

2 4) ee Ohh 20

139

Hennie Potgieter (1916-)

RECLINING NUDE

signed and dated 1974

bronze

length: 43 cm

R500-700

140

aim Ngatane (1938-1971)

THE COCK FIGHT

signed and dated "710

acrylic on board

75 by 121 cm

R600-900

141

141

Kate Kallenbach (1920-)

THE VILLA IN TERRACOTTA

signed

60 by 50 cm

R500-800

cee

Property from the oe Late Robert Siff

142

John Henry Amschewitz (1882-1942)

THE FESTIVAL

canvas laid down on board

54 by 36 cm

R200-400

143

Adolph Jentsch (1888-1977) |

EXTENSIVE LANDSCAPE

signed with the initials and dated 1954, signed and in-

scribed â\200\230Sudwest Afrika no. 54 - 69â\200\231 on the mount

watercolour

13 by 28,5 cm

R700-1000

144

Frank Spears (1906-)

STILL LIFE WITH FRUIT AND JUG

signed
on board

42 by 60 cm
R600-1000

145

Maud Sumner (1902-1985)

MINE DUMBS, JOHANNESBURG

signed
watercolour

24 by 42,5 cm
R500-700

NOE 0004 ~ 9003-042

119

129

Gordon Vorster (1924-1988)

HERD OF GEMSBOK

signed
watercolour

67 by 96cm R 1200 - 1600

130

Esias Bosch (1923-)

DISH

glazed. ceramic

31,5 diameter R 800 - 1200

131

Peter Hayden (20th Century)

RAIN KING AND QUEEN

each signed with the monogram and numbered 4/10

bronze

height: 74cm (2)

R 600 - 900

1 a,

mgt

115
Charles Gassner (1915-1977)

ABSTRACT LANDSCAPE

signed

mixed media on paper
63 by 86cm R 400 - 600
116

May Hillhouse (1908-1989)

ABSTRACT

signed and dated â\200\23157
68 by 60cm R 2500 - 3500
117

Erik Laubscher (1927-)

CAPE TOWN AND TABLE MOUNTAIN WITH
TABLE-CLOTH

signed and dated â\200\23176
25 by 91cm R 1500 - 2000
118

Guiseppe Cattaneo (1929-)

BUTTONED RED FIGURE

crayon with applied buttons

70 by 24cm R 1200 - 1800

htaim Ngatane (1938-1971) df
NO SEATED MEN

signed a camo #
on boar

74 by 62cm R 2000 - 3000
120

Alice Goldin (1925-)

MOUNTAINOUS LANDSCAPE
signed and dated *61

on board

46 by 52cm R 300 - 500

121

Frans Claerhout (1919-)

HEAD OF A MAN

signed
on board
58 by 48cm

R 600 - 800

122

Sidney Goldblatt (1919-1979)

REFLECTIONS
signed and dated Å°62

on board
75 by 60cm

R 800 - 1200

123

Sidney Goldblatt (1919-1979)

ABSTRACT

signed

102 by 135cm R 900 - 1200
124

Hannes Harrs (1927-)

BLACK LIZARD

signed, dated â\200\23164 and inscribed with the title on the reverse
on board
77 by 90cm

Provenance:

Egon Gunther Gallery, Johannesburg R 800 - 1200
125 â\200\231
Hannes Harrs (1927-)

AFRICAN MOTIFS

signed and dated â\200\23170 on the reverse
acrylic on board

45 by 61cm R 500 - 700
126

Hannes Harrs (1927-)

AFRICAN FIGURE

signed and dated 71 on the reverse
acrylic on board

55 by 48,5cm R 500 - 700
127

Sydney Kumalo (1935-)

ROLLING HORSE

signed
bronze

length: 64cm R 1800 - 2400

198

Laurence Scully (1922-)

YELLOW AND BLACK ABSTRACT

signed and dated 2002
120 by 120cm

R 700 - 1000

f* Tv!

18 â\200\234

Ephraim Ngatane (1938-1971) Â¥
AMILY GROUP >

signed

acrylic on board

70 by 58 cm

R2000-3000

182

Louis van Heerden (1941-)

FRAGMENTS II

signed

watercolour

77 by 114 cm

R2000-3000

183

183

Eris Silke (1947-)

-IRANA MAGARETH AND HER DOG

- signed and dated â\200\23185

: board

- 42 by 36 cm

> 184 :

Robert Slingsby (1955-)

~ SEALED WITHA KISS

signed, dated 1982 twice and inscribed with the title

84 by 69,5 om

R1500-2500

crylic, papier maché and collage on linen laid down on

R2500-3000

185
Ryno Swart (1945-)

MODEL IN THE STUDIO

signed and dated â\200\23181

66 by 52cm
R1500-1800

186
Gail Catlin (1948-)

COMPOSITION
signed

mixed media
23 by 17 cm
R800-1200

187
Leon de Bliqy (1943-)

FRUIT ON A SHELF

signed and dated *8+
canvas laid down on board
87 by 77,5 cm
R2000-3000

188
Leon de Bliqy (1943-)

STILL LIFE WITH FRUIT AND A FEMALE FIGURE

signed and dated *71
canvas laid down on board
52 by 52cm

; R500-800

29

HISAR TRIE ee

SRN OELELE R LE a Ee Be

172

Wim Blom (1927-)
ABSTRACT LANDSCAPE

signed and dated 64
on board
56,5 by 72cm
R2500-3600

17S.

Jan Buys (1909-1985)

ABSTRACT LANDSCAPE

signed
on board
37 by 67cm
R400-600

174

Jan Buys (1909-1985)

FISHERMEN\200\231S COTTAGES

signed
on board
50 by 60cm
R500-700

175 (

Alexander Klopcanovs (1912-)
THREE GIRLS WITH A CLASSICAL HEAD
signed, dated 7.11.1973
45 by 97cm
R400-600

176

Karen Jaroszynska (1937-)

FIGURES IN A LANDSCAPE

signed and dated \200\23171
mixed media

63 by 97cm
R1500-1800

Li;

Michael Fleischer (1915-)

AFRICAN MOTHER AND CHILD

signed with the initials and numbered 6/8
bronze

height: 41cm
R1200-1400

178

Gerard de Leeuw (1912-1985)

HEAD OF A LADY

signed

bronze

height: 27 cm

R800-1200

179

Agna Smirnoff-Krige (1944-)

SPRING FLOWERS

signed

on board

88 by 62 cm

R800-1200

180

Agna Smirnoff-Krige (1944-)

DUNES

signed and dated 1986

57 by 90 cm

R800-800

181

signed and dated â\200\23169
on board
75,5 by 51cm

255

Rhona Stern (20th Century)
TWO HEADS

signed

bronze
height: 23cm

256

Andrew Verster (1937-)
OF SHINY WHITE

signed and dated â\200\23172
91 by 91cm

Literature:

R 3500 - 5000

R 1200 - 1600

Frieda Harmsen â\200\230Looking at South African Artâ\200\231, Pretoria, 1985,
p.22 (illustrated)

257

Andrew Verster (1937-)

TRIPTYCH

R 800 - 1200

each signed and dated â\200\23179 and marked a, b&c

pen and ink
each 76 by 56cm

258

Uri Lifschitz (20th Century)

MICK MILLS

signed

mixed media on paper

100 by 70cm

259

Caroline van der Merwe (1932-)
MALE TORSO

grey stone
height: 89cm

(3)

R 1200 - 1800

R 800 - 1200

R 1800 - 2400

247
George Boys (1930-)

ABSTRACT WITH COSMOS

signed
on board
97 by 118cm
R 2000 - 3000

248
Laurence Chait (1943-)

ABSTRACT FORM

signed and dated 1983
green stone
height: 31cm
R 500 - 800

249
Laurence Chait (1943-)

ABSTRACT FORM

signed and dated 2002
white marble
height: 19,5cm
R 500 - 800

250
Guiseppe Cattaneo (1929-)

FOUR LANDSCAPES

Screenprints, each signed and dated 1971 and numbered 41/75
in pencil in the margin
each 50 by 30cm

- (4)
R 1000 - 1500

251
Zakkie Eloff (1924-)

SQUIRRELS

signed
pen and ink
24 by 35cm
R 250 - 350

252
Zakkie Eloff (1924-)

KUDU AND CALF

signed
pastel
46 by 60cm
R 900 - 1200

253

253

signed and dated â\200\23168
on board
121 by 75cm

R 3500 - 5000

34

Oe

257
Sydney Goldblatt (1919- 1979)

HUTS

signed
mixed media on board
54 by 62,5cm

258
Sidney Goldblatt (1919- 1979)

NUDE
signed
54,5 by 91cm

oOo
259 |
ucky Sibiya (1942-)
AFRICAN MYTHOLOGY

signed
carved, incised and painted on wood
75 by 121cm

Z

pan
(260 |
\ Ephraim Ngatane (1938-1971)
TOWNSHIP SCENE
signed
acrylic on board
253 59 by 75cm
Eileen Rogoff (1942-)
STILL LIFE WITH FLOWERS AND FRUIT
signed BONS Tey
50 by 40cm

Donated by the artist. The entire proceeds of the sale of this
picture will be given to the Wits- Vaal Oncology Nursing Soc-

woe
a f

lety. \

TE. Aner
254 oon
Aileen Lipkin (1933-)) -

BOATS IN A HARBOUR

signed and dated 200\23159
on board
43 by 63,5cm,
R 600 - 800

255 eo
Aileen Lipkin (1933-) 261
BLACK FLANGE 261
signed and dated 1971 and numbered 1/12 on the reverse Ephraim Ngatane (1938-1971)
steel plate and wood MINE COMPOUND
91,5 by 56cm

R 1000-1500 signed and dated *64

mixed media
256 55 by 75cm
Aileen Lipkin (1933-)
TREE TRUNK

signed
mixed media

90 by 75cm
R 800 - 1000

63

R 800 - 1200

R500 - 700

R 1500 - 2000

R 800 - 1000

R 1800 - 2400

pciathste Beanie sedges inte
Sty ee rit

119
119
Ephraim Ngatane (1938-1971)
BICYCLE SHOP
signed and dated 1968
acrylic on board
74 by 120 R3000-5000
|
87

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Johannes Segogela: Goodman, 7 - 21 May and 26 November - 21 December
Gerard Sekoto: Cassirer, February - March

Sydney Selepe: Fuba, 11 September - 17 October

Mucas Sipmoles "Gallemiyarcily ili â\200\224 29 October

Jenny Stadler: Goodman, 6 - 27 August

Marie Strauss: Karen McKerron, 15 October - 2 November

Clementina van der Walt: Cassirer, 6 October - 3 November

Louis van Heerden: Goodman, 1 - 22 October

Margaret Vorster: Wits Galleries, July

Rhe Wessels: Natalie Knight, 8 - 25 November

Arthur Xaba: Fuba IDO PSAs, 50.07. 5

Total number of artists: 49

It was decided that:

1 Johannesburg Art Gallery will deal with selection of work, using selection form information to assist with this.

2 Each artist will be asked for more than one work, depending on the size and medium of his/her works, also at the discretion of the Johannesburg Art Gallery.

3. Marilyn Martin will supply chosen titles of work by Marnus Havenga, and Willem Boshoff titles by Rhe Wessels, to Julia Meintjes.

4 Award winners will be asked for three or four works, also at the discretion of the Johannesburg Art Gallery.

This will result in a sizeable and more representative "Vita Art Now" exhibition.

The meeting closed at 18h00.

The first meeting for Vita 1989, 1st quarter, will be held on FRIDAY 14 APRIL AT 15h30. Please diarise NOW!

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Ra A

410
Richard Gardiner (Zimbabwean 20th Century)

mae,

EMBRACE

polished bronze
height: 110cm
R 4000 - 6000

411
Ephraim Ngatane (1938-1971)

WASHDAY

signed
on board
90 by 121cm

Literature:
Bantu, Vol. XVIII, no. 5, Pretoria, May 1971, p.12 (illustrated)
R 5000 - 8000

412
Ernest Ullmann (1900-1975)

FAMILY GROUP

signed
on board
121 by 90cm
R 4000 - 6000

412

109 oe

WOE AT RRR ETRE

98.

aoa

ea

and principal contributor was Van Doesburg (he also used two other pen names, Bonset and Camini; his real name, Kupper, he never used). Other contributors were Mondrian and Van der Leek. Apart from this literary beginning, the group was also working in architecture (J P P Oud built two important houses at this time) and furniture

(Rietveld was the designer).

In the following year the group published its first manifesto. It begins as follows: 'There is an old and a new consciousness of time. The old is connected with the individual. The new is connected with the universal. The struggle of the individual against the universal is revealing itself in the world war as well as in the art of the present day.' One is reminded here of the whole classic

attitude, of order and organisation.

The manifesto was intended as a call to other artists outside Holland, and after the Armistice of 1918 they responded. French, Italian, Belgian and German artists began to contribute to the magazine.

In 1920 Mondrian published his pamphlet NEO PLASTICISM in Paris, where he was at that time working, and an essay in the form of a dialogue, NATURAL REALITY AND ABSTRACT REALITY. Both these difficult documents are explanations of Mondrian's attitude. In 1921 the centre of De Stijl activity was in Germany where Van Doesburg had made contact with Walter Gropius, the recently appointed head of the Bauhaus at

Weimar. Of the period he says, 'At Weimar I have radically overturned everything. This is the famous academy, which now had the most modern teachers. I have talked to the pupils every evening and have infused

the poison of the new spirit everywhere.

In 1925 Van Doesburg developed a new theory which he called 'Elementarism', and this became the characteristic of the group. It happened that Van Doesburg soon after received a commission to restyle the interior of the Aubette at Strasbourg and he was able to make this a public expression of Elementarism. The mural in the cinema dance

hall was the most striking part.

remained in Paris until

Mondrian, after leaving the movement in 1925, There-

1938 when he came to England where he was bombed out in 1940. after he lived in New York until his death in 1944.

Van Doesburg and Mondrian both had a following in America which has had some influence on recent American developments.

Damelin

SS SE

or

The nature of De Stijl and Neo Plasticism:

Y

Initially at least, these two terms may be considered together, Neo Plasticism being preferred by Mondrian to De Stijl describes the group. St

a

Of all modern movements this is the one which most probably proves the most retorted. Sac cunreus ton to the widest Ceeeion Ot the cublie s for them the least i Siete canoes attractive. The reason is not, 1

he mature De Stijl work arrives at its abstract form not by process of removal from a given subject but from an idea of the attainability of the expression of universal order, that order being imminent in nature. De Stijl artists were thus not concerned with the incidental aspects of nature or with the individual interpretation of them. Mondrian has written: Man is enabled by abstract aesthetic content to achieve conscious participation to achieve conscious

Y g

Real life is the mutual interaction of two oppositions of the same

value but of a different aspect and is in part nature. Its plastic expression

Cesar Domela, in a lecture about abstract art and De Stijl, says:

Lines, surfaces and colours are units with which the artist creates; which the artist creates that enable him to organise the picture. For these lines to achieve their maximum intensity, it is necessary to simplify forms. The forms are simple and nothing can be added or taken away

. Colour is used for its dynamic effect and not for its

And Mondrian again:

Unconsciously every true artist has always been moved by beauty of

line, colour and relationship between them for their own sake and not by what they

Abstract-real painting is capable of mathematically aesthetic expression, because it possesses an exact, mathematical sense of balance

Damelin

aan RL AREY PANO

269

John Meyer (1942-)

SWARTKOPPIES

signed acrylic on board

22 by 53 cm

270

Douglas Portway (1922-)

ABSTRACT LANDSCAPE

signed and dated â\200\23180

75 by 50 cm

Le FONE IT ANN A OER EN TE IARI NEL EM NET

269

R2500-3500

R1400-1800

â\200\234aif

Penelope Siopis (1953-)

A COLLECTION OF OBJECTS

signed

. pastel

5D by 75 cm

R500-70')

272

Zakkie Eloff (1925-)

WILDEBEEEST

signed

38 by 54,5 cm

R500-800

â\200\224

i 273

raim Ngatane (1938-1971)

124

RENO STIRS ET PE EIT TERE TE

TOWNSHIP SCENE

signed

watercolour

55 by 76 cm

R700-1000

EE ENE RIENCE NURS SORA E IER ES NES

BY;