

Joseph Stern
1934

Strauss & Co



Important British, Continental and South African Paintings and Sculpture

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Strauss & co

Fine Art Auctioneers | Consultants

DIRECTORS: E BRADLEY (CHAIRMAN), M-J DARROLL, V PHILLIPS, (P GENOVESE, A PALMER ALTS) CB STRAUSS AND SA WELZ (MD)

Monday 24 May 2010 at 4.00 pm and 8.00 pm

PREVIEW AND AUCTION

Country Club, Johannesburg, Woodmead

Corner Lincoln Road & Woodlands Drive, Woodmead

GPS Co-ordinates: Latitude: 26.0519 S – Longitude: 28.0675 E

**On view Friday 21 May, Saturday 22 May and Sunday 23 May
10.00 am to 5.00 pm**

ILLUSTRATED CATALOGUE R100.00

Contact numbers during viewing and auction

079 407 5140 and 079 367 0637

Fax: 086 565 9324



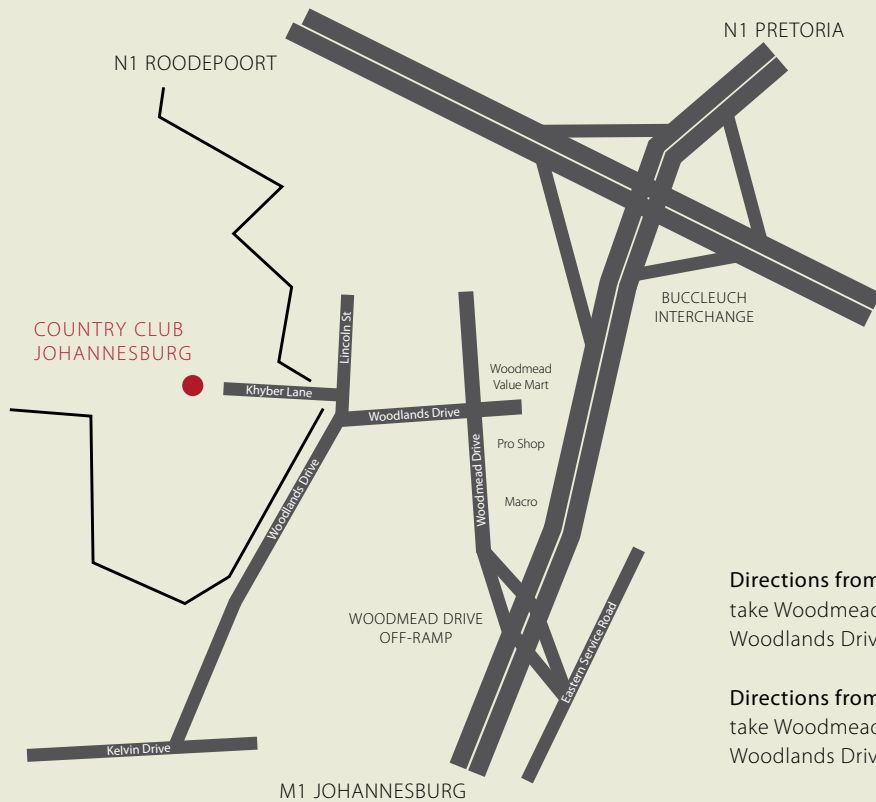
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Directions from Pretoria: N1 South Johannesburg, M1 South Johannesburg, take Woodmead Drive off-ramp, right onto Woodmead Drive, left into Woodlands Drive, right into Lincoln Street, first left into Country Club.

Directions from Johannesburg CBD / Sandton: M1 North Pretoria, take Woodmead Drive off-ramp, left onto Woodmead Drive, left into Woodlands Drive, right into Lincoln Street, first left into Country Club.

Preview and Auction at

Country Club Johannesburg, Woodmead

Corner Lincoln Road & Woodlands Drive, Woodmead



The two venues of Country Club Johannesburg, Auckland Park and Woodmead, are noble landmarks on the social landscape of greater Johannesburg

AUCKLAND PARK

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For more information please contact Antonia Labia on 082 339 5971 email: wellingtonhouse@telkomsa.net



Forthcoming Auction in Cape Town

Irma Stern, *Still Life with Red Flowering Gum (detail)*, Sold October 2009 R4 233 200

Monday 11 October 2010
Important Paintings, Furniture, Silver,
Ceramics and Jewellery

Entries close on 30 July 2010

Enquiries: 021 683 6560
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www.straussart.co.za

Strauss & co

Fine Art Auctioneers Consultants



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Alexis Preller
South African 1911-1975
Primavera Profile
Signed and Dated 64
Oil on canvas
74,5 by 55cm

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Elisabeth Bradley
Chairman

Elisabeth Bradley has a distinguished record in business serving on the Boards of several major South African companies. Her family introduced Toyota vehicles to the South African market. She is a graduate of the University of the Free State and of London University. Throughout her career she has been actively involved in a broad range of education and policy initiatives. She is a keen collector of South African art.



Dr Conrad Strauss
Vice-Chairman

Conrad Strauss joined the Standard Bank in 1963 after lecturing in economics at Rhodes University, becoming Group Managing Director in 1978 and Chairman from 1992 to 2000. He has been actively involved in public life for many years, serving on various business and Governmental advisory bodies and in various education initiatives. Conrad has a long personal and professional commitment to the arts. During his stewardship, the Standard Bank National Arts Festival in Grahamstown expanded to become the centrepiece of the creative and performing arts in South Africa.



Stephan Welz
Managing Director
Paintings, Watercolours, Drawings, Prints and Sculpture

Stephan is the longest practising fine art expert and auctioneer in South Africa with over 35 years of experience with Sotheby's in London, Amsterdam and South Africa. He has a vast knowledge of South African art and antiques making him the most respected "Generalist" in these fields. He has presided over most of the major South African art and antique auctions and holds the most auction records.



Mary-Jane Darroll
Executive Director
Paintings, Watercolours, Drawings, Prints and Sculpture

Mary-Jane, who is an MA graduate in Fine Arts from Wits University, is a former Curator of the Standard Bank Gallery and Corporate Collection. During her tenure at the Bank, she was Fine Art Co-Ordinator of the Standard Bank National Arts Festival in Grahamstown. Subsequently, she was Head of the Paintings Department at Stephan Welz & Co, in association with Sotheby's, and later a Director of the Everard Read Gallery in Johannesburg.

Vanessa Phillips

Director

Furniture, Silver, Ceramics and Jewellery

Trained as a ceramic restorer, Vanessa founded the first Porcelain Restoration School in South Africa in 1984. She joined Stephan Welz & Co, in association with Sotheby's, as a ceramic specialist in 1988 and, during the next twenty years, broadened her expertise to include furniture, silver and glass. Through her knowledge of local and international decorative and fine art she has introduced many important private collections to the auction market.



Ann Palmer

Director

Paintings, Watercolours, Drawings, Prints and Sculpture

Born and educated in the UK, Ann Palmer has been living in South Africa since 1964. She has worked at various art galleries since the 1970s and has been on the Council of the Friends of the South African National Gallery for ten years. Ann commenced with Stephan Welz & Co, in association with Sotheby's in 1990 and has been involved with the auction world ever since. She was delighted to join Stephan Welz in his new venture, Strauss & Co., at the beginning of 2009 to head up the Paintings Department in Cape Town.



Bina Genovese

Executive Director

Client Services, Media Liaison and Marketing

Bina has worked in the art auction world both locally and internationally for over twenty years. After completing her BA HONS at Wits she obtained a diploma for the one year Decorative and Fine Arts course at Christie's in London. On her return to Johannesburg she joined Stephan Welz & Co, in association with Sotheby's, in the Decorative Arts and Client Services departments. She emigrated to Italy after two years, becoming part of the management team at Christie's. She moved to Cape Town nine years later and re-joined Stephan Welz & Co, in association with Sotheby's, as manager of the Cape Town office.



Emma Bedford

Senior Specialist

Paintings, Watercolours, Drawings, Prints and Sculpture

Emma Bedford is highly regarded both locally and internationally, having played an unequalled role as Senior Curator and Head of Art Collections at Iziko South African National Gallery and as Director of Goodman Gallery Cape. She is an acknowledged expert in modern and contemporary art with particular reference to South African art, has extensive experience in curating exhibitions and managing collections and has authored and edited numerous publications.



Mica Curitz

Silver, Paintings, Furniture and Ceramics

After obtaining her degree in Humanities at The University of Cape Town, Mica completed a course in art and business at The Sotheby's Institute of Art in London. On her return to Cape Town she joined Stephan Welz & Co, in association with Sotheby's where she became head of the silver department. Three years later she entered the contemporary art world as a consultant. Mica is delighted to be back in the auction world with Strauss & Co.



Explanation of Cataloguing Practice

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist ...'

In Strauss & Co's opinion a work by the artist.

'Attributed to ...'

In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of ...'

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of ...'

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of ...'

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of ...'

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After ...'

In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed ..., dated ..., inscribed ...'

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature ... , dated... and/or inscribed ...'

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

Guide for Bidding

Conditions of Sale

Strauss & Co's Conditions of Sale are set out in this catalogue. Bidders are strongly advised to read these and familiarise themselves with the terms and information relating to buying at auction. It is important to note that Strauss & Co act on behalf of the seller. Please refer to Sections 2 and 3 of the Conditions of Business set out in this catalogue.

Estimates

Pre-sales estimates are based upon the current market prices achieved at auction for comparable property, condition, rarity and provenance. Any bid between the high and the low estimate will, in Strauss & Co's opinion, stand a fair chance of success. Estimates are exclusive of Buyer's Premium and VAT. Printed estimates in the catalogue may be altered and are subject to revision.

Reserves

All lots may be subject to a reserve which is a confidential figure arrived at between Strauss & Co and the seller and below which a lot may not be sold. The reserve is generally calculated at a percentage below the low estimate but may not exceed the low estimate.

Buyer's Premium

Strauss & Co charges a premium to the buyer on the final bid price calculated at 10% for lots selling over R10 000, and 15% for lots selling at and below R10 000. VAT is payable on the Premium at the applicable rate.

Pre-auction Viewing

This is open to the public free of charge. Strauss & Co's specialists are available to give condition reports or advice at viewings or by appointment.

Bidding at the Auction

The auctioneer will accept bids from those present in the saleroom, by absentee written bids left in advance or from telephone bidders. The auctioneer may bid on behalf of the seller up to the amount of the reserve, by placing consecutive or responsive bids for a lot.

In person: Prior to the sale, bidders are required to complete a registration card in order to obtain a bidding number and to produce some form of identification, for example, ID document, driving licence, passport or proof of current address. The onus is on the bidder to ensure that the auctioneer is aware of the bid and that that correct lot number, bidder's number and price are called out.

Absentee written bids: These are written instructions from prospective buyers directing Strauss & Co to bid on their behalf up to a specific amount for each lot. Although bidders are advised to record the maximum limit to which they will bid they may well be successful in securing the lot at a lower figure, depending on the interest in the lot. In the event of an identical bid, the earliest will take precedence. Telephoned Absentee bids must be confirmed before the sale in writing. Please ensure that Absentee bids are placed at least 24 hours before the sale.

Telephone bids: Bidders who are unable to attend the auction may arrange to bid on the telephone. As the number of telephone lines is limited, it is advisable to book a telephone at least 24 hours before the sale. In the event of a breakdown in the telephone communications, it is advisable to leave a maximum bid as a safeguard. Telephone bids may be recorded.

Payment and Collection of Purchases

All lots sold will be invoiced to the name and address that appear on the registration forms.

Payment

Successful bidders are required to make payment for their purchases immediately after the sale. Pictures will be released on proof of payment.

Methods of Payment

Payment may be made by:-

- a) Cheque (by prior arrangement)
- b) Electronic Transfer
- c) Credit cards acceptable to Strauss & Company (Mastercard and Visa)
- d) Direct Cash deposit into our Current Account

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Current Account No: 00 1670891
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Collections

All purchases must be removed by 12 noon on the day following the sale. After this time all purchased lots will be removed to Strauss & Co's premises at 89 Central Street, Houghton, and may be subject to removal and handling fees.



Strauss & Co

Fine Art Auctioneers | Consultants

Forthcoming Auction in Johannesburg

Monday 1 November 2010

Important British, Continental and
South African Drawings, Paintings,
Prints and Sculpture

Entries close on Tuesday 31 August 2010

Enquiries: Stephan Welz: 011 728 8246 / 082 330 0798
stephan@straussart.co.za

Mary-Jane Darroll 011 728 8246 / 082 567 1925
mj@straussart.co.za

jhb@straussart.co.za www.straussart.co.za

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Nature Morte

signed and dated 50
oil on canvas
50 by 60 cm

R250 000 – 400 000



Country Club Johannesburg, Woodmead

24 May 2010 – 4 pm

**British, Continental and
South African
Paintings and Sculpture**

Session One: Lots 1-183

British and Continental Paintings and Prints

1

Giuseppe Santomaso

ITALIAN 1907–1990

Still Life

signed and dated 1940 in pencil in the margin
etching and aquatint
19,5 by 24,5 cm

R4 000 – 6 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

2

Gino Severini

ITALIAN 1883–1966

Nature Morte, 1958

signed and numbered 20/140 in pencil in the
margin
lithograph in colours
39 by 55,5 cm

R6 000 – 8 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

3

Isaac Israels

DUTCH 1865–1934

A Cafe Scene

signed
charcoal over pencil
61 by 47 cm

R40 000 – 60 000



3



4

Jim Dine

AMERICAN 1935–

Nancy

signed and dated 1977

etching

66,5 by 50 cm

R15 000 – 20 000



5

David Hockney

BRITISH 1937–

Henry Geldzahler, 1973

signed, dated 73 and numbered 2/50 in pencil in

the margin; inscribed with the sitter's name on a

label on the reverse

lithograph

27,5 by 20,5 cm

R8 000 – 12 000

PROVENANCE

Les Art International, Johannesburg



6

Henry Moore

BRITISH 1898–1986

Grazing Sheep (Cramer 394)

signed, inscribed 'PL. I' and numbered 56/80 in

pencil in the margin

etching

19 by 25 cm

R5 000 – 8 000



7

Henry Moore

BRITISH 1898–1986

Seven Reclining Figures (Cramer 495)

signed and numbered 39/50 in pencil in the margin

lithograph printed in colours

31 by 38 cm

R20 000 – 40 000

8

Takashi Murakami

JAPANESE/AMERICAN 1963–

*Jelly Fish Eyes – Black 4, Jelly Fish Eyes –
White 5*

two offset lithographs in colour in full sheets,
both signed in silver ink and numbered 226/700
and 242/700 respectively,
published by Kaikai Kiki, Tokyo
50 by 49,9 cm (2)

R20 000 – 30 000



9

Marino Marini

ITALIAN 1901–1980

Bunter Reiter II, 1976 (L123)

signed and inscribed 'P.A.' in pencil in the margin

coloured lithograph

80 by 58 cm

R30 000 – 40 000

LITERATURE

Giorgio and Guido Guastalla, *Marino Marini Catalogue Raisonné of the Graphic Works (Engravings and Lithographs) 1919–1980*, Leslie J. Sacks Editions, Italy, 1993, illustrated in black and white on page 245, figure L123



10

Jim Dine

AMERICAN 1935–

Dexter's Four Robes

signed, dated 1992 and numbered 42/75

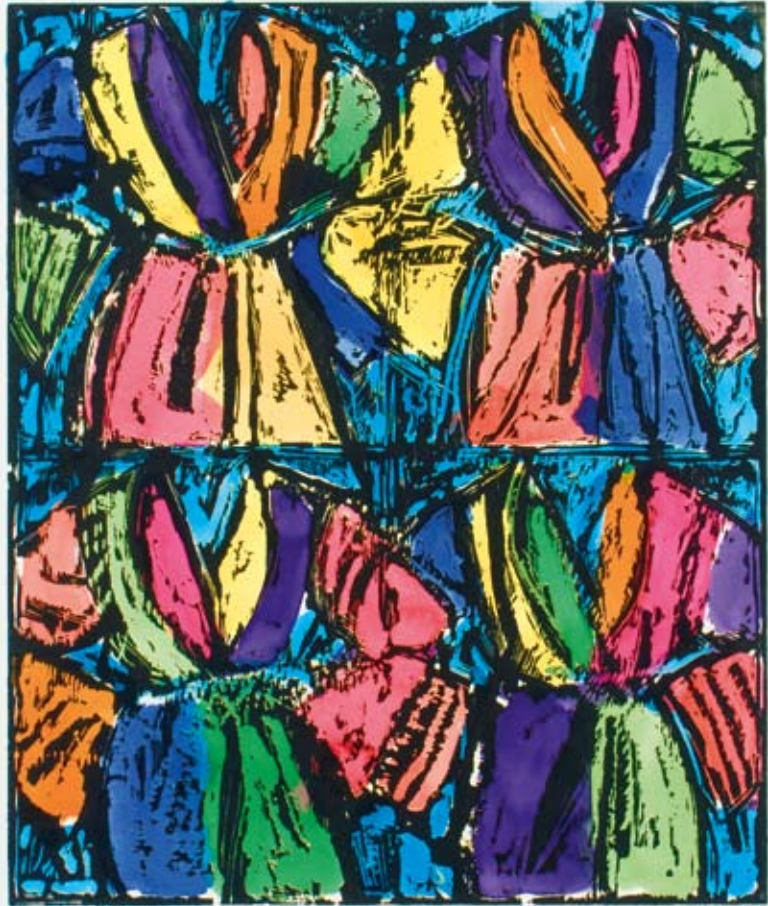
in pencil in the margin

woodcut with hand colouring on Rives

BFK white with torn and deckle edges

63 by 53 cm

R60 000 – 90 000





11

Bernard Buffet

FRENCH 1928–1999

Roses in a Green Vase

signed and numbered 114/150 in pencil in the margin
screen print in colours
65 by 50 cm

R8 000 – 12 000

12

Horst Egon Kalinowski

GERMAN 1924–

Fumée

signed, dated 63, Paris, inscribed with the title and numbered 65/70 in pencil in the margin
etching in colour
36,5 by 28 cm

R2 000 – 4 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

13

Georges Braque

FRENCH 1882–1963

Loiseau d' Octobre, 1962

signed and numbered 17/90 in pencil in the margin
lithograph in colours
54,5 by 74 cm

R30 000 – 50 000

PROVENANCE

Goodman Gallery, Johannesburg, International Stock Exhibition, 26 March to 9 April 1988

EXHIBITED

Georges Braque, Engravings & Lithographs 1911–1963,
Waddington Graphics, Cork Street, London,
illustrated on page 26

South African Drawings, Paintings, Prints and Sculpture



14

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953–

The Fog of War (Portfolio of Four with Index)

The portfolio, 2006 with table of content, justification and a set of four digital prints in colour, signed, dated 2006, numbered 45/80 and inscribed with the titles in pencil in the margin

digital colour prints
each: 45 by 35 cm (4)

R80 000 – 100 000



15

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953–

Waterende Vrou

signed, dated 1996, numbered 80/100 and
inscribed with the title in pencil in the margin
lithograph

66 by 50,5 cm

R20 000 – 30 000



16

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953–

Die Muze Is Moe

signed, dated 1994, numbered 62/100 in
pencil in the margin, inscribed with the
title in the plate

lithograph in colours

89,5 by 62,6 cm

R25 000 – 40 000

17

William Joseph Kentridge

SOUTH AFRICAN 1955–

Village Deep, 2003

signed and numbered 53/60 in pencil in the margin

Chiné-colle silhouette image on de-acidified book page from 'Mines of the Transvaal' (R.R. Mabson, 5th Edition, Published by 'The Statist', London 1908-9) collaged on white BFK Rives paper, 250 gsm, with 25 hand-torn black paper collage elements

19 by 26 cm

R20 000 – 30 000

Each impression in the edition has a different book page. Signed lower right hand side, with the chops of The Artists' Press and Editions for ArtThrob in the corner. Printed in collaboration with master printer Mark Attwood at The Artists' Press.



17

18

William Joseph Kentridge

SOUTH AFRICAN 1955–

Everyone Their Own Projector

signed and numbered 36/60 in pencil in the margin

lithograph and collage
25 by 18,5 cm

R15 000 – 20 000

19

William Joseph Kentridge

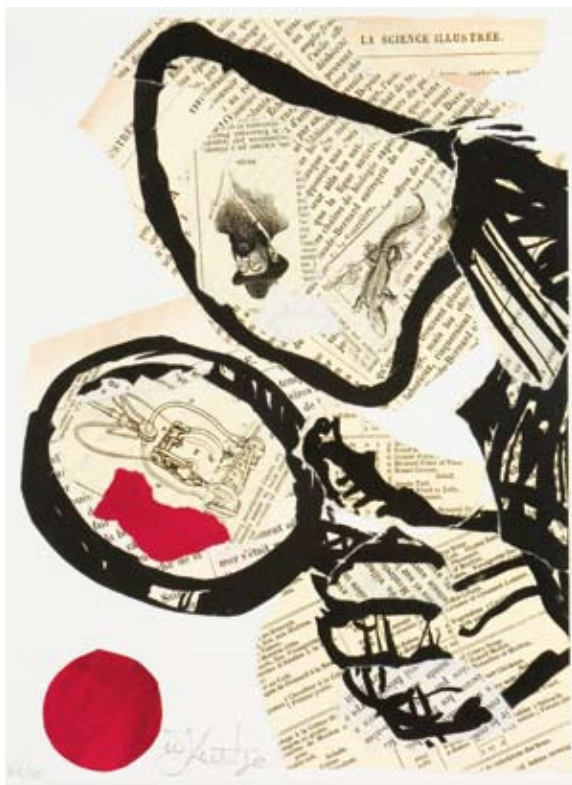
SOUTH AFRICAN 1955–

Everyone Their Own Projector

signed and numbered 38/60 in pencil in the margin

lithograph and collage
25 by 18,5 cm

R15 000 – 20 000



18

20

Jean Max Friedrich Welz

SOUTH AFRICAN 1900–1975

Sheep

signed
pastel
24 by 32 cm

R12 000 – 16 000

21

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

A Still Life of Flowers

signed and dated 74; signed and dated
'22.12.81' on the reverse
oil on canvas laid-down on board
39,5 by 29,5 cm

R8 000 – 12 000

22

Reginald Ernest George Turvey

SOUTH AFRICAN 1882–1968

Flowers in a Blue and White Vase

signed
oil on canvas
60 by 49,5 cm

R15 000 – 20 000

23

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

*My Garden Wall with Poppies,
Roosevelt Park, Johannesburg*

signed; inscribed with the title on the
reverse
oil on board
59,5 by 44,5 cm

R18 000 – 24 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg



22



23

24

Clement Edmond Theodore Marie Serneels

SOUTH AFRICAN 1912–1991

Still Life of Proteas in a Green Jug

signed and dated 68

oil on canvas

90,5 by 60 cm

R30 000 – 50 000

25

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909–2005

Still Life of Flowers

signed and dated 1934

oil on canvas

29,5 by 22 cm

R50 000 – 70 000



26

Louis van Heerden

SOUTH AFRICAN 1941–

Blue Delft

signed; signed, dated 2006 and inscribed
with the title on the reverse
oil on canvas
48,5 by 38,5 cm

R8 000 – 12 000

27

Gerhard Batha

SOUTH AFRICAN 1937–

Spring Flowers in a Glass Bowl

signed
mixed-media on canvas
89 by 119,5 cm

R30 000 – 50 000

28

Gerhard Batha

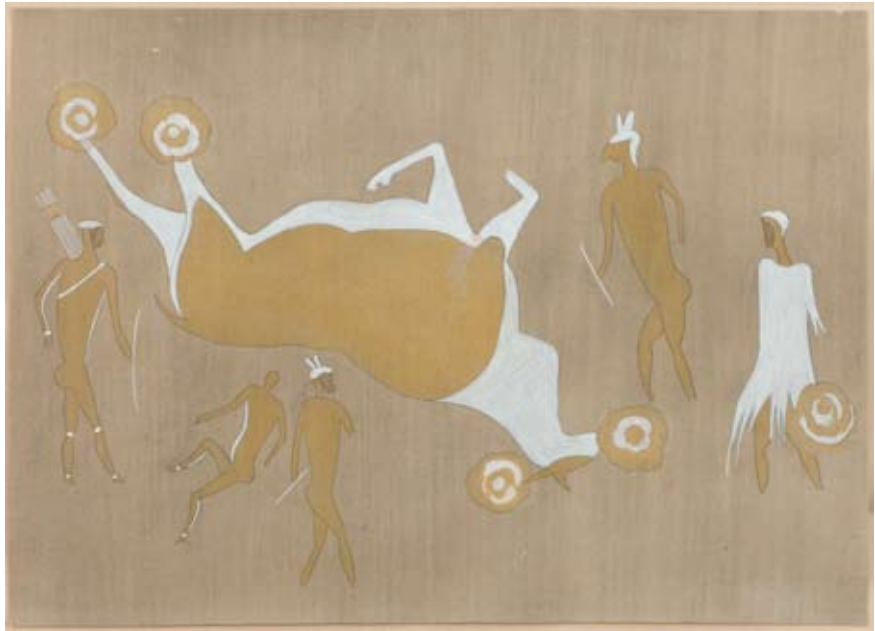
SOUTH AFRICAN 1937–

Spring Flowers in a Brown Vase

signed
acrylic on canvas
90,5 by 120,5 cm

R30 000 – 40 000





29

29

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

A Rock Art Composition, circa 1922

authenticated on the reverse by May Pierneef, the artist's widow
pencil and wash on paper
41,5 by 58 cm

R25 000 – 40 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

30

Ernst Karl Erich Mayer

SOUTH AFRICAN 1876–1960

The Hunt, Waterberg

signed and dated 1920
oil on canvas laid-down on board
24 by 32 cm

R20 000 – 30 000



30



31

31

Edith Luise Mary King

SOUTH AFRICAN 1869–1962

Flowering Aloes in Winter Veld

inscribed with the artist's name and title on a label on the reverse

watercolour over charcoal
42 by 36 cm

R25 000 – 40 000

EXHIBITED

The Everard Read Gallery, Johannesburg, *The Everard Group*, October 2006



32

32

Edith Luise Mary King

SOUTH AFRICAN 1869–1962

View of the Sea with a Pink Creeper

inscribed with the artist's name and title on a label on the reverse

watercolour over charcoal
40 by 32 cm

R25 000 – 40 000

PROVENANCE

The Everard Read Gallery, Johannesburg, *The Everard Group*, October 2006

33

Edith Luise Mary King

SOUTH AFRICAN 1869–1962

A Farm Landscape with a Wagon

signed
brush and ink and watercolour over pencil
52,5 by 43 cm

R20 000 – 30 000

34

Reginald Ernest George Turvey

SOUTH AFRICAN 1882–1968

Cape Seascape with Rocks

signed
oil on canvas
35,5 by 45,5 cm

R3 000 – 5 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

35

Cecil Thornley Stewart

SOUTH AFRICAN 1881–1967

Flood Tide at Danger Rocks

signed; inscribed with the title on the reverse
oil on canvas laid-down on board
39,5 by 49 cm

R5 000 – 8 000

PROVENANCE

The Everard Read Gallery, Johannesburg

36

Bertha Amy Everard

SOUTH AFRICAN 1873–1965

Sea and Rocks

oil on canvas
29 by 34 cm

R40 000 – 60 000

37

Pieter Hugo Naudé

SOUTH AFRICAN 1868–1941

A View of a Beach

signed
oil on board
19 by 24 cm

R40 000 – 60 000



36



37

38

Bertha Amy Everard

SOUTH AFRICAN 1873–1965

A View of a Town Alongside a River

signed
oil on canvas
29,5 by 38 cm

R25 000 – 40 000

39

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

*Zimbabwe Ruins, Acropolis with
Monoliths*

signed
pen and ink and watercolour
39 by 30 cm

R20 000 – 30 000

EXHIBITED

Bulawayo Town Hall, July 1943

40

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Street Scene in front of a Church

signed
pen and ink and watercolour
33,5 by 35,5 cm

R12 000 – 18 000

41

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Clouds

signed
ball-point pen and watercolour
46 by 58,5 cm

R8 000 – 12 000



42

42

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

A Thames View

signed
pen and ink over watercolour
47,5 by 63 cm

R40 000 – 60 000

43

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

The Red Sea

signed, dated 1926 and inscribed with the title
pencil and wash
13 by 22,5 cm

R12 000 – 18 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

44

Reginald Ernest George Turvey

SOUTH AFRICAN 1882–1968

A Grazing Cow

signed
pen and ink and wash over pencil
19,5 by 27,5 cm

R3 000 – 5 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

45

Zakkie (Zacharias) Eloff

SOUTH AFRICAN 1925–2004

Impala at a Waterhole

signed; inscribed with the title on the reverse
oil on canvas
44,4 by 29,5 cm

R6 000 – 8 000

PROVENANCE

The Everard Read Gallery, Johannesburg

46

Gordon Frank Vorster

SOUTH AFRICAN 1924–1988

Sable Antelope

signed
oil on canvas laid-down on board
48 by 71 cm

R8 000 – 12 000

47

Zakkie (Zacharias) Eloff

SOUTH AFRICAN 1925–2004

A Herd of Zebra and Wildebeest

signed
oil on canvas-board
55 by 70 cm

R25 000 – 40 000



50

48

Reginald Ernest George Turvey

SOUTH AFRICAN 1882–1968

An Extensive Landscape

signed with the initials
watercolour
18 by 28 cm

R2 000 – 4 000

PROVENANCE

The Goodman Gallery, Johannesburg

49

Reginald Ernest George Turvey

SOUTH AFRICAN 1882–1968

A Mountain Stream

signed
pen and ink and watercolour over pencil
18,5 by 27 cm

R2 500 – 4 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

50

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879–1935

Late Afternoon Oudtshoorn

signed and dated 1909, accompanied by
photographs prior to restoration showing the work
to be signed, dated 1909 and inscribed with the
title on the reverse
oil on canvas
16,5 by 33 cm

R12 000 – 15 000

51

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879–1935

Out on the Veld

signed and dated 1909; signed, dated 1909 and inscribed with the title on the reverse
oil on canvas
14,5 by 25,5 cm

R30 000 – 50 000

52

Reginald Ernest George Turvey

SOUTH AFRICAN 1882–1968

Eastern Transvaal (Recto) Still Life of Tulips in a Black Vase on a Bookshelf (Verso)

oil on board
31 by 38,5 cm

R10 000 – 15 000

EXHIBITED

The Pretoria Art Museum, Reginald Turvey Retrospective Exhibition, September – October 1975, illustrated in black and white, catalogue number 18

53

Frans David Oerder

SOUTH AFRICAN 1867–1944

Extensive Landscape with a Bridge

signed, unframed
charcoal with heightening
46 by 67,5 cm

R12 000 – 18 000

54

Ernst Karl Erich Mayer

SOUTH AFRICAN 1876–1960

Rosedee Mine near Germiston

signed and dated 1933
watercolour over pencil
17,5 by 25 cm

R5 000 – 8 000



51

55

Arthur Savile Davis

SOUTH AFRICAN 1891–1975

Horse and Cart at the Head Gear

signed; inscribed with the title on a label on the reverse
watercolour over pencil
38,5 by 50,5 cm

R3 000 – 5 000

56

Arthur Savile Davis

SOUTH AFRICAN 1891–1975

Cason Stamp Mill, E.R.P.M.

signed; inscribed with the title, 'E.R.P.M.', presented by A. Savile Davis, 1961' on a plaque on the reverse
watercolour over pencil
43 by 63,5 cm

R5 000 – 7 000

57

Arthur Savile Davis

SOUTH AFRICAN 1891–1975

Within Mine, towards Dumps Angelo Reduction Works E.R.P.M

signed; inscribed with the title on a label on the reverse, also bears a plaque inscribed 'Angelo Reduction works, E.R.P.M., presented by A. Savile Davis, 1961'
watercolour over pencil
43,5 by 58 cm

R4 000 – 6 000



58

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

Copper Workings Namabeep, Namaqualand

signed and dated '89; inscribed with the title on
the reverse

oil on board

39 by 49 cm

R30 000–50 000



59

Tinus (Marthinus Johannes) de Jongh

SOUTH AFRICAN 1885–1942

Near Clanwilliam

signed; inscribed with the title on the stretcher on
the reverse

oil on canvas

45 by 62,5 cm

R40 000 – 60 000

60

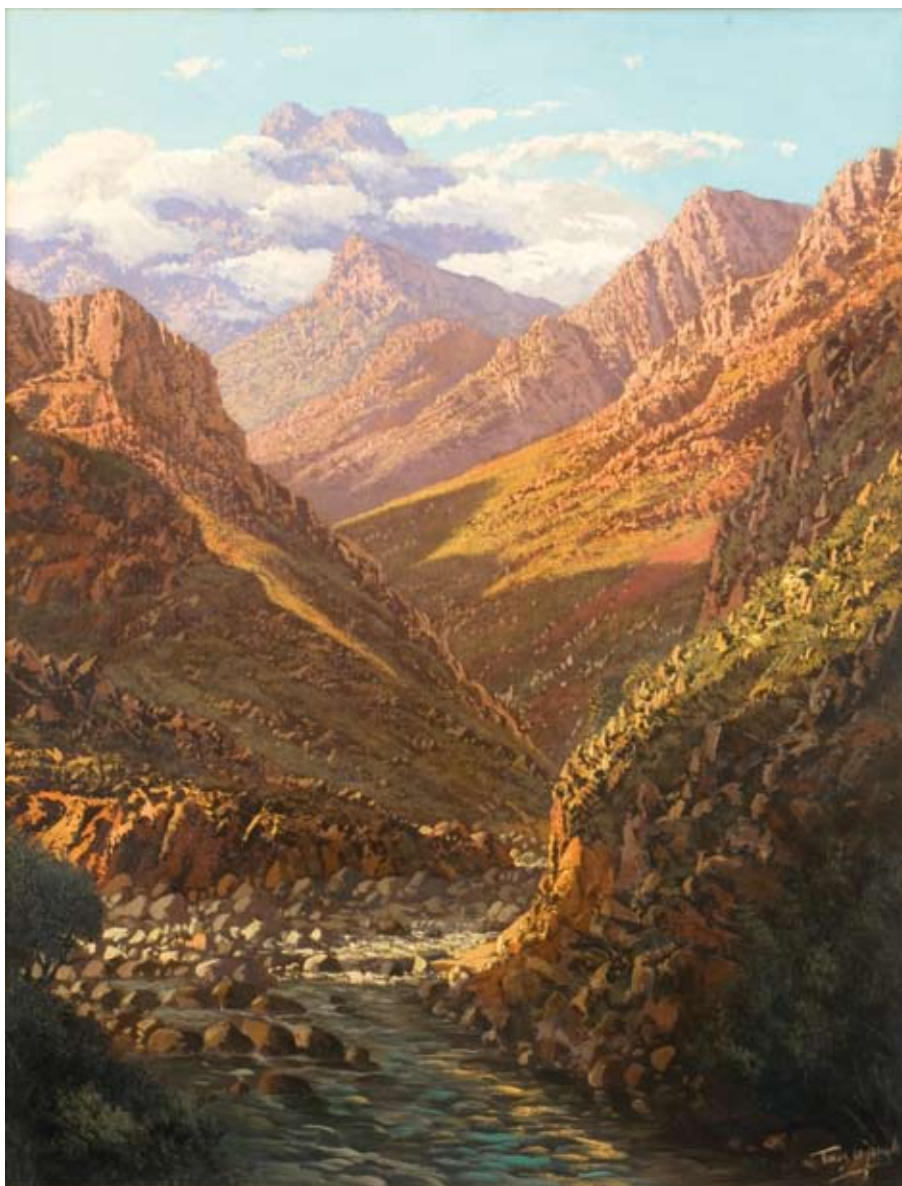
**Tinus (Marthinus Johannes)
de Jongh**

SOUTH AFRICAN 1885–1942

Near Robertson

signed; inscribed with the title on a label
on the reverse
oil on canvas
79 by 61 cm

R90 000 – 120 000





61

Tinus (Marthinus Johannes) de Jongh

SOUTH AFRICAN 1885–1942

Near 24 Riviere

signed; inscribed with the title on the reverse

oil on canvas

44,5 by 62,5 cm

R40 000 – 60 000



62

Tinus (Marthinus Johannes) de Jongh

SOUTH AFRICAN 1885–1942

Mitchellspas

signed

oil on canvas

61,5 by 100 cm

R50 000 – 70 000



63

Tinus (Marthinus Johannes) de Jongh

SOUTH AFRICAN 1885–1942

*An Extensive Mountainous Landscape with
a River*

signed

oil on canvas laid-down on board

67 by 99,5 cm

R120 000 – 160 000



64

Tinus (Marthinus Johannes) de Jongh

SOUTH AFRICAN 1885–1942

An Extensive Landscape with a River

signed

oil on canvas

34 by 56 cm

R26 000 – 32 000

65

Edward Roworth

SOUTH AFRICAN 1880–1964

*The Eerste River looking towards
Helderberg*

signed and dated 1943; inscribed with the
title on the reverse

oil on board

69 by 89 cm

R7 000 – 10 000

66

Edward Roworth

SOUTH AFRICAN 1880–1964

The Lourens River, Somerset West

signed; signed and inscribed with the title
on the reverse

oil on board

40 by 50 cm

R5 000 – 8 000

67

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

*Richmond Farm, 2pm Sunday
Afternoon (Recto), A View of a
Farmhouse (Verso)*

signed; inscribed with the title on the frame
on the reverse
canvas laid-down on board
40 by 50 cm

R25 000 – 40 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg

68

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

Afternoon Donnybrook

signed; inscribed with the title on the
reverse
oil on board
49,5 by 75 cm

R25 000 – 40 000



67



68

69

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

Brakwatervlei

signed; inscribed with the title on
the reverse
oil on board
50 by 75 cm

R25 000 – 40 000

70

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

The Tugela River Bridge

signed; inscribed with the title on the
frame on the reverse
oil on canvas laid-down on board
67,5 by 100,5 cm

R30 000 – 50 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg

69



70



71

Ruth Audrey Squibb

SOUTH AFRICAN 1928–

A Bushveld Landscape

signed and indistinctly dated

oil on board

60 by 90 cm

R5 000 – 8 000

72

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

Liesbeeck River, Cape

signed

oil on board

37,5 by 48,5 cm

R30 000 – 50 000

73

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Figures on a Roadway in an Extensive Landscape

signed and dated 49

oil on canvas

39,5 by 49,5 cm

R18 000 – 24 000

74

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Central Towers, Mount-aux-Sources

signed and dated 43; inscribed with the title
on the reverse

oil on canvas

32,5 by 50,5 cm

R18 000 – 24 000



72



73



75

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Cathedral Peak, Drakensberg

signed and dated 43; inscribed with the
title on a label on the reverse
oil on canvas laid-down on board
37,5 by 49,5 cm

R18 000 – 24 000



76

76

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

*A Mountainous Landscape with
Figures*

signed

oil on canvas laid-down on board

59,5 by 90 cm

R40 000 – 60 000

77

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Golden Gate

signed; signed and inscribed with the title on the reverse

oil on canvas laid-down on board

45 by 60 cm

R25 000 – 40 000



78

78

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Sunset with Clouds and Cattle

signed and indistinctly dated 48

oil on canvas

49,5 by 59 cm

R40 000 – 60 000

PROVENANCE

The Collectors' Gallery, Johannesburg

79

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Near the Strydom Tunnel, North East Transvaal

signed; signed and inscribed with the title on the reverse

oil on canvas laid-down on board

39 by 50 cm

R18 000 – 22 000

80

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

A Farmhouse below Mountains

signed and dated 45
oil on canvas
50 by 60 cm

R60 000 – 90 000

81

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Near Pilgrims Rest

signed and dated 77; signed and inscribed
with the title on the reverse
oil on board
39 by 49 cm

R20 000 – 30 000

82

Gabriel Cornelis de Jongh

SOUTH AFRICAN 1913–2004

A Mountainous Landscape

signed
oil on canvas
74,5 by 120,5 cm

R18 000 – 24 000

83

Gabriel Cornelis de Jongh

SOUTH AFRICAN 1913–2004

Table Mountain with Sea and Cottages

signed
oil on canvas
67,5 by 97,5 cm

R20 000 – 30 000



80



84

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

Richtersveld

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

oil on board

16 by 48,5 cm

R25 000 – 40 000

85

Philip Erskine

SOUTH AFRICAN 1923–

Stellenbosch Vineyards in Early Spring

signed and dated 96; inscribed with the title on a label on the reverse

oil on board
60 by 121,5 cm

R7 000 – 10 000

PROVENANCE

The Everard Read Gallery, Johannesburg

86

Charles Ernest Peers

SOUTH AFRICAN 1874–1944

A Herder in the Drakensberg

signed
oil on canvas laid-down on board
29 by 39 cm

R8 000 – 12 000

EXHIBITED

South African National Gallery, *Commemorative Exhibition*, 1975, catalogue number 34

87

Nico (Nicholaas Oswald) Roos

SOUTH AFRICAN 1940–

Namaqaland I

signed and dated 88; inscribed with the title on the reverse

pencil, watercolour and gouche
44 by 68,5 cm

R6 000 – 8 000

PROVENANCE

The Everard Read Gallery, Johannesburg

88

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873–1921

Malay Quarter

signed with the initials and inscribed with the title
pen and ink
20,5 by 23 cm

R8 000 – 12 000

89

William Mitcheson Timlin

SOUTH AFRICAN 1892–1943

Gateway, The Castle, Cape Town 1924; The Old Drosty, Swellendam, 1925; Baineskloof, 1926 and The Old Bath, Groot Constantia, 1927

each signed, dated, inscribed with the title and numbered 7/50; 15/50; 15/50 and 16/50 respectively in pencil in the margin, all bear the owl device in the plate
etchings
30 by 20cm; 20,5 by 26,5cm; 25 by 30cm; and 24 by 29,5cm (4)

R10 000 – 15 000



90

Tinus (Marthinus Johannes) de Jongh

SOUTH AFRICAN 1885–1942

A Farmhouse near a Canal in Spring Time

signed

oil on canvas laid-down on board

81 by 105 cm

R90 000 – 120 000

91

Adriaan Hendrik Boshoff

SOUTH AFRICAN 1935–2007

A Roadway with a Figure and House

signed
oil on board
24 by 34 cm

R15 000 – 20 000

92

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

A Cape Farmhouse with a Brown Roof

signed
oil on board
34 by 44,5 cm

R20 000 – 30 000

93

Chris Loell

SOUTH AFRICAN 20TH CENTURY

Cape Houses

signed and dated '4.62'
oil on canvas
49,5 by 59,5 cm

R8 000 – 12 000

94

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

A Homestead

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

R20 000 – 30 000

95

Sydney Carter

SOUTH AFRICAN 1874–1945

A Cape Homestead

signed
oil on canvas
70 by 90 cm

R20 000 – 30 000

96

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

A River View Through the Trees

signed with the initials
pastel
35 by 47,5 cm

R12 000 – 18 000

97

Edward Roworth

SOUTH AFRICAN 1880–1964

An Approaching Storm over a Cape Farmstead

signed; indistinctly inscribed with the title on the reverse
oil on board
67,5 by 80 cm

R15 000 – 20 000

98

Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

A Wooded Stream

signed
oil on board
75 by 50 cm

R30 000 – 40 000

99

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

Garden of Eden, Knysna

signed; inscribed with the title on a label on the reverse
oil on canvas-board
44,5 by 60 cm

R25 000 – 40 000

100

Bertha Amy Everard

SOUTH AFRICAN 1873–1965

Landscape with Trees

signed; inscribed with the artist's name, signed by Leonora Everard-Haden, the artist's granddaughter on the reverse
oil on panel
24 by 16 cm

R30 000 – 50 000

101

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909–2005

*Three Trees with a Red Roofed House
on a Windy Day, Newlands, Cape*

signed and dated 1968

oil on board

40,5 by 30 cm

R40 000 – 60 000



102

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888–1977

Schaffluss: Oktober, S.W. Afrika

signed and inscribed with the location in pencil on the mount
watercolour
18 by 26,5 cm

R8 000 – 12 000

103

Johannes Blatt

SOUTH AFRICAN 1905–1972

Brandberg

signed
oil on canvas laid-down on board
52 by 71,5 cm

R7 000 – 10 000

104

Carl Walter Meyer

SOUTH AFRICAN 1965–

Trucking Stop

signed with the initials and dated '97
oil on canvas
90 by 110 cm

R60 000 – 90 000



105

105

Otto Klar

SOUTH AFRICAN 1908–1994

Ellisras

signed
oil on board
19 by 44,5 cm

R20 000 – 30 000

106

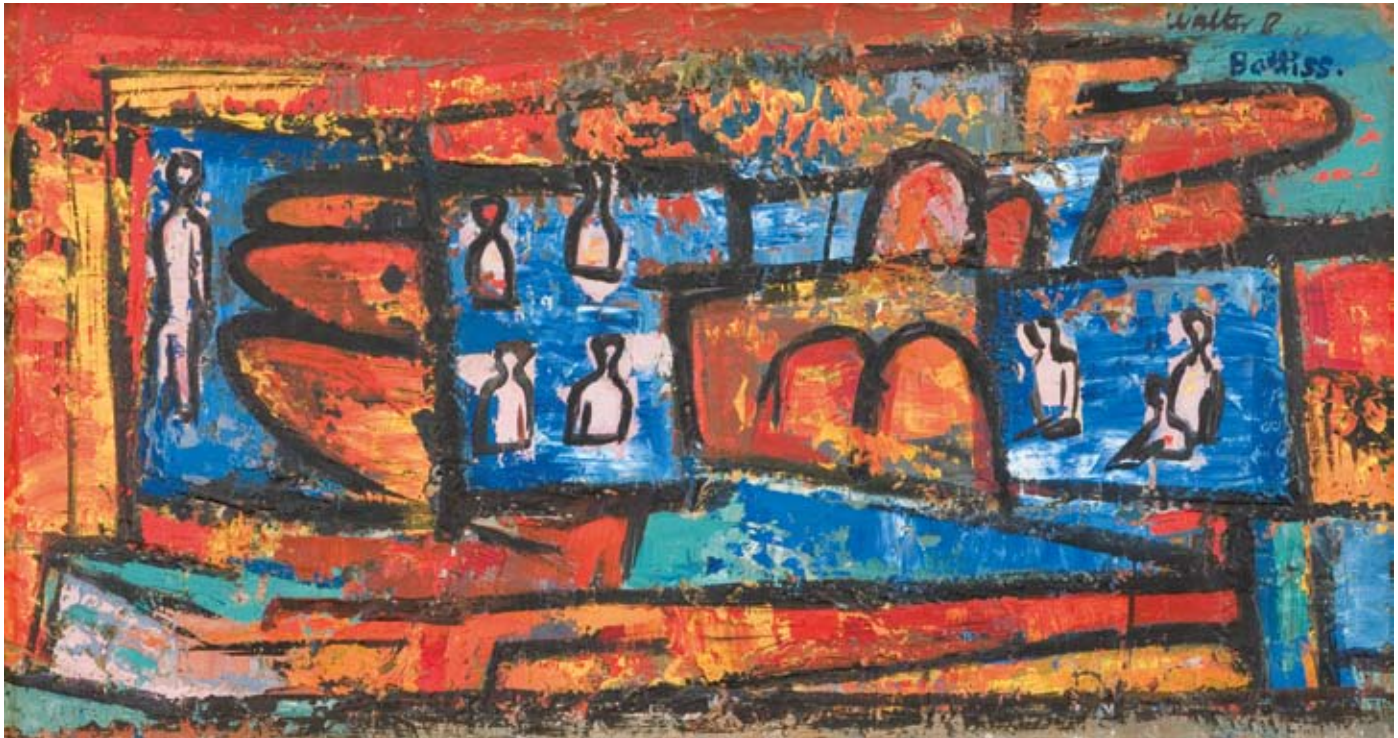
Errol Stephen Boyley

SOUTH AFRICAN 1918–2007

Extensive Landscape with Veld Flowers

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

R20 000 – 30 000



107

Walter Whall Battiss

SOUTH AFRICAN 1906–1982

Bathing Figures

signed

oil on canvas

21 by 40,5 cm

R120 000 – 160 000



108

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

Fine Day Kitty Hawk

signed, inscribed with the title and
dated 1960 on the reverse

oil on board
45 by 95,5 cm

R60 000 – 90 000

EXHIBITED

Robert Hodgins Retrospective,
Standard Bank, 1996, catalogue number A15,
curated by Professor Alan Crump



110

109

Mizraem Maseko

SOUTH AFRICAN 1927–

Four Portraits

each signed and dated 81
watercolour
51 by 37 cm (4)

R7 000 – 10 000

110

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886–1973

Portrait of Anna Catharina van der Merwe

signed with the initials and dated '36
pencil, coloured pencil and charcoal with
heightening
51 by 38 cm

R30 000 – 40 000

PROVENANCE

Wolpe Gallery, Cape Town
Anna van der Merwe, nee de Kock,
born: 5 September 1907 on the farm Welgegund,
Kalabaskraal, District Malmesbury,
died: 9 May 1943



111

111

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886–1973

Head of a Woman with a Head Scarf

signed
charcoal
45,5 by 29 cm

R40 000 – 60 000

112

Alexis Preller

SOUTH AFRICAN 1911–1975

Kneeling Nude Woman

signed

brush and ink and watercolour over pencil

29,5 by 21,5 cm

R20 000 – 30 000

113

Walter Whall Battiss

SOUTH AFRICAN 1906–1982

Erotica

signed and dated 1970

pen and ink

32 by 45,5 cm

R18 000 – 24 000

PROVENANCE

Gallery 101, Johannesburg

114

Norman Clive Catherine

SOUTH AFRICAN 1949–

Symbols

signed and dated 1972

airbrush and ink on paper

20 by 22 cm

R4 000 – 6 000

PROVENANCE

Gallery 21, Johannesburg

115

Norman Clive Catherine

SOUTH AFRICAN 1949–

Three Men in a Garden

signed and dated 1972

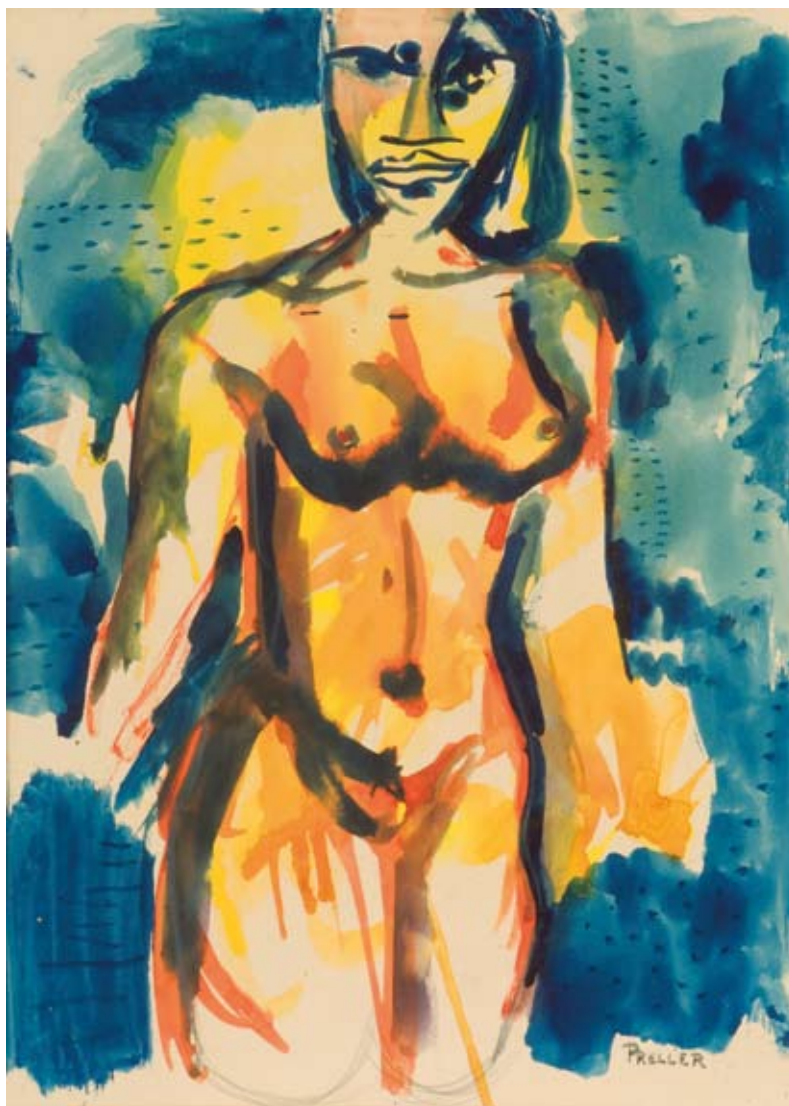
airbrush and ink on paper

17,5 by 29 cm

R5 000 – 8 000

PROVENANCE

Gallery 21, Johannesburg



116

Cecily Sash

SOUTH AFRICAN 1924–

Bird with Target

signed and dated 75; inscribed with the title on a label on the reverse

oil on canvas

45,5 by 56,3 cm

R15 000 – 20 000

EXHIBITED

The Pretoria Art Museum, Arcadia Park, Pretoria, Die Vrou in Suid Afrikaanse Kunstgeskiedenis



116

117

Douglas Owen Portway

SOUTH AFRICAN 1922–1983

Abstract Composition

signed, dated 68 and inscribed 'AR' in pen embossed etching and aquatint in colour

25,5 by 37 cm

R6 000 – 8 000

118

Douglas Owen Portway

SOUTH AFRICAN 1922–1983

Aquatint BII

signed and numbered 14/75 in pencil in the margin

etching and aquatint in colour

48 by 38,7 cm

R6 000 – 8 000

PROVENANCE

Goodman Gallery, Johannesburg



119

119

Douglas Owen Portway

SOUTH AFRICAN 1922–1983

Abstract Form with Black Circle

signed and dated '84

mixed-media on paper

67 by 50,5 cm

R12 000 – 18 000

120

Douglas Owen Portway

SOUTH AFRICAN 1922–1983

Blue Abstract

signed and dated '68
soft-ground etching with aquatint in
colour
38 by 56 cm

R10 000 – 15 000

121

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Deadline Pretoria Bureau

mixed-media and collage on board
120 by 89 cm

R16 000 – 20 000

PROVENANCE

The Totem Meneghelli Gallery,
Johannesburg

122

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Hofheim 1961

signed, inscribed with the title and dated
1961
pencil and conté
52 by 26,5 cm

R5 000 – 8 000

123

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Wharf 5

signed with the initials and dated 81;
signed, dated 1981 and inscribed with the
title on the reverse
photographs with mixed-media collage
on board
85 by 53 cm

R8 000 – 12 000



121

124

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

New York I, 1983

signed, dated 1983 and numbered 8/10 in pencil in the margin; inscribed with the artist's name, title and dated 1983 on the reverse
etching, aquatint and mezzotint engraving
100 by 50,5 cm

R7 000 – 10 000

125

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Country Road

signed and dated 1966
pen and ink
18 by 17 cm

R3 000 – 5 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

126

Bill Ainslie

SOUTH AFRICAN 1934–1989

Abstract Composition

signed, diptych
mixed-media on paper
55 by 80 cm

R5 000 – 8 000

127

Wopko Jensma

SOUTH AFRICAN 1939–?

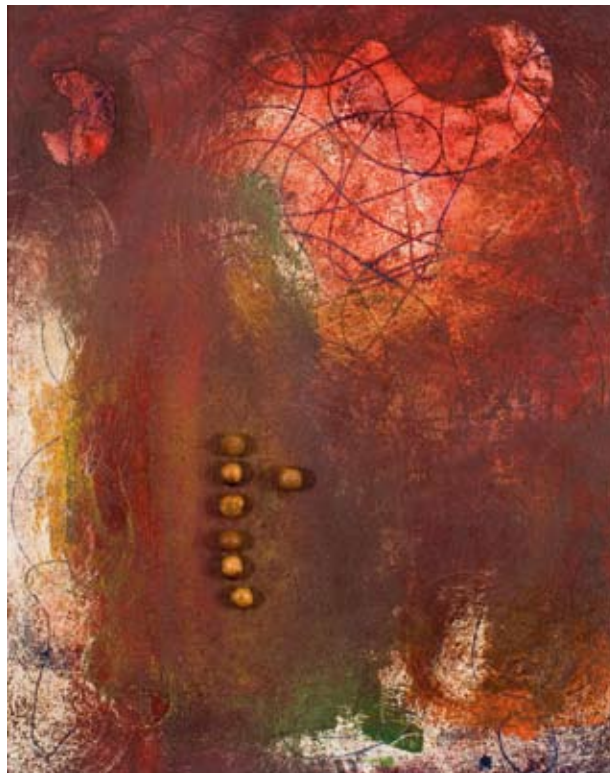
7 Nuts

signed with the initials and dated 76
oil, sand and nuts on board
62,5 by 50 cm

R25 000 – 35 000



124



127

128

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Swiss Reminiscences, Zurich

signed and numbered XII/XXX in pencil in the margin; inscribed with the title and dated 1961 in the plate
lithograph
44 by 31 cm

R6 000 – 9 000

EXHIBITED

The Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg, *Giuseppe Cattaneo Retrospective Exhibition*, 19 April–25 May 1997, catalogue number 45, illustrated in black and white on page 13

129

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Torso, Zurich

signed and dated 1962
pen and ink over lithograph
44 by 31 cm

R7 000 – 10 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

130

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

African Shield

signed and dated 63
mixed-media on paper with found objects
69 by 24 cm

R8 000 – 12 000

PROVENANCE

The Natalie Knight Gallery, Johannesburg



129

131

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Zen Rock

signed, dated 1964 and numbered 22/23 in pencil in the margin
etching in colour
50 by 32 cm

R5 000 – 8 000

EXHIBITED

The Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg, *Giuseppe Cattaneo Retrospective Exhibition*, 19 April–25 May 1997, catalogue number 57, illustrated in full colour on page 9

132

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Zen Rock

signed, dated 1964 and numbered 1/23 in pencil in the margin
etching in colour
50 by 32 cm

R5 000 – 8 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

EXHIBITED

The Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg, *Giuseppe Cattaneo Retrospective Exhibition*, 19 April–25 May 1997, catalogue number 57, illustrated in full colour on page 9

133

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Mandela Stamp

signed and dated 1996, inscribed with the title and numbered 11/55 in pencil in the margin
photolithograph in colour
52,5 by 35,5 cm

R7 000 – 10 000

134

Wayne Cahill Barker

SOUTH AFRICAN 1963–

***The Epilogue is the Prologue and the
Prologue is the Epilogue IV***

inscribed with the artist's name and title on a label
on the reverse
mixed-media on canvas
120 by 70 cm

R10 000 – 15 000

PROVENANCE

Everard Read Contemporary, Johannesburg

135

Gunther Friedrich Julius van der Reis

SOUTH AFRICAN 1927–

Abstract Composition

signed
mixed-media on card
46,5 by 31 cm

R5 000 – 8 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg



137

136

Gordon Frank Vorster

SOUTH AFRICAN 1924–1998

Landscape with Zebra

signed
oil on board
45 by 121 cm

R20 000 – 30 000

137

Johannes Petrus Meintjes

SOUTH AFRICAN 1923–1980

Karoo Landscape

signed and dated 66
oil on board
23,5 by 33 cm

R30 000 – 40 000



138

Marion Arnold

SOUTH AFRICAN 1947–

*An Extensive Landscape with a Tree and Animal
Skull*

signed and dated 90, triptych

pastel

90 by 180 cm

R18 000 – 24 000



139

Marion Arnold

SOUTH AFRICAN 1947–

An Extensive Landscape with Fragments

signed and dated 90, triptych

pastel

74 by 189,5 cm

R15 000 – 20 000

140

Sandile Zulu

SOUTH AFRICAN 1962–

Artomism Six, 1997

inscribed with the artist's name, title, and dated 1997 on the reverse
fire and water on canvas
109 by 79 cm

R20 000 – 30 000

141

Walter Whall Battiss

SOUTH AFRICAN 1906–1982

Innocuous and Useless Objects

signed, numbered 27/30 and inscribed
with the title in pencil in the margin
screen print in colours
61,5 by 43 cm

R8 000 – 12 000

142

Hylton Nel

SOUTH AFRICAN 1941–

Fish

signed with the monogram and dated
'15.4.97'
hand-painted ceramic plate
Diameter: 27 cm

R5 000 – 8 000



143

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

Man with No Hat

hand-painted ceramic plate, *framed*

Diameter: 24 cm

R7 000 – 10 000

144

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

A Man Wearing a Green Hat

hand-painted ceramic plate, *framed*

Diameter: 30 cm

R8 000 – 12 000

143



144



145

Colbert Mashile

SOUTH AFRICAN 1972–

Portfolio of Seven

each signed and dated 05
mixed-media on paper, charcoal and pastel
each: 61 by 46 cm (7)

R70 000 – 100 000

146

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

*You want Voluptuous ...? I do good
Voluptuous*

signed, dated '05, inscribed with the title
and numbered 1/1 in pencil in the margin
aquatint in colour
52 by 38 cm

R15 000 – 20 000





Two views of Lot 147

147

Lippy (Israel-Isaac) Lipshitz

SOUTH AFRICAN 1903–1980

Ageless Head (Timeless Head), 1955

signed

fossil bone

18,5 by 15 by 9cm, mounted on a marble

base: 9,5 by 14 by 4 cm

R30 000 – 50 000

PROVENANCE

Dr. E. Rakoff, Port Elizabeth

LITERATURE

Bruce Arnott, *Lippy Lipshitz Biography and Catalogue Raisonné*, Cape Town 1969, illustrated on page 176, figure 339



148

Penny (Penelope) Siopis

SOUTH AFRICAN 1953–

Fly Eyes

signed and dated 2002 on the reverse
found objects and oil on canvas
35 by 27,5 cm

R9 000 – 12 000

149

Norman Clive Catherine

SOUTH AFRICAN 1949–

Gulezian

inscribed with the title on a label under the
base
carved and painted wood
41 by 8 by 16,5 cm

R9 000 – 12 000

50

Colbert Mashile

SOUTH AFRICAN 1972–

Hlongo, The Head

signed and dated '03; inscribed with the title
and dated 2003 on a label on the reverse
watercolour
107 by 81 cm

R10 000 – 15 000

151

Simon Patrick Stone

SOUTH AFRICAN 1952–

Figural Composition

signed
oil on canvas
50 by 40 cm

R18 000 – 24 000

152

David Nthubu Koloane

SOUTH AFRICAN 1938–

Figures Reading the Daily Sun

signed and dated 09
conté, pastel and gouache
108 by 223 cm

R30 000 – 50 000

153

Jan (Johannes Wilhelmus) Dingemans

SOUTH AFRICAN 1921–2001

Congolese Water Carriers

signed
oil on board
28 by 58,5 cm

R7 000 – 10 000



154

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

The Assassination of Shaka

Portfolio of 43 original woodcuts by Cecil Skotnes with captions by Stephen Gray, 1973 printed in colours, with title and preface, edition limited to 225 sets and 25 artist's proofs, this set numbered 35/225, each woodcut signed and numbered, the title page signed by the artist and poet, in the original linen covered portfolio sheet size: 50 by 33 cm

R20 000 – 30 000

155

Dan (Daniel Sefudi) Rakgoathe

SOUTH AFRICAN 1937–

Nostalgia

signed, dated 1972, numbered 20/50 and inscribed with the title in pencil in the margin
linocut
36 by 48 cm

R6 000 – 8 000

LITERATURE

Donvé Langhan, *The Unfolding Man: The Life and Art of Dan Rakgoathe*, Cape Town, 2000, illustrated in black and white on page 67, figure 22

156

Dan (Daniel Sefudi) Rakgoathe

SOUTH AFRICAN 1937–

Litany

signed, dated 1972, numbered 20/50 and inscribed with the title in pencil in the margin
linocut
31 by 31 cm

R6 000 – 8 000

LITERATURE

Donvé Langhan, *The Unfolding Man: The Life and Art of Dan Rakgoathe*, Cape Town, 2000, illustrated in black and white on page 4, figure 2

157

Dan (Daniel Sefudi) Rakgoathe

SOUTH AFRICAN 1937–

Transition

signed, dated 1971, numbered 20/50 and inscribed with the title in pencil in the margin
linocut
30,5 by 30,5 cm

R6 000 – 8 000

LITERATURE

Donvé Langhan, *The Unfolding Man: The Life and Art of Dan Rakgoathe*, Cape Town, 2000, illustrated in black and white on page 96, figure 36

158

Cyprian Mpho Shilakoe

SOUTH AFRICAN 1946–1972

Boys on the Gate

signed, dated 1969, numbered 9/15 and inscribed with the title in pencil in the margin
etching and aquatint
40,5 by 24 cm

R10 000 – 15 000

159

Gregory John Kerr

SOUTH AFRICAN 1949–

Dancers in the Street ; Dancers in the Street I Carnavalesque; Dancers in the Street II Verso, Numbers and Dancers in the Street III

all signed, dated 89 and inscribed with the title in pencil in the margin
charcoal
Each approximately: 42 by 28 cm (4)

R8 000 – 12 000

160

Helen (Mmakgabo Mapula) Sebidi

SOUTH AFRICAN 1943–

The Mother, near Skilpadfontein (Tripe Tswana, Northern Transvaal)

signed; signed and inscribed with the title on the reverse
oil on canvas laid-down on board
53,5 by 33,5 cm

R10 000 – 15 000

161

Durant Basi Sihlali

SOUTH AFRICAN 1935–2004

An Ndebele Homestead with a Woman carrying Water

signed
watercolour
45,5 by 31 cm

R25 000 – 35 000

LITERATURE

Dr. Elza Miles, *Durant Sihlali: Mural Retrospective- Les Murales 1960–1994*, Alliance Francaise, Johannesburg, 1994, page 17



160



161



Three views of Lot 162

162

Noria Mabasa

SOUTH AFRICAN 1938–

African Woman Wrapped in a Blanket

signed

wood

105 by 30 by 27,5 cm

R25 000 – 40 000

163

**Jackson (Jekiseni Mbhazima
Sagani) Hlungwani**

SOUTH AFRICAN 1923–2010

Man with Raised Arms (Goal Keeper)

signed

wood

131 by 50 by 20 cm; mounted on a wooden

base: 20 by 29 by 30 cm

R30 000 – 50 000



164

Alfred Thoba

SOUTH AFRICAN 1951–

As Private Romance

signed and dated 31/12/2008 on the reverse

oil on board

59 by 28 cm

R30 000 – 50 000





165

Alfred Thoba

SOUTH AFRICAN 1951–

Natural Marriages

signed and dated 87

oil on board

59 by 79,5 cm

R25 000 – 40 000

Inscribed on the reverse in the artist's hand:
'Weman wich are they for Marriedge, they
Display Sex to their Husbands the way the
Display Food to their Babies, when is their time
for Sex, them they well go for sex.'



166

Carl Adolph Büchner

SOUTH AFRICAN 1921–2003

Three Initiate Males

signed

oil on canvas laid-down on board

48 by 37,5 cm

R60 000 – 90 000

167

Louis Khehla Maqhubela

SOUTH AFRICAN 1939–

Wood Collectors

signed
conté crayon on paper
70 by 50 cm

R12 000 – 18 000

168

Durant Basi Sihlali

SOUTH AFRICAN 1935–2004

The Musicians

signed
watercolour over pencil
71 by 54 cm

R18 000 – 24 000



169

Sidney Beck

SOUTH AFRICAN 1936–

The Penny Whistler

signed and numbered 5/10
bronze with gold and ochre
patina

57 by 20 by 15 cm

R40 000 – 50 000



170

Sidney Beck

SOUTH AFRICAN 1936–

The Newspaper Seller

signed and numbered 1/10
bronze with a brown and ochre
patina

44 by 20 by 13 cm

R35 000 – 45 000



171

**Tshivhangwaho Hendrick
Nekhofhe**

SOUTH AFRICAN 1956

Looking for Rain

signed
wood
85 by 20 by 24 cm

R7 000 – 10 000

172

**Jackson (Jekiseni Mbhazima
Sagani) Hlungwani**

SOUTH AFRICAN 1923–2010

Buck and Serpent Head

signed
wood with poker work
75 by 37 by 18 cm

R15 000 – 20 000

PROVENANCE

The Everard Read Gallery, Johannesburg





173

Edoardo Villa

SOUTH AFRICAN 1915–

Abstract Conical Form

signed and dated 1984
bronze with a lime green patina
21,5 by 11,5 by 9 cm mounted on a
perspex base: 11 by 13 by 7,5 cm

R25 000 – 40 000



174

Edoardo Villa

SOUTH AFRICAN 1915–

Figural Form, 1996

signed, dated 1996 and numbered
5/6
bronze with deep brown patina
55 by 24 by 21 cm

R25 000 – 40 000



175

Lawrence Anthony Chait

SOUTH AFRICAN 1943–

Mother and Child

signed and numbered 1/15
bronze with rich brown patina
83 by 41,5 by 17 cm; mounted on a
marble base: 45 by 25 by 3 cm

R20 000 – 30 000

176

Austin Hleza

SWAZI 1949–

Oshkosh, Water Truck with Driver and Co-Driver

signed twice
painted ceramic
38,5 by 100 by 31cm (2)

R10 000 – 15 000

177

Austin Hleza

SWAZI 1949–

Volkswagen 10 Seater Taxi with Passengers

signed and dated Swaziland, 1986
painted ceramic
30,5 by 30 by 29 cm

R5 000 – 8 000

178

Durant Basi Sihlali

SOUTH AFRICAN 1935–2004

Anchor Trawlers, Kalk Bay

signed
watercolour over pencil
58,5 by 45,5 cm

R18 000 – 24 000

179

Judith Seelawder Mason-Attwood

SOUTH AFRICAN 1938–

Composition with a Small Girl

signed
oil on canvas
157 by 74 cm

R25 000 – 40 000



180

Trevor Coleman

SOUTH AFRICAN 1936–

Santorini

signed and dated 2006; signed, dated and
inscribed with the location on the reverse
acrylic on canvas
152 by 91 cm

R15 000 – 20 000

181

Colbert Mashile

SOUTH AFRICAN 1972–

The Burial

signed and dated 07
oil on canvas
109 by 135,5 cm

R20 000 – 30 000

LITERATURE

Kate McCrickard, *Colbert Mashile*, Map-South
Africa, Pretoria, 2007, illustrated in colour on
page 18

182

Tommy (Thomas Trevor) Motswai

SOUTH AFRICAN 1963–

2010 World Cup Supporters

signed and dated 2008
pastel over pencil
53 by 78,5 cm

R5 000 – 8 000





183

Johannes Petrus Meintjes

SOUTH AFRICAN 1923–1980

Three Male Nudes with Arum Lillies

signed and dated '54

oil over pencil on cotton sheet

230 by 205 cm

R30 000 – 40 000



Country Club Johannesburg, Woodmead

24 May 2010 – 8 pm

South African Paintings and Sculptures

Lots 200-304



200

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906–1977

A Gathering of Congolese Women

signed

oil on board

45,5 by 59,5 cm

R80 000 – 120 000



201

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

A Striding Man Headed Towards a Noose

signed

carved, painted and incised wood panel

35,5 by 61 cm

R150 000 – 250 000



202

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

The End of the Day

signed and dated 1958;
inscribed with the title on the reverse
oil on board
90 by 120,5 cm

R60 000 – 90 000

Cattle, serving as symbols of wealth, and variously as means of exchange, pack animals, and transportation, remain central to the economy of this country. They also retain great status and embody significant cultural values for many South African groups. In this stylised work painted in 1958, the same year in which Goldblatt was included on the Venice Biennale, dusk is settling over the landscape as young Afrikaner steers gather together.

The broad sweeping horizontals of the landscape create an impression of tranquillity while a rich palette of burgundies and browns in the cattle hides and the denim and umber tones of the landscape enhance the sense of harmony and well-being. Goldblatt has employed a range of painterly techniques to suggest the South African veld – impasto, layered scumbling, varied brushstrokes and thin glazes over textured paint – while sgraffito, probably using a brush handle to scratch into thick paint, evokes stubble grass in the foreground.



203

Joseph Charles Louis Clement Sèneque

SOUTH AFRICAN 1896–1930

Shipping off Durban

signed and dated 22

oil on canvas laid-down on board

21,5 by 31 cm

R30 000 – 50 000



204

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879–1935

The Creek Below Kaaimans Gat (near Wilderness George C.P.)

signed and dated 1915; signed, dated Riversdale, 1915 and inscribed with the title on the reverse

oil on canvas

67,5 by 98,5 cm

R150 000 – 200 000



205

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

The Thames at Sunset

signed

oil on canvas

71 by 91 cm

R300 000 – 500 000

PROVENANCE

The Everard Read Gallery, Johannesburg



206

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Mountainous Snow Capped Peaks

signed

oil on canvas

64 by 80 cm

R100 000 – 150 000

PROVENANCE

The Everard Read Gallery, Johannesburg

207

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Aerial View with Clouds and Shadows

signed

oil on canvas

98 by 70 cm

R180 000 – 240 000





208

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Paysage Écossais

signed; signed and inscribed with the title on the reverse

oil on canvas

80 by 115 cm

R500 000 – 800 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg



209

Frans David Oerder

SOUTH AFRICAN 1867–1944

Extensive Transvaal Landscape

signed

oil on card

28 by 36 cm

R80 000 – 100 000



210

Frans David Oerder

SOUTH AFRICAN 1867–1944

Wonderboom, Pretoria

signed; inscribed with the location on a label on the reverse

oil on canvas

32,5 by 50 cm

R120 000 – 160 000



211

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Barberton

signed and dated 49

oil on board

49,5 by 64,5 cm

R700 000–1 000 000



212

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

River Landscape

signed

oil on board

22,5 by 30 cm

R90 000 – 120 000



213

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879–1935

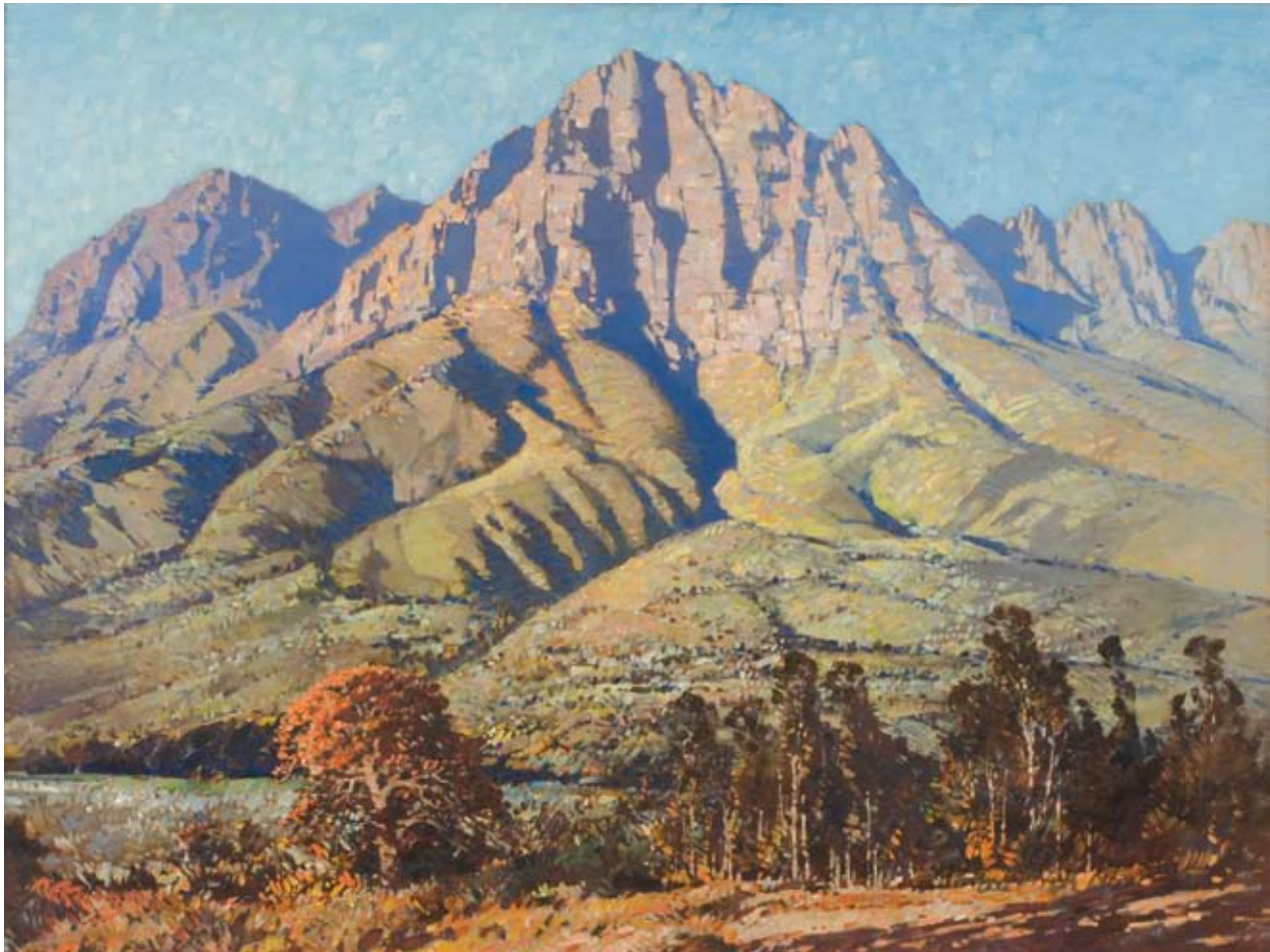
Approach to Michell's Pass, (Wolseley)

signed and dated 1923, signed, dated and inscribed with the
title on the reverse

oil on canvas

40 by 59 cm

R80 000 – 100 000



214

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Cape Mountain Landscape

signed with the artist's initials

oil on canvas

75 by 100 cm

R140 000 – 180 000



215

Frans David Oerder

SOUTH AFRICAN 1867–1944

A Cape Wine Farm

signed

oil on canvas

49,5 by 59,5 cm

R70 000 – 100 000



216

Frans David Oerder

SOUTH AFRICAN 1867–1944

Cape Landscape with Stone Pines

signed

oil on canvas

38,5 by 57 cm

R120 000 – 160 000

217

**Nita (Pauline Augusta Wilhelmina)
Spilhaus**

SOUTH AFRICAN 1878–1967

Cape View with Stone Pines

signed with the monogram

oil on paper

34,5 by 27 cm

R50 000 – 70 000





218

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909–2005

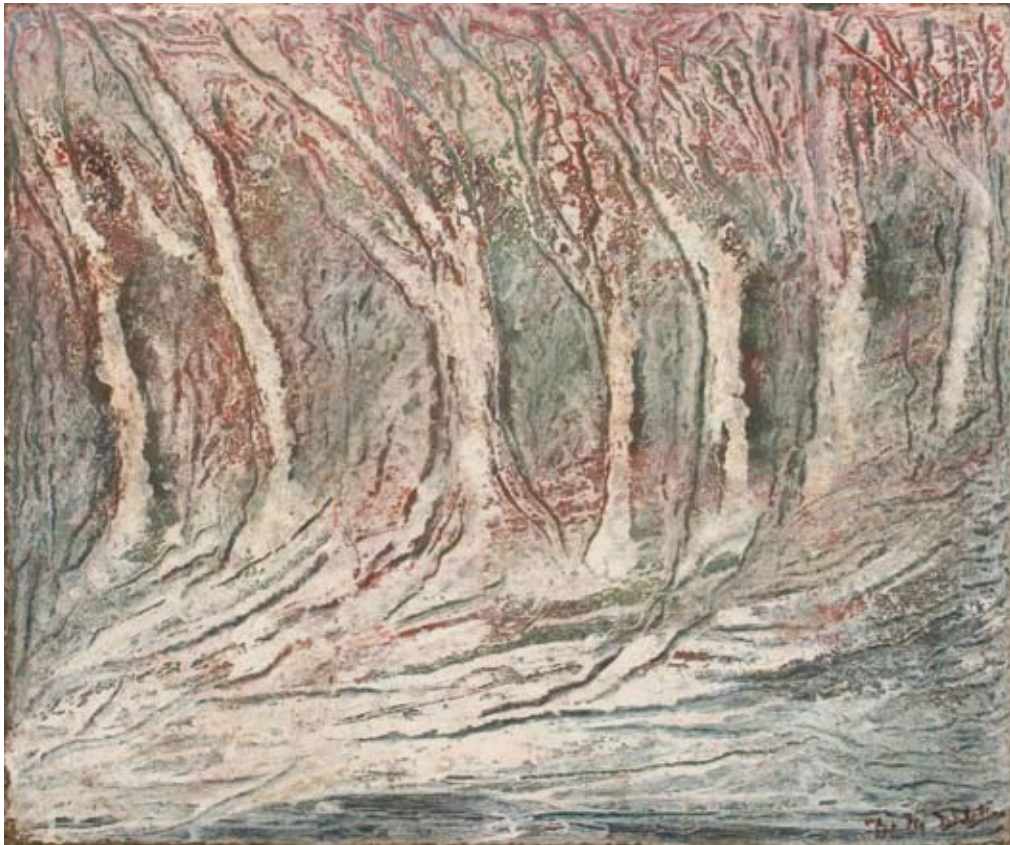
Windbewaaide Dennebome en Huisies vanaf Kenilworth Vlakte

signed and dated 1990; signed and dated 1990 and inscribed with the title
on the reverse

oil on board

29,5 by 49 cm

R100 000 – 150 000



219

Georgina Ormiston

SOUTH AFRICAN 1903–1967

Wooded Landscape

signed

oil on composition laid-down on board

50 by 60 cm

R25 000 – 40 000



220

Ruth Everard-Haden

SOUTH AFRICAN 1904–1992

Barn and Trees, England

inscribed with the artist's name and authenticated by Leonora
Everard-Haden, the artist's daughter on the reverse
oil on canvas laid-down on board
31,5 by 34,5 cm

R80 000 – 100 000

EXHIBITED

The Everard Read Gallery, Johannesburg, *The Everard
Group*, October 2006, catalogue number 65



221

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

The Wheat Fields, Villiersdorp, Cape Province

signed and dated '67; inscribed with the title on the reverse

oil on canvas laid-down on board

44,5 by 59,5 cm

R50 000 – 80 000



222

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

Wheat Fields, Riebeeck Kasteel near Malmesbury

signed and dated '90

oil on board

39 by 49 cm

R70 000 – 100 000



223

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

Wheatlands, Caledon

signed; dated 1964 and inscribed with the title on the reverse

oil on canvas laid-down on board

17,5 by 59 cm

R35 000 – 45 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg



224

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917–1991

An Extensive Namaqualand Landscape

signed and dated '86

oil on board

24 by 40 cm

R50 000 – 80 000



225

Terence John McCaw

SOUTH AFRICAN 1913–1978

Navarre, Somerset West

signed and dated '50; inscribed with the title on the reverse

oil on canvas

79 by 100 cm

R60 000 – 90 000

PROVENANCE

The Everard Read Gallery, Johannesburg



226

Terence John McCaw

SOUTH AFRICAN 1913–1978

Bien Donne Franschoek

signed; inscribed with the title on the reverse

oil on canvas laid-down on board

60 by 75 cm

R90 000 – 120 000



227

Terence John McCaw

SOUTH AFRICAN 1913–1978

Tokai Manor House

signed; inscribed with the title on the reverse

oil on canvas laid-down on board

64 by 82 cm

R60 000 – 90 000



228

Pieter Hugo Naudé

SOUTH AFRICAN 1868–1941

Farmyard, Autumn

signed

oil on board

24 by 34 cm

R120 000 – 160 000

PROVENANCE

Johans Borman Fine Art Gallery, Cape Town



229

Pieter Hugo Naudé

SOUTH AFRICAN 1868–1941

La Provence

signed

oil on panel

29,5 by 34,5 cm

R150 000 – 200 000



230

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909–2005

Labourers' Cottages, Somerset West, Cape

signed and dated 1957; signed and dated 1957 and inscribed with the title on the reverse

oil on board

28,5 by 39 cm

R90 000 – 120 000



231

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909–2005

Street Scene with Lions Head in the Distance

signed and dated 1939

oil on board

17 by 25 cm

R40 000 – 60 000



Two views of Lot 232

232

Fanie (Stephanus Johannes Paulus) Eloff

SOUTH AFRICAN 1885–1947

Woman with Hand on Leg

signed, with the foundry mark C Valsuani Cire Perdue, unique
bronze with dark brown patination

25,5 by 17,5 by 12,5 on a marble base: 19,5 by 14 by 2 cm

R70 000 – 100 000

EXHIBITED

Fanie Eloff Memorial Exhibition, Pretoria, 16th–24th March 1948 under
the auspices of the 'Transvaalse Wekgemeenskap van die Suid
Afrikaanse Akademie vir Wetenskap en Kuns', catalogue number 16

233

Willem de Sanderes Hendrikz

SOUTH AFRICAN 1910–1959

Marega

bronze with deep black patina
117,5 by 27,3 by 27,5cm standing on a
wooden base: 50 by 29 by 29 cm

R350 000 – 450 000

Another cast is in the collection of the
Pretoria Art Museum.

LITERATURE

Hans Fransen, *Three Centuries of South
African Art*, Johannesburg, 1982, illustrated
on page 328



234

Anton van Wouw

SOUTH AFRICAN 1862–1945

*Die Noitjie van die Onderveld –
Transvaal Rustenburg Sijn Distrikt*
signed and inscribed with the title and 'S.
A. Joh-burg, 1907' and 'Foundry G. Massa,
Rome' on the base
bronze with deep honey brown patina
Height: 42 cm

R150 000 – 200 000

PROVENANCE

Dr. S.H. Pellissier, and thence by descent

LITERATURE

A.E. Duffey, *Anton van Wouw: The Smaller Works*, Pretoria, 2008, page 56 (illustration of another cast.) M.J. Cohen, *Anton van Wouw: Sculptor of South African Life*, Johannesburg, 1938, page 25 (illustration of another cast.)



235

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

The Doll Louise in an Interior

signed; inscribed with the title and dated
approx 1945 on the reverse

oil on canvas

45 by 36,5 cm

R180 000–240 000



236

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Self Portrait

signed

oil on board

96,5 by 48,5 cm

R120 000–160 000





237

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906–1977

Malay Woman with a Coffee Pot

signed and dated 65; inscribed with the title on the reverse

oil on board

45,5 by 60 cm

R400 000–600 000



238

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Seated at Table

signed

watercolour

54 by 70,5 cm

R700 000–1 000 000

Executed circa 1945.

LITERATURE

Lesley Spiro, *Gerard Sekoto: Unsevered Ties*, Johannesburg Art Gallery, 1989, catalogue number 49, illustrated in colour on page 80

239

Gerard Sekoto

SOUTH AFRICAN 1913–1993

*A Street Scene with Three Women
Talking*

signed and dated '74

oil on board

60 by 44 cm

R300 000–500 000



240

Gerard Sekoto

SOUTH AFRICAN 1913–1993

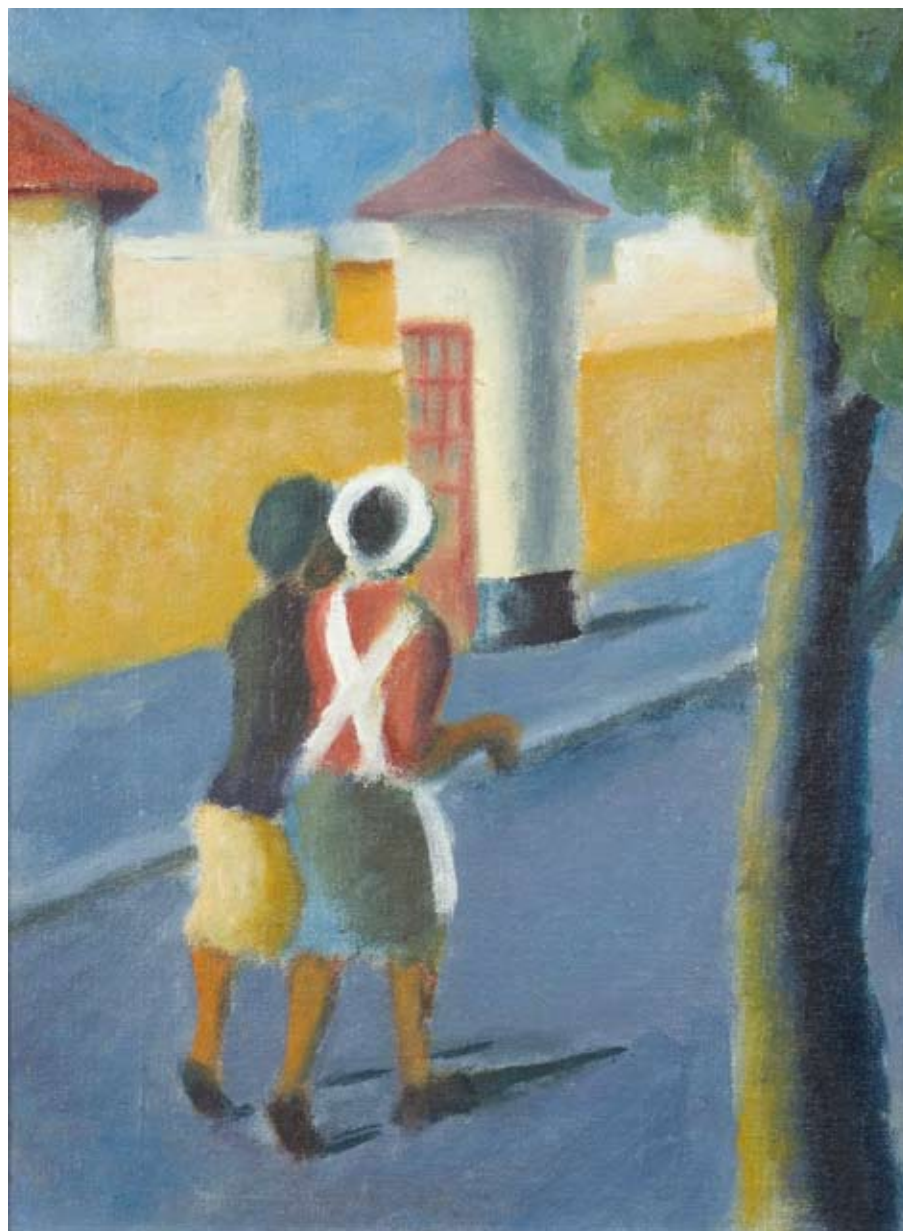
Women in the Suburbs

oil on canvas laid-down on board
39,5 by 29,5 cm

R1 000 000–1 200 000

LITERATURE

Barbara Lindop, *Gerard Sekoto*,
Johannesburg, 1988, illustrated in
colour on page 131





241

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Bus Queue

signed

watercolour over pencil

26,5 by 36,5 cm

R100 000 – 150 000



242

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

Firewood Carriers, in Single File Facing the Moon

signed and dated in the 20th Century; inscribed with the title on the reverse

oil on board

33 by 56,5 cm

R40 000 – 60 000



243

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912–2001

Your Father never did this

signed and dated 91; inscribed with the title on the reverse
oil on board

48,5 by 64,5 cm

R70 000 – 100 000

PROVENANCE

The Everard Read Gallery, Johannesburg



244

Irma Stern

SOUTH AFRICAN 1894–1966

The Woodgatherers

signed and dated 1961

oil on canvas

70 by 85 cm

R1 500 000 – 2 000 000

PROVENANCE

Die Kunsamer, Cape Town

245

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886–1973

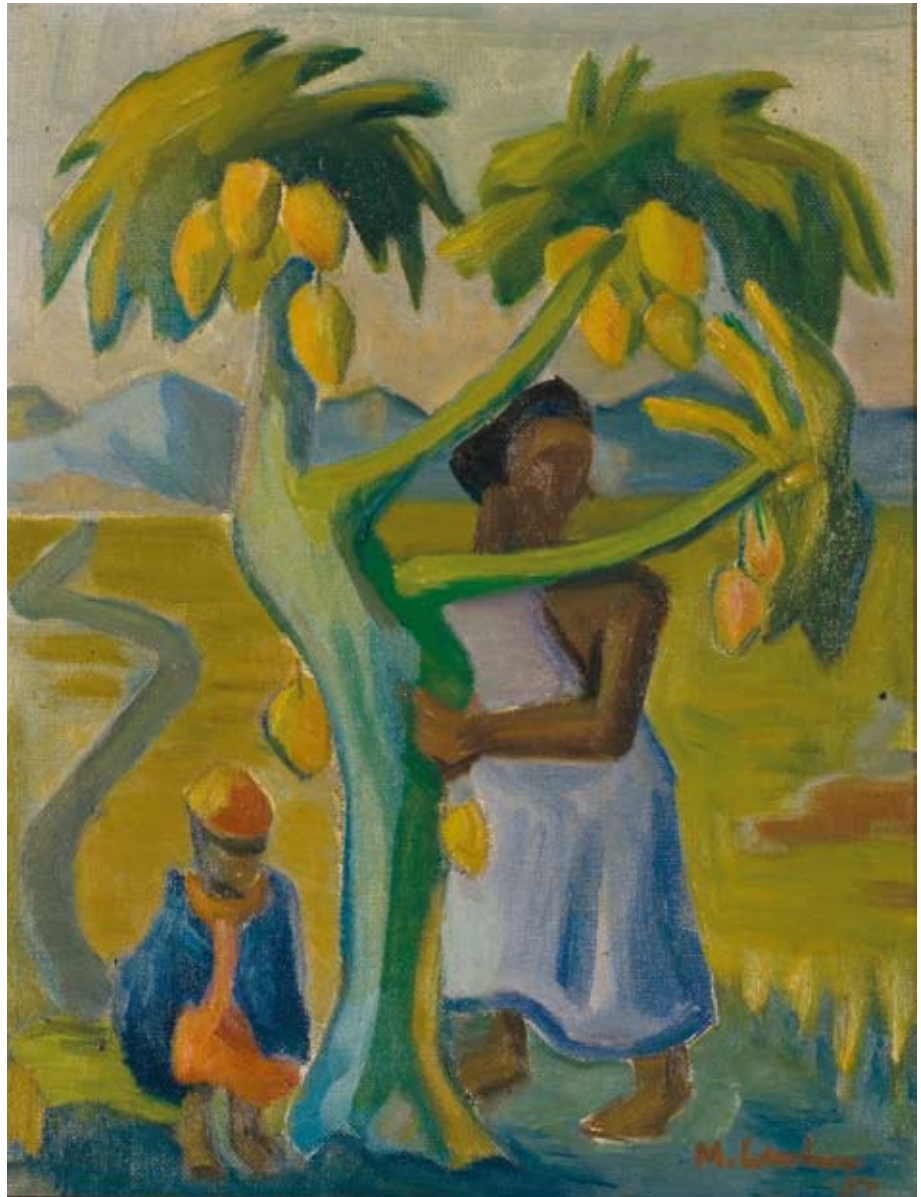
Mother and Child at a Pawpaw Tree

signed and dated 1960

oil on canvas

45 by 35 cm

R180 000 – 240 000



246

Irma Stern

SOUTH AFRICAN 1894–1966

A Still Life of Dahlias and Fruit

signed and dated 1960

oil on canvas

100 by 92,5 cm

R4 000 000 – 6 000 000

For Irma Stern, still life painting was a genre that allowed her to explore colour combinations, spatial dynamics and composition, without being constrained by mimesis. While portraiture required some degree of similitude, still life was for her the ideal genre in which to experiment. When compared with earlier interpretations of the same subject, this painting ably demonstrates how far she was able to push the medium.

Two earlier versions of the same subject are known. *A Still Life with Fruit and Dahlias*, painted in 1946, was sold at auction in November 1999 in Johannesburg and *Still Life with Dahlias*, painted in 1947, is featured in Marion Arnold's handsome monograph, *Irma Stern: A Feast for the Eye* (p 124). Both display the modulated colour, tonal values and shadows which Stern employed to achieve convincing three-dimensional form.

In this later version of the same subject, painted in 1960, brilliant colours and complementaries are splashed across the canvas revealing a freedom of expression not evident in her earlier paintings. Her colour was never freer or bolder. An almost delirious explosion of brilliant, hot colour - vermilion, cerise, peach, Naples yellow,

pink, mauve - holds the centre of the painting while complementaries of blue, green and purple reverberate with visual excitement towards the edges. Painting the dahlia petals with thick impasto and radiating lines gives the impression of whirling dervishes confirming the artist's palpable enjoyment of paint.

By contrast, the saturated, luminous citron yellow of the vase continually draws the eye back to the pulsating heart of the picture. Beside it, the unexpected clash of papaya on a pink cloth, with magenta highlights and green swirls, is entirely unpredictable.

Painted in 1960 when the artist was 66, and clearly demonstrating her confidence to paint with abandon, this is one of the finest examples of her later paintings where she luxuriates in the pleasure of paint. Her lack of interest in persuading the viewer that these are ordinary objects existing in convincing space and her commitment to treating the picture plane as a flat surface on which to enact her painting, suggest that Stern was closer in spirit to her international, post-war contemporaries than she has been given credit for.





247

Otto Klar

SOUTH AFRICAN 1908–1994

Anemones

signed

oil on board

53 by 68,5 cm

R100 000 – 120 000

248

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886–1973

A Still Life of a Jug with Nasturtiums and Apples on a Table

signed
oil on board
50 by 45 cm

R250 000 – 350 000

PROVENANCE

Mrs. S.J. Laubser, acquired from the artist 1937

LITERATURE

Dalene Marais (comp.) *Maggie Laubser, her paintings, drawings and graphics*, Johannesburg, 1994, page 247, catalogue number 1195





249

Adriaan Hendrik Boshoff

SOUTH AFRICAN 1935–2007

Still Life with Daisies

signed

oil on canvas laid-down on board

71 by 90 cm

R150 000 – 200 000



250

Adriaan Hendrik Boshoff

SOUTH AFRICAN 1935–2007

Still Life of Spring Flowers

signed

oil on canvas laid-down on board

102,5 by 120 cm

R250 000 – 350 000

251

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Proteas in a Jar

signed and dated 1946/55

oil on canvas

95 by 67 cm

R3 500 000 – 5 000 000

The only known still life painted by Irma Stern with indigenous flowers holds a unique place in the artist's oeuvre. Given their status as a national symbol and the predilection of lesser artists to sentimentalise them, proteas are a difficult subject, avoided by most serious artists. Stern however, was not deterred.

In this arrangement, she has gathered together both European and indigenous Cape elements – an unusual practice at the time. According to Dr John Rourke, President of the Botanical Society of South Africa and former head of the Compton Herbarium at the Kirstenbosch Research Centre, proteas were not commercially available at the time.¹ He remembers only one person cultivating them commercially at this time. Frank Batchelor was growing Proteas in the Devon Valley, Stellenbosch in the 1940s and supplied them to a flower shop located on the corner of Main Road and Rhodes Avenue in Mowbray near Stern's Cecil Road home. In all likelihood, Stern would have seen them there and determined to rise to the challenge of painting them.

The genus protea displays such a remarkable variety in plant and flower size, habit and colour that it was named after the Greek god, Proteus, who could change his shape at will. This painting, according to Dr Rourke, clearly depicts Protea Magnifica, easily recognised by its broadly ovoid flowerhead with characteristic

central black beard. There are also branches of flowering peach or almond blossom in the vase as well as some daisies, which in Dr Rourke's opinion, are probably Arctotis. All are spring flowering species, making this painting a celebration of spring.

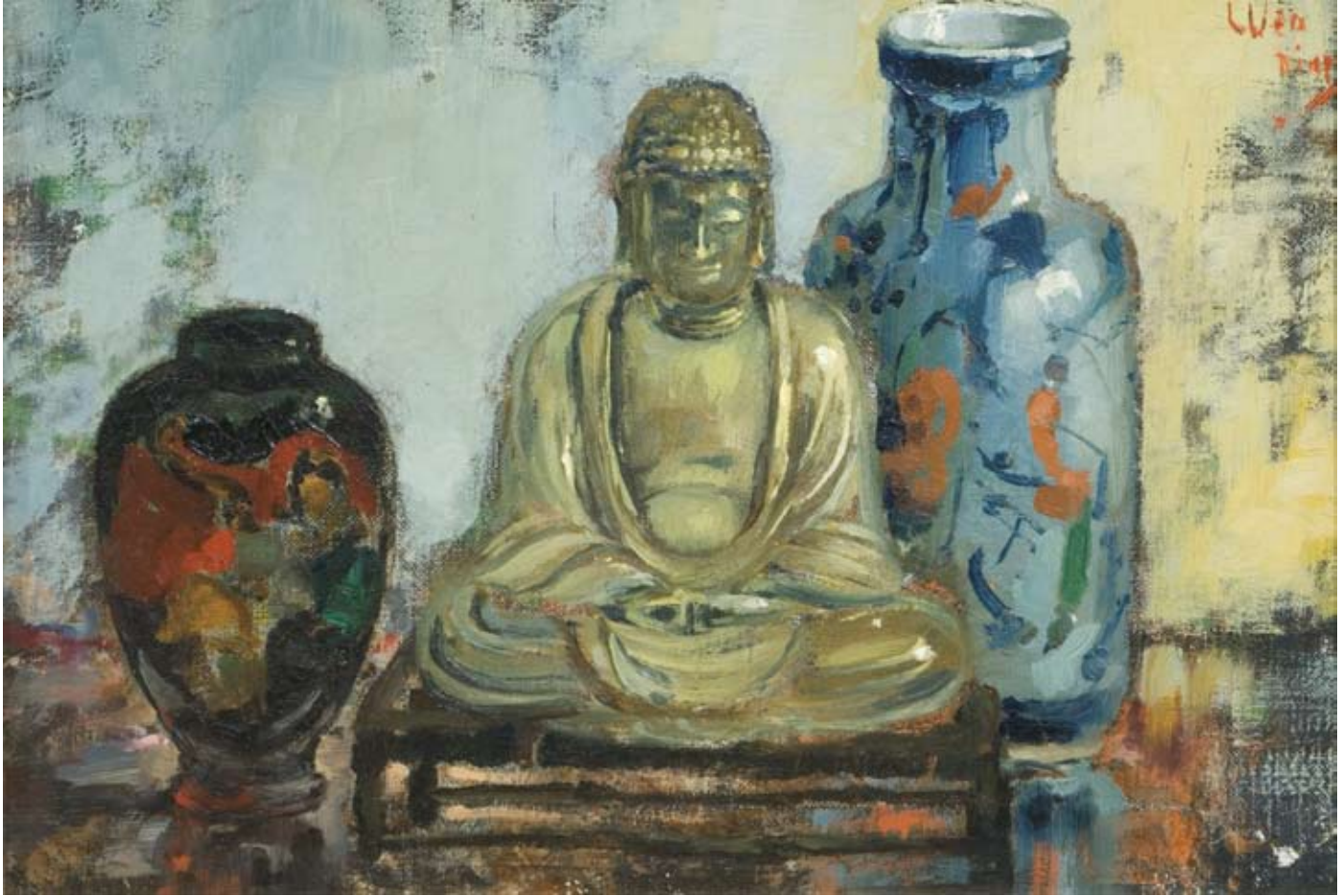
Also notable is the fact that Stern returned to the painting over a period of nine years before being thoroughly satisfied with the result. Unlike many of her brilliantly coloured still lifes, the colour register in this notable painting is more solemn and perhaps cerebral.

Stern enjoyed composing her still lifes by drawing on her substantial collection of vases, cloths, mats and objets d'art. It is instructive to compare the varied treatments of the same objects by the artist at different times. Here the composition is anchored by a container which, according to Marion Arnold, is a twentieth-century Chinese martaban with a mottled, light brown ferrous glaze on the upper section.² The same container appeared in *Still Life with Red Flowering Gums* on Strauss & Co's inaugural Cape Town sale in October 2009. Beneath the container is a woven Congolese mat

1. All information on the flowers in this painting was supplied by Dr Rourke in an email dated 27 March 2010 and in conversation with Emma Bedford on 28 March 2010.

2. Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood press, 1995, p129.





252

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873–1921

Buddha with Two Vases

signed

oil on canvas

21,5 by 31,5 cm

R300 000 – 500 000



253

François Krige

SOUTH AFRICAN 1913–1994

Still Life with Brown Jug, Aubergines, Tomatoes and Peppers on a White Cloth
authenticated with a stamp on the reverse by the artist's widow, Sylvia Krige and the
artist's sister, Suzanne Fox, dated 25th March 2000; also authenticated by the artist's nephew,
Justin Fox, dated 6th May 2009 on the backing paper
oil on board
47,5 by 60 cm

R180 000 – 240 000



254

Walter Whall Battiss

SOUTH AFRICAN 1906–1982

Figural Composition

signed

oil on canvas

40 by 50 cm

R100 000 – 150 000

EXHIBITED

Gallery 21, Johannesburg



255

Walter Whall Battiss

SOUTH AFRICAN 1906–1982

Figural Composition

signed

oil on board

34,5 by 39 cm

R100 000 – 150 000

256

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Gladioli and Fruit

signed and dated 1934

oil on canvas

85 by 85 cm

R4 000 000 – 5 000 000

Rarely does an auction sale offer such a wide range of still lifes from different periods of Irma Stern's career. From an early still life painted in 1934 to a unique middle-period painting of proteas to a late painting produced in 1960, these works provide an exceptional opportunity to examine the changes in Stern's approach not just to this particular genre but to the handling of her medium and to larger questions of the nature of painting in a rapidly changing world.

Still Life with Gladioli and Fruit is a superb example of Stern's mastery of her medium displaying some of the lessons learnt from her mentor, German Expressionist painter Max Pechstein. The generous form of a favourite

green vase (which also appeared in *Still Life with Dahlias* on Strauss & Co's inaugural Cape Town sale in October 2009) is located at the centre of the composition from which the green stems radiate. Soft pink blooms with luscious highlights are articulated with rose-coloured lines that are echoed in the polka-dot pink cloth. The rich buttery yellow background is a completely unexpected choice of colour against the foreground pinks. All is painted with substantial impasto strokes and a palpable appeal that makes one imagine that one can reach into the painting to inhale the fragrance of fresh flowers and take a bite from an apple.

Joseph Stern
1934



257

Marjorie Wallace

SOUTH AFRICAN 1925–2005

*Fisherwomen and Children waiting for
the Boats*

signed
oil on board
80 by 58,5 cm

R60 000 – 80 000



258

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Mending the Nets

signed and dated 1959/60; signed and
inscribed with the title on the reverse
mixed-media on board
79 by 64,5 cm

R25 000 – 35 000



259

Nerine Constantia Desmond

SOUTH AFRICAN 1908–1993

Die Goeie Herder

signed
oil on board
90 by 60 cm

R70 000 – 90 000

A member of the New Group, Nerine Desmond, nurtured a long-held interest in pastoral themes often painted with sheep or goats and their herders. It may be assumed that this was painted in the mid-fifties when other known works on related themes were produced. The white and turquoise of the herder's head cloth and beads and the ochres of her skirt and blanket wrap indicate that she is a Xhosa woman and this is an Eastern Cape scene. With a sure sense of design developed during her studies in graphic techniques at the Central School of Art in London, Desmond transposes these colours to the landscape and the goats to suggest a unity of nature and culture. Her knowledge of animal anatomy underlies the rhythmic movement of the goats and provides the sound foundation for this idyllic scene of rustic contentment.



260

Johannes Petrus Meintjes

SOUTH AFRICAN 1923–1980

Herd Boy II

signed and dated 1958

oil on board

59 by 47 cm

R80 000 – 120 000

LITERATURE

cf. F.L. Alexander, *Art in South Africa Since 1900*, A.A. Balkema, Cape Town, 1962, illustrated in black and white on page 99, *Herd Boy*, 1958 (JM Cat No. 598)

There were three versions of *Herd Boy*. Meintjes destroyed *Herd Boy I* in 1960 and *Herd Boy III* was published in Alexander's *Art in SA, Panorama, Lantern and Die Vaderland*.



261

Johannes Petrus Meintjes

SOUTH AFRICAN 1923–1980

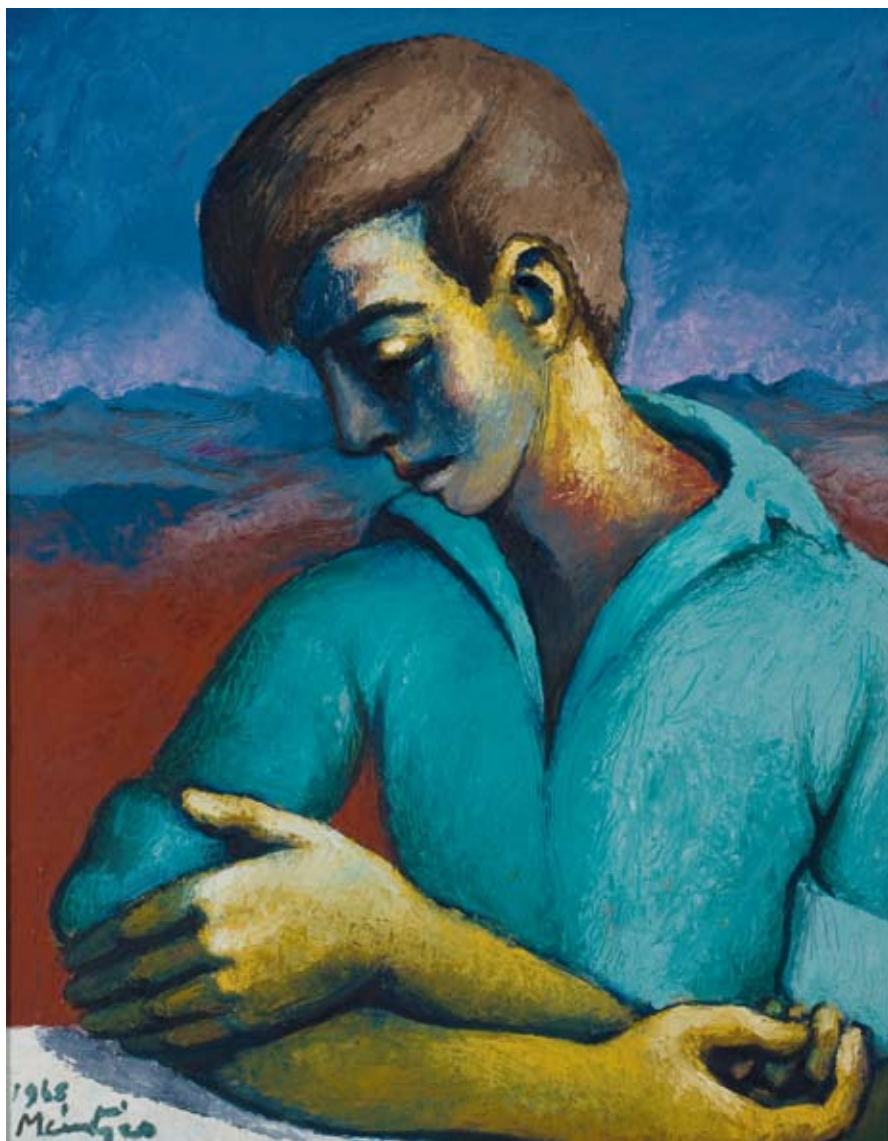
Waiting Boy

signed and dated 1968; inscribed with
the title on the reverse

oil on board

50 by 39,5 cm

R60 000 – 80 000



262

Fritz Krampe

SOUTH AFRICAN 1913–1966

The Kill

signed with the artist's initials
oil on canvas laid-down on board
163,5 by 105 cm

R300 000 – 500 000

LITERATURE

peter Strack, *Timeless Encounters, Fritz Krampe a painter's life in Africa*, Windhoek, 2007, illustrated on page 16



263

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Magnolias and Pumpkins

oil on canvas

67,5 by 71,5 cm

R2 000 000 – 3 000 000

It's worth comparing this painting to a still life of flowers and gourds painted in 1942 illustrated on page 142 of Marion Arnold's *Irma Stern: A Feast for the Eye*. There colour is treated more conventionally and the subject comfortably contained within the format. Here colour is subservient to the overriding theme of the work: the profusion of nature and the sense of plenty.

In this paean to fecundity, the abundance of nature is celebrated through food and flowers, as the sources of immense pleasure and well-being. The fleshy magnolias, in various stages of

blooming, from tight buds to full blown maturity, appear to burst beyond the confines of the canvas, which can barely contain their fullness. The painting's strongest tonal contrasts, between the clear whites of the large, soft petals and the dark pine greens of the firm leaves, draw the eye to this sensuous centre. Creamy, plump pumpkins are spread out beneath them on a cloth of earthy mushroom and yellow-ochre tones that are skilfully distinguished from the cool, reflective surfaces of the glistening vase.



264

Irma Stern

SOUTH AFRICAN 1894–1966

A Landscape with Houses

signed and dated 1937
gouache on paper laid-down on card
46,5 by 36,5 cm

R100 000 – 150 000



265

**Piet (Pieter Gerhardus) van
Heerden**

SOUTH AFRICAN 1917–1991

Street Scene with Figures

signed and dated 48

oil on canvas

60 by 49 cm

R90 000 – 120 000





266

David Johannes Botha

SOUTH AFRICAN 1921–1995

Windermere, Cape Town

signed

oil on canvas laid-down on board

50 by 75 cm

R80 000 – 120 000



267

Ernst Karl Erich Mayer

SOUTH AFRICAN 1876–1960

Bavenda Village, Zoutpansberg

signed and dated 1945

oil on canvas-board

36 by 54,5 cm

R60 000 – 80 000

Accompanied by *Erich Mayer Album*, J.H. De Bussy (publ.), Cape Town and Pretoria, 1953, cf. plates: X Matalaberg Native Village, Transvaal and XIII, Bawenda Village, Zoutpansberg, 1945.



268

Terence John McCaw

SOUTH AFRICAN 1913–1978

Outside Roma Lesotho

signed; inscribed with the title on the reverse

oil on canvas laid-down on board

59 by 74,5 cm

R120 000 – 160 000



269

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Blouberg Strand with Table Mountain

bearing a label of authenticity by Adelheid Domsaitis, the artist's wife, also inscribed with the title and numbered 85 on the reverse

oil on board

37,5 by 50 cm

R40 000 – 60 000



270

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Rhythmic Karoo Landscape

signed; signed, inscribed with the title and numbered 16 on the reverse

oil on canvas laid-down on board

44,5 by 56 cm

R40 000 – 60 000



271

Jean Max Friedrich Welz

SOUTH AFRICAN 1900–1975

Breede River, Cape

signed and dated 47; inscribed with the artist's name, title and date on the reverse

oil on canvas

45 by 60,2 cm

R400 000 – 600 000

PROVENANCE

Die Kunsamer, Cape Town



272

Alexis Preller

SOUTH AFRICAN 1911–1975

The Prophet, Head II, 1969

accompanied by a certificate of
authenticity by Johan R. Deichmann
and H. Lourens dated 11-04-89
oil and gesso on canvas
60 by 51 cm

R200 000 – 300 000

273

Alexis Preller

SOUTH AFRICAN 1911–1975

The Flower King

signed and dated '70

oil on canvas

69,5 by 59,5 cm

R800 000 – 1 200 000

Two other known versions, each entitled *Flower King*, were painted in 1968 and included in Alexis Preller's solo exhibition curated by Esmé Berman for the Pretoria Museum in 1972 (catalogue numbers 144 and 145). Common to all three is the head of a young man, crowned with an elaborate headdress of organic forms deriving as much from plant life as they might from sea coral. Their beautiful faces and aquiline features are preoccupied by pensive expressions and each has a small symbol on one cheek that evokes a scarification mark or a tear. In one of the earlier paintings a barbed thread across the youth's forehead suggests the sufferings of Christ.

An earlier prototype, *Christ Head*, 1952, in the Permanent Collection of Iziko South African National Gallery, is described by Esmé Berman as 'more specifically African and more majestic than any of his earlier conceptions'.¹ She goes on to explain that 'the idea embodied was less that of a hallowed Christian icon than of a mighty African ancestral figure'.

The Flower King, produced almost two decades later, resonates with the artist's youthful admiration of Post-Impressionist artists such as Paul Gauguin and the clarity of form, purity of colour and hieratic qualities of Piero della Francesca Quattrocento frescoes.

1. Esmé Berman and Karel Nel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, 2009, p151.





274

Alexis Preller

SOUTH AFRICAN 1911–1975

The King

inscribed on a label on the reverse:
'To my own dear Guna' This for your home
coming' love Alexis'

oil on board
59,5 by 49,5 cm

R400 000 – 600 000



275

Reginald Ernest George Turvey

SOUTH AFRICAN 1882–1968

Dawn over Africa

signed; dated 1961 and inscribed with the title on the reverse
oil on canvas laid-down on board
60 by 75 cm

R40 000 – 60 000

PROVENANCE

Collection Mr. Lowell Johnson

LITERATURE

Lowell Johnson, *Reginald Turvey, Life and Art*, Oxford,
1986, plate 8, illustrated in colour



276

Ephraim Mojalefa Ngatane

SOUTH AFRICAN 1938–1971

A Child on Donkey in a Township with Cheering Children

signed and dated 64
mixed-media on board
60 by 74 cm

R140 000 – 180 000



277

Ephraim Mojalefa Ngatane

SOUTH AFRICAN 1938–1971

Street Scene with Spaza Shop

signed

mixed-media on board

59,5 by 74,5 cm

R150 000 – 200 000



GIUSEPPE CATTANEO



SYDNEY KUMALO



CECILY SASH



CECIL SKOTNES



EDOARDO VILLA



amadlozi

This is the farewell exhibition of the group **amadlozi** which will be shown during the winter season 1963/1964 at the following galleries in Italy:

galleria numero

Rome: 11th December, 1963 to 31st December, 1963

Florence: 4th January, 1964 to 17th January, 1964

Milan: 30th January, 1964 to 12th February, 1964

Venice: 20th April, 1964 to 3rd May, 1964

Preview 15th October, 1963 at
Egon Guenther Gallery
Connaught Mansions
215 Bree Street
Johannesburg

The Amadlozi Group

Amadlozi, meaning 'spirit of the ancestors', was the name conceived by Sydney Kumalo for a group of artists that included Edoardo Villa, Cecil Skotnes, Giuseppe Cattaneo and Kumalo.¹ Ezrom Legae was closely associated with the artists. Goldsmith and art dealer, Egon Guenther, curated their first exhibition which opened in his Johannesburg gallery in October 1963. Vittorino Meneghelli, through his Italian contacts, arranged for the exhibition to tour Rome, Florence, Milan and Venice in 1963 and 64.

Guenther, who believed that a significant work of art should reflect its time and environment, was instrumental in encouraging these artists to draw on African inspiration for their work. Exposure to his significant collection of traditional African art at a time when these could not be seen in South Africa's public institutions or market places, located the group at the forefront of serious discussions and analyses of African art in southern Africa.² Although the artists never exhibited together again as the Amadlozi Group, their impact on South African art was to be profound.

The artists would look to the African environment, its dramatic forms and cultural milieu which, together with their understanding of European modernism, they forged into new formal languages that were innovative and distinctly African. In 1964 Villa modelled in clay and had cast in bronze a series of monumental heads that suggest the faceted planes of African masks and of Analytical Cubist sculpture. *Reclining Nude*, dated 1968, and *Standing Figure*, dated 1970, reveal how Villa was shifting towards abstraction without abandoning the human form so central to his work.

Drawing on South Africa's abundant resources of iron-ore and steel, Villa developed unique forms

of expression using these local materials to reflect an increasingly industrialised and mechanised age. *Heraldic Figure* and the two bas-relief sculptures with their sharp thorn-like forms also reflect the local flora. In addition, their verticality, symmetry and strong presence evoke traditional African sculpture.

Like Villa, Giuseppe Cattaneo was also Italian-born. Inspired by his experience of mining, he experimented with metallurgical materials to express his African-inspired conceptions. His *African Shield*, created with epoxy-bound pigments on steel, like *Thorned Condition* on this auction, won him the Second Annual Artists of Fame and Promise award in 1960.

Cecil Skotnes was appointed Cultural Recreation Officer at the Polly Street Centre in 1952 where Sydney Kumalo began attending classes at that time before being appointed Art Organiser in 1958³. Legae joined in the activities when the Polly Street Centre relocated to the Jubilee Centre in the early 1960s and was later appointed to a post there. Skotnes introduced Kumalo and Legae to Guenther, whose astute criticism and market promotion were to prove invaluable.

Skotnes also arranged for Kumalo to work with Villa twice a week from 1958 to 1960, and later Legae also assisted Villa, initiating an association that was to affect the work of all three sculptors. Skotnes discussed with Kumalo the Cubist approach to the simplification of three-dimensional form⁴ that is evident in the latter's planar treatment of the human form in *Standing Female Figure*. Legae's *Torso* shares many of the characteristics of African art and European modernism with which his fellow artists were grappling.

Guenther also acquainted Skotnes with

contemporary German graphic artists, who were to have a seminal influence on his early woodcuts. Seeing the potential of developing his original wood blocks into the incised paintings on wood, he evolved this unique art form into his signature work. The magnificent *African Figures*, an early panel produced in 1965 on a monumental scale, uses a dark ground with raised figures embellished with marble dust and ochre oxides. By contrast, in *Three Figures* and *Two Figures*, the incised backgrounds are painted with oxides with the figures finished in flat black to create dramatic effects. The unusual *African Head*, with its dynamic pattern of raised black lines dividing areas of luminous colour, captures the bejewelled quality of stained glass windows.

The exchange of ideas and practices at the Polly Street Centre and through the Amadlozi Group were undoubtedly the catalysts in developing the African-inflected style, content and technique of this extraordinary group of pioneering artists. Rarely does an auction provide such a broad selection of works by so important a group, making it possible for auction goers to appreciate individual works and trace networks of influence and inspiration between artists and collectors.

1. Information provided by Egon Guenther interviewed by Emma Bedford, 26 March 2010. Cecil Sash was the fifth member of the Amadlozi Group.

2. See Karel Nel, 'Edoardo Villa: Creating an African Presence' in Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds), *Villa at 90*, Jonathan Ball Publishers, Johannesburg and Cape Town, 2005, pp 121-147.

3. Information obtained from Elizabeth Rankin, 'Teaching and Learning: Skotnes at Polly Street' in Frieda Harmsen (ed), *Cecil Skotnes*, South African National Gallery, 1996.

4. Ibid.



278

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

African Figures

signed and dated 65

carved, incised and painted wood panel

85 by 225 cm

R700 000 – 1 000 000

Commissioned from the artist for a Houghton home,
where the piece has been installed until now.





279

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

Three Figures

signed

carved, incised and painted wood panel

121 by 120,5 cm

R500 000 – 700 000

280

Sydney Alex Kumalo

SOUTH AFRICAN 1935–1988

Head

signed

terracotta

45 by 12 by 18cm; mounted on a wooden
base: 9 by 18,5 by 18,5 cm

R25 000 – 40 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg





Two views of Lot 281

281

Edoardo Villa

SOUTH AFRICAN 1915–

African Mask, 1965

bronze

71 by 42 by 40 cm

R80 000 – 120 000

PROVENANCE

The Egon Guenter Gallery, Johannesburg, 1973

LITERATURE

Fritz-Uwe Günther compiler, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in black and white on page 10, figure 4



282

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

African Head

signed

incised and painted wood panel

122 by 121 cm

R600 000 – 800 000

283

Edoardo Villa

SOUTH AFRICAN 1915–

Heraldic Figure, 1962

steel

43 by 19cm, mounted on a wooden base:

57 by 19 cm

R50 000 – 80 000

cf. Lola Watter, *Modern South African Sculptors*, Edoardo Villa, Johannesburg, 1967, figure number 20, African Sentinel, 1963

EXHIBITED

Sculpture by Edoardo Villa 1960–1970, Art Museum Pretoria, July, August, 1970; Joubert Park Johannesburg, September, October, 1970, catalogue number 8





284

Giuseppe Cattaneo

SOUTH AFRICAN 1929–

Thorned Condition

signed and dated 1960 on the reverse
plastic metal (devcon) on steel
76 by 66 cm

R50 000 – 80 000

cf. African Shield, Esmé Berman, *Art and Artists of South Africa*, Cape Town, 1983, illustrated on page 89

PROVENANCE

The Egon Guenther Gallery, Johannesburg, 1974

EXHIBITED

The Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg, *Giuseppe Cattaneo Retrospective Exhibition*, 19 April–25 May 1997, catalogue number 35, illustrated in black and white on page 7



285

Edoardo Villa

SOUTH AFRICAN 1915–

Figural Relief

mounted bas-relief in metal

39 by 35 by 12 cm

R60 000 – 90 000

cf. African Mask, 1962, Lola Watter, *Villa*, Johannesburg,
1967, illustrated figure 17



286

Edoardo Villa

SOUTH AFRICAN 1915–

The Family

mounted bas-relief in metal

48,5 by 51 cm mounted on a wooden block

R150 000 – 200 000

PROVENANCE

The Goodman Gallery, Johannesburg

287

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

Two Figures

signed
carved, incised and painted wood panel
61 by 45 cm

R300 000 – 400 000



288

Sydney Alex Kumalo

SOUTH AFRICAN 1935–1988

Standing Female Figure

signed and numbered VI/X
bronze with verdigris patina

83 by 20 by 22cm; on a tapering wooden
base: 29 by 28 by 20,5 cm

R150 000 – 200 000

PROVENANCE

The Egon Guenther Gallery,
Johannesburg



289

Ezrom Kgobokanyo Sebata Legae

SOUTH AFRICAN 1938–1999

Torso

signed with the initials and numbered I/X
bronze

59 by 18 by 17 cm; mounted on a wooden
base: 20 by 25 by 6 cm

R100 000 – 150 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg



Two views of Lot 289

290

Edoardo Villa

SOUTH AFRICAN 1915–

Standing Figure, 1970

signed, dated 1970 and numbered 2/3

bronze

73 by 20 by 26 cm

R60 000 – 90 000

LITERATURE

Fritz-Uwe Günther compiler, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in colour on page 32, figure 119





291

Ezrom Kgobokanyo Sebata Legae

SOUTH AFRICAN 1938–1999

Reclining Woman

signed with the initials and numbered II/X

bronze

34 by 19 by 10,5 cm

R40 000 – 60 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg



292

Edoardo Villa

SOUTH AFRICAN 1915–

Reclining Figure

signed, dated 1968 and numbered 6/6

bronze

37 by 22 by 19 cm; mounted on a wooden base: 40,5 by 25 by 6 cm

R50 000 – 70 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

LITERATURE

cf. Fritz-Uwe Günther, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in black and white on page 35, figure 127



Two views of Lot 293

293

Edoardo Villa

SOUTH AFRICAN 1915–

Reclining Figure

signed and numbered V/VI
bronze with verdigris patina

35 by 45 by 17,5cm mounted on a wooden base: 44,5 by 20 by 4 cm

R70 000 – 90 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

LITERATURE

cf. Fritz-Uwe Günther compiler, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in black and white on page 34, figure 126



Two views of Lot 294

294

Edoardo Villa

SOUTH AFRICAN 1915–

Reclining Figure

signed, dated 1967 and numbered 4/6

bronze with verdigris patina

37 by 50 by 22 cm; mounted on a wooden base: 25,5 by 53 by 5 cm

R40 000 – 60 000

295

Edoardo Villa

SOUTH AFRICAN 1915–

*Column for the African Life Centre,
Pretoria, [Maquette], 1964*

signed

bronze with light green patina

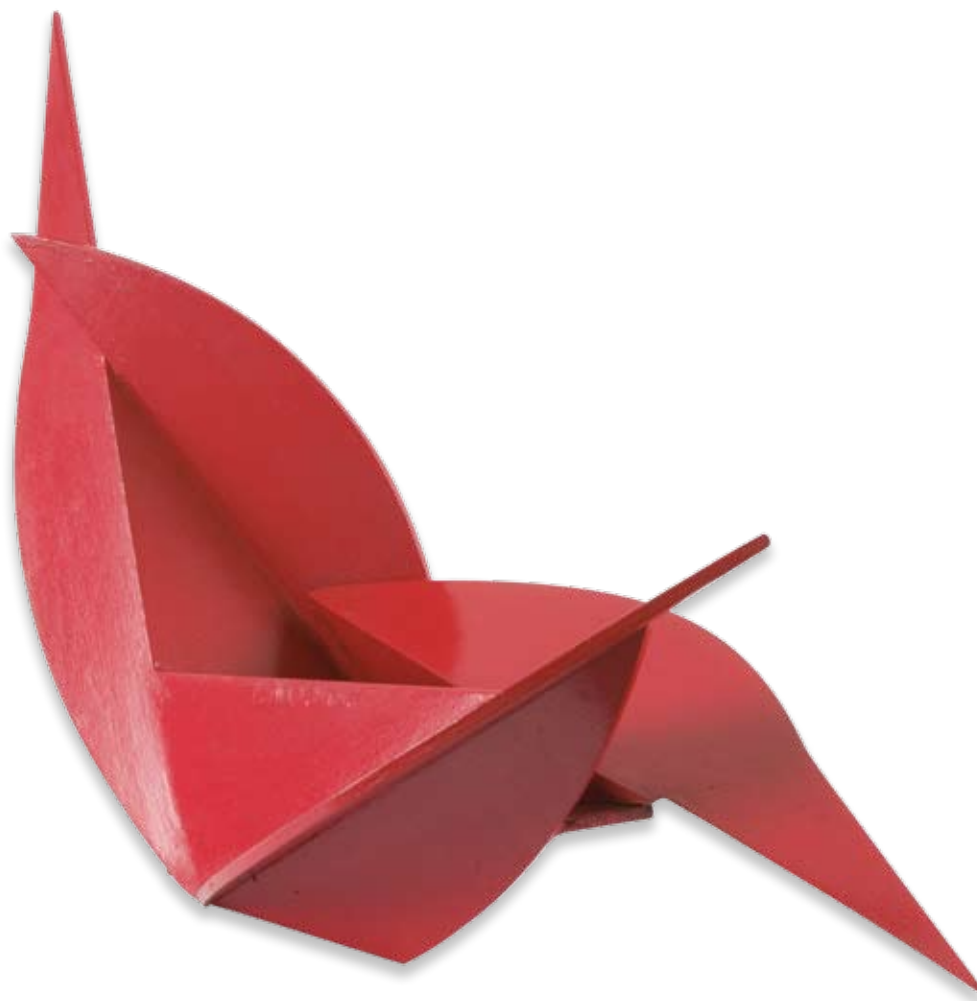
89 by 27 by 24,5 cm

R100 000 – 150 000

LITERATURE

Fritz-Uwe Günther compiler, *Edoardo Villa
Museum Catalogue*, University of Pretoria,
1998, the Plaster of Paris version illustrated in
black and white on page 21, figure 68





296

Edoardo Villa

SOUTH AFRICAN 1915–

Form from Boat Series

signed and dated 2005

painted steel

38 by 85 by 25 cm; mounted on a steel base: 125 by 45 by 31 cm

R60 000 – 80 000

297

William Joseph Kentridge

SOUTH AFRICAN 1955–

Bird (Dove)

signed and numbered 4/12 in

pencil in the margin

lithograph

62,5 by 42 cm

R40 000 – 50 000



298

Deborah Margaret Bell

SOUTH AFRICAN 1957–

Journey of the Magus III 1999/2000

signed and dated 1999/2000

charcoal, gouache, watercolour, pastel and collage

160 by 120 cm

R70 000 – 100 000

EXHIBITED

The Journey Home: New Work, Art First,

London, 2000

Unearthed, Goodman Gallery, Johannesburg,

2001

LITERATURE

Pippa Stein, *Deborah Bell, TAXI-010*, David Krut Publishing, 2004.

PROVENANCE

Art First, London

Goodman Gallery, Johannesburg



Long-time friend and artistic collaborator with Robert Hodgins and William Kentridge on a number of print and film projects, Deborah Bell has developed her own distinctive style that explores the entanglements of histories and cultures by drawing on a diversity of imagery that includes African, Asian, Middle Eastern and European sources. Her approach is less academic than intuitive and imaginative.

Journey of the Magus III forms part of a series of works entitled *The Journey Home*, which was exhibited at Bell's first solo show at Art First, London in 2000. The fact that this work was selected for the cover of Bell's monograph is an indication of

its importance within the artist's oeuvre. As editor and primary contributor to the book, Pippa Stein pointed out, 'making art is her way of penetrating the material world as deeply as she can, in order to grasp the invisible path which is taking her on what she calls "the journey home"'.¹

Describing how the artist shifted in the 1990s from oil painting to mixed media with watercolour washes in order to find a new form through which to explore the relationship between the spiritual and the material, Stein explains that these works 'show each horse and rider firmly on the path to spiritual enlightenment and renewal, accompanied by the ever-present shadows of history'.²

Drawing on staffs and veranda posts, Bell adheres to the proportions of West African sculpture, where the head, associated with destiny and the locus of the spirit, measures one third of the body. Carried on the head is a ceramic vessel, which though a symbol of completeness, bears the marks of cracking, suggesting the weathering of time and conflict.³

¹ Pippa Stein, 'The Journey Home' in *Deborah Bell, TAXI-010*, David Krut Publishing, 2004, p7.

² *Ibid*, p28.

³ Deborah Bell in conversation with Emma Bedford, 30 March 2010.

299

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

Jogger

signed, dated October 2005/6 and inscribed
with the title on the reverse

oil on canvas

75 by 50 cm

R70 000 – 100 000





300

Jabulane Sam Nhlengethwa

SOUTH AFRICAN 1955–

Movement around Johannesburg, 2002

signed and dated 02; signed and dated 02 and

inscribed with the title on the reverse

collage and oil on canvas

75 by 85 cm

R60 000 – 90 000



301

Ephraim Mojalefa Ngatane

SOUTH AFRICAN 1938–1971

The Musicians

signed

mixed-media on board

75,5 by 59,5 cm

R140 000 – 180 000



302

Frans Martin Claerhout

SOUTH AFRICAN 1919–2006

A Man carrying Sunflowers

signed

acrylic on asbestos

149,5 by 120 cm

R200 000 – 300 000



303

Frans Martin Claerhout

SOUTH AFRICAN 1919–2006

Figures with Candles

signed

mixed-media on canvas laid-down on board

59,5 by 70 cm

R90 000 – 120 000

304

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–

Stammoeder

signed and dated 1951; inscribed with the
title on the reverse

oil on canvas

54 by 36 cm

R90 000 – 120 000



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- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.6 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.7 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
- 1.8 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.9 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;
- 1.11 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;

- 1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.13 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he

is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.

- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer

shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:

- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
 - 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
 - 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
 - 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
 - 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 Payment and collection

- 2.6.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.6.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.6.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.

- 2.6.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.6.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.6.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.6.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.6.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.7 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.6 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.7.1 to remove, store and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.7.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.7.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.7.4 to reject future bids and offers on any lot from the buyer;

- 2.7.5 to proceed against the buyer for damages;
- 2.7.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.7.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.7.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.7.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.7.10 to commence legal proceedings;
- 2.7.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.7.12 if the lot is paid for in full but remains uncollected after forty five days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining objects submitted for sale by the seller and received and

accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.

3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.

- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may

have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.

- 3.5.4 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6. Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss & Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.
- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot

or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.

- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, marketing and otherwise as required by law.
- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
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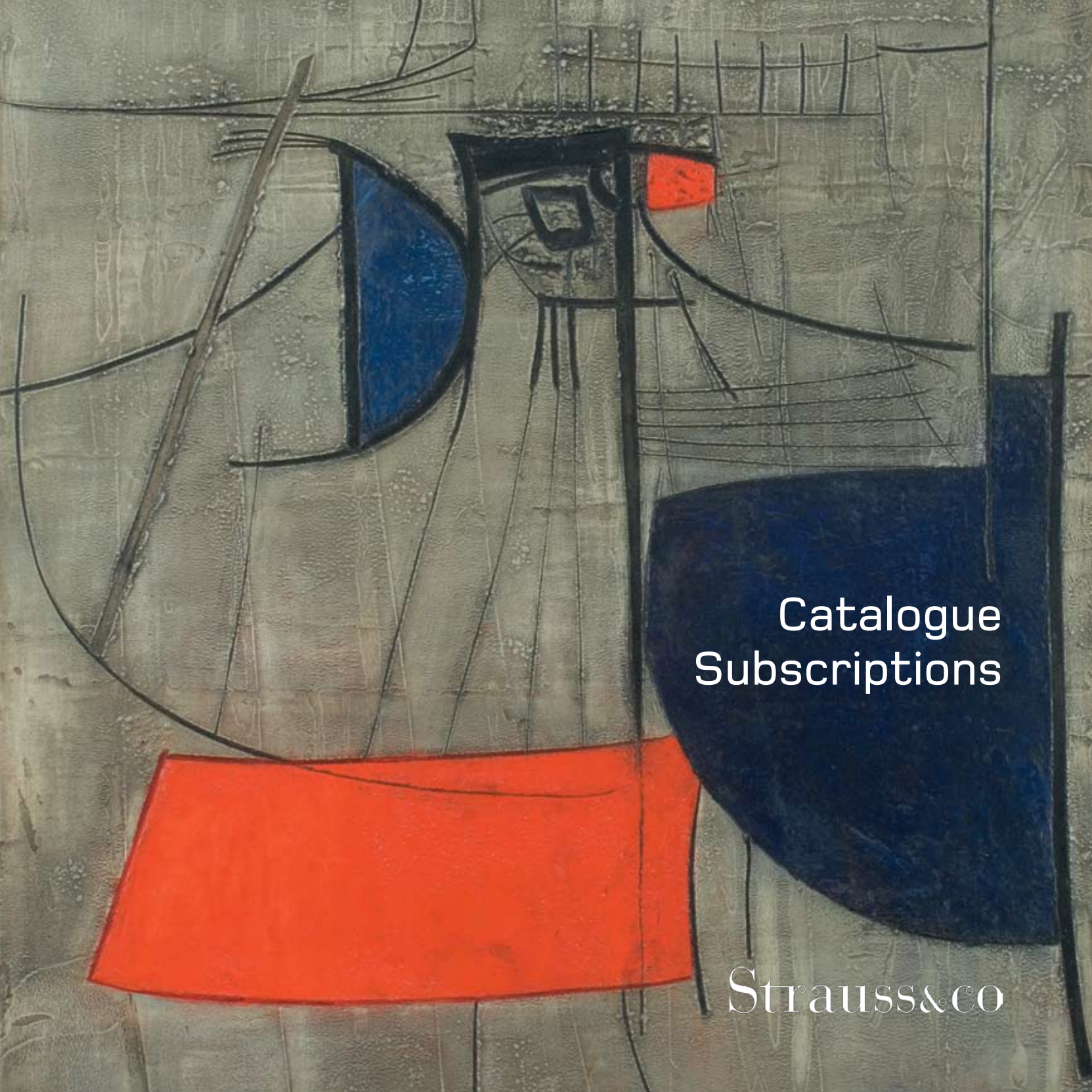
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Tel: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185
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Important South African Paintings, Watercolours and Sculpture

Prices are inclusive of Buyer's Premium and VAT. Lot numbers omitted were unsold.

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
1	1 171	64	37 876	112	40 104	157	55 700
2	4 918	65	2 576	114	64 612	158	18 938
3	2 108	67	2 108	115	26 736	160	44 560
4	2 108	68	69 068	117	20 052	161	22 280
5	1 757	69	24 508	118	22 280	162	44 560
7	8 197	70	20 052	119	40 104	163	27 850
8	3 747	72	37 876	120	55 700	165	11 710
11	1 639	73	12 254	121	8 431	166	16 710
12	1 639	74	2 108	122	10 539	167	9 954
13	3 279	75	11 125	123	11 710	168	14 482
14	2 810	76	55 700	125	6 089	169	10 539
15	6 792	78	15 596	126	24 508	170	2 342
18	5 270	79	3 279	127	8 783	171	2 342
19	5 621	80	11 710	128	17 824	172	2 342
20	7 026	82	42 332	129	50 130	173	1 874
21	5 621	83	57 928	130	12 254	177	42 332
22	4 684	84	4 684	131	12 254	179	55 700
23	2 810	85	40 104	132	31 192	181	27 850
24	4 099	86	24 508	133	31 192	182	38 990
25	8 197	90	2 108	134	16 710	183	24 508
26	7 612	91	4 450	135	42 332	184	15 596
39	60 156	92	50 130	136	25 622	185	8 783
41	15 039	94	1 639	137	16 710	186	15 596
43	15 596	95	5 270	139	23 394	187	22 280
44	20 052	96	15 039	140	24 508	190	31 192
45	15 596	98	8 197	141	22 280	191	12 254
46	28 964	99	10 539	142	24 508	192	46 788
47	278 500	100	15 596	143	3 279	193	20 052
48	105 830	101	8 783	144	42 332	194	13 368
49	83 550	102	9 368	145	40 104	195	7 612
51	11 125	103	2 108	146	31 192	196	15 596
53	28 964	104	3 279	147	122 540	197	11 125
54	111 400	105	1 991	149	189 380	198	31 192
55	15 596	106	15 596	150	89 120	199	46 788
56	9 368	107	26 736	151	27 850	200	28 964
60	16 153	108	31 192	152	53 472	202	27 850
61	5 270	109	40 104	153	33 420	203	33 420
62	28 964	110	72 410	155	77 980	207	17 824
63	35 648	111	12 254	156	77 980	208	20 052

15 March 2010 Auction Results continued

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
209	16 710	276	8 783	338	111 400	389	345 340
210	44 560	278	15 596	340	83 550	391	46 788
213	20 052	279	28 964	342	77 980	393	211 660
214	16 710	280	46 788	343	61 270	394	38 990
217	17 267	281	10 305	344	83 550	395	83 550
218	16 710	282	17 824	345	111 400	396	66 840
219	14 482	283	6 441	346	356 480	400	35 648
220	9 368	292	49 016	347	311 920	401	38 990
221	28 964	293	33 420	348	100 260	402	66 840
222	22 280	294	35 648	349	501 300	407	83 550
223	44 560	295	35 648	350	356 480	408	83 550
224	33 420	296	12 254	351	668 400	410	31 192
225	16 710	297	33 420	352	891 200	411	22 280
226	18 938	298	256 220	354	100 260	412	33 420
228	18 938	299	445 600	356	200 520	413	77 980
230	12 254	300	18 938	357	77 980	414	77 980
231	28 964	303	16 710	358	144 820	416	66 840
232	26 736	306	144 820	360	83 550	417	83 550
234	9 368	307	557 000	361	77 980	420	66 840
241	77 980	315	122 540	362	2 116 600	422	946 900
242	28 964	317	690 680	363	200 520	423	100 260
244	26 736	319	31 192	364	66 840	425	779 800
245	35 648	320	178 240	365	83 550	426	1 225 400
246	18 938	321	167 100	366	946 900	427	46 788
248	83 550	322	144 820	368	72 410	428	105 830
250	33 420	323	122 540	369	167 100	429	122 540
254	10 539	324	245 080	370	1 058 300	430	612 700
256	167 100	325	144 820	371	724 100	431	111 400
259	6 441	326	61 270	372	245 080	432	267 360
260	6 441	327	89 120	373	245 080	433	178 240
261	6 441	328	53 472	376	646 120	436	44 560
262	7 612	329	38 990	377	206 090	437	38 990
263	24 508	330	20 052	378	1 336 800	438	31 192
264	5 855	331	66 840	381	111 400	440	211 660
265	13 368	332	44 560	382	77 980	441	334 200
266	42 332	333	42 332	383	83 550	442	1 058 300
268	9 368	334	334 200	385	100 260	443	77 980
272	133 680	335	2 228 000	386	77 980	445	30 078
275	12 254	337	256 220	388	100 260	446	26 736



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