

Strauss&co

Fine Art Auctioneers | Consultants

PLEASE NOTE OUR NEW AUCTION VENUE

The Wanderers Club, Illovo, Johannesburg



Important South African and International Art

Monday 11 November 2013

4 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 8 November to Sunday 10 November from 10 am to 5 pm

WALKABOUT

Sunday 10 November at 11 am

ENQUIRIES AND CATALOGUES

OFFICE: +27 (0) 11 728 8246

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 R150.00

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



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4 pm

Fine South African and
International Art

Day Sale

- 14 Lots 1–171

8 pm

Important South African and
International Art

Evening Sale

- 108 Lots 181–280

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Lot 244 Walter Battissr, *Watermelon Eater* (detail)

OPPOSITE
Lot 248 Jane Alexander, *Untitled* (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

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Sale Information

Auction

Monday 11 November 2013
4 pm Day Sale (Lots 1–179)
8 pm Evening Sale (Lots 201–301)

Venue**The Wanderers Club**

21 North Street, Illovo

Preview

Friday 8 to Sunday 10 November 2013
10 am to 5 pm

Walkabout

Sunday 10 November at 11 am

Enquiries and Catalogues

Tel: +27 (0) 11 728 8246
Fax: +27 (0) 11 728 8247

**Contact Numbers during
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Explanation of Cataloguing Practice

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

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

'Name of the artist ...'

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

'Attributed to ...'

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

'Studio of ...'

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

'Circle of ...'

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

'Follower of ...'

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

'Manner of ...'

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

'After ...'

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

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

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

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

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

STRAUSS & CO LAUNCHES ONLINE-ONLY AUCTIONS!

www.straussartonline.co.za



Auction opens: Monday 14 October 2013
Auction closes: Friday 15 November 2013

StraussOnline

Fine Art Auctioneers | Consultants

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Strauss & Co

Fine Art Auctioneers | Consultants

Robert Gwelo Goodman

Table Bay Harbour

From the Estate late Diana Stuttaford

R200 000 – 300 000

Cape Town, 17 March 2014

Sales Calendar 2014

Cape Town, Monday 17 March 2014

**Important South African Art,
Furniture, Decorative Arts and
Jewellery**

Closing date for entries

Friday 29 November 2013

Johannesburg, Monday 26 May 2014

**Important South African and
International Art**

Closing date for entries

Friday 24 March 2014

Enquiries

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www.straussart.co.za

Sydney Kumalo

Wise Man

R200 000 – 300 000

Johannesburg, 26 May 2014





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 Crown consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Crown 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 Crown 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.

Crown Relocations

Tel +27 11 372 1700 Contact Shaun Blom

PostNet Rosebank

Tel +27 84 442 4975 Contact Wouter Parfett





The Wanderers Club, Illovo, Johannesburg
11 November 2013 – 4 pm

Fine South African and International Art

Day Sale
Lots 1–171

OPPOSITE
Lot 77 Andrew Verster, *A Bigger Splash* (detail)

© Andrew Verster | DALRO

International Art

1

Eyre **CROWE**

BRITISH 1824–1910

*Feeding the Chickens on a
French Farm*

circa 1890

signed

oil on canvas

99,5 by 150,5 cm

R10 000–15 000

PROVENANCE

Sotheby's Sussex, *Sporting Prints,
Watercolours and Oil Paintings*,
28 July 1992, lot 347

Christie's South Kensington, *British and
Victorian Pictures*, 9 March 2005, lot 274
The Everard Read Gallery,
Johannesburg



1

2

Thomas J. **BANKS**

BRITISH 1828–1896

*Landscape with a Stream and
Harvesters Working in a Field
Beyond*

signed with the artist's monogram and
dated 65

oil on canvas

29 by 44 cm

R10 000–15 000

PROVENANCE

Langton Street Gallery, Chelsea
Christopher Wood Gallery, London
Bonhams & Brooks, Knightsbridge,
Fine 19th Century Paintings, 23 May
2001, lot 100 The Everard Read Gallery,
Johannesburg



2

3

Herbert GANDY

BRITISH ?–1920

The Viking Farewell

signed and dated '05

oil on canvas

185 by 81,5 cm

R60 000–80 000

PROVENANCE

Sotheby's, London, *Victorian Pictures*,
5 June 1996, lot 115

Sotheby's, London, *Victorian Pictures*,
2 December 2002, lot 67

Christie's South Kensington, *British and
Victorian Pictures*, 24 May 2006, lot 244

The Everard Read Gallery, Johannesburg





4

Floris **JESPERS**

BELGIAN 1889–1965

Congolese Woman

signed and dated 51

oil on board

90,5 by 71,5 cm

R20 000–30 000



5

Jan **KORTHALS**

DUTCH 1916–1972

Dutch Town in Winter

signed

oil on canvas

49,5 by 60 cm

R7 000–10 000



6

6

Pancho (Amancio d'Alpoim
Miranda) **GUEDES**

PORTUGUESE 1925–

Angel I

signed with artist's monogram and

numbered 1/50

cut steel

height: 40 cm

R15 000–20 000



7

7

Pancho (Amancio d'Alpoim
Miranda) **GUEDES**

PORTUGUESE 1925–

Angel II

signed with artist's monogram and

numbered 1/50

perspex and lucite

height: 40 cm

R15 000–20 000



8

Michel DE GALLARD

FRENCH 1921–2007

Poule Faisane

signed; inscribed with the title twice
on the stretcher

oil on canvas

71,5 by 90,5 cm

R30 000–40 000

PROVENANCE

The Everard Read Gallery, Johannesburg



9

9

Sydney **HARPLEY**

BRITISH 1927–1992

Horse Head

cement fondué

height: 32 cm

R50 000–70 000



10

10

Bill **BRANDT**

BRITISH 1904–1983

Tic-Tac Men at Ascot Races

signed in pen in the margin

gelatin silver print

sheet size: 40 by 30,5 cm

R25 000–35 000



11

11

Pancho (Amancio d'Alpoim Miranda) **GUEDES**

PORTUGUESE 1925–

Adam and Eve

24 bronze parts housed in a wood and perspex case

42 by 59 cm including case

R20 000–30 000

12

Pancho (Amancio d'Alpoim Miranda) **GUEDES**

PORTUGUESE 1925–

Card Players

signed; signed, dated September 47 and

inscribed with the title on the reverse

oil on panel

48,5 by 59 cm

R10 000–15 000



12

South African Art



13

John Henry **AMSHEWITZ**

SOUTH AFRICAN 1882–1942

Merchant Trading at the Harbour

accompanied by a letter of authenticity from
the Pieter Wenning Gallery, Johannesburg,
adhered to the reverse

oil on canvas laid down on board
51,5 by 93 cm

R30 000–50 000



14

14

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

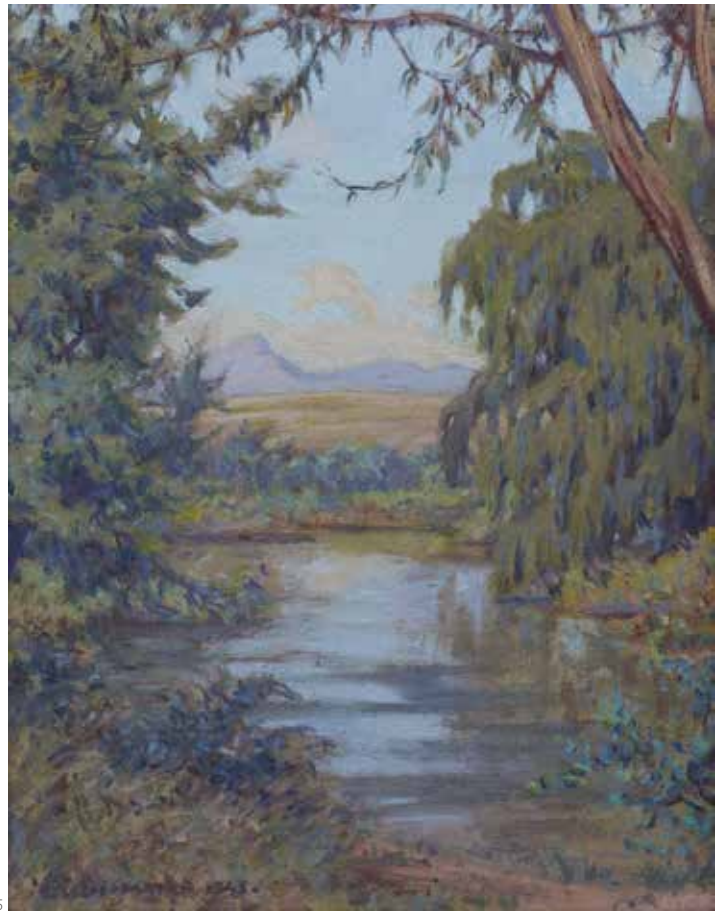
Outspan in the Bushveld

signed and dated 1930

oil on card

56,5 by 37 cm

R35 000–50 000



15

15

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

River Landscape, Mountains Beyond

signed and dated 1943

oil on card

33 by 25 cm

R20 000–30 000



16

16

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

*Three Figures Walking on a
Dusty Road*

signed

oil on artist's board

55 by 75 cm

R30 000–50 000

17

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Knysna Woods in Autumn

signed and dated '54

oil on canvas laid down on board

29,5 by 34 cm

R20 000–30 000



17



18

Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885–1942

Shaded Farmstead in a Mountainous Valley

signed

oil on canvas

62 by 98 cm

R60 000–80 000



19

Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885–1942

Wooded Landscape with Stream

signed

oil on canvas

68 by 101 cm

R70 000–90 000



20

Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885–1942

Cogman's Kloof near Montagu

signed

oil on canvas

43 by 60 cm

R35 000–50 000

21

Tinus (Marthinus Johannes)
DE JONGH

SOUTH AFRICAN 1885–1942

*View of Table Mountain from
Bloubergstrand*

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

R30 000–40 000

22

Ethel Ruth **PROWSE**

SOUTH AFRICAN 1883–1967

Rocks on the Shore

signed with the artist's monogram
oil on board
21,5 by 31,5 cm

R30 000–50 000



21



22

23

Willem Hermanus COETZER

SOUTH AFRICAN 1900–1983

Cathedral Peak

signed and dated 72

oil on board

29,5 by 39,5 cm

R18 000–24 000

NOTES

Accompanied by a letter of authenticity from the Boddington Art Gallery, Johannesburg, dated 29 May 1972

24

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

The Amphitheatre

signed and dated 1934

oil on canvas

44,5 by 63 cm

R25 000–40 000



23



24



25

25

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Donga met Water Naby Clarens

signed and dated '82; inscribed with the title on the reverse

oil on board

17 by 45 cm

R25 000–35 000

EXHIBITED

Gaze Gallery, Durban

26

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

Oribi Gorge

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

oil on canvas board

39,5 by 49 cm

R30 000–50 000



26

27

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

View Over the Paarl Valley

signed and dated '55

oil on canvas

40 by 50 cm

R50 000–80 000

28

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

Extensive Landscape with a Rocky Outcrop, Figures and Huts Beyond

signed and dated 57

oil on canvas laid down on board

40 by 60 cm

R30 000–50 000



27



28



29

29

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Figures in front of a Labourer's Cottage

signed and dated '54
oil on canvas board
33,5 by 43,5 cm

R30 000–50 000

30

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919–1979

Fishing Village, Kilembi

signed
oil on board
53,5 by 62 cm

R18 000–24 000



30

31

Judith GLUCKMAN

SOUTH AFRICAN 1915–1961

Figure with Ornate Head Dress

oil on canvas board

88,5 by 28,5 cm

R25 000–35 000



31



32

32

Aileen LIPKIN

SOUTH AFRICAN 1933–1994

Still Life with Blue Vase

signed

oil on canvas

45 by 40,5 cm

R15 000–20 000



33

33

Aileen LIPKIN

SOUTH AFRICAN 1933–1994

Still Life with Flowers

signed

oil on panel

90 by 44,5 cm

R10 000–15 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg



34

Esias **BOSCH**

SOUTH AFRICAN 1923–2010

Still Life with Spring Flowers in a Jug

hand painted and glazed ceramic tile

111 by 125 cm

R80 000–120 000



35

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

Two Young Girls Under the Cherry Blossoms

signed

oil on canvas laid down on board

58,5 by 88,5 cm

R150 000–200 000



36

Rorke's DRIFT

SOUTH AFRICAN 20TH CENTURY

Forest Scene

Rorke's drift label on the reverse

karakul on linen warp

190 by 210 cm

R25 000–35 000



37

37

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Bridge over the Seine

signed

pen, ink and watercolour

47 by 62,5 cm

R30 000–40 000

38

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Mist over the Thames

signed

pen, ink and watercolour

47 by 61,5 cm

R30 000–40 000



38



39

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Evening Sunlight, Karoo

signed and dated '95; signed, inscribed with the title and 'To Claire, We wish you a successful and happy life on this occasion of your 21st Birthday 14/07/97, Erik and Claude' on the reverse

oil on canvas
43 by 58,5 cm

R100 000–150 000

PROVENANCE

Acquired directly from the artist by
the current owner



40

40

Christiaan St. Patrick **NICE**

SOUTH AFRICAN 1939–

District Six, Lion's Head Beyond

signed

oil on board

44,5 by 60 cm

R25 000–40 000

41

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Busy Cape Street Scene

signed and dated 57 in pencil

watercolour, ink and charcoal

32,5 by 42,5 cm

R18 000–24 000



41



42

© The Estate of PD Mogano | DALRO

42

Phoshoko David **MOGANO**

SOUTH AFRICAN 1932–2000

Mamelodi

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

watercolour

50 by 67 cm

R12 000–16 000



43

43

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

Oak in Bishops Court

signed and dated 1971

ink and watercolour over charcoal

54,5 by 36,5 cm

R20 000–30 000



44

44

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

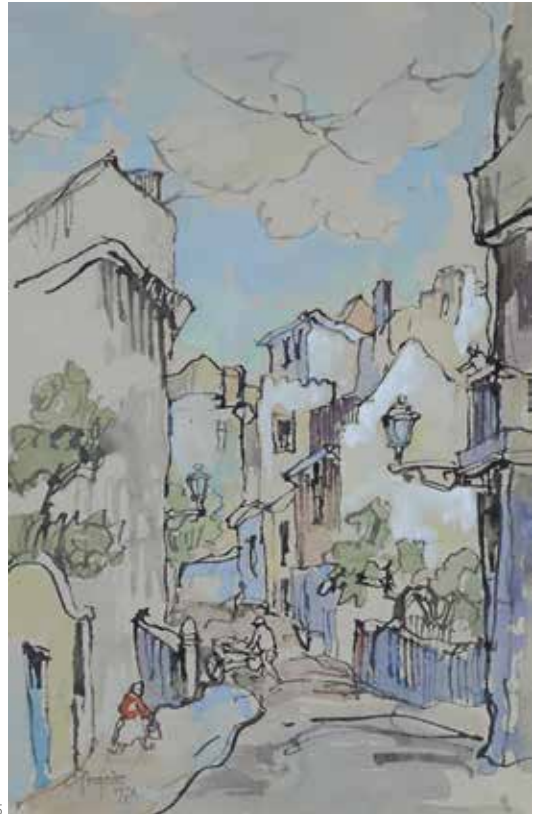
Street Scene, Bo-Kaap

signed and dated 1972

watercolour

30 by 46,5 cm

R12 000–16 000



45

45

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

Street Scene, District Six

signed and dated 1972

watercolour

46,5 by 30 cm

R12 000–16 000

46

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Great Fish River Middleton, C.P.

signed, dated Mon. 4.1.71 and inscribed with the title
watercolour
35 by 49,5 cm

R12 000–16 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Walter Battiss Comprehensive Exhibition*, 26 September to 28 October 1979, catalogue number 82



46

47

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Painting from my Studio Window in Menlo Park, 1944

signed and dated 1944; signed, dated 5.Nov.68, inscribed with the title and 'Murray' on the reverse
watercolour
23 by 31,5 cm

R8 000–12 000



47

48

Peter CLARKE

SOUTH AFRICAN 1929–

Over the Lands, the Road Goes to Caledon; in the Background the Riviersonderend Mountains

signed, dated 25.Okt.1960 and inscribed 'Telslaarsdal'; inscribed with the title on the reverse
watercolour
18 by 23 cm

R35 000–50 000

49

Peter CLARKE

SOUTH AFRICAN 1929–

From Misrydrift to Koppiesrug

signed, dated 25.Okt.1960 and inscribed 'Telslaarsdal'; inscribed with the title on the reverse
watercolour
18 by 23 cm

R35 000–50 000



48

© Peter Clarke | DALRO



49

© Peter Clarke | DALRO

50

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Near Eathorpe in Winter

signed

watercolour

45 by 60,5 cm

R15 000–20 000

51

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Chateau, France

signed in pencil, printed with the artist's

name and 'France' on the mount

watercolour over charcoal

45,5 by 60,5 cm

R25 000–35 000



50



51

52

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Bushveld Trees

signed with the studio stamp;
pastel and charcoal on paper
32,5 by 41,5 cm

R20 000–30 000



52

53

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

Spring

signed; inscribed with the title
on the reverse
watercolour
40,5 by 44,5 cm

R12 000–16 000



53



54

54

Clement Edmond Theodore Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

In the Waiting Room

signed and dated 62

oil on canvas

80,5 by 70 cm

R30 000–40 000

EXHIBITED

The Pieter Wenning Gallery, Johannesburg



55

55

Clement Edmond Theodore Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

Roses and Daisies in a Green Jug

signed and dated 67

oil on canvas laid down on board

83 by 63 cm

R40 000–60 000



56

56

Cecil HIGGS

SOUTH AFRICAN 1898–1986

Still Life with Pears and a Glass

signed and dated 46-47; signed and dated

Oct 1946 March 1947 on the reverse

oil on canvas

45 by 37 cm

R50 000–70 000



57

57

Gerhard BATHA

SOUTH AFRICAN 1937–

Still Life with Flowers in a Glass Vase

signed

oil on canvas

120 by 88,5 cm

R20 000–30 000



58

58

Louis VAN HEERDEN

SOUTH AFRICAN 1941–

Red Grapes

signed; signed, dated 2006 and inscribed with
the title on the reverse

oil on canvas

44,5 by 34,5 cm

R15 000–20 000



59

59

Louis VAN HEERDEN

SOUTH AFRICAN 1941–

Still Life with Delphiniums and Roses

signed; signed twice and dated 2004
on the reverse

oil on canvas

100 by 85 cm

R30 000–50 000



WITHDRAWN

60

61

60

Louis **VAN HEERDEN**

SOUTH AFRICAN 1941–

Protea

signed; signed, dated 2004 and
inscribed with the title on the reverse

oil on canvas

71,5 by 58,5 cm

R20 000–30 000

61

François **KRIGE**

SOUTH AFRICAN 1913–1994

Proteas in a Jug

signed and dated 88
oil on canvas laid down on board

45 by 35,5 cm

R50 000–70 000

62

Irma **STERN**

SOUTH AFRICA 1894–1966

Mother Carrying Child

signed and dated 1917

pencil on card

19,5 by 16,5 cm

R8 000–12 000

PROVENANCE

Die Kunsamer, Cape Town

63

Alfred Neville LEWIS

SOUTH AFRICAN 1895–1972

Mother and Child

signed
oil on panel
34,5 by 23,5 cm

R40 000–60 000

PROVENANCE

The Everard Read Gallery, Johannesburg

64

Louis Khehla MAQHUBELA

SOUTH AFRICAN 1939–

Wood Collectors

circa 1965
signed
conté on paper
70 by 50 cm
(3)

R18 000–24 000

EXHIBITED

Iziko South African National Gallery,
Cape Town, *A Vigil of Departure: Louis
Khehla Maqhubela a Retrospective*
1960–2010, 27 October 2010 to 13 February
2011
The Everard Read Galley, Johannesburg
Gallery MOMO, Johannesburg

NOTES

Accompanied by the exhibition
catalogue *A Vigil of Departure: Louis
Khehla Maqhubela a Retrospective*
1960–2010 where this work is illustrated
in colour on page 43, plate 13 and the
exhibition brochure where this work is
illustrated in colour on the frontis page.



63



64



65

65

Hennie (Hendrik Christoffel) **POTGIETER**

SOUTH AFRICAN 1916–1992

Mabale

signed and dated 1973
bronze with a verdigris patina
height: 165 cm

R25 000–35 000



66

66

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915–2011

Standing Figure

signed, dated 1967 and numbered 1/2
bronze with a dark brown patina,
mounted on a wooden base
height: 41 cm, excluding base

R25 000–35 000

67

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

The Washing Line

signed and dated 51

oil on board

26 by 34 cm

R25 000–40 000

68

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Floodtide, Langevlei

signed

oil on board

45 by 55 cm

R30 000–40 000

PROVENANCE

Purchased from the Errol Boyley
Gallery, Ramsgate, KwaZulu-Natal



67



68



69

69

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

Swazi Maiden in Tall Grass

signed and dated 84

watercolour and charcoal

50,5 by 35,5 cm

R10 000–15 000



70

70

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

Two Swazi Women Resting in the Shade

signed and dated 84

watercolour and charcoal

50,5 by 34,5 cm

R10 000–15 000

WITHDRAWN

71

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942–1991

Lion and Cub

signed and dated 75
pen, ink and watercolour
25 by 33,5 cm

R50 000–70 000

72

Nerine Constantia

DESMOND

SOUTH AFRICAN 1908–1993

Nyala Doe and Calf

signed
oil on panel
60 by 75 cm

R40 000–60 000

71



72

Nerine Desmond



73

73

Diederick George **DURING**

SOUTH AFRICAN 1917–1991

In a Crowd

signed
oil on board
59 by 51 cm

R25 000–35 000



74

74

Alexis **PRELLER**

SOUTH AFRICAN 1911–1975

Guineafowl

signed and dated '61
oil on canvas laid down on board
8,5 by 8,5 cm

R40 000–60 000

75

Keith JOUBERT

SOUTH AFRICAN 1948–2013

At the Watering Hole

signed

oil on canvas

75 by 100 cm

R30 000–50 000

76

Keith JOUBERT

SOUTH AFRICAN 1948–2013

Wildebeest and Baobab

signed

oil on canvas

64 by 49 cm

R20 000–30 000



75



76



77

© Andrew Verster | DALRO

77

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937–

A Bigger Splash

signed and dated 80; inscribed 'no.9'
on the stretcher

oil on canvas

147 by 147,5 cm

R40 000–60 000

78

Fred **SCHIMMEL**

SOUTH AFRICAN 1928–2009

*Extensive Landscape Under
a Stormy Sky*

signed and dated 98

oil on paper

62 by 84 cm

R15 000–20 000



79

79

Larry (Laurence Vincent) SCULLY

SOUTH AFRICAN 1922–2002

Totemic Abstract Composition

signed and dated 70

oil on canvas

90,5 by 62,5 cm

R30 000–50 000



80

80

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Big City Lights

stamped with studio's signature

oil on board

41 by 59,5 cm

R20 000–30 000

81

Fred SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract #1072

signed and dated 04; signed and
inscribed with the title on the reverse

oil on canvas

91 by 122 cm

R25 000–35 000

82

Sidney GOLDBLATT

SOUTH AFRICAN 1919–1979

Cityscape, Spain

signed

oil on canvas

81 by 122 cm

R30 000–50 000

81



82





83

83

Louis Khehla **MAQHUBELA**

SOUTH AFRICAN 1939–

The Couple

signed

oil and sand on board

54 x 85 cm

R50 000–70 000

84

Arlene **AMALER-RAVIV**

SOUTH AFRICAN 1953–

Thursday Afternoon Suburbia

signed and dated 2006; signed, dated 2006, inscribed
with the title and medium on the reverse

oil on canvas

80 by 80 cm

R10 000–15 000

85

Omar **BADSHA**

SOUTH AFRICAN 1945–

Barbed Wire

signed and dated 68

oil pastel on paper

63,5 by 76,5 cm

R15 000–20 000

NOTES

Omar Badsha is considered one of the early pioneers of South African Resistance Art. He became an anti-apartheid activist in his high schools days and went on to play a significant role in this country's liberation history undergoing periods of detention and harassment, hence the barbed wire depicted. He was one of the activists who revived the Natal Indian Congress in the 1970s and the independent left wing trade union movement that grew out of the famous 1973 Durban strikes. He has authored a number of photographic books and is a co-founder of Afrapix.



85

86

Herman Antoine Julien Henri

VAN NAZARETH

SOUTH AFRICAN 1936–

Head

signed, dated 1967 and inscribed 'Kaapstad'

on the reverse

oil on board

58,5 by 48 cm

R25 000–35 000



86



87

87

Willie (William) **BESTER**

SOUTH AFRICAN 1956–

Man Wearing a Cap

signed and dated 02
oil on canvas laid down on board, in the
artist's handmade metal frame
18 by 14 cm, excluding frame

R15 000–20 000



88

88

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

Portrait of Mr Stanley Keith-Falconer

signed and dated 54
oil on board
39,5 by 29 cm

R50 000–70 000

NOTES

The Diary of Johannes Meintjes,
catalogue number JM426
Stanley Keith-Falconer was part
of Mr A.H. Smythe's squadron
during the Second World War.



89

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89

Peter CLARKE

SOUTH AFRICAN 1929–

Portrait of a Coon

signed and dated 1950; inscribed with the
title in pencil on the reverse

watercolour

37,5 by 27,5 cm

R60 000–80 000



90

90

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921–2003

Clown

signed

oil on board

44 by 28 cm

R16 000–18 000



91

91

Esias BOSCH

SOUTH AFRICAN 1923–2010

Flowers and Berries

hand painted ceramic tile
with lustre glaze

41,5 by 41 cm

R15 000–20 000



92

92

Esias BOSCH

SOUTH AFRICAN 1923–2010

Bundles of Flowers

hand painted ceramic tile
with lustre glaze

57 by 57,5 cm

R30 000–40 000

NOTES

cf. Bosch, Andree and De Waal, Johann. (1988) *Esias Bosch*, Cape Town: Struik Winchester. A similar example illustrated in colour on page 163.



93

93

Esias BOSCH

SOUTH AFRICAN 1923–2010

Scattered Daisies

hand painted ceramic tile
with lustre glaze
57,5 by 57 cm

R30 000–40 000



94

94

Esias BOSCH

SOUTH AFRICAN 1923–2010

Daisies and Hexagons

hand painted ceramic tile
with lustre glaze
66 by 75 cm

R30 000–40 000



95

Alfred Neville LEWIS

SOUTH AFRICAN 1895–1972

Still Life with Arum Lilies, Daffodils and Hibiscus

signed

oil on canvas

75 by 62,5 cm

R25 000–35 000



96

Christo COETZEE

SOUTH AFRICAN 1929–2000

Still Life with Pink and White Roses

signed

oil on board

34 by 26,5 cm

R18 000–24 000



97

97

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940–

Malvas in Swart Pot

signed and dated 1994; signed, dated 1994

and inscribed with the title on the reverse

chalk pastel

30,5 by 25,5 cm

R15 000–20 000



98

98

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940–

Still Life with Hibiscus

signed and dated 1995

chalk pastel

30,5 by 25,5 cm

R15 000–20 000



99

99

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919–2006

Sunflower Pickers

signed
oil on board
74,5 by 90 cm

R60 000–80 000



100

100

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919–2006

Brothers

signed
oil on board
58,5 by 49,5 cm

R25 000–35 000



101

Jackson (Jekiseni Mbhazima Sagani)

HLUNGWANI

SOUTH AFRICAN 1923–2010

Mythical Being

signed with the artist's monogram

carved wood

height: 122 cm

R20 000–30 000



102

Wopko **JENSMA**

SOUTH AFRICAN 1939–?

Mirror Figures

signed with the artist's initials and dated '71 in pencil

monoprint

49,5 by 62,5 cm

R12 000–16 000

103

Christo **COETZEE**

SOUTH AFRICAN 1929–2000

Still Life with Vessels

signed and dated 1948

oil on canvas laid down on panel
68,5 by 54 cm

R70 000–100 000

104

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

Still Life with Fruit in a Bowl

signed; dated September 89 and

inscribed 'Cape Town' and 'Herbert,
just a little thank you for such a very
pleasant stay in Johannesburg
during my Pretoria Museum exhibition,
Love from Thelma and me, Cecil' on
the reverse

oil on panel
24,5 by 31,5 cm

R40 000–60 000

105

Alice **TENNANT**

SOUTH AFRICAN 1890–1976

Still Life with Proteas and Fynbos

signed

oil on board
47 by 56 cm

R10 000–15 000



103



104

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106

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

Still Life with Fruit, Vase and Coffee Grinder

signed

oil on canvas

50 by 60,5 cm

R120 000–160 000



107

Alexander ROSE-INNES

SOUTH AFRICAN 1915–1996

Godfrey Street, District Six

signed; signed and inscribed with
the title on the reverse

oil on canvas

64,5 by 80 cm

R180 000–240 000

108

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954–

Cat on a Table, Provence

signed and dated 1999

oil on canvas

75,5 by 90 cm

R35 000–50 000

109

Errol Stephen BOYLEY

SOUTH AFRICAN 1918–2007

Old Farmhouse

signed

oil on canvas board

49,5 by 75 cm

R40 000–60 000



108



109



110

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

Lake with Figure and Horse

signed and dated 1961

oil on canvas board

35 by 45 cm

R70 000–90 000

EXHIBITED

Bloemfontein, *Johannes Meintjes Exhibition*,
2–7 April 1962

LITERATURE

Illustrated in *Die Volksblad*, April 1962

NOTES

The Diary of Johannes Meintjes, catalogue
number JM736



111

Leonora EVERARD-HADEN

SOUTH AFRICAN 1937–

Sea at Lowtide

signed; dated 1996, inscribed with the artist's
name, title and medium on the reverse

oil on canvas

81 by 117 cm

R70 000–100 000



112

112

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940–

Street Scene with Figures and Car

signed and dated 1976

oil on canvas laid down on board

39 by 49 cm

R60 000–80 000

113

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940–

Old Houses, Saron

signed and dated 1995; signed, dated 1995 and
inscribed with the title on the reverse

chalk pastel

25,5 by 30,5 cm

R15 000–20 000



114

114

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Homestead in Winter

signed and dated '54

oil on canvas laid down on board

40 by 50,5 cm

R50 000–80 000

115

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

Farm Buildings

signed

oil on board

23 by 35,5 cm

R25 000–35 000



115

116

Francois Daniel Retief **KOCH**

SOUTH AFRICAN 1944–

Angoras by Willowmore

signed and dated 85; signed and
inscribed with the title on the stretcher
oil on canvas
39 by 64 cm

R20 000–30 000

PROVENANCE

The Francios Koch Art Studio and Gallery,
George

117

Clement Edmond Theodore
Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

Between Two Oceans

signed and dated 71; inscribed with the
title in another hand on the reverse
oil on canvas
40 by 50 cm

R30 000–40 000

116



117





118

118

Zakkie (Zacharias) ELOFF

SOUTH AFRICAN 1925–2004

Buffalo

signed

oil on canvas laid down on board

78 by 98,5 cm

R30 000–50 000

119

Carl Walter MEYER

SOUTH AFRICAN 1965–

Old Farmhouse with Windmill

signed with the artist's initials and

dated 12

oil on canvas

53,5 by 68,5 cm

R40 000–60 000



119



120

Shayne HAYSOM

SOUTH AFRICAN/AMERICAN 1950–

Cheetahs, a pair

bronze with a dark brown patina

height: 100 cm; 86 cm

(2)

R60 000–90 000

NOTES

Shayne Haysom is the granddaughter of W.G. Wiles. She developed her passion for animals spending much of her childhood in Africa's game parks with her parents, Paul and Pat Wiles, both wildlife artists.

PROVENANCE

The Everard Read Gallery, Johannesburg



121

121

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

Petrified Forest

signed
oil on board
70 by 85 cm

R20 000–30 000

122

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

Cheetahs in a Landscape

signed
oil on board
75,5 by 90,5 cm

R25 000–35 000



122



Two views of Lot 123



123

Marion BURNETT

SOUTH AFRICAN 1952–2007

Cape Vulture

signed and numbered 6/25

bronze with a dark brown patina

height: 55 cm

R40 000–60 000



124

124

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915–2011

Figure II

signed and dated 1978
bronze with a rust patina,
mounted on a steel base
height: 24,5 cm

R18 000–24 000

LITERATURE

De Klerk, Chris and de Kamper, Gerard. (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum. Another cast from the edition illustrated in colour on page 91.



125

125

Robin Kenneth **LEWIS**

SOUTH AFRICAN 1942–1988

Owl

moulded copper with a brown
and verdigris patina,
mounted on a perspex base
height: 37 cm, including base

R25 000–35 000

126

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Duck

signed and dated 58; printed with the
artist's name and title in the mount
gouache over pencil
26 by 34 cm

R20 000–30 000

PROVENANCE

Mr H Silberberg acquired the work
from the artist circa 1968

LITERATURE

Marais, Dalene. (1994) Maggie Laubser:
her paintings, drawings and graphics,
Johannesburg and Cape Town: Perskor.
Illustrated on page 356, catalogue
number 1567.

127

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

Illumination

signed and dated 1983; inscribed with
the title on the reverse
oil on canvas
40 by 30 cm

R30 000–50 000



126

© The Estate of Maggie Laubser | DALRO



127

128

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Swamp

signed and dated 54
oil on board
49 by 37,5 cm

R80 000–120 000

NOTES

The Dairy of Johannes Meintjes,
catalogue number JM456.

129

Judith **GLUCKMAN**

SOUTH AFRICAN 1915–1961

African Statues and Birds

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

R25 000–35 000



128



129



© Peter Clarke | DALRO

130

Peter CLARKE

SOUTH AFRICAN 1929–

Nice Red Peppers

signed and dated Dec. 1952; inscribed
with the title in pencil on the reverse
watercolour over pencil
25 by 32,5 cm

R70 000–90 000



131

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

Druiwepakkers

signed and dated 1960; inscribed with the artist's name, title
and dated 1960 on a gallery label adhered to the reverse

oil on canvas

35 by 30 cm

R60 000–90 000

EXHIBITED

Johans Borman Fine Art Gallery, Cape Town



132

132

James Vicary **THACKWRAY**

SOUTH AFRICAN 1919–1994

Figures in a Street, District Six

signed, engraved with the artist's name and title on a plaque adhered to the frame
oil on canvas laid down on board
40 by 49,5 cm

R25 000–30 000

LITERATURE

Munro, George Ross. (2013) *James Thackwray, an Unassuming Master*, Johannesburg: Paja Publishers. Illustrated in colour on pages 11 and 12.



133

133

Lawrence Anthony **CHAIT**

SOUTH AFRICAN 1943–

Tripartite

signed and numbered 5/10
bronze with a verdigris patina,
mounted on a marble base
height: 40 cm, excluding base

R15 000–20 000

134

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

Two Dancing Congolese Figures

signed

oil on board

33 by 23,5 cm

R30 000–50 000





135

135

Paul EMSLEY

SOUTH AFRICAN 1947–

Standing Nude, Back

signed with the artist's initials

oil on canvas board

27 by 23 cm

R15 000–20 000



136

136

Paul EMSLEY

SOUTH AFRICAN 1947–

Standing Nude, Front

signed with the artist's initials

oil on artist's board

40 by 30 cm

R25 000–35 000

137

Paul EMSLEY

SOUTH AFRICAN 1947–

Nude Study, Back

signed with the artist's initials

oil on artist's board

17,5 by 12 cm

R12 000–16 000

138

Paul EMSLEY

SOUTH AFRICAN 1947–

Nude Study, Front

signed with the artist's initials

oil on artist's board

17 by 12 cm

R12 000–16 000

139

Eleanor Frances
ESMONDE-WHITE

SOUTH AFRICAN 1914–2007

Figure in Silhouette

signed; dated 1989 and inscribed
with the title on the reverse
oil on canvas
35,5 by 30 cm

R30 000–50 000



139

140

Penny (Penelope) **SIOPIS**

SOUTH AFRICAN 1953–

Sleeping Baby

signed, dated 2007, numbered 4/22 and
inscribed with the title in pencil
colour screenprint on handmade paper
sheet size: 33,5 by 45,5 cm



140

R6 000–8 000



141

© The Estate of Cecil Skotnes | DALRO

141

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

Landscape

signed

carved, incised and painted wood panel

17 by 85 cm

R40 000–60 000

142

Beezy **BAILEY**

SOUTH AFRICAN 1962–

The Scholar

signed and dated 04

oil and enamel on canvas

45 by 53 cm

R15 000–20 000



142



143



143

143

Johannes PHOKELA

SOUTH AFRICAN 1966–

*No More Mr Nice Guy;
School for Gangsters*

each signed on the reverse
mixed media on canvas
79,5 by 100,5 cm each
(2)

R50 000–80 000

NOTES

From the *Headlines Series*



144

144

Giuseppe **CATTANEO**

SOUTH AFRICAN 1929–

Still Life with Vessels, Fruit and a Thistle

signed and dated 74

mixed media on paper laid down on board

40,5 by 56 cm

R50 000–70 000

145

Jan (Johannes Wilhelmus)

DINGEMANS

SOUTH AFRICAN 1921–2001

Abstract Composition

signed

airbrush and ink on paper

42 by 57 cm

R7 000–10 000



146

146

Deborah Margaret BELL

SOUTH AFRICAN 1957–

Kingfisher/ Fisherking

signed, dated '07, numbered 4/22
in pencil and printed with the title
in the plate
drypoint etching on handmade
cotton paper with pigmented pulp
sheet size: 46 by 69 cm

R10 000–15 000



147

147

Hannes HARRS

SOUTH AFRICAN 1927–2006

Abstract Figure

signed and dated '69 on the reverse
oil on paper laid down on board
63,5 by 28 cm

R15 000–20 000

148

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Girl Thinking of her Own Perfection

signed, dated 94, numbered 9/20 and
printed with the title in the plate
colour screenprint
image size: 61 by 76,5 cm

R25 000–35 000

149

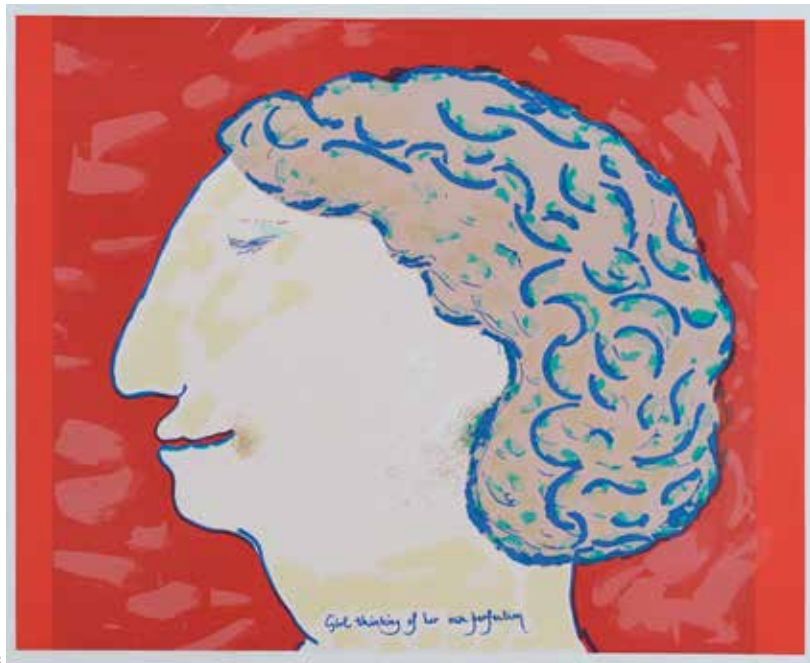
Peter **SCHÜTZ**

SOUTH AFRICAN 1942–2008

Umzumbe Trophy

signed, dated '91, numbered 7/14 and
inscribed with the title in pencil in the
margin
colour screenprint
image size: 85 by 59,5 cm

R8 000–12 000



148



149



150

150

Zwelethu **MTHETHWA**

SOUTH AFRICAN 1960–

Midnight Stroll

signed and dated '06; dated 2006 and
inscribed with the title on the reverse
chalk pastel
70 by 100 cm

R50 000–80 000

PROVENANCE

The Everard Read Gallery, Johannesburg

151

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

Identikit

signed, dated 83, numbered 30/40
and inscribed with the title in pencil
in the margin
colour screenprint
image size: 48 by 57 cm

R7 000–10 000

152

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

Aquatile

signed, numbered 4/24 and inscribed
with the title in pencil in the margin
colour screenprint
image size: 24,5 by 31,5 cm

R3 000–5 000



153



154



155

153

Jabulane Sam NHLENGETHWA

SOUTH AFRICAN 1955–

Jimmy Cobb, Drummer

signed and dated '10
charcoal
70 by 100 cm

R25 000–40 000

154

Jabulane Sam NHLENGETHWA

SOUTH AFRICAN 1955–

Bill Evans and Miles Davis

signed and dated '10
charcoal
70 by 100 cm

R25 000–40 000

155

Jabulane Sam NHLENGETHWA

SOUTH AFRICAN 1955–

Paul Chambers, Bassist

signed and dated '10
charcoal
100 by 70 cm

R25 000–40 000



156

156

David James **BROWN**

SOUTH AFRICAN 1951–

Balancing Act

signed with the artist's initials, dated 93 and

numbered 1/4

bronze with a dark brown patina

height: 78 cm

R50 000–70 000

157

Dan (Daniel Sefudi) **RAKGOATHE**

SOUTH AFRICAN 1937–2004

Mystic Ritual

1978

signed, numbered 2/20 and inscribed with the title

in pencil in the margin

colour linocut

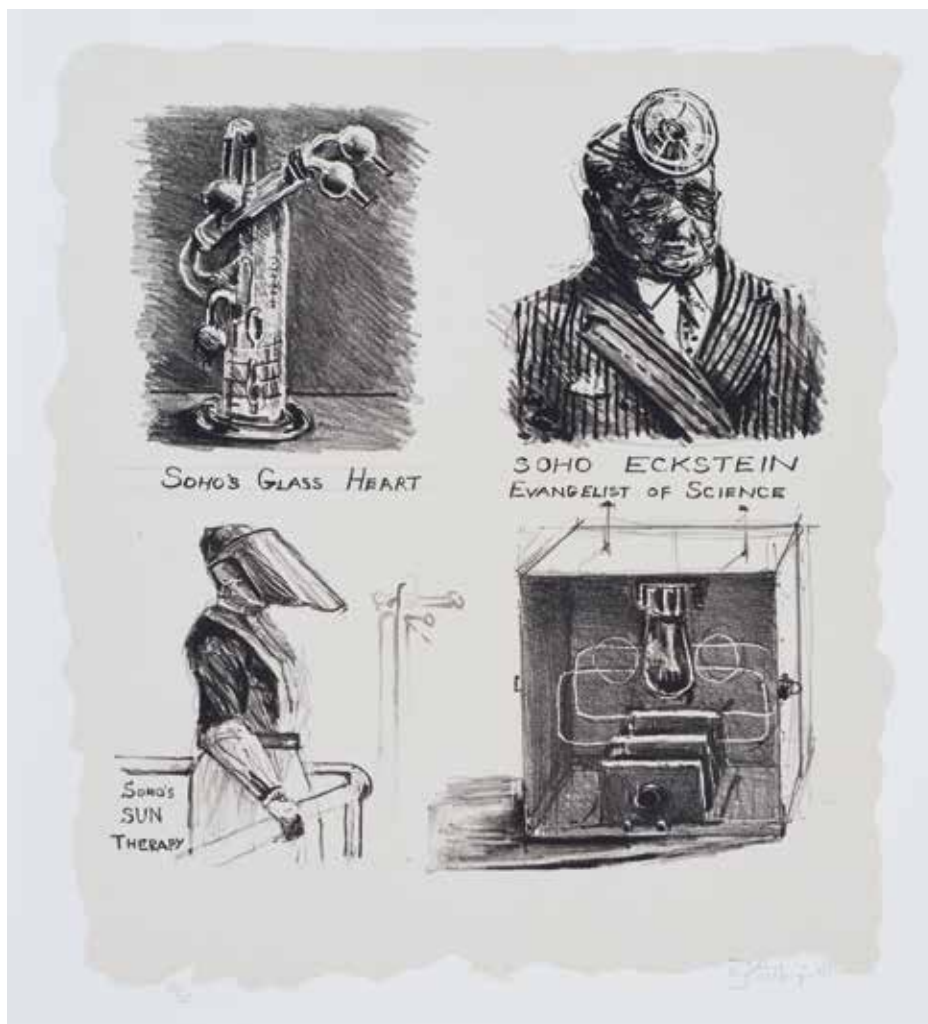
images size: 36,5 by 52 cm

R6 000–8 000

LITERATURE

Langhan, Donvé. (2000) *The Unfolding Man: The Life and Art of Dan Rakgoathe*, Cape Town: David Philip Publishers. Another print from the edition illustrated in colour on page 88, plate 3 where the title 'Assembly of Saints' is used.

Gallery on Tyrone Contemporary Fine Art. *Behold the Mystic Sign: Mystic, artist, Poet and Philosopher; a Selection of Works by Dan Sefundi Rakgoathe* Exhibition Catalogue, Johannesburg: Group Marketing. Another print from the edition was exhibited and illustrated in colour, unpaginated.



158

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Soho Eckstein, Evangelist of Science

signed, dated '91 and numbered 20/30 in

pencil in the margin

lithograph

image size: 32 by 29 cm

R30 000-40 000



159

159

William Joseph KENTRIDGE

SOUTH AFRICAN 1955–

Studio Portrait

signed and inscribed 'e.a.' in pencil
in the margin
colour photolithograph
image size: 93 by 64,5 cm

R50 000–70 000



160

160

William Joseph KENTRIDGE

SOUTH AFRICAN 1955–

9 Films

signed and numbered 30/200 in red pencil
colour lithograph
images size: 69 by 48 cm

R10 000–15 000

161

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Three Nudes

signed and numbered 34/79 in pencil in the margin

screenprint

image size: 43 by 62,5 cm

R8 000–12 000

162

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Orgy 4

signed, numbered 25/39 and inscribed with the title in pencil in the margin

colour screenprint

sheet size: 45 by 63 cm

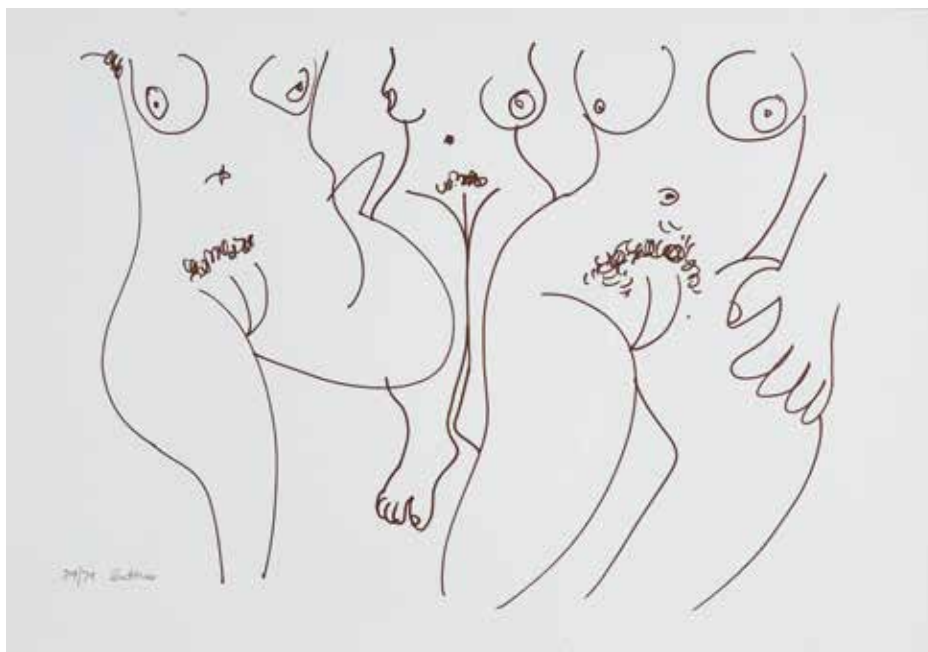
R18 000–24 000

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

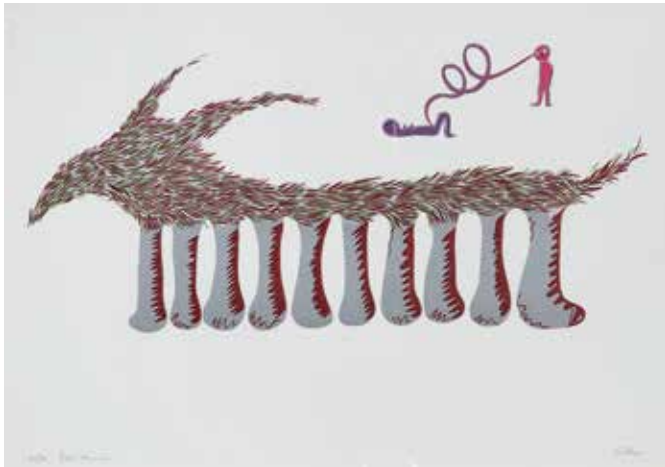
Skawran, Karin and Macnamara, Michael. (eds.)(1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated in colour on page 89, plate 18
Skawran, Karin. (ed.)(2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 55.



161



162



164

163

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Orgy 4

signed, numbered 4/39 and inscribed with the title in pencil in the margin
colour screenprint
image size: 41,5 by 61 cm

R15 000–20 000

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.)(1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated in colour on page 89, plate 18.
Skawran, Karin (ed.)(2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 55.



165

164

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Pet Animal

signed, numbered 22/30 and inscribed with the title in pencil in the margin
colour screenprint
image size: 44 by 63 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. (2005) *Walter Battiss Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Another example from this edition illustrated in colour on page 52.
Skawran, Karin and Macnamara, Michael. (eds.)(1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated on page 169, figure 63.
Friedman, Hazel. (2000) *Norman Catherine*.

Johannesburg: Goodman Gallery Editions. Another example from this edition titled *Hairy Dog* illustrated on page 179.

165

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Banana Boy

signed, numbered 12/30 and inscribed with the title in pencil in the margin
colour screenprint
image size: 44 by 62 cm

R12 000–15 000

LITERATURE

Skawran, Karin and Macnamara, Michael (eds.)(1985) *Walter Battiss*. Johannesburg: AD. Donker. Another example from the edition illustrated on page 18, plate 1.



166

166

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Wilgerboom in die Somer (Nilant 79)

signed, dated 1925, numbered 1/12 and inscribed 'impr' in pencil in the margin
linocut

image size: 37 by 30 cm

R12 000–16 000

EXHIBITED

Johannesburg Art Museum, Johannesburg,
*Jacob Hendrik Pierneef (1886–1957) as
Printmaker*, 1986, another example from the
edition exhibited, catalogue number 47.

LITERATURE

Nilant, F.E.G. (1974) *Die Hout - en Linoseë
van J.H. Pierneef*, Cape Town: A.A. Balkema.
Another example from the edition
illustrated on page 114.

TWENTY
PRINTS



HANDPRINTED BY
THE MICHAELIS SCHOOL OF FINE ART
UNIVERSITY OF CAPE TOWN
MCMLI-MCMLIII

168

167

William Mitcheson **TIMLIN**

SOUTH AFRICAN 1892–1943

Illustration to 'The Arabian Nights'

signed, inscribed with the title and the
artist's owl device mark
pen and ink and wash
25,5 by 23 cm

R8 000–12 000

168

MICHAELIS SCHOOL OF FINE ART

SOUTH AFRICAN (20TH CENTURY)

Twenty Prints, 1951–1953

A portfolio of twenty woodcuts, linocuts, etchings and
lithographs, edition limited to 100 copies, this numbered
28, each print signed by the artist (except for the
Dronsfield) and numbered 28/100 in pencil, in the original
red cloth portfolio with the title-page and information
sheets.

Artists include Battiss, Boonzaier, Dronsfield, Esmonde-
White, Harries, Hendriks, Higgs, Hillhouse, Krenz, Krige,
Laubser, Lipschitz, Michaelis, Pierneef, Preller, Prowse,
Shephard, Stern, Van Essche, and Welz.
woodcuts, linocuts, etchings and lithographs
sheet size: 56 by 38 cm each

R30 000–40 000

NOTES

Hand printed by The Michaelis School of Fine Art,
University of Cape Town



169

169

Irma STERN

SOUTH AFRICAN 1894–1966

Zanzibar

Pretoria: Van Schaik, 1948, b/w illustrations by the artist (most are tipped-in photographs of paintings by the artist), 4to, original colour raffia and cloth binding, limited edition: No. 100 of 150 copies, signed by the artist, slightly worn but covered in a plastic protective covering, some staining on book pages and slight foxing

R30 000–40 000



170

170

Walter Whall BATTISS

SOUTH AFRICAN 1906–1982

Various Sketches on the first 58 pages of the book 'A Small Town in Germany' by John le Carré

each sketched page signed with the artist's initials and dated 1.4.69
ink

sheet size: 22 by 14 cm each

R20 000–30 000

PROVENANCE

Gifted to the current owner by
Rain Battiss



171

171

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

Nel, K; Burroughs, E and Von Maltitz, A (eds.)

Villa at 90

Nel, K; Burroughs, E & Von Maltitz, A (Eds), Jonathan Ball and Shelf Publishing, Johannesburg, 2005, Collector's Special Edition limited to 50 copies, this number 20, signed by the artist, full-leather binding, in a wooden slipcase inset with a bronze plaque by Edoardo Villa, signed, dated 1965 and numbered 20/50.

slipcase: 35,5 by 30,5 cm;
plaque: 16,5 by 19 cm

R18 000–24 000

172–180 no lots

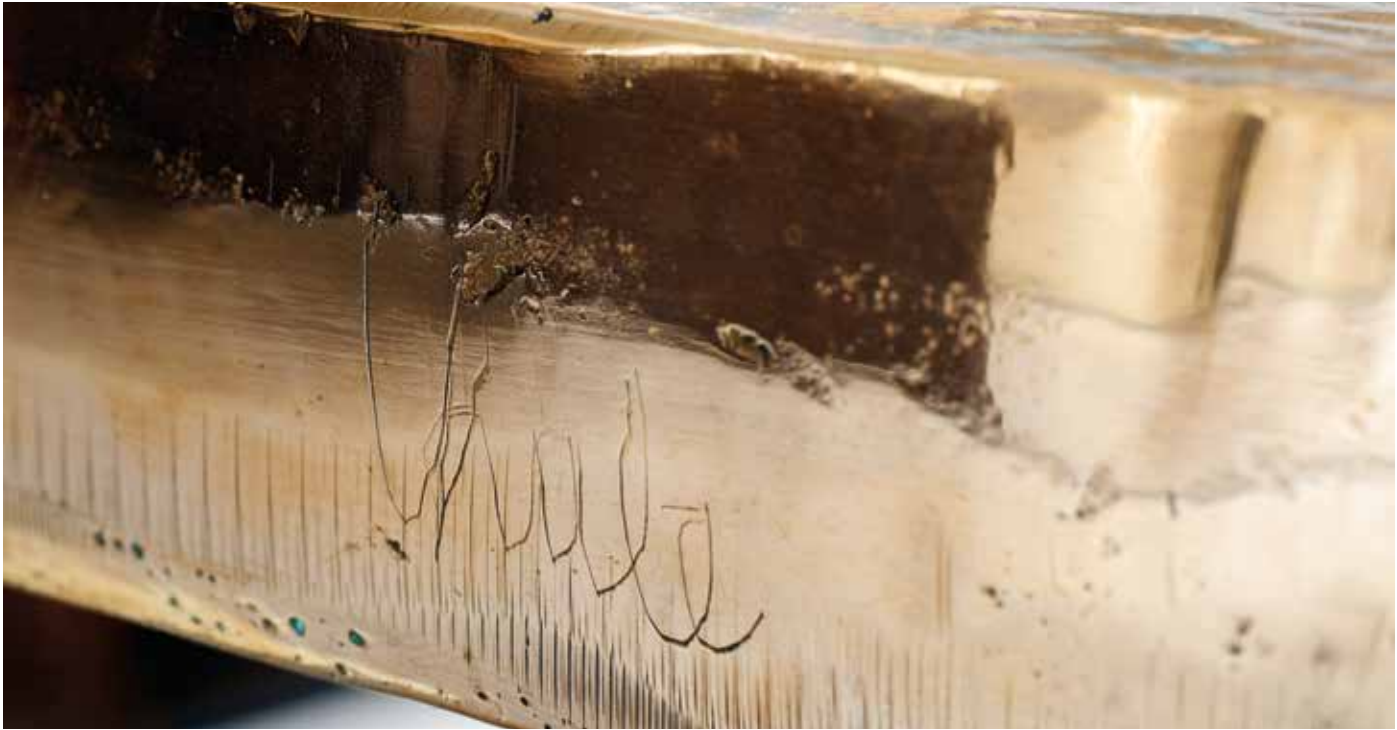


The Wanderers Club, Illovo, Johannesburg
11 November 2013 – 8 pm

Important South African and International Art

Evening Sale
Lots 181–280

OPPOSITE
Lot 217 Pieter Wenning, *Evening Landscape Near Harmonie, Pretoria* (detail)



181

Ado

CHALE

BELGIAN 1928–

Mayan Sun – Droplet, circular table

circa 1980

signed

bronze and metal

diameter: 150,5 cm; height: 72 cm

R200 000–300 000

PROVENANCE

Purchased from the artists studio and thence by descent

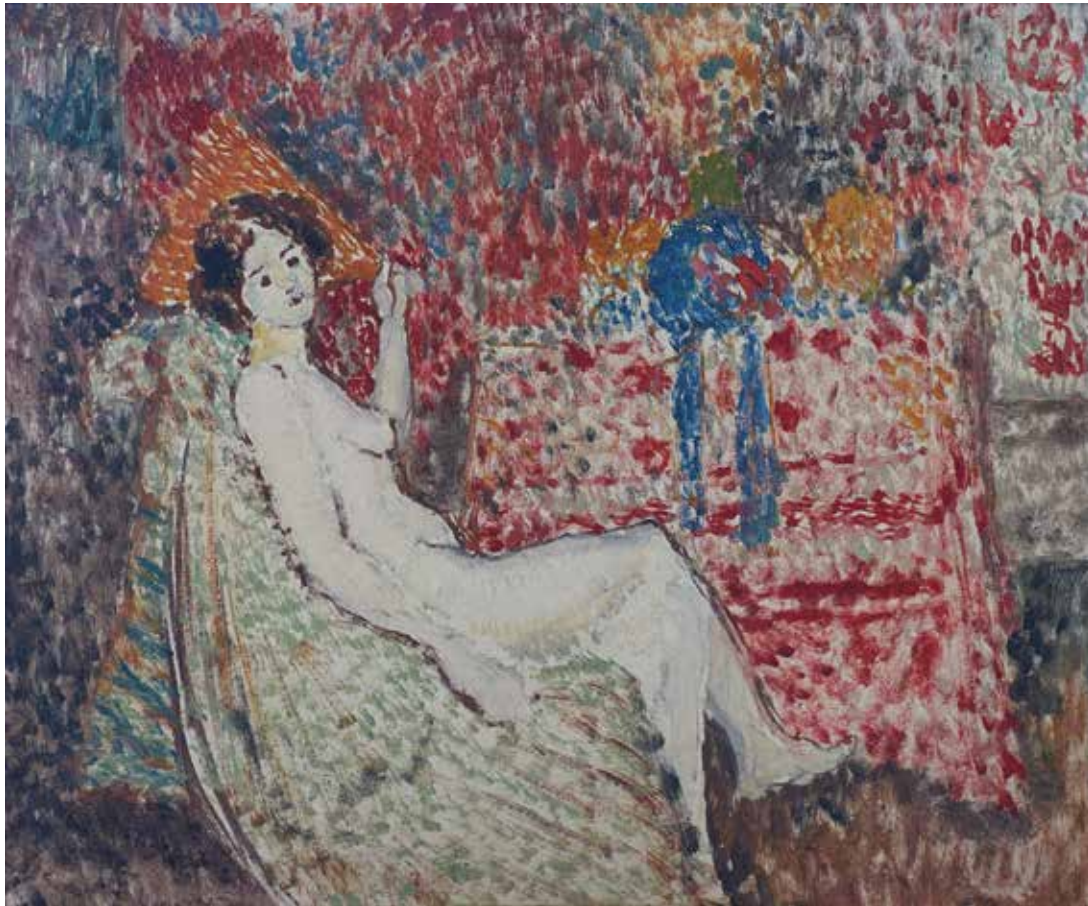
NOTES

Since the opening of his Belgian studio in the mid-1960s, Ado Chale has steadily built on his reputation as an artist producing limited edition sculptural furniture. Chale came to the attention of the international collecting community when one of his dining tables reached the then unheard of figure of £84 500 at Sotheby's, London, in 2007. This was compounded when the newly decorated Christian Dior boutique situated on Rue de Montaigne in Paris opened its doors to the public, with a Chale table centre-stage. Furthermore, architect Peter Marino installed one of Chale's marcasite-and-black-resin tables between a pair of

bouclé-clad chairs in Chanel's luxurious Singapore flagship store.

Chale and his studio assistants can take upwards of eight weeks to complete a single piece of furniture. Chale's designs evolve from his passion for mineralogy and his love of textures. His inventive pieces combine functionality with natural elements. Set atop a criss-crossing patinated steel base, the cast bronze top of this table was crafted to simulate a single drop of water rippling across the surface. Titled *Mayan Sun – Droplet*, this table was completed circa 1980.





182

Georges
LEMMEN

BELGIAN 1865–1916

Nu á l'éventail

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

oil on board
44,5 by 54 cm

R120 000–150 000

PROVENANCE

De Vuyst Kunstgalerij, Belgium, *Oude en
Moderne Kunst*, 5 October 2005, lot 541

NOTES

Verso contains a chalk pastel sketch of
Two Nude Sunbathers



183

Paul

SIGNAC

FRENCH 1863–1935

Bayonne

signed, dated 9 April 29 and inscribed with the
title in pencil

watercolour over pencil

18,5 by 25,5cm

R180 000–240 000

PROVENANCE

G.E. Pearse, the first professor of architecture at the
University of the Witwatersrand

184

Bernard
BUFFET

FRENCH 1928–1999

Bouquet de Pavots

signed and dated 64
oil on board
98,5 by 63,5 cm

R500 000–700 000

PROVENANCE

Galerie Emmanuel David et Maurice
Garnier, Paris
The Lefevre Gallery, London
The Everard Read Gallery, Johannesburg
The late MEC (Peggy) Hurwitz

EXHIBITED

The Everard Read Gallery, Johannesburg,
Bernard Buffet, June 1979, catalogue
number 3





recto



verso

185

Anne

REDPATH

SCOTTISH 1895–1965

Daffodils in a Breton Jug, recto;
Still Life with Red Cabbage, verso

printed with the artist's name, titles, and dated
circa 1952 on a gallery label adhered to the
frame

oil on panel

60 by 49,5 cm

R200 000–300 000

PROVENANCE

Aitken Dott & Son: The Scottish Gallery, Edinburgh,
catalogue number 3488



186

James McIntosh

PATRICK

SCOTTISH 1907–1998

Unthank Farm, Angus

signed and dated 39; inscribed with the artist's name, title and dated January 1941 on a gallery label adhered to the reverse
oil on panel

46 by 61,5 cm

R300 000–500 000

PROVENANCE

The Fine Art Society Ltd, London

NOTES

Another view of Unthank Farm was sold by Sotheby's London, 27 June 2001 as part of The Leverholme Collection, Thornton Manor, Wirral, Merseyside

South African Art

187

Edward
WOLFE

SOUTH AFRICAN 1897–1982

*Near Praia Santa Eulália,
Algarve*

signed
oil on canvas board
39,5 by 31,5 cm

R30 000–50 000





188

Alice

TENNANT

SOUTH AFRICAN 1890–1976

Still Life with Sunflowers in a Dutch vase

signed

oil on board

60 by 69 cm

R30 000–50 000



189

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Still Life with Spring Flowers

signed with the artist's initials; accompanied by
a certificate of authenticity from E. Schweickert
oil on board

48 by 58,5 cm

R30 000–40 000



190

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Tall Pines, Table Mountain Beyond

signed with the artist's initials

oil on board

29,5 by 40 cm

R50 000–70 000



191

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Three Fir Trees, Kenilworth, Cape Town, South Africa

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

oil on canvas

50 by 60 cm

R70 000–90 000



192

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Cape Cottages Under Pine Trees

signed and dated 73

oil on canvas laid down on board

61 by 76 cm

R80 000–120 000



193

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

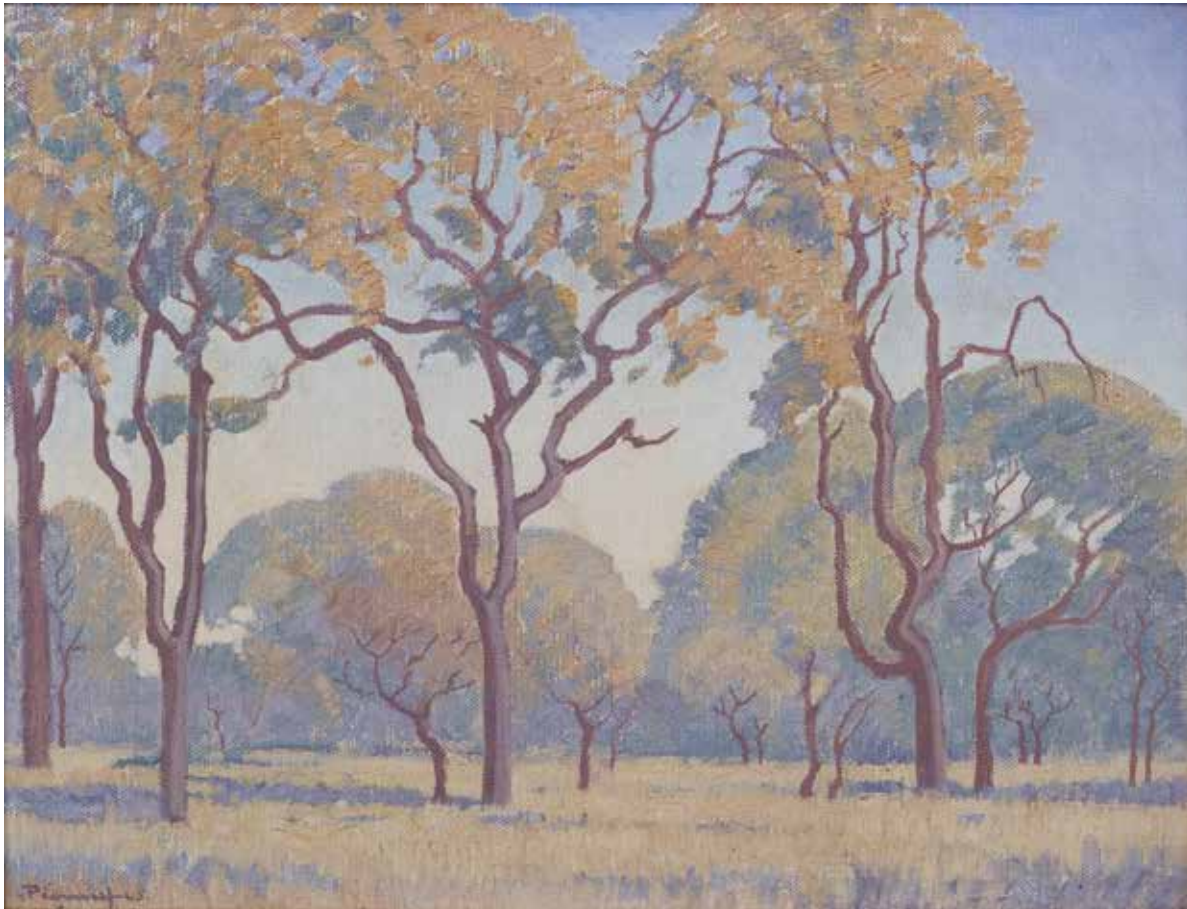
Harbour Scene

signed and dated 1938

oil on card

29 by 37 cm

R80 000–100 000



194

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Bushveld Trees

signed and dated 45

oil on canvas

34,5 by 44,5 cm

R400 000–600 000

195

Frans David

OERDER

SOUTH AFRICAN 1867–1944

*The Artist's Garden, Eastwood
Street, Pretoria*

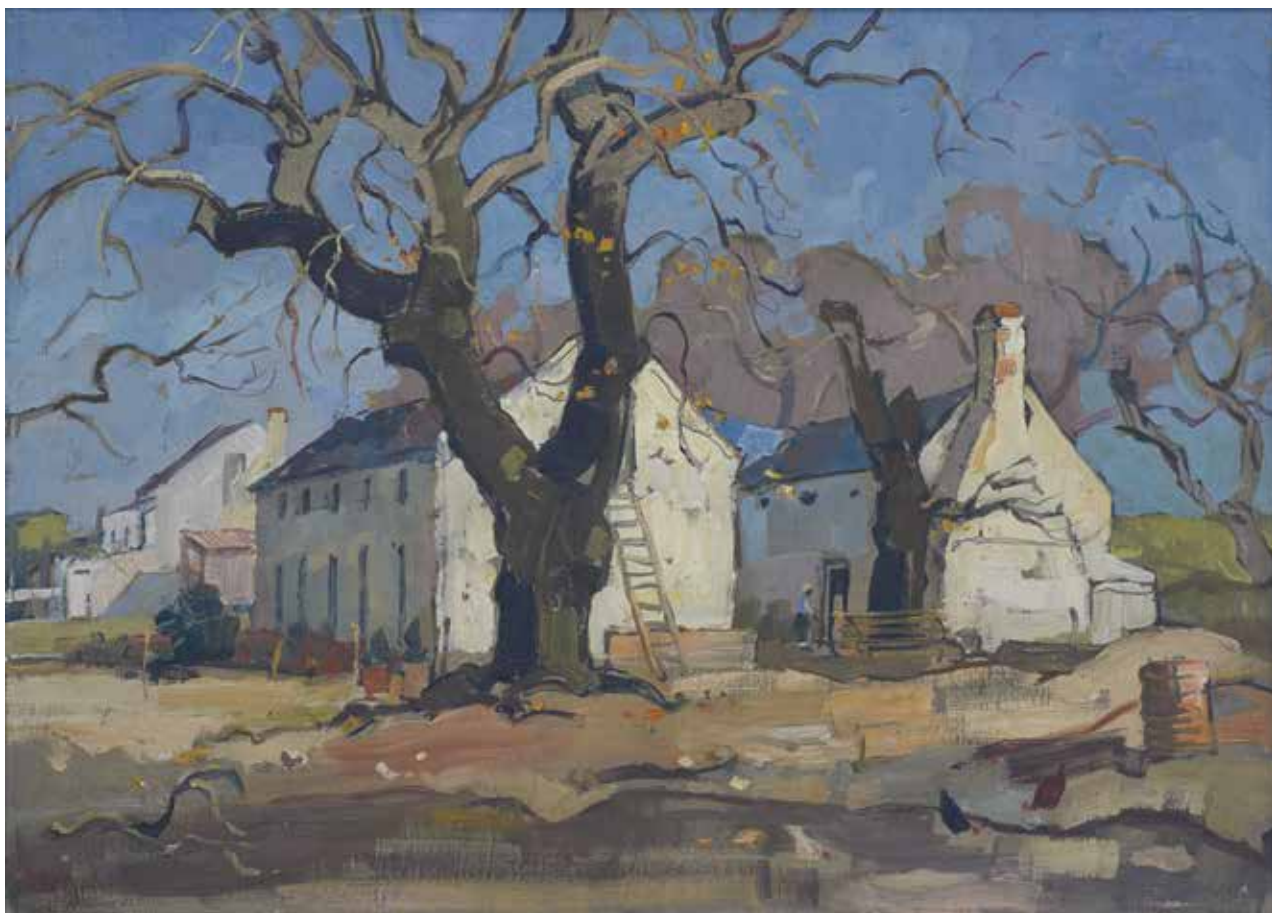
signed

oil on panel

90 by 59,5 cm

R140 000–180 000





196

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Op ten Horst, near Wellington

signed and dated 1942

oil on canvas laid down on board

54 by 75,5 cm

R300 000–500 000



197

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Cornfield

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

oil on canvas

38,5 by 41,5 cm

R80 000–120 000

198

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Lanzerac, Stellenbosch

signed in pencil
casein and tempera
36,5 by 54,5 cm

R500 000–700 000

In the 1920s Pierneef occasionally painted with the tempera or casein mediums – a mixture of powder paint pigments, egg yolk and/or milk protein. Although these mediums bear some resemblance to gouache, they possess a much richer tonality and distinctive luminosity.

Casein paint is a fast-drying, water soluble medium derived from milk protein. The term *Casein* stems from the Latin *caseus*, which means *cheese*, and is the name for a family of related phosphoproteins. These proteins are commonly found in mammalian milk. Casein paint is re-workable and, generally, dries to a matte finish. It has been used since ancient Egyptian times as a form of tempera paint. Unlike gouache, casein dries to an even consistency and visually it resembles oil paint more than most other water-based paints.

Tempera, also known as egg tempera, is a permanent, fast-drying paint medium consisting of coloured pigment mixed with a water-soluble binder medium. Tempera paintings are very long lasting, and examples from the 1st centuries AD still exist. Egg tempera remained a primary method of painting until about 1500 when it was superseded by oil paint.

According to *African Success* website, it was in 1926 that JH Pierneef began to experiment along

unconventional lines, 'both divisionistic and what he referred to as 'geometric' styles and also perfected a complex technique based on [the] casein medium!'. By virtue of its fast drying nature, casein assisted in developing the artist's compositional and application techniques, similar to what working in gouache did for Irma Stern. By virtue of the nature of the mediums, both artists were obliged to thoroughly plan their subjects, compositions and application methods before preparing the paint and commencing their paintings.

This view of the Lanzerac was probably painted *plein-air*. Coupled with the characteristics of the casein/tempera medium, this combination would have required the artist to rapidly render the painterly brushstrokes defining his view of the lilac vineyards, distant buildings, blue and green trees, mauve mountains beyond and billowing clouds above. Painting with casein or tempera paints requires a spontaneity and confidence of marking that, for Pierneef, resulted in an expressiveness arguably exceeding that of his more considered and deliberate oil paintings which were often completed in his studio.

1. <http://www.africansuccess.org/visuFiche.php?id=564&lang=en>





199

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Namaqualand Landscape

signed

oil on board

24 by 40 cm

R80 000–120 000



200

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand in Spring

signed and dated '82

oil on board

43 by 58,5 cm

R120 000–160 000

201

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Bushman Hunter

signed, dated 1902 and with the foundry mark: G. Massa, Roma

bronze with a dark brown patina, mounted on a wooden base

height: 49 cm, excluding base

R600 000–900 000

LITERATURE

Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 36–38.
Ernst, J. (2006) *Anton van Wouw: 'n Biografie deur J. Ernst*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 66.
University of Pretoria. (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co. Another cast from the edition illustrated on page 27, plate A1.

NOTES

*'...through his smaller works [van Wouw] reached heights of sculptural expression which he seldom attained in his monumental works.'*¹

Anton van Wouw's smaller sculptures were produced out of his own will, in contrast to his larger, monumental works which were usually commissions. It is apparent in these sculptures the enjoyment he took in their production and the consequent effort that he devoted, resulting

in the superior quality of rendering and finish inherent therein.

The model for this sculpture was a Bushman named Korhaan. At the time that Van Wouw produced the sculpture Korhaan lived with him for a year working as domestic help and model. After this he went into the employ of a man who took him to America where he was exhibited as a human rarity and, ultimately, he ended up at Barnum and Bailey's circus where he remained for over 30 years.

Bushman Hunter depicts a naturalistic Bushman figure dressed only in a loin cloth holding a bow and arrow. Particular to the Italian casts is the superior detail characterising the figure – the texture of his hair, the folds and wrinkles throughout his body, the detailed muscle tone and the prominent veins on his neck, arms and feet. This sculpture exists in different forms, some of the Italian casts possess an arrow with prominent tip and feathers (as in the present lot), while other casts lack these details. This was one of Van Wouw's most popular sculptures, each of which he finished off personally. This fine Italian cast exemplifies the artist's skill at rendering realism, as Duffey elaborates: 'One already sees with these early smaller sculptures how Van Wouw, with his sterling technique and acute observational abilities, portrayed his subjects in the finest detail... The quality of the casting which the founders G. Massa and G. Nsini of Rome did for him during this period was never surpassed and doubtlessly contributed to the high quality of these smaller works.'²

1. Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. p.9

2. Ibid. p.38



Korhaan from an old album of Van Wouw.







202

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

S.W. Afrika

signed with the artist's initials and dated 1944; signed twice,
inscribed with the title and '113' twice on the stretcher
oil on canvas
69 by 99 cm

R400 000–600 000

PROVENANCE

The Olga Levinson Collection

At the time of Adolph Jentsch's Pretoria Art Museum Retrospective exhibition (1970), Riena van Graan, assistant curator at the museum wrote: 'I think the great value of Jentsch as an artist lies in that he is the only artist who tackled the problem of the homogenous blue cloudless sky above a landscape with the veld full of bushes and veld shrubs consequently full of turbulent elements. Pierneef who sought the decorative quality in the landscape, abridged the problem of discord in the painting by means of a cloudy sky. But this smooth blue sky of Jentsch's does not divide the painting in two, it rather contributes to the grandeur and infinity and strongly emphasises the third dimension of the landscape over which it stretches. It is but one of the reasons why it may be said that Jentsch perhaps more than Pierneef penetrated to the character of the landscape and laid bare its innermost nature.'

This landscape has been identified as a view from Vrede, Adrian Esterhuizen's farm on the edge of the desert sands of the Sperregebiet, the forbidden diamond area.



203

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

*Trees in a Lowveld Mountainous
Landscape*

signed

oil on board

29,5 by 37,5 cm

R120 000–160 000

204

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Begonias

signed

oil on canvas

85 by 66 cm

R200 000–250 000





205

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with St. Joseph Lilies

signed

oil on canvas

49,5 by 59 cm

R120 000–160 000

206

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Salt

signed; inscribed with the artist's name and 'Salt' in another hand on the stretcher

oil on canvas

73 by 85,5 cm

R100 000–150 000

EXHIBITED

The National Gallery of South Africa, Cape Town, W.A, where the title 'Salt' is inscribed on the gallery label adhered to the reverse

Eastern Province Society of Arts and Crafts, Port Elizabeth, 23rd Exhibition, 18–28 September 1940, catalogue number 16
Eastern Province Society of Arts and Crafts, Arts Hall, Port Elizabeth, *Works by Dorothy Kay 1902–1955*, June 1955, catalogue number 3

LITERATURE

Reynolds, Marjorie. (1989) *Everything you do is a Portrait of Yourself, Dorothy Kay: A Biography*, Johannesburg: Privately Published.

Mentioned on page 101, exhibitions mentioned on pages 464 and 475.



NOTES

An ardent supporter of the Arts in the Eastern Cape, Dorothy Kay was a founder member of the Eastern Province Society of Arts and Crafts (EPSAC). She exhibited regularly with the Society and organised fund raising events including the Three Arts Ball¹ held at the Market Hall in Port Elizabeth.

Salt Shovellers was first shown in 1940 at the 23rd Exhibition of EPSAC. This oil drew upon the subject matter of *Stacking Salt*² (now in the permanent collection of the Museum Africa, pictured above) but differs from the larger oil in that there are only seven figures shown in their respective working roles, as opposed to nine.³ The figures are seen working in what appears to be a shed or warehouse. Some of the workers are shovelling the pile of sea salt, others pulling or tipping the wooden carts used for transporting the salt. Kay referred to these two works as *Shovelling Salt*, *Salt Shovellers* or *Stacking Salt* which led to erroneous miscataloging of the work in future exhibitions, notably the retrospective show held in Port Elizabeth in 1955 where this painting is mentioned as having been painted in 1918.

1. The first Three Arts Ball was held in 1926. The funds from these balls were earmarked for the building of an Arts hall in Port Elizabeth.

2. Painted in 1938 the same year as *The Elvery Family: A Memory*

3. Marjorie Reynolds only mentions eight figures in *Everything you do is a Portrait of Yourself: Dorothy Kay, a biography* (1989).





207

Bertha Amy
EVERARD

SOUTH AFRICAN 1873–1965

Country Lane

signed

oil on canvas

44,5 by 63,5 cm

R200 000–300 000



208

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Luxembourg Gardens

dated 1925 and inscribed with the artist's name, title and medium
on the reverse, authenticated by Leonora Everard-Haden, the
artist's daughter, on the reverse

oil on canvas

60 by 73,5 cm

R80 000–120 000

Irma
STERN

SOUTH AFRICAN 1894–1966

Watussi King

signed and dated 1942
charcoal
60,5 by 46 cm

R250 000–400 000

EXHIBITED

Iziko South African National Gallery,
Cape Town, *Imagining Beauty: Body
Adornment Including Young SA Designers*,
2010/2011, illustrated in colour in the
exhibition catalogue on page 17.



NOTES

Irma Stern travelled to the Congo in 1942. Buoyed by romanticised accounts about the Nilotic¹ ancestry, elevated status and physical beauty of the Rwandan nobility, Stern was consumed both with curiosity and the desire to paint them. Well-connected with both the Belgian administration and the South African attaché, she found an opportunity to see the Royal party at the *Fête Nationale* held in Kigali, a two day-long celebration that included royal processions and public displays of drumming, singing and dancing.

'I painted the king and queen and the queen mother of the Watussi. Their movements were dignified beauty, their features – long necked, long faced – were exquisite, a beautiful and timeless majesty. Here I had found as I had thought, the quintessential of beauty.'²

This portrait, *Watussi King*³ was most likely completed on the same day as *Watussi Queen*.⁴ The two portraits have captured their respective subjects wearing the distinctive beaded and plumed crowns reserved exclusively for senior royalty. Stern's disregard for political and ethnographic sensitivities is often underpinned by the generic titles she gave her works. She seldom identified African subjects by name and this has led to many flawed identifications. Identified as Mwami⁵ Rudahigawa Mutara III (1912–1959) and Queen Rosalie Gicanda⁶ (1928–1994), this may require revision after examining photographs taken on the day of the *Fête Nationale*. Whilst the male sitter was

indeed the Mwami, the female portrait may well not be that of his young queen but perhaps his mother, the dowager queen. In historical photographs taken at the same time, Mutara III is shown wearing this crown whilst his bride wears the 'symbols of the horns of the sacred cow' held on her head by a double band. His mother however wears the full crown, acknowledging her status in the royal family.

Mwami Rudahigawa died in 1959. The circumstances surrounding his death are shrouded in mystery with many accounts alluding to his having been poisoned by the then Belgian administration. The Rwandan monarchy lasted only two more years, coming to an end in 1961.⁷

1. Nilotic peoples or Nilotes refers to related ethnic groups mainly inhabiting the Nile Valley, the African Great Lakes region, and southwestern Ethiopia, who speak Nilotic languages, a large sub-group of the Nilo-Saharan languages. These include the Kalenjin, Luo, Dinka, Nuer, Shilluk, Ateker and the Maa-speaking peoples, all of which are clusters of several ethnic groups.
2. *My aim in art*, Irma Stern 1954, newspaper article.
3. Purchased in Brussels where Stern held an exhibition on her return from Central Africa.
4. Purchased by the South African National Gallery in 1967 after Stern's death.
5. Mwami means King in the Kinyarwanda language.
6. Mutara III's second wife was only 14 years old when they married. She withdrew entirely from politics after his death. She was murdered in the Rwandan genocide on 22 April 1994.
7. We would like to thank Carol Kaufmann (Curator of African Art) of IZIKO South African National Gallery for her assistance with this catalogue entry.



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210

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Scout

1910

signed, inscribed 's.a' and signed with the foundry name: G. Massa Foundry, Roma
bronze with a dark brown patina
width: 62,5 cm

R500 000–700 000

LITERATURE

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

Ernst, J. (2006) *Anton van Wouw: 'n Biografie deur J. Ernst*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 77.

University of Pretoria. (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co. Another cast from the edition illustrated on page 30, plate A26.



211

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Ou Mina

signed and dated '25
oil on paper laid down on panel
43 by 34 cm

R600 000–900 000

PROVENANCE

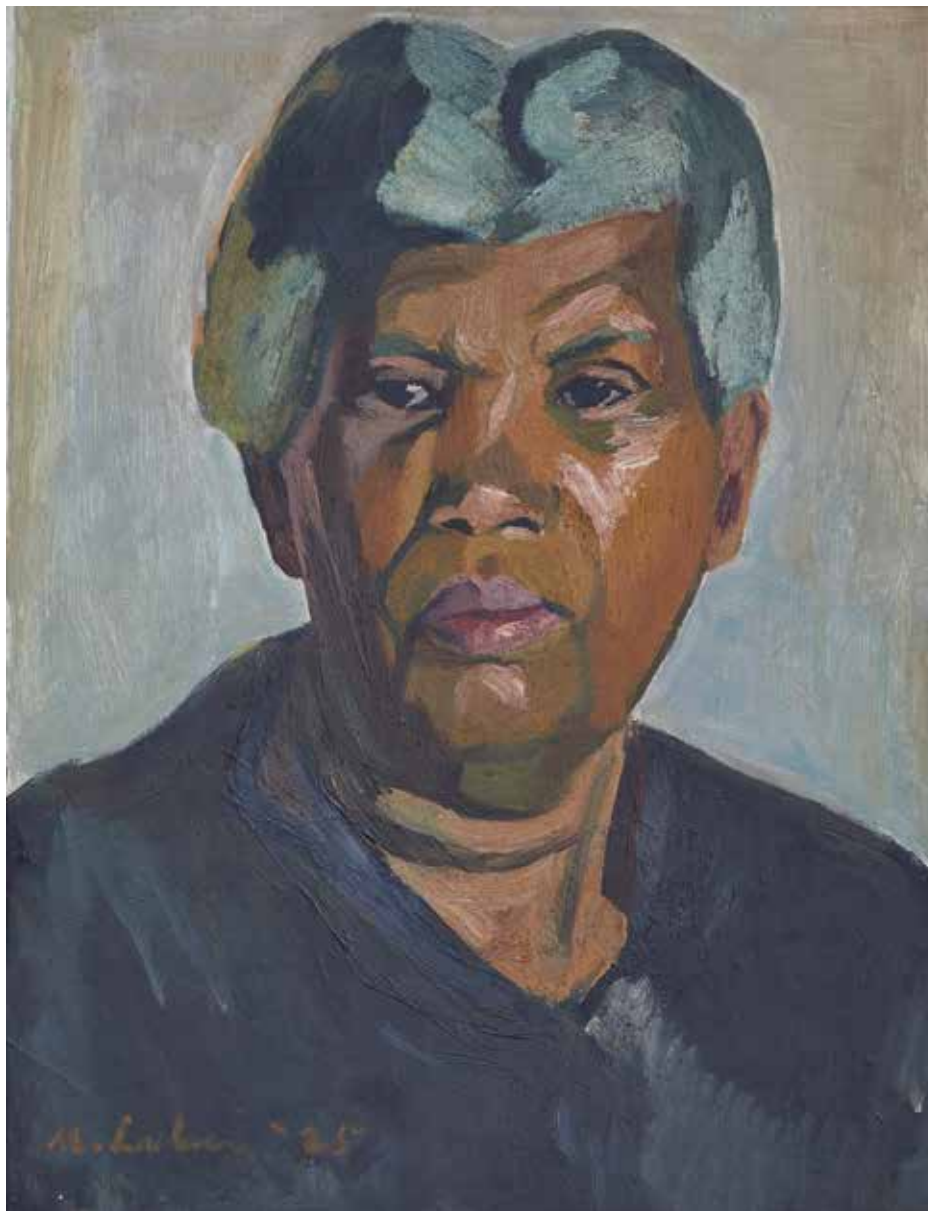
Professor F.X. Laubscher, Stellenbosch
Mrs R. Laubscher, Pretoria

EXHIBITED

South African Association of the Arts,
Cape Town, 1963, catalogue number 35

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 183, catalogue number 516.



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212

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

The Violinist

signed, dated 1949 and stamped '4'
bronze with a dark brown patina,
mounted on a wooden base
height: 46,5 cm, including base

R80 000–120 000

LITERATURE

De Klerk, Chris and de Kamper, Gerard. (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum. Another cast from the edition illustrated in colour on page 9. Nel, Karel; Burroughs, Elizabeth and Von Maltitz, Amalie. (2005) *Villa at 90*, Johannesburg and Cape Town: Jonathan Ball Publishers. Another cast from the edition illustrated in colour on pages 30 and 31.

cf. Günther, Fritz-Uwe. (1998) *Edoardo Villa Museum: Catalogue*. Pretoria: University of Pretoria. A similar example made from plaster is illustrated on page 10, catalogue number 3.





213

Rosamund King
EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

Barberton Daisies

signed; inscribed with the title, 'Everard'
 and 'price six guineas' on the reverse
 oil on canvas laid down on board
 37 by 45 cm

R180 000–240 000

EXHIBITED
 Adler Fielding Gallery,
 Johannesburg

NOTES

Barberton Daisies is a vibrant composition punctuated by the dancing flowerheads spilling from the neck of a simple cream vase. Flat planes of brilliant colour unite on the two-dimensional canvas creating a vibrant decorative surface. The net result being 'less of an interpretation of nature... [rather] a formal pattern imposed upon nature. An extremely complex yet logical relationship of curves, horizontals, and uprights... Her composition relies on the structural stress of colour and shape in a formal relationship to each other.'²

1. Indigenous to South Eastern Africa and commonly known as the Barberton daisy, the Transvaal daisy, and as Barbertonse madeliefie in Afrikaans.
2. Maria Stein-Lessing, *Our Art 2: Bertha Everard and Rosamund Everard-Steenkamp*, Foundation for Education, Science and Technology, Pretoria, 1961, page 32



214

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Blue Vase

signed and dated 45; dated '45, inscribed with the artist's name, title and 'bought 1945 from Sumner Exhibition, Pretoria by Prof. N. Sabbagha' on the reverse
oil on canvas

53,5 by 66,5 cm

R200 000–300 000

PROVENANCE

The collection of Professor N. Sabbagha
and thence by descent.

215

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Proteas

signed

oil on canvas laid down on board

85 by 52,6 cm

R90 000–120 000



216

Inrmin

HENKEL

SOUTH AFRICAN 1921–1977

Still Life with Flowers and Vessels

signed and dated 72

oil on canvas

76 by 60,5 cm

R80 000–120 000



217

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

*Evening Landscape Near Harmonie,
Pretoria*

signed; inscribed 'No.5 Evening Glow,
Pretoria' and 'No.5 Evening Glaze, Pretoria'
on the reverse
oil on canvas laid down on board
26 by 36 cm

R700 000–900 000

EXHIBITED

The South African National Gallery, Cape Town,
Pieter Wenning, an exhibition to commemorate the
Centenary of the birth of the artist, September 1973,
catalogue number 18

PROVENANCE

Mrs C.A. te Water Naudé

LITERATURE

Bolsmann, Eric. (2001) *Pretoria: Artists' Impressions
1857–2001*, Pretoria: Protea Book House. Mentioned
on pages 133–136.

NOTES

'When Pieter Willem Frederick Wenning (1873–1921)
came to South Africa from the Netherlands at the
age of 32, he was not known as an artist. With little
formal art training, he started his working life in
Pretoria as a clerk with the booksellers De Bussy in

Pretorius Street. He acquired a house for his family at
28 Rissik Street.

'Shortly after he had settled in his Rissik Street
residence, he made a pencil sketch of Harmonie. The
area near Scheiding and Rissik Streets, up to Mears
Street, was part of the original Elandspoor farm.
When the farm was subdivided in 1875, this portion
became known as Harmonie.

'... in 1916 the government bought Harmonie
and it became part of the campus of the Pretoria
Normal College. The original house was used
to accommodate male students, but in 1926
the building had to make way for a multi-storey
residence, Harmonie. The buildings on the property
were later taken over by the Pretoria College of
Education and are now utilized by UNISA.'¹

1. Bolsmann, E. (2001) *Pretoria: Artists' Impressions 1857–2001*,
Pretoria: Protea Book House. page 133.



218

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Girl with Pink Birds

1958

signed

oil on board

52,5 by 37 cm

R450 000–600 000

EXHIBITED

Gallery 101, Johannesburg, 1962, catalogue number 17

South African Association of the Arts, Cape Town, 1963, catalogue number 27

Egon Geunther, Johannesburg, 1963, catalogue number 21

South African Association of the Arts, Cape Town, 1965, catalogue number 16

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 317, catalogue number 1326.

Eglinton *Lantern*, July to September 1962. Illustrated or mentioned on pages 36 to 43.



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219

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Fruit

signed and dated 50

oil on panel

29 by 40 cm

R150 000–250 000

220

Irma

STERN

SOUTH AFRICAN 1894–1966

Fruit, Delphiniums and Leaf

signed and dated 1965

oil on canvas

92 by 70,5 cm

R3 000 000–5 000 000

NOTES

In 1971 the University of Cape Town opened the doors of the Irma Stern Museum to the public for the first time. The Firs had been Irma Stern's home and studio for more than four decades and to this day several of the rooms are furnished as she arranged them.

Irma's zest for life expressed in her love of abundant colour is evident everywhere in each of the rooms in which she lived, worked and enjoyed entertaining. Best known for her exuberant oil paintings, Irma Stern was also an accomplished ceramicist. Examples of Irma's ceramics (used by the



artist in many of her still life paintings) can be viewed at the museum. Created between 1949–1954, they include large earthenware jars and jugs as well as vases decorated with female figures and unglazed plates embellished with faces.¹

The vase in this still life painting is by Stern. The large leaf obscures much of the vase which is adorned with figures standing in a daisy chain, their placement echoing the shape of the vase. Christopher Peter, curator of the Irma Stern Museum, has identified the vase as No 166 in the museum's collection.

1. <http://www.irmastern.co.za/artist.htm>



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WITHDRAWN

221

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Five Congolese Women

signed

oil on artist's board

34,5 by 43,5 cm

R80 000–120 000



222

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

A Gathering

signed

oil on canvas laid down on board

28 by 37 cm

R100 000–150 000

223

Diederick George
DURING

SOUTH AFRICAN 1917–1991

Zulu Maiden with Pot

signed

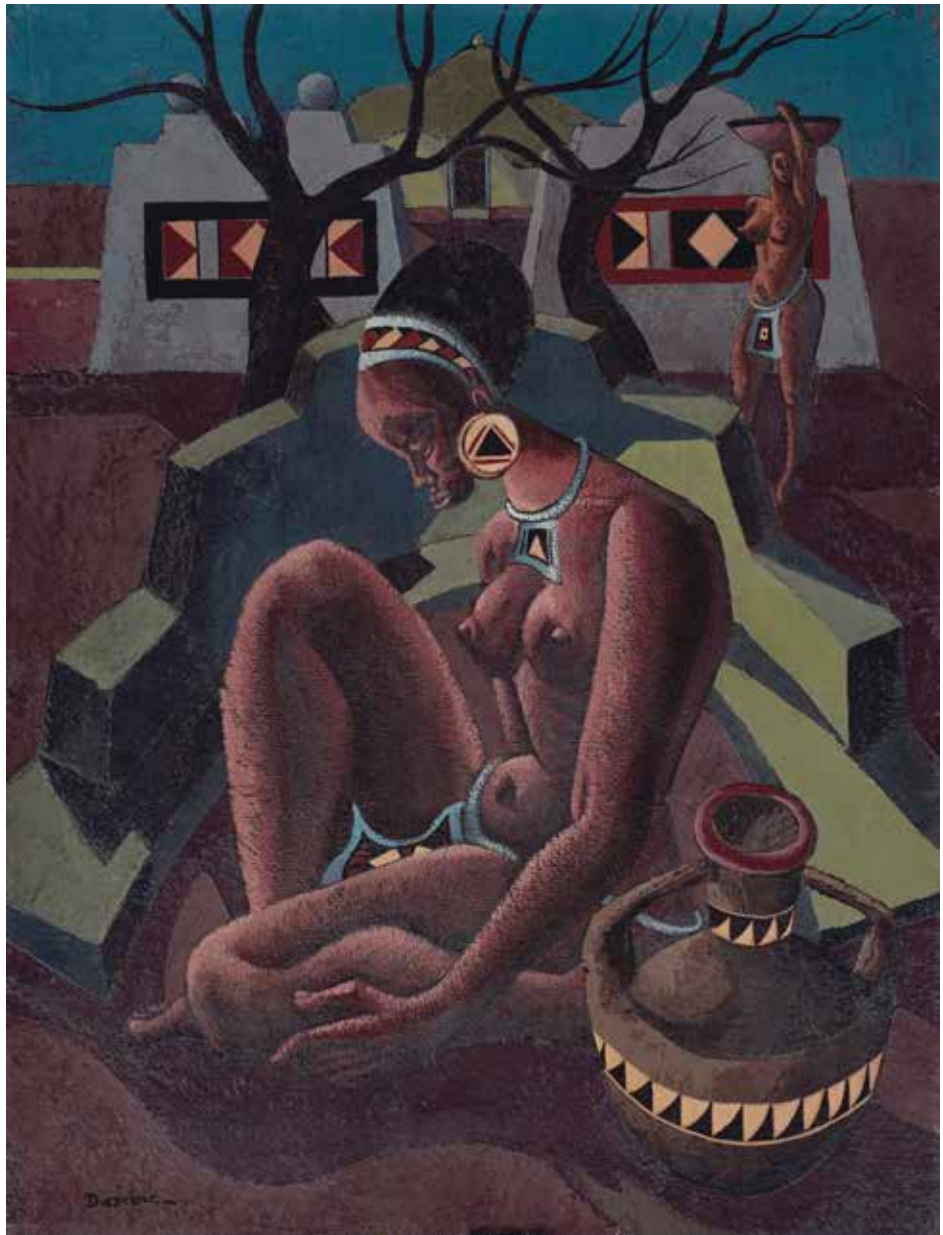
mixed media on card

63,5 by 48 cm

R60 000–80 000

NOTES

In Zulu culture the rite of passage from childhood to adulthood was sanctioned by several events, including initiation, and body transformation. The Zulu ear-piercing ceremony (*Qhumbuza*) was performed on male and females before reaching puberty, being the first of a number of acts denoting the ritual transition from childhood to adulthood. Piercing the ear lobes served as a mark of change; the absence of pierced ears denoted one was still a child and, as such unable to hear and understand. The Zulu ear plugs are known as *iziquaza*. Stylistically the earplugs in this painting date from the 1950s.





Ygdrasil Exhibition, 18–25 September 1948,
photograph by Richard Cutler

224

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

The Young Ntwana

signed and dated '48

oil on board

39,5 by 28,5 cm

R350 000–500 000

EXHIBITED

Ygdrasil, Pretoria, *Ygdrasil Exhibition*,
18 to 25 September 1948

LITERATURE

Berman, Esmé and Nel, Karel. (2009)
Alexis Preller: Africa, the Sun and Shadows,
Johannesburg: Shelf Publishing. Page 121
illustrates an image of this work hanging
in the artist's studio, Ygdrasil.





225

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Huts, Bushveld

signed and dated 50; inscribed with the title

in another hand on the stretcher

oil on canvas

39 by 54,5 cm

R500 000–800 000



226

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, S.W.A.

signed

oil on board

21,5 by 27 cm

R100 000–150 000

227

François
KRIGE

SOUTH AFRICAN 1913–1994

Still Life with Roses in a Jug

signed and dated 87

oil on canvas

54,5 by 45 cm

R100 000–150 000



228

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Still Life with Flowers in a Green Vase, recto; *Country Road*, verso

verso signed with the artist's monogram
oil on canvas

76 by 56,5 cm; 56,5 x 76 cm

R60 000–80 000





229

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Palace in India

signed

oil on canvas

49,5 by 74,5 cm

R100 000–150 000



230

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Parisian Street Scene

signed and dated '73

oil on canvas board

32 by 39,5 cm

R80 000–120 000

231

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Atlantic Coast of America II

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

oil on canvas

76 by 101 cm

R600 000–900 000

EXHIBITED

The Tatham Art Gallery, Pietermaritzburg

LITERATURE

Skawran, Karin. (2005) *Walter Battiss Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 135.

NOTES

'One often wonders how he found all the exotic places he visited; how did he get to know about them? He explained that curiosity had been his excuse for experience. He always sought new places and people and, above all, art so that, as he so often said, he could be 'extended' and become a more complete human being.'

Skawran, Karin. (2005) *Walter Battiss Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Page 43.





232

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Four Figures, recto / verso

signed on two panels
carved and painted wood panels with
coloured pigment, mounted in a metal
and wooden base
height: 126 cm, excluding base

R80 000–120 000



233

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Totem Pole

carved and painted wood sleeper with
coloured pigment and nails, mounted on
a stone base
height: 305 cm

R150 000–180 000



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234

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

The Wounded Leopard (LS 6301)

1963

signed

ironwood and liquid steel

height: 31 cm

R400 000–600 000

NOTES

In 1948 Lucas Sithole won a bursary to attend the Vlaktefontein Technical College. Intending to study art he discovered there was no instructor. Instead he undertook carpentry, cabinet making, as well as welding and building which later proved invaluable to him as a sculptor. His innate creativity later led him to design and make his own special tools and chisels for creating special effects in his sculptures.

In 1955 he began to attend classes at the Polly Street Art School but only took up formal studies there between 1959 and 1960. Although his ultimate preference was to work in a rich variety of different woods that he sought in the wild, he also experimented with a wide range of other

materials such as stone, liquid steel and bronze but said that 'a tree is like a human being with veins. The branches represent the veins. Stone is just a material.'¹

The Wounded Leopard, shaped from the root of an ironwood tree and combined with liquid steel, pulses with the physical power of the animal it represents. The leopard '*...whirling round in snarling fury*'² is no less of a threat in its wounded state than if it were able bodied. Indeed the adage that one should avoid confronting an injured animal is captured masterfully in this work.

1. Marilyn Martin, *Lucas Sithole: Our Art 4*, Foundation for Education, Science and Technology, Pretoria, 1993, page 179
2. *The Star*, Johannesburg, 15 April, 1966





235

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Reclining Nude

signed

bronze with a dark brown patina

width: 29 cm

R80 000–120 000

EXHIBITED

The Grosvenor Gallery, London, *Sydney Kumalo and Cecil Skotnes Joint Exhibition*, 12 July to 6 August 1966, catalogue number 7 or 8

NOTES

This work was produced by Grosvenor Gallery in London and cast in an edition of 10 by the Fiorini & Carney Foundry, London, 12 August 1966

236

Judith
GLUCKMAN

SOUTH AFRICAN 1915–1961

Window

signed; signed and inscribed with the title
on the reverse
oil on canvas
89,5 by 73,5 cm

R50 000–70 000

NOTES

The short-lived but gregarious Judith Gluckman, who died aged forty-six in 1961, was once a prominent figure, principally in Johannesburg and Pretoria art circles. Although physically imposing, she suffered from continuous bouts of poor health. Gluckman was known for her life-long friendship with Alexis Preller. The two studied and worked together in Paris before returning to South Africa shortly before the outbreak of World War 2.

It was after Gluckman returned from Paris in 1938 that she befriended Gerard Sekoto whom she taught to use oil paints.¹

1. <http://www.revisions.co.za/biographies/judith-gluckman/#.UkP99bUaKUk>



237

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Nude in a Parisian Interior

signed

oil on canvas

58 by 48 cm

R300 000–500 000

NOTES

'There is always something in the background with [Sumner]. It is possible to have one of [her] interiors in the house for a month, and one fine day to discover a figure in the corner, and not only a figure, but a whole story.' Julius Meier-Graefe.¹

Maud Sumner returned to Paris in 1929 to continue her studies under Maurice Denis, a founder member of *Des Nabis*.² Sumner did not specifically ascribe to the aesthetic theories of Denis but she wished to benefit from the 'lively spirit of adventure, a richness of colour and a perfection of taste'³ that she had found lacking at the London School of Painting. Student and teacher formed a close bond, which saw Sumner joining Denis and his family for holidays at their home at St Germain-en-Laye,⁴ where the walls were adorned with the works of, amongst others, Jean-Édouard Vuillard.

Vuillard and his contemporary, Jules Bonnard, were best known for the Intimist-style⁵ applied in their approach to interiors and still life paintings. Sumner drew on their visual literacy in her works. *Model in a Parisian Interior*

captures her subject sitting in quiet repose in a gently lit room.⁶

1. Meyer-Graefe was German art critic and historian.

2. Formed in 1888 'the Nabis' whose ethos is perhaps best explained by Maurice Denis: 'Remember that a picture, before being a battle horse, a nude, an anecdote or whatnot, is essentially a flat surface covered with colours assembled in a certain order.' The most prominent members were Édouard Vuillard, Pierre Bonnard, Félix Vallotton, Maurice Denis, and, later the sculptor, Aristide Maillol.

3. Alexander, L., Bedford, E., Cohen, E., Paris and South African Artists: 1850-1965, South African National Gallery, Cape Town, 1988, page 40

4. Ibid.

5. To convey the warmth, comfort, and quiet isolation of interior scenes, they used the Impressionist broken-colour technique of capturing the light and atmosphere of the fleeting moment. But unlike the Impressionists, who derived their colours from precise observation of the visual world, they deliberately exaggerated and distorted natural colours to convey a quiet intimacy to their interiors.

6. A work titled *Muse, 72 rue Notre Dame des Champs* shows the same model in a similar pose within the same interior (Eglington, *Maud Sumner*, page 8)



238

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Seated Nude at the Beach

signed

oil on canvas

70,5 by 55 cm

R160 000–240 000





239

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Two Figures

signed twice and dated 83
oil on handmade cardboard
77 by 88 cm

R200 000–300 000

240

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900–1975

Seated Nude

signed and dated 50
oil on panel
39,5 by 29 cm

R150 000–200 000

PROVENANCE

Die Kunsamer, Cape Town





Jean Welz, *Seated Nude*. Private collection.

241

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Homage to Jean Welz

signed and dated '69

oil on board

59 by 45 cm

R100 000–150 000



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242

Irma
STERN

SOUTH AFRICAN 1894–1966

Woman Wearing a Head Scarf

signed and dated 1947
charcoal
56,5 by 44 cm

R50 000–70 000

PROVENANCE

Die Kunsamer, Cape Town



© Irma Stern Trust | DALRO

243

Irma
STERN

SOUTH AFRICAN 1894–1966

Mother and Child

signed and dated 1953
oil on board
80 by 36 cm

R400 000–600 000

PROVENANCE

Die Kunsamer, Cape Town



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244

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

Watermelon Eater

signed; inscribed with the artist's name and title on an exhibition label adhered to the reverse
oil on canvas
76 by 61 cm

R600 000–900 000

EXHIBITED

The Pretoria Art Museum, Pretoria, *Walter Battiss Comprehensive Exhibition, 1979–80*, catalogue number 39

NOTES

In Karin Skawran's introduction to *Walter Battiss* (1985) she writes: 'It is abundantly clear to anyone who knew the artist that his life and art were inextricably interwoven.'¹

In 1938 Walter Battiss journeyed to France. While there he made copies of Gauguin's work and travelled to Arles out of admiration of Van Gogh. Despite a deep appreciation for French art, he consciously shunned their influence and instead turned to rock art saying: 'This belongs to us. This is our beginning. This is where we move from.'²

In 1949, more than ten years after his first trip to Europe, Battiss went abroad again. This time however he was responsible for taking a collection of South African work to Turin, Italy where the paintings were due to be shown at an exhibition hosted by the International Art Club. It was here that he met Pablo Picasso for the first time.³

Watermelon Eater was painted around the time

of this encounter. The bold planes of colour that give form to both the figure and the landscape are deceptively simple. These are not flat outlined shapes but are subtly modulated by brushstroke and tonal variations. Much like Picasso's 1930 work titled *The Acrobat*, Battiss' figure sits central to the composition.⁴ Impossibly twisted, he holds a slice of watermelon aloft. The visual play on the contortions of the acrobat coupled with Battiss's entrenched humour and fresh palette results in a balancing act that is a 'gentle mockery of life's absurdities'.⁵

1. Skawran, K., Macnamara, M. (1985) *Walter Battiss*, Craighall, AD Donker, page 11.
2. Alexander, L., Bedford, E., Cohen, E., *Paris and South African Artists: 1850–1965*, South African National Gallery, Cape Town, 1988, page 91.
3. Berman, Esmé (1994). *Art & Artists of South Africa*, Halfway House, Southern Book Publishers, page 56.
4. In the collection of the Musée Picasso, Paris, France.
5. Skawran, K., Macnamara, M. (1985) *Walter Battiss*, Craighall, AD Donker, page 12.



245

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Women with a Child

signed and dated '50

oil on panel

30,5 by 25 cm

R350 000–500 000

EXHIBITED

The South African National Gallery, Cape Town, *Alexis Preller Commemorative Exhibition*, 22 December 2009 to 28 February 2010.

HAUM Gallery, Cape Town, 28 April to 9 May 1953, catalogue number 20.

LITERATURE

Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Illustrated in colour on page 105.





246

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Mangoes on a Beach

signed and dated '48

oil on canvas laid down on board

35 by 45,5 cm

R350 000–500 000

EXHIBITED

The South African National Gallery, Cape Town,

Alexis Preller Commemorative Exhibition, 22

December 2009 to 28 February 2010

Pretoria Art Museum, Pretoria, *Alexis Preller*

Retrospective Exhibition, 24 October to 26

November 1972, catalogue number 35

Gainsborough Gallery, Johannesburg, 2 to 16

August 1949, catalogue number 9

LITERATURE

Berman, Esmé and Nel, Karel. (2009)

Alexis Preller: Africa, the Sun and Shadows,

Johannesburg: Shelf Publishing. Illustrated in

colour on pages 130 and 131.

Berman, Esmé and Nel, Karel. (2009) *Alexis*

Preller: Collected Images, Johannesburg: Shelf

Publishing. Illustrated in colour on page 77.

Pretoria Art Museum, Pretoria, *Alexis Preller*

Retrospective Exhibition Catalogue. Illustrated

on page 194, catalogue number 35.

247

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Art in a State of Siege

signed, dated '88 and numbered 12/13

in pencil

colour screenprint

sheet size: 155 by 96 cm

R300 000–500 000

EXHIBITED

William Kentridge Exhibition Catalogue, Museum of Contemporary Art, Chicago and Museum of Contemporary Art, New York (2001), another example from the edition was exhibited, catalogue number 9, illustrated in colour on page 78.

LITERATURE

Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee, J.M. (1999) *William Kentridge*, London: Phaidon Press. Another print from the edition illustrated in colour on page 103.
Rosenthal, Mark (ed.) (2009) *William Kentridge: Five Themes*. United States of America: Yale University Press. Another print from the edition illustrated in colour on page 48, figure 4.
Stewart, Susan and Krut, David (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated in colour on page 34.

Williamson, Sue (1989) *Resistance art in South Africa*. Claremont: David Phillips. Another print from the edition illustrated in colour on page 48.

NOTES

'Kentridge directly addressed his artistic goals and his feelings of inadequacy about becoming an artist in a large graphic triptych of 1988: *Art in a State of Grace*, *Art in a State of Hope*, and *Art in a State of Siege*. The titles convey that Kentridge's attitude toward his work was and is far from art-for-art's-sake; he obviously conceives of art as reflecting the political character of the state in which the work is created. Having spent his entire life in a state of siege (apartheid South Africa), Kentridge has given great thought throughout his career to the history of political art.'

Rosenthal, Mark (ed.) (2009) *William Kentridge: Five Themes*. United States of America: Yale University Press. Page 48.



DEAR DIARY

Jhb.

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Easy Living

CULTURAL ACTIVITY IS
EPISTEMOLOGICAL STRUGGLE

POLITICAL ACTIVITY IS
EPISTEMOLOGICAL STRUGGLE

LONDON IS A SUMMER
OF JOHANNESBURG

248

Jane

ALEXANDER

SOUTH AFRICAN 1959–

Untitled

1985/6

plaster, oil paint, bone, found wooden armchair,
leather and rubber strap

height: 131,5 cm

R2 000 000–3 000 000

EXHIBITED

Wits Art Galleries, Johannesburg, Collecting
Ourselves, 7 to 31 October 1997

NOTES

Undoubtedly one of the most influential South African sculptors of the 20th/21st Century, Jane Alexander produced *Untitled* concurrently with her seminal work, *Butcher Boys*, first exhibited together as part of her WITS master's show at the Market Gallery in Johannesburg in 1986. In the original installation, Alexander positioned the *Butcher Boys* upon a bench in a relationship to the *Untitled* figure, facing them, gazing in the opposite direction, presumably regarding them. Completed in 1986, the year in which South Africa was in its second consecutive state of emergency, one senses the context of their creation beset with violence. There is a feeling in these works of the political and social character of 1980s South Africa.

Untitled, a burly figure seated in a wooden armchair, is strong and intimidating. His cadaveric flesh is daubed with discolorations. At the rear, his skin is severed to expose the brain and spinal column. Draped over his neck is a leather and rubber strap – originally used in the Witwatersrand mines to secure a body to a stretcher to hoist from a shaft. Deprived of a mouth, the figure can merely bear witness to the events in his view, unable to comment, protest, or condone. His eyes do not return one's gaze but seem to drift off in view of something further, beyond his immediate reach. The imposing form is made all the more disturbing by the fact that it is life sized and rendered in



scabrous realism, as though he may at any moment stand up out of his chair. Describing the *Butcher Boys*, though equally pertinent to *Untitled*, Emma Bedford, writing at the time as curator for the South African National Gallery elaborates these figures: 'In form and content they express the artist's awareness that the atrocities which humans commit are inscribed on their bodies.'¹

Notoriously reluctant to interview or discuss the theoretical undercurrents in her work, Alexander



commented at the time of her master's exhibition: 'My themes are drawn from the relationships of individuals to hierarchies and the presence of aggression, violence, victimisation, power and subservience...'²

Enduringly averse to engage directly with the art market, a characteristic distinctly contrasting to her British and American contemporaries (consider the blatant efforts made in this regard by famous yBAs et al.), Alexander, who has never had formal gallery representation, seems to prefer the setting of less commercial and more austere platforms – kunsthallen, museums, cathedrals etc.

Untitled was purchased after Alexander's master's exhibition by the current owner, then a WITS undergraduate student who could only afford to pay off the work in instalments from a sole income of pocket money. It took a year of instalments to complete payment. For a long time the only work sold from Alexander's graduation show was a small bird sculpture entitled *Goose*. *Untitled* was purchased soon thereafter, while the *Butcher Boys* remained in storage at the artist's parent's house, narrowly avoiding the threat of destruction, until they were acquired by the South African National Gallery in 1991. So central have these sculptures since become in the psyches of subsequent generations of South Africans that the constant demand to see them necessitates their being on permanent display in the South African National Gallery. They are probably also South Africa's greatest visual art ambassadors having been included in many major international exhibitions such as *Identita e Alterita* at the Venice Biennale in 1995; *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, curated by Okwui Enwezor for Museum Villa Stuck, Munich, Martin-Gropius-Bau, Berlin, The Museum of Contemporary Art, Chicago, and P.S.1 and the Museum of Modern Art, New York from 2001–2002.

1. Bedford, E. (2000) 'Highlights from the Collection', in Becker, R. and Keene, R. (eds.). *Art Routes: A Guide to South African Collections*, Johannesburg: Witwatersrand University Press. page 225
2. Williamson, S. and Jamal, A. (1996) *Art in South Africa: the future present*, Cape Town and Johannesburg: David Philip Publishers. page 22



249

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Horse and Rider

signed, dated 73 and numbered 2/5
bronze with a black and verdigris patina, mounted
on a marble base
height: 75 cm, including base

R350 000–500 000

EXHIBITED

South African Association of Arts, Pretoria, 1–20
November 1976. Another work from the edition.

NOTES

'He was a leader of the generation who managed
to leave behind the forms of African curios, reject
the European-held paternalism which encouraged



Sydney Kumalo with *Horse and Rider*, 1976

notions of 'naïve' and 'tribal' African art, and yet still
hold fast to the core of the old legends and spiritual
values of his people.'

Sydney Kumalo commenced formal art training
at the age of 17 at the Polly Street Art Centre in
1952. Initially he was taught by Cecil Skotnes who,
recognising his nascent talent, arranged for him
an apprenticeship with Edoardo Villa. He taught at
the Polly Street Art Centre alongside Skotnes until
1964 when he became a full-time professional artist,
receiving much guidance and mentorship from
Villa. He was always quick to acknowledge Skotnes
and Villa as mentors and friends and it was under
their guidance that he learnt the technical skills
with which to develop his own distinctive formal
language.

When the Polly Street Art Centre moved to the
Jubilee Centre in 1960, Kumalo replaced Skotnes
as senior art instructor, until his departure in 1964.
It was predominantly during this period that his
influence on his students and contemporaries

and his contribution to the shaping of a new art in
twentieth century South Africa was most prevalent.

In the current lot, the visual connection to
Edoardo Villa's work is clear, as well as the influence
of the work of (particularly) Henry Moore and (to
a lesser degree) Lynn Chadwick, both of whom
Kumalo deeply admired. His lifestyle, his interest
in blues and jazz music, and the growing sense of
defiance to which he was exposed while growing
up in Sophiatown are evident in the vitality and
energy of this sculpture. Various aspects of his early
life, a family related to the traditional Zulu royal
house, urban schooling and international travel all
contributed to a broad cultural mix that enriched
his work. *Horse and Rider* combines all of these
aspects of his life and personality in a sculpture that
marries the distinctive look and feel of traditional
African art with the principles and influence of
modern Western art practices.

1. <http://www.sahistory.org.za/people/sydney-alex-kumalo>





250

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Bad News General

signed, dated 1993, inscribed with the
artist's name and title on the reverse

oil on canvas

59,5 by 75 cm

R150 000–200 000

251

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Hat on Wheels

signed and numbered 3/5

bronze with a black patina

height: 40 cm

R90 000–120 000

LITERATURE

Manaka, Matsemela. (1987) *Echoes of African Art: a Century of Art in South Africa*, Johannesburg: Skotavile Publishers.

Another cast from the edition illustrated in colour on page 32, where the title *Hat on Wheels* is used.



252

Jane

ALEXANDER

SOUTH AFRICAN 1959–

West Coast African Angel

1985/6

plaster, bone, goose wings, flamingo skull, oil paint, found bicycle, wood
height: 96 cm

R600 000–900 000



LITERATURE

Sobopha, M. (2011) 'Representing the Body: In search of a postcolonial moment', in Goniwe, T., Pissarra, M. and Majavu, M. (eds.). *Visual Century: South African Art in Context, volume four*, Johannesburg: Wits University Press. p.97

'The body dominated Alexander's installations. The characters in her works oscillate between human and animals, victims and vanquishers, young and old. Alexander is also preoccupied with human bodily forms outside the standardised boundaries of attractiveness... [She] creates layers of irony explored in human-animal figures, while emphasising human trauma and suffering caught in the transition from apartheid to post-apartheid South Africa.'

Powell, I. (1995) *Jane Alexander: Sculpture and Photomontage*, Johannesburg and Cape Town: The Standard Bank National Arts Festival and The Goodman Gallery. p.19

'In *West Coast African Angel* (1985/6) the figure has a flamingo's skull for a head and wings instead of arms. Yet the dialectic is of a different order; a shaft growing from the steering column connects up with the skull/head, suggesting a different kind of dialectic, one which brings the first and the third world, technology and natives of Africa into conjunction; by the same token, the device of painting the legs of the figure a flamingo pink gives a different value – one in which different associations are being invoked. The piece is not a racist characterisation of the African as an inferior

being; it is a sympathetic and nicely observed personification of a particular but more or less irreducible energy in third world culture.'

NOTES

This sculpture exemplifies Alexander's political awareness and sensitivity. Produced contemporaneously with *Untitled* and the *Butcher Boys* at a time when South Africa was at the height of its domestic turmoil. The combination of goose wings and a flamingo skull, coupled with the modelled humanoid torso and legs contribute to the layers of irony described above. The strange figure, despite being perched on a bicycle, is immobile, condemned to be stationary and motionless. Though the bicycle could move it would shatter the figure's legs. The wings on the torso allude to flight, though the figure is stuck fast to a bicycle, shaft in place of its neck, denying take off.

J.M. Coetzee, who has been described as Alexander's literary counterpart, describes the evolution of South African literature (and Williamson and Jamal observe its appropriateness to South African art) as follows: 'The deformed and stunted relations between human beings that were created under colonialism and exacerbated under what is loosely called apartheid have their psychic representation in a deformed and stunted inner life. All expressions of that inner life, no matter how intense, no matter how pierced with exultation or despair, suffer from the same stuntedness and deformity.'¹

1. Coetzee, J.M. in Williamson, S. and Jamal, A. (1996) *Art in South Africa: the future present*, Cape Town and Johannesburg: David Philip Publishers. page 24





253

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Red Ploughed Lands No 1

signed and dated '06; signed, dated 2006 and
inscribed with the title on the reverse

oil on canvas

39 by 57 cm

R150 000–200 000



254

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Rietvallei, recto;
Extensive Landscape, verso

recto signed and dated '01

oil on canvas

73,5 by 107,5 cm

R120 000–160 000



255

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Fishermen at the Lake, recto;
African Figures, verso

signed

oil on canvas

28 by 49 cm

R250 000–400 000

256

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

*Portrait of a Mother and Child,
Boat and Sun's Rays in the
Background*

signed
oil on board
52 by 37 cm

R500 000–800 000

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 359, catalogue number 1590.



© The Estate of Maggie Laubser | DALRO

257

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Les Acrobates

signed

oil on board

98,5 by 78,5 cm

R70 000–100 000

EXHIBITED

Salon de Mai, Paris, 8–31 May, *Participations*,
page 4, catalogue number 283

NOTES

In an interview with Walter Battiss for an article in *Lantern* in 1952, Eugene Labuschagne stated his vision: '*Juan Gris once said that painting was architecture on a flat surface. In his last paintings he succeeded in bringing perspective back to the surface of the canvas but his work remained unfinished. For us, the younger generation, he left an inexhaustible wealth of possibilities to continue the process of pictorial simplification to a point where our two-dimensional architecture can attain the highest aesthetic freedom and symbolic richness beyond the limitations imposed by the object and the surface.*'

Les Acrobates was included in the 7th Salon de Mai exhibition in Paris, 1951, catalogue number 283. A copy of the catalogue is included with this lot.

1. http://www.johansborman.co.za/exhibition-work/aspects-of-abstract-gallery-i/6_eugene_labuschagne_abstract_1957_oil_on_canvas_78_x62



258

Erik (Frederik Bester Howard)

LAUSCHER

SOUTH AFRICAN 1927–2013

Interior Still Life with Fruit and Vessels

signed and dated '02

oil on canvas

64,5 by 54 cm

R200 000–300 000





259

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Business Conference

signed, dated 1991 and inscribed with the artist's
name and title on the reverse

oil on canvas

45 by 61 cm

R100 000–150 000

260

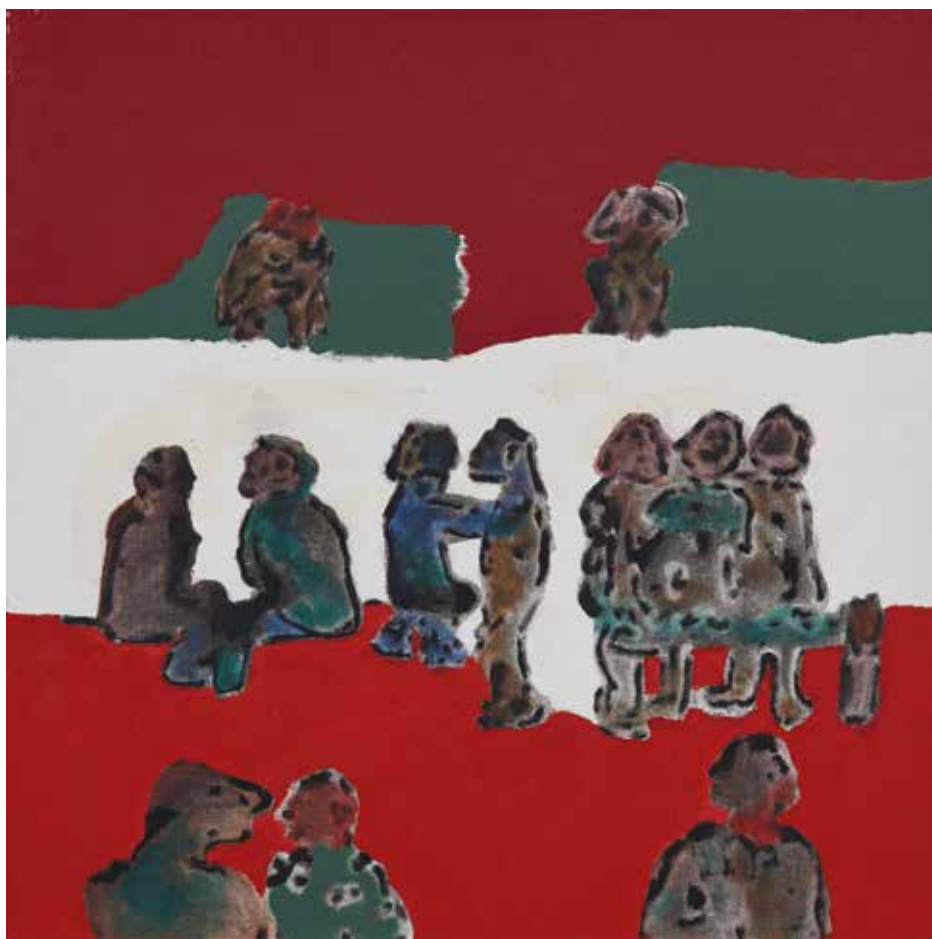
Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Various Encounters

signed, dated 2006, inscribed with the
artist's name and title on the reverse
oil on canvas
60 by 60 cm

R120 000–160 000





© The Estate of Cecil Skotnes | DALRO

261

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Reclining Cat

signed

carved, incised and painted wood panel

45,5 by 61 cm

R80 000–100 000



©The Estate of Cecil Skotnes | DALRO

262

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Figural Composition

signed and dated 68

carved, incised and painted wood panel with
coloured pigment

75 by 91 cm

R150 000–200 000

263

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Blue Head

1993-8

signed and inscribed 'Proof State 2'
drypoint, from 1 copper plate and 2 hand-
painted templates, on Arches paper
102 by 78 cm

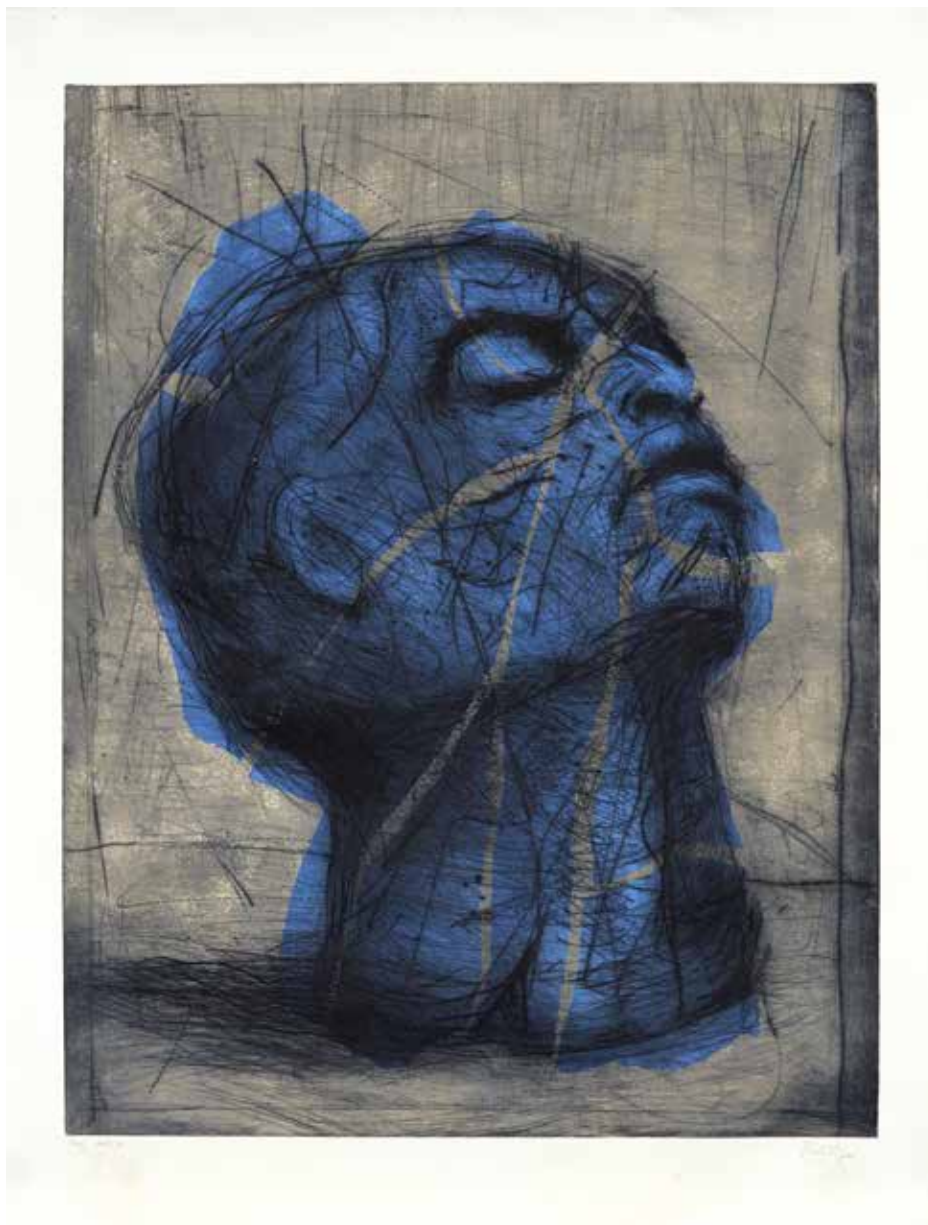
R600 000–900 000

LITERATURE

Stewart, Susan and Krut, David (2006)
William Kentridge Prints, Johannesburg:
David Krut Publishing. Another print from
the edition illustrated in colour on page 47.
Crump, Alan (curator) and Maurice, Emile
(ed.) (2009) *Standard Bank Young Artists: 25
A Retrospective Exhibition*, Johannesburg:
Standard Bank. Another print from the
edition illustrated in colour on page 43

NOTES

cf. Geers, Kendell (ed.) (2007) *Contemporary
South African Art, The Gencor Collection*,
Johannesburg: Jonathan Ball Publishers. A
similar example is illustrated in colour on
the front cover and on page 22.



264

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Helmet II

signed and numbered 3-5
bronze with a dark brown patina
height: 41 cm

R80 000–100 000



265

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

The Boy is Father to the Man

signed, dated 2004/5, inscribed
with the title and the medium

on the reverse

oil on canvas

112 by 90 cm

R200 000–250 000



266

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Cruel Shadows

signed, dated 1998/9, inscribed with
artist's name and title on the reverse
oil on canvas
122 by 91,5 cm

R180 000–240 000

PROVENANCE

34 Fine Art, Cape Town



267

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Sleeper on the Beach

signed and dated 1956

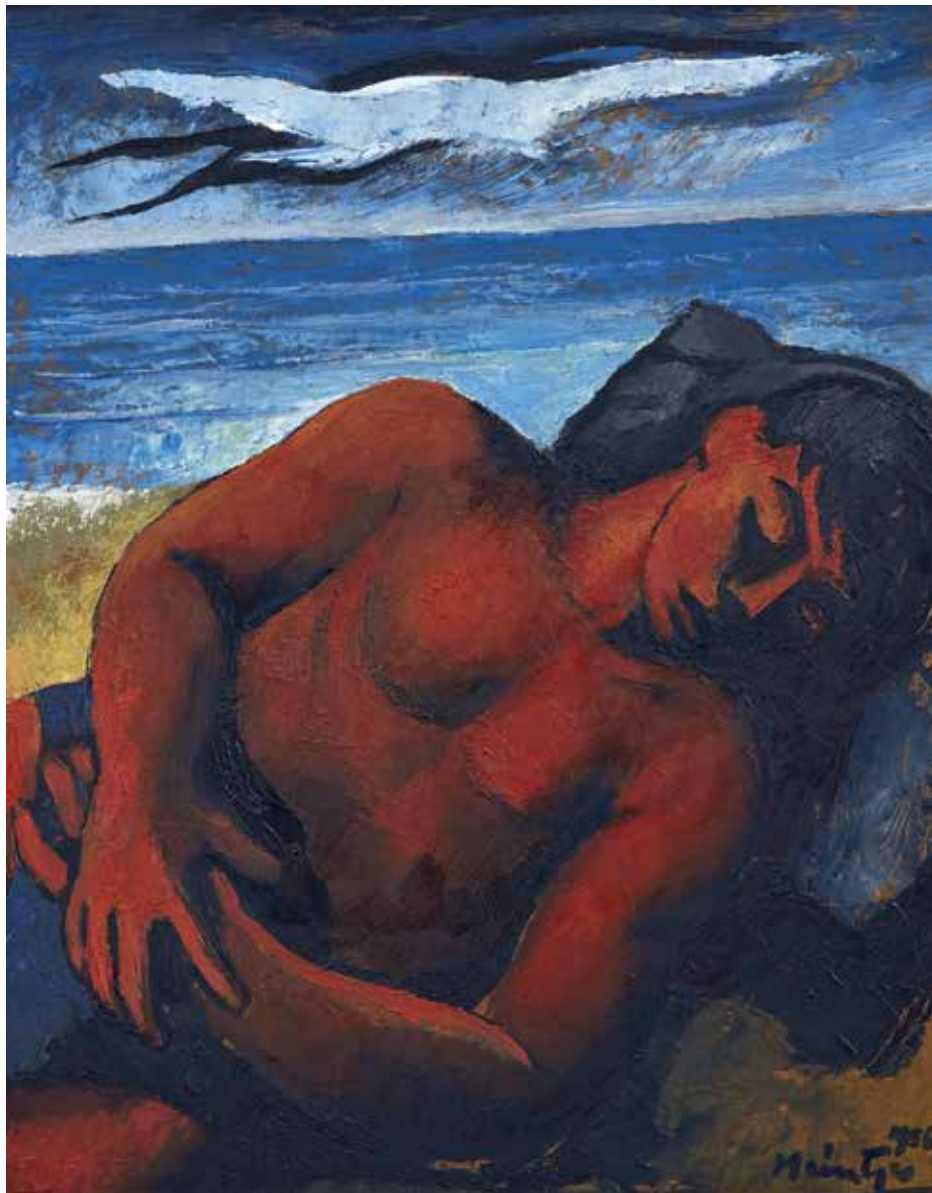
oil on board

44 by 34,5 cm

R100 000–150 000

NOTES

The Diary of Johannes Meintjes,
catalogue number JM544



268

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

The Flame

signed and dated '63, a label with the title
Firey Red Protea on the reverse

oil on canvas

59 by 49 cm

R300 000–500 000

PROVENANCE

Acquired by the current owners father
from the *Alexis Preller 1953–1963 Exhibition*,
Pretoria, 1963

EXHIBITED

SAAA Gallery, Polley's Arcade, Pretoria,
Alexis Preller 1953–1963, 15–31 October 1963,
under the title *The Flame*.



269

Esias

BOSCH

SOUTH AFRICAN 1923–2010

Koi Pond

signed with the artist's initials

oil on canvas

149 by 109 cm

R80 000–120 000





270

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Summer Fun

signed
oil on canvas
182 by 190 cm

R500 000–800 000



271

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Plums and Pears

signed and dated 46

oil on canvas laid down on panel

19,5 by 30 cm

R100 000–150 000

PROVENANCE

G.E. Pearse, the first professor of architecture at
the University of the Witwatersrand



272

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Breezes at Sea

signed; dated Mei 1994 and inscribed with the title

on a gallery certificate of authenticity

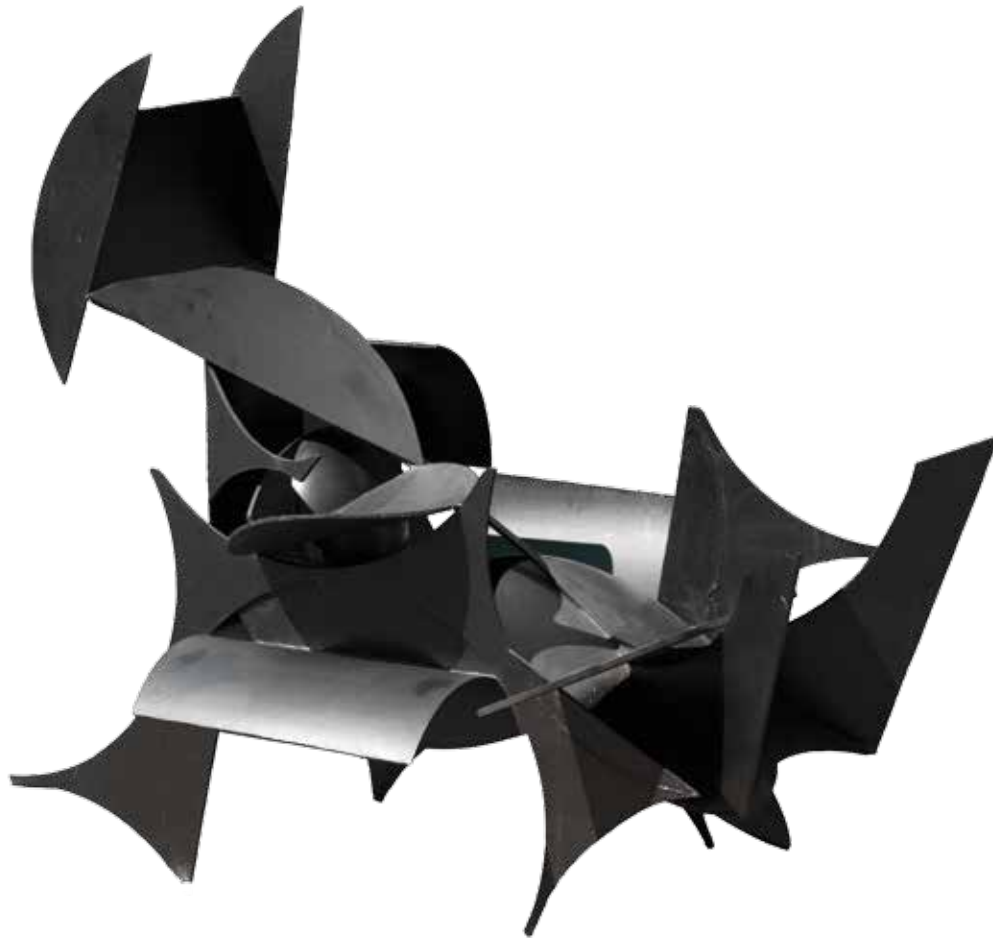
oil on canvas laid down on board

73,5 by 121 cm

R350 000–500 000

PROVENANCE

Grace Swanepoel Gallery, Cresta, Johannesburg



273

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Throne

painted steel, mounted on a painted steel base

height: 135 cm

R150 000–200 000



274

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Reclining Figure

signed and dated 1978

painted steel, mounted on a painted steel base

height: 79 cm, excluding base

R120 000–160 000

LITERATURE

Engel, E.P. (ed.) (1980) *Edoardo Villa Sculpture*, Johannesburg: United Book Distributors. Illustrated in colour on pages 188 and 196.

275

Dylan
LEWIS

SOUTH AFRICAN 1964–

Male Trans-figure I, maquette

signed, numbered 1/12, stamped with the catalogue number S269 and the foundry mark: 'Sculpture Casting Services S.A.'
bronze with a brown patina
height: 63 cm

R150 000–200 000

PROVENANCE

The Everard Read Gallery, Cape Town





276

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

Johannesburg Construction Workers

signed and dated '10
 mixed media and collage on paper
 147 by 304 cm

R150 000–200 000

NOTES

'Nhlengethwa was neither the first nor only artist in South Africa to use collage but it is the way that he uses the hard-edge cut shapes of ready-made images that is different and individual. Carefully selected reproductions from magazines are cut out and cut up and then juxtaposed to make new images, usually people or faces. Often these newly-constructed forms are combined with other media. What matters to Nhlengethwa is the content of the image and bits of paper were not often used as fillers or backgrounds.'

This work, from the artist's *Abasebenzi* series pays tribute to the efforts of the blue collar workers whose efforts contributed so greatly to the build-up before and success of the 2010 FIFA World Cup. It was inspired by the efforts of

'the Abasebenzi who changed the landscape of the country with their colourful protective clothing, helmets, overalls, cones, barricades and road markings'.² In this painting, Nhlengethwa celebrates the working man and the combination of the efforts of all those whom received no direct benefit from the greater events unfolding, yet thanklessly laboured to produce one of the most memorable events in contemporary South African history.

Abasebenzi is a broad term in the different Nguni languages which translates to *workers*.

1. <http://www.revisions.co.za/biographies/sam-nhlengethwa/#.UkGWrlZmim4>
2. Nhlengethwa, S. (2010) Artist's statement, email to Ruarc Peffers (ruarc@straussart.co.za), 25 September. [26 September 2013].

277

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Learning the Flute (Reverse)

2004

colophon and page 110 signed and numbered pp in pencil
photolithographs Arches paper; a portfolio of 110 sheets, housed in the original linen portfolio box
sheet size: 26,5 by 36,5 cm each

R300 000–500 000

LITERATURE

Hecker, Judith. (2010) *William Kentridge: Trace*, New York: The Museum of Modern Art. Where *Learning the Flute* is illustrated in colour, figure 22.

Law-Viljoen, Bronwyn (ed.) (2007) *William Kentridge: Flute*, Johannesburg: David Krut Publishing. Another print from the edition illustrated in colour on page 131.

Rosenthal, Mark (ed.) (2009) *William Kentridge: Five Themes*. United States of America: Yale University Press. Another print from the edition illustrated in colour on page 198, figure 40.

Stewart, Susan and Krut, David (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated in colour on page 143.



Image reproduced courtesy of The Artist's Press

NOTES

William Kentridge is one of the most dynamic and fearless printmakers in South Africa. While favouring intaglio print methods, he is constantly experimenting with the medium. Aided by some of the best master printers in South Africa it is not unheard of for Kentridge to 'roll a bicycle' across a plate in order to score the exact marks he desires in the final image.

Learning the Flute (Reverse), is worked white on black and has the feel of a photographic negative. This work is intended to be mounted for display using push-pins.¹ There is a 10 mm overlap on the bottom and right-hand edge of each panel. Each

panel is numbered, beginning with 1 in the top left hand corner, and finishing with 110 in the bottom right hand corner. There are 10 rows across and 11 rows down.

The image itself is crammed with ideas generated from Kentridge's involvement and preliminary work that he did for the opera, *The Magic Flute*.² The final image is in a sense a pinboard of ideas and themes all of which are repeated throughout the set designs.

1. Please note that the present lot has never been hung in this fashion and has no markings from push-pins.

2. *The Magic Flute* premiered at the Théâtre Royal de la Maine in Brussels, April 2005.



William Kentridge
—
Learning the Flute (Reverse)

279

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Music Box Tondo

executed in 2006

signed and numbered 17/60 in red

pencil in the margin

colour archival pigment print in colours,

on Hahnemühle paper

sheet size: 110 by 110 cm

R140 000–180 000





280

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Poinsettias in a Window

signed
oil on canvas
64,5 by 120,5 cm

R200 000–300 000

EXHIBITED

Iziko South African National Gallery, Cape Town, *Tretchikoff: The People's Painter*, 26 May to 26 September 2011, catalogue number 15

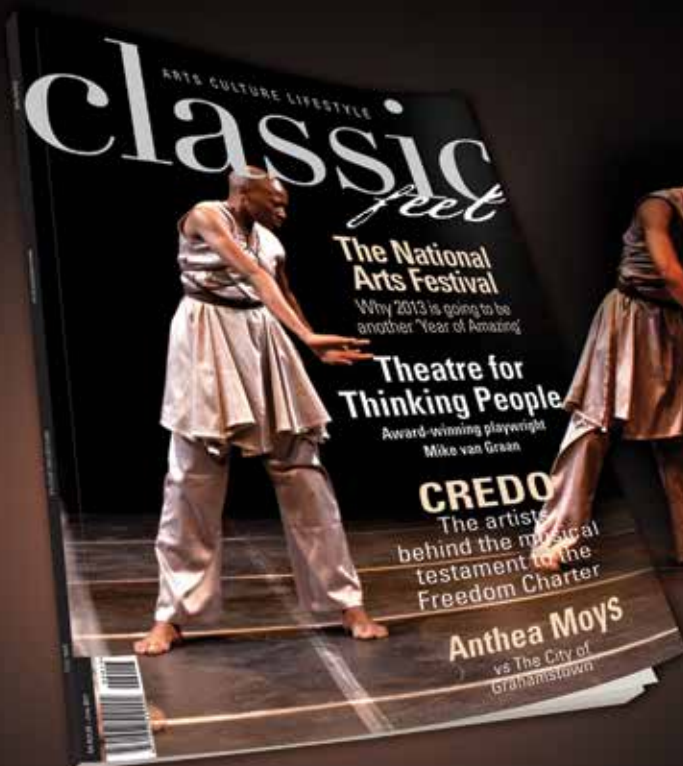
LITERATURE

Lamprecht, Andrew (ed.) (2011) *Tretchikoff: The People's Painter*, Johannesburg: Jonathan Ball Publishers. Illustrated on page 7, catalogue number 15.

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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 —

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- 1.9 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;
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- 1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.13 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall

have corresponding meanings;

- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 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 consignee 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, consignor, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consignor, respective bidder or buyer.

4.11 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.

Bidder Number
(for office use only)

**Please return to Strauss & Co
by fax on 086 565 9324 or e-mail debbie@straussart.co.za**

Enquiries

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

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Postnet Suite 200, Private Bag X26, Tokai 7966



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10. Chinese Hangxi
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White Vase
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11. 17c Chinese
Swatow Blue and
White Dish
R20 000



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COLLECTION VALUATION 2012



12. 18c Provincial
Chinese Blue Painted
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Ming Dynasty Blue
and White Vase
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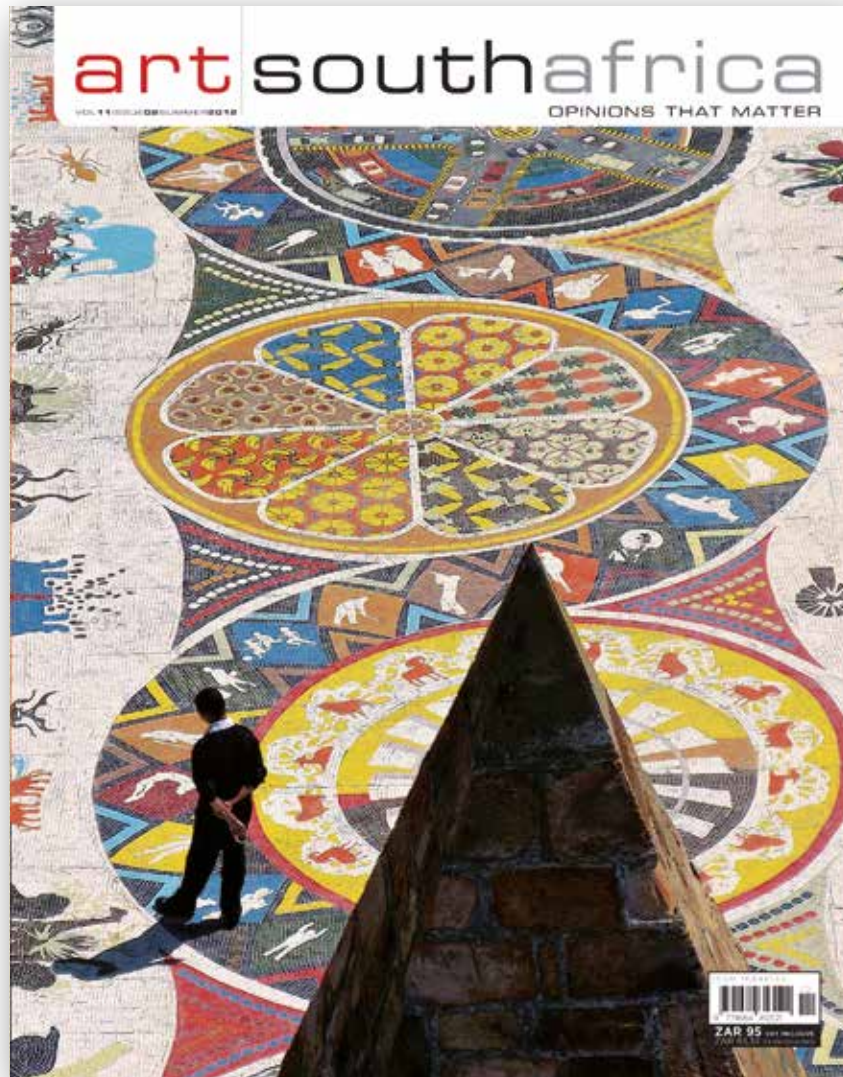
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