

Strauss & co

Fine Art Auctioneers | Consultants



PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Fine South African, British and Continental Art

Monday 16 May 2011

Day Sale 3.00 pm

Evening Sale 8.00 pm

VENUE

Country Club Johannesburg, Woodmead

Corner Lincoln Road & Woodlands Drive, Woodmead

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

PREVIEW

Friday 13 May to Sunday 15 May from 10.00 am to 5.00 pm

WALKABOUTS

Conducted by Stephan Welz and Mary-Jane Darroll

Saturday 14 and Sunday 15 May at 11.00 am

ENQUIRIES

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M-J DARROLL, V PHILLIPS,

(B GENOVESE, A PALMER ALTS)

CB STRAUSS AND SA WELZ (MD)

ILLUSTRATED CATALOGUE R100.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE



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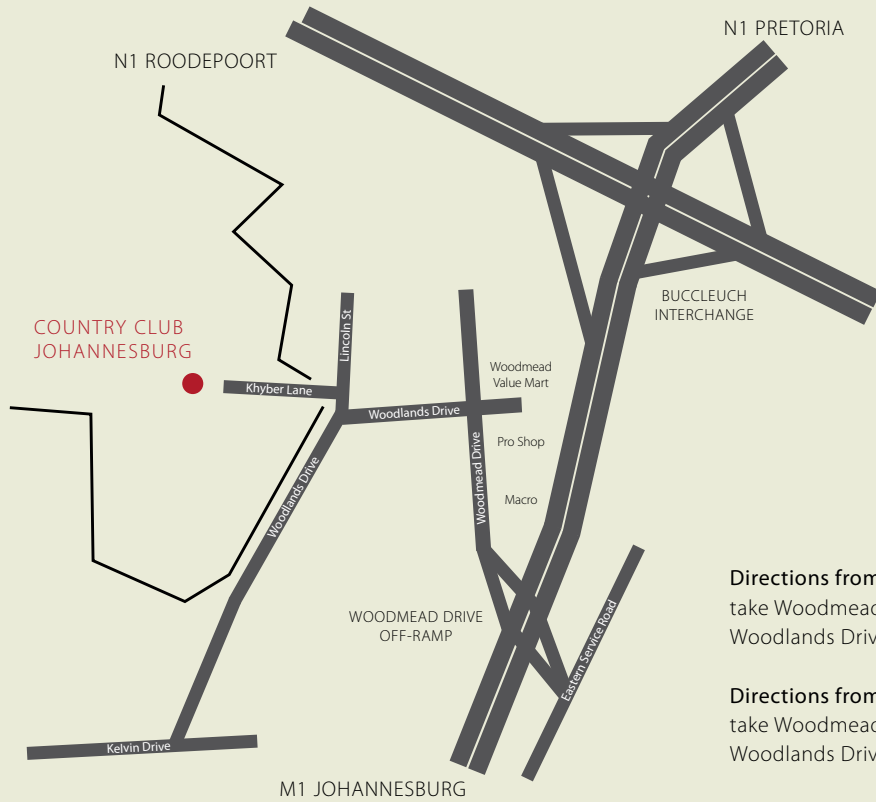
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Lot 207 Jacob Hendrik Piernef, *A Landscape with Trees* (detail)

OPPOSITE

Lot 286 Alexis Preller, *A Still Life with Eggs* (detail)



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

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-sale 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

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 the 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 & Co (Mastercard and Visa)
- d) Direct Cash deposit into our Current Account

Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 00 1670891
SBZA ZA JJ

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 The Oval, First Floor, Colinton House, 1 Oakdale Road, Newlands or to Elliott International, 8 Ferrule Street, Montague Gardens, and may be subject to removal, handling and storage fees.

Specialists, Services and Sale Information



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Auction

Monday 16 May 2011
Day Sale 3.00 pm (Lots 1–200)
Evening Sale 8.00 pm (Lots 201–325)

Venue

Country Club Johannesburg, Woodmead
Corner Lincoln Road & Woodlands Drive,
Woodmead

Preview

Friday 13 May to Sunday 15 May
10.00 am to 5.00 pm

Walkabouts

Stephan Welz and Mary-Jane Darroll
Saturday 14 and Sunday 15 May at 11.00 am

Enquiries, Catalogues and Bids Office

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Debbie Watson
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www.straussart.co.za

Two years of outstanding achievements and records



Frans OERDER, R1 782 400

2009



Irma STERN, R7 241 000



Wolf KIBEL, R1 225 400



Irma STERN, R5 792 800



Dorothy KAY, R1 448 200



Johannes MEINTJIES, R423 320



Freida LOCK, R1 002 600



Jean WELZ, R1 225 400

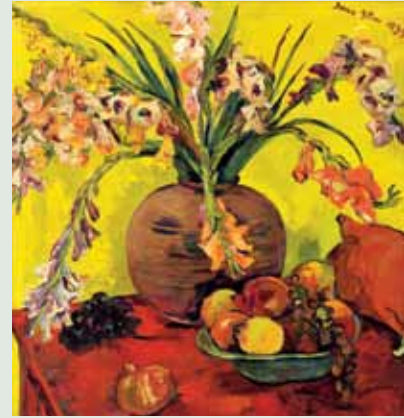
2010 the year of the Gladioli, world record for Stern



Irma STERN, R7 575 200



Irma STERN, R11 140 000



Irma STERN, R13 368 000



Anton VAN WOUW, R2 228 000

2010



Maud SUMNER, R2 450 800



Jacob Hendrik PIERNEEF, R4 678 800



Maggie LAUBSER, R2 673 600

Over 150 years collective experience, expertise and excellence



Cecil SKOTNES, R2 005 200

2010



Walter BATTISS, R1 336 800



Stanley PINKER, R2 450 800



Alexis PRELLER, R2 339 400



Jane ALEXANDER, R1 058 300



William KENTRIDGE, R612 700



Jacob Hendrik **PIERNEEF**, R10 583 000



Pieter **WENNING**, R1 782 400



Irma **STERN**, R10 583 000

2011

An invitation to consign

Cape Town, Monday 26 September 2011

**Important South African Art,
Furniture, Silver, Ceramics and Glass**

Closing date for entries: mid-July

Johannesburg, Monday 7 November 2011

**Important South African,
British and Continental Art**

Closing date for entries: end August

Enquiries:

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Strauss & co

Fine Art Auctioneers Consultants

South Africa's premier fine art auction house



Country Club Johannesburg, Woodmead

16 May 2011 – 3 pm

**Fine South African,
British, Continental
and American Art**

Day Sale: Lots 1-200

OPPOSITE

Lot 283 Cecil Skotnes, *A Still Life with Vessels and Fruit on a Table*.

British, Continental and American Paintings, Drawings, Watercolours and Prints



1

Jim **DINE**

AMERICAN 1935–

Two Hearts at Sunset

signed, dated 05 and numbered 21/200 in white
crayon

lithograph in colour

sheet size: 51,5 by 67 cm

R25 000 – 40 000

PROVENANCE

The White House Gallery, Johannesburg.

2

Jim **DINE**

AMERICAN 1935–

Owl

signed, dated 1996 and numbered 5/20 in pencil
in the margin

etching and aquatint

30,5 by 19 cm

R25 000 – 35 000

3

David **HOCKNEY**

BRITISH 1937–

To Remain

signed, dated 66 and numbered 74/75 in pencil in the margin
etching with aquatint on Crisbrook paper
34,5 by 22 cm

R12 000 – 18 000

From *Fourteen Poems* by C.P. Cavafy.
Published and printed by Editions Alecto,
London.



3

4

David **HOCKNEY**

BRITISH 1937–

According to Prescriptions of Ancient Magicians

signed, dated '66 and numbered 2/75 in pencil in the margin
etching
35,5 by 22 cm

R15 000 – 25 000

From *Fourteen Poems* by C.P. Cavafy.



4

5

David **HOCKNEY**

BRITISH 1937–

In the Dull Village

signed, dated 66 and numbered 56/75 in pencil in the margin
etching
34,5 by 22 cm

R15 000 – 25 000

From *Illustrations for Thirteen poems* by
C.P. Cavafy.



5



6

6
Joan **MIRÓ**
SPANISH 1893–1983

La Melodie Acide IV

1980
signed and numbered 15/20 in pencil in the margin
lithograph in colour
sheet size: 33 by 25 cm

R15 000 – 20 000

7

Joan **MIRÓ**
SPANISH 1893–1983

La Melodie Acide VIII

signed and numbered 15/20 in pencil in the margin
lithograph in colour
sheet size: 33 by 25 cm

R15 000 – 20 000



7

8
Henry Spencer **MOORE**
BRITISH 1898–1986

Three Sisters (Cramer 621)

1981
signed and numbered 7/15 in pencil in the margin
lithograph in colours
35 by 25 cm

R15 000 – 20 000

This work was published by Raymond Spencer and printed by J E Wolfensberger, Zurich in 1981 in a limited edition of 50 hand-signed and numbered lithographs, there were a further 25 proofs.

9

Henry Spencer **MOORE**
BRITISH 1898–1986

Black Seated Figure on Orange Ground (Cramer 80)

1966
signed and numbered 47/180, pencil in the margin, also signed and dated 66 in the plate
lithograph in colour
17 by 16,5 cm

R7 000 – 10 000



9



10



11

10

Henry Spencer **MOORE**

BRITISH 1898–1986

Mother and Child XXV (Cramer 695)

signed and numbered 'PL XXV' 46/65 in pencil in the margin, also signed in the plate.
etching, aquatint, roulette and drypoint in colour
30 by 22,5 cm

R18 000 – 24 000

11

Henry Spencer **MOORE**

BRITISH 1898–1986

Mother and Child VIII (Cramer 678)

1983
signed and numbered 'PL VIII' 61/65 in pencil in the margin, also signed in the plate
etching and aquatint in colour
34,5 by 25 cm

R18 000 – 24 000

Printed by James Collyer and John Crossley, London, 1983–6. Published by Raymond Spencer Company Ltd. for The Henry Moore Foundation.



12

12

Henry Spencer **MOORE**

BRITISH 1898–1986

Mother and Child IV (Cramer 674)

1983
signed and numbered 'PL IV' and numbered 62/65 in pencil in the margin, also signed in the plate
etching and aquatint in colour
31,5 by 24,5 cm

R18 000 – 24 000

Complete

13

Henry Spencer **MOORE**

BRITISH 1898–1986

Mother and Child XI (Cramer 681)

1983
signed, numbered 'PL XI' 7/65 in pencil in the margin, also signed in the plate
etching, aquatint and roulette in colour
34 by 26 cm

R20 000 – 30 000



13



14

14

Henry Spencer **MOORE**

BRITISH 1898–1986

Mother and Child I (Cramer 671)

1983
signed and numbered 'PL I' 46/65 in pencil in the margin, also signed in the plate
etching and aquatint in four colours
31 by 24,5 cm

R18 000 – 24 000



15

Takashi **MURAKAMI** in collaboration with Louis **VUITTON**
 JAPANESE/AMERICAN 1963–

Monogramouflage

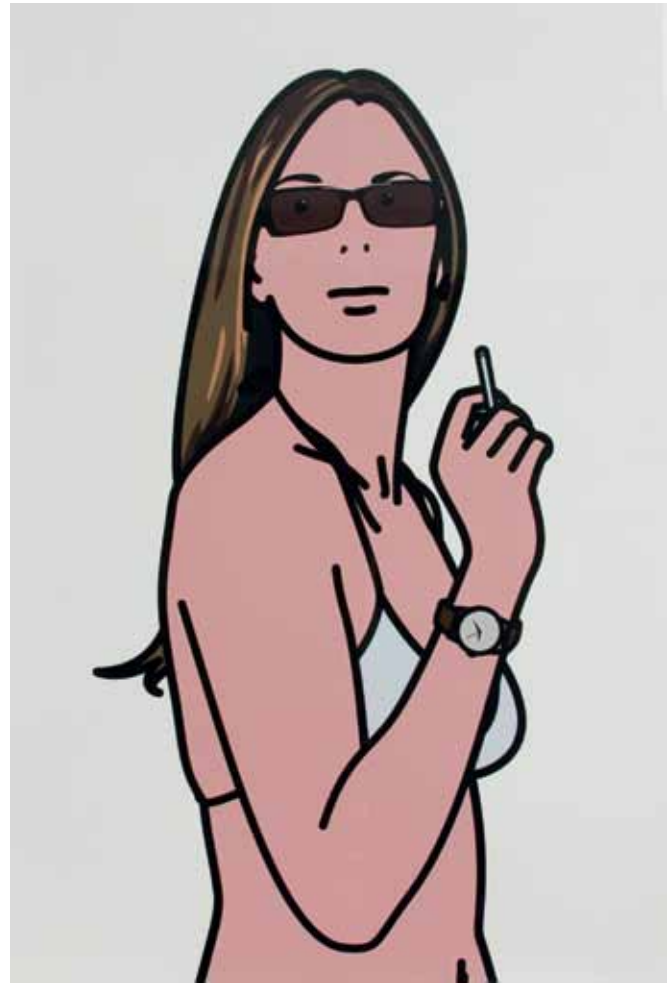
2008

numbered 36/100, signed and dated 08 on the reverse, also bears copyright: Murakami, Brooklyn Museum, New York, 2008. Accompanied by a Certificate of Authenticity. In the original Louis Vuitton fitted case.

screenprint on canvas, on stretcher chassis

40 by 40 cm

R30 000 – 40 000



16

Julian **OPIE**
 BRITISH 1958–

Ruth Smoking 3

2006

signed and numbered 23/50 in pencil on the reverse
 silkscreen in colour

121 by 79,3 cm

R60 000 – 80 000

South African Drawings, Watercolours, Paintings, Prints and Sculpture



17

Irma **STERN**

SOUTH AFRICAN 1894–1966

A Standing Young Girl

signed
wonderstone
22 by 14 by 8,5cm

R40 000 – 60 000

cf. Neville Dubow, *Irma Stern*, C Struik, Cape Town,
1974, page 53, figure 35.



18

William Mitcheson **TIMLIN**

SOUTH AFRICAN 1892–1943

The Landing of Van Riebeeck

signed and dated 1929 and bears the artist's owl device
pen and ink and watercolour over pencil
52 by 71,5 cm

R70 000 – 90 000



19

19
John Henry **AMSEWITZ**
SOUTH AFRICAN 1882–1942

The Auctioneer

signed
oil on canvas
78 by 60 cm

R50 000 – 70 000

LITERATURE

Stephan Welz, *Art at Auction in South Africa: The Art Market Review 1969–1995*, Johannesburg, 1996, illustrated in colour on page 182.

20
Frans David **OERDER**
SOUTH AFRICAN 1867–1944

A Landscape of Trees

signed
oil on canvas
45 by 54 cm

R35 000 – 50 000



20

21
Jacob Hendrik **PIERNEEF**
SOUTH AFRICAN 1886–1957

An Extensive Landscape with a Tree

signed, dated 1920 and inscribed "impr" in pencil
in the margin
etching and aquatint
19,7 by 27,5 cm

R10 000 – 15 000

22
Jacob Hendrik **PIERNEEF**
SOUTH AFRICAN 1886–1957

Bloekombome (Nilant 76)

signed, inscribed 'impr' and dated 1924 in pencil
in the margin
linocut
35 by 25 cm

R10 000 – 15 000

23
Ernst Karl Erich **MAYER**
SOUTH AFRICAN 1876–1960

A Trek Encampment with Figures Resting under a Tree

signed and dated 1957
watercolour over pencil
19,5 by 28,5 cm

R18 000 – 24 000

24
Pieter Gerhardus **VAN HEERDEN**
SOUTH AFRICAN 1917–1991

An Extensive Landscape with Trees

signed and dated '90
oil on board
16 by 59,5 cm

R20 000 – 30 000



25

25

Jacob Hendrik **PIERNEEF**
SOUTH AFRICAN 1886–1957

Mountains and Trees

gouache and watercolour over pencil
30,5 by 41 cm

R40 000 – 60 000

26

Pieter Gerhardus **VAN HEERDEN**
SOUTH AFRICAN 1917–1991

An Extensive Mountainous Landscape

signed and dated '86
oil on board
22,5 by 40 cm

R18 000 – 24 000



26



27

27

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

A Night Sky

signed

oil on canvas laid-down on board

50,5 by 61,5 cm

R80 000 – 120 000

28

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

Lesotho Farm

signed and dated 1950

oil on canvas laid-down on board

24,5 by 34 cm

R25 000 – 40 000

29

Frans David **OERDER**

SOUTH AFRICAN 1867–1944

A Woman Cooking Outside a Cottage

signed and dated 1901

watercolour

32,5 by 46,5 cm

R12 000 – 18 000

30

Leng **DIXON**

SOUTH AFRICAN 1916–1968

Cape Malay Quarter

signed and inscribed with the title

pen and ink and watercolour with heightening

30,5 by 25 cm

R12 000 – 18 000

31

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Purple Heather

signed and dated '83

oil on canvas laid-down on board

24 by 29 cm

R18 000 – 24 000

32

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

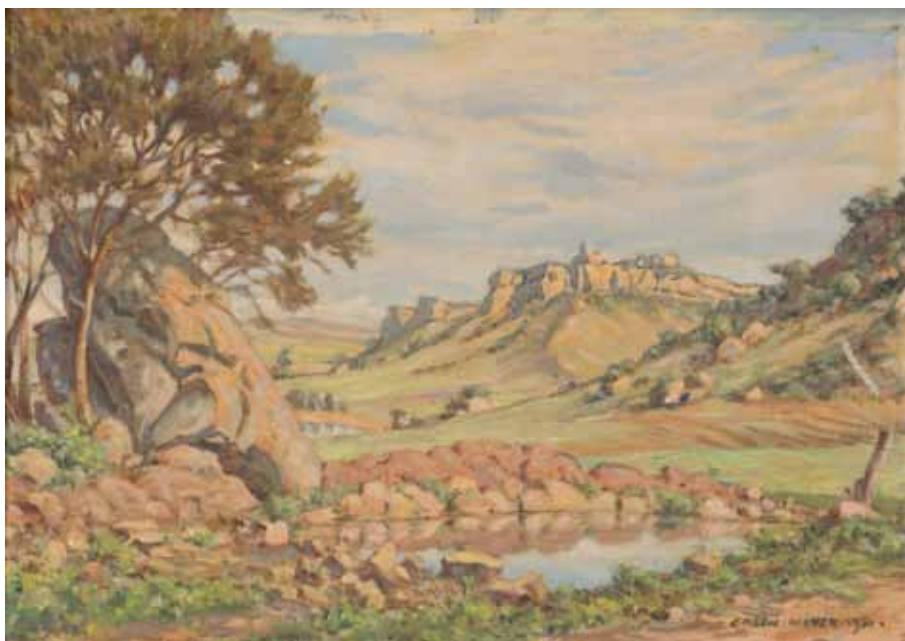
A Farm Stall

signed and dated 1982

brush and ink and watercolour over charcoal

37 by 54,5 cm

R25 000 – 35 000



28



32

33

Frans David **OERDER**

SOUTH AFRICAN 1867–1944

A Baby

signed and dated '42
oil on board
39 by 28,5 cm

R25 000 – 40 000

34

Bertha Amy **EVERARD**

SOUTH AFRICAN 1873–1965

*A Swazi Child in Tamboeki Grass
(Lekkerdraai)*

inscribed with the artist's name and title on a
label on the reverse, authenticated by Leonora
Everard-Haden, granddaughter of artist, on the
reverse
oil on canvas
54 by 45 cm

R70 000 – 100 000

PROVENANCE

Leonora Everard-Haden and thence by descent.

35

Cecil **HIGGS**

SOUTH AFRICAN 1900–1986

Mother and Child

signed and dated 1940
oil on canvas
34 by 34cm

R30 000 – 50 000

36

Mary Ellen **HILLHOUSE**

SOUTH AFRICAN 1908–1989

A Head of a Woman

signed and dated 69
oil on canvas
42 by 32,5 cm

R45 000 – 60 000



34

35



37

Christo **COETZEE**

SOUTH AFRICAN 1929–2001

The Bride

signed oil on board, with a removable painted circular disk
34 by 29 cm

R20 000 – 30 000

38

Clement Edmond Theodore Marie

SERNEELS

SOUTH AFRICAN 1912–1991

A Woman with a Bowl of Flowers and a Plate of Fruit

signed and dated 1944
oil on canvas
78,5 by 68 cm

R30 000 – 50 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

36



38





39

39
Alexander ROSE-INNES
SOUTH AFRICAN 1915–1996

Black Lace

signed
oil on canvas
48,5 by 36,5 cm

R60 000 – 90 000



40

40
Alexander ROSE-INNES
SOUTH AFRICAN 1915–1996

Lovers in the Pub

signed
pastel
62 by 49 cm

R40 000 – 60 000

41

Joseph Charles Louis Clement
SENÉQUE

SOUTH AFRICAN 1896–1930

Natal Hills

signed and dated 27; inscribed with the title on
the reverse
oil on board
37 by 42,5 cm

R35 000 – 50 000

42

Joseph Charles Louis Clement
SÉNÈQUE

SOUTH AFRICAN 1896–1930

Mont Blanc

signed and dated 24; inscribed with the title on
a label on the reverse
oil on board
74 by 61,5 cm

R80 000 – 120 000

PROVENANCE

Johans Borman Fine Art Gallery, Cape Town.

EXHIBITED

Tatham Art Gallery, Pietermaritzburg, *Clement
Sénéque Retrospective Exhibition*, 1984,
catalogue number 83.

43

William **HART**

SOUTH AFRICAN 1928

Moon River

signed; inscribed with the title and dated 1968
on the reverse
Plaster of Paris relief with oil paint
55 by 43,5 cm

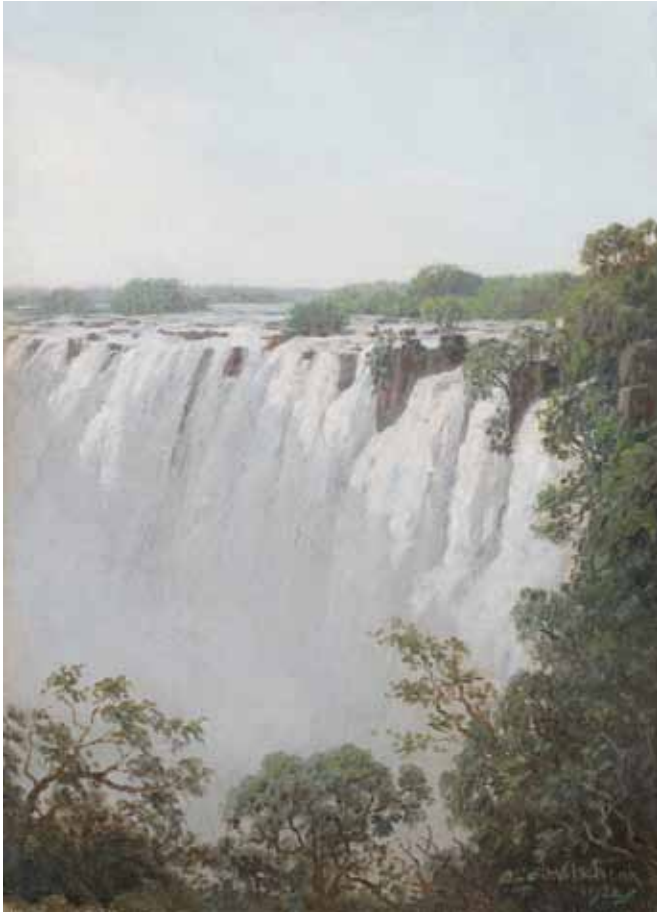
R2 000 – 3 000



41



42



44

44

Jan Ernst Abraham **VOLSCHEK**

SOUTH AFRICAN 1853–1936

Victoria Falls

signed and dated 1924; inscribed with the title on the reverse

oil on canvas laid-down on board

33 by 24 cm

R40 000 – 60 000



45

45

Jan Ernst Abraham **VOLSCHEK**

SOUTH AFRICAN 1853–1936

An Extensive Riversdale Landscape

signed and dated 1935

oil on canvas

34,5 by 29 cm

R50 000 – 80 000



46

46

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

Sheep on the Veld

signed and dated 1909; signed, dated 1909 and
inscribed with the title on the reverse

oil on canvas

14,5 by 26,5 cm

R40 000 – 60 000

47

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

Battersea Bridge over the Thames

signed; inscribed with the location on the reverse
ball-point pen and watercolour

46,5 by 60 cm

R25 000 – 35 000

48

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

A View of the Thames with Boats

signed
pen and ink and gouache

62 by 45,5 cm

R25 000 – 40 000

49



50



51



49

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

In the Swartland

signed and dated '84; inscribed with the title on the reverse

oil on canvas laid-down on board

16 by 59,5 cm

R20 000 – 30 000

50

Pieter Gerhardus **VAN HEERDEN**

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Rosh Pinah

signed and dated '78

oil on canvas board

44,5 by 90 cm

R60 000 – 90 000

51

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

A Homestead nestled below Mountains

signed

oil on canvas laid-down on board

34 by 43,5 cm

R20 000 – 30 000



52

52

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880–1965

A Karoo Landscape

signed

oil on board

39,5 by 62 cm

R60 000 – 90 000

PROVENANCE

The Wolpe Gallery, Cape Town.



53

53

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

Boschoek in Autumn

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

watercolour over pencil

24,2 by 31,5 cm

R25 000 – 40 000

cf. Frieda Harmsen, *The Women of Bonnefoi*, *The Story of the Everard Group*, JL van Schaik, Pretoria, 1980, illustrated on page 168, figures 190 and 191.

PROVENANCE

The Everard Read Gallery, Johannesburg.



54

Leonora **EVERARD-HADEN**

SOUTH AFRICAN 1937

A Winter Landscape

signed; inscribed with the artist's name and title on the reverse

oil on board

33 by 49,5 cm

R40 000 – 60 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

55

Georgina **ORMISTON**

SOUTH AFRICAN 1903–1967

An Extensive Landscape

signed and dated 66

mixed media on board

48,5 by 89 cm

R40 000–60 000

54



55



56



57

56

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

Namibian Desert Scene

signed

oil on canvas

60 by 120 cm

R100 000 – 120 000

57

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

An Extensive Landscape, McGregor

signed; inscribed with the title on the reverse

oil on canvas laid-down on board

44,5 by 60 cm

R50 000 – 70 000



58

58
 Pieter Gerhardus **VAN HEERDEN**
 SOUTH AFRICAN 1917–1991

A Mountainous Landscape

signed and dated 85
 oil on board
 25 by 30 cm

R18 000 – 24 000



60

59
 Gordon Frank **VORSTER**
 SOUTH AFRICAN 1924–1988

The Scarecrows

signed
 oil on board
 69,5 by 90 cm

R30 000 – 40 000

60
 Pieter Gerhardus **VAN HEERDEN**
 SOUTH AFRICAN 1917–1991

An Aerial View of a Cultivated Valley

signed
 oil on canvas laid-down on board
 40 by 32 cm

R40 000 – 60 000



62

61

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

Keurbooms Rivier

signed
oil on canvas-board
29 by 39,5 cm

R14 000 – 18 000

62

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

Tidal Creek, Botrivier

signed; inscribed with the title on the reverse
oil on board
39,5 by 50 cm

R25 000 – 40 000



63

63

Errol Stephen **BOYLEY**

South African 1918-2007

A View of Houses across a Lake at Sunset

signed
oil on board
44 by 64 cm

R25 000 – 40 000

64

Titta **FASCIOTTI**

SOUTH AFRICAN 1927–1993

Pholela River, Drakensberg, Natal

signed and dated 87; inscribed with the title on a
label on the reverse
oil on canvas laid-down on board
24,5 by 35 cm

R18 000 – 24 000

65

Titta **FASCIOTTI**

SOUTH AFRICAN 1927–1993

A River Landscape

signed and indistinctly dated 81?
oil on canvas laid-down on board
48,5 by 39 cm

R18 000 – 24 000

66

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868–1941

A Seascape, Hermanus

signed
oil on board
24 by 34 cm

R50 000 – 70 000

67

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868–1941

An Extensive Landscape with a Lake

signed
oil on board
19 by 27,5 cm

R50 000 – 80 000

68

George William **PILKINGTON**

SOUTH AFRICAN 1879–1958

Seascape, Hermanus

signed and dated indistinctly 52?
oil on canvas
29 by 39,5 cm

R10 000 – 15 000



66



67



69

69

George William **PILKINGTON**

SOUTH AFRICAN 1879–1958

A Harbour Scene with Boats and Fishermen

signed and dated 50

oil on board

34 by 44 cm

R15 000 – 20 000

70

Terence John **McCAW**

SOUTH AFRICAN 1913–1978

Kalk Bay Harbour

signed and dated 42

oil on canvas

44 by 47 cm

R25 000 – 35 000

70



71

Bertha Amy **EVERARD**

SOUTH AFRICAN 1873–1965

Harpenden

signed; signed by Leonora Everard-Haden, the artist's granddaughter and inscribed with the title on a label on the reverse
oil on canvas board
32 by 35 cm

R60 000 – 90 000

72

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894–1978

A City Street Scene

signed
pencil, charcoal and oil on card, laid-down on masonite
34,5 by 44,5 cm

R6 000 – 9 000

73

Clement Edmond Theodore Marie

SERNEELS

SOUTH AFRICAN 1912–1991

Sienna

signed and dated 74
oil on canvas
67 by 77 cm

R40 000 – 60 000

74

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894–1978

*The View from Moses Kottler's House,
Westcliff Drive, Johannesburg*

signed and dated '73; inscribed with the location on the reverse
oil over charcoal on canvas board
44 by 55 cm

R18 000 – 24 000



71

75

Pauline Augusta Wilhelmina

SPILHAUS

SOUTH AFRICAN 1878–1967

A Cape Cottage in a Landscape with Trees

signed with the initials
oil on board
25,5 by 29 cm

R20 000 – 30 000



76



77

76

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

A House with Figures

signed

oil on canvas

39,5 by 50 cm

R40 000 – 60 000

77

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Winter Sun, Dal Josafat

signed and dated '51; inscribed with the artist's name and the title on the reverse

oil on canvas

40 by 50 cm

R40 000 – 60 000



78

78

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

Cottages, Arniston

signed; signed and inscribed with the
title on the reverse

oil on canvas

45 by 55 cm

R90 000 – 120 000

79

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Figures and Houses on Wash-day

signed and dated indistinctly 57
oil on canvas laid-down on board
24,5 by 29,5 cm

R20 000 – 30 000



79



80



81

80

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

A Cape Farmhouse with a Mother and Children Tending a Vegetable Garden

signed and dated 49

oil on canvas

38,5 by 48 cm

R40 000 – 60 000

81

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919–1979

A Village

signed

oil on board

60 by 49,5 cm

R30 000 – 40 000



82

82

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Winter, Paarl

signed and dated 49; inscribed with the title on a label on the reverse

oil on canvas

40 by 50 cm

R60 000 – 90 000

83

George **ENSLIN**

SOUTH AFRICAN 1919–1972

A View of Cottages on Wash-day

signed and dated '52

oil on board

33 by 45,5 cm

R25 000 – 40 000

83



84

George **ENSLIN**

SOUTH AFRICAN 1919–1972

Houses beneath a Hill

oil on board
43,5 by 57 cm

R30 000 – 50 000

85

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

District Six Street Scene with Figures

signed
oil on board
27 by 38,5 cm

R40 000 – 60 000

86

Kenneth **BAKER**

SOUTH AFRICAN 1931–1995

Bo-Kaap Street Scene with Figures

signed and dated 78
oil on board
48 by 46 cm

R9 000 – 12 000

84



85





87



88

87

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940

An Abandoned House, Western Cape Winter

signed and dated 2007; signed, dated 2007 and
inscribed with the title on the reverse

oil on canvas

37,5 by 45 cm

R50 000 – 70 000

88

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

A Cape Dutch Farmhouse

signed

oil on board

49,5 by 75 cm

R30 000 – 50 000



89

89
Walter Whall **BATTISS**
SOUTH AFRICAN 1906–1982

An Art Class with a Model
pen and ink and watercolour
37 by 26 cm

R20 000 – 30 000



90

90
Walter Whall **BATTISS**
SOUTH AFRICAN 1906–1982

School Boys
signed
pen and ink and watercolour with heightening
25 by 28,5 cm

R18 000 – 24 000



91

91
 Gregoire Johannes **BOONZAIER**
 SOUTH AFRICAN 1909–2005
*A Still Life with Ranunculus and Spring Flowers in
 an Earthenware Jug with Pomegranates*

signed and dated 1984
 watercolour over charcoal
 57,5 by 44 cm

R50 000 – 80 000



92

92
 Gregoire Johannes **BOONZAIER**
 SOUTH AFRICAN 1909–2005
A Still Life with Arum Lilies

signed and dated 1988
 oil on canvas over charcoal
 54 by 39 cm

R70 000 – 90 000



94



95

93

Christo **COETZEE**

SOUTH AFRICAN 1929–2001

A Still Life of Fruit in a Bowl

signed and dated 1950

oil on panel

28,6 by 30 cm

R12 000 – 18 000

94

Alexis **PRELLER**

SOUTH AFRICAN 1911–1975

A Rose

signed

oil on canvas laid-down on board

14 by 17 cm

R50 000 – 80 000

“This is one of Alexis Preller’s first paintings, done approximately during 1932–34. He gave it to his sister Minnie as a present. During 1982 Minnie gave it to me as a gesture of friendship.” Johan Deichmann, 20 October, 1982, on a label on the reverse.

95

Otto **KLAR**

SOUTH AFRICAN 1908–1994

A Still Life with Anemones and a Bowl of Fruit

signed

oil on board

29 by 30,5 cm

R40 000 – 60 000

96

Alice **TENNANT**

SOUTH AFRICAN 1890–1976

A Still Life of Proteas

signed
oil on board
47,5 by 56 cm

R7 000 – 10 000

97

Zakkie (Zacharias) **ELOFF**

SOUTH AFRICAN 1925–2004

Sunflowers

signed and dated 47
oil on canvas
58 by 40,5 cm

R35 000 – 45 000

98

Florence Louise Josephine **ZERFFI**

SOUTH AFRICAN 1882–1962

*The Artist's Studio with a Still Life of
Sunflowers*

signed and dated 47
oil on board
43,5 by 36 cm

R10 000 – 15 000

99

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

*Still Life with Spring Blossoms in a White
Porcelain Vase*

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

R15 000 – 20 000



100

100

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

A Still Life of Flowers in a White Jug

signed
oil on paper laid-down on board
55,5 by 43,5 cm

R70 000 – 90 000

PLEASE REFER TO TEXT ON LOT 282

101

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

Hibiscus

signed; inscribed with the title on the reverse

oil on canvas

70,5 by 50 cm

R80 000 – 120 000

102

Louis VAN HEERDEN

SOUTH AFRICAN 1941

A Still Life with Pomegranates, Glass and a Vase of Flowers

signed; signed on the reverse

oil on canvas

49 by 59 cm

R25 000 – 40 000

103

Frank Sydney SPEARS

SOUTH AFRICAN 1906–1991

A Still Life of Roses in a Glass Vase

signed

oil on cardboard

48,5 by 42,5 cm

R15 000 – 20 000

104

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

A Still Life with Fruit and Vessels

signed and dated May 94

watercolour

30 by 46,5 cm

R10 000 – 15 000



101

105

Otto KLAR

SOUTH AFRICAN 1908–1994

Huts in a Bushveld Landscape

signed and dated 1940

oil on board

39 by 59 cm

R18 000 – 24 000

106

Terence John MCCAWE

SOUTH AFRICAN 1913–1978

*Lesotho, Figure outside a House with
Snow Covered Peaks in the Distance*

signed; bears the inscription on a label on the

reverse "For 'Gran' Tully with congratulations,

admiration and love from Terence"

oil on canvas laid-down on board

39,5 by 49,5 cm

R70 000 – 100 000

107

Zakkie (Zacharias) ELOFF

SOUTH AFRICAN 1925–2004

Rural Farm Scene

signed and dated 53

oil on board

39 by 57,5 cm

R10 000 – 15 000

108

Fritz KRAMPE

SOUTH AFRICAN 1913–1966

A North African Street Scene

signed with initials

oil on canvas

27 by 41 cm

R30 000 – 50 000



106



108



109

109

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919–1979

A Street Scene with Figures

signed
acrylic on canvas
73 by 58 cm

R30 000 – 50 000

110

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

A Mother and Child on Wash-day in a Farm Courtyard

signed
oil on canvas laid-down on board
29 by 42,5 cm

R25 000 – 40 000

111

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

A Woman Washing

signed; inscribed with the title on the reverse
oil on canvas
65,5 by 50 cm

R90 000 – 120 000



111

112



112

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

Dancing Figures

signed
carved and painted wood panel
26,3 by 41 cm

R40 000 – 60 000

113

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

Conversation

signed with the initials
carved and painted woodblock
7 by 22 cm

R12 000 – 18 000

114

Willie (William) **BESTER**

SOUTH AFRICAN 1956–

Khayelitsha Barber Shop

signed and dated 97
collage of photocopy, photographs,
corrugated cardboard, sticks and oil on hessian
45 by 85 cm

R25 000 – 40 000

PROVENANCE

Kohn Turner Gallery, Los Angeles.

115

Norman Clive **CATHERINE**

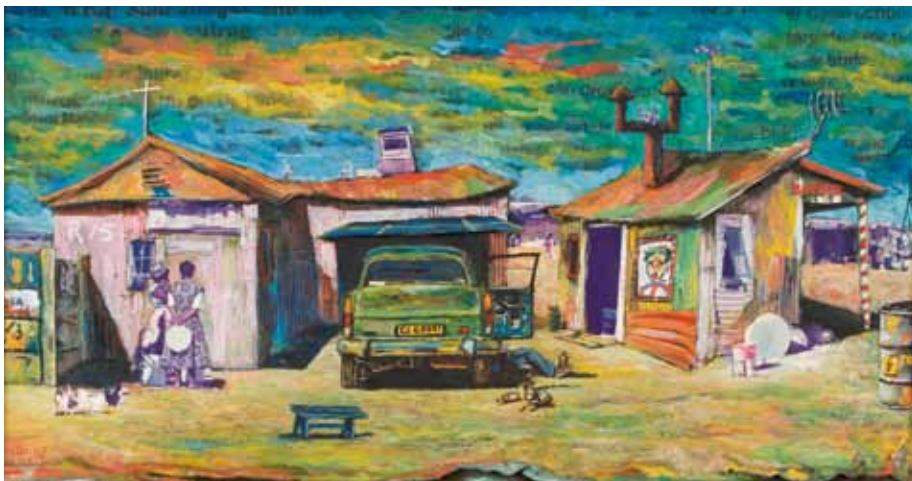
SOUTH AFRICAN 1949–

An Interior with Figures

signed and dated 1989
gouache
41 by 57 cm

R30 000 – 50 000

114



116

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

Bermuda Triangle

signed, dated 84 and inscribed with the title
airbrush over pencil
35 by 40 cm

R12 000 – 18 000

LITERATURE

Hazel Friedman, *Norman Catherine*, Goodman
Gallery Editions, Johannesburg, 2000, page 78,
illustrated in colour.

117

Jabulane Sam **NHLENGETHWA**

SOUTH AFRICAN 1955

Maintenance

1976

signed, dated '76, numbered 4/30 and inscribed
with the title in pencil in the margin
lithograph in colours
50 by 70 cm

R12 000 – 18 000

118

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Gun Slinger

signed, dated '04 and inscribed "P/P" in pencil in
the margin, inscribed with the title in the plate
etching and aquatint with hand-colouring
27 by 20,5 cm

R7 000 – 10 000

119

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

King Ferd III and Fook Mook

signed and dated 1985
oil on canvas
27,5 by 35,5 cm

R25 000 – 40 000



115



119

120

Esther Nikwambi MAHLANGU

SOUTH AFRICAN 1936–

An Ndebele Blanket

signed and dated 2006

oil on canvas

95 by 127 cm

R15 000 – 20 000



120

121

Esther Nikwambi MAHLANGU

SOUTH AFRICAN 1936–

Ndebele Wall Motifs

each panel signed and dated 2007 acrylic on canvas

each approximately: 20 by 60 cm

(3)

R15 000 – 20 000



122

Wendy MALAN

SOUTH AFRICAN 1945–

The Emperor Bull

signed

enamel on canvas

125 by 190 cm

R7 000 – 10 000



121

123

Edoardo **VILLA**

SOUTH AFRICAN 1915–

Composition with Five Forms

each piece signed with the initials and dated 95
bronze with verdigris patina, resting on a marble base
largest: 17,5 by 13 by 11cm: on a marble base: 2 by 40 by 40 cm

R30 000 – 50 000



123

124

Stanley **NKOSI**

SOUTH AFRICAN 1945–1988

A Stalking Leopard

signed in the cast, numbered 3/6
bronze with verdigris patina
24 by 47 by 34 cm

R20 000 – 30 000



124

125

Speelman **MAHLANGU**

SOUTH AFRICAN 1958–2004

A Seated Woman

signed and numbered 9/9
bronze
50 by 16 by 11 cm

R25 000 – 40 000



126

Edoardo VILLA

SOUTH AFRICAN 1915–

A Woman Wrapped in a Blanket

signed, dated 80 and inscribed 'AP'
bronze

32 by 7 by 4,5cm; mounted on a polished
steel base: 3cm by diameter: 7 cm

R20 000 – 30 000



127

127

Sidney GOLDBLATT

SOUTH AFRICAN 1919–1979

A Herd of Cattle

signed
oil on board
90 by 100,5 cm

R50 000 – 60 000

128

Nerine Constantia

DESMOND

SOUTH AFRICAN 1908–1993

*Blanketed Figures in a Basuto
Landscape with Horses*

signed and dated 1957
oil on canvas laid-down on board
75 by 100 cm

R30 000 – 50 000

129

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

*Figural Fragments in an
Abstract Landscape*

signed and dated 76
pen and ink and watercolour with
pigment and sand on paper
50,5 by 74 cm

R20 000 – 30 000



128



129

130

Hennie (Hendrik Christiaan) NIEMANN
SOUTH AFRICAN 1941–

Harvesters

signed and dated 97
oil on board
35,5 by 41 cm

R20 000 – 30 000

131

Hennie (Hendrik Christiaan) NIEMANN
SOUTH AFRICAN 1941–

Sowing Seeds

signed and dated 97
oil on board
77 by 49,5 cm

R25 000 – 40 000



131



133

132

Stefan **AMPENBERGER**

SOUTH AFRICAN 1908–1983

Thaba Nchu

signed and dated 70
oil on board
50 by 60 cm

R12 000 – 16 000

133

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

Limpopo

signed
oil on canvas
25 by 30 cm

R60 000 – 90 000

134

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Gibraltar

signed
oil on canvas
90 by 90 cm

R35 000 – 50 000

135

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919–1979

An Abstract Composition

signed and dated 1966
acrylic on canvas
90,5 by 100,5 cm

R60 000 – 90 000



134



135

136



136

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923–1980

Figures Resting outside a Cape Cottage

signed and dated 61

oil on canvas board

34,5 by 44,5 cm

R40 000 – 60 000

137

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923–1980

Okerlandskap, Grootzeekoegat (JM 1286)

signed and dated 1978; inscribed with the title on the reverse

oil on board

59,5 by 59,5 cm

R60 000 – 90 000

PROVENANCE

Mrs Helena Hill, (Johannes Meintjes's sister-in-law).

138

Aileen LIPKIN

SOUTH AFRICAN 1933–1994

Fungus Growth

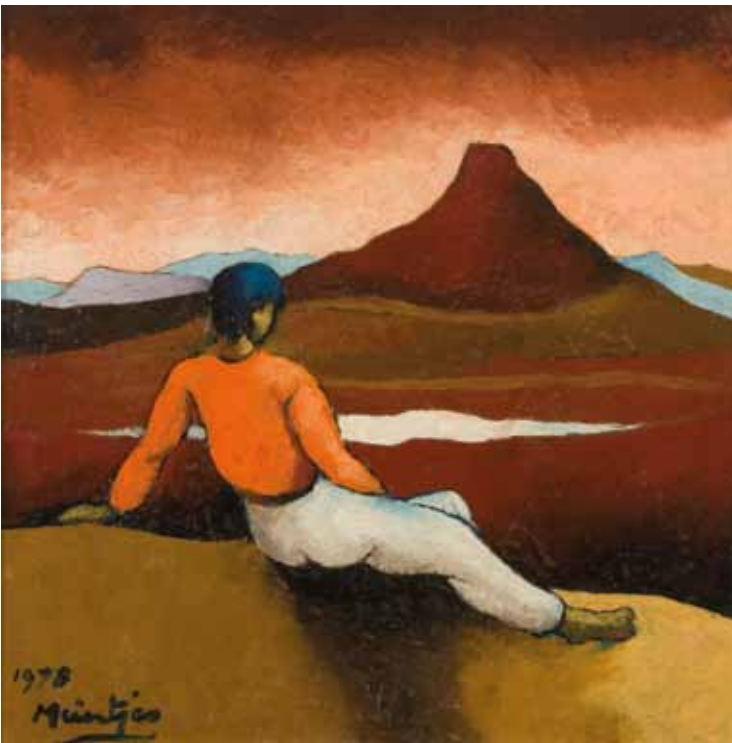
signed

mixed media on board

101,5 by 76 cm

R5 000 – 8 000

137





139



140

139

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010 SOUTH AFRICAN
1914–2010

Spirit of the Unknown

signed and dated 1973; inscribed with the title on
the stretcher on the reverse
acrylic over charcoal
90 by 90 cm

R30 000 – 50 000

140

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Figures outside a Church

signed
oil on board
50 by 60 cm

R60 000 – 90 000



141



142

141

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Houses and Figures

signed
oil on board
49 by 59 cm

R70 000 – 90 000

142

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

A Couple Harvesting Grass and a Donkey

signed
oil on board
49,5 by 59,5 cm

R40 000 – 60 000



143

143
Ephraim Mojalefa **NGATANE**
SOUTH AFRICAN 1938–1971

Penny Whistler

signed
mixed media on board
70,5 by 58 cm

R70 000 – 100 000



144

144
Ephraim Mojalefa **NGATANE**
SOUTH AFRICAN 1938–1971

Two Penny Whistlers

signed and dated '70
mixed media on board
57,5 by 70 cm

R70 000 – 100 000

145

Bettie CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Wash-day

signed
oil on canvas
69,5 by 89,5 cm

R50 000 – 70 000



145

146

Bettie CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Abstract Composition with Fish

signed and dated 1955; dated 1955
on the reverse
oil on canvas
39,5 by 49,5 cm

R30 000 – 50 000



146

147

Christo COETZEE

SOUTH AFRICAN 1929–2001

Changing Symbol of the Majorca Flower

signed, numbered 14, dated SA 76, inscribed
with the title and marked manipulated image
gouache and brush, and manipulated spliced
and rewoven image
45,5 by 34,5 cm

R7 000 – 10 000



148

148

Christo **COETZEE**

SOUTH AFRICAN 1929–2001

David

signed and dated 68; signed, dated 29th March 68, "Finestrat, Spain" and inscribed with the title on the reverse
acrylic with collage on canvas
87,5 by 114,5 cm

R70 000 – 100 000

149

Christo **COETZEE**

SOUTH AFRICAN 1929–2001

Abstract Composition

signed, dated Paris, "18/4/66" on the reverse mixed media with coins
78 by 39 cm

R25 000 – 40 000

150

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

A Seated Woman

signed
oil on canvas laid-down on board
25,2 by 16,4 cm

R8 000 – 12 000



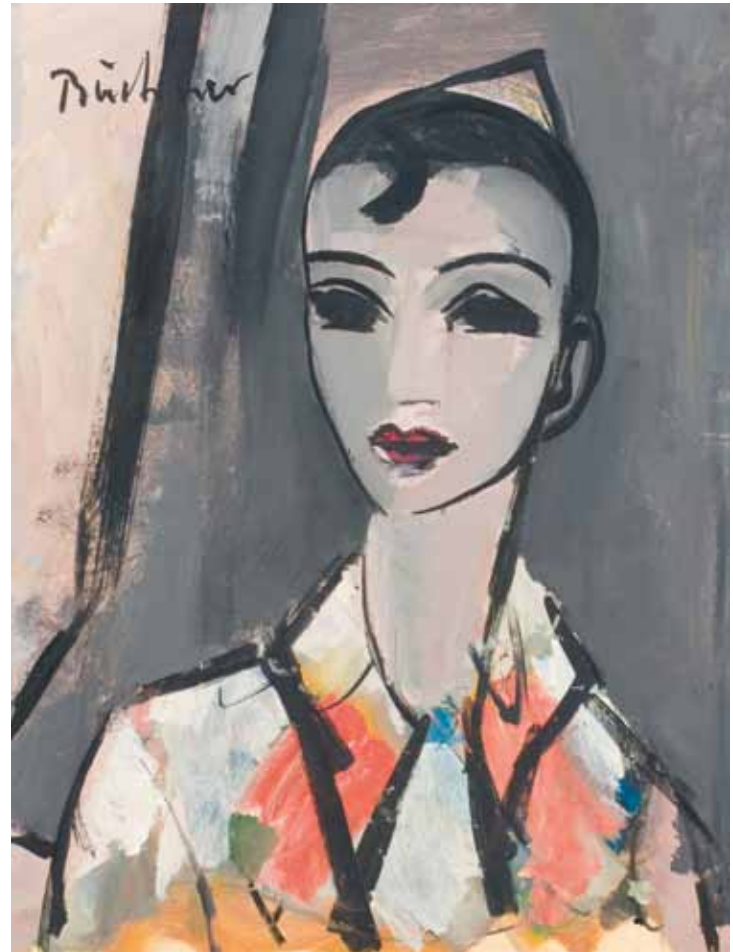
151

151
Maurice Charles Louis **VAN ESSCHE**
SOUTH AFRICAN 1906–1977

A Harlequin

signed
oil on board
46 by 22 cm

R40 000 – 50 000



152

152
Carl Adolph **BÜCHNER**
SOUTH AFRICAN 1921–2003

A Harlequin

signed
acrylic on board
64 by 49 cm

R80 000 – 120 000



153

153

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

A Seated Harlequin

signed

mixed media on canvas

89,5 by 89,5 cm

R40 000 – 60 000



154

154

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

A Harlequin with a Mandolin

signed

acrylic on canvas

90,5 by 90,5 cm

R50 000 – 70 000

155

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

A Harlequin with a Mandolin

signed

oil on paper laid-down on board

36 by 30,5 cm

R25 000 – 40 000



156



157

156

Zwelidumile Mxgazi **FENI-MHLABA**

SOUTH AFRICAN 1942–1991 SOUTH AFRICAN

1942–1991

Chained Figure (8219)

signed and numbered 8219

pen and ink and gouache

150 by 87,5 cm

R50 000 – 70 000

157

Zwelidumile Mxgazi **FENI-MHLABA**

SOUTH AFRICAN 1942–1991

***Am I my Brother's Keeper, blood cries from
the ground, the curse of the ground***

signed, inscribed with the title in the work

pen and ink

sheet size: 150 by 144 cm

R70 000 – 100 000

158

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Catullus-Caucasus Mountains Celluloid-Cellulose

2007

signed and numbered "P.P" 1/4 in pencil in the margin

hand-printed lithograph and collage
62 by 73 cm

R50 000 – 80 000

158



159

Kendell **GEERS**

SOUTH AFRICAN 1968–

After Laziness and Sensuality

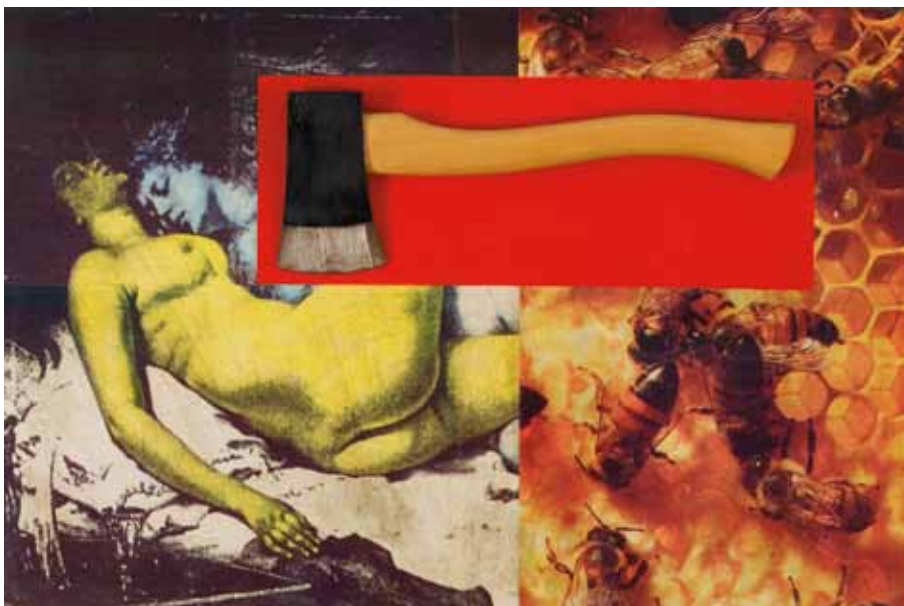
signed, dated June 1992 and inscribed with the title on the reverse

photographic collage with enamel paint and found object (axe)

53 by 80 cm

R40 000 – 60 000

159





160

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

Early Morning Nude

signed

oil on canvas

39,5 by 54,5 cm

R100 000 – 150 000



161

161

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

Blue Nude

signed
oil on board
41 by 27 cm

R60 000 – 90 000



162

162

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964

Melancholia

signed, dated '07, numbered 8/10 and inscribed
with the title in pencil
embossed etching and aquatint in colour
99 by 69 cm

R15 000 – 20 000



163

163

Zwelidumile Mxgazi **FENI-MHLABA**
SOUTH AFRICAN 1942–1991

Anguish; Young Man; Flower Woman

signed and dated 56; signed, dated 1966 and
inscribed with the title; signed, respectively
ball-point pen

37 by 23cm; 31 by 24cm; 30 by 17,5 cm

(3)

R40 000 – 60 000



164

Bruce Murray **ARNOTT**
SOUTH AFRICAN 1938–2007

I am an African Too, diptych

signed, dated 2008, numbered
1/5 and inscribed with the
title on a label on the reverse
aluminium and paint
each approximately: 42,7 by
29 cm

R10 000 – 15 000

PROVENANCE
The Goodman Gallery,
Johannesburg.

165

Guy **TILLIM**

SOUTH AFRICAN 1962–

Portrait XVI, Mai Mai Militia in Training

2002

archival pigment ink on 300g coated cotton paper
86,5 by 59 cm

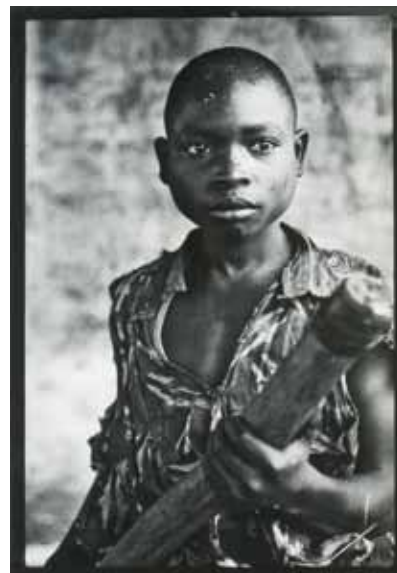
R18 000 – 24 000

PROVENANCE

Michael Stevenson Fine Art, Cape Town.
The Goodman Gallery, Johannesburg.



165



166

166

Guy **TILLIM**

SOUTH AFRICAN 1962–

Portrait VI, Mai Mai Militia in Training

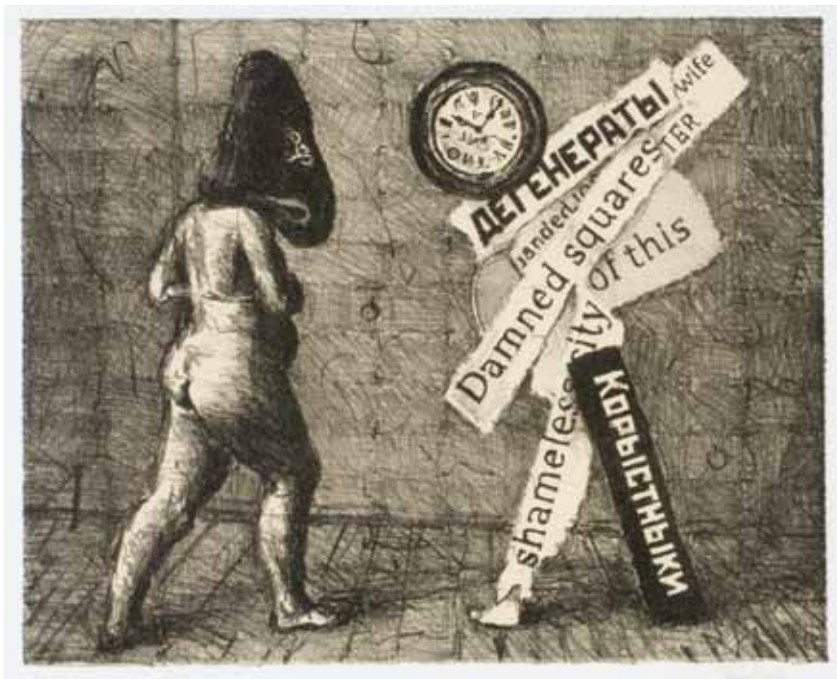
2002

archival pigment ink on 300g coated cotton paper
86,5 by 59 cm

R18 000 – 24 000

PROVENANCE

Michael Stevenson Fine Art, Cape Town.
The Goodman Gallery, Johannesburg.



167

167

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Damned Squares of the Shameless City

Series: 2007–2009

signed and numbered 'P/P' 2/3 in pencil in the
margin

lithograph
31 by 38 cm

R25 000 – 40 000



168

168

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

A Still Life with Apples

2007

signed and numbered 28/40 in pencil in the margin

drypoint etching

39,5 by 39,5 cm

R50 000 – 80 000



169

169

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Notary's Embossing Press

2004

signed and numbered 14/20 in pencil

lithograph

sheet size 52 by 42,5 cm

R18 000 – 24 000



170



171

170

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Rhino (Head Down)

2007

signed, inscribed "P.P" and numbered 2/4 in pencil
in the margin
hand-printed lithograph and collage
28 by 42 cm

R25 000 – 40 000

171

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Rhino (Head Up)

2007

signed and numbered 12/35 in pencil in the
margin
hand-printed lithograph and collage
45 by 50 cm

R30 000 – 50 000

172

Joachim Paulus **SCHÖNFELDT**

SOUTH AFRICAN 1958–

Keorapetse Mosimane

plastic with collaged photographic elements
44 by 69 by 52 cm

R10 000 – 15 000

173

Jekiseni Mbhazima Sagani

HLUNGWANI

SOUTH AFRICAN 1923–2010

Sea Creature

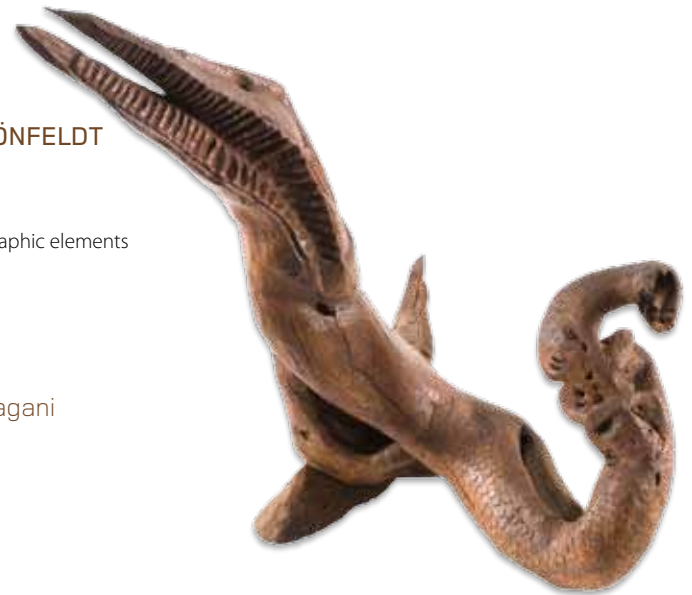
wood

82 by 95 by 86 cm

R20 000 – 30 000

PROVENANCE

The Everard Read Gallery, Johannesburg.



173



174

Willem Hendrik Adriaan **BOSHOFF**

SOUTH AFRICAN 1951–

Sdrow Fo Nwodkaerb

each signed and dated 2004

old tools and utensils wrapped in dictionary facsimile paper leaves and mounted on dictionary facsimile pages

each approximately 87 by 60 by 5cm (4)

R80 000 – 120 000



175

Paula LOUW

SOUTH AFRICAN 1951–

Much Love

2008

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

typewriter components, wire, perspex and wood
164,5 by 98cm

R30 000 – 50 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

EXHIBITED

The Johannesburg Art Fair, Johannesburg, 2010.



176

William Joseph KENTRIDGE

SOUTH AFRICAN 1955–

*L'inesorabile Avanzata: The World (1);
Newspaper Unread (2); Massacre of the
Innocents (3); Newspaper Read (4); Mal d
Afrika (5)*

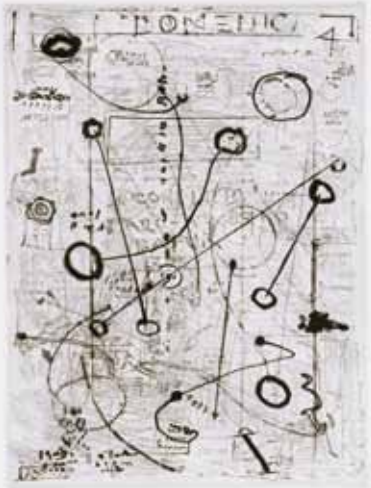
2007

each signed and numbered 50/50 in pencil in the
margin

sugarlift, aquatint, drypoint and engraving

sheet size 39,9 by 35,1cm (5)

R90 000 – 120 000





177

177

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Magic Flute: Dove (State IX)

2007

signed, inscribed State IX and numbered 3/15 in pencil in the margin
drypoint etching

19,5 by 24,5cm

R25 000 – 40 000



178

178

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Magic Flute: Dove (State X)

2007

signed, inscribed "State X" and numbered 3/15 in pencil in the margin
drypoint etching

19,5 by 24,5cm

R25 000 – 40 000

179

John Koenakeefe **MOHL**

SOUTH AFRICAN 1903–1985

8 Gum Trees, near Orlando

signed; signed and inscribed with the title on the reverse

oil on canvas laid-down on board
23 by 34cm

R25 000–40 000



180

180

Carl Walter **MEYER**

SOUTH AFRICAN 1965–

Trucking Stop

signed with the initials and dated 93
oil on canvas
59 by 74,5 cm

R40 000 – 60 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

181

Carl Walter **MEYER**

SOUTH AFRICAN 1965–

A Block of Flats

signed and dated 94; inscribed with the title
on the reverse
oil on canvas
77 by 92 cm

R50 000 – 80 000



181

182

Kagiso Patrick MAUTLOA

SOUTH AFRICAN 1952–

An Industrial Landscape

signed and dated 05; inscribed with the title on a label on the reverse
oil and collage on canvas
130 by 129 cm

R40 000 – 60 000



182

183

Bettie CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

House of Souls

signed and dated 1998; inscribed with the title on the frame on the reverse
oil on canvas
120 by 120 cm

R70 000 – 100 000



183

184

Elsa MARSCHALL

SOUTH AFRICAN 1915–

Solaris

signed and dated 65; inscribed with the title on the stretcher on the reverse
mixed media on canvas
101,5 by 101,5 cm

R3 000 – 5 000

185

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

*Figure with a Duck in a Sunny Flowered
Landscape*

signed
oil on board
89,5 by 74,5 cm

R70 000 – 100 000



185

186

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Two Figures with a Chicken

signed
oil on board
75 by 90 cm

R70 000 – 100 000



186

187

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Keep Smiling Thru

signed, dated 2007 and inscribed with the title on
the reverse
hand-painted and glazed ceramic plate diameter:
29 cm

R6 000 – 9 000

188

Hylton NEL

SOUTH AFRICAN 1941–

A Young Girl in a Pink Dress

signed with the initials and dated "10.5.06" on the underside
hand-painted ceramic with incised decoration
height: 5cm, diameter: 26 cm

R6 000 – 9 000

189

Hylton NEL

SOUTH AFRICAN 1941–

A Reclining Nude

signed with the initials and dated "29.4.93" on the underside
hand-painted and glazed ceramic bowl
height: 5cm, diameter: 24,5 cm

R6 000 – 9 000

190

Hylton NEL

SOUTH AFRICAN 1941–

A Seated Nude Woman and a Fish

signed with the initials
hand-painted and glazed ceramic bowl
height: 12cm, diameter: 24,5 cm

R7 000 – 10 000

191

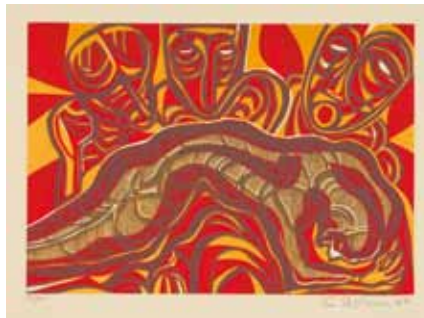
Hylton NEL

SOUTH AFRICAN 1941–

A Leafed Wreath with Poem

signed with the initials and dated "18.11.02" on the reverse
hand-painted and glazed ceramic bowl
inscribed with text
height: 9cm, diameter: 29,5 cm

R7 000 – 10 000



192

192

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

Man's Gold

1975
28 woodcuts each signed, dated and inscribed
71/75 in pencil in the margin
woodcuts in colour
sheet size: 38,5 by 53,5 cm

R25 000 – 40 000

28 woodcuts by Cecil Skotnes, 6 poems and text by Stephen Grey, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, each copy is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 – January 1979.



193

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

*The Assassination of Shaka (Portfolio with captions by Stephen Gray,
43 works housed in a linen box)*

1973

each signed, dated 73 and numbered 99/225 in pencil in the margin

woodcuts in colour

sheet size: 50 by 33,2 cm

R35 000 – 50 000

194–200

NO LOTS



Country Club Johannesburg, Woodmead

16 May 2011 – 8 pm

Important South African Art

Evening Sale: Lots 201–325



202

201

Leng

DIXON

SOUTH AFRICAN 1916–1968

Groot Constantia Wine Farm, South Africa

signed, dated 57 and inscribed with the title

pen and ink and watercolour

33 by 48 cm

R15 000 – 20 000

202

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand

signed

oil on board

18 by 24 cm

R30 000 – 40 000



203

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

A Namaqualand Landscape

signed and dated 54

oil on canvas laid-down on board

40 by 49,5 cm

R70 000 – 100 000



204

204

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Four Figures (on four panels)

signed

carved and painted wood panel with
coloured pigment

each panel approximately: 152 by 38
cm (4)

R350 000 – 500 000

205

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

The Representatives

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

carved and painted wood panel with
coloured pigment

152,5 by 90,5 cm

R150 000 – 250 000

cf. Frieda Harmsen (Ed.), *Cecil Skotnes*,
South African National Gallery, Cape
Town, 1996, page 23 figure 1.14.





206

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A Vineyard in Stellenbosch

signed and dated 1921

oil on board

31 by 39,5 cm

R150 000 – 200 000



207

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A Landscape with Trees

signed

casein

21 by 28,5 cm

R180 000 – 240 000

PROVENANCE

Mr Emil C G Schweickerdt, Pretoria.



208

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

An Extensive Landscape with a Baobab and a Crouching Man

signed and dated 1956

oil on canvas

54 by 75 cm

R100 000 – 150 000



209

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

An Extensive Landscape with Mountains in the Distance

signed

oil on board

29 by 39 cm

R120 000 – 180 000

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

The Golden Gate

signed

oil on canvas

76 by 91 cm

R5 000 000 – 7 000 000

Sold: Sotheby Parke Bennet South Africa, Johannesburg,
3 November 1976, lot 127.

Jacob Hendrik Pierneef's *Golden Gate* is an impressive example of his mature work. While the Impressionists' and Post-Impressionists' colour palette and treatment of light effects are evident in earlier works, Pierneef found in Dutch artist and theorist, Willem van Konijnenburg's ideas the approach that was to become the foundation for his mature style, of which this painting is an outstanding example. Van Konijnenburg (1868–1943), whom Pierneef met on his second visit to Europe in 1925, was to have the most seminal influence on Pierneef's art and thinking through his philosophy regarding the spiritual effects of mathematical proportion, linear rhythm and simplified form. Accordingly, principles of geometry that stress precision through the emphasis of linear elements in painting are employed to achieve harmony, balance and unity.

Rather than presenting the drama of the rock faces Pierneef has chosen an elevated position from which to look down on the site. The primary focus is not thus on the isolated rock features but on the whole area with its rolling hills and dales, the subtlest of complementary colours and its perfect balance of horizontals intersected here and there by vertical trees. All elements are integrated into the harmonious whole. Shapes echo or complement one another in a continuous symphony of form and colour. The cottages nestled in the valleys are the very essence of contentment. Nothing is out of place and nought disturbs the perfection of this place. *Golden Gate* is Pierneef's paean to the landscape he so loved.

The eye is drawn along the winding river in the foreground and through the valley with its rocky outcrops up to the majestic grandeur of the deep cobalt blue mountains and into the clouds which appear to have parted to allow clear blue skies to penetrate. Even the clouds are arranged to underscore Van Konijnenburg's theory of spiritual unity through geometry.

Golden Gate is located in the rolling foothills of the Maluti Mountains of the north eastern Free State and derives its name from

the brilliant shades of gold cast by the sun on the sandstone cliffs, especially the imposing Brandwag rock. 11 600 hectares of unique highland habitat provide home to a variety of mammals – black wildebeest, eland, blesbok, oribi, springbok and Burchell's zebra – and birds, including the rare bearded vulture (lammergeier) and the equally rare bald ibis, which breed on the ledges in the sandstone cliffs.

According to Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens:

The climate has mild summers (summer rainfall) with very cold winters, experiencing regular frost and occasional snow. The characteristic geology of impressive Clarens Sandstone cliffs is overlooked by the Basalt of the Lesotho Highlands. The native vegetation in the region is grassland, classified as Eastern Free State Sandy Grassland. Due to the cold winters, exotic tree species were planted by the farmers both for practical (protective) and aesthetic reasons. The tall straight trees in the centre foreground are Lombardy poplar (*Populus nigra*) (Italiaanse populier in Afrikaans), a popular species much planted in the region. The tall trees on the left are probably examples of the Pencil Cedar (*Jumiperus virginiana*) with its characteristic cone shape. The rounded trees on the right in the background strongly resemble the English Oak trees (*Quercus robur*) as well as the commonly planted weeping willow (*Salix babylonica*). The shrubbery just to the left of the house could be a conifer such as the Lawson Cypress (*Chamaecyparis lawsoniana*).ⁱⁱ

i Ernst van Jaarsveld in an email to Emma Bedford, dated 23 March, 2011.

PROVENANCE

Mrs E Sachar

LITERATURE

Stephan Welz, *Art at Auction in South Africa 1969–1989*, Johannesburg, 1989, page 127, illustrated in colour.



212

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A Landscape with Willow Tree

signed with the monogram

pastel and coloured pencil

36 by 44 cm

R60 000 – 90 000



213

Paul

DU TOIT

SOUTH AFRICAN 1922–1986

A Cederberg Landscape

signed and dated 1953

oil on canvas

34,6 by 40 cm

R50 000 – 70 000



214

Paul

DU TOIT

SOUTH AFRICAN 1922–1986

A Landscape with a Red Tree

signed

oil on board

40 by 56 cm

R50 000 – 70 000

215

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Landscape, Bishops Court

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

oil on canvas

22 by 32 cm

R500 000 – 800 000

Painted on the 25th July 1916

PROVENANCE

Max Sachar

LITERATURE

J. du P Scholtz, *DC Boonzaier en Pieter Wenning. Verslag van 'n Vriendskap*, Cape Town, 1973, page 31 and illustrated page 103, plate 34.



Pieter Wenning

The paintings of Pieter Wenning, a grossly underrated artist in the opinion of Stephan Welz, are exciting much interest amongst art collectors with *At Claremont, CP* having sold for R1 782 400 at Strauss & Co's March 2011 sale in Cape Town, establishing a new record for the artist.

Landscape Bishop's Court was painted when Wenning was in Cape Town from June until August 1916 and working productively. D. C. Boonzaier, journalist and cartoonist for *De Burger* and Wenning's mentor and greatest supporter, observes in his diary entry:

Nou volg vir Wenning 'n vrugbare week. Op 25 Julie maak hy in Bishops court 'n klein skilderytjie "in brown, green and white; a few old houses, with the dense forest in the background" (nr 11 in lys op bl. 31-32 – Pl. 34).¹

Because Wenning had to return to Pretoria for Van Schaik's wedding, an impromptu exhibition was held in Boonzaier's office in the Burger

building in Keerom Street to enable sponsors to view and select work and other interested parties to purchase paintings. Boonzaier comments:

Miss Nita Spilhaus, Miss Ruth Prowse and Miss Woods (of the Argus) call together to see the work. They are full of enthusiasm and Miss Spilhaus says Wenning must throw up his present work and take up painting as a profession. They all select the large Bishop's Court as one of the best things in the collection.²

In the list of works sold, Boonzaier notes this painting as *Ou Huisie teen Agtergrond van Digte Bome, Bishops court*, states that it was painted on 25 July and purchased by F. K. Kendall for £4-4-0.³ Francis Kaye Kendall was an architect in the celebrated firm, Herbert Baker Kendall and Morris. Kendall, with his educated eye and refined sensibility, was clearly drawn to this image of vernacular Cape architecture.



216

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Clouds, Pretoria

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

oil on canvas

22 by 32 cm

R600 000 – 900 000



The light paint treatment of the trees contrasts with the thickly painted walls grounding the buildings in this sylvan scene. The fencing, painted with rapid strokes that lend an elegant rhythm to the composition, accentuate Wenning's mastery of brushwork learnt from the Japanese painters he so admired.

Boonzaier's diary entry of 27 May 1918 contains his response to *Wolke Pretoria*:

Another oil, considerably smaller in size, represents Pretoria – or, may be, one of its suburbs, during the progress of a heavy thunderstorm. It is a charming study in greys and subdued greens. The sky covers more than half the canvas, the landscape being shown in a narrow strip at the bottom. The whole thing is conceived in Wenning's happiest vein and I am almost inclined to prefer it to the larger picture. ... I wrote immediately to W. telling him what satisfaction the pictures – especially the first two – had given me, and in the evening took them to the

Michaelis Café where they were greatly admired by Wray, Peers, Ruth Prowse, Magda Sauer and others.⁴

It is small wonder that this painting elicited so many favourable responses. Wenning's ability to capture a sense of place with what are essentially a few abstracted brushstrokes and articulated lines is very evident. His mastery in marrying Dutch Impressionism that favoured deeper colours and subtle light with local environmental conditions to evolve a style that has sometimes been referred to as Cape Impressionism, was to have a marked influence on several artists including his friend, Nita Spilhaus and on Gregoire Boonzaier, the son of his mentor.

¹ Ibid, page 31.

² J. Du P. Scholtz, *D. C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, 1973, page 31.

³ Ibid, page 32.

⁴ Ibid, page 55.





217

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

An Extensive Landscape with an Approaching Storm

signed

oil on board

35 by 45 cm

R100 000 – 150 000



218

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Sonsondergang Lichtenburg

signed and dated 1920; inscribed with the title on the reverse

oil on board

48,5 by 58,5 cm

R250 000 – 350 000

PROVENANCE

Gordon Campbell Tomlinson and thence by descent.



219

NO LOT

220

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Miner with a Hand Drill [The Hammer Worker]

signed and bears the foundry mark:

Fonderia G. Nisini, Roma

bronze

12 by 14 by 5cm; mounted on a wooden block:

4 by 15 by 6,5 cm

R600 000–900 000

Anton van Wouw's miner is seated below an overhanging ledge. With chisel held fast in one hand and hammer poised in the other, he is captured at the moment in which he summons the strength to chip at the solid mineral-bearing rock. According to photographs in the Van Wouw House Collection in Pretoria, the sculptor initially modelled the figure in the nude to ensure anatomical accuracy before adding the loincloth. The smooth modelling of the miner's body catches and reflects the light in contrast to the rougher treatment of the rock face of the mineshaft. Van Wouw's attention to detail is so precise and the Nisini Foundry casting so good that even at this small scale we are able to observe the finest features – the miner's furrowed brow, his moustache and meagre beard. Behind him lies a water bottle with its rope handle finely delineated. Two versions of this subject were produced – a larger sculpture measuring sixty centimetres in height and this smaller version which is signed 'A van Wouw' in cursive handwriting on the back at the bottom right and bears the Nisini Foundry name.

LITERATURE

AE Duffey, *Anton van Wouw, the Smaller Works*, Protea Book House, Pretoria, 2008, pages 89–92.



221

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A Mountain Gorge with a River Running Through it

signed and dated 28

oil on board

74,5 by 89,5 cm

R4 000 000 – 6 000 000

Jacob Hendrik Pierneef's *A Mountain Gorge with a River Running Through It* is a key work in the artist's oeuvre for several reasons. It clearly reveals his early exposure to European art training and artistic developments and how he began to forge these into a unique South African style that was to capture the imagination of art lovers.

While in the Netherlands with his family from 1901 until 1903, Pierneef attended the Rotterdam art school, Academia Erasmiana, admired the Old Masters at the Boymans van Beuningen Museum and visited art exhibitions at local galleries.

During a second visit to Europe in 1925 and 1926 Pierneef's exhibition of paintings, drawings and graphic work on the Herengracht in Amsterdam made a great impression according to Anton Hendriks (artist and Director Johannesburg Art Gallery, from 1937 until mid-60s), who maintained: "The work expresses an optimism and a certainty that has been missing in art in Europe for the last twenty years"⁶¹

He arranged a meeting between Pierneef and Willem van Konijnenburg, the Dutch artist and art theorist whose ideas on the role of geometry in creating a parallel between earthly and spiritual worlds were to have such a profound impact on Pierneef.

Painted in 1928, after that significant meeting, Pierneef used lively brushwork with varied strokes to capture the effect of dappled sunlight on surfaces as he had observed in the works of the Impressionists and Post-Impressionists. Yet the solidity of the gorges derives from his new interest in structure and draughtsmanship gained from his discussions with Van Konijnenburg. Its noteworthy how this painting forms a bridge in Pierneef's development from his earlier painterly work into his later emblematic style.

His deft compositional use of the meandering river to lead the eye between the cliffs and into the distance where the horizon is crowned by a brilliantly lit cumulus cloud that commands attention, leaves no doubt about Pierneef's mastery of space and light.

⁶¹ P G Nel, *J H Pierneef: His Life and his Work*, Perskor, Cape Town and Johannesburg, 1990, page 135.



223

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A Landscape with a Farm in the distance

signed and dated 1922

oil on board

30 by 45 cm

R300 000 – 400 000



224

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

A Landscape with Trees

signed

oil on canvas laid-down on board

53 by 71,5 cm

R600 000 – 800 000



225

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

A Misty Morning

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

oil on canvas

48,5 by 71,5 cm

R250 000 – 350 000

PROVENANCE

Die Kunsamer, Cape Town.



226

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Mozambique

signed and dated 26, inscribed with the title and dated 'March 1926'
oil over pencil on canvas laid-down on board
43,5 by 58,5 cm

R400 000 – 600 000

In 1925 Pierneef together with his wife toured Europe for nine months. They left Europe on a freighter on the 12th January 1926 sailing via Port Said down the east coast. "They were the only two passengers on board and, since the ship had to spend from between two and six days at every port, Pierneef was often able to go out and paint the countryside to his heart's content" P.G. Nel (editor) *J.H Pierneef His Life and His Work*, Cape Town, 1990, page 67.

227

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

A Still Life with Flowers in a Glass Vase

signed

oil on canvas

59 by 49 cm

R150 000 – 200 000



228

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Poppies in a Green Vase

signed

watercolour over pencil

51,5 by 37,5 cm

R100 000 – 150 000

229

Rosamund King

EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

A Still Life of Gerberas in a Blue, Green and Red Vase, and a View Through a Window

oil on canvas

50 by 39 cm

R200 000 – 300 000



228



230

Irma

STERN

SOUTH AFRICAN 1894–1966

Still Life of Blossoms

signed and dated 1954

oil on canvas laid-down on board

57 by 54 cm

R2 000 000 – 3 000 000

LITERATURE

Stephan Welz, *Art at Auction in South Africa: The Art Market Review 1969–1995*, Johannesburg, 1996, illustrated in colour on page 102.







231

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Still Life in the Artist's Studio

signed

oil on canvas

50 by 65,5 cm

R180 000 – 240 000



232

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

A Ginger Bowl and Fruit

signed

oil on canvas

50 by 65 cm

R160 000–200 000

233

Irma

STERN

SOUTH AFRICAN 1894–1966

A Still Life of a Blue Jar with Oranges and Limes

signed and dated 1939

oil on canvas

61 by 51 cm

R2 500 000 – 3 500 000

This early still life provides insights into the development of Irma Stern's painting. With the influence of her German Expressionist mentors like Max Pechstein still clearly evident, Stern uses expressive draughtsmanship to redefine objects as if she were sculpting them anew. Glorious complementary colour contrasts of the oranges against the turquoise vase enliven the painting. Interestingly, she also makes use of strong black outlines and black mixed into her colours to achieve tonal depth that heightens the three-dimensionality of objects such as the vase.

Fluid brushstrokes rapidly painted capture the sensation of the fabric rather than its precise detail. The red vertical and ogival arch suggest a spiritual atmosphere yet they are aspects of a favourite woven mat acquired in the Congo and incorporated into several paintings such as the unique *Still Life with Proteas in a Jar*, included in Strauss & Co's May 2010 sale. As Marion Arnold points out:

The fact remains that Stern had a good eye. She recognised quality craftsmanship and she acquired many fine carvings and textiles at a time when European museums still classified examples of African art as anthropological curiosities or curios.ⁱ

The vase is the same one she chose for her painting, *Lilies*, which featured so prominently in Strauss & Co's November 2010 auction. This Chinese jar, with its brownish slip and turquoise glaze, was acquired by Stern for her own collection and is currently in the UCT Irma Stern Museum (catalogue number 534).

The still life is finished and given exotic appeal with one of the Zanzibari frames that Stern collected on her travels in East Africa.

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







234

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Hartebeespoort Dam with Cottages

signed

oil on board

34 by 49 cm

R250 000 – 350 000



235

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

*A Cape Landscape with Fields (recto);
An Extensive Landscape with a Tree
(verso)*

recto signed with the initials and
indistinctly dated

oil on board

28 by 34,5 cm

R180 000 – 240 000



236

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Soutpansberg (recto); A Farmhouse with Trees (verso)

recto signed and dated 30; verso signed and dated 24

oil on board

48,5 by 64 cm

R400 000 – 600 000



236

237

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Huts and Trees with Figures in a Landscape

signed

oil on canvas-board

39,5 by 50 cm

R400 000 – 600 000

This idyllic rural image of water-carriers must have been painted in the mid-1940s as it was acquired in 1948 by the current owner's parents from Maggie Laubser's solo exhibition at the Oranje Koffiehuis in Bloemfontein. Towards the mid-1930s Laubser left the Cape on a protracted working holiday of nine months, staying with a family on a farm in Standerton, as Johan van Rooyen reports in his monograph. During this visit she also worked at Nelspruit and Irene, amongst others. Here she executed numerous studies of wood and water-carriers and it's possible that this painting was inspired in part by those experiences. The painting displays ample evidence of what Van Rooyen calls her "quality of sincerity"ⁱ and quotes the artist:

I still delight in it when people find pleasure in my work. To paint is to reach out, hoping that one will touch. One wants to be understood.ⁱⁱ

ⁱ Johan van Rooyen, *Maggie Laubser*, C. Struik Publishers, Cape Town and Johannesburg, 1974, page 22.

ⁱⁱ Laubser in an interview with Johan van Rooyen, *SAAA Art News*, November 1968.

PROVENANCE

Prof and Mrs J S Booyens, Stellenbosch, acquired from an exhibition in Bloemfontein ca. 1948, S13460.

EXHIBITED

Oranje Koffiehuis Bloemfontein, 1948, catalogue number 15.

LITERATURE

Dalene Marais, *Maggie Laubser, Her Paintings Drawings and Graphics*, Perskor, 1994, page 286, catalogue number 1142.



238

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

A Landscape with Trees and Birds

signed

oil on canvas laid-down on board

41 by 50 cm

R500 000 – 800 000

Bought from Schweickerdt's, Pretoria, in the 1950s this painting was probably produced in the late forties or early fifties. By this time Maggie Laubser's paintings were much sought after by exhibition curators and collectors. She was a member of the New Group from 1943 to 1952 and exhibited regularly with them. She was also a consistent participant in major international exhibitions including the contemporary South African art exhibitions at the Tate Gallery in London in 1948 and the Venice Biennale in 1952 and 1954. This pleasing pastoral scene captures the decorative patterns and rhythms of the arable landscape divided into ploughed and productive fields.

The birds are one of two cattle egret species with white plumage, grey legs and yellow bill that occur in the southwestern Cape. The larger of the two, the Great White Egret, is a rare vagrant in the region, suggesting that the birds depicted by Laubser are rather the Yellow billed Egret, a medium-sized egret found throughout the southwestern Cape near permanent water sources. The adults develop beautiful long plumes on the back in the breeding season, from August to November in the Cape.ⁱ Above the distant, blue mountains a glorious sun spreads its rays and casts its light on this picture of contentment.

ⁱ Dr John Manning, Research Botanist at Compton Herbarium, Kirstenbosch National Botanical Gardens, in an email to Emma Bedford, 11 March 2011.

PROVENANCE

Prof and Mrs H W Snyman, Pretoria, bought from Schweickerdt's, Pretoria, in the 1950's.

LITERATURE

Dalene Marais, *Maggie Laubser, Her Paintings Drawings and Graphics*, Perskor, 1994, page 350, catalogue number 1528.





239

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

A Street Scene District Six

signed and dated 1991

oil on canvas laid-down on board

24 by 46 cm

R80 000 – 120 000



240

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Table Bay from District Six

signed and dated 1979; signed, dated 1979 and inscribed with the title on the reverse

charcoal and oil on board

30 by 35 cm

R140 000 – 180 000

241

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

A Cape Street Scene

signed and dated 1969

oil on canvas

49 by 46,5 cm

R150 000 – 200 000



242

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Caledon Street, District Six

signed; inscribed with the title on the
reverse

oil on canvas

70 by 60 cm

R120 000 – 160 000



243

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

A Steep Street with Lamp Post

signed and dated 1966
oil on canvas laid-down on board
57 by 46 cm

R400 000 – 600 000

Gregoire Boonzaier was born and based in the Cape and though he travelled and painted in other regions and many countries abroad, he always returned to the Cape as a favourite subject and constant source of inspiration.

The architecture and cultural fabric of parts of Cape Town, which had retained their integrity largely due to poverty and neglect, held special appeal for the artist. It's in these areas that he would set up his easel to capture the weathered buildings and the winding streets full of life and activity.

PROVENANCE

Die Kunsamer, Cape Town.
The Everard Read Gallery,
Johannesburg.

EXHIBITED

South African National Gallery, Cape Town, *Sanlam Exhibition 69*, catalogue number 38.

Pretoria Art Museum, Pretoria, *Sanlam Exhibition*, catalogue number 99.







244

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

A Street with Green Tower

signed and dated 1969; signed and inscribed with the title on the reverse

oil on canvas

61 by 76,5 cm

R600 000 – 900 000

In the following statement Gregoire Boonzaier sums up what so captivated him about the Cape and led to his unflinching love of painting its many scenes and characters:

Even as a child I found old Cape Town an exotic place. It has a unique quality found in no other city in our country. It is rich in colour; colour which is present in its typical Cape cottages, in its roof, walls, windows and doors. The striking street life has always fascinated me: pushcarts, vegetable carts, fish carts, laundry gaily fluttering in the breeze and, in the good old days, goats and chickens, as well as a plethora of cats and mongrels of uncertain extraction. All these things made the street come to life. The cries of the hawkers, and the smells: fish and incense, curry and other



spices. What an atmosphere found in those alleys, playground to jolly bands of mischievous, noisy and inquisitive urchins! There one finds the Malays with their fezzes, and the women with their colourful headdresses. Over all this, the minarets of a dozen mosques where the Imam's cry daily summons the faithful. Indeed, a place with a special character. The urge to capture it on canvas has never left me.¹

In this view of District Six, the old buildings on either side of the street lead the eye down to the harbour with its busy cranes and over Table Bay to the Blaauwberg Mountains beyond. The scene is painted in Gregoire's characteristic style, influenced as much by the Post-Impressionists as it was by Pieter Wenning, who was so staunchly supported by Gregoire's father DC Boonzaier and who made a considerable impact on the young artist.

¹ *Die Huisgenoot*, 11 February, 1972, quoted in Martin Bekker, *Gregoire Boonzaier*, Human & Rousseau, Cape Town and Pretoria, 1990, pages 35–40. cf. Martin Bekker, *Gregoire Boonzaier*, Human and Rousseau, Cape Town and Pretoria, 1990, page 38.

245

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

The Hex River Valley

signed

oil on wooden panel

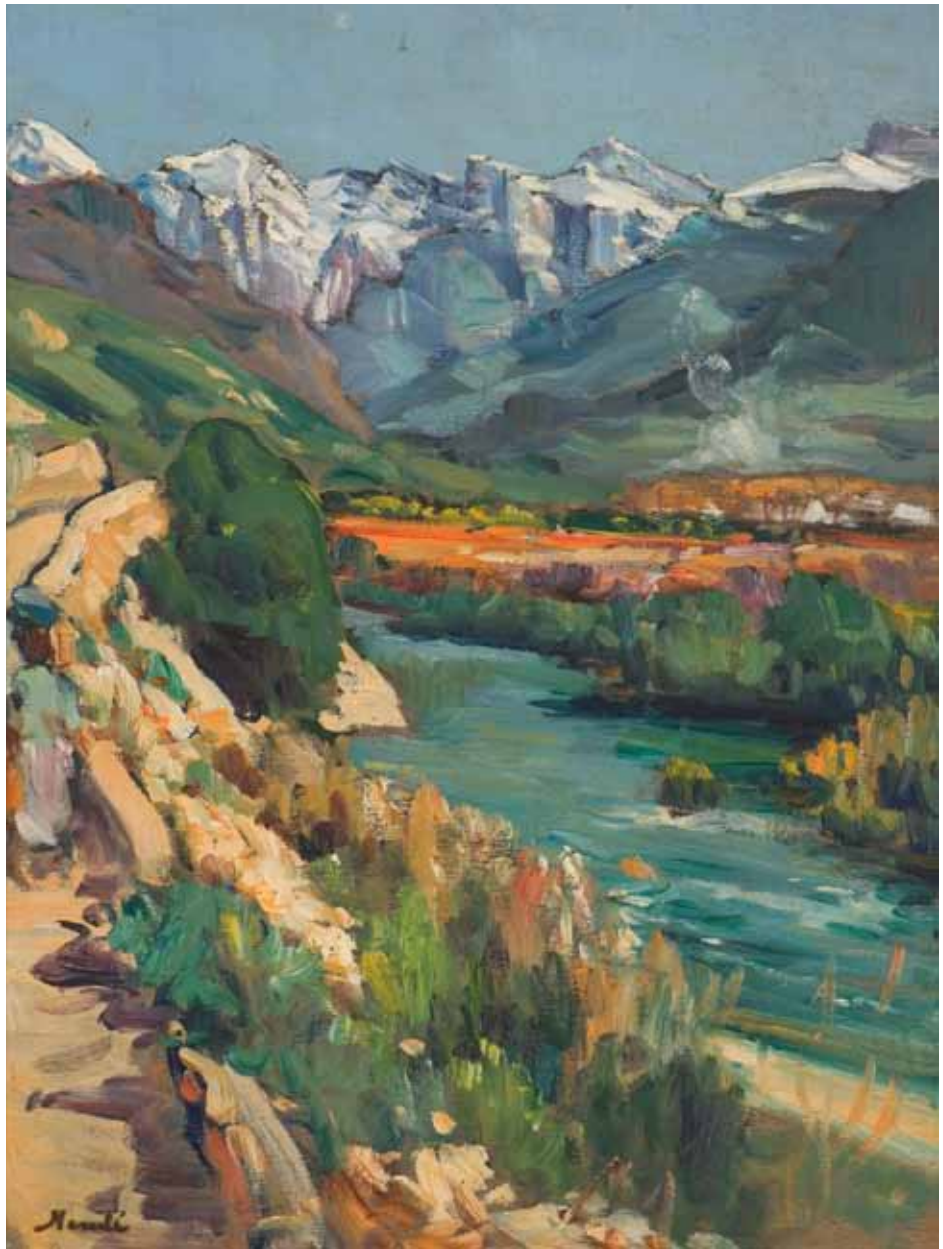
39,5 by 29,5 cm

R250 000–350 000

The farm in the middle distance is
Kanetvlei.

LITERATURE

cf. Stephan Welz, *Art at Auction in South
Africa, 1969–989*, Johannesburg, 1989,
page 75 illustrated in colour.



246

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

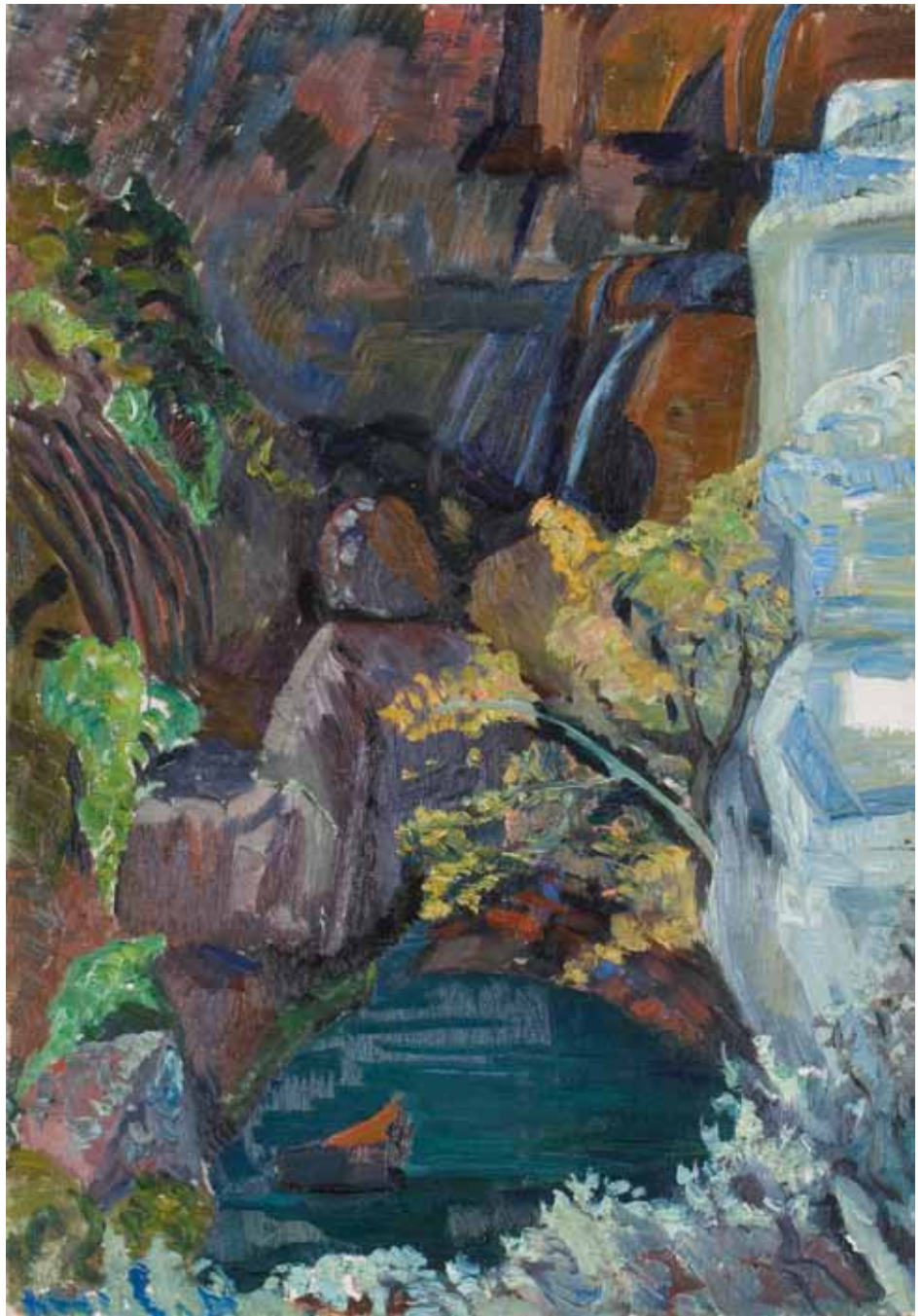
*Waterfall at Hebron (recto); A Portrait
sketch of a Woman (verso)*

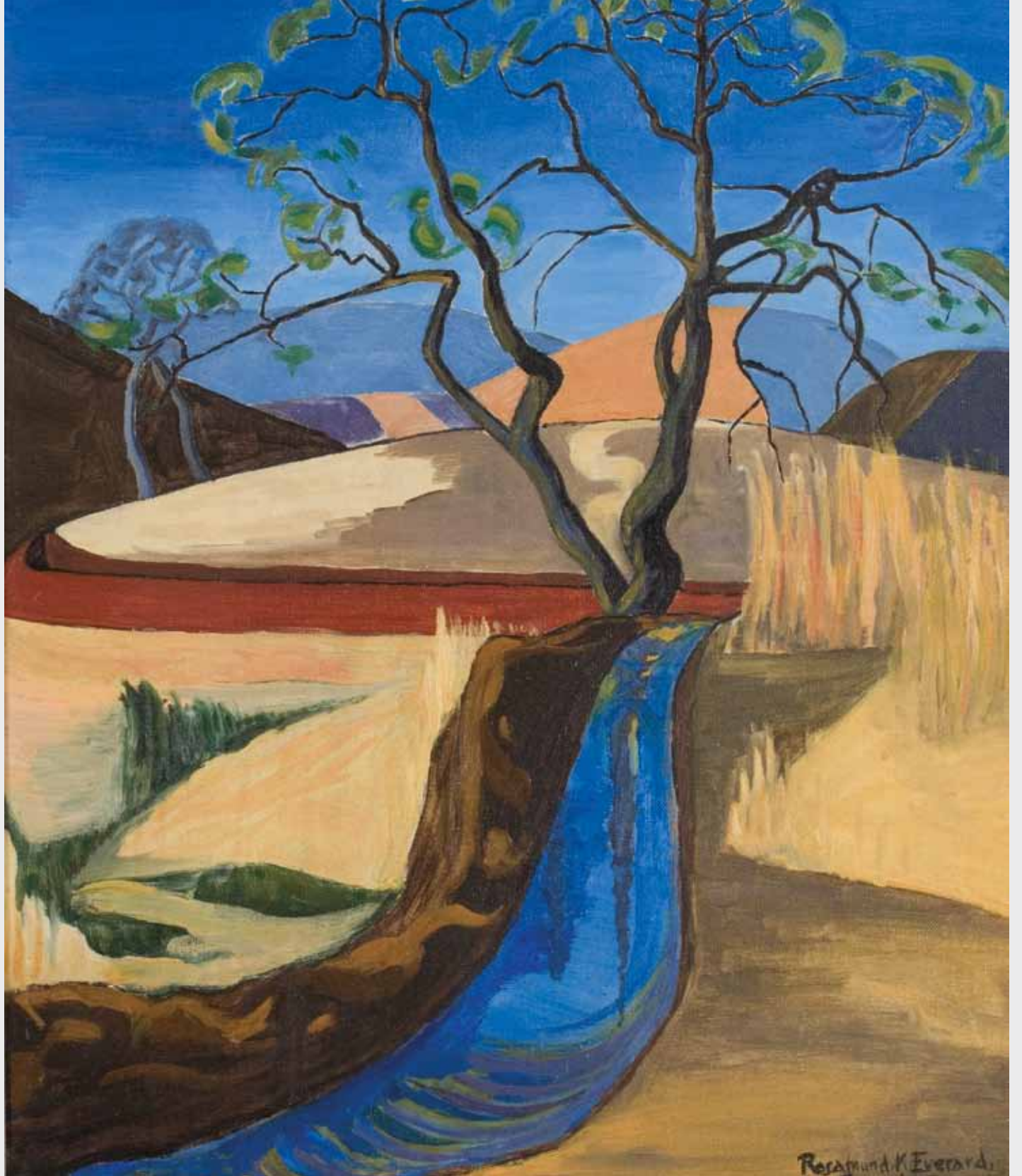
inscribed with the artist's name on
the reverse and signed by Rosemund
Everard-Haden also inscribed "property
of Leonora Everard-Haden" on the
stretcher on the reverse

oil on canvas

58 by 40 cm

R180 000 – 240 000





247

Rosamund King

EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

The Blue Furrow

signed twice; with the remnants of a label, bearing the artist's name and title on the reverse

oil on canvas laid-down on board
53 by 44,5 cm

R300 000 – 500 000

248

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

The Thames by Night

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

oil on canvas
76 by 60,5 cm

R150 000 – 200 000

248



249

Maud Frances Eyston

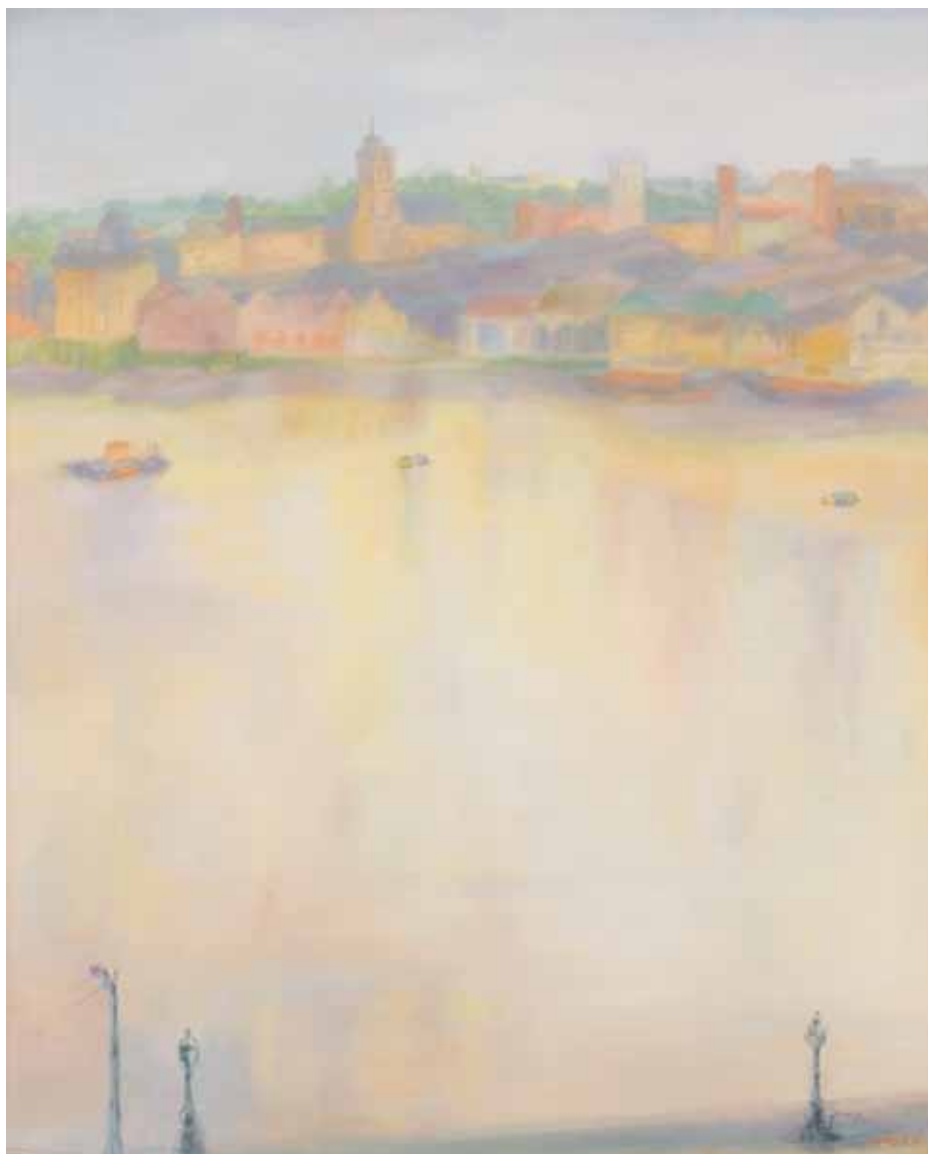
SUMNER

SOUTH AFRICAN 1902–1985

The Golden Thames

signed; dated 1964 and inscribed with
the title on the stretcher on the reverse
oil on canvas 99 by 79,5 cm

R200 000 – 300 000





250

Eleanor Frances

ESMOND-WHITE

SOUTH AFRICAN 1914–2007

A Sunset Landscape

signed

oil on canvas

49,5 by 59,5 cm

R100 000 – 150 000

251

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

Molly

signed
oil on canvas
71 by 47,5 cm

R200 000 – 300 000



251

252

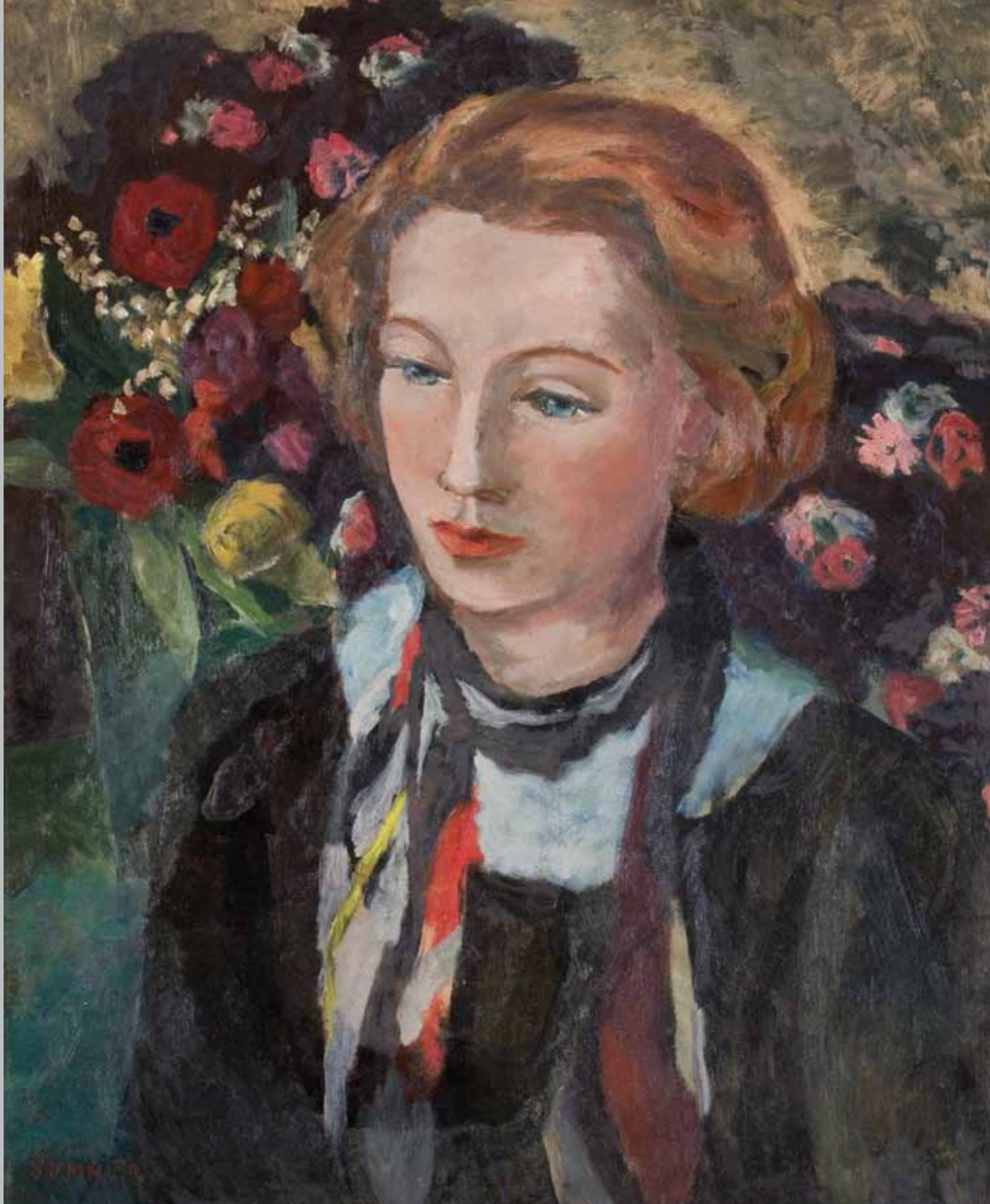
Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

Portrait of a Young Woman

signed
oil on canvas
59,5 by 48 cm

R120 000 – 180 000





253

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

A Seated Woman

signed and dated 64; inscribed with
the title on a label on the reverse

oil on canvas

90 by 60 cm

R350 000 – 500 000



254

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

A Standing Woman

signed

oil on board

61 by 27 cm

R100 000 – 140 000

255

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

A Woman in a Doorway

signed

oil on canvas

45 by 36,5 cm

R150 000 – 200 000



256

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Girl with Rooster (JM 726)

signed and dated 1961
oil on canvas board
44,5 by 34,5 cm

R40 000 – 60 000

PROVENANCE

Mr and Mrs JC van Rooij.





257

Irma

STERN

SOUTH AFRICAN 1894–1966

The Cellist

signed and dated 43

oil on canvas laid-down on board

101,2 by 83,5 cm

R7 000 000 – 10 000 000

This remarkable painting by Irma Stern, hidden from public view for over thirty years, has only recently come to light. With her astute eye for capturing the essentials, the artist has portrayed a young girl playing her cello in such a way that she appears to envelop the instrument, transforming the musician and cello into one whole. Her head leans forward and her body hunches over the instrument so that all attention is focused on her hands – the left hand with fingers arched to achieve the perfect chord and the right hand elegantly drawing the bow across the strings. Her sensitively painted face is a study in concentrated energy while her taut body is draped in a golden gown with warm tones and fluid brushstrokes evoking the flow of music. The result is a strong cultural statement forging the sublime sounds of music with the dynamism and vigour of one of South Africa's finest painters.

The cello is most closely associated with European classical music and has been described as the closest sounding instrument to the human voice. From Bach's Baroque works for the cello through Classical concertos by Haydn and Beethoven's sonatas for cello and pianoforte to the Romantic repertoires of Schumann, Dvořák and Brahms and twentieth-century compositions by Elgar, Debussy, Prokofiev, Shostakovich and Britten, the cello has been a critical part of orchestral music.

As part of an educated elite, Stern would have known theatre personalities and musicians in Cape Town, where she lived and in Johannesburg, where she stayed with friends while preparing her exhibitions. This young girl playing her cello must have captivated her imagination to such an extent that she was moved to produce this extraordinary painting, unlike any other in her oeuvre.

Stern was at the height of her powers as an artist when she produced this painting in 1943. As leading academic, art critic and former Director of the Irma Stern Museum, Neville Dubow, maintained:

The point is simply this: in the period between the First and Second World Wars, Irma Stern's work achieved a peak of excellence that could stand comparison with representational paintings anywhere else in the West. ... judged purely by the yardstick of dynamic painting – perceptual and sensual, rather than conceptual and intellectual, sheer picture-making, in fact – one could claim international stature for her work of the 1940s. Nationally ... there was no one to touch her in terms of her impact on the local scene.¹

¹ Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, page 20.





258

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

A Boy with a Kitten (JM 697)

signed and dated 1960

oil on board

46 by 46 cm

R50 000 – 80 000

PROVENANCE

Mrs Gnidia van Rooij.

EXHIBITED

Rand Afrikaans University (RAU),
*Johannes Meintjes Prestige Memorial
Exhibition*, 7 June – 6 July 1990,
catalogue number 44.

Schweikerdt's, Pretoria, 15–26 March
1960, catalogue number 29.

LITERATURE

Natal Mercury, 11 May 1961.





259

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

The Daily Catch

signed

oil on canvas laid-down on board

50 by 65,5 cm

R120 000 – 180 000

260

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Women and Children in a Landscape

signed

oil on board

79,5 by 98,5 cm

R250 000 – 400 000





261

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Fishermen and Women I

signed; inscribed with the title on the reverse

oil on canvas

72 by 90,5 cm

R600 000 – 900 000

After studying at the Academy of Fine Art in Brussels in the mid-twenties, Maurice van Essche worked with Henri Matisse in the south of France in 1933 and exhibited in Paris in 1935. He arrived in Cape Town via Leopoldville in 1940 and established the Continental School of Art in 1946. He was included in the Venice Biennale in 1952, 1954 and 1956 and in 1958 was appointed Commissioner for South Africa at the Venice Biennale.

In the opinion of Agnes Humbert, Assistant Director, Musée d'Art Moderne, Paris:

South Africa is to be congratulated for having adopted an artist of the calibre of Maurice van Essche. His robust and sane talent continues its development in harmony with that of his fellow-artists of Paris and Brussels, in spite of six thousand miles which separate them. He wrestles with the same problems and arrives at the same solutions with his rare and independent esprit. Van Essche absorbs the very essence of the subjects which inspire him, submitting them to his austere, selective and emphatic vision.¹

Fishermen and Women I is one of Maurice van Essche's most impressive paintings to come to auction in a while. These fisher folk meet at the end of the day to exchange tales and compare their catch. With his celebrated selective vision and his knowledge of the simplified abstraction of the Cubists, Van Essche portrays them as heroic figures ennobled by their labour. Strong contrasts and powerful draughtsmanship underscore this. With less interest in the distinguishing features of individuals, the artist focuses primarily on their symbolic significance. Drawing on his experience of working with Matisse, Modernism's supreme colourist, he employs unusual and subtle colour combinations of mustard, tangerine, olive green and pale aquamarine. Silhouetted against a deep indigo strip of sea and a sky of gathering clouds, the figures appear all the more sculptural, steadfast and timeless.

¹ Carl Büchner, *Van Essche*, Tafelberg, Cape Town, 1967, unpaginated.





262

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Figures Dancing around a Fire

signed

oil on canvas

52 by 44 cm

R150 000 – 200 000



263

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

A Market Landscape with Figures

signed

oil on canvas

61 by 76,5 cm

R400 000 – 600 000



264

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Congolese Figures with a Goat

signed

oil on board

24,5 by 46,5 cm

R60 000 – 90 000



265

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Congolese Water Carriers

signed

oil on board

48 by 58 cm

R120 000 – 180 000

266

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

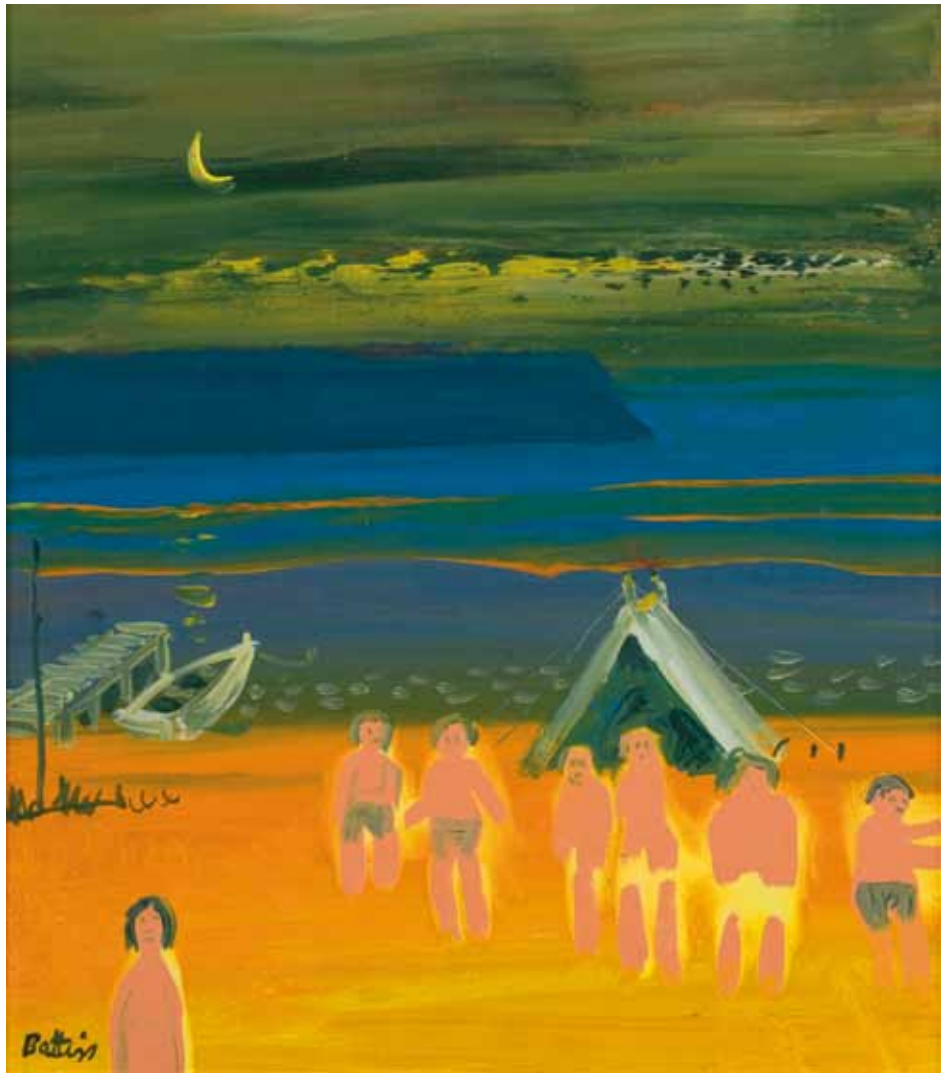
Figures Camping near a Lake at Night

signed

oil on canvas

39 by 34,5 cm

R120 000 – 180 000





267

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

African Figures in a Village (recto); Figures in a Landscape (verso)

signed

oil on canvas

30,5 by 38 cm

R90 000 – 120 000



268

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Landscape with Trees and Houses

signed

oil on canvas

51 by 66 cm

R90 000 – 120 000

269

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

A Man in the Street

signed and dated '73
oil on board 39 by 30 cm

R150 000 – 200 000

PROVENANCE

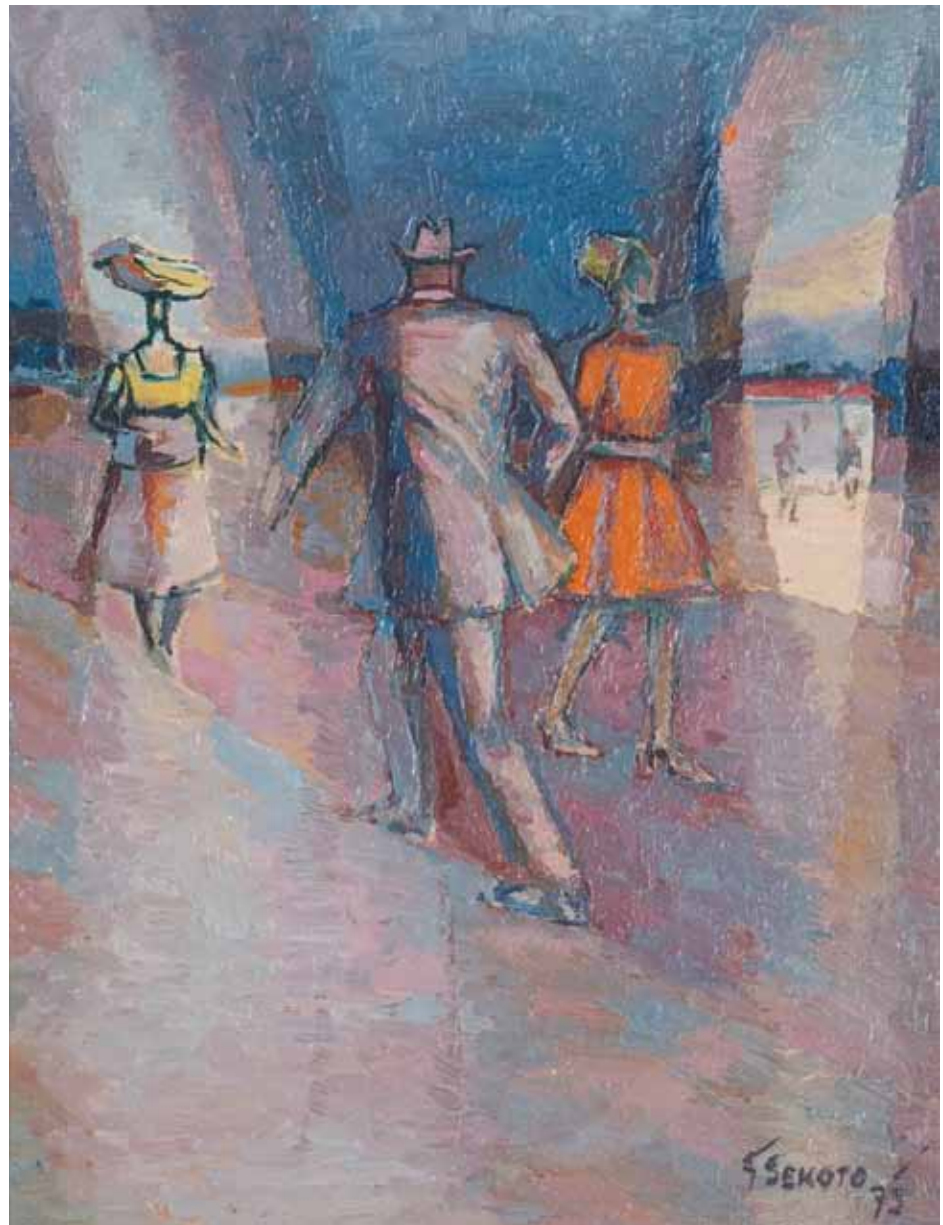
Dr S Andor.

EXHIBITED

Johannesburg Art Gallery,
Johannesburg, *Gerard Sekoto*,
October 1989–July 1990, catalogue
number 125.

LITERATURE

Barbara Lindop, *Gerard Sekoto*,
Broederstroom, 1988, illustrated in
colour on page 258.





270

Edoardo

VILLA

SOUTH AFRICAN 1915–

A Standing Figure

signed and dated 1978

painted steel

195 by 42 by 34 cm

R180 000–240 000

271

Edoardo

VILLA

SOUTH AFRICAN 1915–

A Sentinel

signed and dated 1966

painted steel

215 by 47 by 40cm; resting on a wooden base: 6 by 52,5 by 32 cm

R800 000–1 200 000

By the 1960s Villa had established his signature style of bold sculptural forms which, though abstracted from nature, retained a strong semblance of the human figure. His metal sculptures were gaining wider interest. They were first seen outside South Africa when art collector and gallerist, Egon Guenther, organised an exhibition that toured Rome, Florence, Milan and Venice in 1963. Artists whose works were considered to reflect distinct African qualities – such as Cecil Skotnes, Sydney Kumalo, Giuseppe Cattaneo and Cecily Sash – were included along with Villa in what came to be known as the Amadlozi group (meaning 'spirit of our fathers').

In 1965 Villa exhibited at the Durban Art Gallery and in 1966 and 1967 was the subject of an article in *Lantern*, the prestigious cultural journal of the time, and a monograph both authored by Lola Watter.

Villa's *Sentinel*, produced in the mid-1960s, brings together elements of international and local influences. In Villa's native Italy the decade of the 1950s was characterised by strongly opposing views between the figurative approach of sculptors such as Marino Marini and the non-figurative work of artists like Arnaldo Pomodoro and Lucio Fontana. Refusing to be confined in either camp, Villa forged an art of abstracted images that remain grounded in the iconic human form.

By combining mechanical forms with more rounded, anthropomorphic elements he creates heroic figures which in their symmetrical and heraldic nature resemble the powerful ancestral figures of traditional African art. Incorporating solid metal pieces, they fuse mechanical parts and human forms into futuristic beings that extol the achievements of an increasingly industrialised country.





272

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Township Dance (LS 6104)

1961

signed, inscribed with the title under
the base wood

42 by 6 by 4cm; mounted on a
wooden base: 5 by 16,5 by 21,5 cm

R100 000 – 150 000

EXHIBITED

Rand Afrikaans University (RAU),
Johannesburg and The Pretoria Art
Museum, Arcadia, Pretoria, *Lucas
Sithole Retrospective Exhibition*, 1979.

LITERATURE

FF Haenggi, *Lucas Sithole, A
Pictorial Review of Africa's Major Black
Sculptor*, published by Gallery
21, Johannesburg 1979, page 23.
Vaderland, Johannesburg, 28 August
1979, commented. UCLA, Los Angeles,
California, *African Arts Magazine*,
August 1980, commented.



273

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Pomegranate in a Landscape
(*Strange Landscape*) (JM 122)

signed and dated 1973, inscribed with
the title on a label on the reverse
oil on board
59 by 59 cm

R120 000 – 160 000

PROVENANCE

Francois Gouws (Artist). EXHIBITED

EXHIBITED

Rand Afrikaans University (RAU),
Johannes Meintjes Prestige Memorial
Exhibition, 7 June – 6 July 1990.

The National Museum of Bloemfontein
(Oliewenhuis,) 1990.

LITERATURE

The Diary of Johannes Meintjes, JM 122.



274

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

*A Still Life with Peaches in a Bowl
and Vessels on a Table*

signed

oil on wood panel

83,5 by 79,5 cm

R120 000 – 160 000





275

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Mothers and Children

signed
oil on canvas
34,5 by 39,2 cm

R300 000 – 400 000

276

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Two Figures

signed
carved and painted wood panel
with pigment
76 by 61 cm

R300 000 – 500 000

PROVENANCE

The Egon Guenther Gallery,
Johannesburg.



277

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Family

signed
carved and painted wood panel with
pigment
61 by 50,5 cm

R350 000 – 500 000



278

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Primavera

signed and dated '56

oil on canvas

101,5 by 86,3 cm

R2 000 000 – 3 000 000

Primavera, like its famous antecedent by Sandro Botticelli, extols the joys of spring. While Preller may pay homage to the great Renaissance painter in the minstrel figure strumming his lute on the left of the painting, the bold abstracted figure with cicatrised markings, bracelets and indigenous regalia on the right is an entirely local innovation that acknowledges African customs and rituals and puts them on a par with those of Europe.

In counterpoising these two supposed opposites, Preller brings together a European figure that appears to celebrate and pay homage to Africa and an African figure that offers branches, symbolic of both regeneration and of peace.

Between the graceful paganism of Botticelli on the left and the hieratic symbolism of Africa on the right is a window into a space of architectural motifs that evoke elusive shrines or spiritual structures suggesting that it is here that common ground might be found. The dark tonality, though unusual in Preller's paintings, serves here to unify the disparate elements and herald the solemnity of the occasion while the use of a range of purples suggests that these personages are royalty.

The blue panel at right, a device often included by Preller to alert the viewer to other worlds beyond the visible, operates like a curtain that has been drawn aside to reveal something significant. It heightens the drama of the moment and also reminds us that, in 1946, Preller had designed the sets and costumes for John Cranko's ballet, *Primavera*.

LITERATURE

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Collected Images*, Johannesburg, 2009, pages 168–171, illustrated.





279

Edoardo

VILLA

SOUTH AFRICAN 1915–

The Family

signed and dated 1962

painted steel relief, mounted on wood
49 by 51 by 8 cm

R100 000 – 150 000

The Family, constructed from steel, is an excellent example of the sculptures that Edoardo Villa created in the early sixties. At this time he was developing an expressive vocabulary that both acknowledged his European heritage, taking cognisance of the modernist explorations of form and abstraction while also devising a more local iconography inspired by African cattle horns and thorn trees.

Angular shapes cut from steel are combined to suggest the elements of a family – complex relationships, lively engagements, similarities and distinctions. Through the superb interplay of dramatic form and light, some elements advance while others are submerged in the shadows – as often happens in family situations.

LITERATURE

Lola Watter, 'Edoardo Villa' in Heine Toerien and Georges Duby (Editors), *Our Art 3*, Pretoria, n.d., pages 61–65, illustrated.



Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Mapogga Women

signed and dated '52; inscribed with the title on a label on the reverse
oil on board
30,5 by 25,5 cm

R800 000 – 1 200 000

'Whatever I am after is contained in an African shape . . .' So said Alexis Preller in a letter dated 1948.¹ Throughout his career he sought to devise forms that would embody the intrinsic qualities of Africa and to give life to the cultures he saw as unique and quite unlike those of Europe.

Since 1935 Preller had found the Ndebele settlements north of Pretoria fascinating and was the first professional artist to portray the people he referred to as 'Mapogge'. His appreciation of their culture, their mural decoration, their dress and beadwork is clearly evident in *Mapogga Women*.

Preller provides an aerial viewpoint as if we, the spectators, are positioned atop a surrounding wall to view the ceremony unfolding below. Receding lines of the structures establish perspective and create the enclosing space of the lapa where the women gather after the completion of domestic chores. This gathering of women achieves ceremonial status through their positioning and their regalia.



¹ Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller, Africa, the Sun and Shadows*, Johannesburg, 2009, page 139. Compare with the *Mapogga Women* discussed in Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Collected Images*, Johannesburg, 2009, pages 90–95.

281

Karel Anthony

NEL

SOUTH AFRICAN 1955

Convergence, House of the Initiate

signed and dated 1992; inscribed with the title
pastel on bonded fibre
236 by 175 cm

R350 000 – 500 000

Karel Nel is a respected collector of African, Asian and Oceanic art with a particular interest in the sacred and in the social values of art.

According to Nel:

Over many years, my interest has focused on sacred art and how the values of societies are encoded, consciously or unconsciously, in the art of various cultures. Sacred or hallowed values inform the construction of consensus realities, belief systems that underpin social action and economy. These inform different systems of value that enable trade and transactions in various places, ranging from stock exchanges and art auction houses to remote fishing villages of the world. It is these complex transactions and their varied manifestations and shifts across time, that continue to prompt and inspire both my inextricably linked art-making and collecting.ⁱ

His search for spiritual dimensions in art echoes that of Wassily Kandinsky, Piet Mondrian and Constantin Brancusi, artists whom he admires. Like Alexis Preller, whose recent monograph he co-authored, Nel is interested in traditional cultures and in where the convergences and commonalities between the traditional and the contemporary may be found. With obvious references in this work to indigenous cultures, such as that of the Venda and Lovedu, we may assume that he is exploring initiation and rites of passage as practiced amongst local groups. However, Nel's interest lies primarily in gaining metaphysical insight. For Nel, says Rory Doepel, "the task of life is self-transformation and growth: works of art can facilitate such a process for both the creator and spectator, through the power of symbols of transformation."ⁱⁱ Nel sees the house as a universal symbol associated with a nurturing environment and a space for the meeting of ideas. Like Henri Matisse, whom he also admires, Nel creates interiors filled with objects collected on exploratory journeys. Here the artist's studio bedroom includes his bed covered in a dramatically striped Arabic cloth over his bed – the bed is at once a physical object and the locus of dreaming. The white bonded fibre fabric on which he transfers brilliant colour and dynamic marks radiates



lightness as if illuminating ideas.

Karel Nel studied Fine Art at the University of the Witwatersrand in Johannesburg, St Martin's School of Art in London and the University of California, Berkeley on a Fulbright Placement from 1989 to 1991. He now lives and works in Johannesburg and is Associate Professor at the School of Arts, University of the Witwatersrand.

He has considerable expertise in southern African art and advises and consults with museums in South Africa, New York, London and Paris. He has also been part of curatorial teams for major international exhibitions on early Zulu, Tsonga and Shangaan art, and has contributed to numerous publications on this material. His substantial collection of both African and Oceanic traditional currencies is on loan to the Nedbank Headquarters in Sandton.

ⁱ Michael Smith, Karel Nel: Artbio, <http://www.artthrob.co.za/07apr/artbio.html>

ⁱⁱ Rory Doepel, *Karel Nel: Transforming Symbols*, no place, no date.





282

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Synthesis

signed and dated 59

oil on panel

79 by 98 cm

R100 000 – 150 000

Eugene Labuschagne studied art under Walter Battiss at Pretoria Boy's High School and briefly under Lippy Lipshitz at the Michaelis School of Fine Art in Cape Town before departing for Paris in 1947 to study the works of Modern masters he admired – Vincent van Gogh, Paul Cézanne and, in particular, Juan Gris.

In *A Still Life of Flowers in a White Jug* (Lot 100) Labuschagne downplays the more naturalistic approach to the subject with simplified forms, strong outlines and subtle tones. By comparison, *Synthesis* borrows the Cubist abstractions of Gris to find a new

means of expression for local colours and dramatic iconography such as thorns.

In an interview with Walter Battiss for an article in *Lantern* in 1952, he spoke of his intention to continue Gris's notion of painting as architecture on a flat surface in order to achieve the highest aesthetic freedom and symbolic richness beyond the limitations imposed by the object and the surface.¹

¹ Walter Battiss, *Lantern*, Volume 2 Number 2, October 1952, pages 177 and 210.



283

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

A Still Life with Vessels and Fruit on a Table

signed

oil on panel

58,5 by 65,5 cm

R350 000 – 500 000



284

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Shells and Egg

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

oil on canvas-board

17 by 36 cm

R100 000 – 150 000



285

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Shells with Red Egg

signed and dated '49; inscribed with the title
on a label on the reverse

oil on canvas-board

18,9 by 28,6 cm

R100 000 – 150 000

PROVENANCE

Mr and Mrs Hendrik Diederiks, Pretoria.

EXHIBITED

Pretoria Art Museum, Arcadia Park, Pretoria, *Alexis Preller
Retrospective Exhibition, 1972, catalogue number 47.*

286

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

A Still Life with Eggs

signed and dated '48

oil on canvas

51 by 61 cm

R1 000 000 – 2 000 000

Also exhibited as 'The Eggs (Hommage à Bosch)'

Still Life with Eggs was exhibited in October 1948 at Preller's dramatic home, Ygdrasil, which was designed by the celebrated architect, Norman Eaton and completed in the mid-forties. With its cool interior, pared of any clutter, few situations could have been more sympathetic to showing Preller's works and we can only imagine its elegance and appeal there.

Like many of his post-war works, the transience of life is its primary theme. During the Second World War Preller had served in the Field Ambulance Corps in North Africa and his subsequent internment as a prisoner of war in Italy had exposed him to experiences that were to preoccupy him and find expression in his paintings. Focusing on the cycles of birth, life and death, objects take on symbolic significance: the flickering candle suggests the fragility of life which can so easily be extinguished; the eggs symbolise embryonic life and creativity; and the knife hints at personal suffering, division and cessation.

These tribulations are echoed in the disturbing detail from Hieronymous Bosch's compendium of the torments of Hell which Preller places in relation to his still life in order to facilitate a dialogue between the physical and the metaphysical that resonates across the centuries.

LITERATURE

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Collected Images*, Johannesburg, 2009, pages 64–67, illustrated.

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Africa, the Sun and Shadows*, Johannesburg, 2009, page 119, illustrated.





287

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

A Portrait of a Woman

signed

carved and painted wood panel

with pigment

61 by 45,5 cm

R180 000 – 240 000





288

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

A Landscape with Figures and Animals

signed

carved and painted wood panel with pigment

45,5 by 61 cm

R150 000 – 250 000



289

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Kampioen

signed, dated 55 and inscribed with the title on a plaque attached to the base
bronze 37,5 by 48 by 22,5cm; mounted on a wooden base: 10 by 51,5 by 24,5 cm

R80 000 – 120 000



290

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Charging Afrikander (Afrikaner Bull) (LS 6718)

1967

signed

Ironwood

64 by 98 by 56 cm

R300 000 – 500 000

PROVENANCE

Gallery 101, Johannesburg.

EXHIBITED

Gallery 101, Johannesburg, 1967.

One of the South African entries exhibited at the Venice Biennale 1968.

LITERATURE

Venice Biennale 1968 Brochure listing.

The Star, Johannesburg, 29 August 1967, commented.

SA Jewish Times, Johannesburg, 1 September 1967, commented.

FF Haenggi, *Lucas Sithole, A Pictorial Review of Africa's Major Black Sculptor*, published by Gallery 21, Johannesburg 1979, page 55.

291

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

The Praise Singer

signed and dated 2003
bronze with very dark brown patina
68,5 by 24 by 11cm; mounted on a
wooden base: 4 by 14,5 by 34 cm

R120 000 – 180 000



292

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Musicians with Drums

signed

carved and painted wood panel

57,5 by 40,5 cm

R60 000 – 80 000



293

Edoardo

VILLA

SOUTH AFRICAN 1915

A Torso

signed, dated 1970 and numbered 1/3

bronze with white patina

67 by 30 by 35cm; mounted on a
wooden base: 5 by 46 by 30 cm

R100 000 – 200 000



Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

A Man on a Bull

signed with the initials and numbered 2/5
 bronze with a verdigris patina
 118 by 85 by 42 cm

R400 000 – 600 000

Sydney Kumalo's sculptures derive their extraordinary power through what has been described as their "maximum concentration of form" which he achieved by drawing on the great skill of traditional African sculptors in simplifying form and economising detail.¹ As one of South Africa's first established black sculptors, he was drawn to studying the form and iconography of African art. His ability to understand the formal qualities of African art and to imbue his work with the spirit of Africa captured leading gallerist, Egon Guenther's attention and led to his inclusion in the international exhibition of the Amadlozi group in 1963. It was Kumalo's suggestion of this name, meaning "the spirit of our forefathers", that appropriately embodied the art and ideals of his fellow artists Edoardo Villa, Cecil Skotnes, Giuseppe Cattaneo and Cecily Sash.

Man and Bull displays the strong symmetry, proportions and hieratic qualities found in both African art and in Medieval relief sculptures that adorned churches. With features, simplified into geometric forms, the head resembles a West African mask while the conical beard echoes the symbolic beards of Egyptian pharaonic art. The extended navel at the figure's centre emphasises familial intimacy and attachment while the exaggerated genitalia represent power, fertility and the cycles of life. The surfaces are enlivened with sgraffito hatchings that amplify the verdigris patina and lend texture and character to the whole.

¹ Lola Watter, 'Sydney Kumalo' in Heine Toerien and Georges Duby (eds), *Our Art 3*, Foundation for Education, Science and Technology, undated, page 67.

PROVENANCE

The Egon Guenther Gallery, Johannesburg.



295

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Iris II

2005

signed and numbered 39/50 in red
crayon

archival pigment print on cotton

rag paper

156 by 110 cm

R150 000 – 200 000



296

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Black Iris

Series: 1993-1998 signed and
numbered 8/35 in white crayon
etching and aquatint in colour, with
hand-colouring
101 by 78 cm

R250 000 – 350 000





297

Edoardo
VILLA

SOUTH AFRICAN 1915–

A Standing Abstract Composition

signed and dated 1989

painted steel

57 by 28 by 30 cm

R150 000 – 200 000



298

Edoardo

VILLA

SOUTH AFRICAN 1915–

A Reclining Figure

signed, dated 1969 and numbered 4/6

bronze 18,5 by 21,5 by 33,5cm; mounted on a wooden block: 6,5 by 29,5 by 44,5 cm

R40 000 – 60 000



299

Edoardo

VILLA

SOUTH AFRICAN 1915–

A Reclining Form

signed twice and dated 1978

painted steel

98 by 175 by 65cm; mounted on a steel base: 51 by 130 by 60 cm

R200 000 – 300 000



300

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

The Wounded Soldier

signed and dated '44; inscribed with the title on a label on the reverse

oil on canvas laid-down on board

40 by 55 cm

R400 000 – 600 000

LITERATURE

Esmé Berman and Karel Nel, *A Visual Biography
Alexis Preller: Africa, the Sun and Shadows*,
Johannesburg, 2009, illustrated on page 70.



301

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Sleeper with Ubu

1997

signed and numbered 14/50 in pencil etching, aquatint and drypoint from two copper plates, and power-tool engraved polycarbon sheet for the Ubu white lines, on Arches paper 96,5 by 192,5 cm

R150 000 – 200 000

See: Rory Doepel, *Ubu: 101 William Kentridge, Robert Hodgins, Deborah Bell*, University of the Witwatersrand, Johannesburg, 1997, for comparative discussion about this series.

LITERATURE

Bronwyn Law-Viljoen (Editor,) *William Kentridge Prints*, David Krut Publishing, Johannesburg, 2006, illustrated on page 67.

302

Ezrom Kgobokanyo Sebata
LEGAE

SOUTH AFRICAN 1938–1999

Head

signed with the initials and
numbered I/X; inscribed with
the artist's name, dated 1966 and
numbered 1/10 under the base
bronze with rich brown patina
31 by 12,5 by 14cm; mounted on a
wooden base: 8 by 16 by 16 cm

R30 000 – 40 000

PROVENANCE

The Egon Gunther Gallery,
Johannesburg.



303

Zwelethu

MTHETHWA

SOUTH AFRICAN 1960–

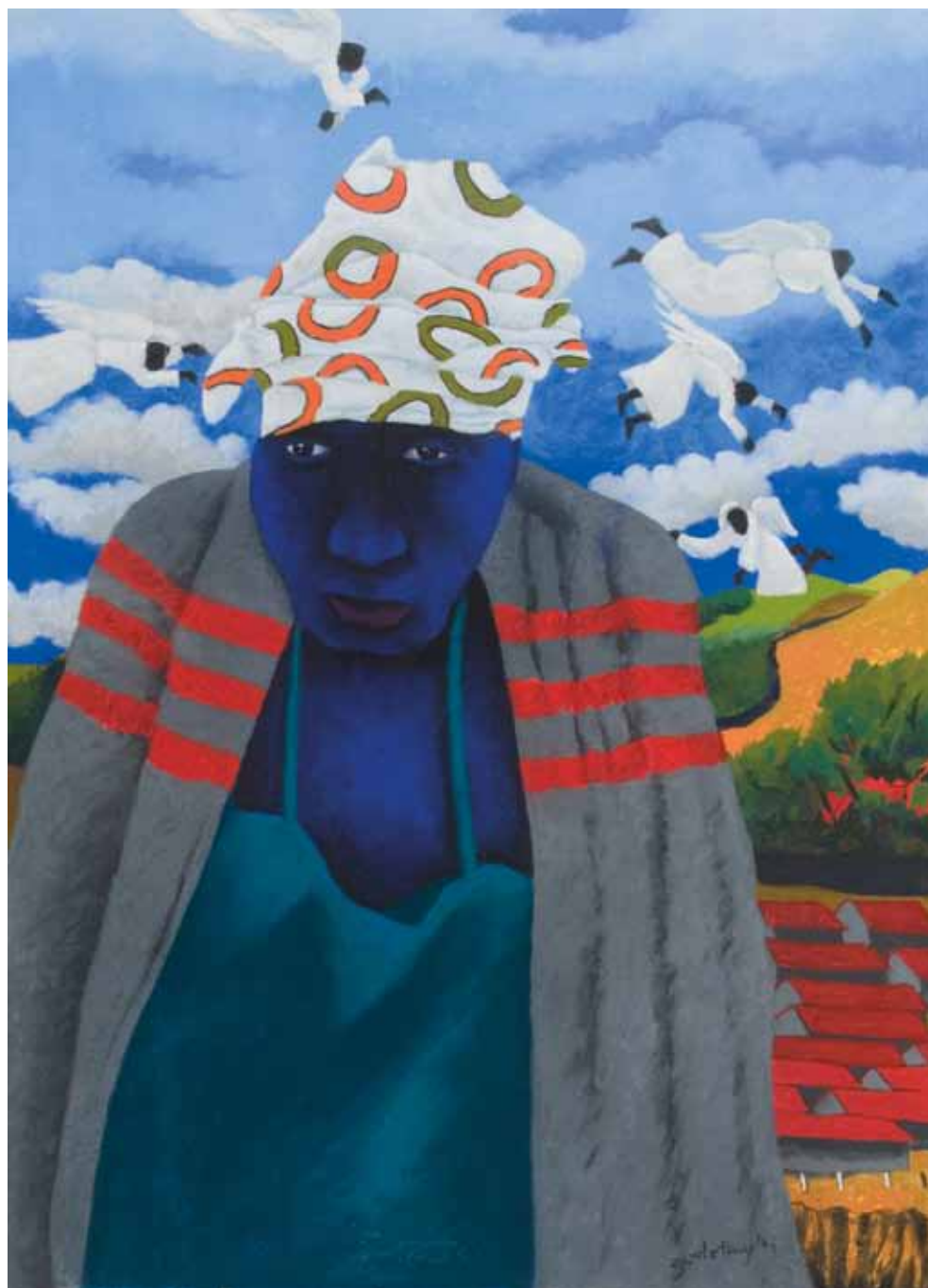
A Woman with Angels

signed and dated '04

pastel

70,5 by 51 cm

R90 000 – 120 000



304

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Head of a Young Girl

signed
gouache
48,5 by 31,5 cm

R120 000 – 180 000





305

Moses

KOTTLER

SOUTH AFRICAN 1892–1977

Portrait of a Young Woman

signed, numbered 1/2

bronze

32 by 22 by 17,5 cm

R50 000 – 70 000

cf. J du P Scholtz *Moses Kottler His cape Years*, Tafelberg Publishers, Cape Town, 1976, item number 7 (Klaas, 1915 or 16,) illustrated on page 101.

U. Ben Yosef, *The Graven Image The Life and Work of Moses Kottler*, Perskor, Johannesburg, 1989, page number 75, number 27.

306

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

A Portrait of a Young Man

signed; inscribed with the title on the reverse, as well as on a label on the reverse

oil on canvas

34 by 29 cm

R400 000 – 500 000

George Pemba's *Portrait of a Young Man* is one of the most exciting paintings by this artist to come to market in recent years. The young man has clearly donned this splendid shirt for a special occasion. Pemba confirms this by drawing attention to it through his use of brisk brushstrokes loaded with jazzy colours that give the whole a syncopated rhythm. With his jacket over his arm and his dandy trilby precariously poised on nimble fingers, we might almost think this is a mapantsula.

Only his grave face betrays anxiety. His eyes that gaze into the distance are surrounded by lines that suggest apprehension. What is it that he anticipates? Is he is on his way to apply for a job?

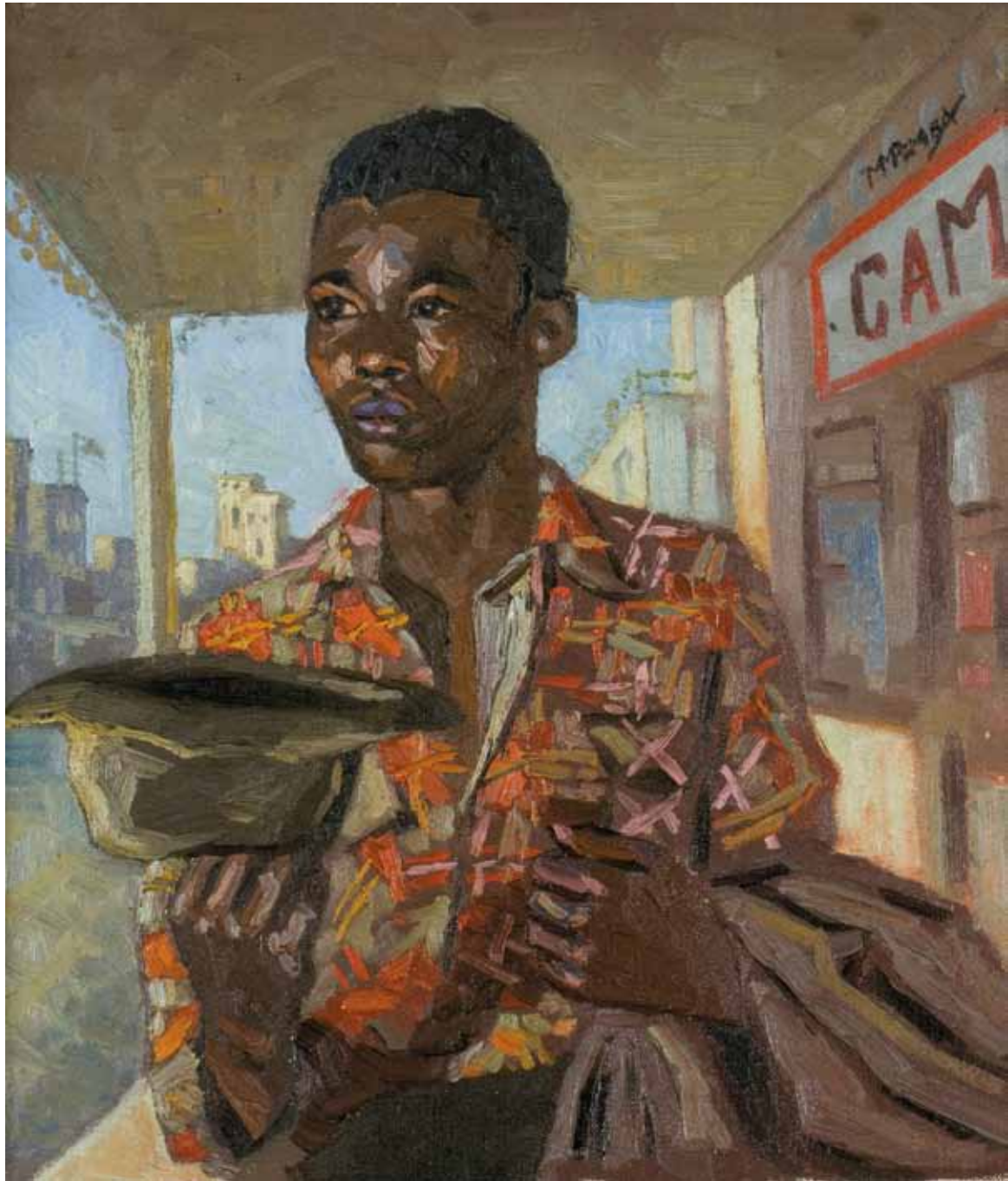
Pemba has created an astonishing portrait that is full of ambiguity. Walking beneath an overhanging balcony, his face is shaded but backlit by a glorious bright blue sky. We can read both optimism and concern into the image. No simple answer is provided and we are left to ponder its significance.

It is this degree of complexity in a painting that has made Pemba the celebrated artist that he is today. Ivor Powell describes the 'poignant humanity' of his earlier works and ascribes this intensity to the artist's admiration for life in both its simpler events and its more significant moments.ⁱ

ⁱ Ivor Powell, 'Art be Remote Control' *Vryeweekblad*, 3 July, 1992, page 35.

PROVENANCE

The Everard Read Gallery, Johannesburg.



307

Marlene

DUMAS

DUTCH/SOUTH AFRICAN 1953–

*A Portrait of a Young Nelson
Mandela*

signed, dated 2008, numbered 94/250
and inscribed with the title and
“Would you trust this man with your
daughter?” in pencil in the margin

lithograph

sheet size: 44,5 by 34,5 cm

R30 000 – 50 000



308

Willie (William)

BESTER

SOUTH AFRICAN 1956–

*I will have to Check whether He is still
in Jail*

signed and dated 03
oil and enamel paint on wood, studs,
SA National Service army pants, found
objects and glass
tondo: diameter 99,5 cm

R100 000–150 000

Full Title: "I will have to check whether
he is still in jail" – Department of Prison
Official, responding to a press query
on whether Mr. Nelson Mandela was
about to be released. *Financial Mail*,
21 February, 1986.



309

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Casspirs Full of Love

1988-1989

signed in red crayon

screenprint

441 by 122,5 cm

R350 000 – 500 000



310

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

9 Films

2005

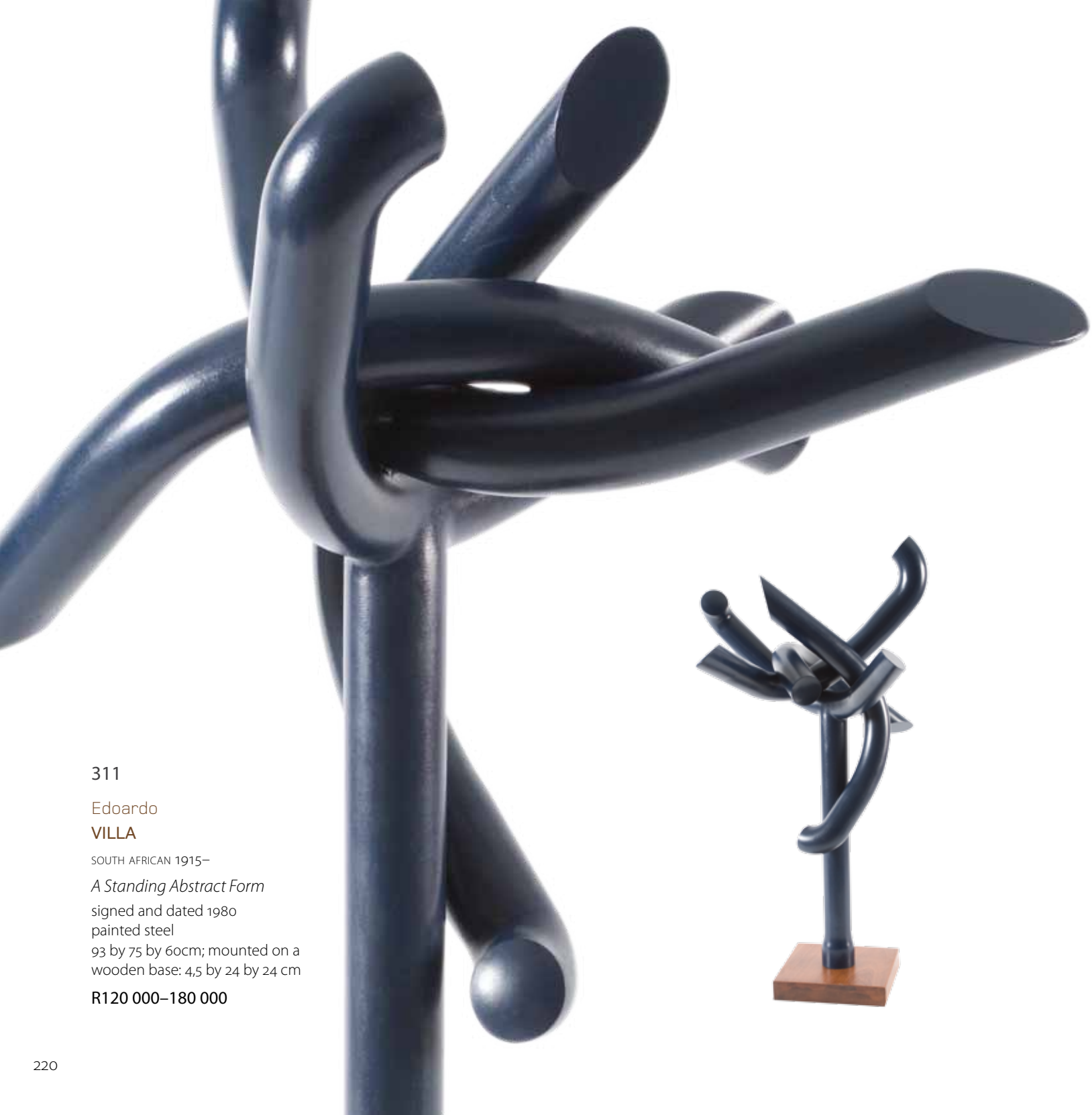
signed and numbered 22/50 in red
pencil/crayon

archival pigment print on cotton rag
paper

156 by 110,5 cm

R150 000 – 180 000





311

Edoardo

VILLA

SOUTH AFRICAN 1915–

A Standing Abstract Form

signed and dated 1980

painted steel

93 by 75 by 60cm; mounted on a
wooden base: 4,5 by 24 by 24 cm

R120 000–180 000

312

Edoardo

VILLA

SOUTH AFRICAN 1915–

A Standing Abstract Form

signed and dated 1986

painted steel

105 by 65 by 57 cm

R120 000 – 160 000



313

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Conversation in a Pub

signed

oil on canvas

70,5 by 55,5 cm

R120 000 – 180 000



314

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Pub Conversation, Two Women

signed; inscribed with the title on
the reverse

oil on canvas board

60 by 44,5 cm

R100 000 – 150 000



315

Eleanor Frances
ESMOND-WHITE

SOUTH AFRICAN 1914–2007

Three Women

signed

oil on canvas

45,5 by 30 cm

R300 000 – 350 000



316

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

A Seated Figure, Red Room

signed, dated 2008 and inscribed with the title on the reverse

oil over graphite and charcoal on canvas
150 by 147 cm

R150 000 – 200 000

A Seated Figure, Red Room was the key painting in Robert Hodgins's last solo exhibition at Goodman Gallery Cape in 2008. Hodgins himself regarded this work as a breakthrough and declared it the most significant work in the entire exhibition, confiding to the author that this was the direction in which he saw his future work going.

The format is bisected horizontally with a bold red dominating the top third of the painting from which fluid bleeds into the translucent pink ground of the lower two thirds. The red chair that imprisons the figure in the centre of this empty field casts ominous shadows, echoing Francis Bacon's figures under scrutiny. The stark lamp is reminiscent of that in Picasso's *Guernica*, suggesting that this figure in extremis could be a prisoner of war and evoking media imagery of the abuses perpetrated in detention centres.

This seminal work with its harrowing image signalled a new direction that Hodgins wished to pursue, forsaking his more light-hearted paintings for the harsh socio-political commentaries of earlier works.

LITERATURE

The Cape Times, Wednesday, 17 March, 2010, illustrated in full colour, article published upon Hodgins's death.

EXHIBITED

Goodman Gallery Cape, Cape Town.





317

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

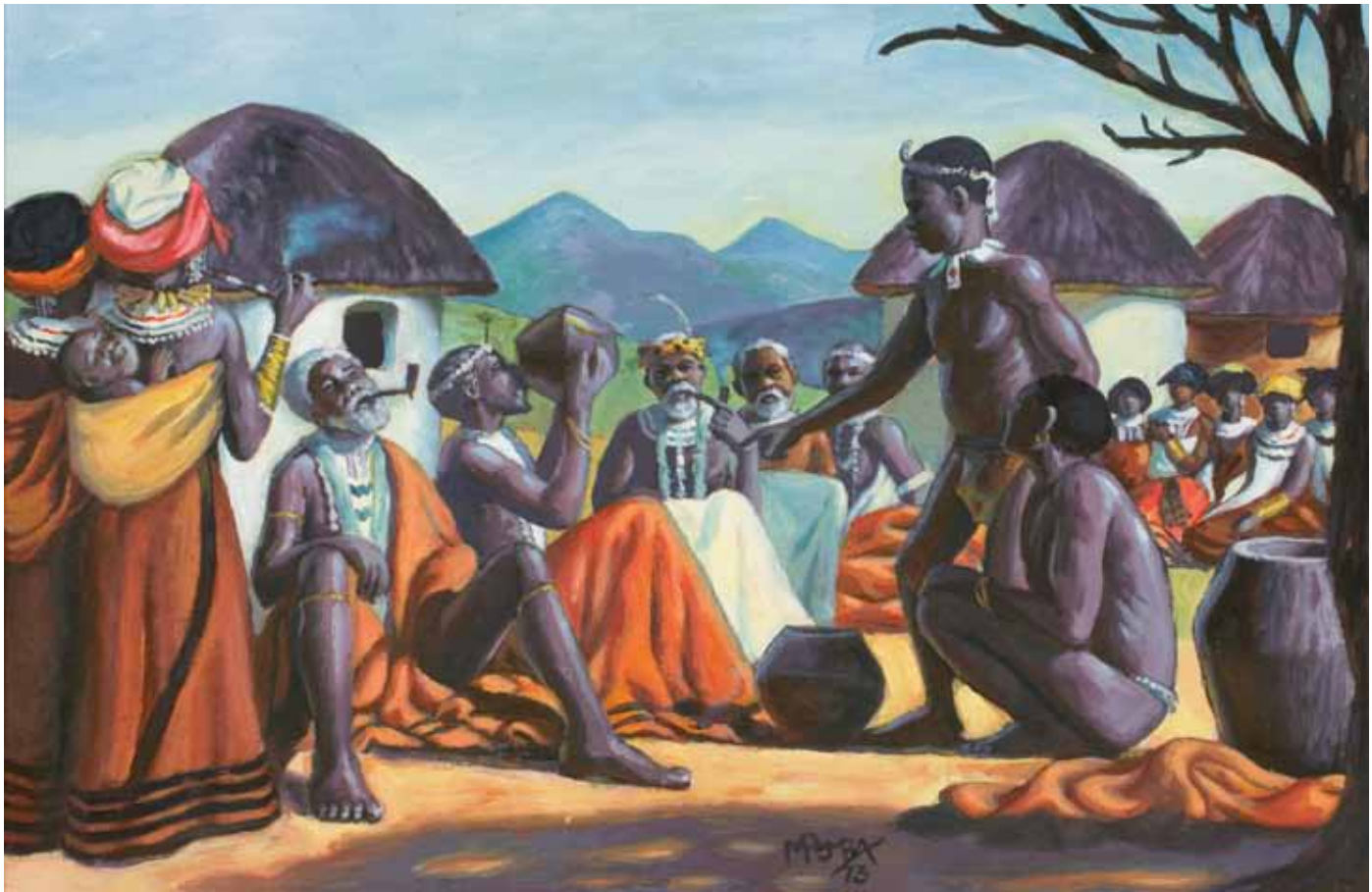
The Dream II

signed and dated 85; inscribed with the title on a label on the reverse
oil on board

43,5 by 61,5 cm

R300 000 – 400 000

“The painting is one of a series of works by Pemba illustrating the story of Nonquase, the Xhosa woman whose prophecy resulted in the virtual suicide of the Xhosa Nation. This was painted sometime after Pemba wrote the musical play which was undoubtedly inspired by HE Dhlomo’s play “The girl who killed to save.” Sarah Huddleston, *Pemba: Against all Odds*, Jonathan Ball Publishers, Johannesburg, 1996, page 144.



318

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

Xhosa Beer Drinkers

signed, dated 73 and inscribed with the title on the reverse

oil on canvas board

49 by 73 cm

R300 000 – 500 000



319

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

New Brighton Location

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

oil on canvas

24 by 34,5 cm

R100 000 – 150 000

PROVENANCE

The Everard Read Gallery, Johannesburg.



320

Jabulane Sam

NHLENGETHWA

SOUTH AFRICAN 1955–

A Market Scene

signed and dated 94

oil on canvas

137 by 270,5 cm

R120 000 – 180 000



321

Ephraim Mojalefa

NGATANE

SOUTH AFRICAN 1938–1971

Township Houses

signed

mixed media on board

59 by 73,5 cm

R250 000 – 400 000

LITERATURE

Rory Bester (Ed), *Ephraim Ngatane: A Setting Apart*,
Blank Books, Johannesburg, 2009, page 63.



322

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Woman Reading

signed

oil on canvas

44,5 by 59,5 cm

R120 000 – 180 000



323

Christo
COETZEE

SOUTH AFRICAN 1929–2001

Byzantium Piero

signed and dated 97; signed, dated 97
and inscribed with the title on reverse
acrylic and enamel on board
120 by 120 cm

R120 000 – 180 000



324

Christo

COETZEE

SOUTH AFRICAN 1929–2001

Flora

signed and dated 98; signed, dated
98 and inscribed with the title on the
reverse

enamel on wooden board

120,5 by 120,5 cm

R150 000 – 200 000

325

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

*A Standing Woman with a Green
Headscarf*

signed

oil on canvas

120,5 by 59,5 cm

R300 000 – 500 000



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- 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);
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- 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
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- 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.
- 4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.11 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.

Bidder Number
(for office use only)

Please return to Strauss & Co
by fax on +27 (0) 11 728 8247 or debbie@straussart.co.za

Enquiries

Tel: +27 (0) 79 407 5140 / +27 (0) 11 728 8247

- A quotation will be sent to the e-mail address below for approval before shipping.
- Payment to be made directly to the shipping company.

Client Name:
Client Tel:
Fax:
E-mail:
Recipient Name (if different from above):
Recipient Tel:
Recipient Address:

Please arrange packaging and shipping of the following lots:

Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____

Is Insurance required?

Insurance Value: _____

Please indicate if you would like the shipping company to provide unpacking, crate removal, and/or installation of your purchases at your expense.

Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.

Client Signature:

Client Printed Name:


Date:

JOHANNESBURG

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The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700
Postnet Suite 200, Private Bag X26, Tokai 7966



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Fine Art Auctioneers | Consultants

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JOHANNESBURG 2 sales per annum		
Important Paintings		
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Overseas (airmail)	R400	<input type="checkbox"/>

CAPE TOWN 2 sales per annum		
Important Paintings, Furniture, Silver, Ceramics and Glass		
South Africa	R220	<input type="checkbox"/>
Neighbouring Countries (airmail)	R325	<input type="checkbox"/>
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JOHANNESBURG AND CAPE TOWN 4 sales per annum		
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Prices are inclusive of the Buyer's Premium and VAT. Lot numbers omitted were unsold.

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
1	11 125	51	2 342	104	11 125	155	2 108	224	256 220	280	122 540
2	2 342	52	61 270	105	13 925	157	2 342	225	200 520	282	16 710
3	7 612	53	7 026	106	12 254	158	33 420	226	89 120	283	89 120
4	12 254	54	4 216	108	8 431	159	8 783	227	35 648	284	77 980
6	12 811	55	4 918	110	7 963	161	3 747	228	16 710	285	89 120
7	22 280	56	10 539	111	356 480	162	167 100	229	21 166	286	42 332
8	7 612	57	10 539	112	64 612	163	83 550	230	256 220	287	27 850
9	12 254	58	4 450	113	512 440	164	11 710	232	267 360	288	42 332
11	50 130	59	4 099	114	490 160	165	22 280	234	72 410	289	27 850
12	3 279	60	2 225	115	133 680	166	17 824	235	1 002 600	290	83 550
13	1 757	61	9 368	116	8 197	167	9 368	237	111 400	291	42 332
14	1 757	63	33 420	117	8 783	168	13 368	239	77 980	293	167 100
15	3 045	64	6 441	118	50 130	169	8 197	240	122 540	294	15 596
16	1 991	65	7 612	119	17 824	170	8 197	241	38 990	295	211 660
17	1 171	66	4 684	120	7 612	172	16 710	244	50 130	296	83 550
18	1 405	68	13 368	121	8 783	173	17 824	245	6 127 000	297	89 120
19	1 757	69	23 394	123	4 684	174	17 824	246	10 583 000	298	72 410
20	10 539	70	13 368	125	7 612	175	16 710	247	100 260	299	612 700
21	22 280	71	7 026	126	11 710	176	16 710	248	75 752	300	77 980
22	17 267	72	46 788	129	83 550	177	9 368	249	22 280	301	28 964
24	26 736	73	11 125	130	111 400	178	14 482	250	53 472	302	15 596
25	100 260	74	66 840	131	167 100	180	22 280	252	3 342 000	303	612 700
26	77 980	75	42 332	133	44 560	181	20 052	253	72 410	304	38 990
27	5 270	80	7 612	134	38 990	183	21 166	254	61 270	305	11 710
28	8 197	81	3 747	135	44 560	185	24 508	255	9 954	306	15 596
29	5 270	82	2 108	136	11 710	189	4 684	256	44 560	307	389 900
31	6 441	83	4 450	137	9 368	190	26 736	258	133 680	309	178 240
33	16 710	84	12 254	138	12 254	191	5 270	259	211 660	311	77 980
34	16 710	85	4 684	139	7 612	201	9 368	260	1 114 000	312	35 648
35	16 710	86	4 684	140	2 576	205	1 782 400	261	111 400	313	8 197
36	20 052	87	2 108	141	9 368	206	111 400	262	17 824	314	35 648
37	33 420	88	27 850	142	42 332	207	44 560	263	44 560	316	44 560
38	49 016	89	6 441	143	16 710	208	334 200	264	24 508	317	22 280
39	13 368	90	12 254	144	7 612	210	42 332	265	13 368	318	42 332
40	22 280	91	8 783	145	7 026	211	211 660	267	144 820	319	22 280
41	9 368	92	4 216	146	2 342	212	1 448 200	268	200 520	320	222 800
42	4 684	93	9 368	147	2 342	214	20 052	269	20 052	322	100 260
43	8 197	94	8 431	148	2 342	215	100 260	270	31 192	323	20 052
44	8 783	96	13 368	149	2 576	216	28 964	271	28 964	324	50 130
45	1 991	98	33 420	150	3 279	217	1 225 400	272	200 520	325	27 850
46	12 254	99	17 267	151	7 026	218	222 800	273	105 830	326	27 850
47	4 450	100	22 280	152	9 368	219	334 200	277	55 700	327	26 736
49	13 925	101	4 684	153	6 089	221	44 560	278	33 420	328	7 612
50	15 596	103	12 811	154	9 954	223	10 583 000	279	178 240	330	77 980

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