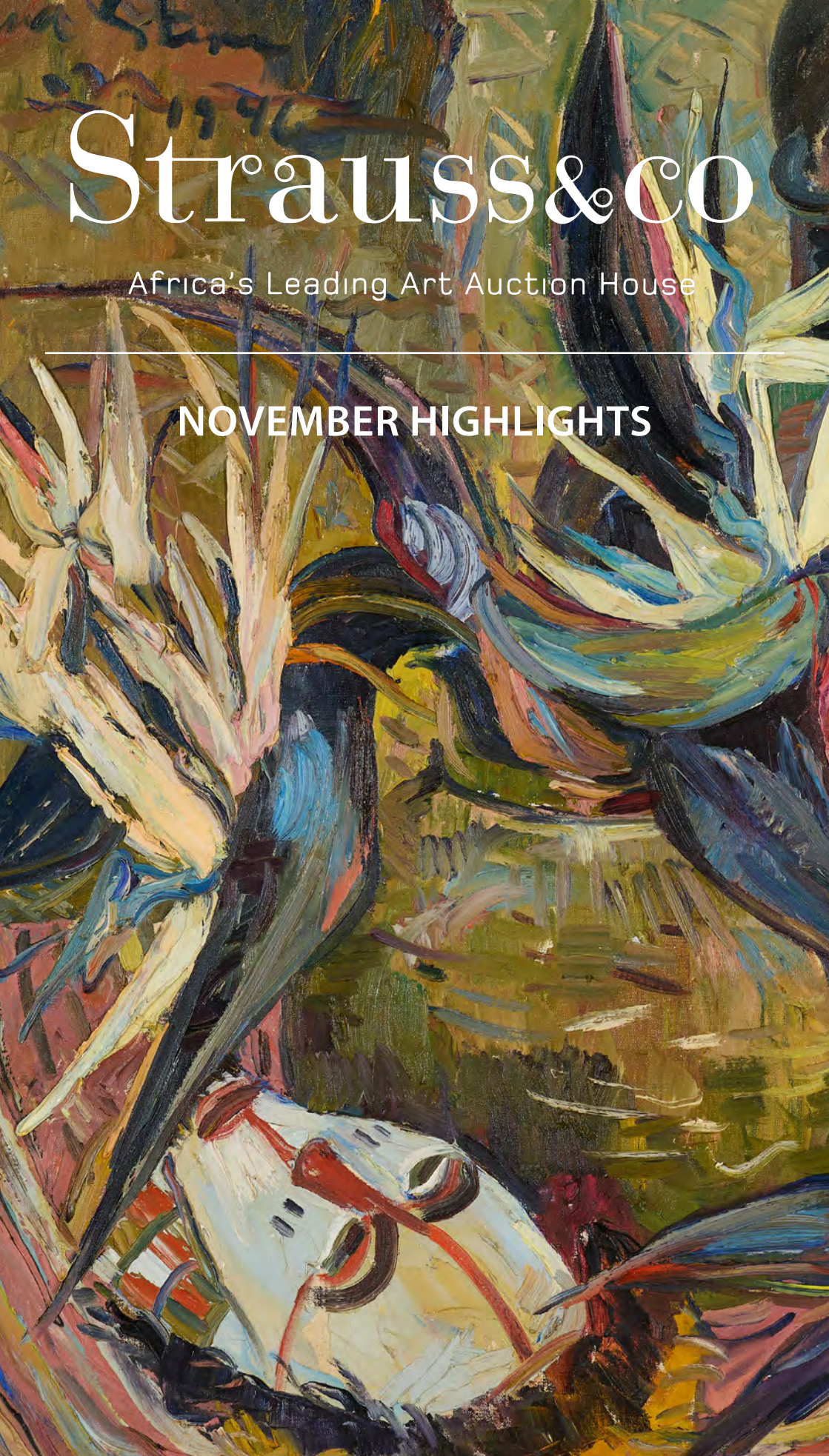
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NOVEMBER HIGHLIGHTS





MODERN AND CONTEMPORARY ART

Evening Sale Tuesday 17 November 7pm
Live Virtual Auction

Day Sale 23 October to 17 November
Timed Online Auction closing from 2pm

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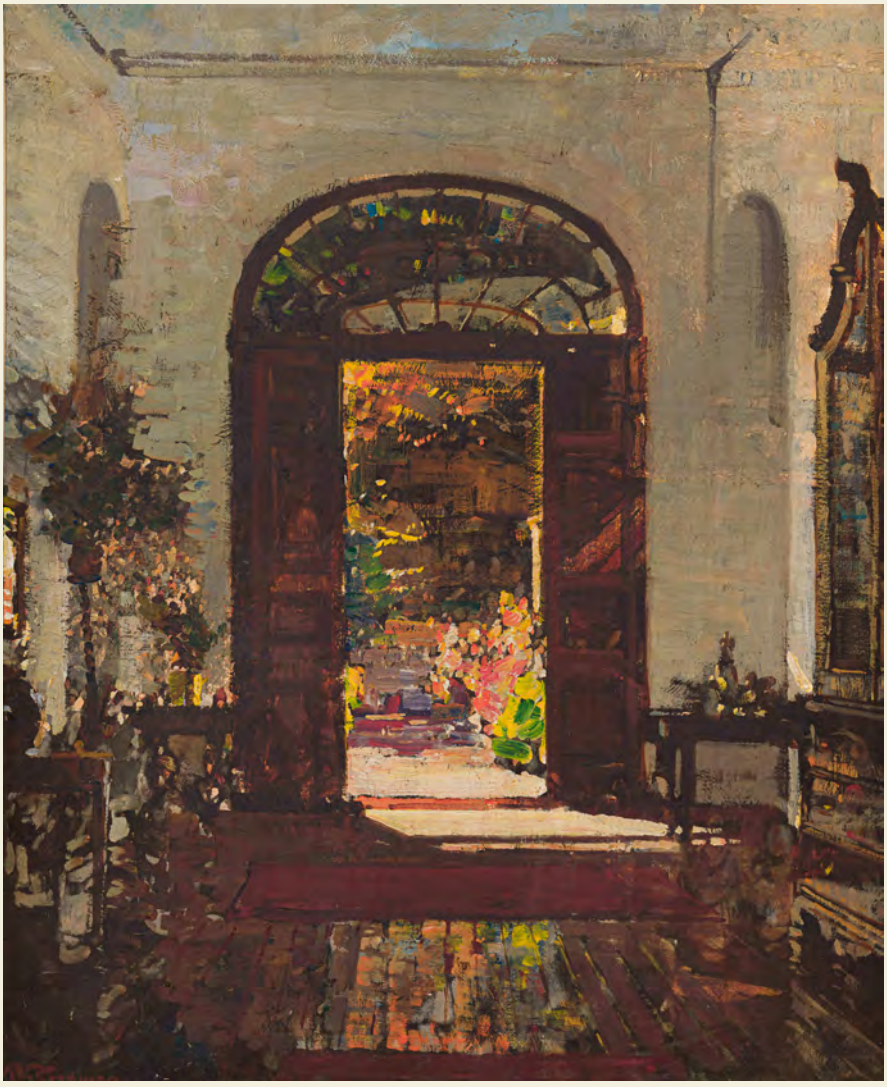
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Cover: Lot 27 Irma Stern , ***Still Life with Strelitzias, a Songe Mask and a Songe Nkisi Figure***
Top: Lot 43 John Meyer, ***Odysseus***

MODERN AND CONTEMPORARY ART

Evening Sale Tuesday 17 November 7pm
Live Virtual Auction





9

Robert Gwelo Goodman
SOUTH AFRICAN 1871-1939
Entrance to Newlands House

---

signed
oil on canvas

72,5 by 59,5cm excluding frame; 101,5 by 87,5 by 8cm including frame

R 80 000 - 120 000

VIEW LOT

Robert Gwelo Goodman *(cont)*

LITERATURE

Joyce Newton Thompson (1951) *Gwelo Goodman: South African Artist*, London: George Allen & Unwin, illustrated in a photograph with the artist in black and white on page 62.



The artist in his Newlands Studio working on the present lot

VIEW LOT





19

Peter Clarke
SOUTH AFRICAN 1929-2014
Bicycle Accident
1978

---

signed and dated 3.3.1978
mixed media and collage on paper

60 by 72,5cm excluding frame; 72 by 84,5 by 2cm including frame

PROVENANCE
Gifted by the artist to the current owner in 1978.

R 300 000 - 500 000

VIEW LOT





21

Jacob Hendrik Pierneef
SOUTH AFRICAN 1886-1957
SWA Landscape
1923

---

signed and dated
oil on board

30 by 45,5cm excluding frame; 49 by 65 by 6,5cm including frame

R 600 000 - 800 000

VIEW LOT

21

Jacob Hendrik Pierneef *(cont)*

EXHIBITED
Pierneef's Kraal, *Boland to Bosveld: Travels with JH Pierneef*, Pretoria,
10 to 27 September 2026.

Pierneef arrived in South West Africa late in April 1923, staying initially with Toon van der Heever. He was immediately captivated by the endless horizons, the silence, the clarity and the colours of the landscape. He travelled the country extensively, worked breathlessly, and produced enough pictures over an eight-week period to mount a sell-out exhibition in Windhoek that opened on 20 June 1923. The majority of the pictures were small in scale – his travelling painter's box could only accommodate small boards – and most were characterized by rich dusky and dramatic pinks and blues, such as in the present lot. The anthill to the left of the picture plane is also an iconic feature of Pierneef's South West Africa paintings at the time.

Alastair Meredith 2021 *JH PIERNEEF: IN/SIGHT: A single artist auction dedicated to a modernist master.* Strauss & Co publication, page 33.

VIEW LOT



22

Gerard Sekoto
SOUTH AFRICAN 1913-1993
Yard in Sophiatown

---

indistinctly signed
oil on canvasboard

35 by 44cm excluding frame, 49,5 by 59 by 6cm including frame

R 2 000 000 - 3 000 000

VIEW LOT

Gerard Sekoto *(cont)*

LITERATURE
Barbara Lindop (1988) *Gerard Sekoto*, Johannesburg: Dictum, illustrated in colour on page 89.

The present lot depicts a washday scene in Sophiatown, Johannesburg, where figures inhabit a shared backyard with undefined plot boundaries and make use of a shared hanging line and tap. There is a familiar ease between the woman who sits beneath clothes drying on a washing line and a young child who rinses their feet under a tap. A bright orange stoop in the bottom right corner beams as a testimony of the warmth neighbours are greeted with in such close-knit communities.



Gerard Sekoto, *Horse and Cart, Sophiatown*, Strauss & Co, Johannesburg, 26 May 2926, lot 23, R5 261 250

The celebrated black modernist painter Gerard Sekoto moved to Sophiatown in 1939, where he stayed with his cousins who lived on Gerty street. Having grown up in the rural Lutheran mission station of Botshabelo, Sekoto was immediately inspired by the vibrant, diverse suburb of Sophiatown. *Horse and Cart, Sophiatown* expresses how the area hummed with the activities of commuters, traders, women carrying loads on their heads and children playing in the streets. Another standout work from Sekoto's Sophiatown period is the acclaimed *Yellow Houses*. *A Street in Sophiatown*, which was the first painting by a black artist to be acquired by a major South African art institution when Johannesburg Art Gallery purchased it in 1940.
Sekoto initially worked with poster colours on brown paper upon his arrival in Johannesburg. In the same year, he was introduced to oil paints by Judith Gluckman whom he met at Gainsborough Gallery. Sekoto's Sophiatown period becomes special for how it marks his early mastery of a newfound medium and the development of his style. The present lot expresses the artist's sensitivity to the emotive qualities of colour, as the open blue sky, grey walls and washes of yellow and green create a calm atmosphere. The angled houses that reach towards the vanishing point, the folded back of the seated woman and the taught washing line in this painting reflect



Gerard Sekoto, *Washday, Sophiatown*, Strauss & Co, Johannesburg, 28 July 2020, lot 433, ZAR 1 800 000 – 2 400 000

Sekoto's use of compositional lines to direct the viewers eye and animate the movement in the scene.

While the solace and beauty of community are honoured across Sekoto's paintings, he was careful not to romanticise life in the places he portrayed. In a similar work, *Washday, Sophiatown*, one feels the physical demands of the clothes washing routine on the woman and child, and the challenging access to resources referenced by the well they must draw water from. "My efforts when I was in Sophiatown was to arouse the

Gerard Sekoto *(cont)*

consciousness in our people of the horrible conditions in which they lived," said Sekoto. He believed that this "awakening" could push individuals to fight for "the right to live like everyone else in the country." With this in mind, the gritty foreground of the present lot, and the clustered neighbourhood corner it brings to life, might also point to the hardships and segregation of life under apartheid.

Images of Sophiatown also conjure its devastating destruction in 1955 during apartheid forced removals prompted by the 1950s Group Areas Acts. This allows us to read Sekoto's Sophiatown paintings as an important visual archive of the everyday routines that once sustained the historic



Detail, Gerard Sekoto, *Yard in Sophiatown* R 2 000 000 - 3 000 000

1. Barbara Lindop (1995) *The Art of Gerard Sekoto*, London: Pavilion Books Limited, pages 13-14
2. Ibid

VIEW LOT


ANC MEEK
WEMAN
CELEBRETING
10VE COVER



26

Alfred Thoba
SOUTH AFRICAN 1951-2022
ANC Mbeki Weman Cellebreting Love Cover (sic)

---

c.2007
inscribed with the artist's name and dated 24/11/200 on the reverse
oil and mixed media on canvas laid down on board

89 by 97,5cm excluding frame; 95,5 by 104 by 5cm including frame

R 200 000 - 300 000

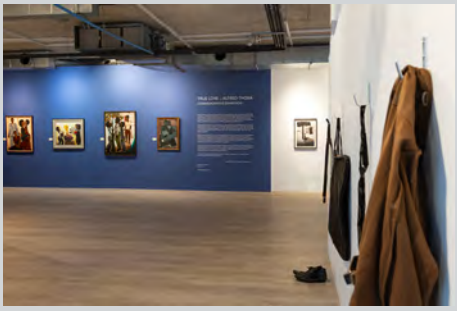
VIEW LOT

Alfred Thoba *(cont)*

ITEM NOTES

Accompanied by a copy of the artist's handwritten explanation of the work.

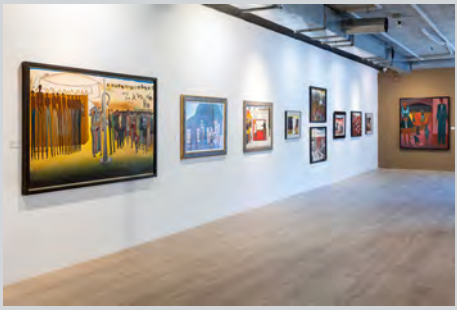
Alfred Thoba's work, spanning 40 years, expresses an intensely personal vision and style. Always concerned with the world around him, his paintings express strong views about moral transgressions and social injustice. In *ANC Mbeki Weman Cellebteting Love Cover* he focuses on the themes of sex, marriage, and love.



True Love – Alfred Thoba Commemorative Exhibition at Strauss & Co, Johannesburg.

The painting documents a public event; in the foreground, former President Thabo Mbeki receives a book. A gaggle of tightly packed women enjoys the moment, oblivious of the proceedings or Thoba's concerns. The carefully painted surface shows his love of meticulous detail and patterning. Thoba has whisked, or built up, thick areas of paint with a stick. Sand was added, creating a unique, sculptural surface.

Thabo Mbeki famously told ANC leader Oliver Tambo that if he could not marry his partner Zanele, he would remain celibate for the rest of his life. Thoba himself experienced heartache and loss in his relationships and would have admired Mbeki's values. In the explanatory



True Love – Alfred Thoba Commemorative Exhibition at Strauss & Co, Johannesburg.

handwritten text that accompanies this painting, he rails against the loss of traditional views on love and relationships.

Thoba stacks drinks on the jewellike surface of a curious vegetal, fungoid table. Below this surface he includes an intriguing story within the story. Noticeably, a penis and vagina are positioned on either side of the table support; they appear to grow from this 'trunk'. Thoba inserts Mbeki's name alongside the other items, perhaps alluding to biographical details about the former president. The exact meaning of this artwork remains, however, mysterious.

VIEW LOT





27

Irma Stern
SOUTH AFRICAN 1894-1966
Still Life with Strelitzias, a Songe Mask and a Songe Nkisi Figure
1946

---

signed and dated
oil on canvas

90 by 85cm excluding frame; 112 by 107 by 8cm including frame

R 5 500 000 - 7 500 000

VIEW LOT

Irma Stern *(cont)*

PROVENANCE
The Wilbur Smith Collection.

LITERATURE
Michael Godby (2025) *Still Life Paintings by Irma Stern, 1908-1965*, Cape Town: Primavera Publishing, illustrated in colour on the front cover and on page 99.

'Still Life with Strelitzias, a Songe Mask and a Nkisi Power Figure' is a working title describing the principal contents of this major Irma Stern painting. The flowers are *Strelitzia Nicolai*-or 'Giant White Bird of Paradise' or 'Natal Wild Bananas' - which, although native to the coastal regions of South-East Africa, also still feature in Stern's garden at 'The Firs'. In the lower left corner, the inverted form of the white Songe mask contributes to the swirling movement of the flowers and provides a sense of exoticism and mystery. And, partly concealed by the flowers on the right, the Nkisi Power Figure looms as a spectral presence in the scene. It is unclear how much Stern would have known about the original ritual use of objects from her African collection, but her use of the term 'idol' to describe many of her figures suggests that she was aware of their spiritual potency. The loosely painted Zanzibari mats in both lower corners of the painting add to the swirling movement of the flowers and assert the surface of the painting.

'Still Life with Strelitzias' is signed and dated 1946 in the upper left corner. Stern held three major exhibitions in the year after this painting was made, the 'Zanzibar' exhibition, that included some of her recent Congo work, in March 1947 at the Argus Gallery, Cape Town; the 'Exhibition of Paintings' in May at the Gainsborough Galleries, Johannesburg; and her triumphal 'Peintures d'Afrique' exhibition at the Galerie des Beaux-Arts,



Mask and Nkisi Figure, unknown Songe artists, early twentieth century. Irma Stern Trust 231 and 237.

Paris, in October. There are no photographs in Irma Stern's Scrapbook of the Johannesburg exhibition; and those of the Argus exhibition do not illustrate this painting, although the Songe mask is shown amongst other African artefacts from her collection. But the painting is shown in photographs of the Paris exhibition amongst other major African-inspired work. And the catalogue of the Paris show lists #44 'Souvenir de Congo' which, by a process of elimination, can only have been applied to this work. Significantly, the Argus exhibition list includes #29 'Souvenir de Congo' at the very high price of 175 guineas.

The title 'Souvenir de Congo' suggests that Stern arranged objects in this Still Life composition to convey her memories of her trip to the former Belgian Congo, rather than render a precise account of

VIEW LOT

Irma Stern *(cont)*

objects seen on her travels: indeed, the dominant presence of the Strelitzias from her own garden determines that the painting is more about feelings than facts. Sandra Klopper and Deon Viljoen have written about Stern's first trip in 1942, showing that the country was already quite developed for tourism before she arrived. Sadly, in comparison with her account of her first trip – in her travelogue Congo and in several letters - there is little written evidence of Stern's experience on her second expedition. But while the book Congo described graphically her excitement at exploring 'darkest Africa' and her thrill at discovering the aristocratic beauty of the Watussi (Tutsi) and Mangbethu peoples, the one surviving letter from 1946 told that "The Congo this time has a creeping horror for me"; and that she found the Watussi "so far unbearable". This is little enough evidence, to be sure, but it is clear that 'Souvenir de Congo' captures a sense of turbulent energy that is certainly powerful and could be seen as potentially threatening. As such, the painting is part of a trajectory of Stern's changing image of Africa from, as she put it a few years later, "the lovely fairy tale outlook on native life – which my early work had" to her expectation of violent revolution as 'the winds of change' began to blow across the continent.

My thanks to Christopher Peter, former Director of the Irma Stern Museum, for sharing his memories of the garden at The Firs.

REFERENCES

Irma Stern, Scrapbook of Press Cuttings and Ephemeral Material, 1946-1964, National Library of South Africa, MSC 31, 19.

Michael Godby, *Object Lessons, Still Life Paintings by Irma Stern*, 1908-1965, Cape Town: Primavera Publishing, 2025.

Sandra Klopper, *Irma Stern: Are you Still Alive? Stern's Life and Art seen through her Letters to Richard and Freda Feldman*, 1934-1966, Cape Town: Orisha Publishing, 2017.

Deon Viljoen, 'Crossing Borders, Crossing Boundaries', pp.117-139 in *Dust in the Glasshouse: the Atholl Collection of South African Art*, London: Beacon Rock, 2024.

VIEW LOT





28

Maggie Laubser
SOUTH AFRICAN 1886-1973
Figure of a Girl with Ducks in a Landscape

---

signed; inscribed with the artist's name and a title on an Edrich Gallery label adhered to the reverse
oil on canvas laid down on board

54,5 by 49,5cm excluding frame; 74 by 69 by 5cm including frame

R 1 500 000 - 2 000 000

VIEW LOT

Maggie Laubser *(cont)*

PROVENANCE
Professor and Mrs A van Rooy, purchased from an exhibition in Potchefstroom, circa 1950.
C Hohowsky, by descent.
Private Collection.
Private Collection.

LITERATURE
Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor Publishers, illustrated in black and white on page 257, cat. no. 958.

Maggie Laubser is recognised as a pioneer of modernism in South Africa. Early in her art career, she spent time in Europe absorbing these influences. On returning in 1924, critics received her first exhibition with disdain:

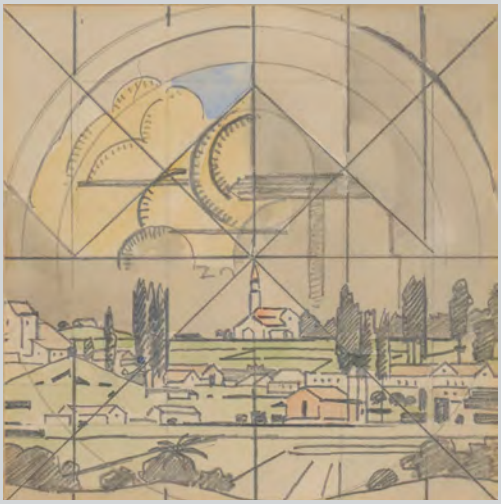
"Is there any normal, sane human being in all South Africa who is able to appreciate as a work of art, to enjoy as a picture... the one sent by Maggie Laubser?"
Despite this early criticism, Laubser remained consistent and resolute in pursuit of her unique expressionist style. The painting Figure of a Girl with Ducks in a Landscape is typically unencumbered by detail, and she has simplified form. The colours are saturated, and the grass is scattered with Arcadian flowers. Always optimistic, she exclaimed: "To paint is to reach out, hoping that one will touch." *Figure of a Girl with Ducks in a Landscape* integrates Laubser's interest in portraiture and landscape. Laubser often favoured birds as a motif, and in this painting a young girl sits at ease among the ducks. Having grown up on a farm near Malmesbury in the Western Cape, she often evokes carefree childhood memories. She often painted black labourers in a lyrical, rural setting. As in her other artworks, animals, people and land coexist harmoniously.

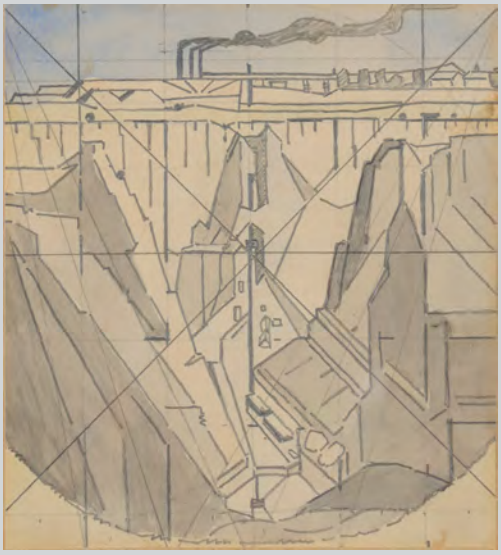
Although Laubser's painting style is distilled, the girl's individual presence is distinctive. The viewer becomes a voyeur in an intimate space. She is pictured immersed in her own thoughts, unaware of being observed. As Laubser reflected: "The privilege of bearing witness to these things in my simple way deeply satisfies me."

1. Bernard Lewis Van Rooyen, Johan (1974). *Maggie Laubser*. Cape Town: Struik.
2. Laubser in an interview with Johan van Rooyen, SAAA Art News, November 1968.
3. Interview, 1939

VIEW LOT








29

Jacob Hendrik Pierneef
SOUTH AFRICAN 1886-1957

Studies for the Johannesburg Station Panels: Louis Trichardt; Mont-aux-Sources; Premier Mine; Waterval Boven, four
watercolour and pencil on paper

each: 15 by 15cm excluding frame; 29 by 27 by 2cm including frame

R 400 000 - 600 000

VIEW LOT

Jacob Hendrik Pierneef *(cont)*

PROVENANCE
Advocate Ruth Kuper Collection.

LITERATURE
Frieda Harmsen (1985) *Looking at South African Art: A Guide to the Study and Appreciation of Art*, Pretoria: JL van Schaik, each illustrated in black and white on page 129.

JFW Grosskopf (1947) *Pierneef: The Man and His Work*, Pretoria: JL van Schaik, *Louis Trichardt and Premier Mine illustrated* in black and white on page 14 and 15.






From top left to bottom right: Louis Trichardt (Station Panel), Mont-aux-Sources (Station Panel), Premier Mine (Station Panel), Waterval Boven (Station Panel).

VIEW LOT





32

Sydney Kumalo
SOUTH AFRICAN 1935-1988
Large Seated Woman (SK32)

---

signed
bronze with a black patina, on a wooden base; cast by Fiorini & Carney

height: 53cm excluding base, 57,5cm including base; width: 37cm; depth: 22cm

R 350 000 - 450 000

VIEW LOT

Sydney Kumalo *(cont)*

PROVENANCE
Grosvenor Gallery, London.
Private Collection.

EXHIBITED
Grosvenor Gallery, London, *Kumalo-Skotnes*, 12 July to 6 August 1966, another cast from the edition exhibited.
South African Breweries Biennale Art Prize touring exhibition to South African National Gallery, Cape Town, September to October 1966;
Johannesburg Civic Theatre, November to December 1966; Durban Art Gallery, 11 January to 31 January 1967, another cast from the edition exhibited.
Egon Guenther Gallery, Johannesburg, *Sydney Kumalo, Bronzes and Drawings*, 21 February to 10 March 1967, another cast from the edition exhibited.
South African Association of Arts, Pretoria, *Sydney Kumalo, Solo Exhibition of Bronzes and Drawings*, 20 March to 1 April 1967; edition number iv/x exhibited.
South African National Gallery, Cape Town, *Sculpture for the Blind*, December 1967, catalogue No.9, another cast from the edition exhibited.
Grosvenor Gallery, London, *Sculpture From the Human Form*, 29 April to 23 May 1968, another cast from the edition exhibited.
National Gallery of Rhodesia, Salisbury, *An Exhibition of Modern South African Master*s, 4 December 1973 to 6 January 1974, catalogue No.17; on loan from the South African National Gallery, another cast from the edition exhibited.
Gallery 21, London, *African Art from South Africa*, February to March 1975, another cast from the edition exhibited.
Grosvenor Gallery, London, *Art from South Africa c.1917 - C.1980*, 15 February to 10 March 1995, another cast from the edition exhibited.
Warren Siebrits, *Origins of Form: Sculpture and Artefacts from Southern Africa*, 7 November 2002 to 25 January 2003, another cast from the edition exhibited.
Norval Foundation, Cape Town, *Re/discovery and Memory*, 28 April to 10 September 2018, another cast from the edition exhibited.

LITERATURE
Grosvenor Gallery (1966) *Kumalo-Skotnes*, exhibition catalogue, London: Grosvenor Gallery, illustrated on front cover, catalogue number 21.
South African Breweries (1966) *South African Breweries Biennale Art Prize 1966*, exhibition catalogue, Cape Town: SAB, catalogue number 52.
Anonymous (1966) 'Kumalo show', *Artlook*, 1(1) November, illustrated on page 9.
South African Association of Arts (1967) *Sydney Kumalo, Solo Exhibition of Bronzes and Drawings*, exhibition catalogue, Pretoria: SAAA, catalogue number 8.
Anonymous (1967) 'Artist', Pretoria News, 21 March, illustrated on page 3.
Grosvenor Gallery (1968) *Sculpture from the Human Form, exhibition catalogue*, London: Grosvenor Gallery, catalogue number 38.
Lola Watter (1968) *Sydney Kumalo - Sculptor*, Lantern, 18(1) September: page 40, illustrated as plate 9.
Jenny Basson (1976) *Zulu Culture Abroad*, Bantu, 23(5) Hune, illustrated on page 7.
Lola Watter (1978) 'Sydney Kumalo', in *Our Art Vol 3*, Pretoria: Foundation for Education, Science and Technology, page 71, illustrated as figure V.

Sydney Kumalo *(cont)*

James Ambrose Brown (1978) *South African Art*, Cape Town: MacDonald, illustrated on page 53.
EJ de Jager (1978) *Contemporary African Sculpture in South Africa*, Fort Hare Papers, 6(6) September, illustrated as number 7.
Elza Miles (2004) *Polly Street*, *The Story of an Art Centre*, Johannesburg: The Ampersand Foundation,page 132, illustrated as figure 161.
Gavin Watkins and Charles Skinner (2023) *The Sculptures of Sydney Kumalo and Ezrom Legae: A Catalogue Raisonné*, Johannesburg: Strauss & Co, another cast from the edition illustrated in colour on pages 104, 192, 193, 194, 195 and 622.

ITEM NOTES
Cast for the Grosvenor Gallery, London, in 1966.



Detail, Sydney Kumalo, *Large Seated Woman (SK32)* R 350 000 - 450 000

VIEW LOT





33

Alexis Preller
SOUTH AFRICAN 1911-1975
Mapogga Temple
1952

---

signed and dated '52
oil on canvas

52 by 40,5cm excluding frame; 78,5 by 68,5 by 6cm including frame

R 3 000 000 - 5 000 000

VIEW LOT

Alexis Preller *(cont)*

PROVENANCE
Acquired directly from the artist in 1952.
Van Zadelhoff Veilingen & Taxaties, Hilversum, 9 February 2020, lot 18.
Private Collection.

LITERATURE
Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing, photograph of the artwork and artist illustrated in black and white on page iii.



Preller in his Toscadi Studio by Ricard Cutler, the present lot situated to the left.



Preller in his Toscadi Studio by Ricard Cutler, the present lot situated directly above the artist.

VIEW LOT





37

Alexis Preller
SOUTH AFRICAN 1911-1975
Sandals on the Beach
1948

---

signed and dated '48
oil on canvas laid down on board

39,5 by 49,5cm excluding frame; 65,5 by 75,5 by 4cm including frame

PROVENANCE
The Wilbur Smith Collection.

R 1 500 000 - 2 000 000

VIEW LOT

Alexis Preller *(cont)*

LITERATURE
Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing, photograph of the artwork hanging at Ygdrasil illustrated in black and white on page 79.

The sandal was a recurring motif in Alexis Preller's transformative still lifes of the 1940s, so much so that it was invoked in posthumous editorials following his death in 1975. Although absent from Collected Images, his magisterial 1952 cabinet painting that gathered and reconfigured his early visual repertoire, Preller's repeated depiction



The artist's home in Ygdrasil, the present lot hanging on the wall to the left.

of sandals is important to understanding how he reinvented his practice during the preceding decade.

In 1945, following his return from military service in the Second World War, Preller converted an old barn on the eastern outskirts of Pretoria, near JH Pierneef's Elangeni, into a whitewashed home and studio, with the help of architect Norman Eaton. The photographer Constance Stuart took numerous photographs of Ygdrasil, as Preller called the property, one of which shows this painting. The photograph – likely of Preller's studio exhibition in September 1948 – establishes that the work predates his visit to the Seychelles in October, where he travelled to escape the hardening politics of South Africa. An ambitious painter steeped in the history of art, Preller delighted in the still life and its capacity to suggest the metaphysical through an encounter with the tangible. Here, a humble pair of handmade sandals, presented with a piece of fabric from his collection, becomes the focus of a quiet, enigmatic meditation. The painting belongs to a period of consolidation in the later 1940s, when Preller refined his personal iconography and its delicate translation into paint.

Preller's still lifes ranged from intimate depictions of fruit, chairs, flower-filled vases and sandals, as here, to elaborate altar-like arrangements in which eggs, fruit and objects associated with artistic labour, including paintings, books, musical instruments and fabrics, coalesced into complex metaphoric ensembles. Through these compositions, he sought to develop an authentic iconography, at once accessible and familiar, yet deeply personal.

His turn towards still life marked a decisive formal departure from the post-impressionism and expressionism of his earlier work, although traces of both remained. The sandals invite comparison with the shoes painted by Vincent van Gogh, who returned to the motif of worn footwear in several still lifes, using shoes to evoke associations of personal struggle and peasant labour.

Preller's sandals, by contrast, often exquisitely crafted in Indian or Arabic styles, as in the contemporaneous Archaic Sandals (1948), suggest a different relationship between the artist and his surroundings. A preferred form of footwear at home and during his island travels, they evoke ease and informality, suggesting a release from the constraints of the conservative Pretoria environment in which he had grown up. In this small painting, an everyday object becomes a quietly eloquent emblem of personal transformation.

VIEW LOT





42

Gerhard Marx
SOUTH AFRICAN 1976-
Scion (Child)
2013

---

signed, dated 2013 and numbered F/P 1/1
bronze with a black patina

height: 30cm; width: 35cm; depth: 25cm

R 350 000 - 500 000

VIEW LOT

Gerhard Marx *(cont)*

The Scion series and related works is an ongoing sculptural investigation concerned with ideas around the garden and the gardener, with particular interest in the boundary line, as an essential divisional aspect that allows the idea of the garden to exist. The garden is, as its etymology suggest (Garten, Gart, Enclos; a regulated, enclosed space that is regularly cultivated and controlled), primarily defined by its boundary wall.

In creating these ribcages, segments of branches of the required shape and size were collected from interstitial areas in the area of Johannesburg in which I live. Johannesburg is a city that is characterized by its proliferation of boundary walls; a divisional impulse that creates a landscape that is as rich in areas of care and control (the garden) as it is in interstitial areas associated with collapse, criminality, homelessness and institutional neglect (the urban wilderness). The fragments that makes up Scion were taken from these areas (from small heaps of garden refuse left on sidewalks for collection, illegally dumped, or from dead branches left untended in areas of neglect); they have either literally been expelled from the garden, or have existed outside of the 'body politic' as it plays itself out in the urban landscape. These small arboreal fragments were then laboriously grafted onto one another to create the form of a human ribcage, which was in turn cast into bronze. The practice of grafting is as widely used in horticultural field as it is in the field of medicine, due to the regenerative qualities of bone. Despite the skeleton's symbolic association with death and the demise of the living body, bone lends itself particularly well to the process of grafting. Unlike many other tissues, bone has the possibility to regenerate completely if provided space to grow. In the case of bone grafts, a scaffold material is grafted onto the bone, and with time particles of the native bone migrates into the tissue of the grafted material, eventually the native bone will replaces the graft material, resulting in a fully integrated region of new bone.

The practice of grafting, both in the medical and horticultural fields, negates notions of the individualized, separate body. Grafting implies a questioning of the pure, of essence; it implies the loss of individuation and categorization in favour of hybridized complexity, ambiguity, fertility and reparation. Grafting works across the skin, blurs clear categorization, and collapses the distinction between binary differences, particularly between the human and the non-human, the living and the dead, the body and the landscape.

- Gerard Marx

VIEW LOT





43

John Meyer
SOUTH AFRICAN 1942-
Odysseus

---

signed; signed, inscribed with the title and numbered 20517 on the reverse
acrylic on canvas

141 by 210 by 5cm, unframed

R 3 500 000 - 4 500 000

VIEW LOT

John Meyer *(cont)*

The night sky is a rare theme in John Meyer's landscape painting. One other example, *Them and Us* (2009), is illustrated in colour on page 157 of the catalogue for his Retrospective (1972 - 2012).[1]

In *Odysseus,* Meyer weaves a narrative of adventure into the drama of the moonless southern sky. Illuminated by the Magellanic clouds, which are distant galaxies beyond the Milky Way, a satellite shoots across the celestial plane, whilst an ancient baobab perches stoically on a rocky outcropping.

Titled after the character of Homer's *Odyssey*, Meyer's painting conjures a journey to the outer limits of the human imagination. Artists and poets have constantly returned to this epic tome with John Keats writing;

"Then felt I like some watcher of the skies
When a new planet swims into his ken;"[2]

A recurring characteristic in Meyer's work is this subtle sense of human presence. Meyer has noted that: "It is through being human that we have any sense of the landscape. We think we impose ourselves, but we are just short-term sojourners here. We think we alter the landscape to suit ourselves, but in many ways it is the other way around; the landscape tells us what we can do to it. The enormity of landscape is so vast that we have very little influence on it."[3]

In this sweeping panorama, Meyer turns his attention away from the landscape to the new frontier of space, and poses an existential question about future voyages and mankind's place in the universe.

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1. John Meyer. (2013) A Retrospective 1972 - 2012. Kenilworth: Minx Publishing.
2. John Keats in Daniel J Boorstin. (1992) *The Creators: A History of Heroes of the Imagination.* New York: Random House.
3. John Meyer. (2013) *My Country: The Collection.* Cape Town, Everard Read.





50

Irma Stern
SOUTH AFRICAN 1894-1966
Still Life with Red Hot Pokers and a Copper Pot
1910

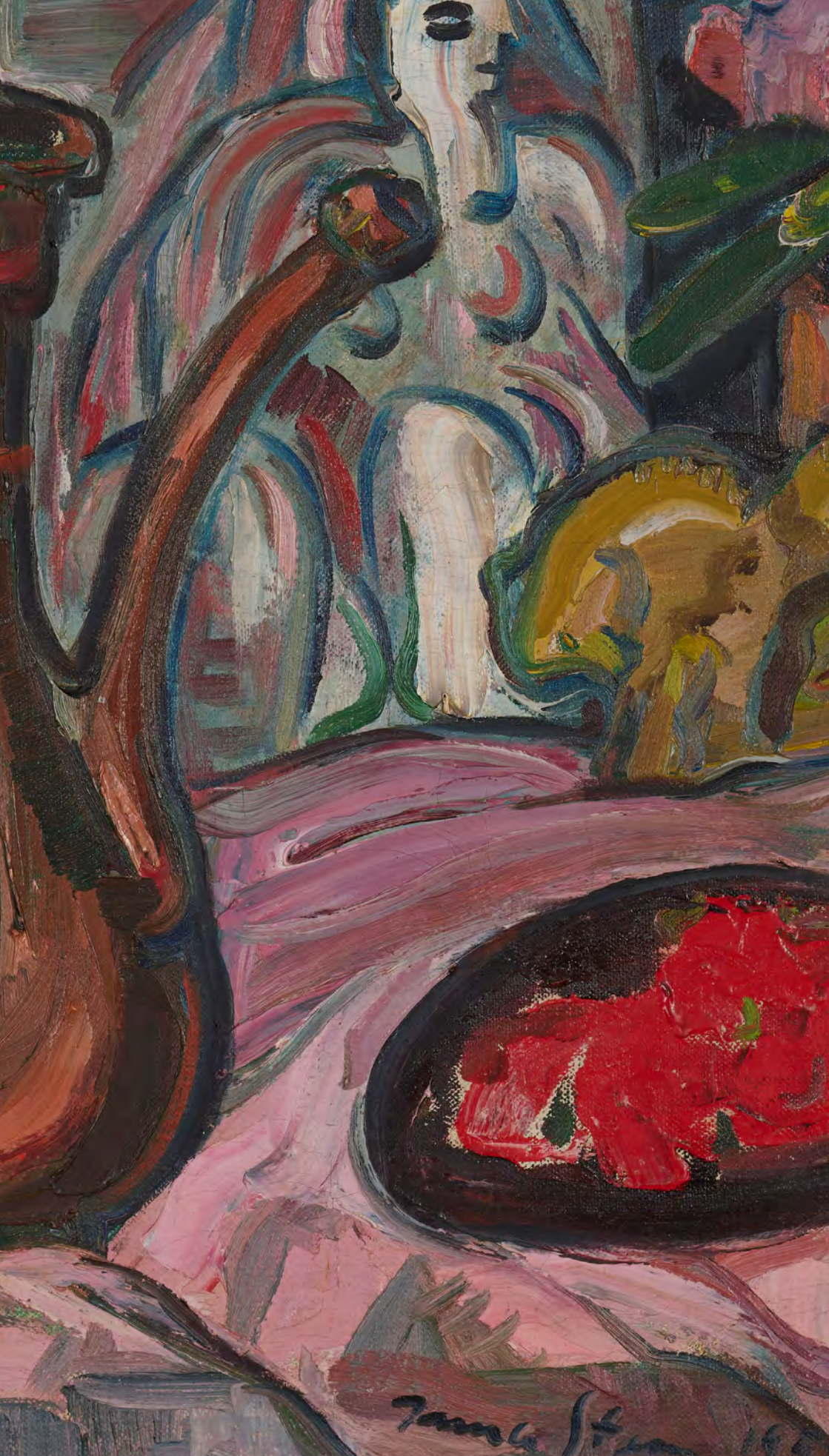
---

signed and dated, inscribed with a dedication in pencil
watercolour on paper

63 by 58 by 2,5cm including frame

R 120 000 - 160 000

VIEW LOT





51

Irma Stern
SOUTH AFRICAN 1894-1966
Still Life with Pink Cloth
1952

---

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

55 by 50cm excluding frame; 68,5 by 63 by 6,5cm including frame

R 1 200 000 - 1 500 000

VIEW LOT

51

Irma Stern *(cont)*

Painted in 1952, *Still Life with Pink Cloth* brings together an ewer, a shallow bowl, a flowering plant and what appears to be an animal sculpture, all arranged on a greying pink table cloth. The composition is flanked by a painted nude, rendered in Irma Stern's later, more flowing style, when her admiration for Cézanne had shifted to Picasso. As in Picasso's still lifes, familiar objects in Stern's paintings evoke an intimate world shaped by the artist's sensual attachments and artistic sensibilities. However, for Stern, living far away from the commercial art centres of Europe, the depicted objects held greater significance.

Stern painted still lifes throughout her career, often incorporating utilitarian and votive objects from her collection, from textiles and ceramics to religious and ceremonial artefacts. They were acquired with great appetite and insight. As Michael Godby observes in his study of Stern's still lifes, "collecting was a creative act". The objects Stern drew into her compositions were more than decorative furnishings for her Rosebank home; they helped articulate, in Godby's words, "an audacious cosmopolitan identity, open to the aesthetic or spiritual values enshrined in her heterogeneous collection".

Stern's paintings did more than inventory the catholic range of her collecting. Through arrangement and juxtaposition, she yoked objects with distinct historical and cultural associations into new pictorial relationships. Her interest in the vitality of art, across cultures and traditions, also led her to introduce painted or sculpted figures into still lifes, unsettling a genre conventionally associated with inanimate things. These explicitly figural elements animate many of her still-life arrangements, bringing human presence and narrative to compositions otherwise organised around collected objects.

At times, the narrative was explicit, as in her late-1940s still lifes incorporating images of the Expulsion from Paradise, and in works from the 1950s featuring a ceremonial Buli stool from the Congo, reflecting Stern's travels and encounters with African art. In Still Life with Pink Cloth, the interplay of collected objects and painted forms is more oblique and secular. Her intimate orchestration of juxtaposed elements invites contemplation without resolving into a fixed narrative.

Stylistically, the work is consistent with the luxuriant exuberance of Stern's later paintings, when her interest in mythic idylls and youth gave way to what Neville Dubow characterised as "ancient culture and social atrophy". Of note: this painting was made in the same year Stern represented South Africa at the Venice Biennale, the first of four appearances at the exhibition within a single decade. Also in 1952, Arum Lilies (1951), a still life combining a caryatid figure with a vase of arum lilies and fruit, was one of three works selected for a major exhibition of contemporary art in Cape Town organised by the South African Association of Arts to mark the tercentenary of Dutch settlement.

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1. Michael Godby (2025) Object Lessons: Still Life Paintings by Irma Sterm 1908 – 1965, Cape Town: Primavera Publishing, page 70.
2. Ibid., page 70.

VIEW LOT





53

John Meyer
SOUTH AFRICAN 1942-
Mendacity I
2005

---

signed; dated and inscribed with the title on the stretcher
acrylic on canvas

75 by 100cm excluding frame; 104 by 129 by 7,5cm including frame

R 600 000 - 800 000

VIEW LOT





68

Penny Siopis
SOUTH AFRICAN 1953-68
Salon
1987

---

inscribed with the artist's name, the title, date and medium on a label adhered to the reverse
pastel on paper

53 by 92,5cm excluding frame; 68 by 107 by 4cm including frame

R 250 000 - 350 000

VIEW LOT

68

Penny Siopis *(cont)*

PROVENANCE
Sanlam Art Collection.

LITERATURE
Evelyn Cohen (1992) *Sanlam Art Collection*, Cape Town: Tafelberg Publishers, illustrated in colour on page 57 and 102.

"Lone pastries, followed by foodscapes and interior landscapes trace the extended cultural significance of Penny Siopis's work over the years.

Painted mainly in a range of reds and pinks, as sumptuous as they are synthetic, her paintings evoke meanings far beyond the objects she paints.

Here the exaggerated distance darkens the casements, blazing chandelier, distant candelabrum and table lamps. Shockingly large and close are the tassels and crimson curtain drape and the late eighteenth-century sculpture of embracing lovers. The sculpture and the distant painting (or is it a mirror?) on the far wall appear to enjoy independent life and movement."

Evelyn Cohen (1992) *Sanlam Art Collection*, Cape Town: Tafelberg Publishers Ltd, page 102.

VIEW LOT

MODERN AND CONTEMPORARY ART

Day Sale 23 October to 17 November
Timed Online Auction




STANIC



101

Simon Stone
SOUTH AFRICAN 1952-
New York and Karoo Town
2014

---

signed; inscribed with the date, the title and medium on the reverse
oil on canvas laid down on board

57,5 by 43,5cm excluding frame; 62 by 48 by 4cm including frame

PROVENANCE
Estate Late Jeremy Rose.

R 20 000 - 30 000

VIEW LOT





105

Lady Skollie
SOUTH AFRICAN 1987-
Many Options but Tied by my Collar so I'll Just Recline on the Options (Bananas)
2015

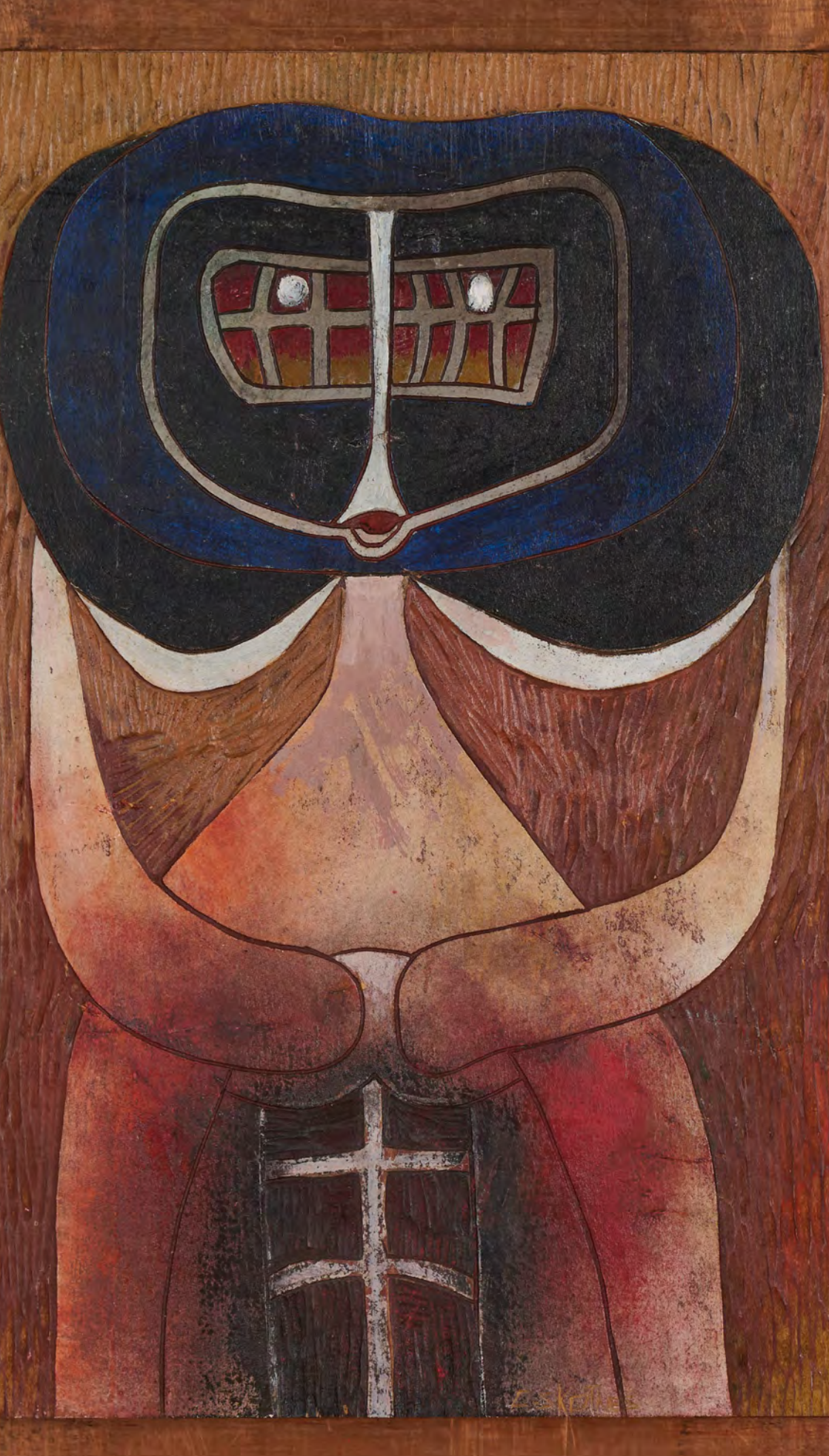
---

signed with the artist's initials, dated 2015 and numbered 1/10 in pencil
ink, gouache and collage on paper

98 by 115cm excluding frame; 119,5 by 128,5 by 6,5cm including frame

R 50 000 - 70 000

VIEW LOT





110

Cecil Skotnes
SOUTH AFRICAN 1926-2009
Figure I, Ancestor series

---

signed
carved and painted wood with copper surrounds

43 by 33cm excluding frame; 48 by 37,5 by 4cm including frame

R 40 000 - 60 000

VIEW LOT


SKOTNES



112

Cecil Skotnes
SOUTH AFRICAN 1926-2009
Figure II, Ancestor series

---

signed112
carved and painted wood with copper surrounds

43 by 33cm excluding frame; 48 by 37,5 by 4cm including frame

R 40 000 - 60 000

VIEW LOT


TONY DANZA
YOU CAN



114

Andrew Mogridge
SOUTH AFRICAN Contemporary
Forget Me Not
2024

---

signed with the artist's monogram on the underside
slip-cast earthenware, painted and sprayed underglaze, sgraffito and glazed

height: 53cm; diameter: 36,5cm

PROVENANCE
Private Collection.

R 30 000 - 50 000

VIEW LOT







141

Wopko Jensma
SOUTH AFRICAN 1939-c. 1993
Wail for the Beast I; Wail for the Beast I woodblock, two
1974

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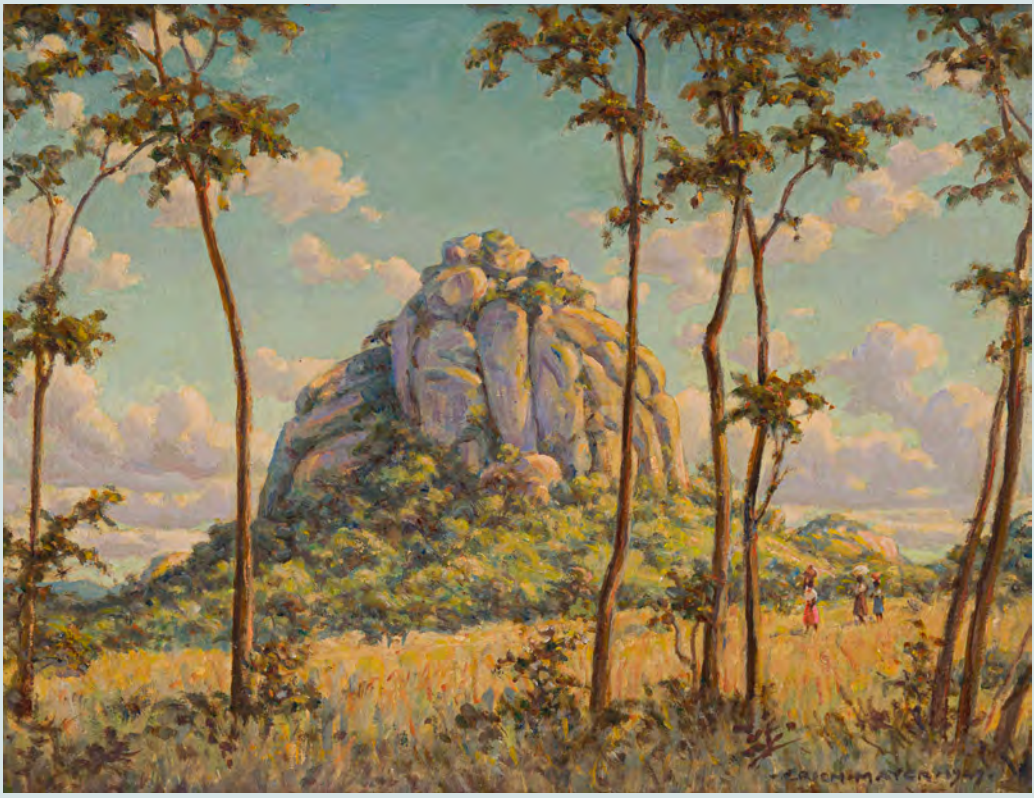
print: signed with the artist's initials, dated 74, numbered Trial Print in pencil in the margin and embossed with the Egon Guenther chopmark
colour woodcut on paper and woodblock

print: 64 by 48cm excluding frame; 77,5 by 62 by 4,5cm including frame; block: 56 by 40,5cm excluding frame; 58 by 42 by 4cm including frame

R 25 000 - 35 000

VIEW LOT





171

Erich Mayer
SOUTH AFRICAN 1876-1960
Landscape with Mountain
1947

---

signed and dated; indistinctly inscribed on the reverse
oil on canvasboard

34 by 44,5cm excluding frame; 48,5 by 58,5 by 4,5cm including frame

R 20 000 - 30 000

VIEW LOT





173

Robert Brooks
SOUTH AFRICAN 1941-2024
Animal Menage

---

signed; inscribed with the artist's name, the title and medium on a label adhered to the reverse, inscribed with the artist's name, the title and medium on the reverse
acrylic on board

121 by 120,5cm excluding frame; 142 by 142 by 7,5cm including frame

PROVENANCE
Valterra Platinum Collection.

R 25 000 - 35 000

VIEW LOT

SELECTED PAN-AFRICAN WORKS FROM THE COTTON TREE COLLECTION

Wednesday 18 November 2pm
Live Virtual Auction


FREE TOY CHEE
B 35
75C
53C 7K
75



311

Soly Cissé
SENEGALESE 1969-
Untitled (Face to Face)
2011

---

signed and dated
acrylic and mixed media on canvas

150 by 150cm excluding frame; 154,5 by 154,5 by 5cm including frame

PROVENANCE
Ebony Curated, Franschhoek.
Cotton Tree Collection.

R 60 000 - 80 000

VIEW LOT





314

Serge Alain Nitegeka
RWANDAN/SOUTH AFRICAN 1983-
Fragile Cargo, II; Studio Study II, diptych
2012

---

acrylic on wood

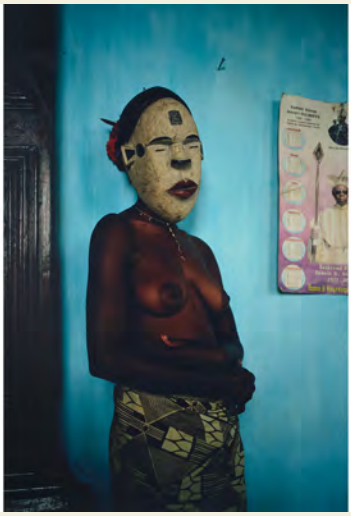
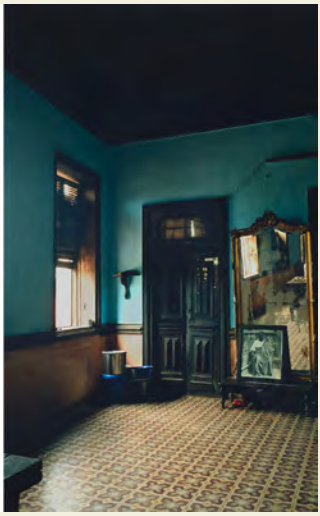
each: 227 by 122,5 by 6cm, unframed

PROVENANCE
Stevenson Gallery, Johannesburg.
Cotton Tree Collection.

R 150 000 - 200 000

VIEW LOT


Samuel Biléou
Joseph OSCHOFFA
1908 - 1985
Bonne &

324

Léonce Raphaël Agbodjélou
BENINESE 1965-
Untitled, Les Demoiselles de Porto-Novo series, triptych
2012

C-print on paper

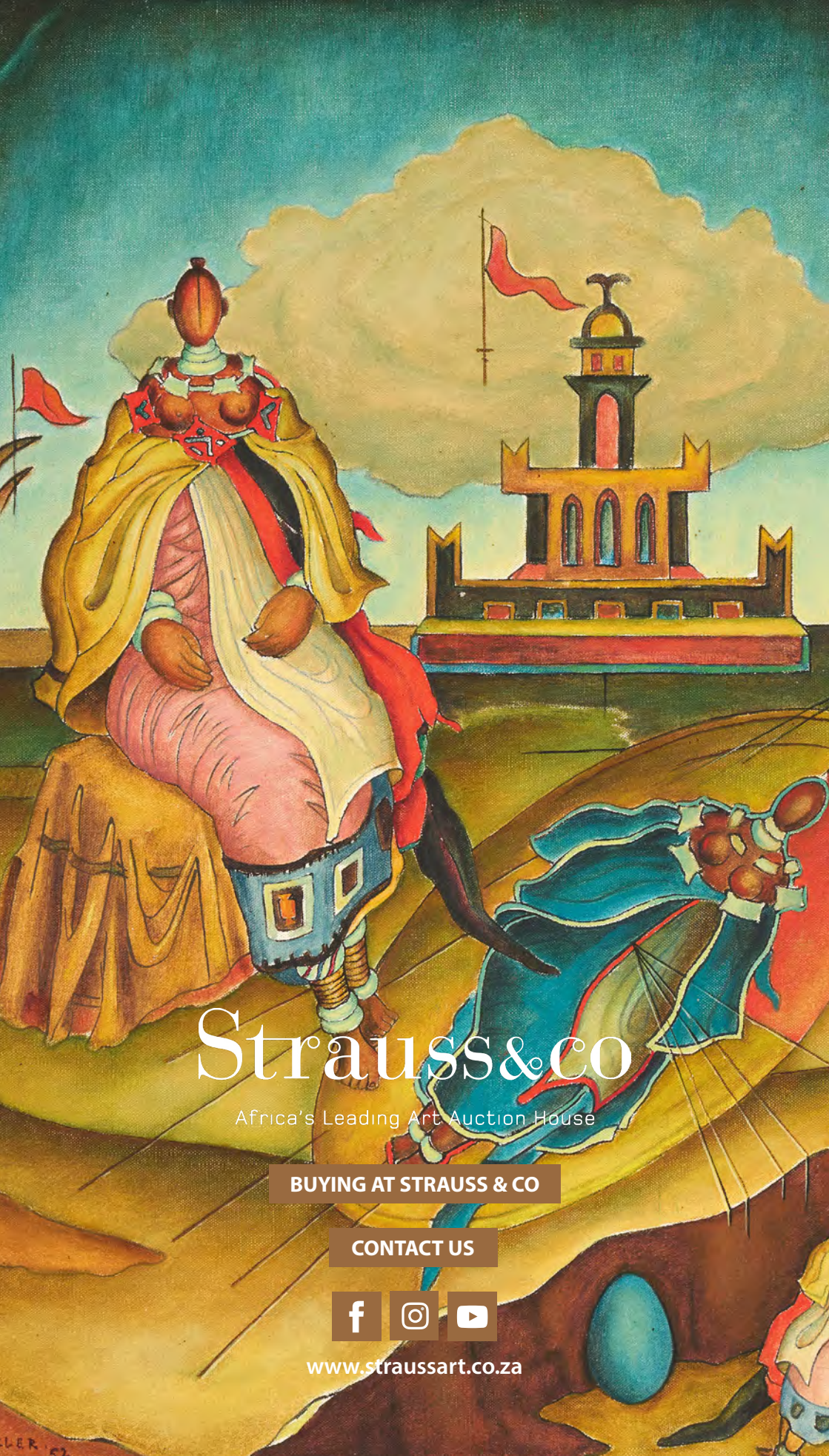
each image size: 84,5 by 56cm

PROVENANCE
Jack Bell Gallery, London.
Cotton Tree Collection.

ITEM NOTES
From an edition of ten with three artist's proofs.

R 50 000 - 70 000

VIEW LOT



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