

Strauss&co

Fine Art Auctioneers | Consultants



South African and International Art

Monday 12 November 2012

4.00 pm Day Sale

8.00 pm Evening Sale

VENUE

Country Club Johannesburg, Woodmead

Corner Lincoln Road & Woodlands Drive, Woodmead

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

PREVIEW

Friday 9 November to Sunday 11 November from 10 am to 5 pm

WALKABOUTS

Saturday 10 November and Sunday 11 November at 11 am

ENQUIRIES AND CATALOGUES

+27 (0) 11 728 8246 / +27 (0) 79 367 0637

Fax: +27 (0) 11 728 8247

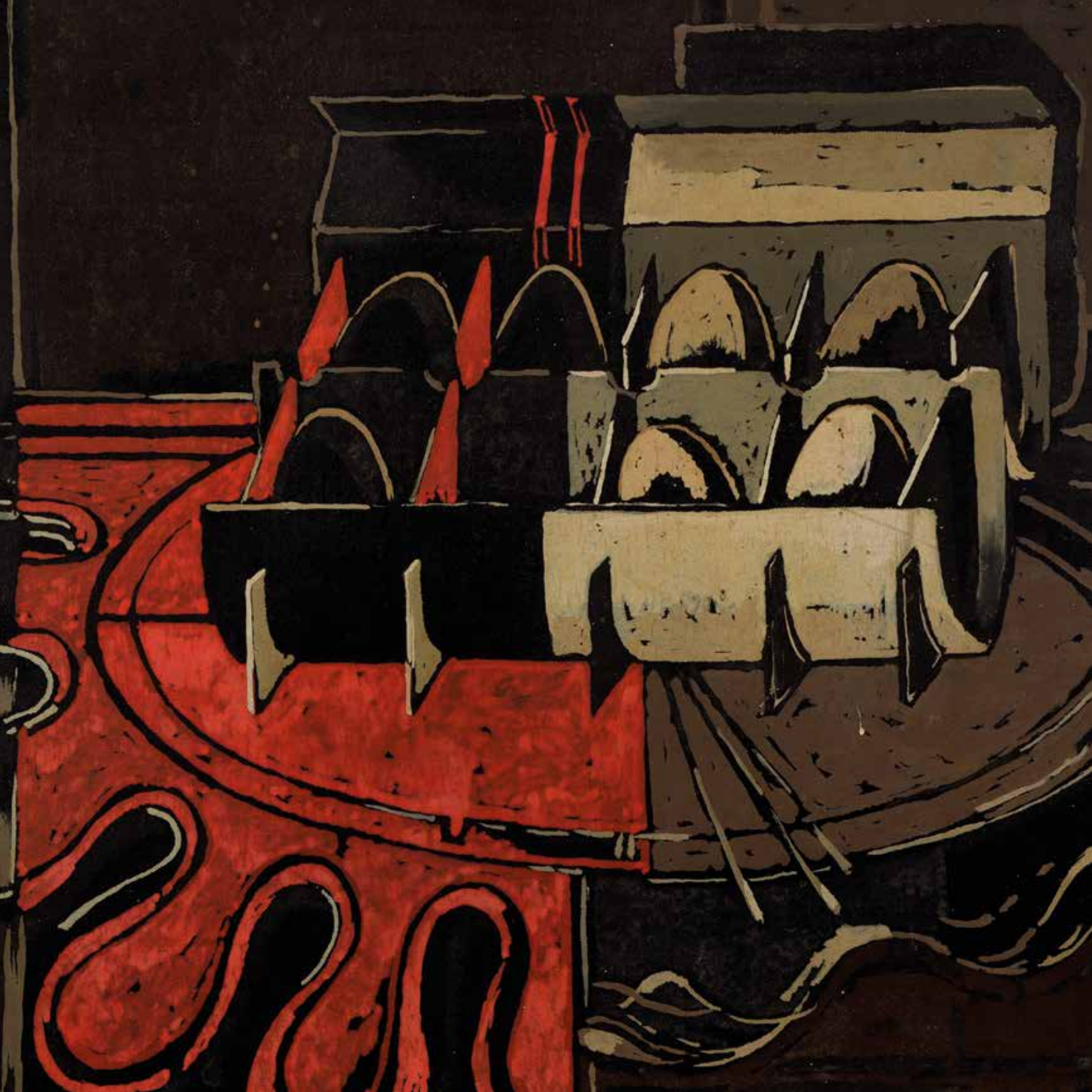
CONTACT NUMBERS DURING VIEWING AND AUCTION

Mobile +27 (0) 79 407 5140 and +27 (0) 79 367 0637

Fax: +27 (0) 11 728 8247

ILLUSTRATED CATALOGUE R120.00

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



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4.00 pm

Fine South African and International Art

Day Sale

- 12 Lots 1–157

8.00 pm

Important South African Art Evening Sale

- 86 Lots 161–240

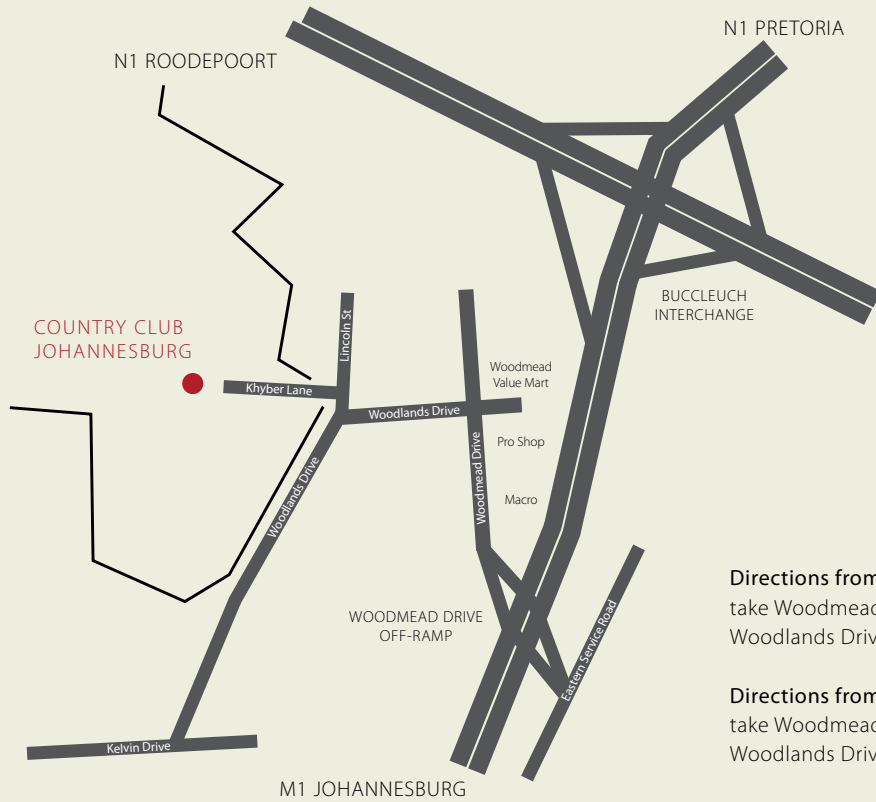
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Lot 175 Anton van Wouw, *The Scout* (detail)

OPPOSITE

Lot 202 Alexis Preller, *Egg Box* (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

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Sale Information

Auction

Monday 12 November 2012
4.00 pm Day Sale (Lots 1–157)
8.00 pm Evening Sale (Lots 161–240)

Venue

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

Preview

Friday 9 to Sunday 11 November 2012
10 am to 5 pm

Walkabouts

Saturday 10 and Sunday 11 November at 11 am

Enquiries and Catalogues

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Contact Numbers during Viewing and Auction

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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.



Sales Calendar 2013

Cape Town, Monday 4 February 2013
**Important South African Art, Furniture,
Silver, Ceramics, Glass and Jewellery**

Closing date for entries: end-November

Johannesburg, Monday 20 May 2013
**Important South African and
International Art**

Closing date for entries: end-March

Enquiries:

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Stanley PINKER

Girl in Sunglasses
signed
oil on canvas
61 by 46 cm

Sold R1 448 200 February 2012



Buying at Strauss & Co

Please read the guide below and if you still have questions, please refer to our Conditions of Business at the back of this catalogue or contact our Client Services Departments: Cape Town 021 683 6560 Johannesburg 011 728 8246.

What is coming up for sale?

Browsing through our richly illustrated and well researched catalogues is a great way to find out what is coming up for sale. These may be purchased individually from our offices, by subscription or viewed on our website: www.straussart.co.za

Should you wish to subscribe to our catalogues, the Catalogue Subscription Form can be found at the back of this catalogue or on our website.

Descriptions include basic information such as size, date or age, medium, type, attribution and quantity. Where pertinent, provenance, literature, exhibitions and additional notes are also included.

Estimates are given for all lots and can be based on recent prices achieved at auction for comparable property, taking into account quality, condition, rarity and provenance. Estimates are exclusive of Buyer's Premium and VAT and are subject to revision.

The reserve is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The auction preview occurs on the days prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view, inspect and evaluate the property coming up for sale. Strauss & Co specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

Condition Reports are available on request and are advisable if you are unable to attend the preview.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the preview halls and, where pertinent are announced by the auctioneer. Please take note of them.

How do I Bid?

There are three ways to participate in a Strauss & Co auction offering you flexibility whether you are able to attend an auction or not:

- 1) in the saleroom
- 2) by absentee written bids or
- 3) on the telephone

These services are free of charge.

1. In the saleroom

Be a part of the excitement and drama of our auctions by attending the auction and bidding in the saleroom. Our auctions are open to the public, without any admission fee or obligation to bid. Please complete the registration form to obtain your paddle number.

2. Telephone Bidding

Enables you to bid directly on the phone with a Strauss & Co member of staff in the room who will relay progress back to you and upon your instruction bid on your behalf. Telephone bids are offered for lots with a minimum low estimate of R10 000.

Please arrange a telephone line at least 24 hours before the sale.

Please see Bidding Form at the back of this catalogue or obtain one from our front counters and our website.

3. Written or Absentee Bids

If you are unable to attend an auction and are not available for a telephone bid, please submit an absentee or written bid. This is your maximum bid on a lot. (The auctioneer will bid on your behalf up to your maximum bid in order to purchase the lot for you at the lowest price possible, obviously taking into account the reserve and other bids.)

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.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that we receive your bids 24 hours before the sale.



An sms will be sent the morning after the auction notifying you whether you have been successful or unsuccessful with your bids. If you do not receive the sms – please can you contact us after the sale to get your results.

Do not forget that your final invoice will include buyer's premium and VAT on the buyer's premium on each of your successful lots.

Registration

In order to avoid queues and unnecessary delays, advance paddle registration is advised. Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

Important Notice for all Bidders

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers.

How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 10% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque (by prior arrangement)
- 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: 00 72 05
Current Account No: 001 670 891
SBZA ZA JJ

Payment and immediate collection will avoid delay, storage, shipping agent's transport and insurance costs.

Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

Collection of Purchases

- 1) From Country Club Johannesburg, Woodmead

Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Country Club Johannesburg after this time.

The premises must be cleared by 2pm.

- 2) From Strauss & Co, Johannesburg

Uncollected lots will be removed to the Johannesburg office and will be available for collection from the day following the sale: 89 Central Street, Houghton. Tel: 011 728 8246.

- 3) From Strauss & Co, Cape Town

Clients wishing to collect from Strauss & Co Cape Town may make use of the Elliotts consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Elliotts to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Cape Town Office: The Oval, Oakdale Road, First Floor Colinton House, Newlands. Tel: 021 683 6560.

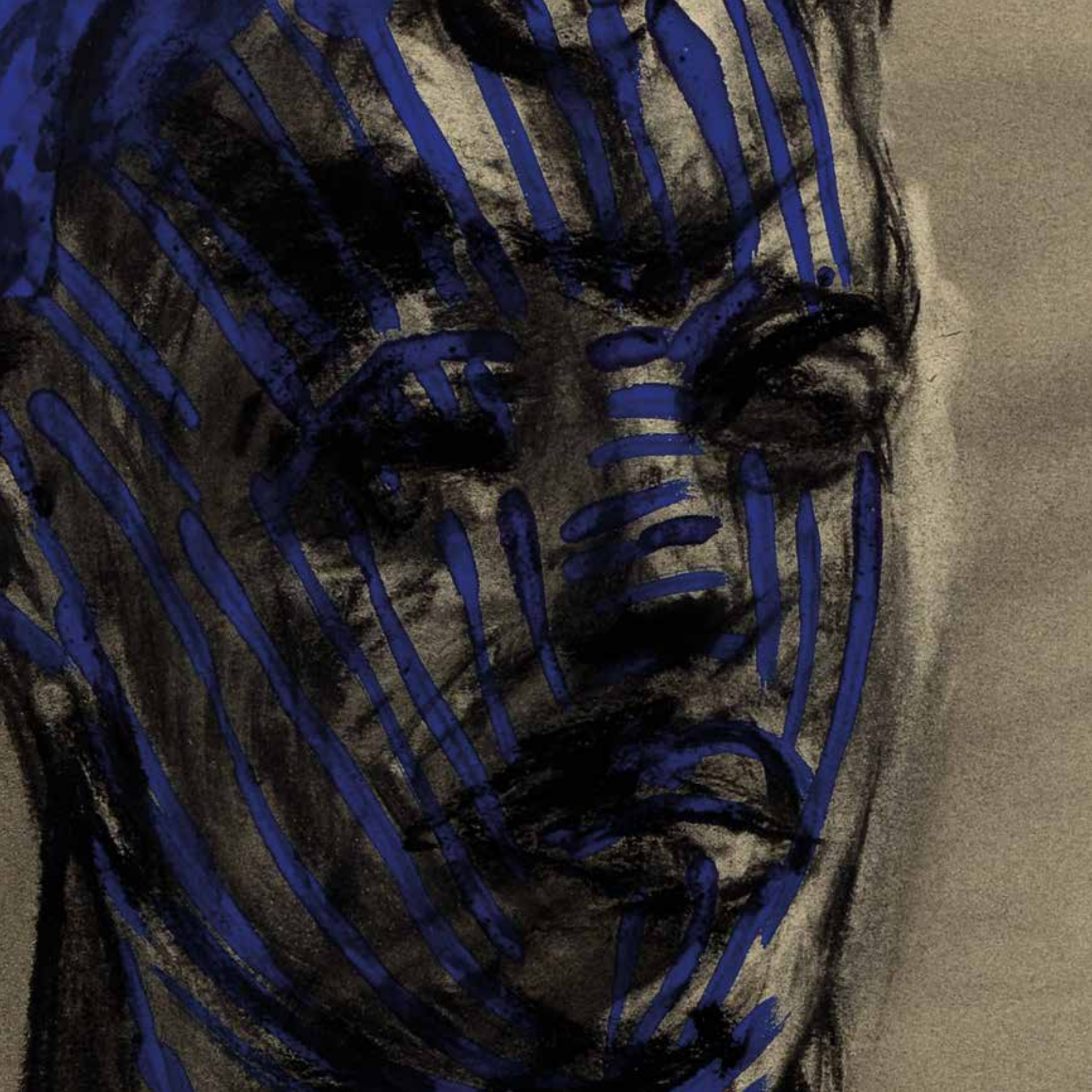
Door to Door Delivery Service

A representative from Elliotts will be available the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

Elliott International Fine Art (Elliotts)

Tel +27 11 256 3000 Contact Morné Kruger





Country Club Johannesburg, Woodmead
12 November 2012 – 4.00 pm

**Fine South African and
International Art**

**Day Sale
Lots 1–157**

OPPOSITE
Lot 228 William Joseph Kentridge, *Drawing for Faustus in Africa!* (detail)



1

1

Irene WARD

BRITISH 19TH CENTURY

Spring Flowers

signed

oil on panel

71 by 58 cm, oval

R9 000 – 12 000



2

2

William Mitcheson TIMLIN

SOUTH AFRICAN 1892–1943

The Favoured Suitor

signed, dated 1942 and inscribed with the title

pen, ink and watercolour

26 by 20 cm

R12 000 – 16 000

3

Edward ROWORTH

SOUTH AFRICAN 1880–1964

A Farm Road in Autumn, Morgenster

signed; signed and inscribed with the

title on the reverse

oil on board

39 by 56,5 cm

R12 000 – 18 000

4

Allerley GLOSSOP

SOUTH AFRICAN 1870–1955

Mountainous Landscape with Cattle

oil on board

12 by 16 cm

R3 000 – 5 000

5

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

*Veld and Mountain (Courente River)
(Riversdale)*

signed and dated 1916; signed, dated
1916 and inscribed with the title on the
reverse

oil on canvas

14 by 23,5 cm

R14 000 – 18 000



3



5



6

6

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Waenhuiskrans, die Pastorie

signed, dated Sep 48 and inscribed with the title
pencil and watercolour

37 by 54,5 cm

R40 000 – 60 000

7

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

Bushveld at Dusk

signed and dated 1939
watercolour over pencil

14,5 by 24,5 cm

R6 000 – 8 000



8

8

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Zanzibar

signed, dated OKT 54, inscribed 'Zanzibar' and dedicated
'aan Norman Eaton van JH. Pierneef'

pencil

37 by 52,5 cm

R15 000 – 20 000

9

Piet (Pieter Gerhardus) **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Farm Landscapes, a pair

signed and dated 81; signed, dated '80 and dedicated
'aan De Doorns'

pencil; charcoal

17,5 by 27,5 cm; 20 by 30 cm

(2)

R3 000 – 5 000

10

Emily Isabel **FERN**

SOUTH AFRICAN 1881–1953

Old Houses, Tulbagh C.P

signed and dated 1945; inscribed with the artist's name and title in another hand on the reverse
oil on canvas board
44,5 by 34,5 cm

R5 000 – 8 000

11

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

Melkhout Trees (Evening) (R'dale)

signed and dated 1910; signed, dated 1910 and inscribed with the title on the reverse
oil on canvas
15 by 29 cm

R12 000 – 16 000

12

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

Approaching Storm

signed and dated 1952
oil on board
45 by 60,5 cm

R14 000 – 18 000

13

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

An Afternoon Stroll

signed and dated 1943
watercolor over pencil
15,5 by 21 cm

R5 000 – 7 000



11



12

14

Edward ROWORTH

SOUTH AFRICAN 1880–1964

River Amidst Hills

signed

gouache

47,5 by 65,5 cm

R7 000 – 9 000

15

Edward ROWORTH

SOUTH AFRICAN 1880–1964

View of a Dam

signed

oil on canvas

40 by 50 cm

R10 000 – 15 000

16

Edward ROWORTH

SOUTH AFRICAN 1880–1964

The Nieuw Jaars River, near Elim (sic)

signed and dated 1958; signed, inscribed
with the title and 'Somerset West' on the
reverse

oil on board

59,5 by 74,5 cm

R20 000 – 30 000

17

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853–1936

In the Knysna Forest

signed; inscribed with the artist's name,
title and dated c.1928 in another hand on
the reverse

oil on canvas laid down on board

30 by 23,5 cm

R15 000 – 20 000



16



17



18

18

Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885–1942

Table Mountain from Milnerton

signed; inscribed with the title on the stretcher

oil on canvas

30,5 by 49,5 cm

R30 000 – 50 000



19

19

Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885–1942

Twelve Apostles Camps Bay Cape

signed; inscribed with the title on the stretcher

oil on canvas

30,5 by 49,5 cm

R30 000 – 50 000

20

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

A French Lakeside Village

signed

pen, ink and watercolour

48,5 by 62,5 cm

R20 000 – 30 000

21

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

Lowtide

signed and dated 1978; the artist's name and title printed on a label on the reverse

watercolour

55 by 74,5 cm

R8 000 – 12 000

22

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

The Roar of the Sea

signed and dated 1978; inscribed with the title in another hand on the reverse

watercolour

52 by 72 cm

R8 000 – 12 000



20



22



23

23

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

Beach Scene, Dunes Beyond

signed

oil on canvas laid down on board

67,5 by 100 cm

R30 000 – 50 000

24

Strat (Harry Stratford)
CALDECOTT

SOUTH AFRICAN 1886–1929

A Street Scene

inscribed with the artist's name and
title on a label adhered to the reverse,
signed and authenticated by the artist's
son, Oliver Caldecott
pen, ink and watercolour
18,5 by 28 cm

R3 000 – 4 000

EXHIBITED

The Durban Art Museum, Durban, *Strat
Caldecott (1886–1929)*, 21 August 1986,
catalogue number 27.



25

25

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

Venetian Canal with Gondolas

signed and dated 1973
pen, ink and watercolour
23 by 32,5 cm

R8 000 – 12 000

26

Durant Basi **SIHLALI**

SOUTH AFRICAN 1935–2004

The Market Place

signed and dated 74
watercolour
39,5 by 28,5 cm

R5 000 – 8 000



26



27

© Irma Stern Trust | DALRO

27

Irma **STERN**

SOUTH AFRICAN 1894–1966

Village Scene with Palm Trees, Zanzibar

signed and dated 1965

ink and wash

51 by 36,5 cm

R20 000 – 30 000



28

28

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

A Shady Avenue

signed

watercolour, pen and ink

63 by 47,5 cm

R30 000 – 40 000

29

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

Metal Works, District Six

signed and dated 1969
pen, ink and watercolour
36 by 54 cm

R15 000 – 20 000

30

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

The Bell Tower

signed and dated 1974
pen, ink and watercolour
31,5 by 47,5 cm

R7 000 – 10 000

31

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Kruiskerk, Tulbagh (Nilant 6)

signed, dated 1932, inscribed with the
title, 'impr' and 'Druk' in pencil in the
margin
linocut
sheet size: 33 by 39 cm

R8 000 – 12 000

32

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

La Provence

signed and inscribed with the title
watercolour over pencil
27 by 25 cm

R8 000 – 12 000



29



32

33

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Weltevreden Wellington Cape

signed; inscribed with the title on the
stretcher

oil on canvas

24,5 by 30,5 cm

R15 000 – 20 000



33

34

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Welmoed Franschoek Cape

signed; inscribed with the title on the
stretcher

oil on canvas

24 by 30,5 cm

R15 000 – 20 000



35

35

Otto **KLAR**

SOUTH AFRICAN 1908–1994

Cape Dutch Cottage

signed and dated 1954

oil on board

53,5 by 56 cm

R12 000 – 16 000

36

Edward ROWORTH

SOUTH AFRICAN 1880–1964

River at George

signed; inscribed with the title on the reverse

oil on board

32 by 38 cm

R5 000 – 8 000



37

37

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Reclining Nude

signed and dated 63

brush, ink and wash

28 by 43,5 cm

R6 000 – 8 000



38

38

Willem Hermanus COETZER

SOUTH AFRICAN 1900–1983

The Maid and the Mountain, Mount Aux Source

signed, dated 45 and inscribed 'Mount Aux Source'; signed and dated 44-6

on the reverse

oil on board

34,5 by 30,5 cm

R10 000 – 15 000



40

39

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

The Mask

signed and dated 1948; inscribed with the title in another hand on the reverse
pen, ink and wash, highlighted with gouache
24,5 by 18 cm

R5 000 – 8 000



41

40

Nel (Petronella Margaretha)
ERASMUS

SOUTH AFRICAN 1928–

Matriarch

signed and dated '06
oil on board
58 by 44 cm

R12 000 – 16 000

41

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Daily Catch

signed and dated 1980
oil on canvas laid down on board
52 by 32 cm

R25 000 – 35 000



42

42

Louis VAN HEERDEN

SOUTH AFRICAN 1941–

Spring Flowers in a Vase

signed

oil on canvas

129 by 73,5 cm

R18 000 – 24 000



43

43

Annemarie OPPENHEIM

SOUTH AFRICAN 1904–1991

Still Life with Violin

signed and dated 48

oil on canvas

60,5 by 68,5 cm

R10 000 – 15 000

44

Emily Isabel FERN

SOUTH AFRICAN 1881–1953

Still Life with Spring Flowers

signed and dated 1946

oil on canvas

70 by 60 cm

R10 000 – 15 000



45

45

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923–1980

Flasks with Leaves

signed and dated 1976

oil on board

59 by 33 cm

R40 000 – 50 000

NOTES

The Diary of Johannes Meintjes, catalogue number JM 1222.



46

46

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923–1980

Tree

signed and dated 49

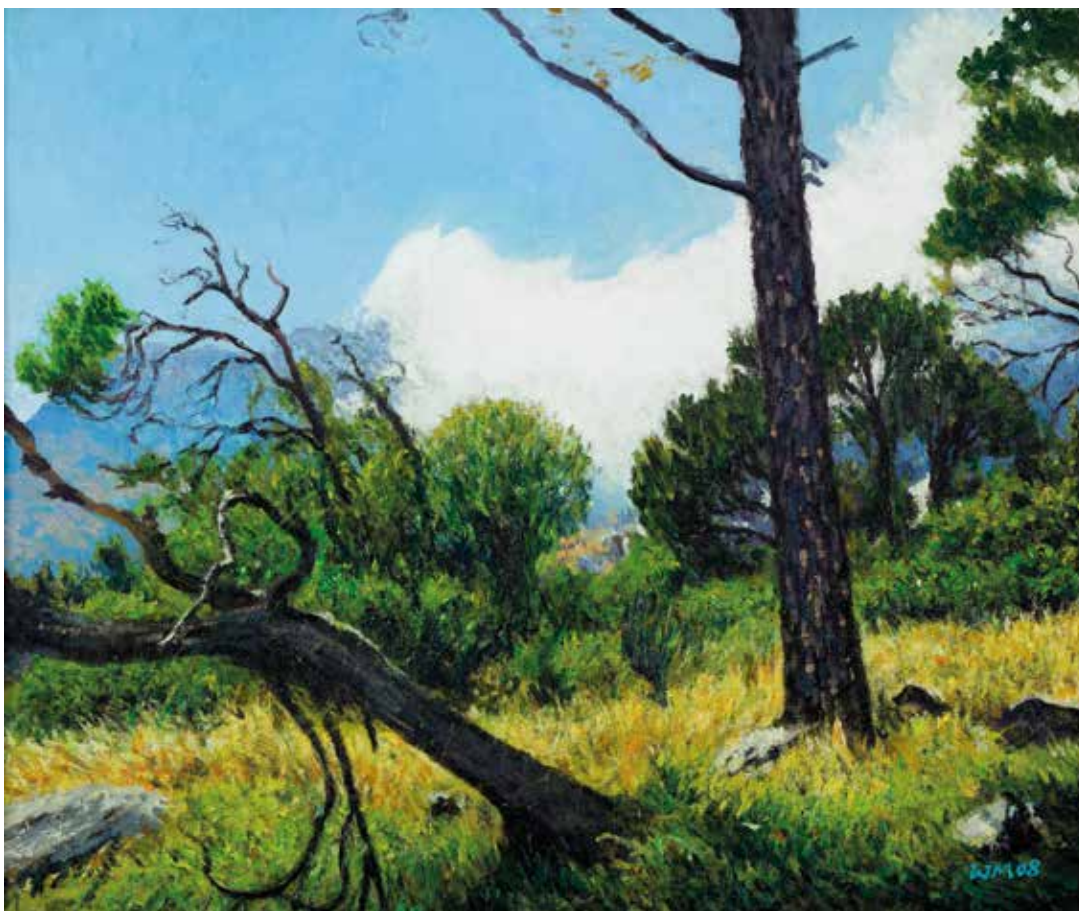
oil on canvas board

44,5 by 34,5 cm

R35 000 – 45 000

NOTES

The Diary of Johannes Meintjes, catalogue number JM 261.



47

47

Carl Walter MEYER

SOUTH AFRICAN 1965–

A Wooded Landscape

signed with the artist's initials and dated 08

oil on canvas

48 by 58,5 cm

R35 000 – 45 000



48

48

Carl Walter MEYER

SOUTH AFRICAN 1965–

Buite Windhoek

signed with the artist's initials and dated 08; inscribed with the artist's name and title in another hand on the stretcher
oil on canvas
49,5 by 59 cm

R50 000 – 70 000



49

49

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

Donkey Cart with Figures

signed

oil on board

24,5 by 34,5 cm

R30 000 – 40 000

50

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

Homeward Bound

signed and dated 48

oil on board

44 by 49,5 cm

R25 000 – 35 000



50



51

51

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

Rural Settlement with Distant Ploughed Fields

signed and dated 9.11.44; signed, dated 14 Jan 1945
and dedicated 'Aan Christo v.d Heever "Pacha" van Ou
"Joonie"' on the reverse

oil on canvas

62 by 85 cm

R30 000 – 50 000



52

52

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

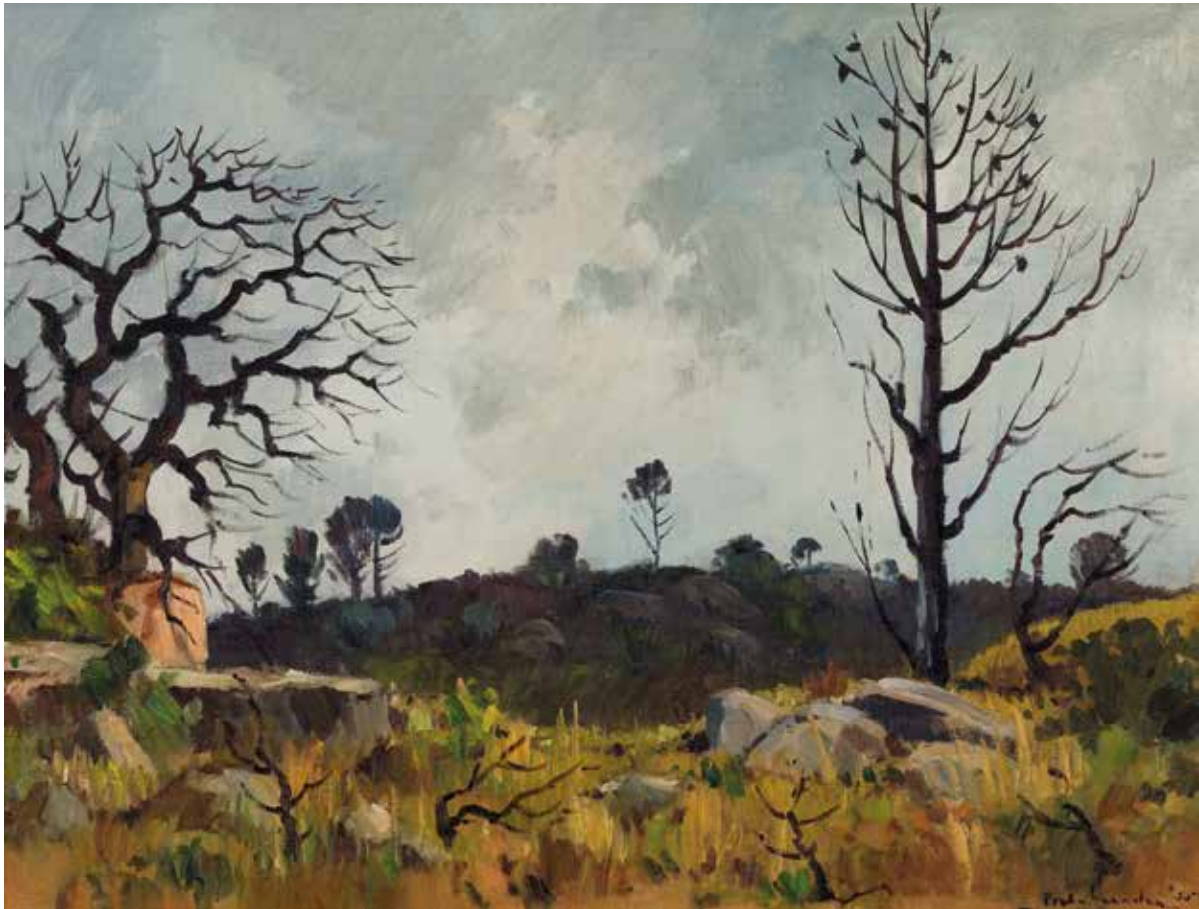
Extensive Landscape, North Eastern Transvaal

signed

oil on board

50 by 75 cm

R25 000 – 35 000



53

53

Piet (Pieter Gerhardus) **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Omweer op Pnachberg

signed and dated '55; dated 1955 and inscribed with the title in
another hand on a label adhered to the reverse

oil on canvas laid down on board

43 by 57,5 cm

R40 000 – 60 000

54

Willem Hermanus COETZER

SOUTH AFRICAN 1900–1983

Transvaal Landscape

signed and dated 69
oil on canvas laid down on board
30 by 40,5 cm

R12 000 – 16 000

55

Otto KLAR

SOUTH AFRICAN 1908–1994

Extensive Landscape with Huts

signed
oil on board
14 by 34 cm

R8 000 – 12 000

56

Willem Hermanus COETZER

SOUTH AFRICAN 1900–1983

A Shady Respite

signed and dated 63
oil on canvas laid down on board
40 by 49,5 cm

R20 000 – 30 000

54



56



57

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Extensive Landscape with Koppie

signed

oil on board

19 by 48 cm

R18 000 – 24 000



57

58

Walter Edward **WESTBROOK**

SOUTH AFRICAN 1921–

Barren Landscape

signed and dated 72; inscribed with the title on a label adhered to the reverse

oil on canvas

69,5 by 89 cm

R7 000 – 10 000



59

59

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

Kalahari Kloof

signed; signed and inscribed with the title on the reverse

oil on board

70 by 86 cm

R10 000 – 15 000

LITERATURE

Stein-Lessing, Maria, in collaboration with the SABC, *Our Art Volume II*, S.A. Association for the Advancement of Knowledge and Culture, Pretoria, 1961, page 77, illustrated in colour.

60

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921–2003

A Rocky Gorge

signed

oil on canvas

91 by 91 cm

R35 000 – 50 000

61

Herbert Harold COETZEE

SOUTH AFRICAN 1921–

Rock Pool

signed and dated 65

oil on canvas laid down on
board

25 by 35 cm

R5 000 – 7 000

62

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

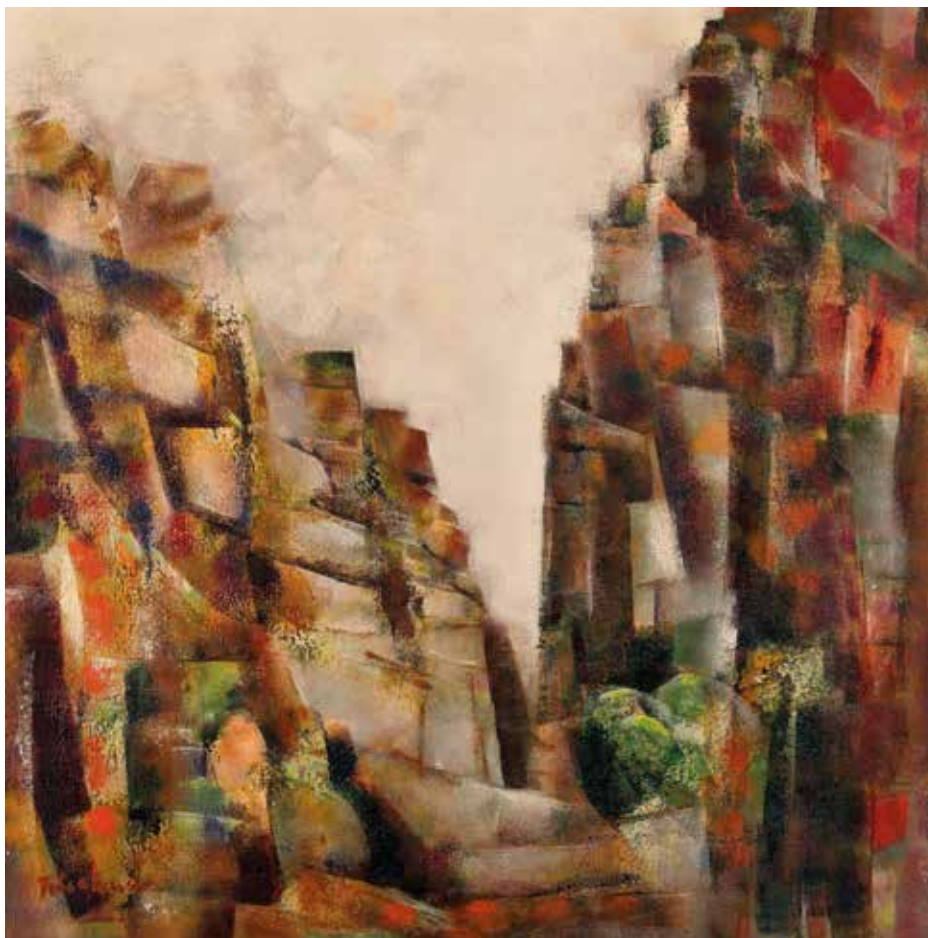
A Rocky Landscape

signed and dated 88

watercolour

25 by 35 cm

R10 000 – 15 000



60

63

Annemarie **OPPENHEIM**

SOUTH AFRICAN 1904–1991

A Snow Covered Village, Switzerland

signed and dated 53

oil on canvas

48,5 by 58,5 cm

R7 000 – 10 000

64

Larry (Laurence Vincent)

SCULLY

SOUTH AFRICAN 1922–2002

Blue Abstract

signed and dated 66

oil on board

60 by 90 cm

R8 000 – 12 000

65

Anna **VORSTER**

SOUTH AFRICAN 1928–1990

Undulating Sands

signed, dated 66 and inscribed 'Namib';

signed, dated 1966, inscribed with the

title and the medium on the reverse

oil on canvas

60 by 91 cm

R6 000 – 9 000



63



64



66

Raymond Hillary **ANDREWS**

SOUTH AFRICAN 1948–

Sangoma

signed with the artist's monogram;
signed, dated 1988, inscribed with the
title and medium on the reverse
carved, incised and painted imboya
panel, applied with gold leaf
216 by 22 cm

R20 000 – 30 000

66

67

Jackson (Jekiseni Mbhazima Sagani) **HLUNGWANI**

SOUTH AFRICAN 1923–2010

Mythological Bird

hardwood
height: 121 cm

R10 000 – 15 000



67

68

Michael Gagashe **ZONDI**

SOUTH AFRICAN 1926–2008

Mother and Child

signed with the artist's monogram and
dated 74

carved wood
height: 50 cm, excluding base
mounted on a wooden base

R10 000 – 15 000



68



69

69

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919–1979

Basutho Rider

signed

oil on board

62 by 62 cm

R20 000 – 30 000

70

Marianne **PODLASHUC**

SOUTH AFRICAN 1932–2006

Mother and Children, Baakens Valley, South End

signed

acrylic on board

73,5 by 90 cm

R30 000–40 000



70



71

71

Karin Synmove Aurora JAROSYNSKA

SOUTH AFRICAN 1937–

The Red Cloak

signed; inscribed with the title on the reverse

mixed media on paper

117 by 77 cm

R30 000 – 40 000

PROVENANCE

The Everard Read Gallery, Johannesburg.



72

72

Karin Synmove Aurora JAROSYNSKA

SOUTH AFRICAN 1937–

Quasimodo

signed

mixed media on paper

103 by 71 cm

R30 000 – 40 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

73

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923–1980

*Seated Figure Amongst White
Stones*

signed and dated 65

oil on board

54,5 by 42 cm

R30 000 – 50 000

NOTES

The Diary of Johannes Meintjes, catalogue
number JM 866.



73

74

Marjorie WALLACE

SOUTH AFRICAN 1925–2005

Two Harlequins

oil on board

44 by 44 cm

R70 000 – 90 000

74



75

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919–2006

Gathering Crops

signed

oil on board

91,5 by 60,5 cm

R40 000 – 60 000

PROVENANCE

Acquired directly from the artist by the
current owner.



75

76

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Woman Holding a Flower Pot

signed

oil on board

70,5 by 44 cm

(3)

R40 000 – 60 000

EXHIBITED

Estelle Rossouw Galerie, Pretoria,
an exhibition for the launch of the
publication *Christ and the other Person*,
22 April 1986 (an invitation to this
exhibition is included in this lot).

NOTES

Accompanied by the book: Claerhout,
Frans, *Christ and the other Person*, frontis
page signed by the artist, dated 22/4/86 and inscribed
'Pretoria', Promedia Publications, Pretoria,
1986.



76



77

77

Lucas Thandokwazi **SITHOLE**

SOUTH AFRICAN 1931–1994

Naked Couple (LS6315)

signed

executed in 1963

signed

moulded, patinated copper plaque

62,5 by 27 cm

R30 000 – 50 000



78

78

Lucas Thandokwazi **SITHOLE**

SOUTH AFRICAN 1931–1994

Two Figures Embracing (LS6314)

signed

executed in 1963

moulded, patinated copper plaque

71 by 24,5 cm

R30 000 – 50 000

PROVENANCE

The Warren Siebrits Gallery, Johannesburg.

79

Hannes HARRS

SOUTH AFRICAN 1927–2006

Three Totemic Figures

two signed with the artist's initials

carved wood

height: 51; 51 and 37 cm

(3)

R15 000 – 20 000

80

Hannes HARRS

SOUTH AFRICAN 1927–2006

Female Figure

signed with the artist's initials,

numbered 1/6 and dated 78

bronze with black patina

height: 30 cm

R8 000 – 12 000





81

81

Phoshoko David **MOGANO**

SOUTH AFRICAN 1932–2000

Rural Primary Scholars

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

watercolour

51 by 36 cm

R8 000 – 12 000

82

Phoshoko David **MOGANO**

SOUTH AFRICAN 1932–2000

A Busy Street

signed and dated 1990

watercolour

35,5 by 54 cm

R10 000 – 15 000



82

83

Phoshoko David **MOGANO**

SOUTH AFRICAN 1932–2000

The Conversation

signed and dated 14-1-1977

acrylic on board

152,5 by 120,5 cm

R20 000 – 30 000

84

Tshivhangwaho Hendrick

NEKHOFHE

SOUTH AFRICAN 1956–

Figural Group

signed twice

carved and polished hardwood

height: 51 cm

R5 000 – 7 000

85

Tshivhangwaho Hendrick

NEKHOFHE

SOUTH AFRICAN 1956–

Vocalist

signed and dated 92

carved and polished hardwood

height: 78 cm

R8 000 – 10 000

PROVENANCE

The Everard Read Gallery, Johannesburg.





86

86

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Shall We Float Them or Sink Them?

signed, dated '04, inscribed with the title and
numbered 1/1 in pencil in the margin

monoprint in colours

sheet size: 77 by 57,5 cm

R12 000 – 16 000



87

87

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

The Question Arises ...

signed, dated '04, inscribed with the title and
numbered 1/1 in pencil in the margin

monoprint in colours

sheet size: 76 by 57 cm

R12 000 – 16 000

88

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

Unidentified

signed, dated 80, numbered 82/100
and inscribed with the title in pencil
in the margin
silkscreen in colour
54,5 by 42 cm

R5 000 – 8 000

LITERATURE

Catherine, Norman, *Norman Catherine*,
Goodman Gallery Editions, Johannesburg,
2000, page 39, illustrated in colour.



89

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Orgy 5

signed, numbered 4/32 and inscribed
with the title in pencil in the margin
silkscreen in colours
sheet size: 44 by 64 cm

R12 000 – 16 000

90

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

A Greek God up to no Good

signed, dated '04, inscribed with the
title and numbered 1/1 in pencil in
the margin
monoprint in colours
sheet size: 57 by 76,5 cm

R15 000 – 20 000



90



91

91

Welcome Mandla **KOBOKA**

SOUTH AFRICAN 1941–1999

Gum Boot Dancers

signed and dated 73

oil on board

47 by 60 cm

R25 000 – 35 000

92

Welcome Mandla **KOBOKA**

SOUTH AFRICAN 1941–1999

Construction Workers

signed and dated 75

oil on board

51 by 40 cm

R15 000 – 20 000



92

93

David Nthubu **KOLOANE**

SOUTH AFRICAN 1938–

Traffic 7

signed and dated 02
oil and charcoal on canvas
68 by 88 cm

R30 000 – 40 000



93

94

Helen (Mmakgabo Mapula)

SEBIDI

SOUTH AFRICAN 1943–

*Modern Life: You Have Lost the Bird,
You Only Have the Feathers*

signed and dated 2004,5; inscribed
with the title in another hand on the
reverse

oil pastel on paper
53,5 by 71,5 cm

R20 000 – 30 000



94

95

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

At the Pool

signed and inscribed 'Rhodes 35' in ink
in the margin

silkscreen in colours

sheet size: 32,5 by 45,5 cm

R8 000 – 12 000

PROVENANCE

The Warren Siebrits Gallery, Johannesburg.

96

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

The Sleeper

signed, numbered 2/10 and inscribed
with the title in pencil in the margin

silkscreen in colours

43 by 54 cm

R6 000 – 8 000

97

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Seychelles

signed and inscribed 'Printers Proof' in
pencil in the margin

silkscreen in colours

37 by 36,5 cm

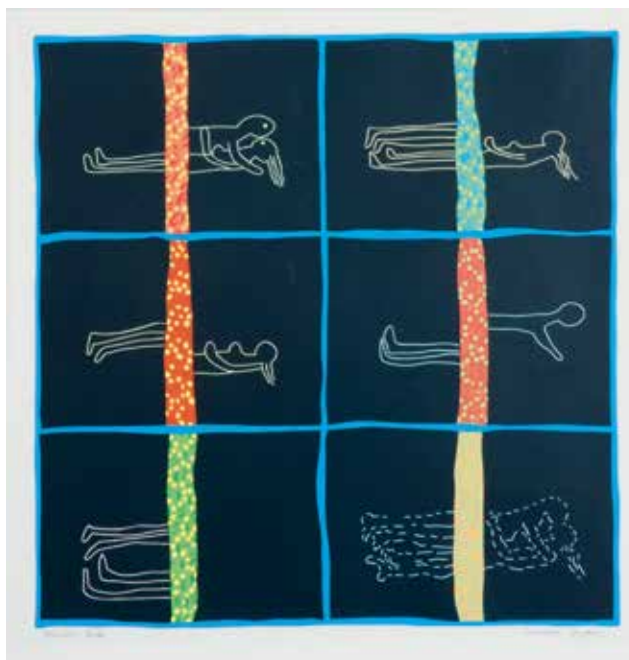
R10 000 – 15 000

LITERATURE

Carman, Jillian and Isaac, Susan (eds.),
Walter Battiss Gentle Anarchist, Standard
Bank Gallery, Johannesburg, 2005, another
example from the edition illustrated on
page 196.



95



97

98

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Black Rock and Crystals

signed and inscribed with the title in pencil in the margin

silkscreen in colours

28 by 43 cm

R6 000 – 8 000

99

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

First Designs for Fook Island Coins

signed, inscribed with the title and 'proof' in pencil in the margin

silkscreen in colours

sheet size: 90 by 64 cm

R15 000 – 20 000

LITERATURE

Carman, Jillian and Isaac, Susan (eds.), *Walter Battiss Gentle Anarchist*, Standard Bank Gallery, Johannesburg, 2005, a similar example illustrated on page 50.

100

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Fook Waste Bag and Fook Island Bank Note

bank note signed and numbered XA2

silkscreen on paper bag; photolithograph

30,5 by 17,5 cm; 9,5 by 14 cm

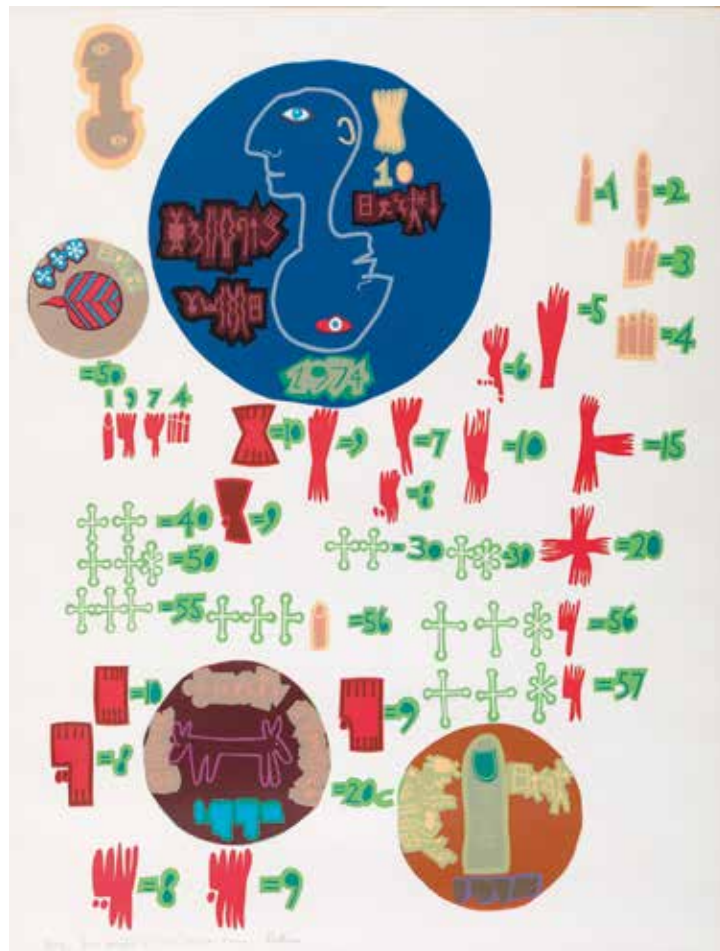
R7 000 – 10 000

LITERATURE

Carman, Jillian and Isaac, Susan (eds.), *Walter Battiss Gentle Anarchist*, Standard Bank Gallery, Johannesburg, 2005, another example of the bag illustrated on page 52.

NOTES

Two works mounted under one frame.



99

101

Gordon **FROUD**

SOUTH AFRICAN 1963–

Brave New World I;
Brave New World II

each signed, dated 2011, numbered
1/15 and inscribed with their
respective titles in pencil in the margin
digital print on archival paper
image size: 57 by 20,5 cm; 57 by 22 cm

R2 000 – 3 000

NOTES

Two prints mounted under one frame.

102

Beezy **BAILEY**

SOUTH AFRICAN 1962–

What's in this Tea?

signed and dated '04; inscribed with
the title on a label adhered to the
reverse

oil on canvas
90 by 60 cm

R20 000 – 30 000

EXHIBITED

The Everard Read Gallery, Johannesburg.



102

103

Christo
COETZEE

SOUTH AFRICAN 1929–2001

Iced Stars

a painting in six parts, each panel signed and dated 63, three panels inscribed with the title, one dated 1963 and another inscribed 'MME HIDEMITSU' on the reverse mixed media on canvas 133 by 27 cm

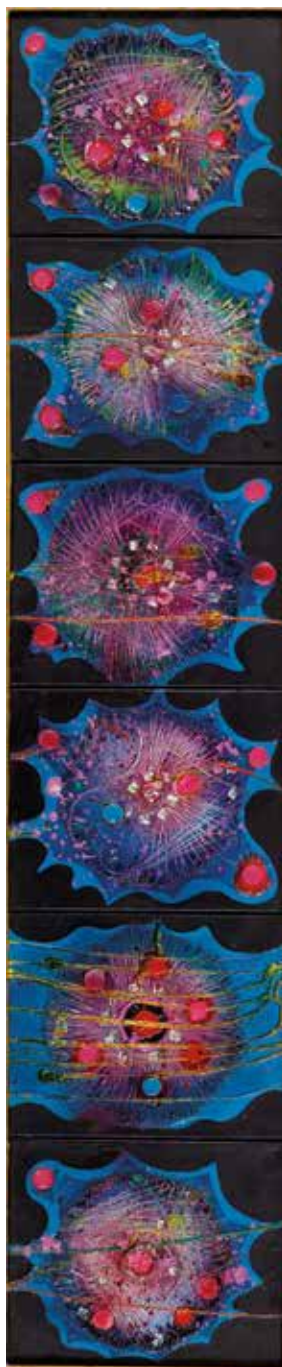
R40 000 – 60 000

PROVENANCE

Rodolphe Stadler Collection, Paris.

LITERATURE

Stevenson, Michael and Viljoen, Deon, *Christo Coetzee: Paintings from London and Paris 1954–1964*, Fernwood Press, Cape Town, 2001, illustrated in colour on page 71, plate 74, and on page 53 where a photograph shows the artist with this painting.



104

Sidney GOLDBLATT

SOUTH AFRICAN 1919–1979

Abstract with Orange

signed; signed and inscribed with
the title and the artist's address on a
label adhered to the reverse

oil on canvas

91 by 92 cm

R35 000 – 45 000

EXHIBITED

The Pretoria Art Museum, Pretoria, *Sidney
Goldblatt Retrospective Exhibition*, 1981,
catalogue number 83.

105

Sidney GOLDBLATT

SOUTH AFRICAN 1919–1979

Architectural Abstract

signed; signed and inscribed with
the artist's address on the reverse

oil on canvas

100 by 121 cm

R35 000 – 45 000



104



105

106

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Heraldic Figure

signed and dated 2004

painted steel

height: 61,5 cm

R30 000 – 40 000

107

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Bird

signed and dated 2002

painted steel

height: 39,5cm, including base
mounted on a steel base

R30 000 – 40 000

108

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Masks

signed, dated 80 and numbered 16/25
bronze plaque with a dark brown patina
17,5 by 19cm, excluding base
mounted on a wooden base

R12 000 – 16 000

109

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Three Figures

signed, dated 80 and numbered 11/25
bronze plaque with a dark brown patina
16 by 20cm, excluding base
mounted on a wooden base

R12 000 – 16 000



106

107



110

110

Judith **MASON**

SOUTH AFRICAN 1938–

Abstract Landscape

signed

executed in 1978

oil on canvas laid down on board

74,5 by 175 cm

R25 000 – 35 000

111

Herman Antoine Julien Henri

VAN NAZARETH

SOUTH AFRICAN 1936–

Red Table

signed; signed and inscribed with the
title on the reverse

oil on board

91 by 121,5 cm

R30 000 – 40 000



111

112

Judith MASON

SOUTH AFRICAN 1938–

Heart as a Scarecrow

signed; signed and inscribed with the title
on the stretcher
oil on canvas
121 by 76 cm

R20 000 – 30 000

113

Sydney Alex KUMALO

SOUTH AFRICAN 1935–1988

A Dream

signed and dated 73; dated February 1973
and inscribed with the title on the reverse
ink and wash
54,5 by 75 cm

R5 000 – 8 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

114

Cecil Edwin Frans SKOTNES

South African 1926-2009

Abstract Male Figure

signed on the reverse
carved, painted and incised wood panel
40,5 by 11 cm

R25 000 – 35 000



112

115

Nils **BURWITZ**

SOUTH AFRICAN 1940–

Abstract Landscape

signed and dated 1969

oil on canvas

90 by 121 cm

R30 000 – 40 000

116

Patrick **O'CONNOR**

SOUTH AFRICAN 1940–

Abstract

signed and dated 72

oil on canvas

121 by 98 cm

R20 000 – 30 000

117

Mary **WAFER**

SOUTH AFRICAN 1975–

It Never Happened

oil on canvas

130 by 165 cm

R15 000 – 20 000

118

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

Wicked Set

each signed and numbered 27/45 in

pencil in the margin

digital prints

each approximately: 15,5 by 13 cm

(6)

R7 000 – 10 000



115



116



117

119

Edoardo Daniele VILLA
South African 1915–2011

Villa at 90

Nel, K, Burroughs, E & Von Maltitz, A
(eds.), published by Jonathan Ball
and Shelf Publishing, Johannesburg,
2005, Sponsors Edition, limited to 26
copies (A to Z), this Letter E, signed
by the artist, full-leather binding, in
a wooden slipcase, together with a
bronze sculpture by Edoardo Villa,
Mapogga Figure; stamped with the
artists name, dated 1964 and
numbered E (limited to an edition of
26).

slipcase size: 35,5 by 30,5cm;

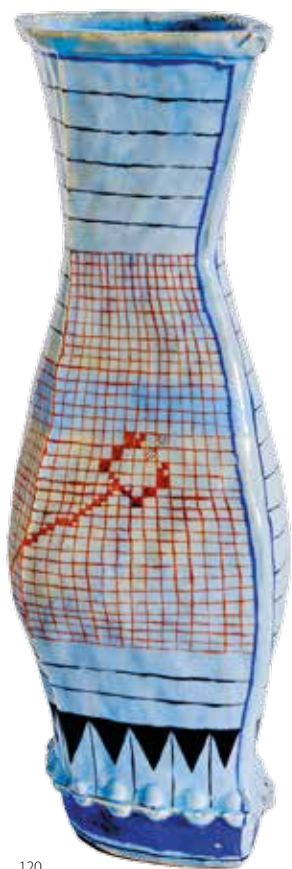
sculpture height: 38 cm

(2)

R40 000 – 60 000



119



120

120

Hylton NEL

SOUTH AFRICAN 1941–

Vase (HN193)

signed and dated 24.08.04

executed in 2004

hand painted and glazed ceramic

height: 59,5 cm

R15 000 – 20 000

PROVENANCE

The Stevenson Gallery, Cape Town.



121

121

Hylton NEL

SOUTH AFRICAN 1941–

Vase (HN232)

signed with the artist's initials and dated 12.1.5

executed in 2005

hand painted and glazed ceramic

height: 59 cm

R15 000 – 20 000

PROVENANCE

The Stevenson Gallery, Cape Town.

122

Diana HYSLOP

SOUTH AFRICAN 1949–

Mr and Mrs

signed and dated '12
oil on canvas
64 by 48 cm

R12 000 – 16 000

123

Diana HYSLOP

SOUTH AFRICAN 1949–

You're Nothing but a Hound Dog

signed and dated '12
oil on canvas
64 by 48 cm

R12 000 – 16 000

124

Robert Griffiths HODGINS

SOUTH AFRICAN 1920–2010

*Black Gloves & Blue Furs; Head;
From Knossos*, three ceramic
plates

signed, inscribed with the artist's
name, title and dated 2009; signed,
inscribed with the artist's name and
dated 24/1/03; signed, inscribed with
the artist's name, title and dated
2007, respectively, all on the reverse
hand painted and glazed ceramic
diameter: 27cm; 28,5 cm and 27 cm
(3)

R15 000 – 20 000



122



123



124

125

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942–1991

Three Figures

signed and dated 73

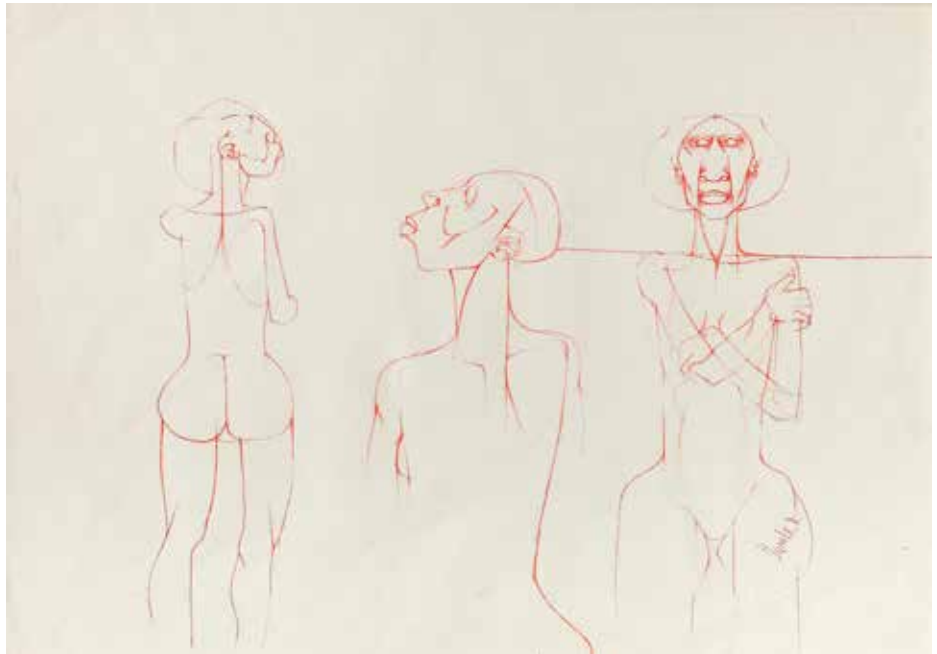
red pen

29 by 41,5 cm

R10 000 – 15 000

LITERATURE

Campbell-Smith, Bruce, *Dumile: Artist in Exile*, Privately Published, Cape Town, 2004, page 33, catalogue number 15, illustrated.



125

126

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942–1991

Hungry at the Table

signed twice

ball-point pen

35 by 24,5 cm

R12 000 – 16 000

127

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942–1991

The Umbrella Dance

signed and dated 1967

pen and ink

34,5 by 24 cm

R8 000 – 12 000



126



127

128

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942–1991

Studies of a Woman

signed and dated 1967

pen and ink

34,5 by 24,5 cm

R8 000 – 12 000

129

Jabulane Sam

NHLENGETHWA

SOUTH AFRICAN 1955–

A Tribute to Dumile Feni

signed, dated '08, numbered 44/50

and inscribed with the title in

pencil in the margin

lithograph in colours

49,5 by 69 cm

R8 000 – 12 000

130

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*A Girl Immensely Aware of her
Superiority*

signed, dated 99 and inscribed

with the title

acrylic and watercolour

55 by 75 cm

R25 000 – 35 000



129



130



132

131

Dumile (Zwelidumile Mxgazi) **FENI-MHLABA**

SOUTH AFRICAN 1942–1991

The Lovers

signed and dated 1967

pen and ink

22 by 32 cm

R8 000 – 12 000

132

Jabulane Sam **NHLENGETHWA**

SOUTH AFRICAN 1955–

Waiting

signed and dated '99

mixed media and collage

97 by 103 cm

R40 000 – 60 000



133

133

Carl Walter MEYER

SOUTH AFRICAN 1965–

Hoop Street, Calvinia, Northern Cape

signed with the artist's initials and dated '10

oil on canvas

54,5 by 69,5 cm

R50 000 – 70 000



134

134

Carl Walter MEYER

SOUTH AFRICAN 1965–

Noupoort Rehabilitation Centre

signed with the artist's initials and dated 02

oil on canvas

38,5 by 58,5 cm

R35 000 – 45 000

135

Carl Walter MEYER

SOUTH AFRICAN 1965–

At the Bar

signed with the artist's initials and dated 08

oil on canvas

49 by 59 cm

R45 000 – 55 000



135

136

Nadine HUTTON

SOUTH AFRICAN 1976–

Skirt Invaders

signed

executed in 2010

A Multiple Arcade Machine Emulation (MAME) housed in a modified melamine arcade gaming console, enclosing an LG Flatron LCD monitor and Pentium P3 personal computer supporting the artist-designed game as well as 5500 standard arcade games

166 by 71,5 by 56,5 cm

R10 000 – 15 000



136

137

Simon Patrick **STONE**

SOUTH AFRICAN 1952–

Yellow Woman, Green Man

signed
watercolour over pencil heightened
with gouache
36 by 28 cm

R10 000 – 15 000

138

Simon Patrick **STONE**

SOUTH AFRICAN 1952–

Jeppe Street Post Office

signed; inscribed with the title in
another hand on the reverse
oil on corrugated card
27,5 by 48,5 cm

R15 000–20 000

PROVENANCE

The Everard Read Gallery, Johannesburg.



137



138



139

139

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

At the Beach

signed and dated 2000
collage and mixed media
28 by 42 cm

R18 000 – 24 000

140

Peter CLARKE

SOUTH AFRICAN 1929–

*Zuidelijk Afrika Vecht Voor Zijn
Vrijheid*

signed and dated 1982
mixed media and collage
35,5 by 41,5 cm

R20 000 – 30 000



140

141

Jabulane Sam **NHLENGETHWA**

SOUTH AFRICAN 1955–

Ode to Thelonius Monk

signed, dated 2002, numbered 41/50
and inscribed with the title in pencil in
the margin
lithograph in colours
sheet size: 76 by 106 cm

R8 000 – 12 000



141

142

John Ndevasia **MUAFANGEJO**

SOUTH AFRICAN 1943–1987

Vision of Eden, Adam and Eve

signed and dated 1968 in pencil in
the margin, inscribed with the artist's
name and 'Ovambo' in the print
woodcut
66 by 54 cm

R6 000 – 9 000

LITERATURE

De Jager, E.J., *Contemporary African Art in South Africa*, C. Struik, Cape Town, 1973, another impression from the edition illustrated, plate 74.

Crump, Alan and Levinson, Olga, *John Ndevasia Muafangejo: Second Guest Artist Award 1988, Standard Bank National Arts Festival 1988*, a similar work illustrated, plate 85.

Proud, Haden (ed.), *Revisions: Expanding the Narrative of South African Art*, SA History Online and UNISA Press, Cape Town, 2006, another impression from the edition illustrated on page 348, plate 360.



142

143

William Joseph KENTRIDGE

SOUTH AFRICAN 1955–

Untitled (Artist Bending)

1998

signed and numbered 30/50 in pencil in the margin
drypoint and softground etching on
Richard de Bas hand-made paper
sheet size: 39,5 by 46 cm

R18 000 – 24 000

LITERATURE

Law-Viljoen, Bronwyn (ed.), *William Kentrige Prints*, David Krut Publishing, Johannesburg, 2006, another impression from the edition illustrated on page 65.

144

William Joseph KENTRIDGE

SOUTH AFRICAN 1955–

Untitled (Artist Standing)

1998

signed and numbered 30/50 in pencil in the margin
drypoint and softground etching on
Richard de Bas hand-made paper
sheet size: 39,5 by 46 cm

R18 000 – 24 000

LITERATURE

Law-Viljoen, Bronwyn (ed.), *William Kentrige Prints*, David Krut Publishing, Johannesburg, 2006, another impression from the edition illustrated on page 65.



143



144

145

Winston SAOLI

SOUTH AFRICAN 1950–1995

The Reader

signed
charcoal
73,5 by 54,5 cm

R2 500 – 3 500



146

Robert Griffiths HODGINS

SOUTH AFRICAN 1920–2010

Walking the Dog No 1

signed, dated 2003 and inscribed
with the title in pencil in the margin
monoprint in colours
sheet size: 56 by 76 cm

R10 000 – 15 000

147

Marlene DUMAS

DUTCH/SOUTH AFRICAN 1953–

Faceless

inscribed with the title in the plate,
signed, dated 1993 and numbered
195/200 in pencil in the margin
lithograph
sheet size: 29 by 20,5 cm

R15 000 – 20 000



147

148

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Three Rhinos: Fig 1. Crowd Pleaser

signed and numbered 44/45 in pencil in the margin
drypoint etching with red pastel on Hahnemuhle paper
image size: 16,5 by 20,5 cm

R25 000 – 40 000

LITERATURE

Law-Viljoen, Bronwyn (ed.), *William Kentrige Prints*, David Krut Publishing, Johannesburg, 2006, another impression from the edition illustrated on page 154.

Law-Viljoen, Bronwyn (ed.), *William Kentrige Flute*, David Krut Publishing, Johannesburg, 2007, another impression from the edition illustrated on page 150.



148

149

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Three Rhinos: Fig. 2 Dunce

signed and numbered 44/45 in pencil in the margin
drypoint etching with red pastel on Hahnemuhle paper
image size: 16,5 by 20,5 cm

R25 000 – 40 000

LITERATURE

ibid. page 155.



149

150

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

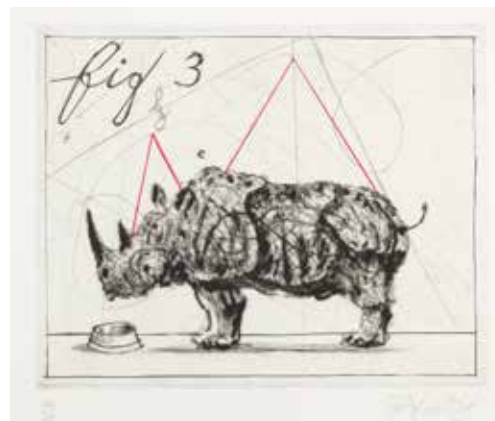
Three Rhinos: Fig. 3

signed and numbered 44/45 in pencil in the margin
drypoint etching with red pastel on Hahnemuhle paper
image size: 16,5 by 20,5 cm

R25 000 – 40 000

LITERATURE

ibid. page 155.



150



151

151

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Throne

signed and dated 1981

painted steel

height: 50 cm

R40 000 – 60 000



152

152

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Figural Group

signed, dated 1988 and numbered 2/2

bronze with reddish brown patina

height: 33 cm

R40 000 – 60 000

153

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Warmongers

signed, dated '96 twice, inscribed
with the title and 'South Africa'
pen and ink
18,5 by 15 cm

R4 000 – 6 000

154

Judith **MASON**

SOUTH AFRICAN 1938–

*Muse by Day; Muse by Night;
Muse Amused*

2006

each signed, numbered 6/40 and
inscribed with the title in pencil in
the plate

lithograph in colours

each approximately: 56 by 77 cm

(3)

R9 000 – 12 000



154

155

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Iris

signed and numbered 36/40 in pencil
in the margin
etching with sugarlift
20 by 15 cm

R18 000 – 24 000

156

Marlene **DUMAS**

DUTCH/SOUTH AFRICAN 1953–

Faceless

inscribed with the title in the plate,
signed, dated 1993 and numbered
78/200 in pencil in the margin
lithograph
sheet size: 29 by 20,5 cm

R15 000 – 20 000

157

Alfred **THOBA**

SOUTH AFRICAN 1951–

Method of Widows

signed and dated 14/1/2011 on the
reverse
oil on canvas laid down on board
46,5 by 56,5 cm

R18 000 – 24 000

NOTES

Accompanied by an autographed letter
from the artist elucidating this painting.





Country Club Johannesburg, Woodmead
12 November 2012 – 8.00 pm

Important South African Art

Evening Sale
Lots 161–240

OPPOSITE
Lot 183 Jean Max Frederich WELZ, *Irides* (detail)



161

Thomas
BAINES

SOUTH AFRICAN 1820–1875

Scenery and Wild Animals in South East Africa photographed by Kisch of Durban Natal and Bruton of Port Elizabeth from oil paintings by J.T. Baines

The album contains 47 original photographs and one original watercolour each with a detailed description in the artist's hand below the photograph. Also included is a portrait photograph of the artist. The album contains two contemporary accounts of the paintings, one from the Natal Colonist November 17th 1874 and two printed poems by 'Timothy Touch' Em Off Poet Unlaureate'. These two poems, titled *An Adventure in Africa* and *Song of the Times* are, according to Jane Carruthers, the work of Thomas Baines and have annotations by him relating to paintings 14 and 25 in the album.

The album dates from 1874, the year before Baines died in Durban. Many of the works illustrated were commissions which Baines received in the latter years of his life. The Hon. Guy Dawnay met Baines in Natal

and commissioned fifteen paintings between 1872 and 1874. The majority of these paintings were sold at Christie's in London in 1984 and 1992. Another commission he received was from Edmund Bryon who met Baines in 1873. He published an account of his travels entitled *What we did in South Africa in 1873*. The manuscript is in a private collection in Johannesburg and varies from the printed version.

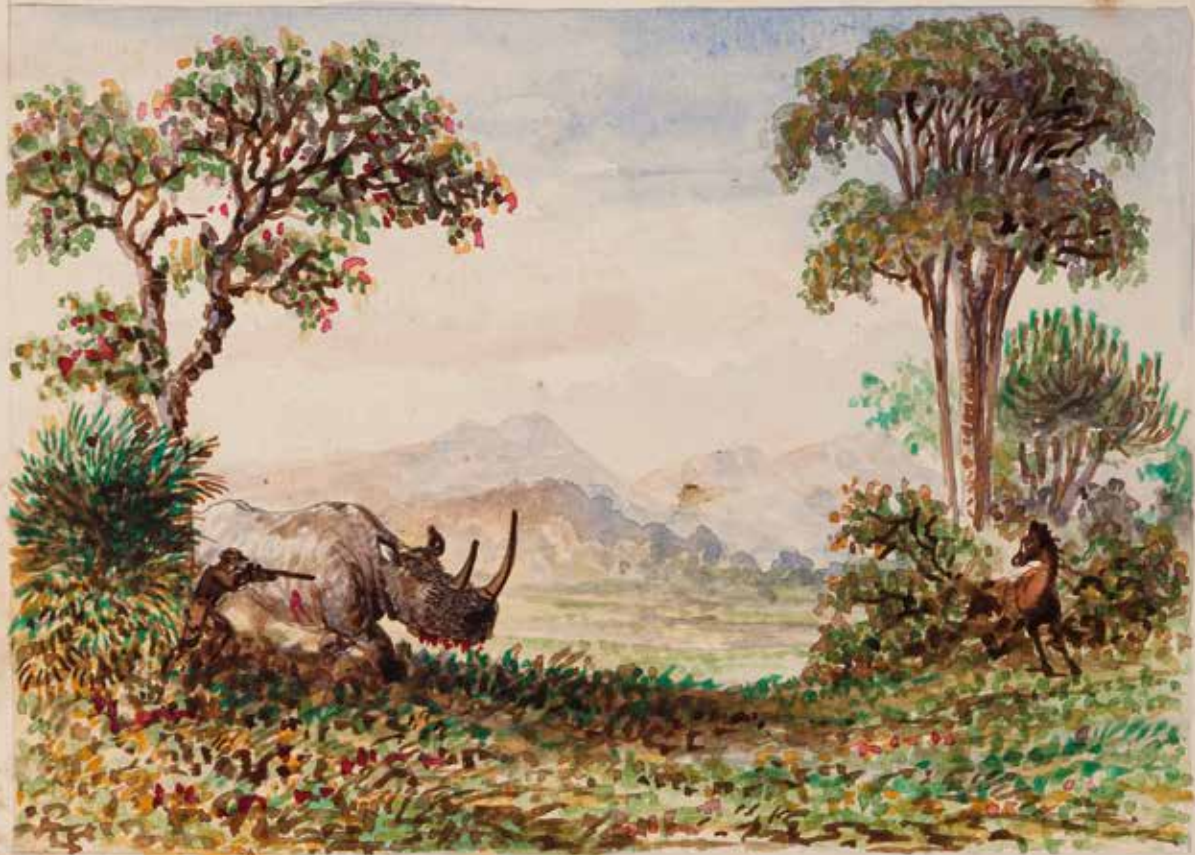
The last years of Baines' life were difficult. Arnold and Carruthers in *The Life and Work of Thomas Baines*, Fernwood Press, 1995, state 'when the Goldfields Company failed leaving Baines with heavy debts, he raised funds by giving lectures in the Grey Institute in Port Elizabeth...'

It is possible that this album might have been a draft for a book that Baines intended to publish to help pay off some of his debts. The use of photographs would have been a way of reducing the cost of publishing the book.

R80 000–120 000

PROVENANCE

The album bears an inscription which reads 'This is the property of Mrs J. Crozier Richards, 2 Somerset St. Grahamstown'. There is also the name L. Crozier Richards inscribed in the book.



4. The White Rhinoceros the Quiet Species
The Hon. Guy. C. DuRoi while hunting in Zululand
wounded a white Rhinoceros which unable to escape
charged upon him his horse in terror backed
itself into a bush and refused to be led out leaving
its master no alternative but to run round to an
Erythrina tree near hand and shoot the Rhinoceros as
it came on

I have measured one of 6 feet 8 inches height at the shoulder
The negative is broken and photograph not procurable I have substituted this sketch

NOTES

The works illustrated in the album are as follows: (The numbers in brackets relate to the numbering in the album). Where known the original owner and the present owner of the work are noted.

1 PORTRAIT OF THOMAS BAINES

2 (1) 'LION FAMILY IN THE TSETSE FLY COUNTRY....' Guy Dawney collection now in the Sanlam collection.

3 (2) 'DEAD BUFFALO ZULU LAND ...' Guy Dawney collection now in the Sanlam collection.

4 (3) 'THE BLACK RHINOCEROS THE VICIOUS SPECIES....'

5 (4) 'THE WHITE RHINOCEROS THE QUIET SPECIES....' Guy Dawney collection original watercolour.

6 (5) 'THE LADIES VISIT TO THE GIRAFFE OLIFANTS RIVER ...' Edmund Bryon collection. This painting was destroyed in a fire.

7 (6) 'HIPPOPOTAMUS IN A POOL ON THE OLIFANTS RIVER....' Edmund Bryon collection now in a private collection in Johannesburg.

8 (7) 'THE ELAND DRIVEN HOME TO MANGWE RIVER....' Guy Dawney collection now in a private collection in South Africa.

9 (8) 'THE KOODOO ZULU LAND....' Guy Dawney collection now in a private collection in South Africa.

10 (9) 'A DISTANT VIEW OF THE VICTORIA FALLS ZAMBEZI RIVER....'

11 (10) 'VEGA CAMP MONOTI RIVER....'

12 (11) 'RENDEZVOUS CAMP TUGELA RIVER....'

13 (12) 'THE RIVAL ISIMBONGI ZULU LAND....'

14 (13) 'KWAMAGWASA OR ST. MARY'S, MACKENZIE MEMORIAL....'

15 (14) 'THE NATAL CARBINEERS OPPOSING THE PASSAGE OF THE REBEL TRIBE OF LANGALIBALELE....' Arnold, M and Carruthers, J, *The Life and Work of Thomas Baines*,

Fernwood Press, Vlaeberg, 1995, page 75. There is a long description of this painting which is now in the Kwazulu Archives.

16 (15) 'D'URBAN AND PORT NATAL FROM MR CURRIES RESIDENCE....' Now in the Local History Museum Durban.

17 (16) 'THE VICTORIA MOUNTED RIFLES IN THEIR TENT AT RENDEZVOUS CAMP TUGELA RIVER....'

18 (17) 'LEOPARD BEKRUYPING A GROUP OF PALLAHS....'

19 (18) 'A HERD OF BUFFALOES CROSSING THE MACLOUTSIE RIVER....' Guy Dawney collection now in the Sanlam collection.

20 (19) 'LIONS CROSSING THE LIMPOPO RIVER AT WEGDRAAI....' Now in the Brenthurst library.

21 (20) 'DYING AVENGED, THE SABLE ANTELOPE CEASED BY A LION....'

22 (21) 'THE MOSI-O-A-TUNYA (SMOKE RESOUNDING)....' Guy Dawney collection now in a private collection in Cape Town.

23 (22) 'VICTORIA FALLS, HERD OF BUFFALOS DRIVEN TO THE EDGE OF THE CHASM....'

24 (23) 'A LAKE OR EXPANSION OF A RIVER IN ZULU LAND....' Guy Dawney collection now in a private collection in Cape Town.

25 (24) 'FIVE LIONS EATING A QUAGGA ZULU LAND....' Guy Dawney collection now in the Sanlam collection.

26 (25) 'THE BLACK RHINOCEROS CHARGING OUT OF A DENSE BUSH ZULU LAND....' Guy Dawney collection now in the Sanlam collection.

27 (28) 'DRINKING TIME, A GROUP OF KOODOOS....'

28 (29) 'OUTSPAN BY MOONLIGHT ZULU LAND....' Guy Dawney collection now in a private collection South Africa.

Michael Stevenson and Deon Viljoen, *South African Art 1850-2003*, catalogue number 5.

29 (30) 'GOLDEN AND IVORY, ELEPHANTS

CHARGING....' Guy Dawney collection now in the Sanlam collection.

30 (30A) 'A DIFFERENT TREATMENT OF NO30....'

31 (31) 'UNION COMPANY'S ROYAL MAIN STEAMER KAFIR CROSSING THE BAR FROM PORT NATAL....'

32 (32) 'VAN REENENS PASS IN THE DRAKENSBERG....'

33 (33) 'ALOE BAINESII SOUTH OF THE TUGELA GOLD FIELDS NATAL....'

34 (34) 'WHAT LED TO THE DISCOVERY OF THE GOLD FIELDS....' Now in the National Archives in Zimbabwe.

35 (35) 'WAGON CROSSING THE RIVER AMAZINTOTE NEAR THE COAST OF NATAL....' Now in the South African National Gallery Cape Town.

36. 'MRS HART'S PONY 'GINGER' DEVoured BY A LIONESS....'

37 (36) 'A KRAAL IN ZULU LAND....'

38 'PIRACY IN THE AIR....' Guy Dawney collection now in a private collection Johannesburg.

39 'WEST AFRICAN FETISH OR WAR GOD ON THE CONGO RIVER....'

40 'THE BLUFF CHANNEL AND INNER BAY OF NATAL....'

41 'HIPPOPOTAMUS IN THE SHALLOWS....'

42 'A OX SEIZED BY A CROCODILE AT THE IMPOPOMENE LIMPOPO RIVER....' The Late Frank Bradlow collection.

43 'WRECK OF THE FRENCH BRAQUE ANNE OF NANTES NEAR ZWARTKOP RIVER....'

44 'WRECK OF THE BRITISH BARQUE LYTTLETON IN ALGOA BAY....'

45 'LANDING OF THE BRITISH SETTLERS OF 1820 IN ALGOA BAY....'

46 'PORT ELIZABETH ALGOA BAY 1874....'

47 'RUINS OF ZIMBABYE OR ZIMBAOE....'

48 'THE RUINS OF ZIMBABYE. THE INTERIOR OF THE GREAT RONDEAU....'



162

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

A Coming Thunder Storm

signed and dated 1927; signed, dated 1927 and
inscribed with the title on the reverse

oil on canvas

28 by 48 cm

R60 000 – 80 000



163

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

A Hopeless Dawn

signed and dated 1908

oil on canvas

75 by 126 cm

R40 000 – 60 000

LITERATURE

Nigel Hughes, *Views in Colonial Natal*, Privately Published,
Craighall, 2005, page 56 and 57, illustrated in colour.



164

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

Mount-aux-Sources, Natal National Park, Drakensberg

signed

oil on canvas

50 by 75,5 cm

R70 000 – 100 000

LITERATURE

Nigel Hughes, *Views in Colonial Natal*, Privately Published, Craighall, 2005, page 48 and 49, illustrated in colour.



165

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

By Fouriesburg, O.V.S

signed and dated 51

oil on board

38 by 53,5 cm

R300 000 – 400 000

NOTES

Around 1915 Pierneef became actively interested in rock art. He travelled frequently to the Free State where the repositories of rock art were plentiful. Taking from his studies he adapted the flat stylised planes of adjacent colour with little or no shading and applied this to his landscapes. This paired down simplicity took tangible form in the stylistic shift in his work after this time.

'In certain types of light, the South African landscape also takes on a flat, two-dimensional quality, and Pierneef, was particularly aware of this.'¹

In this painting, the identifiable Sentinel Rock of the Golden Gate Highlands National Park dominates the composition. Executed during the rainy season, the grasses flanking the slopes of the rocky outcrop are described in a lively lime offsetting the cool blues and lavenders of the shaded slopes and background mountains. Similarly the large flattened planes of the road are laid down in various hues of clay red which compliment the greens of the surrounding grasses. It is this deceptively simple straightforwardness of Pierneef's work that makes the viewer truly appreciate the subtle complexities and true mastery of his style.



¹ Nel, Prof. P.G., *JH Pierneef: His Life and His Work*, Perskor, Cape Town and Johannesburg, 1990, page 125.



166

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Looking Towards Glencairn from the Bottom of Red Hill Road, Simonstown

signed

oil on canvas laid down on board

58,5 by 74 cm

R80 000 – 120 000



167

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

The Twelve Apostles from Clifton

signed

oil on canvas

59,5 by 89,5 cm

R80 000 – 120 000



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168

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Tree, Birds and Distant House

signed

oil on board

40 by 50 cm

R400 000–600 000



169

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Houses on the Cape Flats

signed and dated 1959

oil on canvas

50,5 by 60 cm

R150 000 – 200 000

170

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

Schaf River mit Tigerrforte

signed with the artist's initials and dated 1940; signed, dated 1940, inscribed with the title and numbered 36 on the stretcher
oil on canvas laid down on aluminium
68 by 98 cm

R600 000 – 800 000

PROVENANCE

Mr Oscar Tuckmantle, proprietor of the Grossherzog Hotel, Windhoek.

NOTES

'Much that I see in nature seems immaterial to my painting. I just leave out what doesn't move me, or mean anything to me. I look and select. I don't paint anything unimportant by painting it with less attention, or putting it into the background. I just leave it out. The emptiness that comes into being like that is significant. The expression of emptiness becomes effective through those things that surround it.'¹

Adolph Jentsch

Born and educated in Dresden, Germany, Adolph Jentsch arrived at the farm of his wife's cousin, Helmuth Dietterle, in Namibia in February 1938. The vast open spaces, dramatic colours and textures of the local landscape resonated immediately with Jentsch. Imbued with an energy stemming from the landscape surrounding him, Jentsch began to paint and later that same year held the first of his solo exhibitions at the Grossherzog Hotel in Windhoek. Following this exhibition, he travelled around the southern parts of Namibia.

In *Schaf River Mit Tigerrforte*, painted in 1940, Jentsch has pared the Namibian vista down to a densely worked calligraphic pattern of brushstrokes in the foreground bleeding out into a limitless



blue sky. 'His style demanded enormous concentration because he seldom altered or obliterated a stroke,' explains Esmé Berman.² More importantly, Jentsch has distilled the essence rather than portrayed the features of the South West African landscape and is therefore regarded as the first significant interpreter of the region.³

Regarded as a spiritual painter with mystical inclinations, Jentsch wrote of his art: 'I pour my deepest feelings into my art. One can always sense sincerity, whether it be in art or prayer. A stuttered truth is still a truth.'⁴

Despite exhibiting extensively, Jentsch was reticent to part with his work. Those collectors lucky enough to have been able to purchase work from exhibitions or Jentsch directly often became lifelong friends. Jentsch kept his accumulated paintings in a private gallery housed in a barn on the farm of close friends, the Von Funkes. Tragedy struck in 1975, two years before his death, when a fire decimated the barn, destroying almost forty years' worth of his output, the majority of which were oil paintings.

1 Levinson, Olga, *Adolph Jentsch*, Human & Rousseau Publishers (Pty) Ltd., Cape Town, 1973, page 68.

2 Berman, Esmé, *The Story of South African Painting*, A.A. Balkema, Cape Town, 1975, page 106.

3 *Ibid.*

4 Levinson, Olga, *Adolph Jentsch*, Human & Rousseau Publishers (Pty) Ltd., Cape Town, 1973, page 58.





171

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, Northern Transvaal

signed and dated 43

oil on canvas board

40,5 by 60 cm

R400 000 – 600 000



172

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

A Cape Gateway

signed and dated 09

oil on canvas

37,5 by 51,5 cm

R300 000 – 400 000



173

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

View from the Artist's Studio Window

signed

oil on board

25 by 35,5 cm

R80 000 – 120 000



174

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Ploughed Fields, a Village Beyond

signed and dated 55

oil on canvas

40 by 55 cm

R250 000 – 350 000

175

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Scout

1910

signed, inscribed 'SA' and stamped with the foundry mark: G. Massa, Roma
bronze with a brown patina
width: 62,5 cm, excluding base
mounted on a wooden base

R750 000 – 1 000 000



LITERATURE

Duffey, A.E., *Anton van Wouw: The Smaller Works*, Protea Book House, Pretoria, 2008, another cast from the edition illustrated on pages 84 and 85.

NOTES

Anton van Wouw immigrated to South Africa and settled in Pretoria in 1890. As a Dutch immigrant, he sympathised with the Boer cause and produced many iconic images that immortalise both the leadership and the ordinary people. His first commission came in 1896, from South African industrialist and financier, Sammy Marks, for the bronze sculpture of Paul Kruger that now stands in Pretoria's Church Square.

The Scout (or Brandwag) is perfectly camouflaged for the guerrilla warfare which the boers initiated during the Second Boer War or *Tweede Vryheidsoorlog* to combat the might of the British forces ranked against them. Viewed from the other side of the rock, the fighter would be barely discernible. A blanket covers him, leaving only his head, hand and boots protruding. While the blanket serves

as a useful disguise, in the hands of this consummate sculptor it becomes a clever device to minimise attention to superfluous details and focus all interest on the head and hand – the ultimate signifiers in this work. The boers, with power and numbers against them, fought a strategic war through ingenuity and skill.

Van Wouw, ever the master sculptor, knew how best to extract symbolic significance from every detail and gesture. With his hat removed to make him less conspicuous (and more vulnerable), the scout's rifle lies within easy reach of his right hand. Van Wouw favoured modelling his subjects in clay and overseeing their casting at the best foundries in Italy such as the Massa Foundry in Rome in order to ensure the highest possible standards. As Professor A E Duffey points out, 'the best castings render the textural differences between the hard ground and soft blanket and highlight the fine detail of facial features, hands, boots and rifle mechanisms.'¹

¹ Duffey, A.E. *Anton van Wouw: The Smaller Works*, Protea Book House, Pretoria, 2008, page 85.



176

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Grand Mapogga III

signed and dated '57

oil on canvas

101 by 85 cm

R1 800 000 – 2 400 000

PROVENANCE

The late Dr Hennie Meyer.

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October – 26 November 1972, catalogue number 94.

LITERATURE

Berman, Esmé and Nel, Karel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, Johannesburg, 2009, page 195, illustrated in colour.

Berman, Esmé and Nel, Karel, *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 176, illustrated in colour.

NOTES

'Mapogga' (or 'Mapoch') is the name of a subgroup of the old, Southern-Transvaal Ndebele, who took the name from one of their former chiefs. Alexis Preller's *Mapogga Figures*, metaphors for matriarchy and nature, began to appear in his paintings from around the late 1940s, towards the end of his occupancy at his Pretoria studio, Ygdrasil. One of the earliest studies of that figure was exhibited at Gallery Vincent, Pretoria in 1950 – the first of the similarly composed works bearing the title *Grand Mapogga*. A comparable version of the matriarchal Mapogga figure, though standing upright in this example, had already appeared as early as 1949 in the painting entitled *The Storm*.



It was not uncommon for Preller to revisit his subjects and the first two accomplished examples of this theme appeared in 1951. *Grand Mapogga I* and *II* (1951) were smaller, pre-emptive versions created many years prior in the development of the staterlier *Grand Mapogga I, II* and *III* (1957) produced six years later.

Preller had an eccentric belief that there should be three versions of any major work.¹ The trinity of *Grand Mapogga's* from 1957 signal the apotheosis of this theme and define a gifted artist at the height of his creative prowess. All three were first exhibited in a group show at Vorster's Gallery, Pretoria, in December 1957² – the exhibition at which the current owner's father purchased this

painting. *Grand Mapogga III*, the final example from the last series engaging the theme, bears testimony to the distinct perception of an African identity in the work of Alexis Preller, giving tangible form to his idea of a mythical race.

Steeped in resplendent tranquillity, *Grand Mapogga III* is a highly significant work, a luxuriously rich painting with subtle, muted hues reminiscent of the African landscape, with the generous proportions of a true fertility goddess.

¹ Berman, Esmé and Nel, Karel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, Johannesburg, 2009, page 194, illustrated in colour.

² *ibid.*





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177

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Ploughed Fields

signed with the artist's initials and dated '30

oil on card

28,5 by 38,5 cm

R120 000 – 180 000



178

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Water Carriers

signed

oil on canvas

36,5 by 53,5 cm

R50 000–70 000



179

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

The End of Civilization

signed and dated '69

oil on board

59,5 by 90 cm

R120 000 – 160 000

PROVENANCE

Acquired directly from the artist by the current owner.

NOTES

Ephraim Ngantane's interest in the ambiguities of abstraction set him apart from the descriptive style of other township artists.¹ In *The End of Civilization* he fragments the forms of the subjects to the point where they disintegrate into

an unstructured patchwork of colour further emphasised by his palette knife application of paint. This treatment is integral to the overall energy of the painting as it captures the movement of the protagonists of the composition.

¹ Stevenson, Michael, *South African Art 1850 – Now*, Michael Stevenson, Cape Town, 2004, page 13.



180

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Fireside Figures

signed

oil on board

16 by 44,5 cm

R80 000 – 120 000



181

Rosamund King

EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

Still Life with Erythrina Caffra

signed

oil on canvas

105 by 73cm, including the artist's painted
frame

R800 000 – 1 200 000

PROVENANCE

The collection of Ruth Everard Haden.
Private Collection.

EXHIBITED

Pretoria Art Museum, Pretoria, *Retrospective Exhibition
of the Everard Group*, 1967.

LITERATURE

Harmsen, Frieda, *The Women of Bonnefoi: The story of
the Everard Group*, J.L. van Schaik (Pty) Ltd, Pretoria,
1980, page 159, plate 184, illustrated.

Crump, Alan, *The Everard Phenomenon: An Exhibition
of Paintings by the Everard Family*, The Standard Bank
Gallery, Johannesburg, 2000, page 119, catalogue
number 49, illustrated.

NOTES

Flamboyant and unconventional, Rosamund Everard-Steenkamp was the youngest of the original members of what became known as The Everard Group. The Everard Group comprised of Edith King and Bertha Everard, Bertha's daughters Ruth and Rosamund, and later Ruth's daughter Leonora and Leonora's daughter Nichola. Together they made up the remarkably creative family of women painters who lived in Carolina in Mpumalanga and span four generations. Isolated as they were from the artistic communities of Pretoria and Cape Town, they developed a visual language that has avoided many of the sentimentalities of 20th century South African painting.

Rosamund spent time in London and Paris

in the 1920s with her mother and sister where she entered the *Conservatoire* to further her musical studies. Given that she had no formal art training, her paintings have an impressive visual strength and proved most venturesome in terms of modern formalistic trends.¹

Whilst there is no concrete evidence to support the three women having been directly exposed to the work of the Bloomsbury Group strong comparisons can be made. Bertha was an avid reader of articles written by Roger Fry and Clive Bell, husband of the artist Vanessa Bell, two prominent members of the Bloomsbury Group and indeed her Hertfordshire landscapes evoke the works of Fry, Bell and Duncan Grant. However, it is in the work of Rosamund that this influence is perhaps most recognisable.²

Characteristic of the Bloomsbury artists and their association with the Omega Workshop, Rosamund designed and painted the frame for *Still Life with Erithrina Caffra*.³ The decorative items produced by Omega notably Vanessa Bell and Duncan Grant again draw comparisons with the work of Rosamund. This is beautifully illustrated in the pulpit of the Berwick Church; Duncan Grant decorated this with three flanking still lifes framed within ornate trompe l'oeil borders.⁴

Still Life with Erithrina Caffra has been rendered in a decorative pattern of flat planes coupled with dazzling colour. A visual parallel can be made between this and a painting by Dolores Courtney titled *Still Life*, which was acquired from the collection of Roger Fry and is now housed in a private collection.⁵ Courtney moved from England to Paris in 1920 and, given the similarity between their works, we can imagine that the two women may well have met and a visual discourse struck up. Rosamund shares with Courtney a concern for simple and bold realisations in strong jarring colours. Whilst Courtney explored a *Cézannesque* picture plane in her composition, Rosamund's painting is a simpler two-dimensional arrangement in which the forms themselves provide interest rather than dramatic visual shifts.



1 Berman, Esmé, *Art & Artists of South Africa*, A.A. Balkema, Cape Town, 1983, page 154.

2 Harmsen, Frieda, *The Women of Bonnefoi: The Story of the Everard Group*, J.L. van Schaik (Pty) Ltd, Pretoria, 1980, page 95.

3 In 1913 Fry established the Omega Workshop, which provided a platform for members of the Bloomsbury Group to undertake commercial commissions for everyday items such as textiles and ceramics. The Omega Workshop was liquidated in 1920 but despite this became a major source of influence in 1920s interiors.

4 Anscombe, Isabelle, *Omega and After: Bloomsbury and the Decorative Arts*, Thames and Hudson, 1981, illustrated in colour on page 48.

5 <http://itstartedwithajug.blogspot.com/2012/08/normal-o-false-false-false-en-gb-x-none.html>

182

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Iris

signed, dated '92 and numbered 13/30

in pencil in the margin

hardground etching with drypoint

and two hand coloured plates

102 by 78 cm

R300 000 – 500 000



183

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Iris

signed and dated '50
oil on canvas
60 by 44 cm

R300 000 – 400 000

LITERATURE

Miles, Elza, *The World of Jean Welz*,
Fernwood Press, Vlaeberg, 1997, page
123, illustrated in colour.





184

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

*A Vase with Foliage Before an
Open Window*

signed

oil on board

61,5 by 51,5 cm

R250 000 – 350 000



185

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Still Life with Chrysanthemums and Apple

signed, dated 51 and inscribed 'S.A'

oil on canvas in the artist's handmade and painted frame

74 by 90 cm, including frame

R150 000 – 200 000

186

Christo
COETZEE

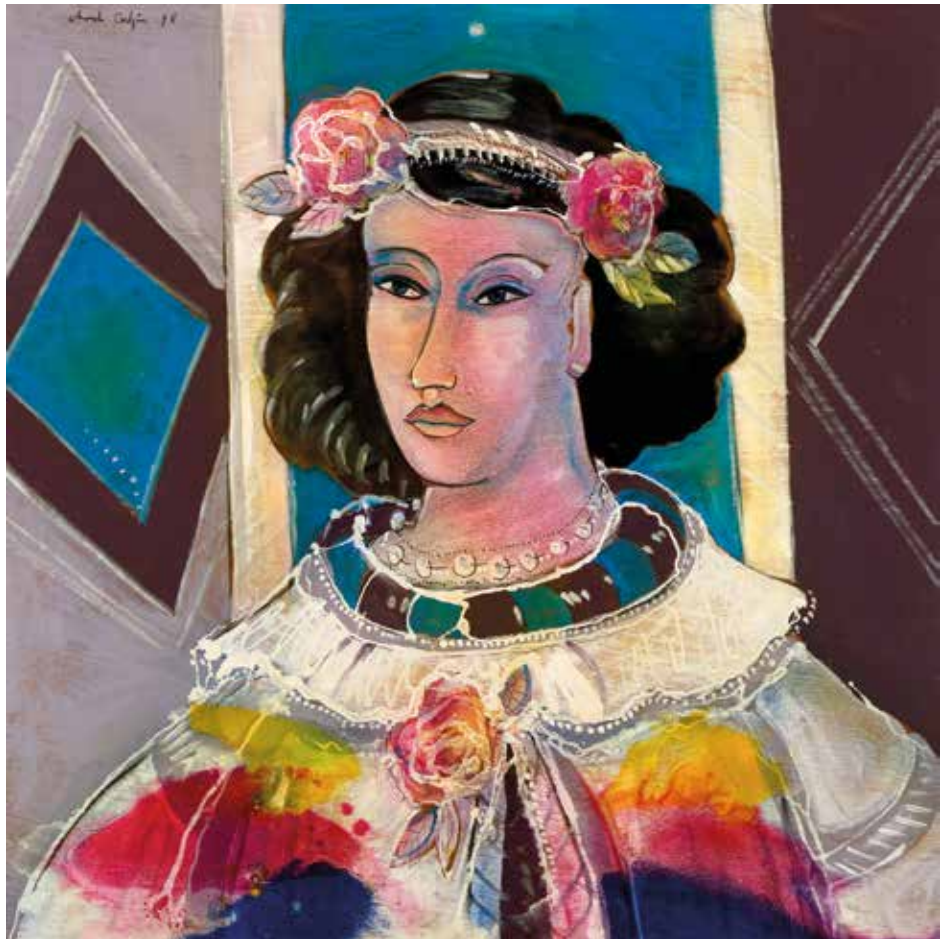
SOUTH AFRICAN 1929–2001

Flora

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

mixed media on board
120,5 by 120,5 cm

R140 000 – 160 000



187

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Icarus Falling

signed and dated '50
oil on canvas laid down on board
30,5 by 26 cm

R180 000 – 240 000

EXHIBITED

Gallery 101, Johannesburg.



188

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Portrait of Anne Riekert

signed, dated 1970 and inscribed
with the sitter's name
charcoal and watercolour
59,5 by 44,5 cm

R80 000 – 120 000



189

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Female Nude

signed

oil on canvas

50 by 40 cm

R60 000 – 90 000





190

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Girl with an Oriole

signed and dated '48; inscribed with the artist's name and the title in another hand on the reverse

oil on canvas laid down on board
50 by 31,5 cm

R600 000 – 900 000

PROVENANCE

The late Tobie Louw, Pretoria.

EXHIBITED

In his studio 'Ygdrasil', Pretoria, 18–25 September 1948, catalogue number 12.

Pretoria Art Museum, Pretoria, *Alexis Preller*

Retrospective Exhibition, 24 October – 26 November 1972, catalogue number 26.

LITERATURE

Berman, Esmé and Nel, Karel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, Johannesburg, 2009, illustrated in colour on page 118 and page 121 illustrates an image of this work hanging in the artist's studio, Ygdrasil.

Berman, Esmé and Nel, Karel, *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 68 and 99, illustrated in colour.

NOTES

In 1948, the same year *Girl with an Oriole* was painted, John Rothenstein, Director of the Tate Gallery, London was in South Africa selecting the final works for a show they hosted entitled "Exhibition of Contemporary South African Art Overseas". One of Alexis Preller's submissions for the show, apart from his painting *Basuto Allegory* (which was one of two paintings

reproduced in colour for the exhibition catalogue) was the first version of *The Kraal*. When the second version of this painting appeared later that year, the young girl from *Girl with an Oriole* was also present, portrayed as a diminutive figure in the bottom right corner of the composition. It is unclear which particular work was created first as they were both publicly presented for the first time at his Ygdrasil studio exhibition in September 1948.

Although predating his study trip to Italy, the formal structure of *Girl with an Oriole* references Florentine Quattrocento painting in the stiff, upright posture and the expressionless features of the figure that is cropped at the shoulder. Rich in cultural reference, the red-ochre encrusted hair and beadwork draped over the women's shoulders are features particular to the Pedi and Ntswana ethnic groups.¹ Her garment, incongruous with the rest of her adornments, is not particular to any African culture, but rather harks back to the European missionaries who provided their flocks with smocks and tunics to cover their bare breasts. The textile draped in the background, visible behind her head, is a decorated Swazi cloth.² Certainly the most distinctive feature in this painting is the sharp lines that appear to pen her head. Appearing almost as parachute cords reminiscent of his wartime paintings, it looks somewhat like a cage around the young African's head, imprisoning her perception receptors. As a further incongruence, the little bird appears to be outside the bars that encapsulate her head, though it still manages to remain perched on her shoulder, as free as she is trapped – perhaps a subconscious reference to the troubling political landscape of the time. Preller's thoughtful sensitivity is inherent in this painting, not only conceptually, but similarly in the subtle rendering of the forms and the gentle dialogue between the complimentary



variations of the primary colours.

Ensnared as she is, Preller renders the young girl regal and gracious, seductive in her calming allure. Exotic in her appearance, the depiction of the young African is comparable to Paul Gauguin's handling of his Tahitian women subjects years before. In this work we see his absorption of the language of Western Modernism coupled with a unique identity and vision of Africa, supporting a critic's observation, having seen his work in a group exhibition in 1937, that Alexis Preller was 'South Africa's Gauguin'.

¹ Berman, Esmé and Nel, Karel, *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 69.

² Ibid.



191

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Lyric Suite, triptych

each panel signed, dated 2005, inscribed with the artist's name, title, placement and medium on the reverse
oil on canvas

61 by 61 cm; 76 by 76 cm and 61 by 61 cm

(3)

R500 000 – 700 000

Proceeds from the sale of this lot are to be donated to the newly launched WITS Art Museum (WAM)

192

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Standing Female Form

signed
carved, painted and incised
wood panel
100 by 50 cm

R100 000 – 120 000



© The Estate of Cecil Edwin Frans Skotnes | DALRO



193

Lucas Thandokwazi
SITHOLE

SOUTH AFRICAN 1931–1994

African Mask (LS6518)

signed

executed in 1965

Rhodesian teak

height: 58,5 cm, excluding base
mounted on a wooden base

R100 000 – 150 000





194

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Mask

signed and dated 62

terracotta

height: 52 cm

R80 000 – 120 000



195

Irma

STERN

SOUTH AFRICAN 1894-1966

Young Swazi Woman

signed and dated 1941

gouache

52,5 by 34,5 cm

R800 000–1 200 000

NOTES

Marion Arnold, in her book on Irma Stern, asserts: 'If portraits are likenesses, it is arguable whether the [*Young Swazi Woman*] is best understood as a portrait of a woman or as a painting of a woman. Stern, viewing 'the other', never forgot her own identity as an artist and this is asserted in her painterly style that sometimes overwhelms the identity of the model she observes.'

This work ably demonstrates Stern's confidence with the often challenging medium of gouache. The very nature of the medium demands quick decision making and the surety of Irma's hand in her middle period can be clearly seen. Irma's colour confidence is seen in the palette of this work - the warmth of the orange cloth offsets the dark skin tones of the sitter, deep aubergine and shades of teal describe the planes of her face. The typically averted gaze of Stern's subject further distances her need to engage with her subject and she is free to explore line, shape and colour – which ultimately result in this keenly observed portrait.

¹ Arnold, Marion, *Irma Stern: A Feast for the Eye*, Fernwood Press, Cape Town, 1995, page 103.



© Irma Stern Trust | DALRO





196

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Young Girl (LS5701)

signed

executed in 1957

beech wood

height: 65 cm, including base
mounted on a stone base

R150 000 – 200 000



PROVENANCE

Gallery 21, Johannesburg.

Richard Harvey, Sandton.

Adler Fielding Gallery, Johannesburg.

LITERATURE

Miles, Elza, *Polly Street: The Story of an Art Centre*, Ampersand Foundation, Johannesburg, 2004, page 70, illustrated in colour, with the title *Child*.

NOTES

Young Girl was produced during what has been referred to as Sithole's *transitional period* – after he completed his studies at the Vlakkfontein Technical College in 1948 until his enrolment at the Polly Street Art Centre in downtown Johannesburg in 1959.¹ At the time, he was employed at a traditional arts and crafts shop in Johannesburg's city centre, before terminating his employ to fully immerse himself in the commercial gallery world.

In the seminal publication on the artists of the era, *Polly Street: The Story of an Art centre*, author Elza Miles notes how Cecil Skotnes attributed 'the attenuated proportions found in the work of artists like Lucas Sithole ... to *Praying Woman* (1959) by [Sydney] Kumalo. [Skotnes] maintains that this piece had an 'enormous' effect on many young African artists...'. Interestingly, Miles concludes: 'Lucas Sithole, who started to attend the art centre in 1955, carved the figure of a slender child [*Young Girl*] in wood in 1957 – two years before *Praying woman*. The child's body is attenuated and [her] pose, arms crossing [her] breast, faintly foreshadows Kumalo's figure.'²

¹ <http://www.sithole.com/Transition.htm>

² Miles, Elza. *Polly Street: The Story of an Art Centre*. The Ampersand Foundation, Johannesburg and New York. 2004. page 70.



197

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

A Reclining Female Form

signed and numbered 4/5

bronze with a dark brown patina

height: 19 cm

R60 000 – 90 000

TWO VIEWS OF
LOT 197



198

Dylan

LEWIS

SOUTH AFRICAN 1964–

Sleeping White Rhinoceros Maquette

signed, numbered 2/10 and stamped IMI 90.38.12

bronze with a dark brown patina

height: 12 cm, excluding base

mounted on a wooden base

R80 000 – 120 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

199

Eugene
LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Composition

signed and dated 59
oil on board
65 by 60 cm

R50 000 – 70 000

EXHIBITED

São Paulo Biennial, Brazil, 1959.





200

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

Boats in a Harbour

signed and dated 62

oil on board

45 by 59,5 cm

R50 000 – 70 000

201

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

*The Artist's Father Reading a
Newspaper in an Interior*

signed and dated 1951

oil on canvas

60 by 50,5 cm

R40 000 – 60 000





202

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Egg Box

signed and dated '56

oil on canvas

29 by 39 cm

R250 000 – 350 000

PROVENANCE

The late Tobie Louw, Pretoria.



203

Larry (Laurence Vincent)

SCULLY

SOUTH AFRICAN 1922–2002

Abstract Composition

signed and dated 68

oil on canvas

121 by 151,5 cm

R60 000 – 80 000



204

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Lotsani Ruins, Limpopo

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

oil on canvas

60 by 74 cm

R250 000 – 350 000

PROVENANCE

Goodman-Wolman Gallery, Cape Town.

EXHIBITED

São Paulo Biennial, Brazil, September–
November 1966.



205

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Township Scene with Figures

signed and dated 71

watercolour

36 by 54,5 cm

R50 000 – 70 000

206

Irma
STERN

SOUTH AFRICAN 1894–1966

Four Figures in a Verdant Landscape

signed and dated 1966

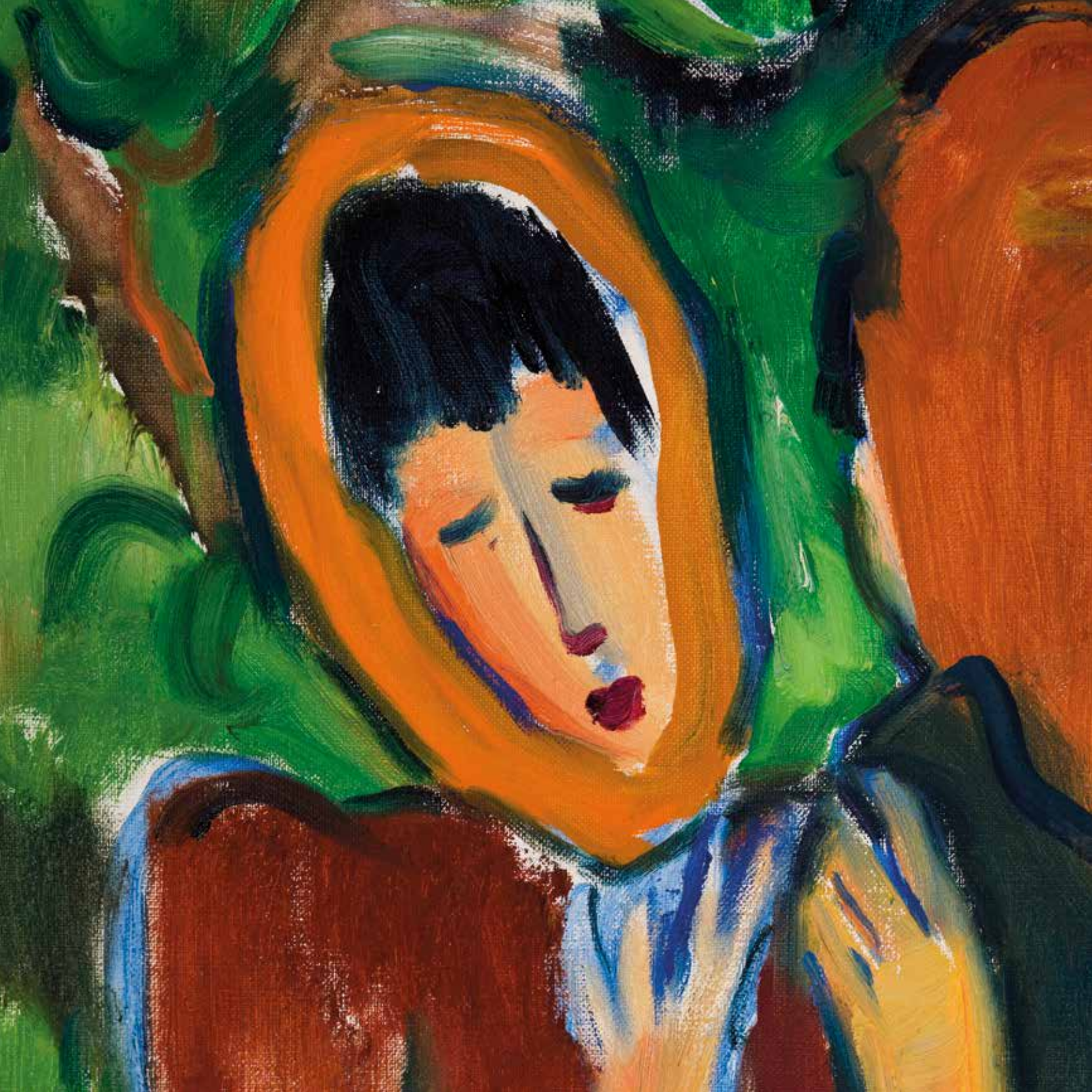
oil on canvas

67,5 by 50 cm

R1 500 000 – 2 000 000



© Irma Stern Trust | DALRO



207

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Cape Fishing Village

signed and dated 1972; inscribed
with the artist's name, dated 1972
and further inscribed with the title
in English and Afrikaans in another
hand on the reverse
oil on board
90,5 by 60 cm

R150 000 – 200 000

EXHIBITED

An image of this painting was used
as the advertisement for the artist's
last exhibition at Gallery 101 in
Johannesburg, 5 March to 17 March
1973.

NOTES

The Diary of Johannes Meintjes,
catalogue number JM 1079.



208

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Boat and Birds in a Seascape

signed; signed, inscribed with the title
and the artist's address on the reverse
oil on canvas laid down on board
49,5 by 34,5 cm

R250 000–350 000

PROVENANCE

Mr and Mrs Parker, Johannesburg,
acquired from a sale organised by the
Lions Club of the Wilds, Duncan Hall, 17
March 1972.

LITERATURE

Marais, Dalene, *Maggie Laubser: her
paintings, drawings and graphics*, Perskor,
Johannesburg and Cape Town, 1994, page
378, catalogue number 1705.

NOTES

Accompanied by a newspaper clipping
from *The Star*, 15 March 1972, illustrating
this painting.



© The Estate of Maria Magdalena (Maggie) Laubser | DALRO



Water Bazaar

209

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

African Figures

1950

signed; signed on the reverse

oil on canvas

60 by 76 cm

R700 000 – 1 000 000

PROVENANCE

The late J. Wickens, Pretoria.

EXHIBITED

Rhodes Centenary Exhibition, Bulawayo,
1953.

Southern African Association of Arts
(Transvaal) for the Pretoria Centenary,
Pretoria, *Historical Exhibition of South African
Art*, 13–30 September 1955, illustrated in the
catalogue.



NOTES

‘Some artists learn by copying the old masters in museums. Walter Battiss did his apprenticeship in caves, on the rock face. And what the Bushmen taught him, he applied,’ states Andrew Verster in his essay on Battiss.¹

Walter Battiss’ interest in rock art began in 1917 when the Battiss family moved from Somerset East to Koffiefontein. The young Battiss’ imagination was fired during excursions into the surrounding countryside where he came across the many rock-painting sites dotted around the area. This amateur enthusiasm persisted after he moved to Johannesburg (later Pretoria) and proved pivotal in his decision to change career paths.²

These early discoveries saw Battiss develop a unique pictorial language of calligraphic forms describing figures and foliage that he engaged in his paintings. He side-stepped the traditional approach to perspective in his paintings by negating the requisite creation of a three-dimensional space within the constraints of a two-dimensional medium. The vignettes of women at various pursuits are united overall by their inclusion in the composition - each figure busies herself with daily tasks such as basket weaving or grinding corn. These every day undertakings equate the spiritual essence of the same rock surface Battiss studied in the caves.

In the foreword of the catalogue that

accompanied the exhibition curated for the Pretoria Centenary celebration in September 1955, Maria Stein-Lessing states:

‘Art proper in South Africa starts only at the beginning of the 20th century...The formal and abstract idiom of Modern Art in Europe was gradually adopted by our artists, and in the case of Battiss [...] a new South African modern idiom arose.’

¹ Skawran, K. and Macnamara, M. (ed), *Walter Battiss*, AD Donker (Pty) Ltd, Johannesburg, 1985, page 169.

² Berman, Esmé, *The Story of South African Painting*, A.A. Balkema, Cape Town, 1975, page 131.



210

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Tepiese Toneel in Dist. Ses met Tafelberg en Donkie Karretjie

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

oil and charcoal on canvas

45,5 by 60 cm

R150 000 – 200 000



211

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

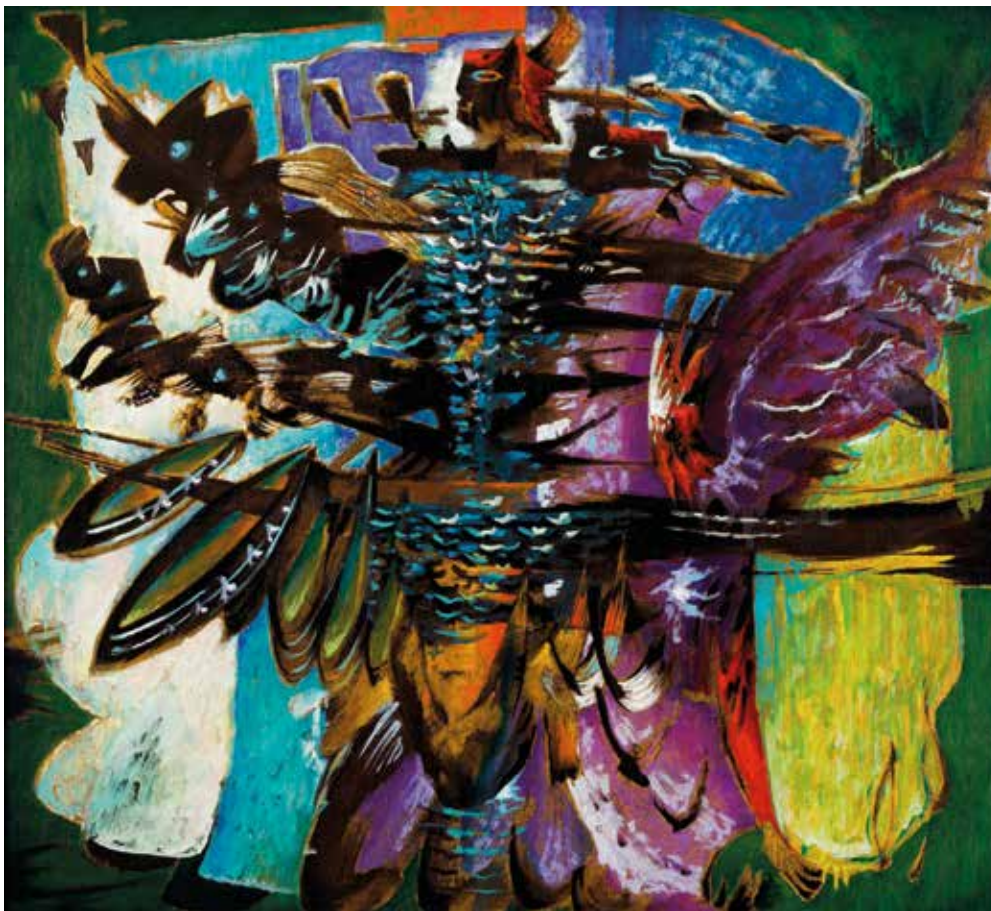
Protea Fanvar

signed with the artist's initials and dated 1942; signed, dated 1942
and inscribed with the title on the reverse

oil on canvas

59 by 79 cm

R400 000 – 600 000



212

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Abstract Janus

oil on canvas

67,5 by 74,5 cm

R600 000 – 800 000

PROVENANCE

Graham's Fine Art Gallery, Johannesburg.



213

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

Sacrificial Goat

signed and dated '93

chalk pastel

71 by 101 cm

R50 000 – 70 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

214

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Three Golem Figures

signed, dated 2002, inscribed twice with the artist's name and title, inscribed with the medium and further inscribed 'Begun Sunday 3 March 2002' on the reverse
oil and graphite on canvas
90 by 120 cm

R400 000 – 500 000



NOTES

'There are paintings that stem from memory and from a sombre look at the human condition. Paintings about the construction and confusion of contemporary urban life, but also paintings about the pleasures of being alive, pleasures that crowd in upon the pessimism everywhere – that crowd in and refuse to be ignored!'
Robert Hodgins

A self-confessed people watcher, Robert Hodgins' canvasses form a visual dialogue between subject and viewer. Economy of detail is only eclipsed by a confident application of colour and a wicked sense of humour when it came to the titling of a given work: 'My paintings find the words, the words don't find my paintings.'²

Three Golems, originating in Jewish folklore, explores the idea of amorphous entities devoid of speech, designed to serve man under controlled conditions but who turn on their makers under others. Formed from mud, a golem could be animated by writing the word *emet* (the Hebrew word for truth) on its forehead. It

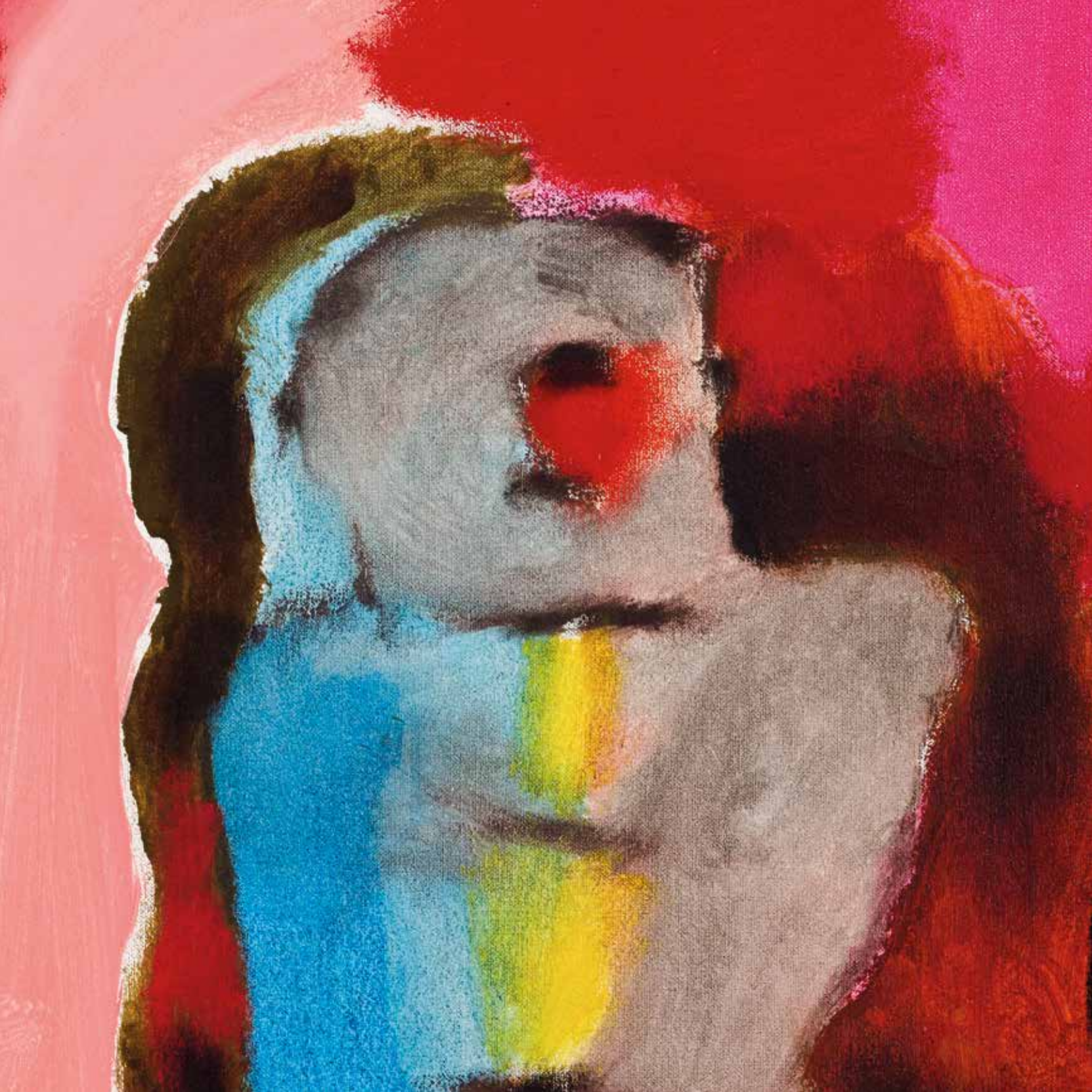
could then be deactivated by changing the inscription to *met* (death).³ However, some mystics believe the creation of a golem has symbolic meaning only, like a spiritual experience following a religious rite.⁴ The three figures in this work are, by the use of the word golem, only shadows of real men created by God. Hodgins' decision to include three golems becomes of interest given the religious association of a Trinity or three divine persons. Through the act of painting Hodgins elevates the three golems to separable subjects; each individually rendered they are one and the same and yet each is different.

1 <http://www.goodman-gallery.com/artists/roberthodgins>

2 Van Wyk, Retief, *The Ceramic art of Robert Hodgins*, Bell-Roberts Publishing, Cape Town, 2008, page 12.

3 <http://en.wikipedia.org/wiki/Golem>

4 <http://www.jewishvirtuallibrary.org/jsource/Judaism/Golem.html>





215

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Anubis

signed and dated 65/7

oil on canvas

47 by 127,5 cm

R600 000 – 900 000





216

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

The Market

signed

oil on canvas

40 by 50 cm

R250 000 – 350 000





217

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Preparatory Sketch for Woycek on the Highveld

signed

charcoal

77 by 87 cm

R150 000 – 250 000

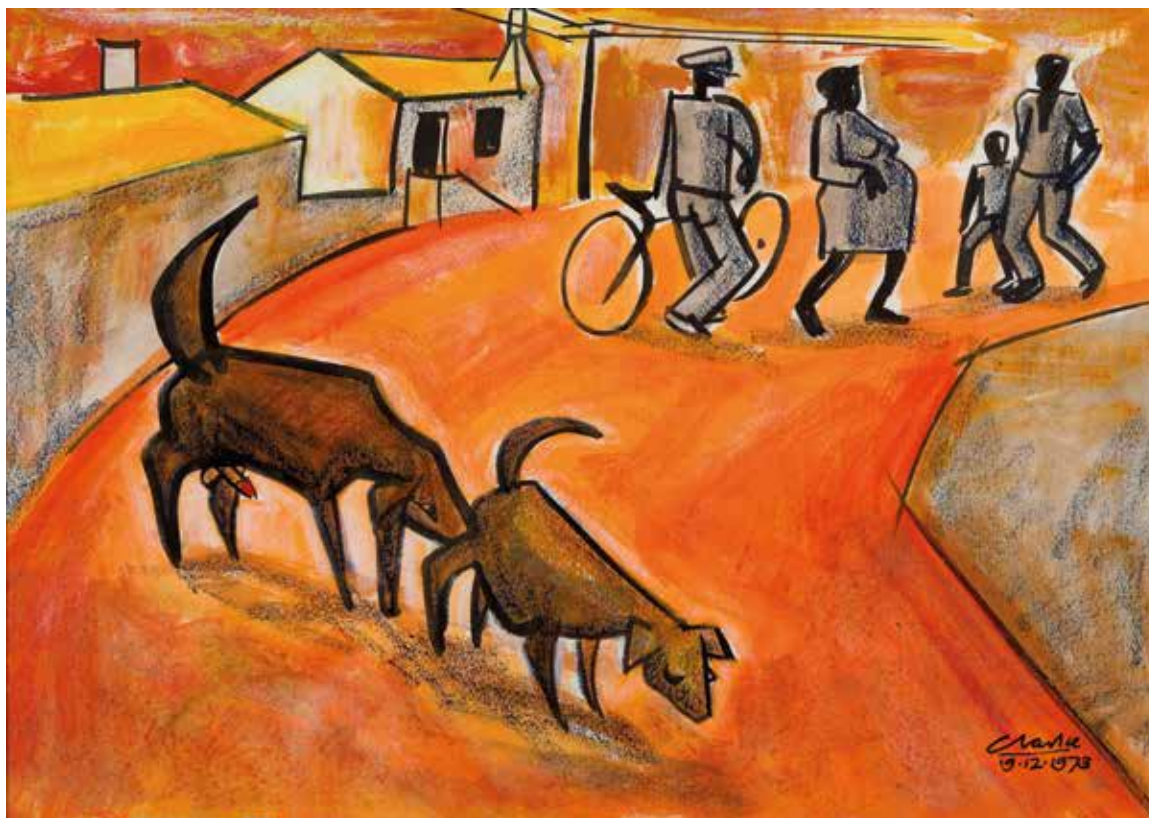
NOTES

The following excerpt is taken from *Art in America*, January 1999: William Kentridge: Ghosts and Erasures by Leah Ollman

The fluidity and contingency of drawing lie at the heart of all of Kentridge's art of the past 20 years, not just his work on paper. In the films, however, an unusual, reciprocal dynamic comes into play between the drawings that comprise the visual fabric of the films and the films themselves. Unlike conventional cell animation, which fuses thousands of drawings into a slick, seamlessly continuous whole, Kentridge's process is overtly raw and hand-wrought. For each film (all are

under 10 minutes) Kentridge makes about 20 drawings, which undergo continual addition, permutation and erasure, the traces of which are plainly visible, yielding an impression of time and space as viscous, invariably altered by every arrival and departure. 'You could look at the drawings as indicative of the process and the route to making the film,' he says. 'You can also see the finished film as the complicated way of arriving at that particular suite of drawings.'

This work was a preliminary work for the production of *Woycek on the Highveld*, a collaboration between Kentridge and the Handspring Puppet Company.



218

Peter
CLARKE

SOUTH AFRICAN 1929–

The Heat is On

signed and dated 19.12.1973; inscribed with
the title and medium on the reverse
acrylic and sand
29 by 41,5 cm

R60 000 – 80 000

NOTES

Verso contains a sketch of two seated figures.
This sketch was a preliminary work to the
image used as the cover for *Listening to Distant
Thunder: The Art of Peter Clarke*, by Philippa
Hobbs and Elizabeth Rankin.

219

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Pregnant Woman

signed, inscribed with the artist's name, title, medium, dated 1998, and further inscribed 'titles considered were: Oh no, not again!, The end of the affaire, So now they tell me it's too late now to forget you; But all terribly frivolous' on the reverse hinged multiple of four oils on canvas

232 by 61 cm

R250 000 – 350 000

LITERATURE

Fraser, Sean (ed.), *Robert Hodgins*, Tafelberg, Cape Town, 2002, page 15, illustrated in colour.

NOTES

'*Pregnant Woman* is another deceptively light-hearted example of 'talent for a turn of phrase. Exhibited in 1998 on his enormously energetic solo show at the Goodman Gallery, the work consisted of four canvases joined vertically and hinged so that the third canvas from the top – depicting the woman's belly – jutted out from the wall in angular parody. The pregnant woman herself was a distraught frump in candy stripes, hair blurred, skinny arms rigid with any number of suppressed emotions, her ankles swollen and pink. With wonderful insight into the pregnant woman's ambivalence about her own condition, had set this one off-balance: one green shoe was all platform-heeled glamour, the other simply a flat slipper. On the uppermost canvas, above her head, he inscribed the legend 'Women's Ward'. A peek around her back revealed that had written about his naming dilemma on the back of the canvas: titles like *Oh No, Not Again* and *It's Too Late Now To Forget You* had been abandoned as 'too frivolous'. Although he seldom uses titles to state the obvious, 'arrival at the title *Pregnant Woman* allowed its subject to emanate emotional conflict and physical discomfort. In this instance, by opting for textual understatement, avoided crowding the image, instead leaving the busy stripes and distracted hair to speak – volubly and convincingly – of the complex 'condition' of pregnancy, including but not restricted to accidents of conception and issues of paternity.'¹

¹ Fraser, Sean (ed.), *Robert Hodgins*, Tafelberg, Cape Town, 2002, pages 15–16.





220

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

In the Conservatory

signed, dated 1997/8 and inscribed with the artist's name,
title and medium on the reverse

oil on canvas

74,5 by 89,5 cm

R200 000 – 300 000



221

Pieter

HUGO

SOUTH AFRICAN 1976–

Mallam Umaru Ahmadu with Amita, Abuja, Nigeria

signed, dated 2005, inscribed with the title and numbered 3/5 in pencil in the margin
archival pigment ink on cotton rag paper
sheet size: 112 by 110 cm

R100 000 – 150 000

Archivaly mounted and framed behind raised UV glass.

PROVENANCE

Acquired directly from the artist by the current owner.

NOTES

'These photographs came about after a friend emailed me an image taken on a cellphone (sic) through a car window in Lagos, Nigeria, which depicted a group of men walking down the street with a hyena in chains. A few days later I saw the image reproduced in a South African newspaper with the caption 'The Streets of Lagos'. Nigerian newspapers reported that these men were bank robbers, bodyguards, drug dealers, debt collectors. Myths surrounded them. The image captivated me.'

Pieter Hugo was born and raised in Cape Town, where he continues to live. He is a self-taught photographer who picked up his first camera at the age of ten – the first image he ever had printed was that of a homeless person. He started his career working in the film industry in Cape Town and progressed to the world of art by completing a two-year residency at Fabbrica, the Benetton Group's communications research centre, in Italy. He has since won various awards, included amongst these is the first prize, Portraits section, World Press Photo, 2006; the Standard Bank Young Artist Award for Visual Art, 2007; the Young Director Award, Cannes Lions Festival, 2011; and most recently he was shortlisted for the Deutsche Börse Photography Prize.

The Hyena and Other Men series, from which this image comes, is probably Hugo's best known body of work. It was published in two sizes, the larger format, like this example, was produced in an edition of 5 + 1 Artist's Proof (sheet size: 112 by 110cm) and the smaller format in an edition of 8 + 1 Artist's Proof (sheet size: 63 by 61 cm). Most of the works from this series, including the image in this lot, were sold out from the Stevenson gallery, which represents him, soon after they first became available. He commonly uses a Hasselblad medium format camera, preferring the 4x5 and 6x6 formats, as was used for this series.



Hugo made two trips to Nigeria to photograph the 'Hyena Men', his initial visit in 2005 was followed by a return visit in 2007. This image was shot on his first visit. What interests Hugo about these subjects is 'the hybridisation of the urban and the wild' and 'the paradoxical relationship that the handlers have with their animals – sometimes doting and affectionate, sometimes brutal and cruel!'²

The 'Hyena Men' exist on the periphery of society – a group of men, a young girl, three hyenas, four monkeys and a few rock pythons. The group of nomadic troubadours travel Nigeria entertaining crowds with their performances, using their animals to amuse and to encourage the sale of their traditional medicines. The animal handlers themselves build their self-confidence by employing a variety of concoctions: herbs, powders, roots and amulets, which are purported to protect them from injury, facilitate the trapping of the beasts and to assist them with the training. All the handlers have permits from the Nigerian government allowing them to keep the domesticated wild animals as pets.

In a country rife with unemployment and poverty, Pieter Hugo chooses to avert his gaze from the ostensibly pathetic results and focuses his attention on the ingenuity and inventive nature inherent in the human spirit. As the social and political conditions in Nigeria and much of the rest of Africa remain oppressive, Hugo brings to us images of hope and enterprise – a vision of creativity and imagination that furthers a sustainable lifestyle for those brave enough to venture into the unknown.

¹ <http://www.pieterhugo.com/the-hyena-other-men/>

² *Ibid.*

222

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Arched Landscape, from a series of early tests for making stereoscopic drawings

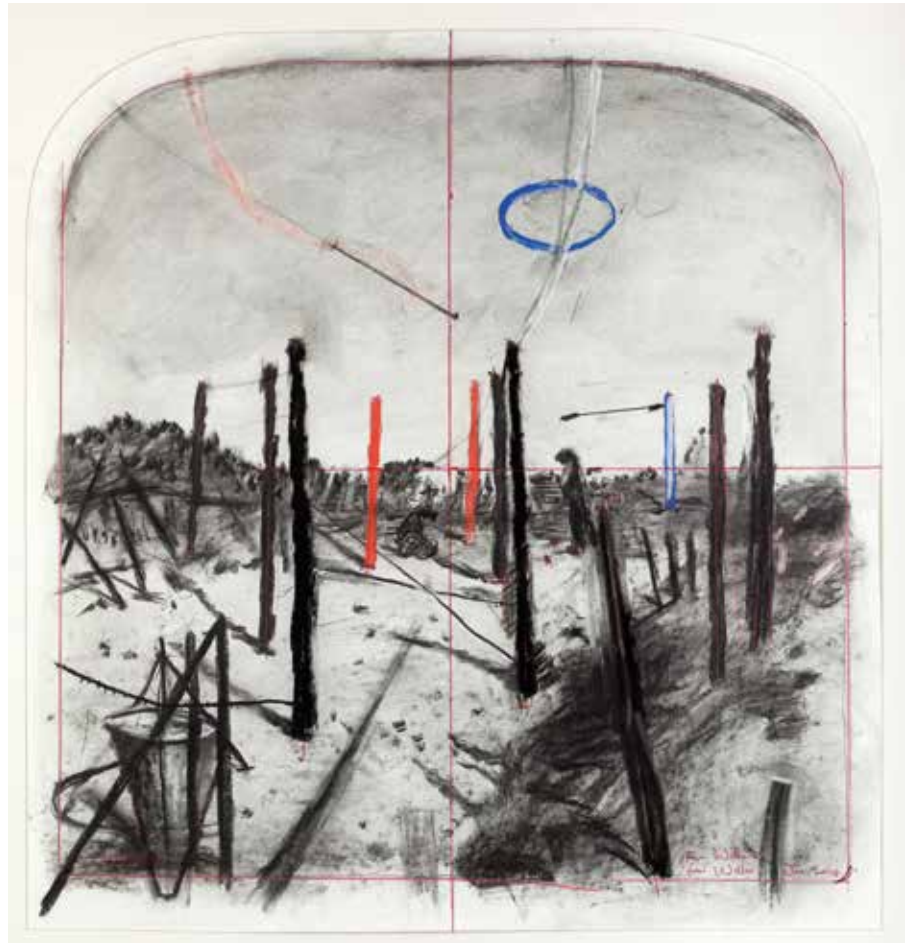
signed, dated June 2004 and dedicated 'For Wilbert from William'
charcoal, chalk pastel and gouache
79 by 76 cm

R400 000 – 600 000

NOTES

'I'm interested in machines that make you aware of the process of seeing and aware of what you do when you construct the world by looking. This is interesting in itself, but more as a broad-based metaphor for how we understand the world.' —William Kentridge¹

'When you look through a stereoscopic viewer, you're aware that you have two completely flat images, and that all that is happening is that your brain is constructing an illusion of three dimensional depth, which is very clear when you look at the stereoscopic view because you know you're



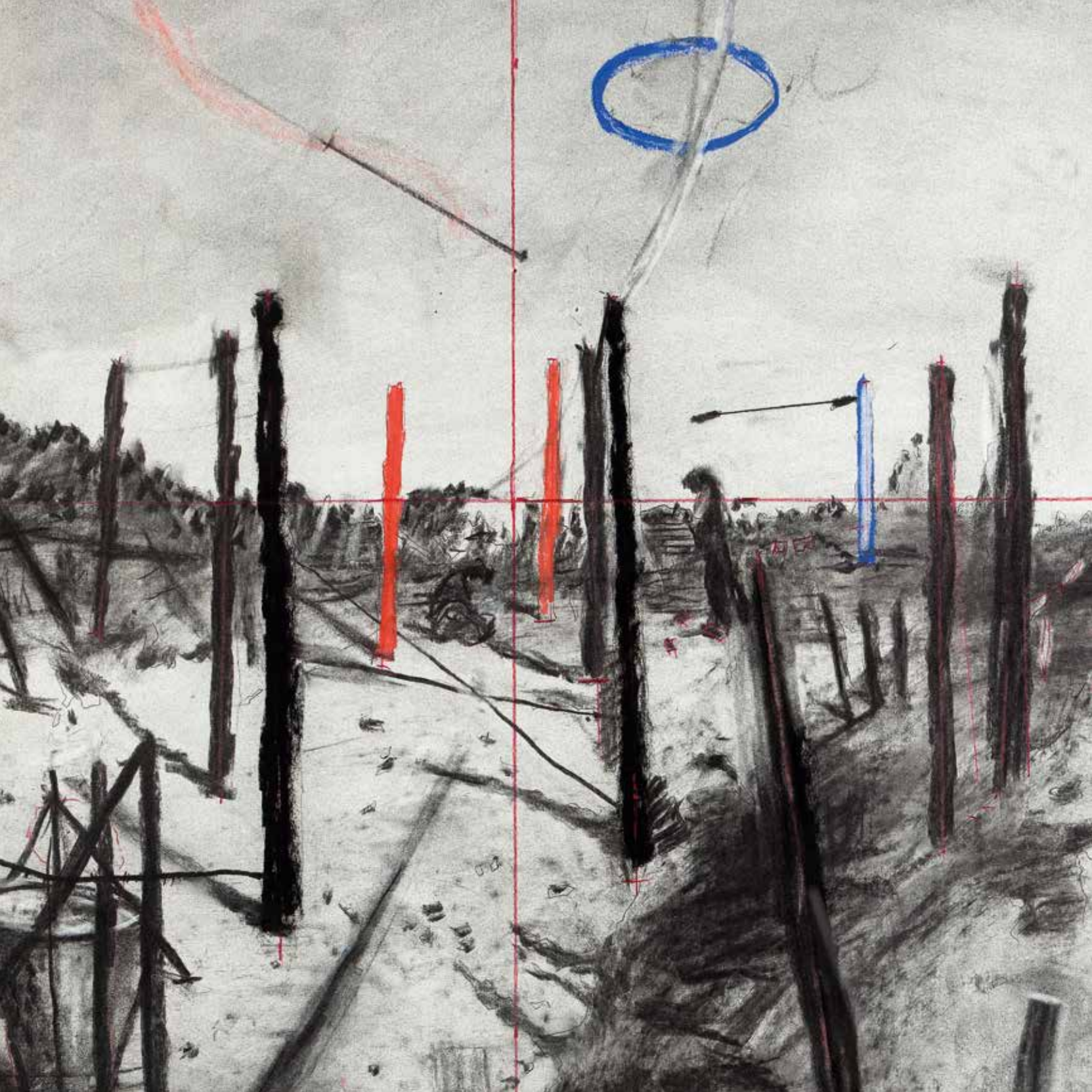
seeing two flat images. What's much less obvious is that that's what you're doing all the time in the world.' —William Kentridge²

Critics often focus on the question of technique in Kentridge's art. This short-sightedness blatantly ignores the scope of his knowledge that embraces European culture juxtaposed with African heritage. Even preparatory and exploratory works have a meaningful endpoint – in this work, one from a series of early tests for making stereoscopic drawings, Kentridge employs the landscape to mirror the social changes

surrounding him. The act of drawing, drafting, erasing and reformulating the final composition reflects the same shift in South African socio-political landscape. The fact that these works remain relevant more than a decade after they were conceived is why Kentridge quite simply remains at the forefront of the local and international art scene.

¹ <http://www.art21.org/anythingispossible/slideshow/on-perception/>

² <http://www.art21.org/anythingispossible/slideshow/on-perception/#art21-wkaip-perception-006>





223

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Any Summer, Any Beach

signed, dated c.1989, inscribed with the title, medium and 'background repainted 2003 authenticated by the artist 2003' on the reverse
oil on board

60,5 by 59,5 cm

R100 000 – 150 000



224

Jabulane Sam **NHLENGETHWA** in collaboration with
Robert Griffiths **HODGINS**

SOUTH AFRICAN 1955–

Impersonator

signed and dated '08; signed, dated '08, inscribed with the title
and 'our collaboration signed only by me, Robert Hodgins didn't
get the opportunity to do so' on the reverse

mixed media and collage on canvas

49,5 by 74,5 cm

R70 000 – 100 000

225

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

News From Nowhere

signed and numbered 3/35 in pencil
two colour lithograph with
letterpress, collage and hand
colouring
sheet size: 159,5 by 121,5 cm

R180 000 – 240 000

LITERATURE

McDonald, John and Gregory, Bill,
*William Kentridge: Telegrams From The
Nose*, Annandale Galleries, Australia,
2008, another example from the edition
illustrated on page 7.

Hecker, Judith, *William Kentridge: Trace*,
The Museum of Modern Art, New York,
2010, another example from the edition
illustrated, plate 48.



226

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Traité D'Arithmétique

signed and numbered 7/35 in pencil
five colour lithograph with letterpress,
collage and hand colouring
sheet size: 159,5 by 121,5 cm

R180 000 – 240 000

LITERATURE

McDonald, John and Gregory, Bill,
*William Kentridge: Telegrams From The
Nose*, Annandale Galleries, Australia,
2008, another example from the edition
illustrated on page 13.





227

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Museum Solstice (From the Alchemical Suite)

signed, dated 2007 and inscribed with the title

mixed media

78 by 78,5 cm

R50 000 – 80 000



228

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Drawing for Faustus in Africa!

signed and dedicated 'for Wilbert from
William'

executed in 1995

charcoal and gouache

55 by 75,5 cm

R350 000 – 450 000

NOTES

In the early 1980s, William Kentridge spent time in Paris. It was during his time at Ecole Jacques Lecoq where he says that he learnt more about the history of art through dramaturgy than the Academy.¹ Kentridge drew on his dramatic training for the animations he produced and later this became integral to the collaborations he undertook with the Handspring Puppet Company. Created in 1995 *Faustus in Africa!* was a theatre production which combined actors, puppets and a back-projected

animation. Integral to this production was the seamless synergy of all components. Production was as large a part of the success as the puppets and animation that reviews lauded sound design and lighting as well. Wilbert Schübel, one of South Africa's most accomplished sound designers, worked in collaboration with Kentridge on this theatre production and also numerous of his films.

¹ http://www.gregkucera.com/kentridge_reviews.html



229

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Mother and Child

signed, dated 1965 and numbered 4/6
bronze with a dark brown patina
height: 199 cm

R700 000 – 900 000





230

Keith Savel

ALEXANDER

SOUTH AFRICAN 1946–1998

The Old Chassis

signed and dated 77

oil on canvas

59,5 by 90 cm

R180 000 – 240 000

PROVENANCE

The Crake Gallery, Norwood, Johannesburg.



231

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Fire Tongue

signed and dated '89

acrylic on canvas

119 by 119 cm

R180 000 – 240 000



232

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Right Side

signed and dated 1989; inscribed with the title on the reverse

acrylic and assemblage on board

80 by 80 cm

R120 000 – 160 000



233

Vusi

KHUMALO

SOUTH AFRICAN 1951–

The Face of Johannesburg

signed and dated '97; inscribed with the title on
a label adhered to the reverse

mixed media on board

75 by 122 cm

R50 000 – 70 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

234

Wayne Cahill
BARKER

SOUTH AFRICAN 1963–

Slave Painting-Slave Doll, Winky Doll

1992

both signed with the artist's initials
and dated 92

oil and mixed media on Belgian linen;
painted bronze with applied
decoration

110 by 140 cm; sculpture height: 28 cm
(2)

R80 000 – 100 000

EXHIBITED

The Everard Read Gallery, Johannesburg,
Three Bodies of Love, 1992.

NOTES

Accompanied by a signed and dated copy
of the artist's monograph, *Wayne Barker*,
Chalkham Hill Press, Johannesburg, 2000.





235

John

MEYER

SOUTH AFRICAN 1942–

South of Middelberg

1982

signed

oil on hardboard

89 by 120,5 cm

R180 000 – 240 000



236

Dylan

LEWIS

SOUTH AFRICAN 1964–

Trans Figure IV

signed, numbered 8/12 and stamped S263

bronze with verdigris patina

height: 44 cm, excluding base

mounted on a bronze base

R100 000 – 150 000



237

Douglas Owen

PORTWAY

SOUTH AFRICAN 1922–1993

Palma No '4

signed and dated 62; dated '62 and inscribed with the
artist's name, title and dimensions on the reverse

oil on canvas

89 by 117 cm

R140 000 – 180 000

238

John Neil

RODGER

SOUTH AFRICAN 1941–

Young Girl Asleep

signed and dated 94

oil on canvas

118,5 by 98,5 cm

R100 000 – 150 000

EXHIBITED

The Everard Read Gallery, Johannesburg,

Neil Rodger Exhibition, September 2000.





239

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

A Fair Breeze

signed

oil on canvas board

59,5 by 88,5 cm

R180 000 – 240 000

240

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Playing Dress Up

signed

oil on canvas laid down on board

121 by 64 cm

R120 000 – 160 000



END OF SALE

Conditions of Business

Strauss and Company (Proprietary) Limited ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business').

1 DEFINITIONS

In these general conditions of business, headnotes are for convenience only and shall not be used in their interpretation, any expression which denotes any gender shall include the other genders, any expression which denotes the singular shall include the plural (and vice versa), any expression which denotes a natural person shall include a juristic person (and vice versa) and the following terms shall have the following meanings —

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

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

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

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

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

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

2.2 Examination of lots

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

2.3 Exclusions and limitations of liability to buyers

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

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

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

2.4 Import, export and copyright restrictions

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

2.5 Conduct of the auction

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

2.6 Payment and collection

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

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

2.7 Remedies for non payment or failure to collect

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

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

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

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

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

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

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

3.2 Estimated selling range and descriptions

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

3.3 Warranties of the seller

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

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

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

3.4 Commission and expenses

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

3.5 Reserve

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

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

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

3.6. Insurance

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

3.7 Payments for the proceeds of sale

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

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

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

3.8 Withdrawal fees

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

3.9 Photography and illustration

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

3.10 Unsold lots

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

4 GENERAL PROVISIONS

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

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 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 086 565 9324 or e-mail debbie@straussart.co.za**

Enquiries

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- Payment to be made directly to the shipping company.

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

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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.	<input type="checkbox"/>
Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.	<input type="checkbox"/>

Client Signature:
Client Printed Name:
Date:

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10. Chinese Hangxi
Period Blue and
White Vase
R35 000

11. 17c Chinese
Swafon Blue and
White Dish
R20 000



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COLLECTION VALUATION 2012



12. 18c Provincial
Chinese Blue Painted
Gourd Shaped Vase
R50 000

13. Fine Bulbous
Ming Dynasty Blue
and White Vase
R100 000



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