

Strauss&co

Fine Art Auctioneers | Consultants

PLEASE NOTE OUR NEW AUCTION VENUE

The Wanderers Club, Illovo, Johannesburg



South African and International Art

Monday 20 May 2013

3 pm Day Sale

8 pm Evening Sale

VENUE

The Wanderers Club

Ballroom, 21 North Street, Illovo, Johannesburg

GPS Co-ordinates: Latitude: S26 08.123 – Longitude: E28 03.454

PREVIEW

Friday 17 May to Sunday 19 May from 10 am to 5 pm

WALKABOUT

Sunday 19 May 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



Peiler '85

Contents

- 3 Auction Information
- 6 Map
- 7 Specialists, Services and Sale Information
- 8 Explanation of Cataloguing Practice
- 10 Buying at Strauss & Co

3 pm

Fine South African and
International Art

Day Sale

- 12 Lots 1–210

8 pm

Important South African and
International Art

Evening Sale

- 92 Lots 211–327

- 230 Conditions of Business
- 237 Bidding Form
- 238 Shipping Instruction Form
- 240 Catalogue Subscription Form
- 250 Artist Index

PAGE 2

Lot 242 Frans David Oerder, *Blossom Time* (detail)

OPPOSITE

Lot 264 Alexis Preller, *Gold Temple of the Sun* (detail)



Directions from Pretoria

N1 South Johannesburg, M1 South Johannesburg, take Exit 22 for Corlett Drive off-ramp, right into Corlett Drive, left into Rudd Road, left into North Street, the Club entrance is on your left.

Directions from Johannesburg CBD

M1 North Pretoria, take Exit 19 for Glenhove off-ramp, left into Glenhove Road, right into Venus, at 3rd roundabout take 1st exit into North Street, the club entrance is on your right.



The Rosebank Station is a 5 minute drive from The Wanderers Club, and with the Wanderers Protea, Rudd Road bus stop (RB3 Illovo Route) literally on the door step, it provides a convenient, easy and safe travelling alternative from Pretoria, Midrand, Johannesburg CBD and OR Tambo International Airport.
www.gautrainschedule.co.za

Preview and Auction at

The Wanderers Club

21 North Street, Illovo, Johannesburg

Specialists and Services

JOHANNESBURG

Stephan Welz
Managing Director
Paintings & Decorative Arts
+27 (0) 82 330 0798
stephan@straussart.co.za

Phillippa Duncan
Senior Specialist
Paintings
+27 (0) 83 480 9189
phillippa@straussart.co.za

Ruarc Peffers
Senior Specialist
Paintings
+27 (0) 84 444 8004
ruarc@straussart.co.za

Susie Goodman
Client Advisory
+27 (0) 72 896 7706
susie@straussart.co.za

Debbie Watson
Office Manager
Absentee, Telephone Bids & Payments
+27 (0) 82 336 8761
debbie@straussart.co.za

Jacqui Carney
Cataloguer
Paintings
+27 (0) 79 407 5140
jacqui@straussart.co.za

Leanne Shakenovsky
Cataloguer
Paintings
+27 (0) 79 407 5140
leanne@straussart.co.za

John Withers
Accounts
+27 (0) 11 728 8246
john@straussart.co.za

Janine Roux
Administrator
+27 (0) 11 728 8246
janine@straussart.co.za

CAPE TOWN

Ann Palmer
Director
Paintings
+27 (0) 82 468 1098
ann@straussart.co.za

Vanessa Phillips
Director
*Furniture, Silver,
Ceramics & Jewellery*
+27 (0) 72 445 4717
vanessa@straussart.co.za

Bina Genovese
Director
*Client Advisory,
Marketing & Media*
+27 (0) 83 680 9944
bina@straussart.co.za

Emma Bedford
Senior Specialist
Paintings
+27 (0) 83 391 7235
emma@straussart.co.za

Gail Duncan
Administrator
Absentee, Telephone Bids & Payments
+27 (0) 78 044 8185
gail@straussart.co.za

Kirsty Rich
Cataloguer, Paintings
+27 (0) 78 044 8185
kirsty@straussart.co.za

Shirley Daniels
General Office Assistant
+27 (0) 78 044 8185
shirley@straussart.co.za

Mica Curitz
**Client Advisory,
Silver Specialist**
+27 (0) 82 777 7194
mica@straussart.co.za

Sale Information

Auction

Monday 20 May 2013
3 pm Day Sale (Lots 1–210)
8 pm Evening Sale (Lots 211–327)

Venue

The Wanderers Club
21 North Street, Illovo

Preview

Friday 17 to Sunday 19 May 2013
10 am to 5 pm

Walkabout

Sunday 19 May at 11 am

Enquiries and Catalogues

Tel: +27 (0) 11 728 8246
+27 (0) 79 407 5140
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

Absentee and Telephone Bids

Tel: +27 (0) 11 728 8246
+27 (0) 79 407 5140
Debbie Watson
debbie@straussart.co.za
Fax: 086 565 9324

Payment

Tel: +27 (0) 11 728 8246
John Withers
john@straussart.co.za

Debbie Watson
debbie@straussart.co.za

www.straussart.co.za

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 ...'

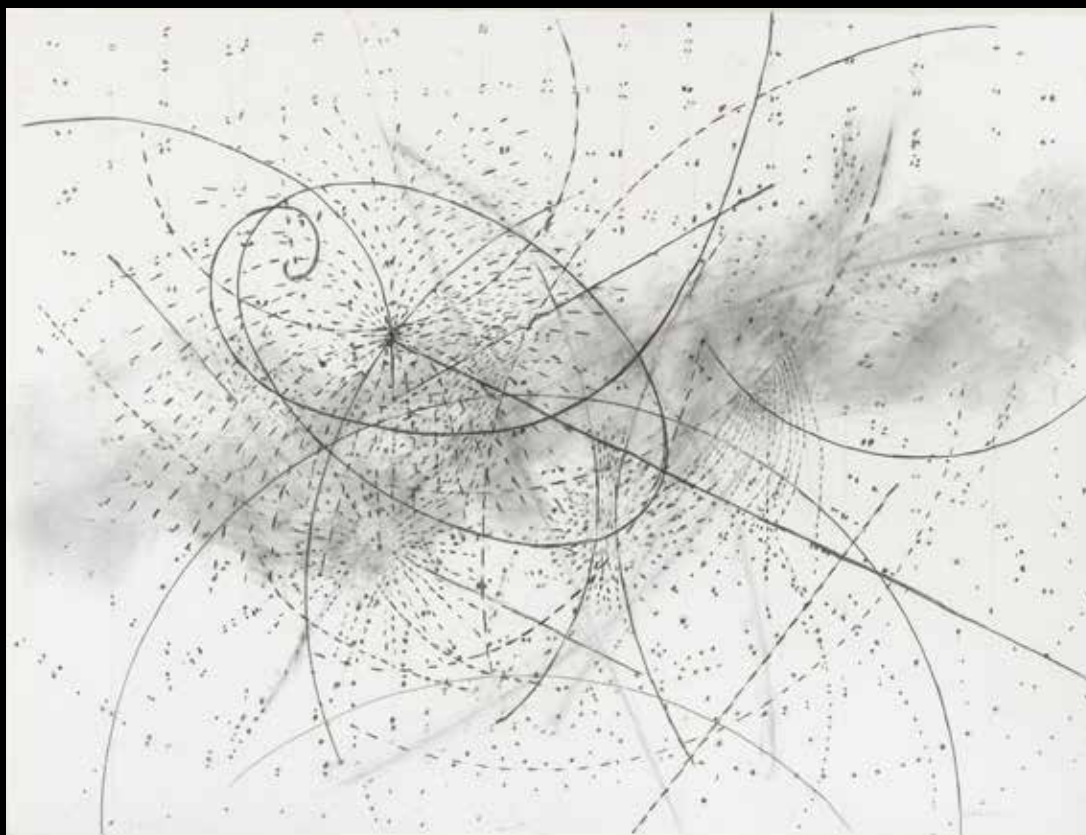
In Strauss & Co's opinion a copy of known work by the artist but of any date.

'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.



William KENTRIDGE

*Drawing from 'Preparing the Flute',
(Queen of the Night)*

2004/5
charcoal and pastel
on paper
120 by 160 cm

R800 000 – 1 200 000

Cape Town, 21 October 2013

Sales Calendar 2013

Cape Town, Monday 21 October 2013

South African Art, Furniture, Silver,
Ceramics, Glass and Jewellery

Closing date for entries: Friday 12 July 2013

Johannesburg, Monday 11 November 2013

Important South Africa and
International Art

Closing date for entries: Friday 30th August 2013

Enquiries:

Cape Town 021 683 6560 /

078 044 8185

ct@straussart.co.za

Johannesburg 011 728 8246 /

079 367 0637

jhb@straussart.co.za

www.straussart.co.za



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: 12% 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) The Wanderers Club, Illovo

Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Wanderers Club 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 Wednesday 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 and PostNet 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

PostNet Rosebank

Tel +27 84 442 4975 Contact Wouter Parfett





The Wanderers Club, Illovo, Johannesburg
20 May 2013 – 3 pm

**Fine South African and
International Art**

**Day Sale
Lots 1–210**

OPPOSITE
Lot 164 Jurgén Schadeberg, *Miriam Makeba* (detail)

International Art



1

Edward SEAGO

BRITISH 1910–1974

Marsh Loke near Hickling, Norfolk

signed; inscribed with the title on the reverse

oil on board

29 by 49,5 cm

R70 000–100 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg

2

Luis Feito **LÓPEZ**

SPANISH 1929–

Composition 861

signed, dated 1971 and inscribed
with the title on the reverse
oil on canvas
55,5 by 46 cm

R50 000–70 000

EXHIBITED

Lens Fine Art, Belgium



2

3

Henry Spencer **MOORE**

BRITISH 1898–1986

Seated Nude

signed
ink and charcoal
23,5 by 27,5 cm

R50 000–70 000



3

4

William Russell **FLINT**

BRITISH 1880–1969

Yeysa, a West Indian Dancer

signed; signed and inscribed with
the title in pencil on the reverse
watercolour

37,5 by 29 cm

R40 000–60 000

PROVENANCE

The Fine Art Society Ltd, London



4

5

William James **MÜLLER**

BRITISH 1812–1845

A Man Fishing

signed and dated 1836; printed with
the artist's name, title and dated 1836
on a label adhered to the stretcher
oil on canvas

69,5 by 90 cm

R20 000–30 000



5

6

Antonio **PIATTI**

ITALIAN 1875–1962

Milanese Street Scene

signed
oil on board
48 by 68 cm

R15 000–20 000

South African Art

7

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Canals, Amsterdam

signed

oil on board

48 by 56,5 cm

R50 000–70 000



8

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Winter in Eathorpe

signed; inscribed with the title in

another hand on the reverse

ink and watercolour over charcoal

61 by 46 cm

R25 000–35 000



9

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

The Park in Winter

signed and dated 32

ink and watercolour over charcoal

45,5 by 61 cm

R25 000–35 000



10

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

Caledon Street Scene, District Six

signed

oil on canvas board

44,5 by 34,5 cm

R120 000–160 000



11

Nita (Pauline Augusta
Wilhelmina) SPILHAUS

SOUTH AFRICAN 1878–1967

Cottages with Stone Pines, Cape
signed with the artist's monogram
oil on board
27 by 35 cm

R15 000–20 000

12

Sydney CARTER

SOUTH AFRICAN 1874–1945

The Old Homestead, Stellenbosch
signed; printed with the artist's
name and title on a label adhered to
the reverse
oil on board
34 by 42 cm

R9 000–12 000

13

Tinus (Marthinus Johannes)
DE JONGH

SOUTH AFRICAN 1885–1942

Sheltered Cape Dutch House
signed
oil on canvas
33 by 48,5 cm

R25 000–35 000



11



13



14

Terence John **MCCAWE**

SOUTH AFRICAN 1913–1978

Bien Donne, French Hoek, Cape (sic)

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

oil on canvas board

60,5 by 75 cm

R40 000–60 000

LITERATURE

Fransen, Hans. *The Old Buildings of the Cape.*

Jonathan Ball Publishers, Cape Town and
Johannesburg, 2004, illustrated on pages 279 and
288

NOTES

Accompanied by notes and photographs of the
homestead adhered to the reverse. The painting
depicts the Eastern facade of the historic Cape
Homestead. 'The house was built in 1800 by David
de Villiers. His initials and those of his wife appear
on the gable. In 1929 the house was restored but
the original front with its elaborately decorated
gable was left intact.'



15

15

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Extensive Mountainous Landscape

signed

oil on canvas

31,5 by 46,5 cm

R25 000–35 000

16

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Cape Dutch House

signed and dated '56

oil on board

48,5 by 59 cm

R30 000–40 000



16

17

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Libertas, the State President's House,
Pretoria*

signed and dated 18
pastel on paper laid down on card
37 by 54,5 cm

R60 000–90 000

18

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Still Life with Pomegranates

signed
oil on board
29 by 59 cm

R40 000–60 000

19

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

View of Eathorpe

signed
ink and watercolour
46 by 61,5 cm

R25 000–35 000



17



18

20

Marjorie WALLACE

SOUTH AFRICAN 1925–2005

The Artist in her Studio

signed

oil on canvas

80 by 64 cm

R80 000–120 000





21

21

Clement Edmond Theodore Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

Mother and Andy

signed and dated 61

oil on board
90,5 by 75,5 cm

R30 000–40 000

PROVENANCE

Acquired directly from the artist and thence by descent



22

22

Robert Gwelo **GOODMAN**

SOUTH AFRICAN 1871–1939

Still Life with Roses

signed
oil on canvas
45 by 35 cm

R40 000–60 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg

NOTES

In a candid 1935 interview with the press at the opening of his Johannesburg exhibition, Gwelo stated: 'I paint roses, I was going to say as well as any man alive-but probably better. Fantin-Latour is the only rival I have ever had as a rose painter.'

1. Newton Thompson, Joyce. *Gwelo Goodman: South African Painter*. Howard Timmins, Cape Town, 1951, page 107

23

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

Roses in a Glass Vase

signed

oil on board

48,5 by 42,5 cm

R10 000–15 000

24

Lippy (Israel-Isaac) **LIPSHITZ**

SOUTH AFRICAN 1903–1980

Self Portrait Holding a Book

signed, dated 1946 and inscribed
'Monotype' in ink in the margin, signed
in the plate

monotype in colours

image size: 51,5 by 33 cm

R8 000–12 000

PROVENANCE

The Collection of Ada Wolpe
Private Collection

25

Lippy (Israel-Isaac) **LIPSHITZ**

SOUTH AFRICAN 1903–1980

Portrait Head of Morris Robinson

terracotta

height: 33 cm, excluding base;
mounted on a wooden base

R8 000–12 000

PROVENANCE

The Collection of Ada Wolpe
Private Collection

NOTES

cf. Arnott, Bruce. *Lippy Lipshitz*. A.A. Balkema,
Cape Town, 1969, where a similar bronze
cast is illustrated on page 105, plate 155



23



24



25



26

26

Hennie (Hendrik Christiaan)

NIEMANN JNR

SOUTH AFRICAN 1972–

The Red Scarf

signed and dated 09; signed, dated 2009
and inscribed with the title on the reverse

oil on canvas

34,5 by 24,5 cm

R30 000–50 000



27

27

Titta **FASCIOTTI**

SOUTH AFRICAN 1927–1993

Xhosa Maidens Harvesting

signed and dated 81

oil on board

60 by 44,5 cm

R40 000–60 000

28

George Velaphi **MZIMBA**

SOUTH AFRICAN 1959–

Washerwomen

signed

acrylic on board

78 by 46 cm

R15 000–20 000

29

Hennie (Hendrik Christiaan)
NIEMANN

SOUTH AFRICAN 1941–

Pensive Woman in an Interior

signed and dated 98
oil on board
32,5 by 29 cm

R10 000–15 000

30

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

Mother and Child

signed and dated 1947; inscribed
with the artist's name, dated 1947
and further inscribed with the title
in English and Afrikaans on the
reverse

oil on board
45 by 35 cm

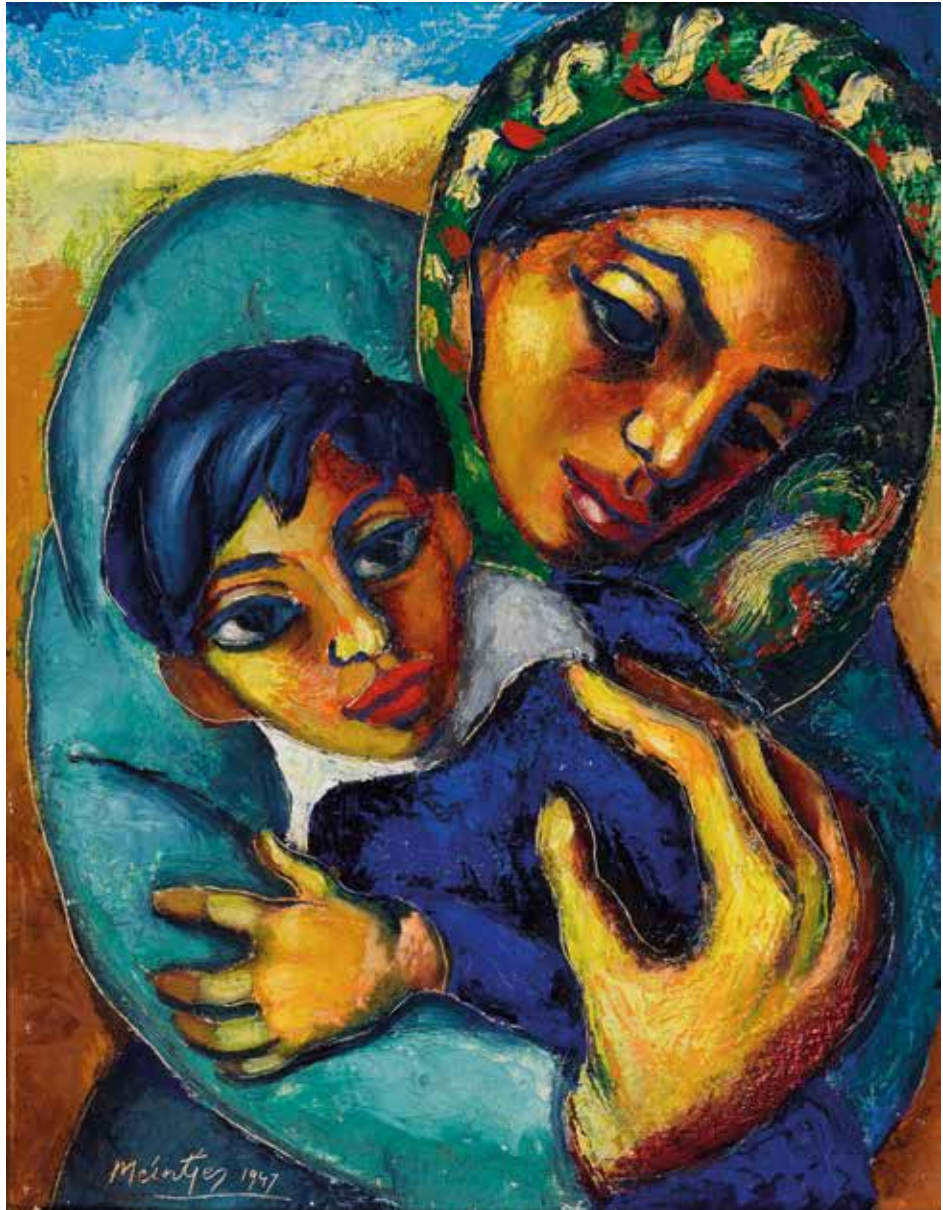
R50 000–70 000

LITERATURE

Marincowitz, P. *Liriese Werk/ Lyrical
Works*. Anreith Press, Cape Town, 1948,
illustrated on page 40

NOTES

The Diary of Johannes Meintjes,
catalogue number JM178



30



31

Stella SHAWZIN

SOUTH AFRICAN 1923–

Mother and Child

marble

height: 33 cm, excluding base;
mounted on a granite base

R50 000–70 000

32

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

The Trinity

oil on canvas

58 by 90 cm

R30 000–40 000

PROVENANCE

Santa Sophia, the Institute for Catholic Education, Pretoria

LITERATURE

Harmsen, Frieda. *The Art at Santa Sophia*.
Joan Lötter Publications, Pretoria, 2002,
illustrated in colour on page 33

33

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Congolese Figures in a Clearing

signed

oil on board

25 by 46,5 cm

R50 000–70 000

34

Dirk Adriaan **MEERKOTTER**

SOUTH AFRICAN 1922–

Figural Group

signed and dated Des 1959

oil on board

65 by 43,5 cm

R10 000–15 000



35

Diederick George **DURING**

SOUTH AFRICAN 1917–1991

Wheat Harvesters

signed
acrylic on board
39,5 by 52 cm

R20 000–30 000



35

36

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942–1999

Seated Couple

signed and dated 78
oil on card
49,5 by 71,5 cm

R8 000–12 000



36

37

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942–1999

Figural Compositions, two

both signed and dated 78 and 79
respectively
oil on card
21,5 by 24,5 cm; 23,5 by 25 cm
(2)

R5 000–7 000

38

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Okahandjaberg, Suidwes-Afrika

1930

signed, numbered 58/100 and inscribed 'impr' in pencil in the margin

etching

image size: 20 by 27 cm

R6 000–8 000

LITERATURE

Nel, P G (ed.). *J H Pierneef: His life and his work*. Perskor, Cape Town and Johannesburg, 1990, another example from the edition illustrated on page 115



38

39

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Huis van Biskop Bousfield, Pretoria (Nilant 32)

signed, dated 1920 and inscribed 'impr' in pencil in the margin; signed in the plate

linocut

image size: 15 by 26,5 cm

R10 000–15 000

40

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Landscape with Dam and Smoke Stack in the Distance

watercolour

41 by 55 cm

R15 000–20 000



40

41

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940–

Quiver Tree in a Rocky Landscape

signed and dated 1971

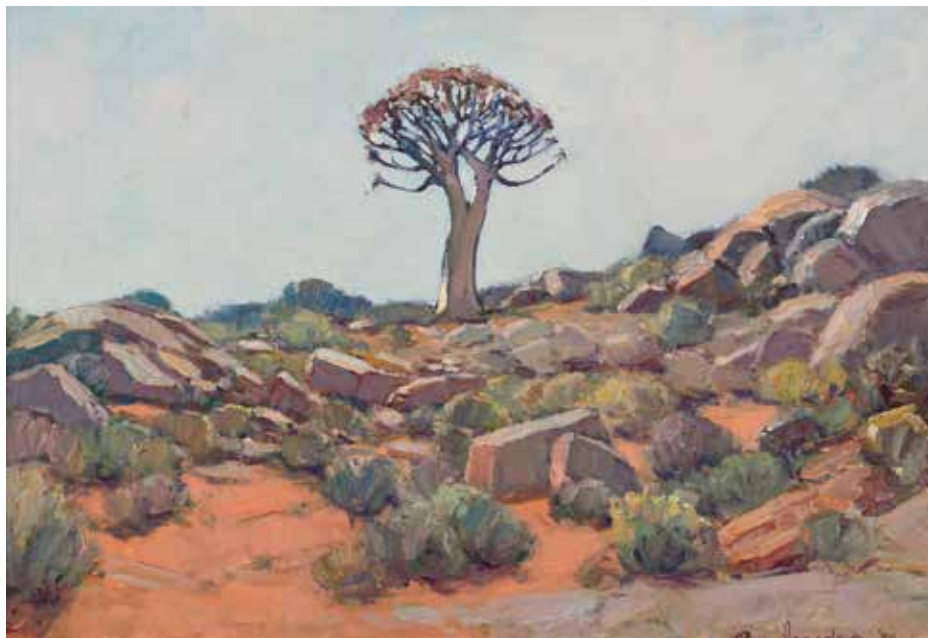
oil on board

37 by 29 cm

R20 000–25 000

EXHIBITED

Collectors Gallery, The Firs,
Johannesburg



42

42

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Kokerboom, Namaqualand

signed and dated '78

oil on canvas board

29,5 by 43 cm

R25 000–35 000



43

43

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940–

Shacks and Tree trunks, Elsie's River

signed and dated 1970; inscribed with
the title on the reverse

oil on board

25 by 35 cm

R25 000–40 000

44

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

Homestead amidst Mountains

signed

oil on board

29 by 40 cm

R18 000–24 000



45

45

Cecil Thornley STEWART

SOUTH AFRICAN 1881–1967

Near Clarens

signed

oil on board

55 by 70 cm

R20 000–30 000



46

46

Errol Stephen BOYLEY

SOUTH AFRICAN 1918–2007

Estuary with Dinghy

signed

oil on board

39,5 by 60 cm

R30 000–40 000

47

Christiaan St. Patrick **NICE**

SOUTH AFRICAN 1939–

*Homeward Bound, Swartvlei,
Wilderness*

signed and dated 85
oil on board
59,5 by 89 cm

R25 000–35 000

48

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*Tussen die Vissershuisies,
Waenhuiskrans*

signed and dated 1959; signed,
inscribed with the title and
'Fishermen's Cottages, Arniston' twice
on a label adhered to the reverse
oil on canvas
40 by 65 cm

R70 000–90 000

49

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Fishermen's Cottages

signed and dated '90
oil on board
50 by 75 cm

R60 000–80 000



48



49

50

Marjorie WALLACE

SOUTH AFRICAN 1925–2005

*West Coast Fisherwomen
Bringing in the Nets*

signed
oil on canvas
54 by 79 cm

R50 000–80 000



50

51

Walter Gilbert WILES

SOUTH AFRICAN 1875–1966

Seascape

signed
oil on board
39 by 54 cm

R8 000–12 000



52

52

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

*Table Mountain Viewed from
Bloubergstrand*

signed
oil on canvas
29,5 by 48,5 cm

R30 000–50 000

53

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

*Pine Trees in an Extensive
Landscape*

signed and dated '89

oil on board

22 by 29,5 cm

R30 000–40 000



53

54

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880–1965

Returning Home, Karoo

signed

oil on board

36 by 48,5 cm

R30 000–50 000



54

55

Brian **BRADSHAW**

SOUTH AFRICAN 1923–

Mountain Peak

signed and dated 92

acrylic on canvas

138 by 93 cm

R25 000–40 000

56

Wendy **ANZISKA**

SOUTH AFRICAN 1945–

Underwater Abstract

signed

oil on canvas

44 by 60 cm

R8 000–12 000

57

Gladys **MGUDLANDLU**

SOUTH AFRICAN 1925–1979

Fire Mountain

signed and dated 1960

watercolour

49,5 by 64 cm

R25 000–35 000

PROVENANCE

Acquired directly from the artist by the current owner

EXHIBITED

Rodin Gallery, Cape Town, 1962

NOTES

This work is from Gladys Mgudlandlu's first exhibition held in 1962. It is accompanied by a newspaper clipping from *Die Burger*, 10 March 2012, adhered to the reverse.

58

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

Insig/Vision IV

signed and dated 1998; inscribed with the title, medium and size on the reverse

oil on canvas

80 by 60 cm

R40 000–60 000



57



58



59

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

The Bride's Procession

signed and dated 86

oil on board

60 by 75 cm

R80 000–120 000

60

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

Two Xhosa Maidens

signed and dated 86
oil on board
75 by 60 cm

R70 000–100 000

61

Gunther Friedrich Julius

VAN DER REIS

SOUTH AFRICAN 1927–

Muurvorm

signed and dated 66; inscribed with
the artist name and title on the
reverse
mixed media on panel
122 by 96 cm

R25 000–35 000



60

62

Eben VAN DER MERWE

SOUTH AFRICAN 1932–

Two Forms

signed and dated '68; inscribed with
the artist's name and title in another
hand on the reverse

oil on board

76 by 61 cm

R15 000–20 000

EXHIBITED

The Venice Biennale, Venice, 1971



62



63

63

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Abstract Shield

signed and dated '62

oil on canvas

75,5 by 37 cm

R40 000–60 000

64

Fred SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract

signed and dated '05

mixed media on canvas

75 by 100 cm

R20 000–30 000



64

65

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921–2003

Abstract Autumnal Landscape

signed

oil on board

50 by 60 cm

R20 000–30 000



65

66

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921–2003

Cityscape with Turret

signed

oil on board

60 by 74 cm

R30 000–40 000



66

67

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919–2006

Figures in a Rural Setting

signed

oil on board

49,5 by 59,5 cm

R40 000–60 000

68

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931–2008

Huisies

signed and dated '96; inscribed with the title, dimensions and medium on an exhibition label adhered to the reverse

chalk pastel

66 by 105 cm

R30 000–50 000

EXHIBITED

Blikhuisie Gallery, Philadelphia, *Pieter van der Westhuizen 65th Birthday Exhibition*, 1996



68

69

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

The Gift, Bomvana Women, Transkei

signed and dated 92; inscribed with the title in another hand on the reverse

oil on board

40 by 29,5 cm

R25 000–35 000

70

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

Getting Ready, Gialekas, Transkei

signed and dated 92; inscribed with the title in another hand on the reverse

oil on board

40 by 29,5 cm

R25 000–35 000



69



70

71

Welcome Mandla **KOBOKA**

SOUTH AFRICAN 1941–1999

Road Worker

signed and dated 90
oil on board
45 by 29,5 cm

R8 000–12 000

72

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Miner with Hand-drill, maquette

cast with the artist's initials, numbered
2/12 and stamped with the Morris
Singer, London foundry mark
bronze
height: 27 cm, excluding base;
mounted on a marble base

R60 000–90 000

NOTES

The original plaster of Paris model of this work was acquired from the artist by Mrs S. Dowling in 1928. On 31 October 1975 it was offered at auction by Sotheby Parke Bernet South Africa, in Johannesburg (lot 81) where it was acquired by Mr Morris Cohen. In 1982, Mr Cohen was granted permission by the University of Pretoria, the copyright holders of Van Wouw's work, to have 12 bronze casts made of which this is one.

cf. Duffey, A.E. *Anton van Wouw: The Smaller Works*.
Protea Book House, Pretoria, 2008, another cast
from the edition illustrated on page 92



73

Hennie (Hendrik Christiaan)

NIEMANN

SOUTH AFRICAN 1941–

Fishmongers

signed

oil on board

70 by 60 cm

R50 000–70 000

74

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Harvesting

signed

oil on board

76,5 by 29 cm

R12 000–16 000

75

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

Farmyard

signed

oil on canvas laid down on board

19 by 27 cm

R15 000–20 000

76

Nils Severin **ANDERSEN**

SOUTH AFRICAN 1897–1972

Goats on a Rocky Hillside

signed

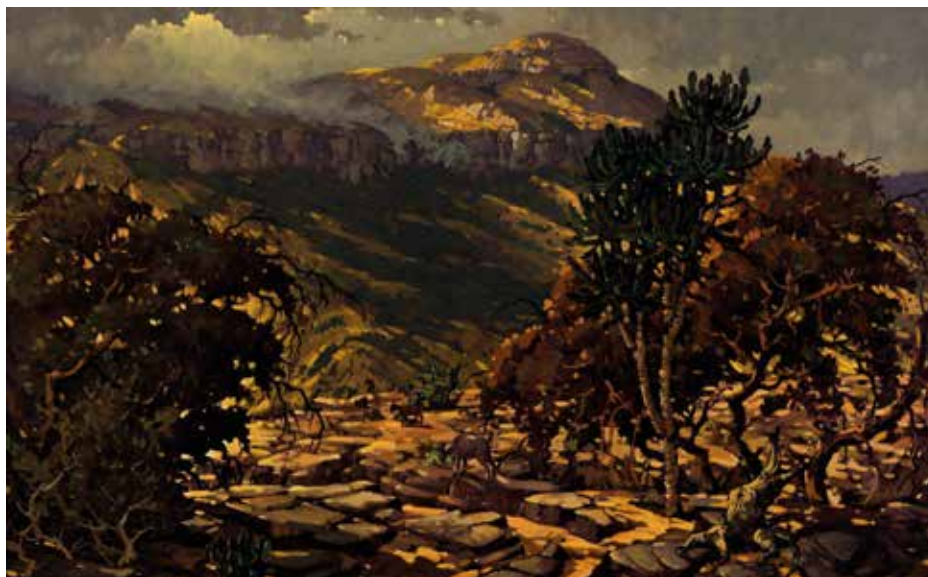
oil on board

74 by 119 cm

R15 000–20 000



75



76

77

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

River Landscape

signed

oil on panel

38,5 by 48,5 cm

R18 000–24 000

78

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

Drakensberg

signed, dated 45 and engraved
with the artist's name and title on a
plaque adhered to the frame

oil on canvas

37,5 by 50 cm

R30 000–50 000

79

Zakkie (Zacharias) **ELOFF**

SOUTH AFRICAN 1925–2004

*Lioness and Gemsbok in the
Kalahari*

signed

oil on canvas

57 by 98 cm

R30 000–50 000



78



79

80

Martin (Martinus Stephanus)

KOCH

SOUTH AFRICAN 1940–

Iscor

signed and dated 63

oil on canvas

75 by 114 cm

R7 000–10 000

81

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand in Spring

signed and dated '50

oil on board

14,5 by 19,5 cm

R30 000–40 000

82

Clement Edmond Theodore

Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

Extensive Landscape

signed and dated 63

oil on board

40 by 50 cm

R30 000–40 000

83

Titta **FASCIOTTI**

SOUTH AFRICAN 1927–1993

Extensive Landscape, Drakensberg

signed and dated 76

oil on canvas laid down on board

59,5 by 89,5 cm

R50 000–70 000



81



83



84

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

Mountains near Worcester

inscribed with the artist's name and the title
on gallery labels adhered to the reverse

oil on panel

19 by 28 cm

R70 000–100 000

PROVENANCE

The Collection of Adèle Naudé
Private Collection

EXHIBITED

The Pretoria Art Museum, Pretoria, *Hugo
Naudé Retrospective Exhibition*, 1969
The National Gallery of South Africa,
Cape Town

85

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

Cathedral Peak, Drakensberg

signed and dated 48, engraved with
the artist's name and title on a plaque
adhered to the frame

oil on canvas

39,5 by 49 cm

R25 000–35 000

86

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Scarecrow

pen, ink and watercolour

30 by 40,5 cm

R12 000–16 000

87

Paul **DU TOIT**

SOUTH AFRICAN 1922–1986

Cecilia Forest

signed

oil on canvas

50,5 by 68 cm

R50 000–80 000

88

Ronald **MYLCHREEST**

SOUTH AFRICAN 1920–1994

Forest Landscape

signed

oil on board

60 by 84 cm

R9 000–12 000



85



87



89

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935–2007

A Stroll Through the Meadow

signed

oil on canvas laid down on board

89 by 121,5 cm

R200 000–300 000

90

Sydney CARTER

SOUTH AFRICAN 1874–1945

Melrose Dam, Johannesburg

signed, engraved with the artist's
name and title on a plaque
adhered to the frame
oil on canvas
39 by 48,5 cm

R12 000–16 000



91

91

Errol Stephen BOYLEY

SOUTH AFRICAN 1918–2007

Ixopo Landscape

signed
oil on board
34,5 by 50 cm

R25 000–35 000



92

92

Terence John MCCAWE

SOUTH AFRICAN 1913–1978

The Farmyard

signed and dated 48, engraved
with the artist's name and title on a
plaque adhered to the frame
oil on board
48 by 68,5 cm

R25 000–35 000



93

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Herdboys and Cattle

signed

oil on canvas laid down on board

86,5 by 121 cm

R100 000–150 000



94

John Koenakeefe **MOHL**

SOUTH AFRICAN 1903–1985

Basotho Lads on Ponies

signed and dated 1964; signed, dated 'Basotho Land
1964' (sic) and inscribed with the title on the reverse
oil on board
50 by 59,5 cm

R70 000–100 000

95

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Shaded Gorge

signed

oil on canvas laid down on board

60 by 83,5 cm

R60 000–80 000

96

Otto **KLAR**

SOUTH AFRICAN 1908–1994

*Landscape with Flowering
Dombeya*

signed

oil on board

52,5 by 120 cm

R60 000–80 000

PROVENANCE

Inscribed 'Presented to The Prime
Minister, the Hon. B.J. Vorster on the
occasion of the opening of the CAPE
TOWN – LISBON 360
Channel Submarine Cable – on
18th February 1969 by International
Telephone and Telegraph Corporation
and its Associates' on a note adhered to
the reverse

97

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

Transvaal Landscape with Figures

signed

oil on canvas board

40 by 50 cm

R30 000–50 000



95



96

98

Otto KLAR

SOUTH AFRICAN 1908–1994

Bushveld Landscape

signed
oil on board
49 by 59,5 cm

R25 000–35 000

99

Ernst Karl Erich MAYER

SOUTH AFRICAN 1876–1960

*Bawenda Village, Zoutpansberg,
Limpopo (sic)*

signed and dated 1945; inscribed with
the artist's name and the title twice in
another hand on the reverse
oil on board
36,5 by 54,5 cm

R40 000–60 000

100

Edward ROWORTH

SOUTH AFRICAN 1880–1964

Sunshine's Shadow

signed and indistinctly dated;
inscribed with the artist's name and
title on a label adhered to the reverse
oil on board
61 by 74 cm

R15 000–20 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg



98



99

101

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Cape Hamlet

signed

oil on board

40 by 49 cm

R40 000–60 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg



101

102

Nils Severin **ANDERSEN**

SOUTH AFRICAN 1897–1972

Cape Homestead in Autumn

signed

oil on board

60 by 90 cm

R10 000–15 000



103

103

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

*Historic Homestead on the farm
Nancy, Paarl*

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

oil on canvas board

50 by 60 cm

R30 000–40 000

104

Terence John **MCCAW**

SOUTH AFRICAN 1913–1978

Mosterts Farm Mowbray

signed and dated 47; inscribed with
the title on the reverse
oil on canvas
39,5 by 49,5 cm

R35 000–50 000

105

Irmin **HENKEL**

SOUTH AFRICAN 1921–1977

Still Life with Daisies and Vessels

signed and dated '74
oil on canvas
44 by 54 cm

R50 000–80 000

106

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Drie Samovars

signed, dated 1997 and inscribed with
the title on the reverse
oil and charcoal on canvas
44 by 34,5 cm

R30 000–50 000

107

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Spring Flowers

signed
oil on board
62 by 50 cm

R20 000–30 000



105



106



107

108

Gerhard
BATHA

SOUTH AFRICAN 1937–

Still Life with Spring Flowers

signed
oil on canvas
89 by 119 cm

R18 000–24 000

109

Jan
VERMEIREN

SOUTH AFRICAN 1949–

Still life in Blue

signed
oil on canvas
63,5 by 53,5 cm

R15 000–20 000

LITERATURE

Brink, André. *Jan Vermeiren: A Flemish Artist in South Africa*. Tafelberg/ Human & Rousseau, Cape Town, 2000, illustrated in colour on page 67, plate 36

110

Gerhard
BATHA

SOUTH AFRICAN 1937–

Still Life with Ranunculus

signed
oil on canvas
90 by 119 cm

R18 000–24 000



108



110



111

Hennie (Hendrik Christiaan)

NIEMANN

SOUTH AFRICAN 1941–

Still Life with Mandolin and Pomegranate

signed and dated 10–11

oil on board

67,5 by 77 cm

R60 000–90 000

112

Esias

BOSCH

SOUTH AFRICAN 1923–2010

Hexagons and Daisies

panel of tiles with overglaze enamels
and gold lustre
43 by 133 cm

R60 000–80 000

NOTES

cf. Bosch, Andree and de Waal, Johann.
Esias Bosch. Struik Winchester, Cape Town,
1988, a similar work illustrated in colour on
page 160

113

Esias

BOSCH

SOUTH AFRICAN 1923–2010

Still Life with Flowers in a Vase

hand painted ceramic tile with
lustre glaze
44 by 35,5 cm

R15 000–20 000

NOTES

cf. Bosch, Andree and de Waal, Johann.
Esias Bosch. Struik Winchester, Cape Town,
1988, a similar work illustrated on the
cover and on page 171

114

Esias

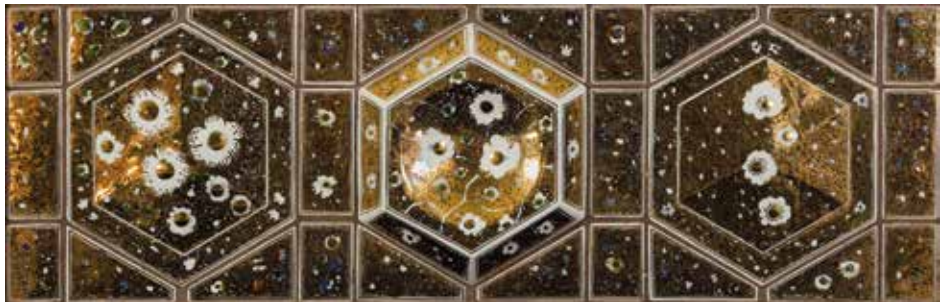
BOSCH

SOUTH AFRICAN 1923–2010

Lily Pads in Bloom

hand painted ceramic tile with
lustre glaze
35 by 51,5 cm

R15 000–20 000



112



113

115

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Still Life with Cosmos

signed

oil on canvas

99 by 89 cm

R70 000–100 000



116

Christo **COETZEE**

SOUTH AFRICAN 1929–2000

New Baroque

signed twice; signed on a page
adhered to the reverse
mixed media and assemblage on
canvas board
45,5 by 54 cm

R30 000–50 000

117

Christo **COETZEE**

SOUTH AFRICAN 1929–2000

Malay Bride in Pink

signed, dated 86, numbered 'No. 3' and
inscribed with the title and 'Tulbagh,
Cape' in pencil; signed, dated and
inscribed with the title on the reverse
watercolour over pencil
64 by 50,5 cm

R15 000–20 000

118

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

Boy

signed and dated '68
oil on board
27 by 18 cm

R25 000–35 000

NOTES

The Diary of Johannes Meintjes,
catalogue number JM967



116



117



119

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Boy with Toy Train

signed

oil on board

60,5 by 33 cm

R20 000–30 000

120

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

*Clown in Blù; Clown Playing a
Mandolin, two*

both signed; one inscribed with the
title on the reverse

oil on paper

40,5 by 29 cm; 38,5 by 24,5 cm

(2)

R8 000–12 000

121

Hennie (Hendrik Christiaan)

NIEMANN

SOUTH AFRICAN 1941–

Seated Harlequin

signed

oil on board

71,5 by 51,5 cm

R30 000–40 000

122

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Harlequin with White Ruff

signed

oil on board

54 by 44 cm

R25 000–35 000



121



122

123

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921–2003

Harlequin

signed

oil on canvas laid down on board

59,5 by 44,5 cm

R30 000–50 000



124

124

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

Three Sisters

signed

oil on board

90,5 by 76 cm

R70 000–100 000



125

125

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

Flight into Egypt

signed

oil on board

75 by 90,5 cm

R60 000–80 000



126

126

Ephraim Mqjalefa NGATANE

SOUTH AFRICAN 1938–1971

Township Scene

signed
watercolour and ink
54 by 74,5 cm

R30 000–50 000

127

Ephraim Mqjalefa NGATANE

SOUTH AFRICAN 1938–1971

Queuing for Tickets

signed
watercolour on card
48 by 66 cm

R30 000–50 000



127

128

Phoshoko David **MOGANO**

SOUTH AFRICAN 1932–2000

Mphahlele Trading Store, Northern Transvaal

signed; inscribed with the title on the reverse

watercolour

28,5 by 33 cm

R5 000–7 000

129

Durant Basi **SIHLALI**

SOUTH AFRICAN 1935–2004

Township Street at Dawn

signed

watercolour on card

50,5 by 71,5 cm

R18 000–24 000

130

Gerard **SEKOTO**

SOUTH AFRICAN 1913–1993

Mother and Child in a Township Street

signed and dated 1978

oil on board

26,5 by 15,5 cm

R25 000–35 000

131

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

Horse and Rider

signed

bronze with verdigris patina

height: 27,5 cm, excluding base

R10 000–15 000



130

132

Eleanor Frances
ESMOND-WHITE

SOUTH AFRICAN 1914–2007

Bathers, a pair

both signed, one dated '93
charcoal

49,5 by 35 cm; 37 by 50 cm
(2)

R12 000–16 000

133

Clement Edmond Theodore
Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

Nude in front of a Window

signed and dated 62
oil on card
90,5 by 58 cm

R30 000–40 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg

134

Walter **OLTMAN**

SOUTH AFRICAN 1960–

Portrait

signed, dated 2000, numbered
2/10 and inscribed with the title in
pencil in the margin

linocut
214 by 100 cm

R18 000–24 000



134

135

Colbert **MASHILE**

SOUTH AFRICAN 1972–

Bat Koma

signed, dated 2000 and inscribed
with the title in pencil in the margin

linocut
214 by 100 cm

R18 000–24 000



135

136



137



136

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Form

signed, dated 1992 and numbered 5/9
painted steel
height: 109 cm

R35 000–50 000

137

Cyprian Mpho
SHILAKOE

SOUTH AFRICAN 1946–1972

Young Boy

carved Zimbabwean teak
height: 59,5 cm

R18 000–24 000

138

Judith
MASON

SOUTH AFRICAN 1938–

Metaphor

signed and inscribed with the title
pencil and photographic print
100,5 by 71,5 cm

R10 000–15 000

EXHIBITED
The Pretoria Art Museum, Pretoria,
Prestige Exhibition, 1975, catalogue
number 8

139

Gerard **SEKOTO**

SOUTH AFRICAN 1913–1993

In the Township

signed and dated '58
oil on panel
31,5 by 53,5 cm

R60 000–80 000

140

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942–1999

Figures in Conversation

signed and dated 78
oil on card
49,5 by 70,5 cm

R8 000–12 000

141

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Piccadilly

signed, dated 1969 and inscribed
with the title
pen and ink
28,5 by 53 cm

R18 000–24 000

142

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927–

Plateau

signed
chalk pastel and wash on card
35 by 53,5 cm

R15 000–20 000



139



141

143

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

Leopards in a Barren Landscape

signed

oil on panel

90 by 120 cm

R30 000–50 000

144

Larry (Laurence Vincent)

SCULLY

SOUTH AFRICAN 1922–2002

Botswana Circle III

signed and dated '72; inscribed with
the title in another hand on the
stretcher

oil on canvas

122 by 122 cm

R30 000–50 000

145

Kenneth **BAKKER**

SOUTH AFRICAN 1926–1988

Geoniche No. 41

signed and dated 69; signed and
inscribed with the title on the reverse
mixed media relief construction

96,5 by 96,5 cm

R15 000–20 000

146

Judith **MASON**

SOUTH AFRICAN 1938–

Shelter for a Secular Landscape

signed and inscribed with the title

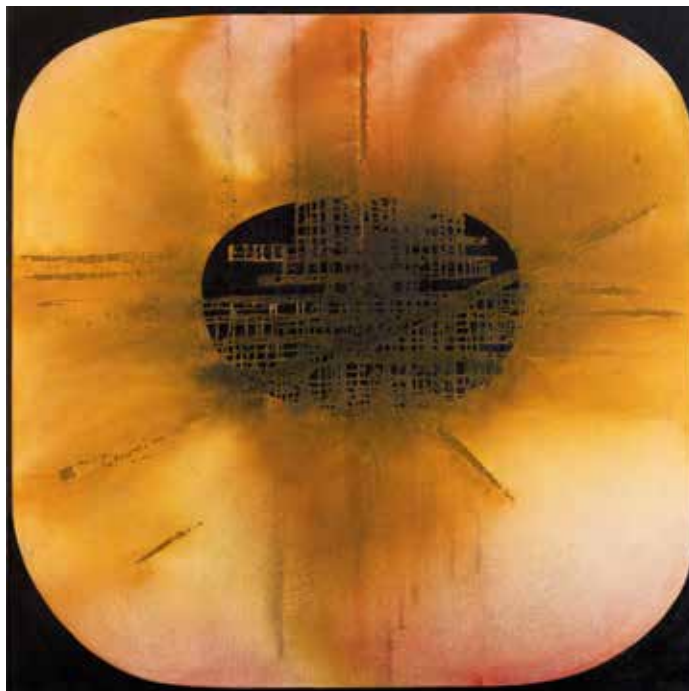
oil on canvas

78 by 98 cm

R18 000–24 000



143



144

147

Karin Synmove Aurora

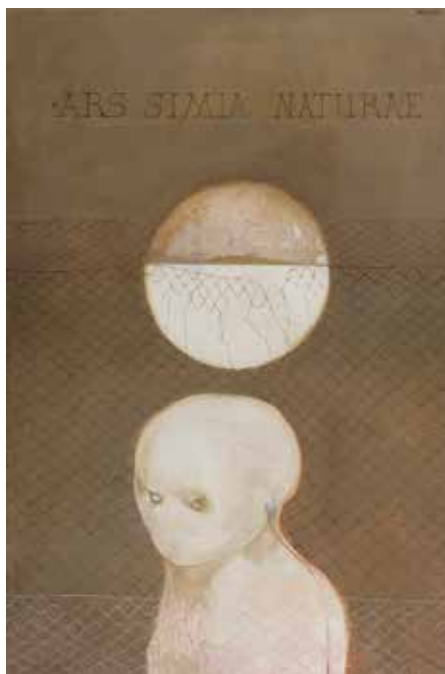
JAROSYNSKA

SOUTH AFRICAN 1937–

Nudes

signed and dated 69
pen, ink and wash on paper laid down
on board
55 by 75 cm

R10 000–15 000



148

148

Judith **MASON**

SOUTH AFRICAN 1938–

Ars Simia Naturae

signed and inscribed with the title
oil on canvas
91 by 61 cm

R25 000–35 000

149

Leonard Tshehla Mohapi

MATSOSO

SOUTH AFRICAN 1949–

Dancers, two

both signed and dated 77 and 1977
respectively
pen and ink on card
53 by 36 cm each
(2)



149



149



150

150

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942–1999

Two Heads

signed and dated 78
carved, incised and painted wood panel
49,5 by 75 cm

R60 000–80 000



152

152

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942–1999

Warriors

signed and dated 94
carved, incised and painted wood panel
40 by 59,5 cm

R30 000–50 000

153

Lucky Madlo **SIBIYA**

SOUTH AFRICAN 1942–1999

Two Seated Figures

signed and dated 79
oil on card
35 by 50 cm

R6 000–8 000

151

RORKE'S DRIFT

SOUTH AFRICAN 20TH CENTURY

The Lazy Lion

1975
woven by Mary Shabalala and Philda Majozi,
depicting a bushveld scene with lions and
antelope, with a Rorke's Drift label numbered
123 75 on the reverse
Karakul on linen warp
245 by 190 cm

R12 000–18 000

EXHIBITED

*International Tapestry Touring Exhibition, 1979 to
1980, illustrated in colour, catalogue number 60*

LITERATURE

Raubinheimer, Marjorie. *And Still Man Weaves*.
A South African Wool Board Publication, Pretoria,
1979, illustrated in colour on page 103

154

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Reclining Abstract Figure

1993

painted steel

height: 44 cm

R25 000–40 000

155

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Standing Abstract Composition

signed, dated 1992 and numbered 7/9

painted steel

height: 54,5 cm

R20 000–30 000

156

Paul EMSLEY

SOUTH AFRICAN 1947–

Fountain

signed with the artist's initials; dated

1994 in pencil on the reverse

charcoal

14 by 14,5 cm

R9 000–12 000

157

William Joseph KENTRIDGE

SOUTH AFRICAN 1955–

Chaise Longue

signed, numbered 13/40 in pencil

in the margin and stamped with the

Caversham Press studio

stamp in the margin

etching and aquatint

image size: 14,5 by 18,5 cm

R25 000–35 000



154



157

158

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Copper Notes, States 10 and 11,
a pair

2005

both signed and numbered 5/14 and
4/5 respectively in pencil in the margin

etchings

image size: 16,5 by 20,5 cm each

(2)

R40 000–60 000

LITERATURE

Law-Viljoen, Bronwyn (ed.). *William Kentridge Prints*. David Krut Publishing, Johannesburg, 2006, series illustrated on pages 150-153

Hecker, Judith. *William Kentridge: Trace*. The Museum of Modern Art, New York, 2010, states 3–8 illustrated

NOTES

Copper Notes, States 0–11, printed at the Artist Proof Studio in Johannesburg is a series of twelve images, all printed from a single copper plate. The image was erased and altered between each state over a number of days, with the edition in varying numbers for each state.



158
part lot



158
part lot

159

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Untitled

signed and numbered 14/25 in pencil in the margin
screenprint in colours
image size: 43 by 63 cm

R12 000–16 000

160

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Moving Birds

signed, numbered 19/30 and inscribed with the title
in pencil in the plate
screenprint in colours
image size: 42,5 by 61,5 cm

R12 000–16 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Walter Battiss Gentle Anarchist: A Retrospective Exhibition of the works of Walter Whall Battiss (1906–1982)*, 20 October to 3 December 2005, where another example from this edition was exhibited

LITERATURE

Skawran, Karin. *Walter Battiss Gentle Anarchist. Standard Bank Gallery, Johannesburg, 20 October to 3 December 2005*, another example from this edition illustrated in colour on page 183

161

Penny (Penelope) **SIOPIS**

SOUTH AFRICAN 1953–

Sleeping Baby

signed, dated 2007, numbered 21/22 and inscribed
with the title in pencil in the plate
silkscreen in colours on handmade paper
sheet size: 33 by 45,5 cm

R5 000–8 000



159



160



161

162

Marlene DUMAS

DUTCH/SOUTH AFRICAN 1953–

The Black Man is Tired; The Jewish Nose Doesn't Exist; The Girl Can't Help it

signed, dated 1993, numbered 21/60
and inscribed with their respective
titles in pencil

lithograph with pochoir printed
in colours

26 by 60,5 cm

R25 000–35 000

PROVENANCE

Christie's, Amsterdam, 3 December 2002,
Lot 463

163

Willie (William) BESTER

SOUTH AFRICAN 1956–

Tank

signed with the artist's initials

painted steel

height: 35 cm

R20 000–30 000



162



163

164

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Miriam Makeba

signed, dated 1955, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 35 by 24 cm

R20 000–30 000

165

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Monks and Dudu

signed, dated 1962, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 24 by 35 cm

R18 000–24 000

166

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Dancing at the Ritz

signed, dated 1953, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R15 000–20 000

167

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Show on the Piano

signed, dated 1951, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R15 000–20 000

168

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Nelson Mandela in his law office

signed, dated 1952, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R50 000–70 000

NOTES

'Jurgen photographed Nelson Mandela from 1952 to the present day. Mandela in his law office which he shared with Oliver Tambo in 1952 is the only record of the law office.' (<http://jurgenschadeberg.com/groupc.htm>)



164

169

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Nelson Mandela in his Cell on Robben Island (Revisit)

signed, dated 1999, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 24 by 35 cm

R50 000–70 000

170

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Johannesburg (Blacks had to Carry Passes)

signed, dated 1955, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 24 by 35 cm

R20 000–30 000



171

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Sophiatown (A Birth in Sophiatown)

signed, dated 1951, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R18 000–24 000

172

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Sophiatown (Barber Shop)

signed, dated 1959, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R15 000–20 000

173

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Sophiatown (The Gambling Quartet)

signed, dated 1953, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 24 by 35 cm

R15 000–20 000

174

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Sophiatown (We Won't Move)

signed, dated 1955, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R20 000–30 000

175

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Sophiatown (Waiting for the Truck)

signed, dated 1952, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 35 by 24 cm

R15 000–20 000

176

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

London

signed, dated 1968, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 24 by 35 cm

R15 000–20 000



175

177

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Sophiatown Removes (The Night of Removes) (sic)

signed, dated 1955, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R15 000–20 000

178

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

Johannesburg (Manual Labourers Digging Trench)

signed, dated 1951, inscribed with the title in ink and stamped with the copyright credit stamp in the margin
gelatin silver print
image size: 25 by 25 cm

R15 000–20 000



171



173



172



176



174



177



178

179

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Verbs of Will

signed, inscribed with the title and
numbered 17
charcoal and pencil crayon on book
pages

17,5 by 27 cm

R80 000–100 000

180

Roger **BALLEN**

SOUTH AFRICAN 1950–

Two Figures

2000

lambda print

111,5 by 111,5 cm

R50 000–70 000

EXHIBITED

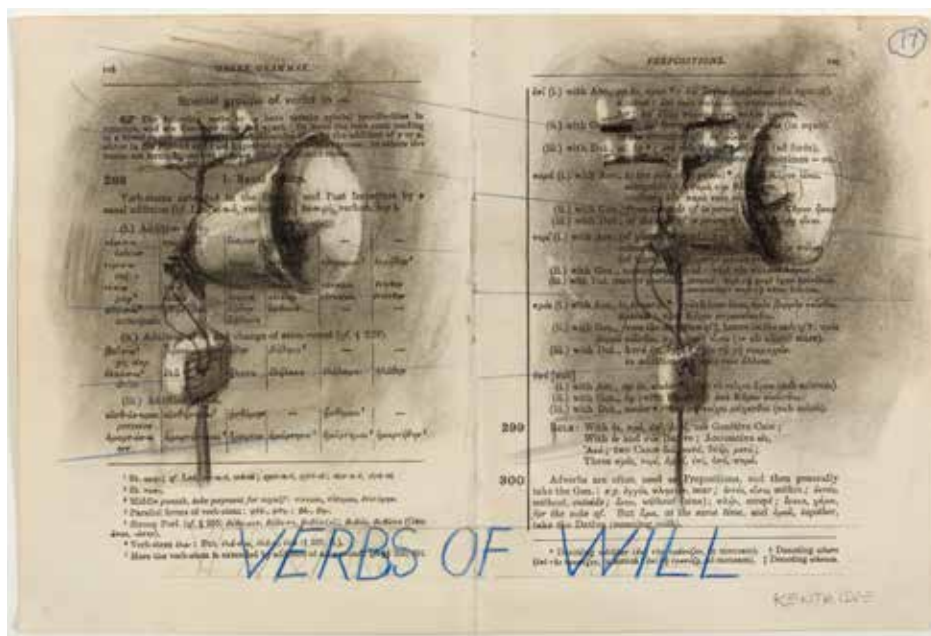
The Art Gallery of Western Australia, Australia.
Brutal, Tender, Human, Animal, 24 November
2007 to 4 May 2008, where another 40 by
40 cm gelatin silver print from the edition
was exhibited. The image is illustrated on the
back cover of the exhibition catalogue.

LITERATURE

Ballen, Roger. *Outland*. Phaidon Press,
London, 2001, where another example from
the edition is illustrated. Introduced by
Peter Weiermair, Director of the Rupertinum
Museum in Salzburg, this book accompanied
a major international touring exhibition of
twenty years of Ballen's photographs, 2001.

NOTES

This is a unique print, produced to promote
the artist's show, *Snaps*, at the Goodman
Gallery in 2005. This image was printed from
the original edition of 35 gelatin silver prints,
each 40 by 40 cm. It is accompanied by a
certificate of authenticity issued by the artist,
31 May 2001.



179



180

181

Jane

ALEXANDER

SOUTH AFRICAN 1959–

*Harbinger in Correctional
Uniform, Lost Marsh*

signed, dated 2007, numbered
40/60 and inscribed with the title
on the reverse
digital print with pigment dyes on
cotton paper
image size: 29,5 by 40 cm

R10 000–15 000

182

Simon Patrick

STONE

SOUTH AFRICAN 1952–

Cairo and Egypt

signed and dated 07; inscribed with
the title on a gallery label adhered
to the reverse
oil on cardboard
30 by 37 cm

R18 000–24 000



181



182

183

Peter
CLARKE

SOUTH AFRICAN 1929–

*Fable; Bemused Lovers, Death Hovers;
The Wake*

each signed, dated 1971; 1971; 1970,
numbered 18/33, 8/34 and 27/32
respectively and inscribed with their titles
in pencil in the margin
woodcuts in colours
image sizes: 34,5 by 24,5 cm;
43 by 30 cm; 22 by 17 cm (3)

R15 000–20 000

EXHIBITED

The Wake exhibited at the Johannesburg Art
Gallery, Johannesburg, *The Neglected Tradition:
Towards a New History of South African Art (1930–
1988)*, 23 November 1988 to 8 January 1989,
another example from this edition exhibited,
catalogue number 14

LITERATURE

The Wake: Johannesburg Art Gallery. *The
Neglected Tradition: Towards a New History
of South African Art (1930–1988)*, exhibition
catalogue. Johannesburg Art Gallery,
Johannesburg, 1988, illustrated on page 44
Hobbs, Philippa and Rankin, Elizabeth. *Listening
to Distant Thunder: The Art of Peter Clarke*. The
Standard Bank of South Africa, Johannesburg,
2011, another example from this edition
illustrated in colour on page 118
Manaka, Matsemela. *Echoes of African Art: A
Century of Art in South Africa*. Skotaville Publishers,
Johannesburg, 1987, illustrated in colour on
page 68

183



184

Giuseppe **CATTANEO**

SOUTH AFRICAN 1929–

Witchdoctor's Door

signed and dated 63; inscribed with the
artist's name, title and date on a label
adhered to the reverse
oil and printing ink on paper laid down
on board
90 by 58,5 cm

R40 000–60 000

PROVENANCE

The collection of Mrs H. Cattaneo
Private collection

EXHIBITED

Gertrude Posel Gallery: University of the
Witwatersrand, Johannesburg, *Giuseppe
Cattaneo Retrospective Exhibition*, 19 April to 25
May 1977, catalogue number 53

LITERATURE

Gertrude Posel Gallery: University of the
Witwatersrand. *Giuseppe Cattaneo Retrospective
Exhibition*, exhibition catalogue. University
of the Witwatersrand, Johannesburg, 1977,
illustrated on page 13

185

Peter **CLARKE**

SOUTH AFRICAN 1929–

Gaeity; Bemused Lovers, Death Hovers

each signed, dated April 1969; 1971,
numbered 75/100 and 5/34 respectively
and Gaeity inscribed with its title in pencil
in the margin
woodcut in colours; linocut in colours
image sizes: 31,5 by 38 cm; 43 by 30 cm (2)

R20 000–30 000

LITERATURE

Gaeity: Hobbs, Philippa and Rankin, Elizabeth.
*Listening to Distant Thunder: The Art of Peter
Clarke*. The Standard Bank of South Africa,
Johannesburg, 2011, another example from this
edition illustrated in colour on page 113

186

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Abstract Composition with Birds

signed, dated '77 and inscribed 'Artists Proof' in pencil in the margin
silkscreen in colours
image size: 58,5 by 41,5 cm

R5 000–7 000

187

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

Man's Gold

A portfolio of twenty eight woodcuts by Cecil Skotnes, 6 poems and text by Stephen Grey, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, each copy is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 to January 1979, edition limited to 75 copies and 15 artists proofs, this numbered 74/75, each woodcut signed and numbered 74/75 in pencil in the margin, the title page signed by both the artist and poet

woodcuts in colours
sheet size: 38,5 by 53,5 cm each

R30 000–40 000



186



187



188

188

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Island God

signed, numbered 6/30 and inscribed with the title in pencil in the margin
screenprint in colours
image size: 62 by 43 cm

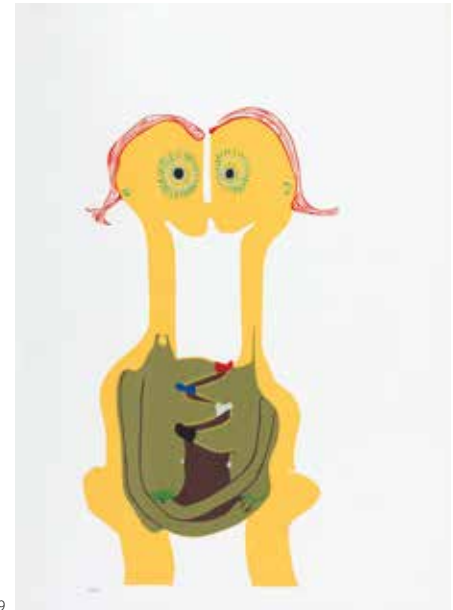
R12 000–16 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Walter Battiss, Gentle Anarchist: A Retrospective Exhibition of the works of Walter Whall Battiss (1906–1982)*, 20 October to 3 December 2005, where another example from this edition was exhibited

LITERATURE

Skawran, Karin. *Walter Battiss, Gentle Anarchist*. Standard Bank Gallery, Johannesburg, 20 October to 3 December 2005, another example from the edition illustrated in colour on page 199



189

189

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Their Mothers Wanted Them to be Boys

numbered 11/25; signed, numbered 11/25 and inscribed with the title on a note adhered to the reverse
silkscreen in colours
image size: 63,5 by 44,5 cm

R5 000–8 000

LITERATURE

Skawran, Karin and Macnamara, Michael. *Walter Battiss*. AD. Donker, Johannesburg, 1985, another example from the edition with the title *Their Father wanted them to be boys*, illustrated on page 81

NOTES

Accompanied by a letter of authenticity adhered to the reverse

190

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Man Considers his Fate

signed and dated 85; signed twice,
dated 1985, inscribed with the title,
medium and 'C23 in SRMKWN 1986
Catalogue' on the reverse
tempera and oil on pressed board in
the artist's handmade and painted
frame

39 by 55 cm, including frame

R30 000–40 000

191

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

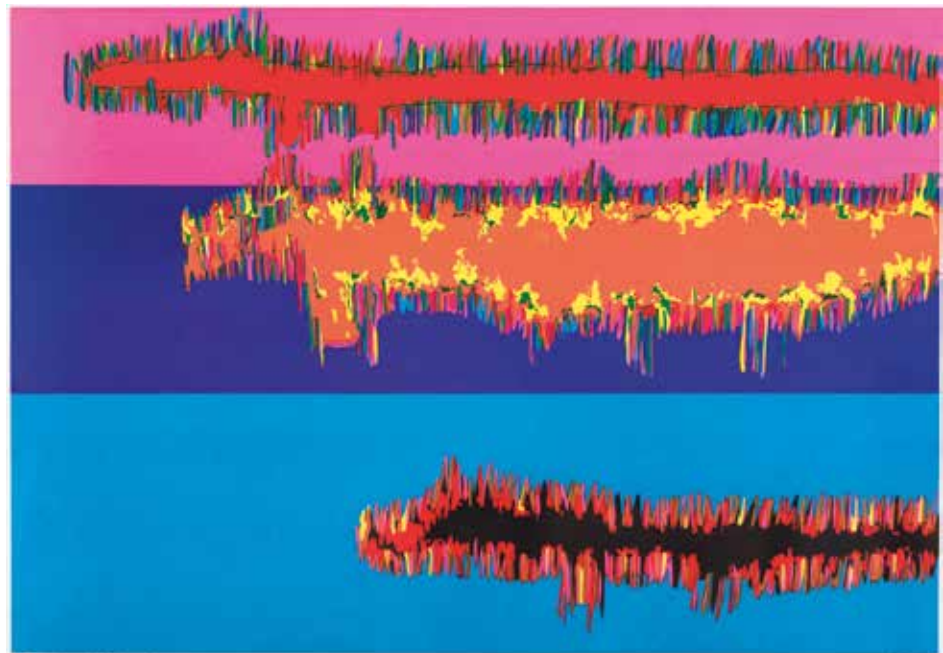
Three Pet Animals

signed, numbered 2/30 and inscribed
with the title in pencil in the margin
screenprint in colours
images size: 43,5 by 62 cm

R12 000–16 000



190



191

192

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Orgy 4

signed, numbered 30/39 and inscribed
with the title in pencil in the margin
silkscreen in colours
image size: 42 by 61,5 cm

R12 000–16 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Walter
Battiss, Gentle Anarchist: A Retrospective
Exhibition of the works of Walter Whall Battiss
(1906-1982)*, 20 October to 3 December 2005,
where another example from this edition
was exhibited

LITERATURE

Skawran, Karin and Macnamara, Michael
(eds.). *Walter Battiss*. Johannesburg, 1985,
another example from this edition illustrated
in colour on page 89, plate 18

Skawran, Karin. *Walter Battiss, Gentle
Anarchist*. Standard Bank Gallery,
Johannesburg, 20 October to 3 December
2005, another example from this edition
illustrated in colour on page 55

193

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Golden Girl

signed, dated '05, numbered 6/40 and
inscribed with the title in pencil in the
margin
silkscreen in colours
image size: 50 by 69 cm

R10 000–15 000



192



193



194



195

194

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

Legal Advisor

signed and dated 1992

gouache on paper

93,5 by 73 cm

R50 000–80 000

195

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

A Gentleman of the Cloth

signed, dated '04/07, numbered 1/1 and
inscribed with the title in pencil in the margin

monotype in colours

sheet size: 76 by 57 cm

R20 000–30 000

196

Beezy **BAILEY**

SOUTH AFRICAN 1962–

Mental Soldiers

signed and dated 02

oil on canvas

100,5 by 80 cm

R20 000–30 000

197

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

Bathers

signed

oil on canvas

50 by 60 cm

R50 000–80 000

198

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

Fire Hand

signed and dated 1993

oil on canvas

30,5 by 40,5 cm

R20 000–30 000

199

Walter Whall BATTISS

SOUTH AFRICAN 1906–1982

Untitled

1979

signed and inscribed 'proof' in pencil
in the margin

silkscreen in colours

image size: 25 by 35 cm

R10 000–15 000

EXHIBITED

Standard Bank Gallery, Johannesburg,

Walter Battiss Gentle Anarchist: A

Retrospective Exhibition of the works of Walter

Whall Battiss (1906-1982), 20 October to

3 December 2005, where another example

from this edition was exhibited

LITERATURE

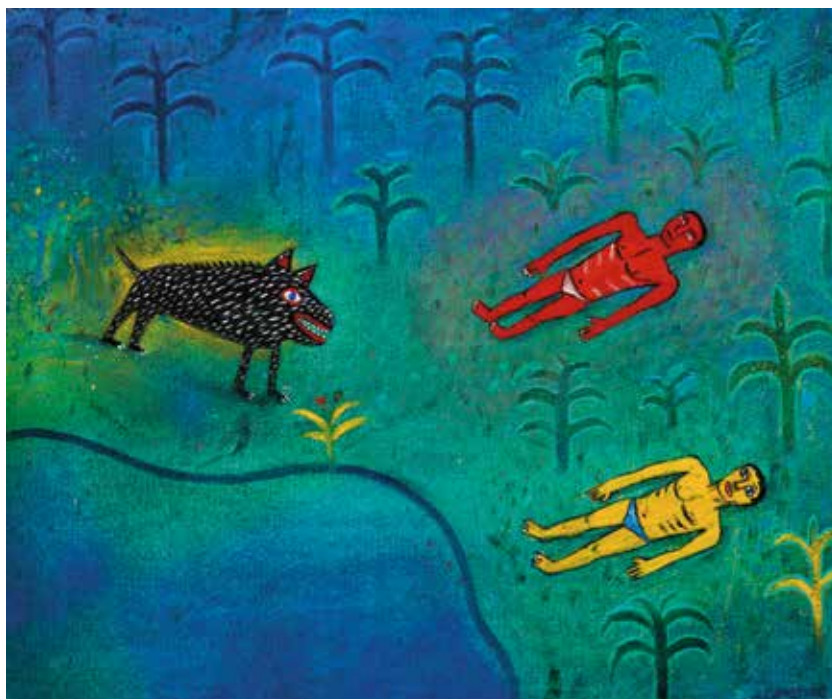
Skawran, Karin. *Walter Battiss Gentle*

Anarchist. Standard Bank Gallery,

Johannesburg, 20 October to 3 December

2005, another example from the edition

illustrated in colour on page 187



197



198

200

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Man from Space

signed, numbered 21/30 and inscribed
with the title in pencil in the margin;
marked with the Galerie 21 Editions
stamp

silkscreen in colours
images size: 42,5 by 61 cm

R12 000–16 000

LITERATURE

Schoonraad, Murray. *Walter Battiss. C.*
Struik Publishers, Cape Town, 1976, another
example from this edition illustrated in
colour on page 49, figure 36

201

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Neo-Marabaraba

signed, numbered 27/30 and inscribed
with the title in pencil in the margin;
marked with the Galerie 21 Editions
stamp

silkscreen in colours
image size: 50 by 42,5 cm

R12 000–16 000

202

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Innocuous and Useless Objects

signed, numbered 11/30, inscribed
with the title in pencil in the margin
and marked with the Galerie 21
Editions stamp

screenprint in colours
image size: 60 by 42 cm

R12 000–18 000



200



201

203

Cecil HIGGS

SOUTH AFRICAN 1898–1986

Abstract Airscape

signed and dated 58
watercolour and pastel
37 by 54,5 cm

R6 000–8 000

204

Hannes HARRS

SOUTH AFRICAN 1927–2006

Abstract Compositions, triptych

each signed and dated '97
mixed media and assemblage
on board

50,5 by 50,5 cm each (3)

R15 000–20 000

205

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

Man's Gold

A portfolio of twenty eight woodcuts
by Cecil Skotnes, 6 poems and text by
Stephen Grey, based on ideas by Denis
Godfrey. These woodcuts were printed
from original blocks in 2 to 5 colours on
Zerkall Buetten paper by Egon Guenther,
each copy is hand bound in Oasis goat skin
by Peter Carstens, Johannesburg, August
1975 to January 1979, edition limited to 75
copies and 15 artists proofs, this numbered
Artist's Proof XIV/XV, each woodcut signed
and numbered XIV/XV in pencil in the
margin, the title page signed by both the
artist and poet

woodcuts in colours
sheet size: 38,5 by 53,5 cm each

R30 000–40 000



204



206

206

THE BRENTHURST PRESS FOR THE
FRIENDS OF THE JOHANNESBURG ART
GALLERY

Johannesburg Centenary Print Portfolio

containing five original screenprints, one with collage,
by Guiseppe Cattaneo, Robert Hodgins, Ezrom Legae,
Karel Nel and Malcolm Payne, the edition limited
to 100 and this portfolio numbered 9, with text by
Christopher Till, published by the Brenthurst Press,
1986, each signed, dated '86 and numbered 9/100 in
pencil in the margin
silkscreens in colours, one with collage
portfoli size: 79,5 by 58,5 cm

R20 000–30 000

LITERATURE

Karel Nel's *In-Tact* illustrated in: Geers, Kendell (ed.). *Contemporary South African Art: The Gencor Collection*. Jonathan Ball Publishers, Johannesburg, 1997, illustrated in colour on page 4
Stevenson, Michael and Rosholt, Annabel. *Moving in Time and Space: shifts between abstraction and representation in post-war South African art*. Michael Stevenson Contemporary, Cape Town, 2003, illustrated in colour on page 85

Rock 55



The Wanderers Club, Illovo, Johannesburg
20 May 2013 – 8 pm

Important South African and International Art

Evening Sale
Lots 211–327

OPPOSITE
Lot 245 Freida Lock, *Still Life with Tea Setting and Paint Brushes*

International Art



211

Bodil
KJAER

DANISH 1932–

Desk

rosewood veneer and patinated steel

73 by 200 by 100 cm

R90 000–120 000



212

Bodil

KJAER

DANISH 1932–

Sideboard

rosewood veneer and patinated steel

61 by 183 by 44 cm

R30 000–50 000

213

Stern, Irma
Congo

Pretoria: Van Schaik, 1943, b/w
illustrations by the artist (most are
tipped-in photographs of paintings
by the artist), 4to, original raffia and
cloth binding, limited edition: No. 47
of 300 copies, signed by the artist,
spine slightly worn and slight break
to the raffia covering along front of
spine, cloth covering slightly stained,
minor wear

R30 000–40 000



South African Art

214

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

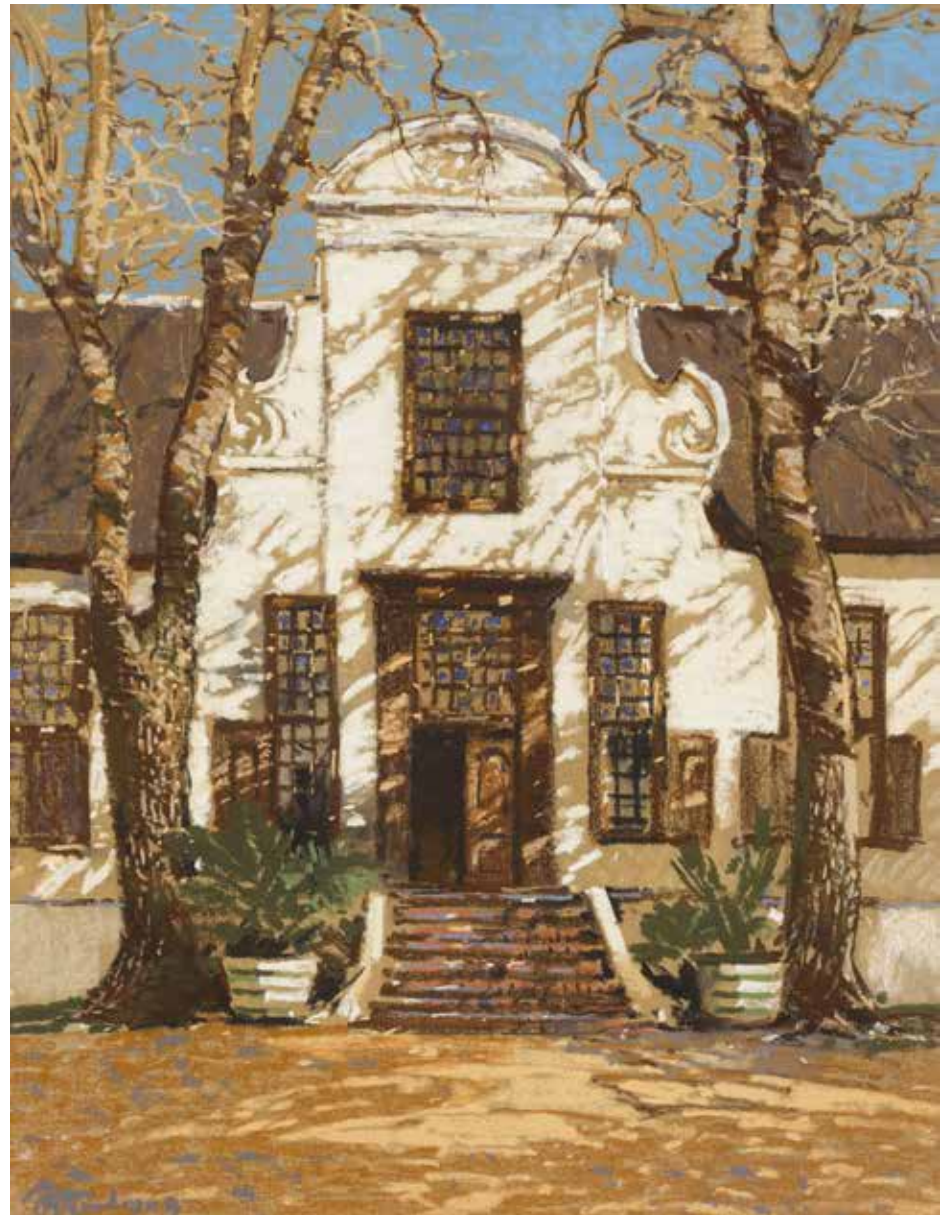
Stellenberg

signed
pastel on card
53 by 40,5 cm

R40 000–60 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg





215







Detail 215

215

Thomas William

BOWLER

SOUTH AFRICAN 1812–1869

*Panorama of Table Mountain with
Bishops court in the Distance*

watercolour

33 by 144 cm

R300 000–500 000

NOTES

'... the buildings are those of present-day Bishops court – granted – (as 'Boschheuel') to Jan van Riebeeck in 1658. What was probably the nucleus of the present house was built in the 1690's by liquor merchant Guillaume Heems. Johannes Roep, owner from 1773, totally rebuilt the house, giving it it's present double-storey appearance with single-storeyed back-wings (though with flat roofs), and probably also built

the outbuildings, one of which appears in the Bowler watercolour. After several changes of ownership, the farm's name was changed to Protea and was given a pitched roof. But ever since 1851 it has been the seat of the Archbishop of Cape Town. It underwent further changes, among others by Sir Herbert Baker, but it is still substantially the same complex seen in the Bowler picture, which probably dates from the 1850's.'
Dr. Hans Fransen

216

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Kruger on the Station

inscribed 'S.J.P. Kruger.' and bears
the foundry mark: G. Massa, Roma
bronze with gold and ochre patina
height: 33,5 cm, excluding base;
mounted on a wooden base

R200 000–300 000

LITERATURE

Duffey, A.E. *Anton van Wouw: The Smaller Works*. Protea Book House, Pretoria, 2008,
another cast from the edition illustrated
on pages 104–105



217

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

The Hex River, Worcester

signed

oil on canvas

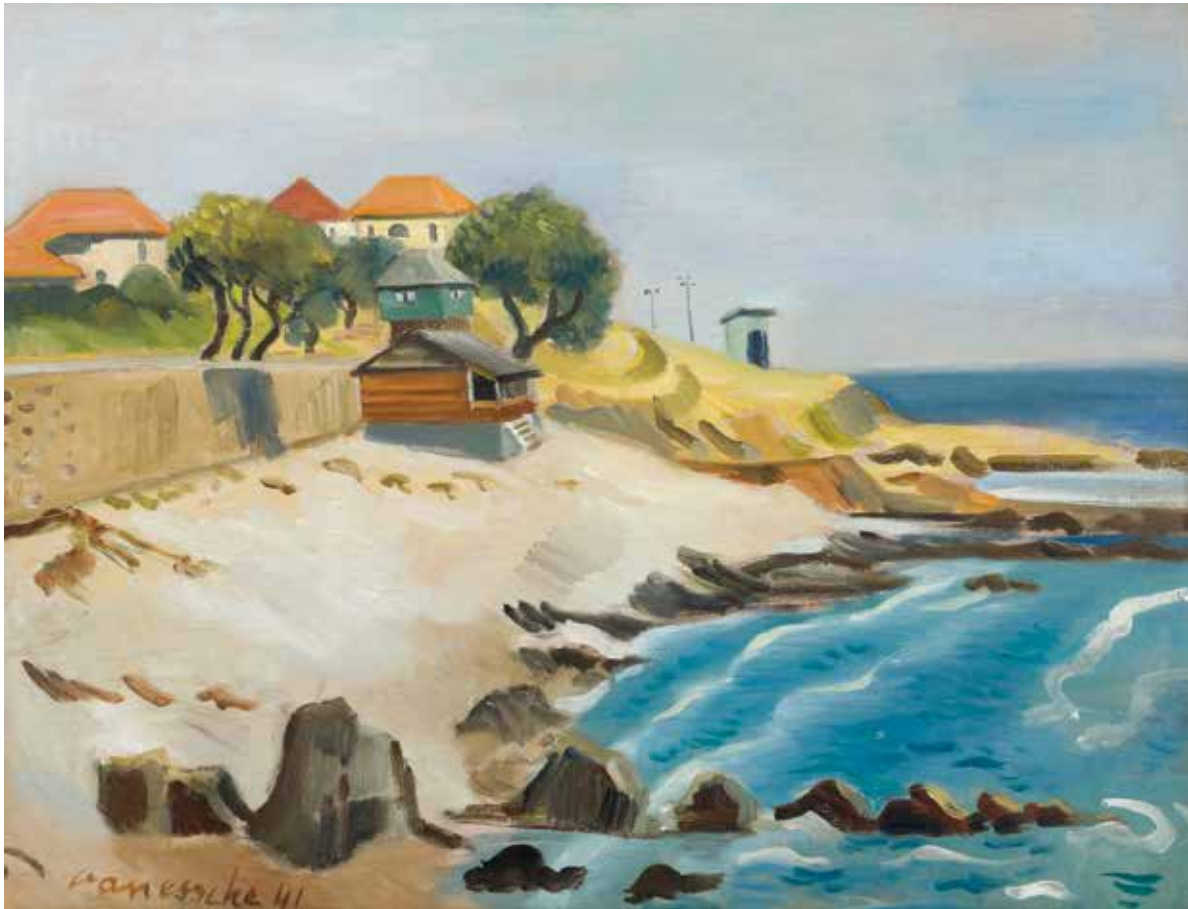
58,5 by 48,5 cm

R250 000–350 000

NOTES

The preliminary pencil drawings for this painting appear in a sketch book belonging to the artist, from his studio in Worcester, dated June 1935.





218

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Beachside Houses

signed and dated 41

oil on panel

51 by 68 cm

R100 000–150 000

219

Freida
LOCK

SOUTH AFRICAN 1902–1962

Repairing the Dhows, Zanzibar

twice signed and dated 48; inscribed
'Painted in Zanzibar, Freida got
to know the skipper of the dhow,
presented to me just before her death
in London' in another hand on the
stretcher

oil on canvas
70,5 by 75,5 cm

R100 000–150 000



NOTES

Lock was a founder member of the reactionary *New Group* – described as one of the most influential of all artist's groups that have been active in South African art history – founded in 1938 and disbanded in 1953. 'The artists who were drawn into its ranks were united solely in their aim to promote a more receptive climate for contemporary artistic forms' in response to the long outmoded patterns of aesthetic thought in South Africa.¹

The current lot was painted when Lock travelled for eighteen months in Zanzibar and Lamu,

between 1947 and 1949.

Although never as recognised in the rest of South Africa as in Cape Town, the artist 'suffered an undeserved eclipse amidst the energetic developments of post-WW2 SA art.' Esme Berman identifies her best period of creative achievement as 'the period when she was an active member of the *New Group* [she produced] forceful and accomplished compositions. Her approach was modern, her draughtsmanship confident and her sense of colour original and sure.'²

This painting exemplifies Berman's description

of her colouration and aesthetic inclinations of the time: 'She seemed to enjoy particularly the chalky tone and texture obtained from zinc-white applied in thick impasto; dense areas of cream, pale-grey and oyster-pink as well as unadulterated white itself ...'³

1. Berman, Esme. *The Story of South African Painting*.

A.A. Balkema, Cape Town and Rotterdam, 1974. page 81

2. Berman, Esme. *Art & Artists of South Africa*. A.A. Balkema, Cape Town and Rotterdam, 1983. page 267–268

3. *Ibid.* page 268

220

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Market Carts

signed, engraved with the artist's name and title on a plaque

adhered to the frame

oil on canvas

45,5 by 47,5 cm

R180 000–240 000

EXHIBITED

The Constantia Gallery, Johannesburg

LITERATURE

Reynolds, Marjorie. *Everything You Do is a Portrait of Yourself: Dorothy Kay. a biography*, Rosebank, 1989, illustrated on page 36 with exhibition details on page 455



NOTES

In an early photograph taken in Dorothy Kay's studio, three works are shown leaning up against the fireplace. Simply described by Marjorie Reynolds in her biography on Dorothy Kay, as 'a number of very good paintings' the works illustrated are *Taxis*, *Overhauling the tug 'Talana'*

and *Market Carts*.¹

Market Carts shows the carts being loaded with fresh produce at the raised platform outside the Feather Market Hall in Port Elizabeth. It was exhibited at the Eastern Province Society of Arts and Crafts, Port Elizabeth, in 1920, and in London at the Palace of Arts, Wembley where it was presumed sold (for an amount of

£26.5.0d).² The painting subsequently made its way back to South Africa and was exhibited at the Constantia Gallery in Johannesburg where it was purchased by the current owner's father.

1. Reynolds, Marjorie. *Everything you do is a Portrait of Yourself: Dorothy Kay. a biography*, pp, Rosebank, 1989, page 35

2. Ibid, page 455



221

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Chinese Figure and Bronze Teapot

signed

oil on canvas

63 by 72,5 cm

R150 000–200 000

222

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Nude

signed and dated 52

oil on canvas

57,5 by 34,5 cm

R300 000–500 000

NOTES

The evidence of Welz's architectural background is clear in his confident line-work and compositional structure. This, combined with his consummate draughtsmanship, renders the form and overt spatial awareness for which his work is renowned. In the present example, these features integrate to pronounce the form of the model and produce a vividly three-dimensional image. The figure appears detached from the background and her physique materialises sculpturally. To such is the extent that even the forms supporting her appear to recede into the environment, placing the emphasis entirely on the subject. Elza Miles elucidates: 'He purposefully used the ambiguity of line and shape so that unexpected forms emerge as shadowy

presences and create a tension between what is fore- and what is background.'¹

The painting discussed here conveys a sense of the ephemeral quality of living beauty and supports Esme Berman's observation of Welz's paintings that 'are invariably tranquil, cloaked frequently in a kind of atmospheric mist.'² She elaborates on the distinguishing feature of his nudes: 'any impression of sensuousness resides only in the quality of his technique: the images themselves are eminently chaste, the artist quietly detached.'³

Looking at Welz's work through the lens of today's aesthetic, it is clear the pioneering spirit of the artist in his use of colour and tonality. The pictorial harmony in this painting is consolidated through the artist's sensitive co-ordination of

textures and tone. Hues that today are the height of fashion, were employed by Welz as early as the nineteen thirties and forties. The current lot displays clearly his mastery of skin tones where the sitter, ostensibly the Afrikaans actress Miemsie Retief, is rendered in a host of colours ranging from dark blues, greens and greys, to earthy yellows, azure and khakis, with highlights in a variation of pinks, mustards and creams. The abundance of individual colour areas produce, holistically, a seductive skin tone more expressive than reality, without being unfaithful to the subject portrayed.

1. Miles, Elza. *The World of Jean Welz*. Fernwood Press, Johannesburg. 1997. page 8–9

2. Berman, Esme. *The Story of South African Painting*.

A.A. Balkema, Cape Town and Rotterdam. 1974, page 113

3. Ibid. page 111



223

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Hermanus

signed with the artist's initials; part of the artist's letterhead Cannon House, Newlands Avenue, Newlands, pasted on the reverse signed by the artists, inscribed with the title and dated 1924–35

oil on canvas

83 by 118 cm

R400 000–600 000

PROVENANCE

The Collection of Herbert Hildyard Phillips (Esq), Bulawayo

The Collection of Mr J.G. van Weers

Sold: Sotheby Parke Bernet, Johannesburg, 3 March 1975, lot 175

Sold: Sotheby's, Johannesburg, 17 May 1983, lot 100 Private Collection

LITERATURE

Newton Thompson, Joyce. *Gwelo Goodman: South African Artist*, Timmins/George Allen & Unwin, Cape Town, 1951, mentioned on page 148

NOTES

Between 1901 and 1915 Robert Gwelo Goodman had slowly established a reputation as a landscape painter in England and, in 1915, he won a Gold

Medal for two pastel drawings at the San Francisco International Exhibition. It was during this year that he decided to settle in South Africa. These early works were the forerunners of his more mature style of paintings for which he is today lauded.

Exhibited at Gwelo's final Pretoria exhibition in 1935, *Hermanus* was the result of lengthy working and reworking. In an interview given to the Press at the time, it was reported that:

'There is a scene at Hermanus on which he has been at work at various times for the last eleven years. He has repainted it seven times, and got it right only this year during a chance visit to Hermanus.'

The Pretoria City Council wanted to buy this picture but Gwelo refused to wait while they made up their minds and it was sold to a private buyer.

Hermanus has all the trademarks for which

Gwelo has become renowned: a rich tapestry of brushwork, the keenly observed sea including the soft white spray of breaking waves, the sensitive capturing of the light, the clear South African sky. Gwelo achieved this intensity by priming his canvasses with van Dyck brown on top which he laid his broken multi-tonal strokes. In order to convey the brightness and the glare of local sunlight, he was forced to intensify his palette, which accounts for the characteristic Goodman signature – of vibrant orange highlights against mauve middle tones and dark brown shadow.²

1. Newton Thompson, Joyce. *Gwelo Goodman: South African Painter*. Howard Timmins, Cape Town, 1951, page 107

2. Berman, Esmé. *Art & Artists of South Africa*, Southern Book Publishers, Halfway House, 1994, page 185





224

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Rowboats, Docks Beyond, Durban

signed and inscribed with the

location on the reverse

oil on canvas

26 by 30,5 cm

R250 000–350 000

225

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Fish Market, Port Elizabeth

signed, engraved with the artist's name and title on a plaque adhered to the frame
oil on canvas
50,5 by 63 cm

R200 000–300 000

EXHIBITED

Eastern Province Society of Arts and Crafts
Exhibition, Port Elizabeth, 1922
The Constantia Gallery, Johannesburg

LITERATURE

Reynolds, Marjorie. *Everything You Do is a Portrait of Yourself: Dorothy Kay, a biography*. Rosebank, 1989, exhibition details on page 138, 453 and 456

NOTES

What sets Dorothy Kay's painting apart from many



of her contemporaries is the presence of the unapologetically human condition. Figures, no matter how dwarfed by the subject, are usually included in Dorothy's compositions. She proudly laid claim to being the only figure painter in South Africa.¹

In *Fish Market, Port Elizabeth*, Kay has tackled her subject in a typically forthright manner. Such plebeian scenes were deemed 'not beautiful' by a public who preferred landscapes and views which were less challenging. As an artist she remained undeterred, and wrote: 'Landscape painting, I have

always felt, can be done by anyone, and it has never interested me much;'she also considered that views were 'a limitation.'²

She painted and drew from the things she knew well and the subjects she portrayed revealed their humanity and personality which still reach out from her canvasses today.

1. Reynolds, Marjorie. *Everything you do is a Portrait of Yourself: Dorothy Kay, a biography*, pp, Rosebank, 1989, page 38

2. Ibid, page 39



226

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Op die Plaas van Dr Gail, Zoutpansberg

signed and dated 1946; signed, inscribed with
the title and location in pencil on the reverse
oil on canvas

53 by 65 cm

R700 000–900 000



227

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Wynkelder by Du Toits Plaas, Krommerivier, Stellenbosch

signed and dated 25, inscribed with the title on the reverse

casein and oil on card

35 by 51,5 cm

R300 000–400 000



228

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Overcast Bo Kaap Street Scene

signed and dated 1966

oil on canvas

55 by 70,5 cm

R250 000–350 000



229

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Die Blou Balkon

signed and dated 60

oil on canvas

49,5 by 59,5 cm

R80 000–120 000



230

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Docked Ships, Durban Harbour

signed

oil on canvas

29,5 by 37 cm

R250 000–350 000



231

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

Fishing Village, Arniston

signed and dated 1963; inscribed with the title on
gallery labels adhered to the reverse

oil on board

59 by 96 cm

R80 000–120 000

EXHIBITED

The Pretoria Art Museum, Pretoria,

Alfred Krenz Retrospective Exhibition, 1979



232

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, Skuilkrans

signed and dated 42

oil on board

30 by 39,5 cm

R150 000–250 000



233

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Wheatfields in Cornwall

signed and dated 1935; inscribed 'Aan Lulu. Met beste
groete van Gregoire, London' on the reverse

oil on canvas

39,5 by 49,5 cm

R120 000–160 000



234

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

*Extensive Landscape, Lydenburg,
Northern Drakensberg Beyond*

signed and dated 32

oil on canvas in the artist's hand painted frame

92,5 by 122,5 cm, excluding frame

R5 000 000–7 000 000





NOTES

Extensive Landscape, Lydenburg was produced in the same year Pierneef completed his definitive 'Station Panel' commission.¹ The strong colours of the foreground vegetation and cumulonimbus clouds above suggest Summer months – early or late 1932. By November 1932, this painting was included in his exhibition of new work displayed at the Pretoria firm, Norman Spencer. Unusually, he chose to hand-make all the frames for the works in this show, each 'about 160 mm wide, almost flat and painted in a dull, light blue shade. The frames had an almost invisible line of colour in the middle, picking out the dominant colour in the painting.'² The current lot includes this original frame, highlighting the dominant blue shade of the painting's distant mountains.

Pierneef's quest for harmony and order' is manifest in the synthesis of colour and form between the rugged detail of the foreground slopes and the silent isolation of the vast farmed plains beyond, crowned by the distant mountains and billowing clouds above. Esmé Berman explains: 'Pierneef projects the feeling that the structure of the landscape is the expression of a grand primordial design. He has analysed its elements in search of underlying logic... the individual natural features cease to be regarded as mere data of the landscape; they become units of the pictorial architecture and each contributes to the stability of the composition.'³

While the intermontane valley suggests farming activity, the foreground vegetation consists of Lydenburg Montane Grassland, the invasive Prickly Pear (*Opuntia ficus-indica*), the small trees and shrubs could be introduced *Eucalyptus* species, White Stinkwood (*Celtis africana*) and smaller indigenous shrubs such as the Bloughwarrie (*Euclea crispa*) and Wildesalie (*Buddleja salviifolia*).⁴

1. 28 paintings of natural scenes and historical places in Southern Africa which were to serve as huge murals, and a further 4 smaller studies of indigenous trees, to decorate the newly built Johannesburg railway station
2. Nel, P.G. (ed.), *JH Pierneef: His life and his work*. Perskor Publishers, Cape Town and Johannesburg, 1990, page 80
3. Berman, Esmé. *The Story of South African Painting*. A. A. Balkema, Cape Town and Rotterdam, 1974, page 39
4. Vegetation and location information courtesy of Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens

J. W. Penney.

235

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Rustenberg Kloof

signed

oil on canvas

44,5 by 54,5 cm

R600 000–900 000

PROVENANCE

Acquired directly from the artist by the current owner's father-in-law, circa 1934–42, and thence by descent

NOTES

Throughout his lifetime Pierneef completed several versions of Rustenberg Kloof. The most famous is probably the large mural produced for the Johannesburg Railway Station, currently on exhibition at the Rupert Museum. A far more linear, controlled version of the theme than the current lot.

The hues in this painting depict the subdued colours of the Transvaal landscape in winter. The 'monumental order'¹ for which Pierneef's work is renowned gives way here to a more impressionistic painterly effect – by omitting his characteristic line and brushwork the artist

conjures a less formal scene where tone and colour take precedence over delineation and form. Compared with his 1935 version of the same subject in the Pretoria Art Museum collection (illustrated Berman, 1974, page 39), where structure and form are the dominant features of the painting, there is a freedom of movement and form which, although infrequently discussed, is an important aspect of Pierneef's oeuvre. By comparison one sees how the current lot is formally free from the structural rigidity of such examples.

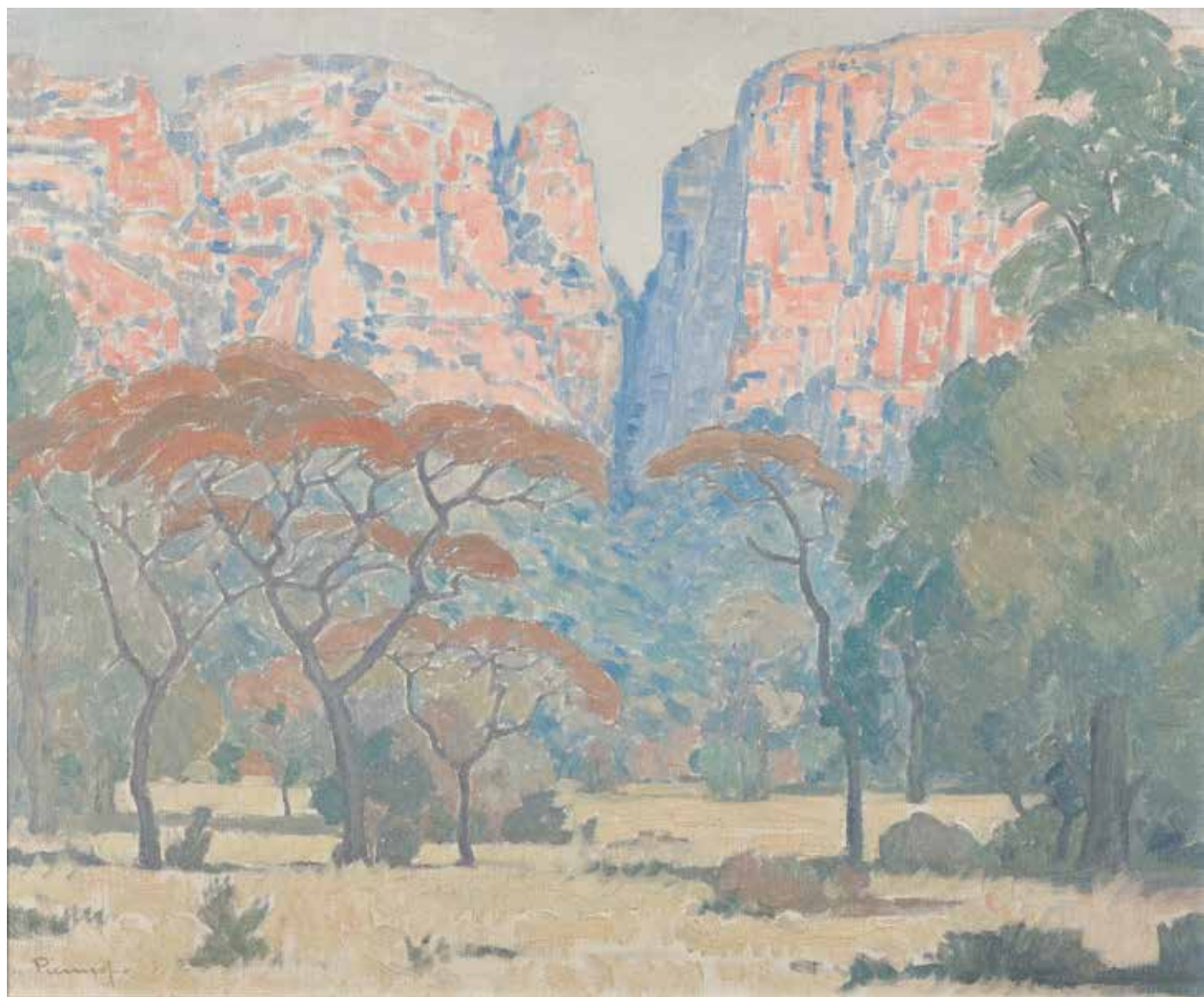
Esmé Berman has observed how the variation in Pierneef's styles reflect his oscillation between conflicting psychological objectives: 'on one hand there was his emotional desire to translate the drama of the land's formations ... into terms of colour as expressive as his line; on another was his idealistic aim to project the order, harmony

and system underlying natural creation.'² In this example of Rustenberg Kloof, nature's order and harmony is expressed in terms of colour – the kloof's bright pink and blue tones convey structure and organisation, darker earth tones relay the symmetry and order of the midground vegetation which is, in turn, contrasted with the bright yellows and khakis of the foreground grasslands. The scene communicates depth of field and order, void of delineated form, an image produced exclusively through the masterly manipulation of colour and tone.

1. Berman, Esmé. *The Story of South African Painting*.

A.A. Balkema, Cape Town and Rotterdam, 1974, page 39

2. Berman, Esmé. *Art & Artists of South Africa*. A.A. Balkema, Cape Town and Rotterdam, 1983, page 330





236

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Figure

signed with the artist's initials

oil on board

28,5 by 35,5 cm

R80 000–120 000

LITERATURE

Marais, Dalene. *Maggie Laubser: her paintings, drawings and graphics*. Perskor, Johannesburg and Cape Town, 1994, illustrated on page 261, catalogue number 981



237

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Bois du Boulogne

signed

oil on canvas

58,5 by 80 cm

R600 000–800 000

NOTES

In many respects Sumner was French in her artistic sensibilities. This is reflected in the development of her style throughout her career.¹

After a six year hiatus, Sumner returned to France in 1947. She found Paris significantly altered: 'I felt as though I was looking through a window into a new and sparkling country.'² Influenced by the Rayonnist movement as well by a fellow artist, Paul Berçot (who was married to her old friend Suzanne Tissier de Mallerai), Sumner's style changed considerably.³ From this time a greater experimentation can be seen in her

work and heralded her period of fragmentation.

In *Bois du Boulogne* the window pane of the canvas is criss-crossed by tree shapes in the foreground, with the placid lake visible beyond. Throughout the picture surface there is a rich patchwork of colour; layered, pared back and reworked, this brilliant palette leads a visual dance across the picture plane.

1. Berman Esmé. *Art & Artists of South Africa*. Southern Book Publishers, Halfway House, 1994, page 444

2. Ibid, page 445

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



238

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

View of Table Bay from the Bo-Kaap

signed and dated 1940

oil on canvas

29 by 39 cm

R100 000–150 000



239

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Springtime, Namaqualand

signed

oil on board

24,5 by 34,5 cm

R120 000–180 000



240

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Poppies in a Vase

signed

oil on canvas

50 by 59 cm

R80 000–100 000

241

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Lilac on Orange Stool

signed; printed with the artist's
name and title on a label adhered to
the reverse

oil on canvas

71 by 52,5 cm

R150 000–200 000



242

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Blossom Time

signed, engraved with the artist's name and title on a plaque adhered to the frame; inscribed with the title in another hand on the reverse
oil on canvas
78 by 98 cm

R400 000–600 000

LITERATURE

Berman, Esmé. *Art and Artists of South Africa*. A.A. Balkema, Cape Town, 1983, illustrated on page 361

NOTES

Born and trained in the Netherlands, Frans Oerder was 'reared in a tradition which celebrated material surroundings and depicted them with intimacy and warmth':¹

An accomplished landscape painter, he is perhaps better known for his still life paintings. In this composition Oerder captures a delightful marriage between a traditional still life and the keenly observed reflection of the exterior

landscape in the glass vase. Here we catch a glimpse of the blue sky of spring beckoning through the window beyond the confines of the composition.

The tinted glass bowl on the right hand side reflects the blossoms creating a harmonious picture surface in which each element is complemented by another. The celadon hues of the background which bring out the delicate pinks in the blossoms, and the warmth of the wooden surface ground the composition without weighing down any of the artist's carefully ordered elements.

Blossom Time is the partner to Frans Oerder's *Magnolias*. Both of these paintings were sold to the New York Graphic Society where they

were extensively reproduced – collectively they achieved the highest world sales of any still life reproduction.² The original paintings were returned to South Africa in 1956 when they were bought by respective private collectors and remained there until coming to auction with Strauss & Co, *Magnolias* in 2009 which established a world record for the artist and now *Blossom Time*.³

1. Berman Esmé. *Art & Artists of South Africa*. Southern Book Publishers, Halfway House, 1994, page 313

2. Ibid. page 361

3. Berman Esmé, *Painting in South Africa*. Southern Book Publishers, Halfway House, 1995, page 312



243

Irma

STERN

SOUTH AFRICAN 1894–1966

Proteas

signed and dated 1924

oil on canvas

58,5 by 48,5 cm

R1 000 000–1 500 000

PROVENANCE

Rebecca Hourwich Reyher, Robinhood, Maine, by whom acquired directly from the artist in 1925
Westbrook College, Portland, Maine, by whom acquired from the above in 1976; ownership then passed to the University of New England with the merger of the College with the University in 1996

EXHIBITED

Ashbey's Art Gallery, Cape Town, *Exhibition of Modern Art by Miss Irma Stern*, February 1925, catalogue number 5
Westbrook College, Alexander Hall Gallery, Portland, Maine, *Sinon-Reyher and Americana Collection*, October to November 1978, University of New England, Portland, Maine, 2009



244

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Paysage

inscribed with the artist's name and
title in another hand on the reverse

oil on canvas

64,5 by 53 cm

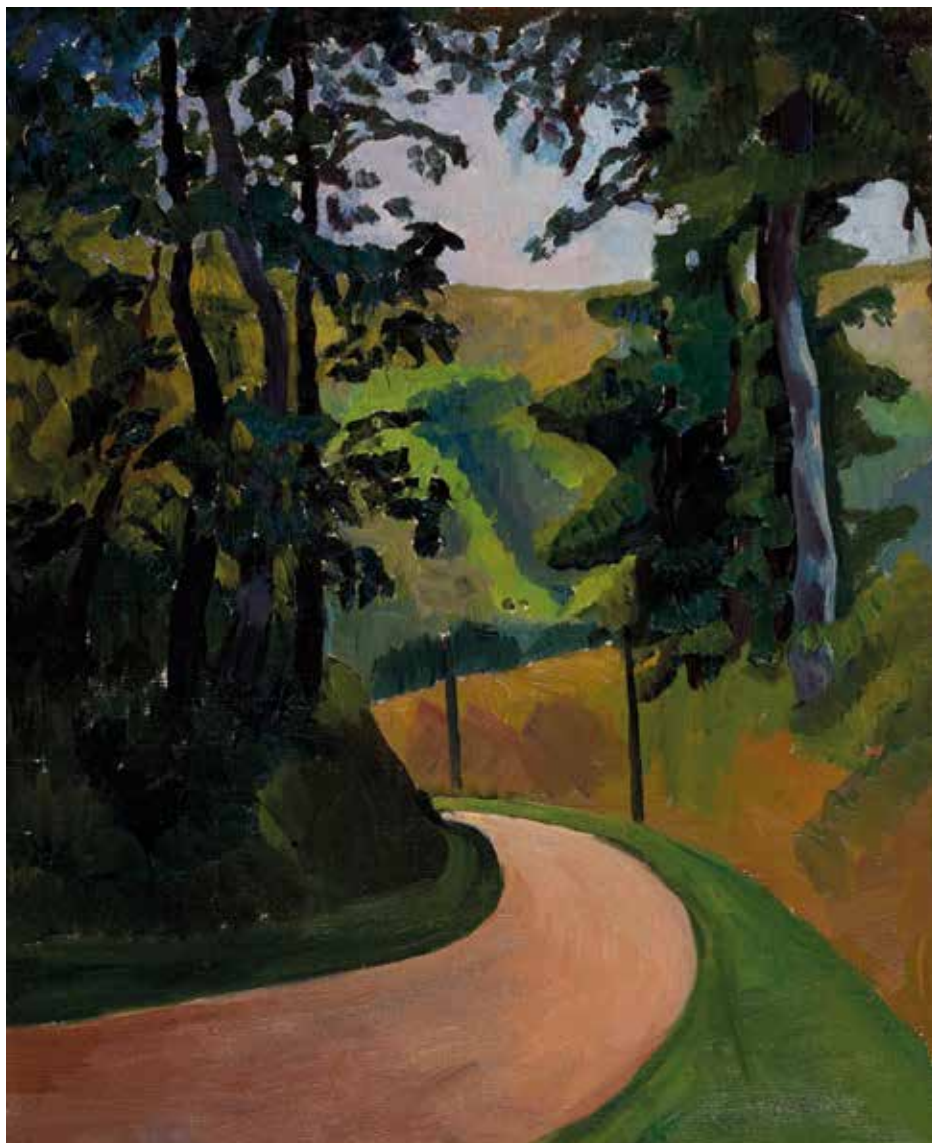
R80 000–120 000

PROVENANCE

The Everard Collection, Pietermaritzburg

LITERATURE

Harmsen, Frieda. *The Women of Bonnefoi:
The Story of the Everard Group*. J.L. van
Schaik (Pty) Ltd, Pretoria, 1980, illustrated
on page 114, catalogue number 120



245

Freida

LOCK

SOUTH AFRICAN 1902–1962

*Still Life with Tea Setting and
Paint Brushes*

signed and dated 35

oil on canvas laid down on board

49,5 by 49,5 cm

R200 000–300 000



246

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Kampioen

signed and dated 55, engraved with the title and artist's name on a plaque adhered to the base

bronze

height: 52 cm, excluding base;

mounted on a wooden base

R150 000–200 000

NOTES

This unique sculpture was commissioned by Jozua Francois (Tom) Naudé (1889–1969) to serve as the floating trophy awarded for the best Afrikaner bull presented at the Pietersburg (now Polokwane) Agricultural Show during the 1950s.

Tom Naudé was a Member of Parliament for Pietersburg from 1920 to 1961. He served variously as cabinet minister (1950–1961), Speaker of the House of Assembly, President of the Senate (1962–1966) and finally as Acting State President (1967–1968).



247

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Cattle Herder

1978

signed

bronze with a dark brown patina
height: 46 cm, excluding base;
mounted on a wooden base

R80 000–120 000

LITERATURE

Strydom, Matthys. *Gerard de Leeuw*. Suid
Kaa-Uitgewery, George, 1979, illustrated
on page 119



248

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Orange Orchids

signed

oil on panel

59 by 39 cm

R90 000–120 000





249

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Stroll in the Park

signed

oil on canvas

35 by 42,5 cm

R100 000–150 000

PROVENANCE

Gifted by the artist to the current owner's mother.

250

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

*Portrait of a Woman with a Head
Scarf, Leaves in the Background*

signed

oil on board

44,5 by 34,5 cm

R200 000–300 000

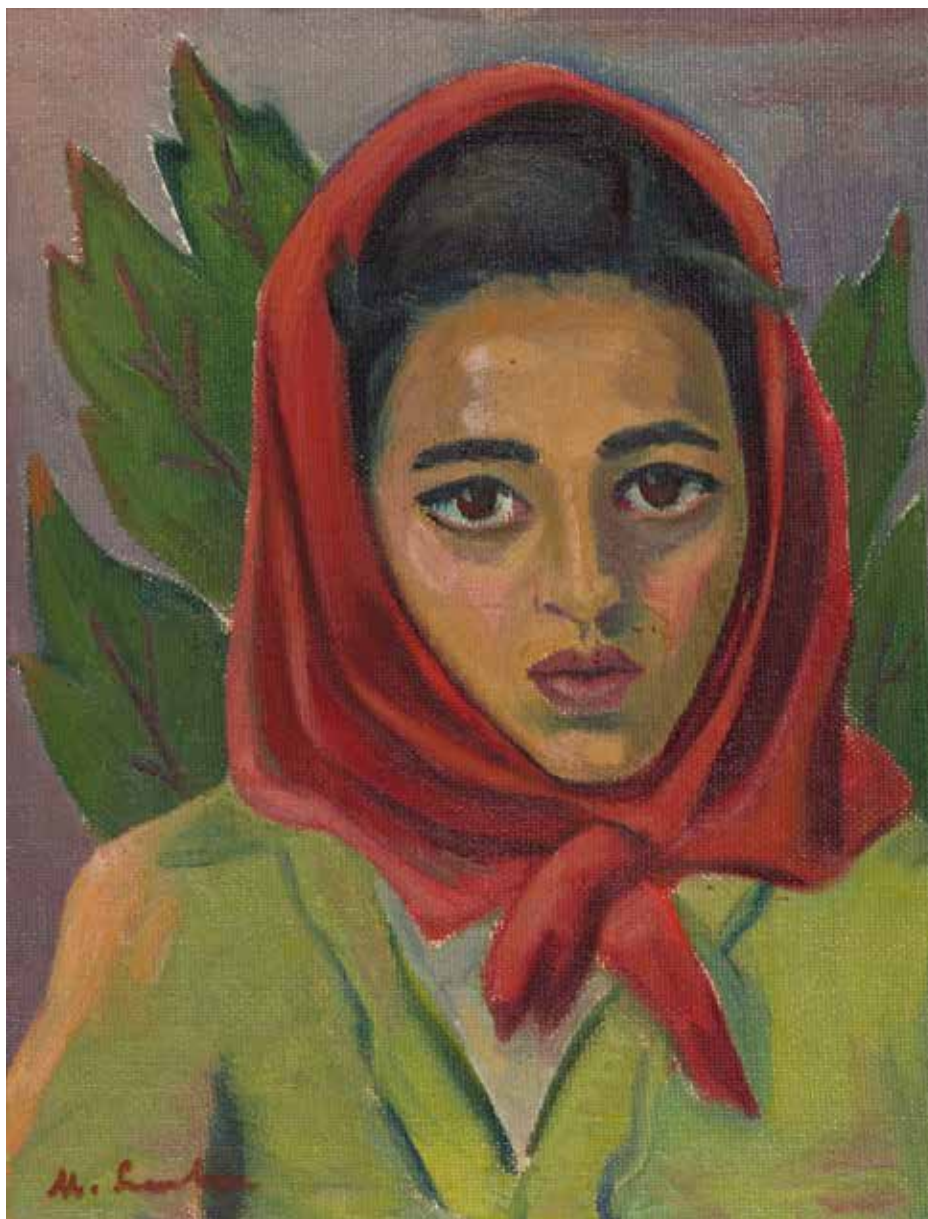
PROVENANCE

Acquired directly from the artist by the
current owner's family, circa 1957 and
thence by descent

LITERATURE

Marais, Dalene. *Maggie Laubser: her
paintings, drawings and graphics*. Perskor,
Johannesburg and Cape Town, 1994,
illustrated on page 315, catalogue number

1131





251

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

African Figures

signed

oil on board

29,5 by 39,5 cm

R100 000–150 000

252

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Abstract African Figure

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

R100 000–150 000



253

Ephraim Mojafele
NGATANE

SOUTH AFRICAN 1938–1971

Performing Band

signed
mixed media on board
60 by 58 cm

R140 000–180 000



254

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Landskap met Vroue

signed and dated 53; dated 1953 and
inscribed with the title and '#417' on
the reverse
oil on board
37 by 29,5 cm

R80 000–100 000

PROVENANCE

Acquired directly from the artist by the
current owner's family

EXHIBITED

Rand Afrikaans University, Johannesburg,
RAU 1990 Memorial Exhibition, 7 June to
6 July 1990, catalogue number 145

NOTES

The Diary of Johannes Meintjes,
catalogue number JM417





255

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Boating, Mombasa

signed
oil on canvas
40,5 by 50 cm

R300 000–400 000

NOTES

‘One could say Battiss takes an eagerly enthusiastic step forward in bold, sometimes cheekily arrogant simplification, and still manages to keep pace ahead of most other contemporary South African artists.’¹

Walter Battiss returned throughout his career to the images he explored as a young boy in the Koffiefontein district and its surrounds. In the wealth of San rock art in this area he was exposed not only to the painted surface but also petroglyphs, or rock engravings.² Battiss assimilated this technique into his oil paintings by both drawing into the painted surface and adding back when further description was required.

In *Boating, Mombasa*, Battiss has drawn into the impasto

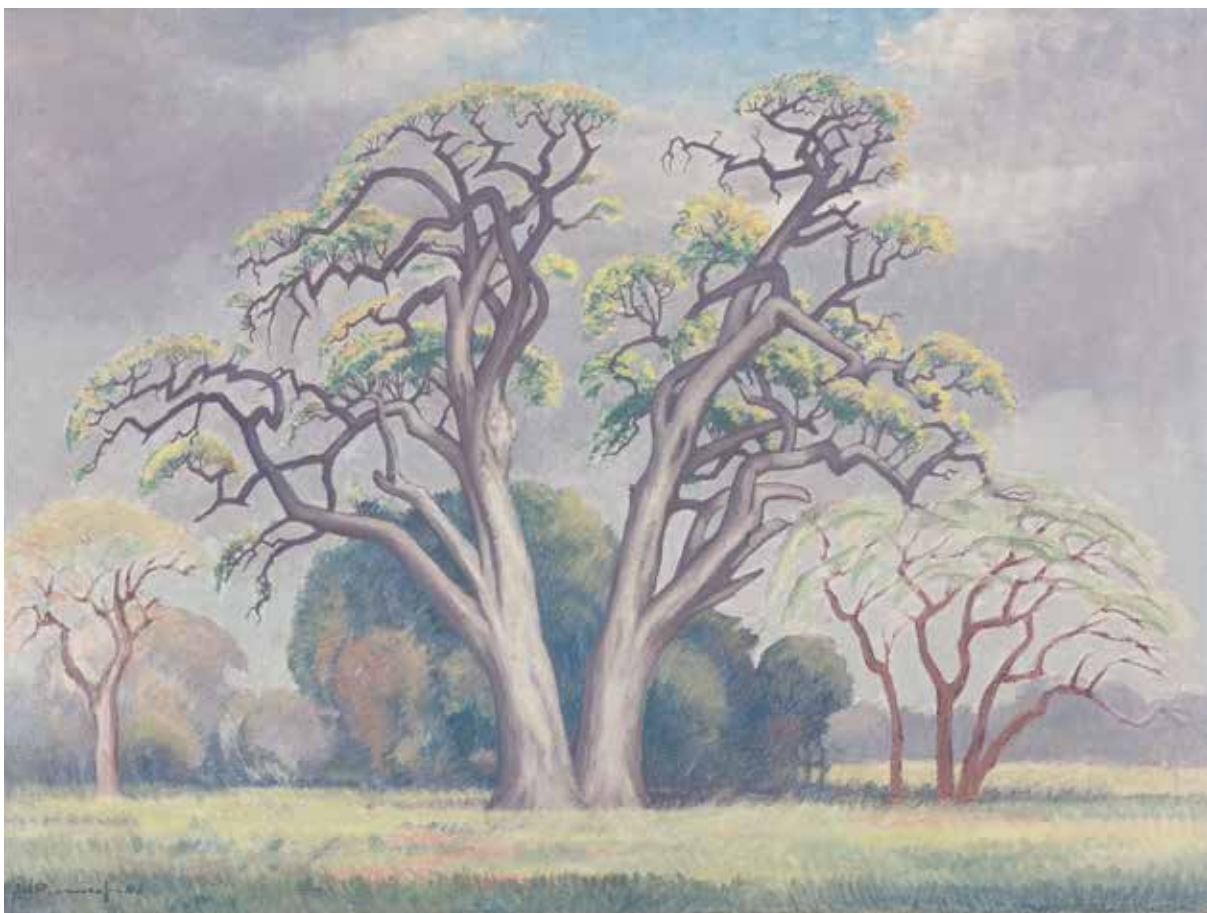
paint to describe figures, boats and foliage while in other areas he has painted these same subjects onto the canvas.

As in many of his works, Battiss’ sense of humour is ever present. Amongst the throng of boating figures are two Europeans, seen near the left-hand edge of the composition, who stand out from the crowds with their white shirts and sunburnt complexions, waiting for their transport.

1 Schoonraad, Murray. *Walter Battiss*. C. Struik Publishers, Cape Town, 1976, page 59

2 *Petroglyphs* – images were created by gouging into the rock face.

These shapes were most often done in outline but could also be delineated with pigment and texture which could be added back into the surface.



256

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Hardekool Bome

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

45 by 60 cm

R600 000–800 000

257

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Moon Galilee

signed; signed and inscribed with the title
on the reverse
oil on canvas
119 by 58,5 cm

R300 000–500 000

NOTES

cf. Alexander, F.L. *Art in South Africa: Painting, Sculpture and Graphic Work Since 1900*. A.A. Balkema, 1962, a similar work is illustrated on page 107, plate 88

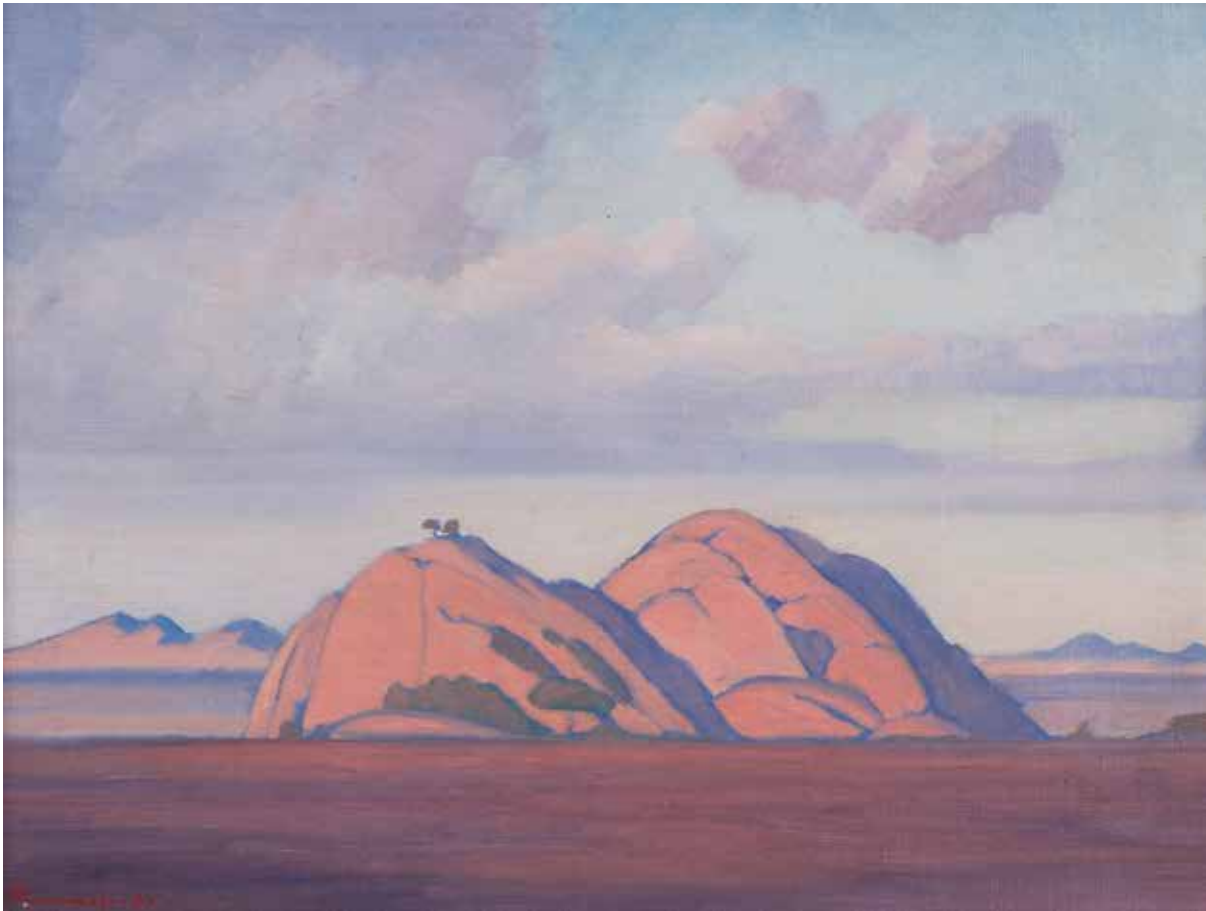
cf. Eglington, Charles. *Maud Sumner*. Purnell and Sons S.A. (Pty) Ltd, Cape Town and Johannesburg, 1967, a similar work titled *Boat, Lake of Galilee* is illustrated on page 37, plate 47

In a letter addressed to a dear friend, dated June 1966, Maud Sumner wrote: *'All the same – this I am certain of – it's no good thinking too much, or philosophising about it. The only concern is one's own answer – is to paint, or work it all out on canvases (i.e. not in one's head).'*

In this work, titled *Moon Galilee*, the 'working it all out' can clearly be seen. Forming part of a series using this particular landscape¹ we can see the fruits of years of experimentation². Line and colour combine to form a far more intricate surface – a shimmering luminosity has been achieved by the application of thin glazes over the background surfaces³. Adding further to this jewel-like effect is the gentle faceting of the surface. Sumner also draws our attention to certain areas by the inclusion of thin lines to highlight specific forms as demonstrated in this composition, where the foreground tree is subtly picked out against the moonlit lake.

1. An expanded composition titled *Boats, Lake of Galilee* forms part of the William Humphries Art Gallery Collection.
2. Sumner experimented on smaller canvases before producing works on a larger scale. Some of these smaller works were exhibited at the Henri Lidchi Gallery in Johannesburg in 1959.
3. Eglington, Charles. *Maud Sumner*, Purnell & Sons, Johannesburg, 1967, page 38





258

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Extensive Landscape with Rocky Outcrop

signed and dated 45

oil on artist's board

29 by 38,5 cm

R150 000–200 000



259

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Lentelandskap

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

gallery label adhered to the reverse

oil on canvas board

39 by 50 cm

R400 000–600 000

EXHIBITED

The Pretoria Art Museum, Pretoria, *Maggie Laubser Retrospective Exhibition*, 1969, catalogue number 11

LITERATURE

Marais, Dalene. *Maggie Laubser: her paintings, drawings and graphics*. Perskor, Johannesburg and Cape Town, 1994, illustrated on page 286, catalogue number 1141 with the title *Landscape with Huts, Tree in Blossom, Figures, Duck and Sheep*



260

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Village near the Maluti Mountains

signed

casein

22 by 29 cm

R200 000–300 000



261

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Looking Across George's Valley

signed

oil on board

52 by 63,5 cm

R80 000–100 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg

262

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Swazi Stillewe

signed and dated 52; inscribed with the artist's name, dated 1952 twice, inscribed with the title and '#364' on the reverse
oil on panel
59,5 by 50,5 cm

R180 000–240 000

PROVENANCE

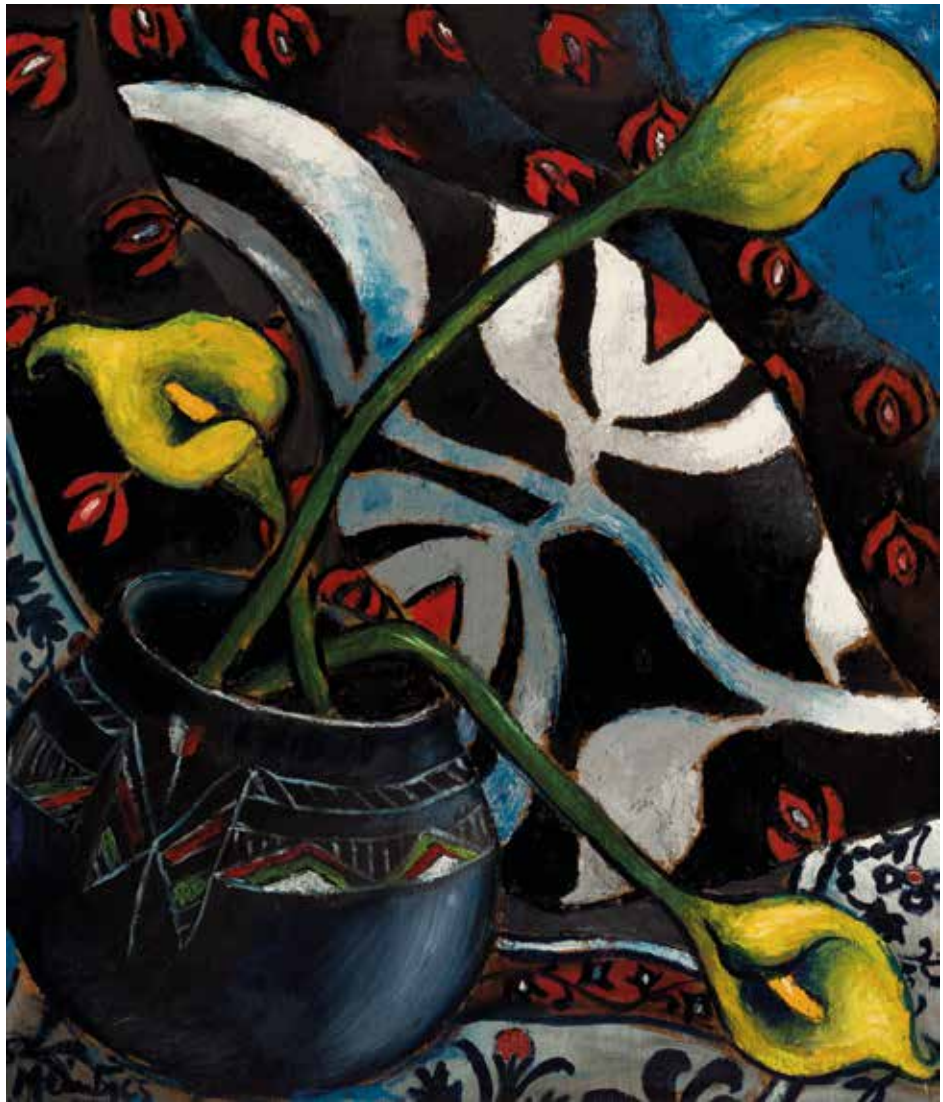
Acquired directly from the artist by the current owner's family

EXHIBITED

Rand Afrikaans University, Johannesburg,
RAU 1990 Memorial Exhibition, 7 June to
6 July 1990, catalogue number 144

NOTES

The Diary of Johannes Meintjes,
catalogue number JM364





263

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Still Life with Fruit and Vessel

signed and dated Sep 48

oil on canvas

32 by 39 cm

R80 000–120 000

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Gold Temple of the Sun

signed and dated '65
oil and gold leaf on canvas
127,5 by 137,5 cm

R1 500 000–2 000 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 117
Standard Bank Gallery, Johannesburg, *Alexis Preller: Africa, the Sun and Shadows*, 13 October to 5 December 2009
Iziko South African National Gallery, Cape Town, *Alexis Preller: Africa, the Sun and Shadows*, 22 December 2009 to 28 February 2010

LITERATURE

Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*. Shelf Publishing, Johannesburg, 2009, illustrated in colour on pages 208 and 209
Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*. Shelf Publishing, Johannesburg, 2009, illustrated in colour on page 247

NOTES

The title *Temple of the Sun* was first introduced in Preller's Pretoria exhibition of 1963, which included a series of seven paintings dedicated to the theme.

The artist's tendency to undertake several variations of a concept resulted in numerous similar

versions of this leitmotif that he produced over the following years. *Temple of the Sun* (Red Temple), 1966, replicates *Gold Temple's* form replacing a red shade for the gold leaf and an azure ground in place of black (see Berman/Nel *Collected Images* page.211). Individual titles were used to identify separate works: *The African Temple*; *The Great Temple* etc, even an earlier version of *The Gold Temple* which predated the painting discussed here.

Prior to this work, however, these abstracts were additively produced – whereby the artist would work from the base layer, developing the form by adding paint *on top* of the canvas surface. His account of the chance events that delivered this painting's final form is as follows: 'A spark of inspiration had ignited while [Preller] was developing an emblematic concept on an abstract foundation of gold leaf. Somehow the desired form was failing to emerge and he had reached that moment of despair when he felt that he had lost control. In desperation, he seized a roller and proceeded to coat the canvas with black paint to obliterate the existing brushwork. Halfway through he paused, horrified by what he was doing, and

began to wipe away the wet black paint. Again he came to a sudden halt, arrested this time by what he saw before him. The remaining streaks of black had transformed the partly realised underlying emblem into a mysterious gilded form, with hints of time-worn symbols half-hidden in the shadowed surface.

Whereas the contours of his recent decorative concepts were precisely drawn and taut, this accidental composition was spontaneous and informal... he had exactly the effect he could have wished for. It was indeed a striking visual statement. He called it *Gold Temple*.¹
Preller did not employ gold leaf in his paintings of this period solely for its decorative value: 'Gold, he felt, reflected the divine light of spirituality. It had distinct associations with the sacred solar disc of the Egyptians; it symbolised the radiance of enlightenment to Buddhists... it has distinct symbolic value.'²

1. Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*. Shelf Publishing, Johannesburg, 2009, page 246
2. Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 209–211



Pallas 85



265

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

The Petrified Forest

signed; dated Circa 1948 on the reverse

oil on canvas

59,5 by 100 cm

R700 000–1 000 000

PROVENANCE

Gifted to his sister, Doreen Louise, Port Elizabeth

Private collection



266

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

African Figures in a Moving White Light

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

oil on canvas

34,5 by 90 cm

R400 000–600 000

PROVENANCE

Acquired directly from the artist by

Professor F.C.L. Bosman and thence by descent



267

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Zululand Landscape with uMgungundlovu in the Distance

signed

watercolour and charcoal on card

45,5 by 61 cm

R300 000–500 000

NOTES

uMgungundlovu was the royal capital of the Zulu king Dingane who reigned between 1828 and 1840. He established his royal kraal, or capital, in 1829 in the Emakhosini Valley on the slope of Lion Hill (*Singonyama*), just south of the White Umfolozi River in Natal. He took power in 1828, ostensibly after assassinating his half-brother Shaka.



268

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Landscape, Moorreesburg

signed and dated 64; inscribed with the
artist's name on the reverse

oil on board

60,5 by 84,5 cm

R150 000–200 000

EXHIBITED

Gallery 101, Johannesburg



269

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Gold Primavera

signed and dated '67; a note adhered to the reverse dated August 1967 reads 'my dear Erich, This painting is for you, with appreciation and friendship, love Alexis.' oil and gold leaf on panel; in the artist's hand-made frame

23 by 18 cm, excluding frame

R600 000–900 000

PROVENANCE

The Collection of Erich Frey
The Collection of Karin Skawran

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*,
24 October to 26 November 1972, catalogue number 134
Standard Bank Gallery, Johannesburg, *Alexis Preller: Africa, the Sun
and Shadows*, 13 October to 5 December 2009

LITERATURE

Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*. Shelf Publishing,
Johannesburg, 2009, illustrated in colour on pages 216 and 217
Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*.
Shelf Publishing, Johannesburg, 2009, illustrated in colour on page 268



Erich Frey with Gold Primavera

NOTES

Alexis Preller was known to 'from time to time take out his mentally hoarded treasures and to burnish them. Thus the iconic African Head...recurred again and again.'¹

Gifted to Erich Frey², *Gold Primavera* is a tiny work but deservedly justifies the enthusiasm surrounding Preller's 'small, jewel-like' paintings.³ Richly worked in gold leaf and incorporating all the skill and detail for which Preller is renowned, it is presented in a highly polished brass frame. This staging further accentuates the parallels between this work and that of other *ikons* on wood such as the 1957 *Woman with Lyre* and *The Young King*.⁴

1. Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*. Shelf Publishing, Johannesburg, 2009, page 267

2. Erich Frey undertook a co-operative brass mural panel for Preller's guest suite at Dombeya

3. Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*. Shelf Publishing, Johannesburg, 2009, page 217

4. *Ibid.*

270

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Wise Man

signed and numbered 5/5

bronze

height: 92,5 cm

R200 000–300 000

LITERATURE

Manaka, Matsemela. *Echoes of African Art: A Century of Art in South Africa*. Skotaville Publishers, Johannesburg, 1987, another cast from the edition illustrated in colour on page 68

NOTES

The *Amadlozi Group* ('spirit of our ancestors' in Zulu) was founded in 1963 by the African art collector and gallery director, Egon Guenther.¹ This group of artists (comprising Cecil Skotnes, Sydney Kumalo, Cecily Sash, Edoardo Villa, Guiseppe Cattaneo and later Ezrom Legae) was characterised by their respective visions in which they distilled the essence of an African expression in their art.

Guenther broadened their knowledge by exposing them to German Expressionism as well as the sculptural traditions of West and Central Africa. He familiarised them with the work of Willi Baumeister and Rudolf Scharpf, both German artists who had been influenced by African sculpture.²

In Kumalo's sculpture we can see the internal borrowing that took place – the bearing of *The Wise Man* echoes that of traditional ancestral African figures while the broad abstracted visage of the subject is adopted from African masks. The title nods to the notion of wise men or elders in African society. Ancestors are vested with mystical powers and authority. They retain a functional role in the world of the living, specifically in the life of their living kinsmen; indeed, African kin-groups are often described as communities of both the living and the dead.³

1. Pepper, John. *Art and the End of Apartheid*, University of Minnesota Press, Chicago, 2009, page 21

2. *Ibid.*, page 42

3. <http://lucy.ukc.ac.uk/era/ancestors/kopytoff.html>



271

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Elongated Head

1966

signed with the artist's initials and
numbered 2/10

bronze with a dark brown patina
height: 44,5 cm, excluding base;
mounted on a wooden base

R80 000–100 000

NOTES

Produced by Egon Guenther, 1966



272

Alfred
THOBA

SOUTH AFRICAN 1951–

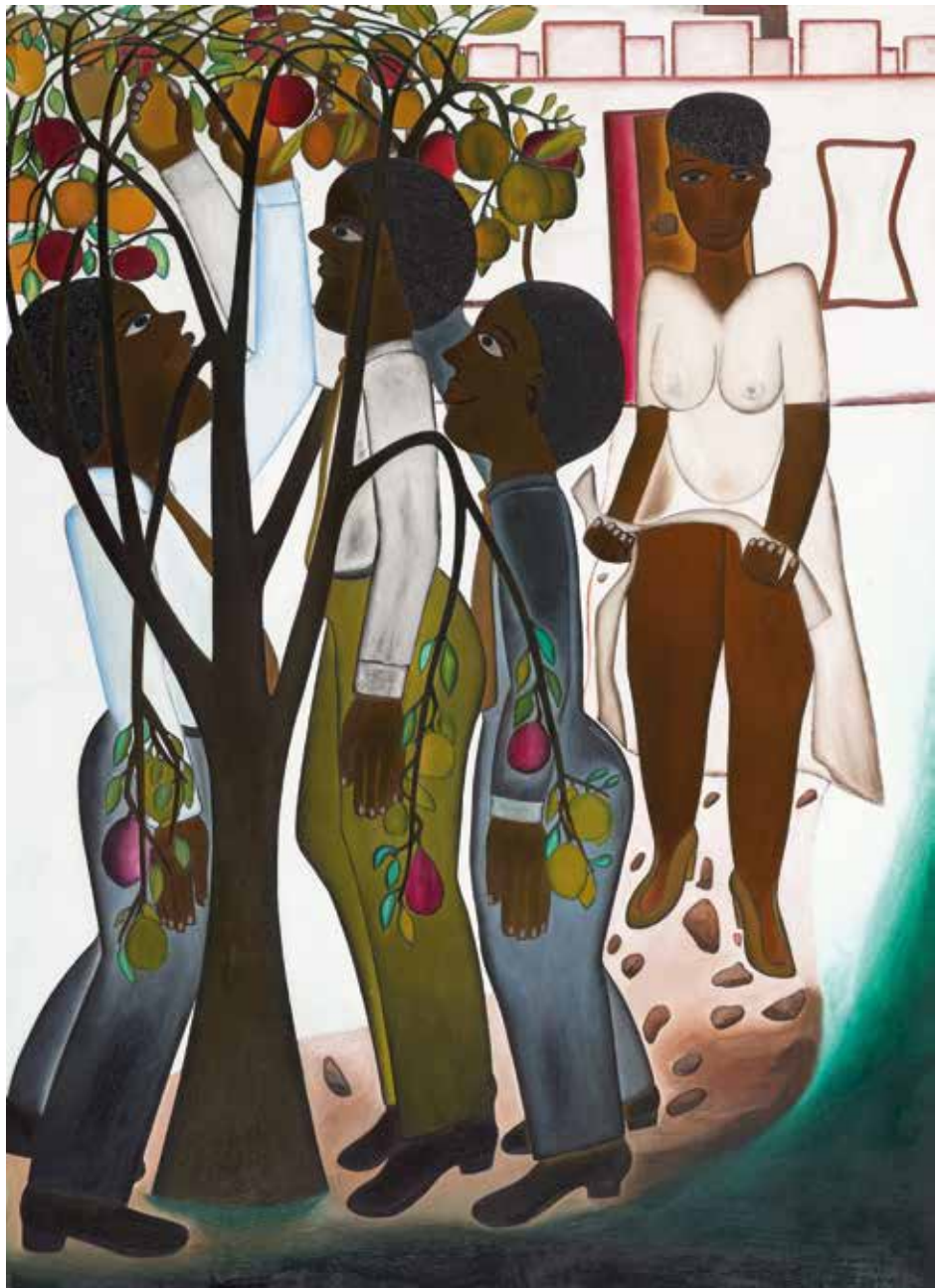
Fruits of Life

signed and dated 1990

oil on board

114,5 by 83 cm

R150 000–250 000



273

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Senegalese Woman

signed and dated 76

gouache

52 by 35,5 cm

R120 000–160 00



274

Irma
STERN

SOUTH AFRICAN 1894–1966

Reclining Nude

signed and dated 1938
gouache and pencil
75 by 54 cm

R500 000–700 000

NOTES

Rumoured by the current owners father
to be a self portrait by Irma Stern



275

Eleanor Frances
ESMOND-WHITE

SOUTH AFRICAN 1914–2007

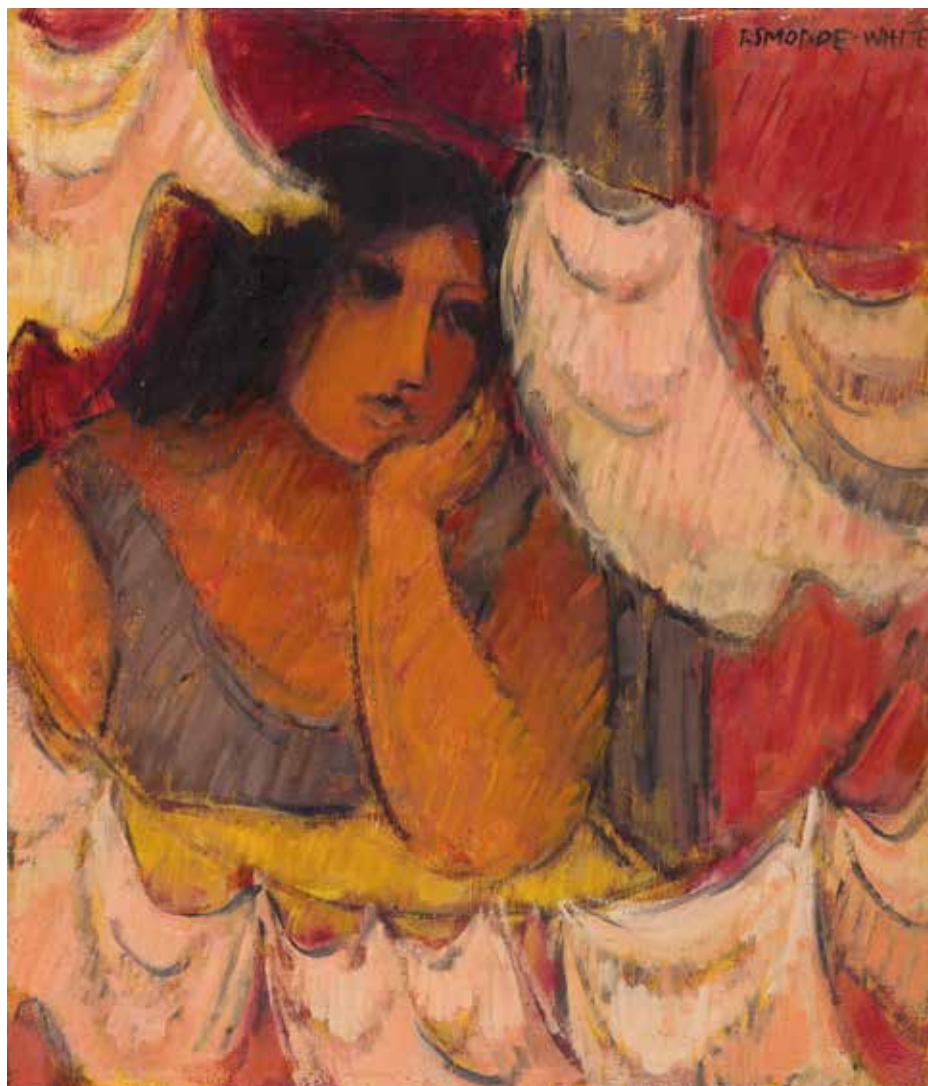
Pensive Woman

signed

oil on canvas

35,5 by 30,5 cm

R100 000–150 000



276

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Boy in Fancy Dress

signed and dated 63
oil and charcoal on paper laid
down on panel
75,5 by 44 cm

R80 000–120 000

PROVENANCE

Pieter Wenning Gallery,
Johannesburg





277

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Extensive Landscape, Eastern Freestate

signed and dated 42

oil on artist's board

44,5 by 59,5 cm

R600 000–900 000



278

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Autumnal Landscape

signed

oil on card

28,5 by 38,5 cm

R250 000–350 000

279

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Poppies

signed

watercolour and gouache on paper

laid down on card

56,5 by 46,5 cm

R100 000–150 000

EXHIBITED

Rand Afrikaans University (RAU),
Johannesburg, 1975, catalogue number 12

LITERATURE

Marais, Dalene. *Maggie Laubser: her
paintings, drawings and graphics*. Perskor,
Johannesburg and Cape Town, 1994,
illustrated on page 304,
catalogue number 1253

Delmont, Elizabeth. *Catalogue Raisonne
Of Maggie Laubser's Work, 1900-1924*.

University of the Witwatersrand,
Johannesburg, 1979, pages 75, 76 and 92





280

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Golden Fields

signed and dated '93; signed, dated 1993 and inscribed
with the title in English and Afrikaans on the reverse

oil on canvas

70 by 89 cm

R180 000–240 000

281

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Swartland

signed and dated 66; signed and inscribed with the title on the reverse, further inscribed with the artist's name, title and medium on a label adhered to the reverse

acrylic on board

88 by 120 cm

R300 000–400 000



PROVENANCE

Acquired directly from the artist in 1978 after the work had been exhibited at the Ruth Prowse Art Centre, Cape Town
Private Collection

NOTES

Throughout Erik Laubscher's career as an artist, he returned time and again to the scenery of the Swartland region with which he appears to share an unbreakable bond.

In Swartland the ploughed fields are reduced to the simplest shapes and colours, each area clearly delineated in a style that Laubscher calls 'hard edge'.¹ In 1964, prompted by a Plascon paint technologist, Laubscher changed from oils to acrylics.

In an interview with Stephen Gray he said: 'With oils I found the predominance of texture defeating the way I wanted to convey objective space (delete safe), they flatten the painting too much. Acrylics are water soluble, you can work much quicker with

them, and much more smoothly. Acrylics may be used more subtly too.'²

In this work Laubscher has refined the landscape to its very essence through his use of colour, tone and form. What materialises is a state of orderly intensity brought about through the use of visual discourse that results in a compositional harmony.

1. This style was first coined by the critic Jules Langsner in reference to Abstract Expressionism.

2. Fransen, Hans. *Erik Laubscher: A life in Art*. SMAC Art Gallery, Stellenbosch, 2009, page 95

282

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Afrika

signed and dated 72; signed, dated 1972, inscribed with the title, 'Spain' and 'n Beeld van Afrika, gemaak toe S.A. ver was voel nou weer tuys hier. 'Et in Arcadia Ego!' Aan Estelle en Francios Odendal. 12-2-73. Groete en baie dankie. van Lennie en Christo.' on a label adhered to the reverse mixed media on canvas laid down on board
90 by 71 cm

R80 000–120 000





recto



verso

283

Diederick George
DURING

SOUTH AFRICAN 1917–1991

*Water Carriers (recto);
The Performance (verso)*

recto signed

oil on board

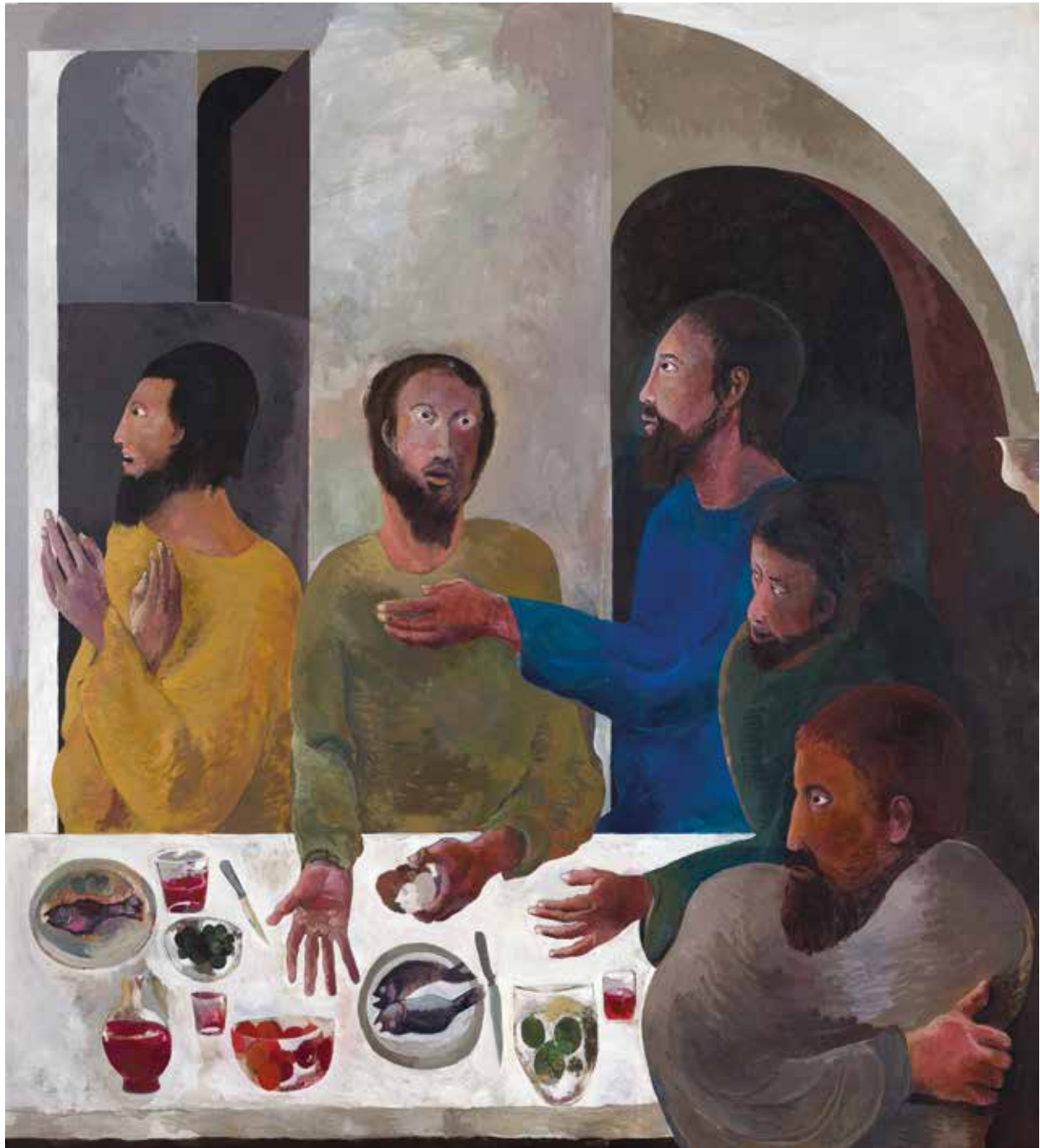
recto 79,5 by 59 cm;

verso 56 by 76,5 cm

R80 000–120 000







Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

The Last Supper, triptych

1990

acrylic and pigments on panels, with
two engraved side panels
each: 202 by 182 cm
(16)

R300 000–400 000**PROVENANCE**

Santa Sophia, the Institute for Catholic
Education, Pretoria

LITERATURE

Harmsen, Frieda. *The Art at Santa Sophia*. Joan
Lötter Publications, Pretoria, 2002, illustrated in
colour on pages 34-38, preparatory drawings
no. 1, 9, 11,15 and 16 illustrated on pages 40–47
Harmsen, Frieda (ed.). *Cecil Skotnes*. Privately
Published, Pretoria, 1996, triptych and
preparatory drawings illustrated on pages 147-166

NOTES

Accompanied by thirteen preparatory sketches
for the triptych; charcoal, pencil and pastel,
each: 37,5 by 52,5 cm

‘On Thursday, 13 December 1990, thirty-
three invited guests gathered in the dining
hall of Santa Sophia of Pretoria, for a unique
celebration. An artist’s dream had come true, a
hall had been embellished with a mural of *The
Last Supper*, and South Africa had gained a major
work of art. To mark the occasion Mass was
offered in front of the painting then the guests
sat down to a meal at tables arranged to link up
with the great table depicted on the wall. Thus

Christ and his twelve disciples (for Judas was still
present) were the guests of honour at the feast.

Since the mid-forties it had been Cecil
Skotnes’s dream to paint a *Last Supper*. In 1989
the Trustees of Santa Sophia ‘gave’ him a wall
on which to realise his dream. Although he had
thought of such a painting for the best part
of his career, and indeed incorporated some
of his ideas in woodcuts, engraved panels
and paintings, he now began to work on it
seriously. Drawing after drawing came from
his pencil as he read about the apostles and
pondered on their characters. From the outset
of his career in much of his art a preoccupation
with the conflict between good and evil is
paramount. In his depiction of *The Last Supper*
this confrontation is the focus and pivot of the
entire painting.

The mural consists of three panels joined
to form one continuous composition. In the
left panel are Bartholomew (identified by a fig
in a glass jar), an explosive James the Greater,
Andrew, Matthew and, in front of the table,
Simon the Zealot ready for a fight. In the centre
are John, Jesus and Judas. Judas has a black
halo to indicate that he, at this moment, has

already made his decision. The other apostles
have no haloes because, as the artist explains,
at that time ‘they had not yet earned them’.
In the left panel are James the Little, Phillip
pointing

to the bread and fish of the miracle, Jude,
Thomas and Simon Peter.

Except for Philip, all the disciples are
watching the drama being enacted at the
centre. All are agitated. Some, like James
the Greater and Simon the Zealot, respond
aggressively; John is astounded; Peter is
restraining his outrage with great physical
effort; James the Little and Philip are
bewildered; Matthew is alert, warning Andrew
to listen. Only Jesus is still, aloof from the
commotion.

From the drawings we learn that the
confrontation between Jesus and Judas is
over, and in his defeat Judas transfers his
belligerence to John and the other disciples.
But Jesus looks straight ahead, beyond
his disciples, beyond the modern viewer,
even beyond this world, towards the New
Jerusalem.¹

1. Frieda Harmsen, written for the Trefoil Easter, 1993

285

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Mural

signed

oil on canvas

122 by 56 cm

R600 000–800 000

PROVENANCE

Elbie Kachelhoffer, Hoffer Gallery, Pretoria

LITERATURE

Schoonraad, Murray. *Walter Battiss*. C. Struik Publishers, Cape Town, 1976, illustrated on page 47, figure 27





286

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Cattle Herdboys and their Friends

signed, engraved with the artist's name and title

on a plaque adhered to the mount

oil on board

40 by 49,5 cm

R250 000–350 000



287

Dylan

LEWIS

SOUTH AFRICAN 1964–

Sleeping Lioness I, maquette

signed, numbered 8/15, stamped with the catalogue number S190 and the foundry mark: 'Sculpture Casting Services S.A.'; engraved with the artist's name, title, foundry name, catalogue number S190 and numbered 8/15 on a plaque adhered to the underside of the base
bronze

width: 90 cm

R180 000–240 000

PROVENANCE

Another cast from this edition was sold at Christies, London, 16 June 2011, lot number 53



288

Dylan
LEWIS

SOUTH AFRICAN 1964–

Walking Cheetah

signed, dated 89 and numbered 7/15

bronze

width: 87 cm

R100 000–150 000

PROVENANCE

Another cast from this edition was sold at Christies, London,
16 June 2011, lot number 56

289

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Composition with Buck

signed; signed and inscribed 'Bucks'

on a note adhered to the reverse

oil on board

44,5 by 34,5 cm

R180 000–240 000

EXHIBITED

South African Arts Association, Pretoria,

1965

LITERATURE

Pretoria News, Pretoria, 2 November 1965,
illustrated

Marais, Dalene. *Maggie Laubser: her
paintings, drawings and graphics*. Perskor,
Johannesburg and Cape Town, 1994,
illustrated on page 370, catalogue
number 1657





290

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Choros

signed and dated 67

oil on canvas

82 by 92 cm

R600 000–900 000

NOTES

The Portuguese word 'Choro' (translates to 'cry' or 'lament') refers to a Brazilian popular music instrumental style with origins in the 19th century. Despite its name, the style usually has an upbeat, jovial rhythm, characterized by virtuosity and improvisation.

The Latin root of the term *Choros* refers to a traditional circular dance.

It was also a term used by the Brazilian composer Heitor Villa-Lobos to describe a native music form, and for the title of a series of compositions. Preller was fond of his work and often listened to it and other similar music while he painted. His enjoyment is seemingly demonstrated in the confident palette and vigorous brushwork of the painting, conveying the sense of this exuberant music and circular dance motion.

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Alicia Markova 'The Dying Swan'

signed, dated 49 and inscribed 'S.A.'

oil on canvas

92,5 by 72,5 cm

R800 000–1 200 000

PROVENANCE

Lady Lynn Bagnall

Dance Transition Resources Centre (DTRC), Toronto 1999 (donated by Mr Todd Edgar, nephew of Lady Bagnall)

34 Long Art Gallery, Cape Town, 2005

Acquired from the above by the present owner, 2008

EXHIBITED

The Iziko South African National Gallery, Cape Town, *Tretchikoff Retrospective Exhibition*, 26 May to 25 September 2011

LITERATURE

Buncher, Richard. *Tretchikoff*. Howard Timmins, Cape Town, 1951, illustrated in colour plate 26

Timmins, Howard. *Tretchikoff*. Howard Timmins, Cape Town, 1969, illustrated in colour
Lamprecht, Andrew (ed.). *Tretchikoff: The People's Painter*. Jonathan Ball Publishers, Johannesburg and Cape Town, 2011, illustrated in colour on pages 132–133

NOTES

Accompanied by the books:

Buncher, Richard. *Tretchikoff*. De Luxe edition specially published for America, limited to 1500 copies of which this is number 115, signed and dated 1952 by the artist. Further inscribed with a dedication to the original owner from the artist, signed and dated 20 Oct 53, on the foreword page.
Timmins, Howard. *Tretchikoff*. De Luxe edition specially published for South Africa, limited to 400 copies of which this is number 24, signed by the artist. Further inscribed with a note to the original owner, on the frontis page, signed and dated 1973 and accompanied

by a print of Lenka, signed and dated 70
Tretchikoff, Vladimir and Hocking, Anthony. *Pigeon's Luck*. Collins, London, 1973

Below is the artist's description, from his autobiography *Pigeon's Luck*, of how this painting came to be:

The Schlesinger organisation was sponsoring a tour of South Africa by the Royal Ballet from London, with its principals Alicia Markova and her partner, Anton Dolin. When I returned to Cape Town Natalie and I went to see them dance, and I was so intrigued that I went to see them rehearse. I was sitting in the stalls with a friend nicknamed Silver Fox from his pure white shock of hair. Markova was dancing the Dying Swan in 'Swan Lake' and I found the experience moved me deeply.

'I want to paint her,' I told Silver Fox. 'Why don't you ask her manager? He's sitting next to us.' When the rehearsal was over Silver Fox introduced me to Markova's manager, and told him of my idea. He did not look enthusiastic. 'Not a chance,' he said. 'There's no time! If anyone can paint Alicia this is your man,' he said earnestly. 'He'll make it something special.' The manager hardly stirred. 'Got anything to show me?' he asked, obviously bored stiff by the whole idea. 'Not here,' I said. 'But my studio's just around the corner from your hotel. If you have a few minutes to spare I'll come and fetch you.' 'Okay. I'll give you five minutes tomorrow morning. Pick me up at nine sharp.'

At the studio the next morning he looked through my paintings, and it amused me to find that this hard-headed American so long immersed in the cut-and-thrust of show business was not indifferent to them. In fact, he stayed all morning.

'All right,' he said at last. 'You've convinced me. Now let's see what Alicia has to say.' She liked the paintings too. But when I told her I wanted to paint her as she appeared in 'Swan Lake', she sadly shook her head. 'No time at all,' she said. 'When could we do it? In the mornings I rehearse and in the evenings we perform.' 'I'd be prepared to fall in with your arrangements,' I said. 'Fit in an hour here, an hour there. I'll follow you round the country if need be.' She laughed. 'All right,' she said. 'You're on. I'll give you all my free time – but there's not all that much of it, I'd better warn you now.'

I began work as soon as possible. First I had to

paint the background, and with it the outline of the Dying Swan itself to balance the ballerina. By the time it was ready the ballet had moved on to Johannesburg and I had to pack my bags and follow them. I checked in at the Carlton.

There was a problem in that in Johannesburg I had no studio. But that was soon overcome. When the hotel manager heard of the difficulty he gave me the best suite in the hotel at no extra charge, the lightest and airiest in the building and an ideal working space.

My idea in the Dying Swan was to paint Alicia intertwined with the bird she portrayed, the two inseparable in the moment of death, the end of the dance. Alicia was infinitely patient in the long hours of posing and as generous with her free time as she had promised. Strange as it may seem, Alicia's co-operation had a great influence on the painting. With the ballerina so unselfish I was doing my damndest to produce my best.

When it was time for the company to move on to Pretoria, I went with them. One evening in Pretoria I went down to see Alicia dance yet again, watching from the wings with no less enthusiasm than I had the first time, when I felt a tap on my shoulder. It was Anton Dolin, Alicia's partner.

'Hello there,' he whispered. 'Back to see the dance of the Dying Duck?' He startled me. 'What do you mean?' 'Don't you know? In the business that's the nickname we have for the Dying Swan.' 'I've got news for you,' I said. 'You know the swan in the painting? I couldn't get the real thing, so I painted it from a dead duck.'

Dame Alicia Markova, DBE, (1910–2004) was an English ballerina, choreographer, director and teacher of classical ballet. She is widely considered to be one of the greatest classical ballet dancers of the 20th century. The first British dancer to become the principal dancer of a ballet company and, with Dame Margot Fonteyn, is one of only two English dancers to be recognised as a *prima ballerina assoluta*, a title given only to the most notable of female ballet dancers. She was a founder dancer of the *Rambert Dance Company*, *The Royal Ballet* and *American Ballet Theatre*, and was co-founder and director of the *English National Ballet*.

1. Tretchikoff, Vladimir and Hocking, Anthony. *Pigeon's Luck*. William Collins Sons & Co Ltd, London, Glasgow, Sydney, Auckland, Toronto and Johannesburg. 1973. pp. 188–190.





TRECHIKO //



292

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Ravine Wall

signed and dated 97

oil on panel, in the artist's original handmade frame

121 by 127 cm, including frame

R300 000–400 000



293

Esias

BOSCH

SOUTH AFRICAN 1923–2010

Doves in Flight

hand painted ceramic tile with lustre glaze
125 by 160 cm

R120 000–160 000

NOTES

cf. Bosch, Andree and de Waal, Johann. *Esias Bosch*. Struik Winchester, Cape Town, 1988, a similar work illustrated in colour on the cover and on page 149

294

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Balinese Girl

signed

oil on canvas

83,5 by 64 cm

R700 000–900 000

NOTES

'Apparently, this painting is part of Tretchikoff's Balinese Girls series. The sumbings (golden cones) in her ears indicate that she is a native of that island. The sitters for all the Balinese portraits were, in fact, South African. As far as I can tell, Tretchikoff never visited Bali. During World War II, when he stayed in Java, all travel between the Indonesian islands was prohibited for civilians. And after the war, though he revisited Singapore, Tretchikoff did not return to Indonesia. So the Balinese beauties in Tretchikoff works are a figment of his imagination. Tretchikoff painted most of his Balinese Girls in the late 1950s, and apparently this picture was done at that time, too. You will notice that his painting technique is rather smooth here, in contrast to the raw brush strokes of his later work, after the 1960 car accident. The image is meant to be exotic and seductive – two characteristics of his most popular paintings. And it is definitely one of the better offerings in the Balinese Girl cycle.'¹

1. Gorelik, Boris. *Incredible Tretchikoff*. Tafelberg, Cape Town, 2013
[<http://www.tafelberg.com/Books/14634>]



295

Vladimir Griegorovich

TRECHIKOFF

SOUTH AFRICAN 1913–2006

Egrets

signed

oil on canvas

121 by 60 cm

R90 000–120 000



296

Gerard
DE LEEUW

SOUTH AFRICAN 1912-1985

Lightning Witch

1967

bronze with verdigris patina
height: 68 cm, excluding base;
mounted on a wooden base

R80 000–120 000

LITERATURE

Strydom, Matthys. *Gerard de Leeuw*.
Suidkaap-Uitgewery, George, 1979,
illustrated on page 108



297

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

The Bird Catcher

signed

bronze with a black patina
height: 102 cm, excluding base;
mounted on a wooden base

R80 000–120 000





298

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Rhino

signed and dated '89
charcoal and pastel
70 by 100 cm

R1 200 000–1 600 000

Kentridge's work reflects a deep engagement with issues of history and memory. This unique drawing, an early example and seminal work by the artist, prefigures his more recent environmentally conscious projects. In this drawing, the rhinoceros appears penned by the perimeter walling in the background that is topped with razor wire and punctuated by signs of human activity. The encroaching landscape beyond the subject reflects the territory of the animal that is being progressively usurped by human intervention. Neal

Benezra has observed how 'the depiction of nature becomes an independent and important theme in the artist's more recent work.' This theme was developed during the 1990s and resulted in the drawing series entitled *Colonial Landscapes* of 1995–6. *Rhino* is an early example of this theme which has become a prominent feature of the artist's work.

1. Benezra, Neal. *William Kentridge: Drawings for Projection*. From Kentridge, William. *William Kentridge / essays*, Neal Benezra ... [et al.]. Museum of Contemporary Art, Chicago ; New Museum of Contemporary Art, New York, in association with H.N. Abrams, 2001. page 21

299

Johannes
PHOKELA

SOUTH AFRICAN 1966–

*Original Sin – Fall of the Damned
as Damaged, 1959*

signed on the reverse
mixed media on panel
86 by 66 cm

R40 000–60 000

NOTES

Based on the seventeenth century painting *Fall of the Damned* by Peter Paul Rubens that was vandalised in 1959. The current lot formed part of the artist's master's degree project at the Royal College of Art, London in 1993. This was the pivotal work that resulted in his development of the themes around which his master's degree exhibition was based. In response to this body of work he was awarded second position in the prestigious John Moores Painting Prize, after Peter Doig.¹ Other works from this series are to be found in major private collections.

1. Regarded as Britain's most prestigious painting prize, it is a biennial award for the best contemporary painting. The prize is named for Sir John Moores, noted philanthropist, who established the award in 1957.





300

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Red Abstract

signed and dated '63

oil on canvas

61,5 by 71,5 cm

R400 000–600 000

301

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

To the Other Side

signed; signed, dated 'Paris' 1986 and
inscribed with the title on the stretcher
oil on canvas in the artist's original
handmade and painted frame
joined canvas: 151 by 73,5 cm in the
widest area, including frame

R150 000–200 000



302

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–
Female Nude
signed and dated '94
charcoal and chine collé
148 by 99 cm

R1 000 000–1 500 000



303

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Untitled (Nude Figure I)

signed, dated 1985 and numbered 5/5
bronze with ochre patina
height: 63 cm, excluding base;
mounted on a painted steel base

R80 000–100 000

EXHIBITED

SMAC Art Gallery, Stellenbosch,
February 2008

NOTES

cf. de Klerk, Chris and de Kamper, Gerard.
*Villa in Bronze: A Comprehensive Reference to
the Castings of Edoardo Villa*. The University
of Pretoria Museum, Pretoria, 2012, a similar
example illustrated in colour on page 86



304

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

East – edge of the World

signed, dated 2004/5 and inscribed
with the title
charcoal, pastel and wash
120 by 72 cm

R90 000–120 000



305

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

West – those who come before us
signed, dated 2004/5 and inscribed
with the title
charcoal, pastel and wash
120 by 80 cm

R90 000–120 000





306

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Reeds

1996

signed, dated '96 and numbered II/X
etching, aquatint and drypoint on hand-painted
paper with further hand work in red and white pastel
sheet size: 115 by 157 cm

R350 000–450 000

LITERATURE

Law-Viljoen, Bronwyn (ed.). *William Kentridge Prints*. David Krut Publishing, Johannesburg, 2006, illustrated in colour on pages 54–55

NOTES

'After the theatre production *Faustus in Africa!* I made a series of drawings of 'colonial landscapes,' for which I used engravings from accounts of European explorers to Africa as the source for a visual language for the drawings. I was

interested partly in the translations, the temporal and geographic dislocations, that happen in the journey from explorers' sketches to the vision of Africa elaborated as these sketches were translated by professional engravers in London. These images then returned to South Africa, where they appeared in the second-hand bookshops of Johannesburg. *Reeds* was derived from a detail of one such engraving.¹

1. Law-Viljoen, Bronwyn (ed.). *William Kentridge Prints*. David Krut Publishing, Johannesburg, 2006, page 54



307

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Boy with Ornate Sleeves

signed, dated 2006/7; inscribed with the artist's
name, title and medium on the reverse

oil on canvas

89,5 by 89 cm

R180 000–240 000



308

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Tormented Trees, Mitchell's Pass

signed and dated '57

oil on board

87 by 121 cm

R350 000–450 000

NOTES

In the mid-1950s, Erik Laubscher took up the position as a colour consultant for Plascon, the paint company. Euphemistically this saw him move away from the uncertainty of supporting himself and his young family by the sale of his paintings to a steady salaried position. He mentioned in a recent interview that this was 'a strange situation. After Paris you become a man behind the counter!'

This new employ however also had benefits for Erik as an artist – he was released from the need to sell pleasing works of a lesser standard. He also found himself having to make frequent trips to country towns which provided him continually with renewed visual stimulus.

On one such business trip Erik travelled through

Mitchell's Pass which had been devastated by a recent veld fire – the 'tormented trees'² he saw sparked a recurring theme in his work. In this composition the twisted blackened trees are 'his vision of an almost prehistoric African landscape ... an impression of mystery, of anguished desolation.'³

This painting, titled *Tormented Trees, Mitchell's Pass*, was the first⁴ in the series – another forms part of the IZIKO South African National Gallery Collection in Cape Town.

1. Fransen, Hans. *Erik Laubscher: A life in Art*, SMAC Art Gallery, Stellenbosch, 2009, page 68

2. Ibid.

3. Ibid, page 73

4. Confirmed in email correspondence between the author and Erik Laubscher dated 5 April 2013



309

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Road to Damascus

signed, dated 08 and inscribed with the title

mixed media on paper

123 by 190 cm

R200 000–300 000

310

Dylan

LEWIS

SOUTH AFRICAN 1964–

Sitting Lioness I, maquette

signed, numbered 3/15, stamped with the catalogue number S191 and the foundry mark: 'Sculpture Casting Services S.A.'; engraved with the artist's name, title, foundry name, catalogue number S191/3 and numbered 3/15 on a plaque adhered to the underside of the base

bronze

width: 61 cm

R100 000–150 000

PROVENANCE

Everard Read Gallery, Cape Town

Another cast from this edition was sold at Christies, London, 16 June 2011, lot number 54



311

Dylan

LEWIS

SOUTH AFRICAN 1964–

African Monolith I, maquette

signed, numbered 7/15, dated 2000, stamped with the catalogue number S132 and the foundry mark; engraved with the artist's name, cast date, title, catalogue number S123, foundry name: 'Jupiter Studios S.A.' and numbered 7/15 on a plaque adhered to the underside of the base

bronze

height: 44 cm excluding base, mounted on a marble base

R70 000–90 000

PROVENANCE

Another cast from this edition was sold at Christies, London, 16 June 2011, lot number 67





312

Leonora

EVERARD-HADEN

SOUTH AFRICAN 1937–

Wild Sea

signed; inscribed with the artist's name

and title on the reverse

oil on canvas

76,5 by 126 cm

R100 000–150 000

PROVENANCE

The Everard Collection, Pietermaritzburg



313

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Edge of the Bush

signed; inscribed with the title and dated 1964

on the stretcher

oil on canvas

29,5 by 39,5 cm

R80 000–120 000

PROVENANCE

Gifted to his sister Doreen Louise, Port Elizabeth in 1965

Private Collection



314

Ephraim Mojafele
NGATANE

SOUTH AFRICAN 1938–1971

Cyclists

signed and dated 67
mixed media on board
59,5 by 75 cm

R120 000–150 000



315

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

Traditional Healer

signed and dated 80
oil on board
35 by 45 cm

R140 000–180 000

316

Claude Marie Madeleine
BOUSCHARAIN

SOUTH AFRICAN 1922–

The Collector

signed; inscribed with the title,
'Ref:56' and the dimensions on the
reverse

oil on board
70 by 100 cm

R80 000–120 000

Verso is a previously disregarded painting



NOTES

Claude Bouscharain has earned recognition for her compelling and enigmatic compositions. Born in France, Bouscharain first studied child-psychology at the Institut Jean-Jacques Rousseau before finding herself lured to painting.¹ Pursuing art she studied at the École des Beaux-Arts in Paris, the Art Students' League in New York and at the Academie Montmartre in Paris under Fernand Léger. At Léger's studio she met Erik Laubscher, whom she married and accompanied to South Africa in 1951.

Predating the recognisable mature style of

Claude Bouscharain, is this painting, *The Collector*. Paying homage to Henri Matisse and Fernand Léger, Bouscharain has borrowed elements from these artists in the subject's pose and features as well as the strong palette and use of complementary contrasts.²

In this work the protagonist sits central within the canvas. This hierarchical composition is further enhanced by her deadpan expression and direct gaze which challenges the viewer. The seemingly random display of artefacts on the table in front of her is in deliberate contrast to the gravity of her pose. The display and act of ownership of such objects can

be likened to a 'cabinet of curiosities', or Cabinet of Wonder, a collection of objects whose categorical boundaries were, in Renaissance Europe, yet to be defined.⁴ Historically these cabinets conveyed the patron's control of the world through their selective inclusion and deliberate editing as determined by their taste, thus dictating collecting trends.

1. Arnott Bruce. *Claude Bouscharain*. C. Struik Publishers, Cape Town, 1977, page 7
2. http://www.wmofa.com/artists/Matisse,_Henri/image/Striped_Robe_Fruits_and_Anemones_1940.jpg
3. <http://www.wikipaintings.org/en/fernand-leger/the-woman-with-the-fruit-dish-1924>
4. http://en.wikipedia.org/wiki/Cabinet_of_curiosities



317

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Psychedelic Nude

signed

oil on canvas laid down on board

82,5 by 118 cm

R400 000–600 000

318

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Untitled

signed, dated 'Paris 1962' and inscribed
'100F' on the reverse
mixed media on canvas
162 by 130,5 cm

R80 000–120 000

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 onw page





319

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Bakelite Radio

signed and dated '94
charcoal and pastel
59 by 104 cm

R400 000–600 000

NOTES

Accompanied by the Mango Groove DVD.
Mango Groove The Ultimate Collection, 2002,
which features this work.



320

Douglas Owen

PORTWAY

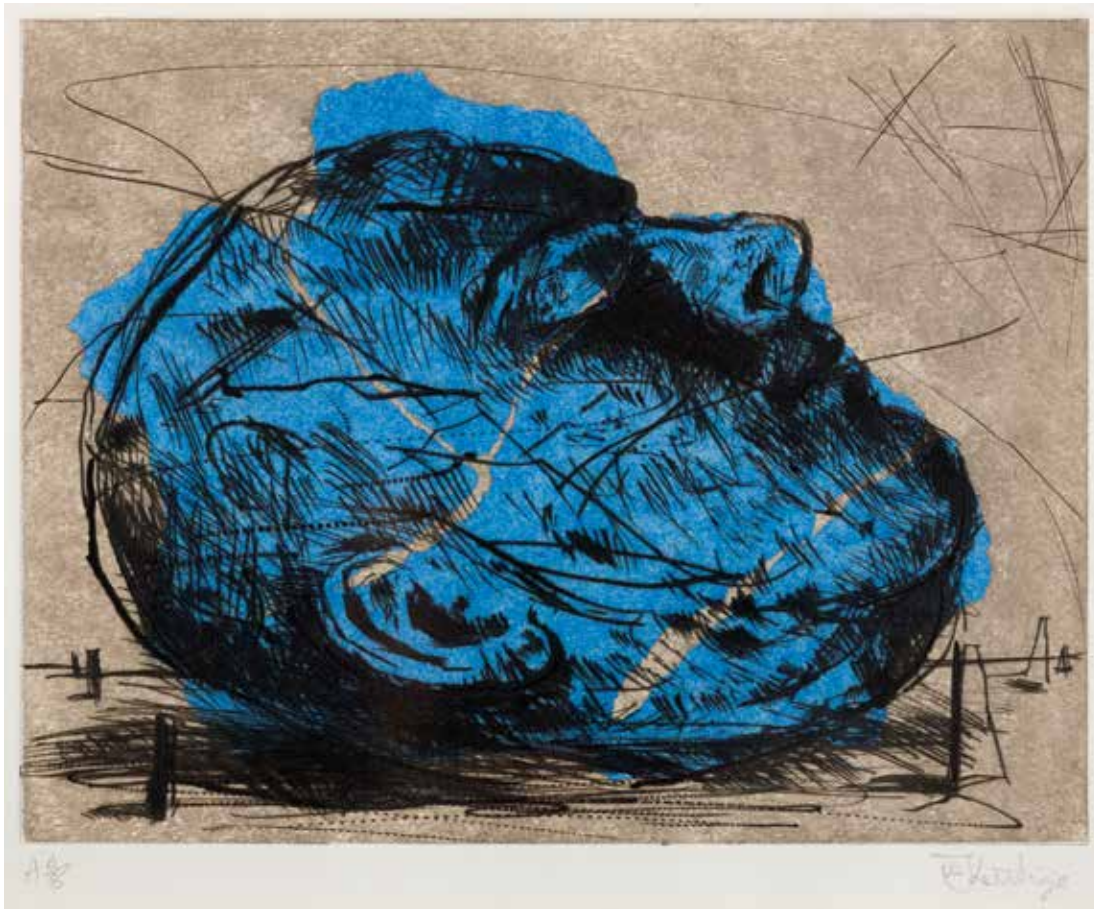
SOUTH AFRICAN 1922–1993

Abstract Composition

oil on canvas

118,5 by 139 cm

R80 000–120 000



321

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Blue Head

signed and numbered A 4/8
etching and aquatint in colour
image size: 22,5 by 29 cm

R100 000–150 000



322

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Girl on a Bright Cushion

signed and dated 2003/4, inscribed with the artist's
name and the title on the reverse

oil on canvas

90 by 90 cm

R150 000–200 000



323

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Nude with Blue Eyes

signed, dated 2003/4, inscribed with the artist's
name, title and medium on the reverse

oil on canvas

90 by 120 cm

R150 000–200 000

PROVENANCE

The Goodman Gallery, Johannesburg



324

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Astronauts and Aliens

signed and dated '78

oil on canvas

40,5 by 50 cm

R120 000–160 000



325

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Garden of Eden

signed and dated 1989

acrylic and assemblage on board

76 by 76 cm

R120 000–160 000



326

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Drawing for Felix in Exile

signed, dated '94 and inscribed with the artist's working notes for the animated film

charcoal and pastel

53 by 73,5 cm

R400 000–600 000

NOTES

Felix in Exile was the fifth of eight films that occupied William Kentridge between 1989 to 1999. Each film consisted of 30 to 40 drawings, each of which engaged editing, dissolving, erasing and overdrawing techniques not simply as a form of animation but as a conscious part of the artistic process.¹

In an introductory note to *Felix In Exile*, Kentridge writes, 'In the same way that there is a human act of dismembering the past there is a natural process in the terrain through erosion,

growth, dilapidation that also seeks to blot out events. In South Africa this process has other dimensions. The very term 'new South Africa' has within it the idea of a painting over the old, the natural process of dismembering, the naturalization of things new.'²

This work was used as the backdrop for the credits of the film – the final deserted landscape of the main protagonist Felix's homeland.

¹ <http://www.medienkunstnetz.de/works/felix-in-exile/>

² http://en.wikipedia.org/wiki/William_Kentridge



327

Keith Savel

ALEXANDER

SOUTH AFRICAN 1946–1998

On the Brink

signed and dated 92
oil on canvas
90 by 151 cm

R180 000–240 000

LITERATURE

Robbins, David. *Keith Alexander: The Artist in Retrospect*. Jonathan Ball Publishers, Johannesburg, 2000, illustrated in colour on page 23

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.

Shipping Instruction Form

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

Tel: +27 (0) 11 728 8246 / +27 (0) 79 407 5140

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

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

Please arrange packaging and shipping of the following lots:

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

Is Insurance required?

Insurance Value: _____

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

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

Client Signature:

Client Printed Name:

Date:

JOHANNESBURG

Tel: +27 (0) 11 728 8246 Mobile: +27 (0) 79 367 0637
Fax: +27 (0) 11 728 8247 jhb@straussart.co.za
89 Central Street, Houghton, 2198
P O Box 851, Houghton, 2041

CAPE TOWN

Tel: +27 (0) 21 683 6560 Mobile : +27 (0) 78 044 8185
Fax: +27 (0) 21 683 6085 ct@straussart.co.za
The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700
Postnet Suite 200, Private Bag X26, Tokai 7966



Strauss & co

Fine Art Auctioneers | Consultants

Catalogue
Subscription Form

JOHANNESBURG 2 sales per annum		
Important Paintings		
South Africa	R260	<input type="checkbox"/>
Neighbouring Countries (airmail)	R365	<input type="checkbox"/>
Overseas (airmail)	R440	<input type="checkbox"/>

CAPE TOWN 2 sales per annum		
Important Paintings, Furniture, Silver and Ceramics		
South Africa	R260	<input type="checkbox"/>
Neighbouring Countries (airmail)	R365	<input type="checkbox"/>
Overseas (airmail)	R440	<input type="checkbox"/>

JOHANNESBURG AND CAPE TOWN 4 sales per annum		
Reduced rates for subscribing to both		
South Africa	R480	<input type="checkbox"/>
Neighbouring Countries (airmail)	R680	<input type="checkbox"/>
Overseas (airmail)	R820	<input type="checkbox"/>

Email notification	no charge	<input type="checkbox"/>
Sms notification	no charge	<input type="checkbox"/>
<i>Clients are informed regularly via email of our upcoming sales and activities at no charge</i>		

All prices include VAT and postage.

Please complete and fax to 011 728 8247 or e-mail subs@straussart.co.za

Title:	First name:	Last name:	
Company name:		Vat No:	
Postal address:			Code:
Tel (Business):		Tel (Home):	
Fax:		Mobile:	
E-mail:			
Payment options			
Please debit my credit card Visa <input type="checkbox"/> Master Card <input type="checkbox"/> Debit Card <input type="checkbox"/>			
Cardholder name:			
Card number:		Signature:	
Expiry date:		3/4 digit code on reverse:	
Direct Deposit			
Account Name:	Strauss & Co		
Bank:	Standard Bank		
Branch:	Killarney 007-205		
Account No:	001670891		
Swift Code:	SBZA ZA JJ		
Reference:	Please use your surname and initials		
<ul style="list-style-type: none"> • Subscription rates are for a 12-month period. • Notification will be sent when subscriptions lapse. • Please inform us of any changes to your contact details. • Catalogues and auction results will be published on our website www.straussart.co.za 			

JOHANNESBURG
 Tel: +27 (0) 11 728 8246 Mobile: +27 (0) 79 367 0637
 Fax: +27 (0) 11 728 8247 jhb@straussart.co.za
 89 Central Street, Houghton, 2198
 P O Box 851, Houghton, 2041

CAPE TOWN
 Tel: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185
 Fax: +27 (0) 21 683 6085 ct@straussart.co.za
 The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700
 Postnet Suite 200, Private Bag X26, Tokai 7966



Statistics show that
there is an average of
60% loss in value
after restoration to
damaged works.

***Artinsure covers you
for that loss in value***

art
INSURE


an authorised Financial
Services Provider

www.artinsure.co.za

0861 111 096

info@artinsure.co.za



an authorised Financial
Services Provider



William Kentridge, *No Title*, 2012
drawing on found pages, 90,5 by 180,5cm

Auction of contemporary South African art to benefit Wits Art Museum

30 May 2013 at Wits Art Museum

By invitation

For more information or to contribute please call
011 717 1357 or email Lesley.SpiroCohen@wits.ac.za

Strauss & co

Fine Art Auctioneers | Consultants



2012...



classic
feel

www.classicfeel.co.za

... 2013

Be the first to know – read South Africa's leading arts and culture magazine.

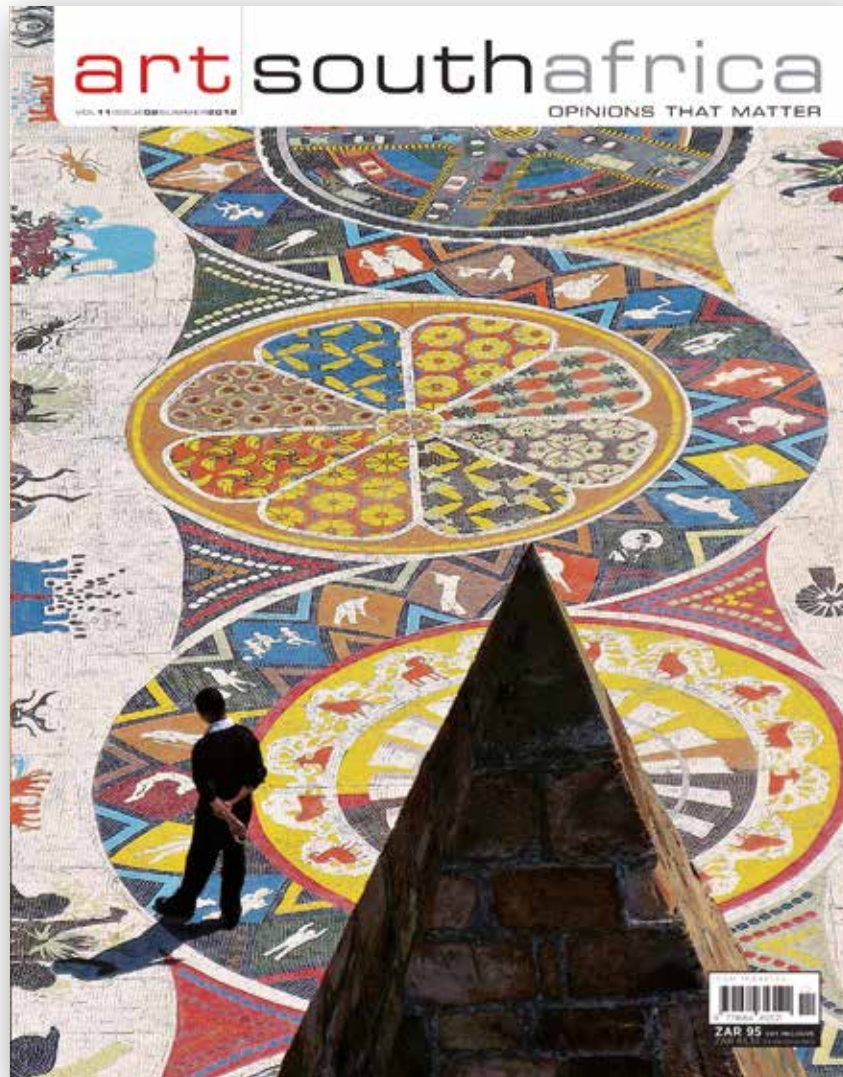


TOP 100 SOUTH AFRICAN
WINES & WINE LISTS
2013/14

- Top 100 SA Wines & Vineyards
- Top SA Restaurant Wine Lists
- Definitive book plus maps
- Tasting events
- Buy better wine!



Tel: +27 (0) 21 787 9880
info@top100sawines.com | www.top100sawines.com



to subscribe to Art South Africa visit
www.artsouthafrica.com/subscribe

ART SOUTH AFRICA MAGAZINE
Tel +27 (0)21 465 9108 Fax +27 (0)86 656 5931
info@artsouthafrica.com

A close-up photograph of a black garment, possibly a dress or top, featuring a white manufacturer's label. The label is printed with the name "CHRIS LEVIN" in a large, bold, serif font, and "JOHANNESBURG" in a smaller, sans-serif font below it. The garment is heavily embellished with gold sequins and beads, which are visible in the foreground and scattered across the fabric. The background is dark and filled with out-of-focus bokeh lights, suggesting a festive or party atmosphere.

CHRIS LEVIN
JOHANNESBURG

Vintage Couture: The Chris Levin Collection



Strauss & Co, in conjunction with Vintage, with Love, are staging an auction of vintage couture from the personal archives of the legendary designer, Chris Levin. Strauss & Co will donate all their proceeds to the Vintage, with Love, charity.

Auction
Thursday, 16 May 2013 at 6 pm
Wanderers Club, Johannesburg.

Preview
Tuesday 7 to Friday 10 May, 9 am to 4 pm
Strauss & Co, 89 Central Street Houghton

Enquirees
011 728 8246/susie@straussart.co.za

Levin

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

LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL
1	R11 125	55	R11 710	104	R2 342	167	R12 505	210	R26 736	254	R20 052
2	R20 052	56	R144 820	106	R3 513	168	R7 612	211	R22 280	256	R12 254
3	R16 710	57	R44 560	107	R4 918	169	R8 783	212	R111 400	257	R9 368
5	R21 166	60	R7 963	109	R10 539	171	R5 270	214	R144 820	260	R15 596
7	R3 513	61	R30 078	110	R2 342	173	R5 270	215	R31 192	261	R83 550
10	R72 410	64	R20 052	111	R8 197	174	R8 783	216	R72 410	262	R13 368
11	R245 080	66	R7 260	113	R8 431	175	R29 557	217	R26 736	267	R16 710
13	R13 368	67	R50 130	114	R3 981	177	R5 270	218	R6 441	269	R6 089
14	R14 482	69	R6 792	115	R5 621	178	R5 270	219	R8 783	270	R3 513
15	R23 394	70	R6 089	116	R2 810	179	R37 876	220	R9 954	271	R2 342
18	R5 270	71	R4 684	117	R8 197	180	R11 710	221	R4 099	272	R8 197
20	R334 200	72	R6 792	118	R3 279	181	R5 270	222	R7 612	274	R4 684
21	R32 967	74	R22 280	119	R14 482	182	R24 508	223	R7 612	275	R7 026
22	R102 312	75	R2 342	123	R2 928	183	R534 720	224	R12 254	277	R3 513
23	R15 460	77	R31 192	124	R4 684	184	R167 100	225	R690 680	281	R4 450
24	R29 557	78	R33 420	125	R3 747	186	R133 680	226	R89 120	282	R155 960
28	R10 539	79	R11 710	126	R5 855	187	R3 513	229	R6 089	283	R60 156
29	R9 368	80	R16 710	128	R55 700	188	R13 368	230	R22 280	284	R50 130
31	R10 539	81	R44 560	131	R13 368	189	R31 192	231	R3 045	285	R55 700
32	R24 508	82	R55 700	132	R33 420	192	R3 513	232	R9 368	286	R12 254
33	R4 684	83	R7 612	133	R20 052	194	R937	233	R89 120	287	R20 052
35	R16 710	85	R9 368	151	R144 820	195	R21 166	234	R12 254	288	R28 964
36	R32 306	88	R13 368	152	R24 508	196	R13 368	235	R8 783	289	R13 368
37	R14 482	89	R5 270	153	R44 560	197	R35 648	236	R7 612	290	R4 216
39	R116 970	90	R8 197	155	R11 125	198	R20 052	237	R6 441	291	R6 441
40	R41 218	92	R9 602	156	R9 368	199	R13 368	240	R9 368	292	R9 954
43	R44 560	93	R45 472	157	R6 441	200	R42 332	241	R3 279	293	R2 342
44	R66 840	94	R8 197	158	R18 938	201	R5 270	242	R44 560	294	R5 855
46	R46 788	95	R12 505	159	R8 197	202	R42 332	243	R66 840	295	R7 612
48	R25 622	96	R4 684	160	R21 166	203	R64 612	244	R17 824	296	R7 026
49	R49 016	98	R17 052	161	R8 197	204	R33 420	245	R8 783	297	R4 918
50	R55 700	100	R8 431	162	R14 482	205	R17 824	246	R10 539	298	R6 441
52	R12 254	101	R31 830	163	R77 980	206	R17 824	249	R75 752	299	R13 368
53	R35 648	102	R13 642	165	R5 270	207	R6 441	250	R9 368	300	R22 280
54	R91 348	103	R8 197	166	R42 332	208	R11 710	251	R9 368	301	R17 824

LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL
302	R27 850	370	R9 368	414	R17 824	454	R40 104	498	R245 080	538	R401 040
303	R26 736	371	R24 508	415	R33 420	455	R17 824	500	R389 900	539	R278 500
304	R3 513	372	R20 052	416	R26 736	456	R17 824	501	R105 830	540	R278 500
305	R4 918	373	R26 736	417	R100 260	457	R72 410	502	R111 400	541	R31 192
306	R3 279	374	R12 254	418	R26 736	458	R31 192	503	R38 990	542	R55 700
310	R4 684	375	R9 954	420	R11 710	459	R42 332	504	R178 240	543	R133 680
312	R2 342	379	R22 280	421	R11 710	460	R26 736	505	R3 564 800	544	R200 520
313	R5 855	380	R21 166	423	R46 788	461	R55 700	506	R31 192	547	R189 380
316	R11 710	381	R24 508	424	R14 482	462	R42 332	507	R94 690	548	R66 840
319	R4 684	384	R8 431	425	R33 420	463	R31 192	508	R77 980	549	R35 648
322	R5 855	386	R44 560	426	R26 736	464	R5 855	509	R50 130	550	R200 520
341	R11 710	387	R28 964	427	R18 938	471	R267 360	510	R1 949 500	551	R167 100
342	R10 539	388	R13 368	428	R61 270	472	R94 690	511	R94 690	552	R267 360
343	R5 855	389	R26 736	429	R8 783	473	R105 830	512	R311 920	553	R111 400
346	R28 964	391	R16 710	430	R21 166	474	R72 410	513	R105 830	554	R189 380
347	R122 540	392	R4 918	431	R28 964	475	R100 260	515	R167 100	555	R356 480
348	R22 280	393	R11 710	432	R46 788	477	R66 840	516	R167 100	556	R222 800
349	R9 954	394	R15 596	433	R21 166	478	R61 270	517	R178 240	557	R200 520
350	R5 855	395	R89 120	434	R24 508	479	R891 200	518	R66 840	558	R189 380
352	R31 192	396	R33 420	436	R28 964	480	R2 005 200	519	R200 520	559	R42 332
354	R26 146	397	R33 420	437	R16 710	481	R646 120	520	R105 830	560	R668 400
355	R22 736	399	R15 596	438	R26 736	482	R668 400	524	R200 520	561	R311 920
357	R18 189	401	R128 110	439	R94 690	485	R55 700	525	R16 710	562	R189 380
358	R8 783	402	R33 420	440	R42 332	486	R200 520	526	R122 540	564	R167 100
359	R31 830	403	R38 990	441	R13 368	487	R245 080	527	R289 640	565	R72 410
360	R19 326	404	R20 052	442	R89 120	488	R467 880	528	R77 980	566	R77 980
361	R31 830	405	R46 788	443	R46 788	489	R222 800	529	R27 850	567	R46 788
362	R7 026	406	R44 560	444	R37 876	490	R11 697 000	530	R83 550	568	R155 960
363	R34 104	407	R61 270	445	R20 052	491	R946 900	531	R111 400	569	R178 240
364	R26 736	408	R33 420	446	R44 560	492	R133 680	532	R61 270	570	R38 990
365	R15 596	409	R38 990	447	R20 052	493	R15 596	533	R105 830	571	R100 260
366	R28 964	410	R19 495	449	R46 788	494	R2 005 200	534	R122 540	572	R167 100
367	R35 648	411	R19 495	450	R33 420	495	R35 648	535	R133 680		
368	R14 482	412	R18 938	451	R31 192	496	R28 964	536	R38 990		
369	R8 197	413	R14 482	452	R16 710	497	R891 200	537	R35 648		

Artist Index

- Alexander, J** 181
Alexander, K S 327
Andersen, N S 76, 102
Anziska, W 56
Bailey, B 196
Bakker, K 145
Ballen, R 180
Batha, G 108, 110
Battiss, W W 141, 159, 160, 188, 189, 191, 192, 199, 200, 201, 202, 251, 255, 265, 266, 285, 286, 313, 324
Bell, D M 301, 304, 305, 309
Bester, W 163
Boonzaier, G J 48, 106, 228, 233, 238
Bosch, E 112, 113, 114, 293
Boshoff, A H 75, 89, 93, 95, 115
Botha, D J 18, 49, 229
Bouscharain, C M M 316
Bowler, T W 215
Boyley, E S 46, 91
Bradshaw, B 55
Brenthurst Press for The Friends of the Johannesburg Art Gallery, The 206
Büchner, C A 65, 66, 107, 120, 122, 123
Carter, S 12, 85, 90
Catherine, N C 194, 197, 198, 325
Cattaneo, G 184
Cilliers-Barnard, B 58, 63, 186
Claerhout, F M 67, 74, 119, 124, 125
Clarke, P 183, 185
Coetzee, C 116, 117, 282, 318
Coetzer, W H 78, 97
de Jongh, M J 7, 13, 15, 52
de Leeuw, G 246, 247, 296, 297
Domsaitis, P 54
du Toit, P 87
Dumas, M 162
During, D G 35, 283
Eloff, Z 79
Emsley, P 156
Esmond-White, E F 132, 275
Everard-Haden, L 312
Everard-Haden, R 244
Fasciotti, T 27, 44, 59, 60, 69, 70, 83
Flint, W R 4
Goodman, R G 22, 214, 223
Harris, H 204
Henkel, I 105
Higgs, C 203
Hodgins, R G 190, 193, 195, 307, 322, 323
Jarosynska, K S A 147
Kay, D M 220, 225
Kentridge, W J 157, 158, 179, 298, 302, 306, 319, 321, 326
Kjaer, B 211, 212
Klar, O 96, 98
Koboka, W M 71
Koch, M S 80
Krenz, A F F 231
Kumalo, S A 270
Laubscher, F B H 142, 263, 268, 280, 281, 308
Laubser, M M 236, 250, 259, 279, 289
Legae, E K S 271
Lewis, D 287, 288, 310, 311
Lipshitz, I 24, 25
Lock, F 219, 245
López, L F 2
Mashile, C 135
Mason, J 138, 146, 148
Matsoso, L T M 149
Mayer, E K E 99
McCaw, T J 14, 92, 104
Meerkotter, D A 34
Meintjes, J P 30, 118, 254, 262
Mgudlandlu, G 57
Mogano, P D 128
Mohl, J K 94
Moore, H S 3
Mylchreest, R 88
Mzimba, G V 28
Müller, W J 5
Naudé, P H 84, 217, 239
Ngatane, E M 126, 127, 253, 314
Nice, C S P 47
Niemann Jnr, H C 26
Niemann, H C 29, 73, 111, 121
Oerder, F D 221, 240, 242, 248, 261
Oltman, W 134
Pemba, G M M 315
Phokela, J 299
Piatti, A 6
Pierneef, J H 17, 38, 39, 226, 227, 232, 234, 235, 256, 258, 260, 267, 277, 278
Portway, D O 320
Preller, A 249, 264, 269, 290, 300
Rorke's Drift 151
Rose-Innes, A 10, 131
Roworth, E 100
Schadeberg, J 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178
Schimmel, F 64
Scully, L V 144
Seago, E 1
Sekoto, G 130, 139, 273
Serneels, C E T M 21, 82, 133
Shawzin, S 31
Shilakoe, C M 137
Sibiya, L M 36, 37, 140, 150, 152, 153
Sihlali, D B 129
Siopis, P 161
Skotnes, C E F 187, 205, 252, 284, 292
Spears, F S 23
Spilhaus, P A W 11
Stern, I 213, 243, 274
Stewart, C T 45
Stone, S P 182
Sumner, M F E 8, 9, 19, 32, 40, 86, 237, 241, 257
Theys, C N D 41, 43
Thoba, A 272
Tretchikoff, V G 291, 294, 295, 317
van der Merwe, E 62
van der Reis, G F J 61
van der Westhuizen, P 68
van Essche, M C L 33, 218
van Heerden, P G 16, 42, 53, 77, 81, 101, 103
van Wouw, A 72, 216
Vermeiren, J 109
Villa, E D 136, 154, 155, 303
Vorster, G F 143
Wallace, M 20, 50
Welz, J M F 222, 276
Wenning, P W F 224, 230
Wiles, W G 51