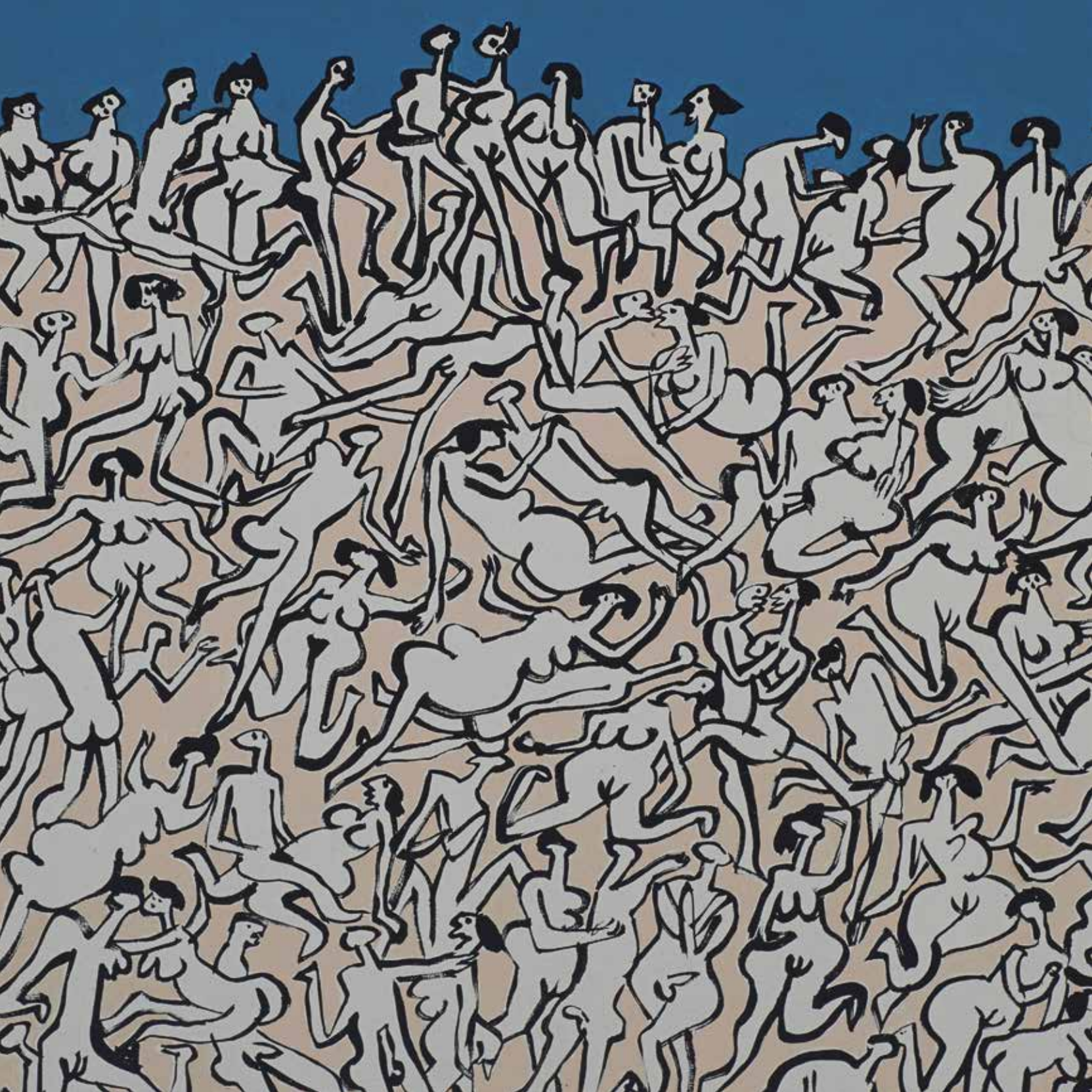


Strauss&co

Fine Art Auctioneers | Consultants



# Important South African and International Art

Monday 30 June 2014

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

Thursday 26 June to Sunday 29 June from 10 am to 5 pm

## WALKABOUT

Sunday 29 June 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

[bids@straussart.co.za](mailto:bids@straussart.co.za)   [conditionreports@straussart.co.za](mailto:conditionreports@straussart.co.za)

## 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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Lot 236 Walter Battiss, *Medley No 1* (detail)

OPPOSITE  
Lot 264 Penny Siopis, *Cake: Tapers* (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](http://www.gautrainschedule.co.za)

Preview and Auction at  
 The Wanderers Club  
 21 North Street, Illovo, Johannesburg

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## Sale Information

**Auction**

Monday 30 June 2014  
4 pm Day Sale (Lots 1–164)  
8 pm Evening Sale (Lots 171–277)

**Venue****The Wanderers Club**

21 North Street, Illovo

**Preview**

Thursday 26 to Sunday 29 June 2014  
10 am to 5 pm

**Walkabout**

Sunday 29 June at 11 am

**Enquiries and Catalogues**

Tel: +27 (0) 11 728 8246  
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Debbie Watson  
debbie@straussart.co.za

**Condition reports**

conditionreports@straussart.co.za

[www.straussart.co.za](http://www.straussart.co.za)



## Explanation of Cataloguing Terms

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.



[www.straussartonline.co.za](http://www.straussartonline.co.za)

The first exclusively online-only time-limited art and antiques  
auction website in South Africa



Steven Cohen *Untitled*  
R15 000 – 20 000



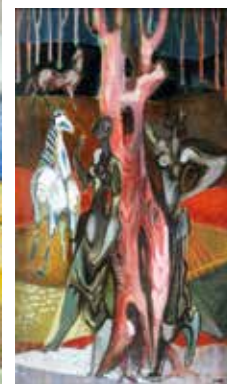
Speelman Mhlangdu  
*Figures with Pots*  
R5 000 – 7 000



Norman Catherine *Unidentified*  
R4 000 – 6 000



Amando Baldinelli *The Catch*  
R3 000 – 5 000



Zoltan Borberek *Jean's Giraffe*  
R5 000 – 8 000

Auction opens: Monday 14 July 2014

Auction closes: Friday 30 July 2014

# StraussOnline

Fine Art Auctioneers | Consultants

[jhb@straussart.co.za](mailto:jhb@straussart.co.za) [ct@straussart.co.za](mailto:ct@straussart.co.za)

+27 (0)11 728 8246 +27 (0)21 683 6560



Strauss & Co

Fine Art Auctioneers | Consultants

Alexis Preller

*Red Angel*

Sold for R2 842 000

Cape Town, 17 March 2014

# Sales Calendar 2014

Cape Town, Monday 13 October 2014

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

Closing date for entries  
Friday 30 August 2014

Johannesburg, Monday 10 November 2014

**Important South African and  
International Art**

Closing date for entries  
Friday 30 September 2014

## Enquiries

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021 683 6560 / 078 044 8185  
ct@straussart.co.za

Johannesburg

011 728 8246 / 079 367 0637  
jhb@straussart.co.za

[www.straussart.co.za](http://www.straussart.co.za)

**Robert Hodgins**

*Artist's Models*

**R300 000 – 400 000**

Lot 249, Johannesburg, 30 June 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](http://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 Stuttaford consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttaford 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 and Stuttaford 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 Airwings and Stuttaford will be available on the night and 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.

#### Airwings

Tel +27 83 454 1115 Contact: Marthinus Erasmus  
Email: tinus@airwings.co.za

#### Stuttaford Van Lines

Tel +11 206 1500 Contact: Margarida Fernandes  
Email: margarida.fernandes@stuttafordvanlines.com



The Wanderers Club, Illovo, Johannesburg  
30 June 2014 – 4 pm

## Fine South African and International Art

Day Sale  
Lots 1–164

OPPOSITE  
Lot 107 Kenneth Baker, *Composition 1982* (detail)

## International Art

1

After Jan

**STEEN**

DUTCH 1626–1679

*The Feast of St Nicholas*

bears signature

oil on canvas

80,5 by 69,5 cm

**R40 000–60 000**

2

James Dromgole

**LINTON**

BRITISH 1840–1916

*Lady Margaret S.S.*;  
*Henry of Cranstoun S.S.*

each signed, inscribed with their  
respective titles and dated 1887 and 1886  
respectively

watercolours

44 by 31,5 cm each

(2)

**R25 000–40 000**







3

3

Bruno

**MARQUARDT**

GERMAN 1878–1916

*Three Sailboats*

signed

oil on card

46 by 59 cm

**R6 000–9 000**

4

Bruno

**MARQUARDT**

GERMAN 1878–1916

*Sailboats, Buildings Beyond*

signed

oil on card

46 by 59 cm

**R6 000–9 000**



4



5

5

Marc CHAGALL

RUSSIAN/FRENCH 1887–1985

*Dawn at Saint-Paul (Mourlot 548)*

signed and numbered 44/75 in pencil in the margin,  
executed in 1968

colour lithograph

image size: 55,5 by 37 cm

**R30 000–50 000**



6

6

Marc CHAGALL

RUSSIAN/FRENCH 1887–1985

*Couple à l'Éventail (Mourlot 385)*

signed and numbered 26/50 in pencil in the margin,  
executed in 1963

colour lithograph

image size: 63 by 44 cm

**R30 000–50 000**



7

7

John PIPER

BRITISH 1903–1992

*Large Dish vii*

signed with the artist's initials, numbered vii and dated 73 on the underside  
hand painted and glazed ceramic  
53 by 37 cm

R14 000–18 000



8

8

Georges BRAQUE

FRENCH 1882–1963

*Soleil et Lune I (Maeght 1035)*

signed and numbered 145/275 in pencil  
in the margin, stamped with the 'Maeght  
Editeur, Paris' chop mark, executed in 1959  
colour lithograph  
image size: 23 by 9 cm

R6 000–9 000

9

Joan  
**MIRÓ**

SPANISH 1893–1983

*Party De Champagne V (Jacques Dupin 434)*

signed and numbered 9/75 in pencil in the margin, executed in 1967  
colour etching  
sheet size: 74 by 104 cm

**R18 000–24 000**

10

Joan  
**MIRÓ**

SPANISH 1893–1983

*Grand Duci I (Jacques Dupin 394)*

signed and numbered 6/75 in pencil in the margin, executed in 1965  
colour lithograph  
image size: 68 by 52,5 cm

**R18 000–24 000**

11

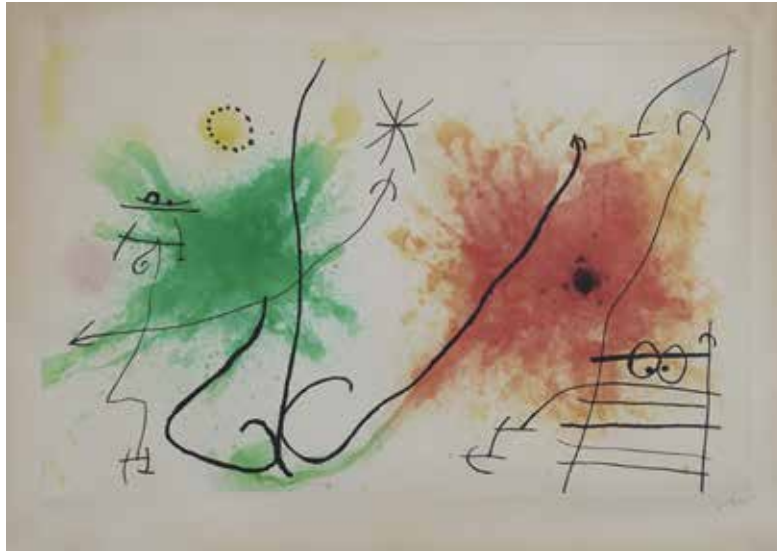
Joan  
**MIRÓ**

SPANISH 1893–1983

*Latido II (Beats II) (Mourlot 569)*

signed and numbered 8/75 in pencil in the margin, executed in 1968  
colour lithograph  
sheet size: 65 by 63,5 cm

**R14 000–18 000**



9



10



11

12

Manuel

**CORONADO**

SPANISH 1942–

*Otra Chica de Casa Valles*

signed and dated 68; signed, dated 1968  
and inscribed with the title on the reverse  
oil on canvas  
72 by 58,5 cm

**R8 000–12 000**

13

Manuel

**CORONADO**

SPANISH 1942–

*Recuerdos se Una Danza*

signed; signed, dated 1979 and inscribed  
with the title on the reverse  
oil on canvas  
63 by 78 cm

**R8 000–12 000**

12



13



14

Paul

**WUNDERLICH**

GERMAN 1927–2010

*Landscape I*

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

oil on paper

67 by 67 cm

**R25 000–35 000**

EXHIBITED

Everard Read Gallery, Johannesburg,  
August 1980



14

15

William Degouve

**DE NUNCQUES**

BELGIAN 1867–1935

*Snowy Village Scene with Church*

signed with the artist's initials

oil on canvas

64 by 98 cm

**R50 000–80 000**

NOTES

Accompanied by the books

De Ridder, André. (1957) *William Degouve de Nuncques*, Belgium: Édite Par Elsevier Bruxelles Pour le Ministère de L'Instruction Publique.

De Ridder, André. (1939–1940) *William Degouve de Nuncques*, Belgium: Bij de Boekengilde 'Die Poort', Oude-God/ Antw.



15

## South African Art

16

Nita (Pauline Augusta  
Wilhelmina)

### **SPILHAUS**

SOUTH AFRICAN 1878–1967

*Ascona, Switzerland*

signed with the artist's monogram;  
inscribed with the artist's name and title on  
the reverse  
oil on artist's board  
29 by 38,5 cm

**R40 000–60 000**

17

Cathcart William

### **METHVEN**

SOUTH AFRICAN 1849–1925

*Mount-aux-Sources, Natal National  
Park, Drakensberg*

signed  
oil on canvas  
50 by 75,5 cm

**R50 000–70 000**

#### LITERATURE

Hughes, Nigel. (2005) *Views in Colonial Natal*,  
Craighall: privately published. Illustrated in  
colour on pages 48 and 49.

'Methven never tired of painting Mont-aux-  
Sources in all its moods and this is one of  
several. The mountain is shown during a  
summer storm with menacing low clouds  
rolling down into the valley below. In the  
foreground is the Tugela (Thukela) River in  
full spate, a churning mass of white water.  
Methven's sometimes cold Scottish palette  
is well suited to dramatic Drakensberg  
storms.'



16



17

18

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Hex River Mountains from Worcester  
(Late Afternoon)*

signed and dated 1913; signed, dated 1913  
and inscribed with the title on the reverse  
oil on canvas  
18 by 35 cm

**R15 000–20 000**

19

Willem Hermanus

**COETZER**

SOUTH AFRICAN 1900–1983

*Near Worcester*

signed; signed and inscribed with the title in  
English and Afrikaans on the reverse  
oil on canvas laid down on board  
60 by 90 cm

**R60 000–90 000**

18



19





20

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*The Hour when Shadows fall  
(Worcester Mountains)*

signed and dated 1923; signed, dated 1923  
and inscribed with the title on the reverse  
oil on canvas  
40 by 59 cm

**R30 000–50 000**

21

Wallace

**PATON**

SOUTH AFRICAN 1874–1948

*Midlands at Sunset*

signed  
oil on canvas laid down on board  
49,5 by 64,5 cm

**R8 000–12 000**

20



21



22

John Henry  
**AMSHEWITZ**

SOUTH AFRICAN 1882–1942

*Four-in-Hand*

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

oil on panel

53 by 42 cm

**R10 000–15 000**

NOTES

Accompanied by a certificate of  
authenticity from the Pieter Wenning  
Gallery, 27 June 1968

23

Reginald Ernest George  
**TURVEY**

SOUTH AFRICAN 1882–1968

*Bustling Street Scene, Johannesburg*

signed and indistinctly dated

oil on canvas

41,5 by 48 cm

**R40 000–60 000**

PROVENANCE

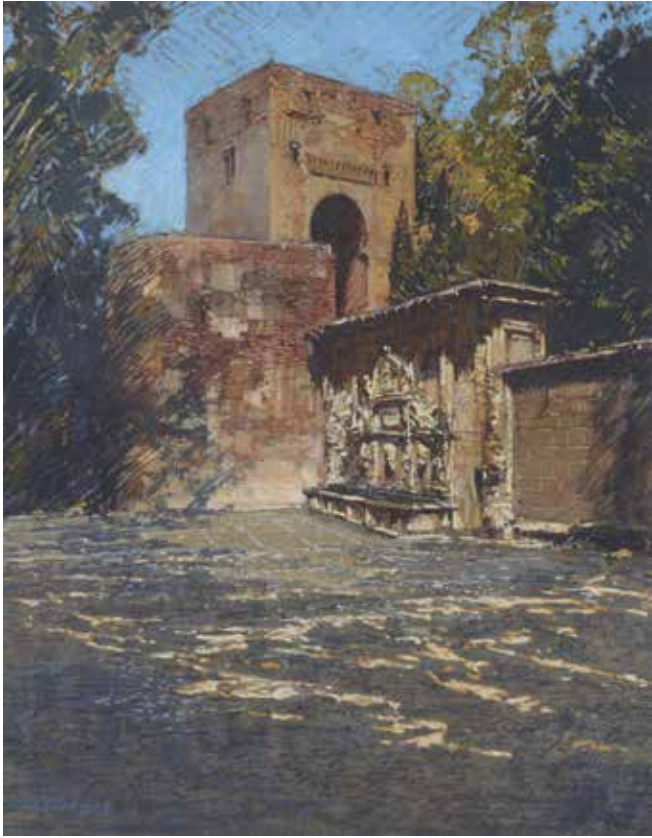
Michael Stevenson, Cape Town



22



23



24

24

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*The Alhambra Gateway, Granada*

signed; engraved with the artists name, title and 'Exhibited San Francisco 1915 (Gold Medal)' on a plaque adhered to the frame

chalk pastel

70 by 55 cm

**R40 000–60 000**



25

25

Alfred Neville

**LEWIS**

SOUTH AFRICAN 1895–1972

*The Bull Fight*

signed

oil on panel

28,5 by 39,5 cm

**R20 000–30 000**



26

26

Joseph Charles Louis Clement

**SÉNÈQUE**

SOUTH AFRICAN 1896–1930

*Natal South Coast*

oil on board

44 by 34 cm

**R25 000–40 000**



27

27

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Trees*

signed and dated 1976

conté and charcoal

63 by 81,5 cm

**R16 000–20 000**

28

Ernst Karl Erich  
**MAYER**

SOUTH AFRICAN 1876–1960

*Bushveld Landscape*

signed and dated 1909-40  
oil on paper laid down on card  
26 by 36 cm

**R25 000–35 000**

29

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Die Windbewaaide Bome,  
Kenilworth Vlakte, Kaap*

signed and dated 1992; signed and  
inscribed with the title on the reverse  
watercolour  
27 by 37,5 cm

**R18 000–24 000**



28



29

30

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*Battersea Bridge*

signed and dated 74; inscribed with  
the title and dated 1974 on the reverse  
pen, ink and watercolour  
62,5 by 47 cm

**R40 000–60 000**

NOTES

This is a view of Battersea Bridge from  
the Chelsea Embankment.

31

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Dar es Salam (sic)*

signed, dated Feb 18, 1926 and  
inscribed with the title  
watercolour and pencil  
26,5 by 36,5 cm

**R40 000–60 000**



30



31

32

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Venetian Scene*

signed and dated 1973  
watercolour  
32 by 47 cm

**R25 000–35 000**



32

33

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Gloucester Terrace, Dist Six, C. Town*

signed and dated 1967; signed and  
inscribed with the title on the reverse  
watercolour  
36 by 55 cm

**R20 000–30 000**



33

34

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*De Villiers-Straat, met Groen Toring,  
Distrik Ses*

signed and dated 1974; signed, dated 1974  
and inscribed with the title on the reverse  
watercolour  
29,5 by 46 cm

**R30 000–40 000**



34

35

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Mountainous Landscape*

signed

oil on board

21 by 27 cm

**R60 000–90 000**

36

Willem Hermanus

**COETZER**

SOUTH AFRICAN 1900–1983

*Mamazuni Berg, Leydsdorp*

signed and dated 48; inscribed with the  
title on the reverse

oil on board

44 by 49 cm

**R18 000–24 000**



35



36



37

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Landscape with Trees, recto;*  
*Roadside Cottages, verso*

recto signed and dated 1965; verso

signed and dated 1958

oil on board

25 by 39,5 cm

**R50 000–70 000**



RECTO



VERSO



38

38

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Donkey Cart*

signed and dated 1989

pastel and charcoal

30 by 39 cm

**R25 000–35 000**

39

Alfred Friedrich Franz  
**KRENZ**

SOUTH AFRICAN 1899–1980

*The Traveller*

signed and dated 1956

oil on paper laid down on board

80 by 70 cm

**R30 000–50 000**



39



40

40

Christiaan St. Patrick  
**NICE**

SOUTH AFRICAN 1939–

*Fishermen's Cottages*

signed and dated '77

oil on board

34 by 49,5 cm

**R30 000–40 000**

41

Piet (Pieter Gerhardus)  
**VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Paarl Street Scene*

signed

oil on canvas

62,5 by 75 cm

**R50 000–80 000**



41



42

42

Enslin Hercules  
**DU PLESSIS**

SOUTH AFRICAN 1894–1978

*The Kitchen*

signed; signed and inscribed with the title

on the reverse

oil on canvas

59,5 by 75 cm

**R30 000–40 000**

43

Esias  
**BOSCH**

SOUTH AFRICAN 1923–2010

*Field of Flowers*

hand painted ceramic tile with lustre glaze

58 by 57,5 cm

**R30 000–40 000**



43

44

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*Still Life with Flowers in an Interior*

signed

watercolour

59 by 46 cm

R40 000–60 000





45

45

Alexander  
**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Autumnal Still Life*

signed  
oil on canvas  
60 by 49,5 cm

**R60 000–90 000**



46

46

Clement Edmond Theodore Marie  
**SERNEELS**

SOUTH AFRICAN 1912–1991

*Proteas*

signed and dated 71  
oil on canvas  
81 by 71,5 cm

**R30 000–50 000**

47

Harry  
**TREVOR**

SOUTH AFRICAN 1922–1970

*Interior with Chair and Fruit*

signed and dated 1944  
oil on canvas laid down on board  
90,5 by 68 cm

**R50 000–70 000**

NOTES

Accompanied by a newspaper clipping taken from *The Sunday Independent*, 4 October 1998 and an exhibition invitation to the *Harry Trevor The South African Years 1939–1946* exhibition at The Johannesburg Art Gallery, May 2000.



48

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*Abstract Rock Art*

signed and dated 66

oil on canvas

29,5 by 24 cm

**R40 000–60 000**







49

49

James Vicary  
**THACKWRAY**

SOUTH AFRICAN 1919–1994

*Still life with Berries in a Vase*

signed  
oil on board  
55 by 72 cm

**R20 000–30 000**

50

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Still Life with Fruit*

signed and dated 1979  
oil on card  
28,5 by 39 cm

**R40 000–60 000**



50



51

51

Nerine Constantia  
**DESMOND**

SOUTH AFRICAN 1908–1993

*Xhosa Women and Child*

signed

oil on canvas laid down on board

49 by 39,5 cm

**R20 000–30 000**



52

52

Carl Adolph  
**BÜCHNER**

SOUTH AFRICAN 1921–2003

*Patriarchal Figure with Children*

signed

oil on board

71,5 by 48 cm

**R25 000–35 000**



RECTO



VERSO

53

Diederick George

**DURING**

SOUTH AFRICAN 1917–1991

*Standing Nude, recto; Dancer, verso*

signed on both sides

oil on board

60,5 by 50 cm

**R60 000–90 000**

54

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Mukkala, Southern Arabia*

signed; inscribed with the title on the reverse

oil on panel

16 by 29,5 cm

**R30 000–50 000**

55

Carl Adolph

**BÜCHNER**

SOUTH AFRICAN 1921–2003

*Cape Town Harbour*

signed

oil on board

34 by 49 cm

**R15 000–20 000**



54



55

56

Carl Adolph  
**BÜCHNER**

SOUTH AFRICAN 1921–2003

*Abstract Autumnal Landscape*

signed  
oil on board  
51 by 61 cm

**R20 000–30 000**

57

Paul  
**DU TOIT**

SOUTH AFRICAN 1922–1986

*Emanation*

signed and dated '62; inscribed with  
the title in English and Afrikaans on the  
reverse

oil on canvas  
70,5 by 121,5 cm

**R50 000–70 000**



56



57

58

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885–1942

*Stream through a Mountain Pass*

signed

oil on canvas

25 by 30 cm

**R15 000–20 000**

59

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885–1942

*Thatched Cottage in a Mountainous Landscape*

signed

oil on canvas

25 by 30 cm

**R15 000–20 000**

60

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885–1942

*Cape Dutch Homestead*

signed

oil on canvas

23,5 by 30,5 cm

**R16 000–20 000**



58



59



60

61

Christiaan St. Patrick  
**NICE**

SOUTH AFRICAN 1939–

*District Six Street Scene*

signed and dated '79

oil on board

38,5 by 50 cm

**R30 000–40 000**

62

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Stormy Afternoon*

signed and dated 1959

oil on canvas

24 by 39 cm

**R50 000–80 000**



61



62

63

Errol Stephen

**BOYLEY**

SOUTH AFRICAN 1918–2007

*Pastoral Landscape with Cows*

signed

oil on card

73 by 98 cm

**R40 000–60 000**

64

Errol Stephen

**BOYLEY**

SOUTH AFRICAN 1918–2007

*Country Lane with Mountains  
Beyond*

signed

oil on board

34 by 49 cm

**R18 000–24 000**

63



64





65

Willem Hermanus  
**COETZER**

SOUTH AFRICAN 1900–1983

*Travelling through the Mountain  
Pass*

signed and dated 46  
oil on board  
29,5 by 39 cm

**R18 000–24 000**

66

Conrad Nagel Doman  
**THEYS**

SOUTH AFRICAN 1940–

*The Sentinel (Kokerboom)*

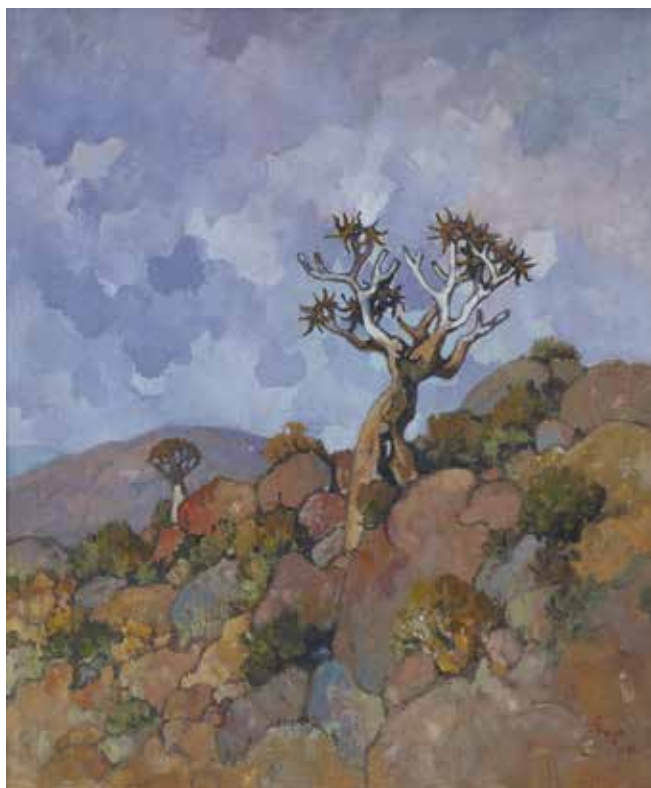
signed and dated 1986; inscribed with the  
title on the reverse  
oil on canvas  
59,5 by 49,5 cm

**R50 000–80 000**

65



66





67

67

Errol Stephen

**BOYLEY**

SOUTH AFRICAN 1918–2007

*Country Road*

signed

oil on board

58 by 72,5 cm

**R25 000–35 000**

68

Errol Stephen

**BOYLEY**

SOUTH AFRICAN 1918–2007

*Early Morning Pastoral Scene*

signed

oil on canvas laid down on board

67,5 by 99,5 cm

**R40 000–60 000**



68

69

Willem Hermanus

**COETZER**

SOUTH AFRICAN 1900–1983

*Moonrise at Sunset*

signed and dated 62; inscribed with the title  
on the reverse

oil on canvas laid down on board

39 by 49,5 cm

**R25 000–40 000**

70

Conrad Nagel Doman

**THEYS**

SOUTH AFRICAN 1940–

*Cottages in Winter*

signed and dated 1978

oil on canvas laid down on board

28,5 by 34 cm

**R35 000–50 000**



69



70

71

Terence John

**MCCA**

SOUTH AFRICAN 1913–1978

*Moored Boats*

signed and dated 49  
oil on canvas laid down on board  
38 by 49 cm

**R25 000–40 000**

72

Errol Stephen

**BOYLEY**

SOUTH AFRICAN 1918–2007

*Low Tide Inhala Island*

signed; inscribed with the title in another  
hand on the reverse  
oil on canvas laid down on board  
34,5 by 44,5 cm

**R20 000–30 000**



71



72



---

73

Errol Stephen

**BOYLEY**

SOUTH AFRICAN 1918–2007

*Sunset Fishing*

signed

oil on card

73 by 98 cm

**R40 000–60 000**

74

Errol Stephen  
**BOYLEY**

SOUTH AFRICAN 1918–2007

*Lakeside Fishing*

signed  
oil on card  
37 by 51 cm

**R25 000–35 000**

75

Errol Stephen  
**BOYLEY**

SOUTH AFRICAN 1918–2007

*Boats on the Lagoon*

signed  
oil on card  
37,5 by 51,5 cm

**R25 000–35 000**

74



75





76

76

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*French Countryside Village*

signed

pen, ink and watercolour

28,5 by 43,5 cm

**R18 000–24 000**

77

David Johannes

**BOTHA**

SOUTH AFRICAN 1921–1995

*Mill Stream, recto; Nude Study,*

*verso*

recto signed and dated '43

oil on canvas laid down on board

33,5 by 44 cm

**R30 000–40 000**



77



78

Maud Frances Eyton

**SUMNER**

SOUTH AFRICAN 1902–1985

*St. Andrews Golf Course*

signed

pen, ink and watercolour

45,5 by 60,5 cm

**R40 000–60 000**





---

79

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*Overcast Seascape*

signed

pen, ink and watercolour

46 by 61 cm

**R30 000–50 000**

80

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*Eathorpe Gardens*

signed; inscribed with the title in another  
hand on the reverse  
pen, ink and watercolour  
46 by 60,5 cm

**R20 000–30 000**

81

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Oak Studies*

signed and dated 1976  
charcoal and wash  
25 by 37 cm

**R20 000–30 000**



80



81

82

David Johannes

**BOTHA**

SOUTH AFRICAN 1921–1995

*Huguenot Monument, Franschhoek*

signed and dated 66

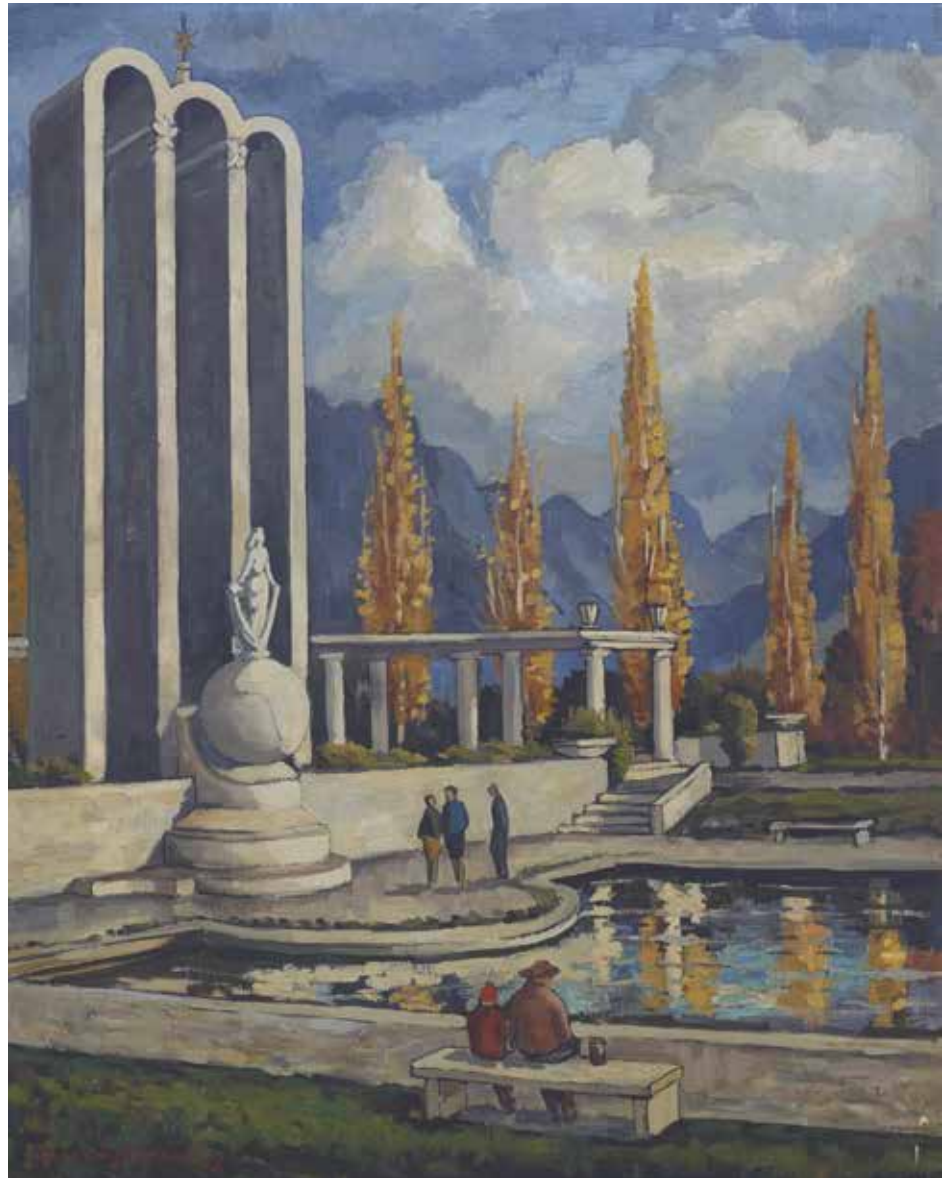
oil on canvas laid down on board

74 by 59 cm

**R30 000–40 000**

**PROVENANCE**

The painting was commissioned by Neil Malan, then Managing Director of Safmarine, in the late 1960s for the 'S.A.Huguenot' cargo ship. When the 'S.A.Huguenot' was decommissioned the painting was gifted to Mr Malan, and thence by descent.



83

Willem Hermanus  
**COETZER**

SOUTH AFRICAN 1900–1983

*Transkei Landscape with Huts*

signed and dated 40

oil on board

19 by 36,5 cm

**R12 000–16 000**

84

Willem Hermanus  
**COETZER**

SOUTH AFRICAN 1900–1983

*Temporary Home of Baragwanath,  
The Dawns, near Leydsdorp,  
Northern Transvaal*

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

oil on board

27 by 57 cm

**R20 000–30 000**

83



84



85

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885–1942

*Farmhouse Between the Mountains,  
Cape Province*

signed  
oil on board  
47,5 by 63 cm

**R30 000–50 000**



85

86

Conrad Nagel Doman

**THEYS**

SOUTH AFRICAN 1940–

*Boys Playing Soccer*

signed and dated 1990; signed, dated 1990  
and inscribed with the title on the reverse  
oil on canvas  
37 by 44,5 cm

**R60 000–90 000**

LITERATURE

Duffey, Alexander. (2010) *The Art of Conrad  
Theys*, Stellenbosch: Stellenbosch Art Gallery.  
Illustrated in colour on page 134, figure 138.



86

87

Pranas

**DOMSAITIS**

SOUTH AFRICAN 1880–1965

*Karoo in Brown and Red*

signed; inscribed with the artist's name,  
title and 'Gallery 101, JHB' on the reverse  
oil on board  
46 by 65 cm

**R40 000–60 000**

88

Pranas

**DOMSAITIS**

SOUTH AFRICAN 1880–1965

*Karoo Landscape with Lightened  
Mountain*

signed; signed and inscribed with the title  
on the reverse  
oil on board  
43 by 57,5 cm

**R40 000–60 000**



87



88



89

89

Piet (Pieter Gerhardus)

**VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Vroeg-lente op die Kamiesberg*

signed and dated 82; inscribed with the

title on the reverse

oil on board

20 by 50 cm

**R25 000–40 000**

90

Johannes Petrus

**MEINTJES**

SOUTH AFRICAN 1923–1980

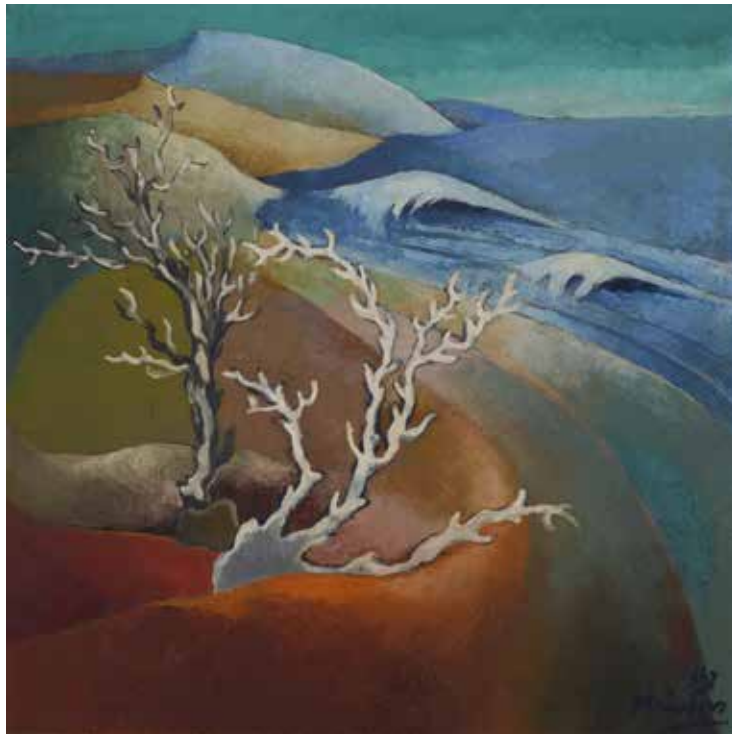
*The Big Wave*

signed and dated 1967

oil on board

61 by 60,5 cm

**R60 000–90 000**



90



91

91

James Vicary  
**THACKWRAY**

SOUTH AFRICAN 1919–1994

*Bo-kaap Family Outing*

signed

oil on canvas laid down on board

49,5 by 39,5 cm

**R25 000–40 000**



92

92

Lawrence Anthony  
**CHAIT**

SOUTH AFRICAN 1943–

*Kneeling Figure*

signed and numbered 4/10

bronze with a verdigris and brown patina,

mounted on a marble base

height: 33,5 cm, including base

**R18 000–24 000**





93

93

Amos

**LANGDOWN**

SOUTH AFRICAN 1930–2006

*Fisherwomen on the Beach*

signed

oil on board

48,5 by 39 cm

**R20 000–30 000**



94

94

Eleanor Frances

**ESMOND-WHITE**

SOUTH AFRICAN 1914–2007

*Conversation*

signed

oil on canvas

29 by 25 cm

**R20 000–30 000**



95

© Andrew Verster | DALRO

95

Andrew Clement

**VERSTER**

SOUTH AFRICAN 1937–

*Portrait of a Seated Man*

signed and dated 70

oil on canvas

91,5 by 91 cm

**R18 000–24 000**



96

96

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Karoo*

signed; inscribed with the title in  
another hand on the reverse

oil on canvas

39,5 by 17 cm

**R18 000–24 000**



97

97

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Portrait of Johannes*

signed and dated 1975

charcoal on card

52,5 by 36 cm

**R18 000–24 000**

NOTES

Johannes was a farm worker for the Earl of Moray on the Saafpost Farm where Boonzaier stayed for a brief period.



98

98

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Self Portrait*

signed and dated 1988

oil on canvas

45 by 26,5 cm

**R60 000–90 000**

99

Hardy  
**BOTHA**

SOUTH AFRICAN 1947–

*X-Perts*

signed and dated '94; inscribed with the  
artists name, title and medium on a label  
adhered to the reverse  
oil on board  
172 by 100 cm

**R30 000–50 000**

100

Edoardo Daniele  
**VILLA**

SOUTH AFRICAN 1915–2011

*Beno*

painted steel  
width: 72 cm

**R30 000–50 000**



99



100

101

Irma  
**STERN**

SOUTH AFRICAN 1894–1966

*Five Robed Women*

signed and dated 1929

pen and ink

23 by 30 cm

**R30 000–50 000**



101

102

Alexis  
**PRELLER**

SOUTH AFRICAN 1911–1975

*Three Figures, preliminary drawing*

pen and ink

20 by 24 cm

**R4 000–6 000**

LITERATURE

cf. Berman, Esmé. and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Saxonwold: Shelf Publishers. A similar example illustrated in colour on page 159.

cf. Berman, Esmé. and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf Publishers. A similar example illustrated on page 36.



102



103

© The Estate of Cecil Skotnes | DALRO

103

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*The Lord Meets his Mother*

signed  
carved, incised and painted wood panel  
28 by 40 cm

**R30 000–50 000**

**PROVENANCE**

Acquired directly from the artist by the current owner.



104

104

John  
**SKOTNES**

SOUTH AFRICAN 1952–

*Mythology Idols and Archetypes*

inscribed with the artist's name, title and numbered 25  
on a gallery label adhered to the reverse  
bronze, mounted on a wooden base  
height: 42 cm, including base

**R7 000–10 000**

**EXHIBITED**

Goodman Gallery, Johannesburg



105

105

Kenneth  
**BAKKER**

SOUTH AFRICAN 1926–1988

*Geoniche No. 11*

signed and dated 67; inscribed with the artist's name, title  
and address on the reverse

mixed media relief construction

47 by 38 cm

**R12 000–16 000**



106

106

Cecily  
**SASH**

SOUTH AFRICAN 1924–

*Abstract*

signed and dated '61; printed with the title on  
a label adhered to the reverse

mixed media on panel

46,5 by 38,5 cm

**R15 000–20 000**



107

Kenneth  
**BAKKER**

SOUTH AFRICAN 1926–1988

*Composition 1982*

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

mixed media relief construction

122 by 122 cm

**R40 000–60 000**





108

108

Edoardo Daniele  
**VILLA**

SOUTH AFRICAN 1915–2011

*Afro*

signed, dated 1999 and numbered 5/9

painted steel

height: 58 cm

**R40 000–60 000**



109

109

Diederick George  
**DURING**

SOUTH AFRICAN 1917–1991

*Farmhouse in an Arid Landscape*

signed

oil on board

57,5 by 74 cm

**R40 000–60 000**

110

Diederick George  
**DURING**

SOUTH AFRICAN 1917–1991

*Cockerel*

signed  
oil on board  
63 by 46 cm

**R30 000–50 000**



111

Louis Khehla  
**MAQHUBELA**

SOUTH AFRICAN 1939–

*Composition with Cockerel, Dog,  
Figure and Fish*

signed and dated 76  
mixed media on paper  
55,5 by 55,5 cm

**R20 000–30 000**

112

Louis Khehla  
**MAQHUBELA**

SOUTH AFRICAN 1939–

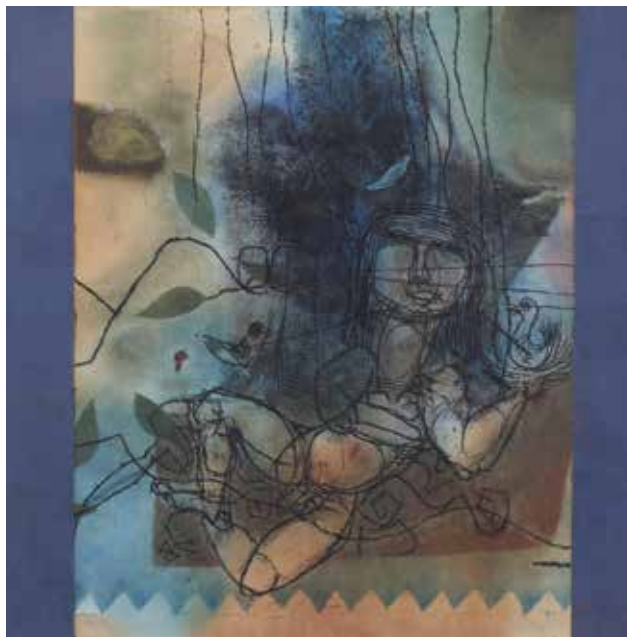
*Figure with Doves*

signed and dated 71  
mixed media on paper  
65 by 65 cm

**R20 000–30 000**



111



112



113

113

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Figures by Tombs*

signed and dated 1947

oil on board

19 by 14,5 cm

**R30 000–40 000**

**PROVENANCE**

Gifted to the current owner by  
Minnie Murphy, the artist's sister.



114

114

Edoardo Daniele

**VILLA**

SOUTH AFRICAN 1915–2011

*Abstract Composition,  
Door Handle*

signed

bronze with a verdigris patina

30 by 6 cm

**R20 000–30 000**

115

Peter  
**CLARKE**

SOUTH AFRICAN 1929–2014

*Landscape at Teslaarsdal*

signed, dated 1952 and inscribed 'Teslaarsdal'; inscribed with the title and 'near Caledon, C.P. South Africa. The Tokkie Brikkels family lived in this cottage. The two roads (on the right) lead down to the local cemetery where they join and continue as one road going to Caledon' on a note adhered to the mount  
pen, ink and watercolour  
24 by 31,5 cm

**R25 000–40 000**

116

Peter  
**CLARKE**

SOUTH AFRICAN 1929–2014

*Main Village Street, Teslaarsdal, Caledon, Cape*

signed, dated 1952 and inscribed 'Teslaarsdal'; inscribed with the title on a note adhered to the mount  
pen, ink and watercolour  
24 by 30 cm

**R15 000–20 000**



115

© The Estate of Peter Clarke | DALRO



116

© The Estate of Peter Clarke | DALRO

117

Ephraim Mojalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

*Construction Workers*

signed  
watercolour  
55 by 75 cm

**R35 000–50 000**

118

Ephraim Mojalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

*Slums (Location)*

signed and dated 68; inscribed with the  
title on the reverse  
ink and watercolour  
54,5 by 74,5 cm

**R40 000–60 000**



117

© The Estate of Ephraim Ngatane | DALRO



118

© The Estate of Ephraim Ngatane | DALRO

119

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903–1980

*Washerwoman*

signed, from an edition of 2, executed in 1935  
bronze with a verdigris patina  
height: 16 cm

R10 000–15 000

EXHIBITED

Ashbey's Gallery, Cape Town, *Lippy Lipshitz*, November 1937, catalogue number 2

LITERATURE

Arnott, Bruce. (1969) *Lippy Lipshitz: A Biographical Commentary & Documentation of the years 1930–1968 with catalogue raisonné of sculptures*, Cape Town: A.A. Balkema. Illustrated on page 90, plate 115.

120

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903–1980

*Nadia (Reclining Nude)*

signed, unique cast, executed in 1942  
bronze with a verdigris patina  
length: 34,5 cm

R18 000–24 000

EXHIBITED

Durban City Art Gallery, Durban, *Lippy Lipshitz*, September 1944, catalogue number 16  
Argus Gallery, Cape Town, *Lippy Lipshitz*, January 1947, catalogue number 18  
Gainsborough Gallery, Johannesburg, *Lippy Lipshitz*, June 1943, catalogue number 33  
South African National Gallery, Cape Town, *Lippy Lipshitz*, December 1968, catalogue number 75

LITERATURE

Arnott, Bruce. (1969) *Lippy Lipshitz: A Biographical Commentary & Documentation of the years 1930–1968 with catalogue raisonné of sculptures*, Cape Town: A.A. Balkema. Illustrated on page 130, plate 228.



121

Stanley  
**NKOSI**

SOUTH AFRICAN 1945–1988

*Stalking Leopard*

a unique work  
bronze with a verdigris patina  
height: 39,5 cm

**R30 000–50 000**

**PROVENANCE**

The current owner acquired the sculpture from his late mother, Mrs Frances Winckworth, who ran *The Downstairs Gallery* from her private residence in Benoni in the 1970s. During this period, Winckworth held many exhibitions by aspiring artists, one such artist being Stanley Nkosi who, at the time, was studying under Cecil Skotnes. Mrs Winckworth felt that Nkosi showed outstanding skill and agreed to finance the cost of having two bronze sculptures cast. *Stalking Leopard* is one of these works cast, a unique work, and was purchased by Winckworth and added to her private collection.

122

Gordon Frank  
**VORSTER**

SOUTH AFRICAN 1924–1988

*Herd of Antelope, Sahara*

signed  
oil on canvas laid down on board  
82 by 97 cm

**R25 000–40 000**



121



122





123

123

Gordon Frank  
**VORSTER**

SOUTH AFRICAN 1924–1988

*Zulu Warriors*

signed  
oil on board  
120 by 245 cm

**R60 000–90 000**

124

Hennie (Hendrik Christiaan)  
**NIEMANN JNR**

SOUTH AFRICAN 1972–

*Herd of Buffalo*

signed with the artist's initials and dated 95  
oil on canvas  
69,5 by 89,5 cm

**R40 000–60 000**



124

125

Azaria

**MBATHA**

SOUTH AFRICAN 1941–

*Chariot with Winged Horses;  
Lions in a Jungle*

each signed and numbered 6/35 and  
14/44 respectively in pencil in the  
margin

colour lithographs

sheet sizes: 37 by 39 cm; 41 by 54 cm

(2)

R10 000–15 000





126

126

Gordon Frank  
**VORSTER**

SOUTH AFRICAN 1924–1988

*Pafuri River Camp, Kruger National Park*

signed

oil on board

59 by 120 cm

**R30 000–50 000**

127

Esias  
**BOSCH**

SOUTH AFRICAN 1923–2010

*Butterfly*

hand painted ceramic tile with lustre glaze

41,5 by 53 cm

**R25 000–40 000**



127

128

Esias

**BOSCH**

SOUTH AFRICAN 1923–2010

*Geometric Composition*

circa 1974

feldspathic glaze stoneware panel

159 by 55 cm

**R30 000–50 000**

129

Zoltan

**Borbereki**

SOUTH AFRICAN 1907–1992

*Standing Female Nude*

cement fondue

height: 145 cm

**R8 000–12 000**



128



129

130

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Panelled Door with Geometric Motifs*

left panel signed

carved, incised and painted wood panels

with brass knocker,

mounted on painted steel bases

194 by 29,5 cm each

(3)

R40 000–60 000



© The Estate of Cecil Skotnes | DALRO

131

Paul  
**DU TOIT**

SOUTH AFRICAN 1922–1986

*Buoyant*

signed and dated '79; signed and inscribed  
with the title in English and Afrikaans on  
the stretcher

acrylic on canvas

174,5 by 66 cm

**R60 000–80 000**



132

Fred  
**SCHIMMEL**

SOUTH AFRICAN 1928–2009

*Composition #1057*

signed and dated '04; inscribed with the  
artist's name and numbered #1057 on the  
reverse

oil on board  
86,5 by 69,5 cm

**R15 000–20 000**

133

Fred  
**SCHIMMEL**

SOUTH AFRICAN 1928–2009

*Composition #1053*

signed and dated 04; numbered #1053 on  
the reverse

oil on board  
69,5 by 99 cm

**R20 000–30 000**



132



133

134

Esias

**BOSCH**

SOUTH AFRICAN 1923–2010

*Namaqualand*

signed with the artist's initials

oil on panel

99 by 157,5 cm

**R70 000–90 000**

135

Keith Savel

**ALEXANDER**

SOUTH AFRICAN 1946–1998

*Excelsior*

signed and dated 86; signed, inscribed  
with the title and 'Painted especially for  
the birthday of John Moni 1980' on the  
reverse

oil on canvas

28 by 35 cm

**R30 000–40 000**

134



135





136

Walter  
**VOIGT**

SOUTH AFRICAN 1971–

*Jo'burg Skyline*

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

oil on canvas  
108 by 138 cm

**R15 000–20 000**

EXHIBITED

Everard Read Gallery, Johannesburg

137

Carl Walter  
**MEYER**

SOUTH AFRICAN 1965–

*Street in Laingsburg*

signed with the artist's initials and dated 12;  
dated '12 and inscribed with the title  
on the reverse

oil on canvas  
38,5 by 49 cm

**R25 000–35 000**

136



137



138

Jabulane Sam  
**NHLENGETHWA**

SOUTH AFRICAN 1955–

*Phataphata Miriam Makeba*

signed and dated '05; signed, dated '05 and  
inscribed with the title on the reverse  
oil and collage on canvas  
50,5 by 61 cm

**R25 000–40 000**

139

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920–2010

*Falling Man*

signed, dated 2006 and inscribed with the  
artist's name and title on the reverse  
hand painted and glazed stoneware plate  
diameter: 33,5 cm

**R10 000–15 000**

LITERATURE

Van Wyk, Retief. (2008) *The Ceramic Art of  
Robert Hodgins*, Cape Town: Bell-Roberts  
Publishers. Illustrated in colour on pages  
24 and 124.



138



139

140

Marlene  
**DUMAS**

DUTCH/SOUTH AFRICAN 1953–

*Portrait of a Young Nelson  
Mandela*

signed, dated 2008, numbered 207/250  
and inscribed 'Would you trust this man  
with your daughter' in pencil  
lithograph  
sheet size: 44 by 35 cm

**R50 000–70 000**

141

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957–

*Two Faced*

hand painted and glazed ceramic plate  
37 by 42 cm

**R10 000–15 000**



140



141



142

142

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*Untitled*

signed and numbered 40/45 in pencil  
 colour screenprint and collage  
 sheet size: 87 by 61 cm

**R15 000–20 000**

LITERATURE

cf. Skawran, Karin (ed.) (2005) *Walter Battiss, Gentle Anarchist*,  
 Johannesburg: The Standard Bank Gallery. Another example  
 from this edition illustrated in colour on page 190.



143

143

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*Guinea Fowl*

signed, numbered 33/45 and inscribed  
 with the title in pencil  
 colour screenprint  
 sheet size: 87 by 61 cm

**R15 000–20 000**

144

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Man from Space*

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

**R12 000–16 000**

LITERATURE

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

145

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

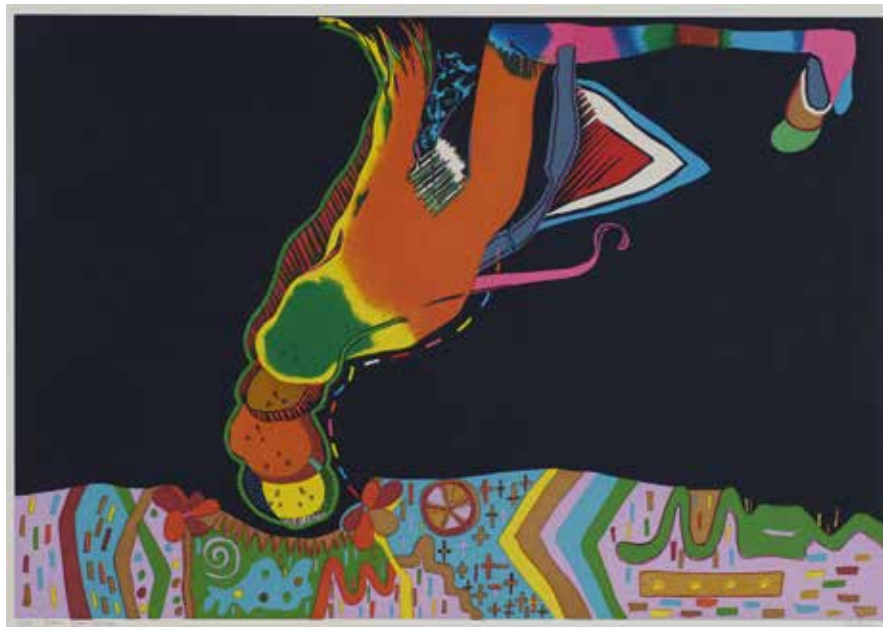
*Limpopo*

signed and numbered 61/250 in pencil in  
the margin  
colour screenprint  
image size: 45,5 by 61 cm

**R8 000–12 000**

LITERATURE

cf. Skawran, Karin. (ed.) (2005) *Walter  
Battiss, Gentle Anarchist*, Johannesburg:  
The Standard Bank Gallery. Another  
example from this edition illustrated in  
colour on page 26.



144



145



146

Norman  
**CATHERINE**

SOUTH AFRICAN 1949–

*The Hot Tub*

signed and dated '94

oil on canvas

49,5 by 59,5 cm

R50 000–80 000

147

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*Performance*

signed, dated 1975 and inscribed with the

title in pencil in the margin

airbrush

73,5 by 59 cm

**R50 000–70 000**

EXHIBITED

Pretoria Art Museum, Pretoria, *Now and*

*Then Retrospective Exhibition*, 2004



148

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Bird Catching*

signed and numbered 10/18 in pencil in the margin

etching

sheet size: 49 by 48,5 cm

**R30 000–50 000**

LITERATURE

Law-Viljoen, Bronwyn (ed.) (2007) *William Kentridge: Flute*, Johannesburg: David Krut Publishing. Another print from the edition illustrated on page 136.

McDonald, John and Gregory, Bill. (2008) *William Kentridge: Telegrams From The Nose*, Australia: Annandale Galleries. Another example from the edition illustrated on page 51.

NOTES

From the *Bird Catching* series, a suite of ten prints.

149

Guy Pierre

**DU TOIT**

SOUTH AFRICAN 1958–

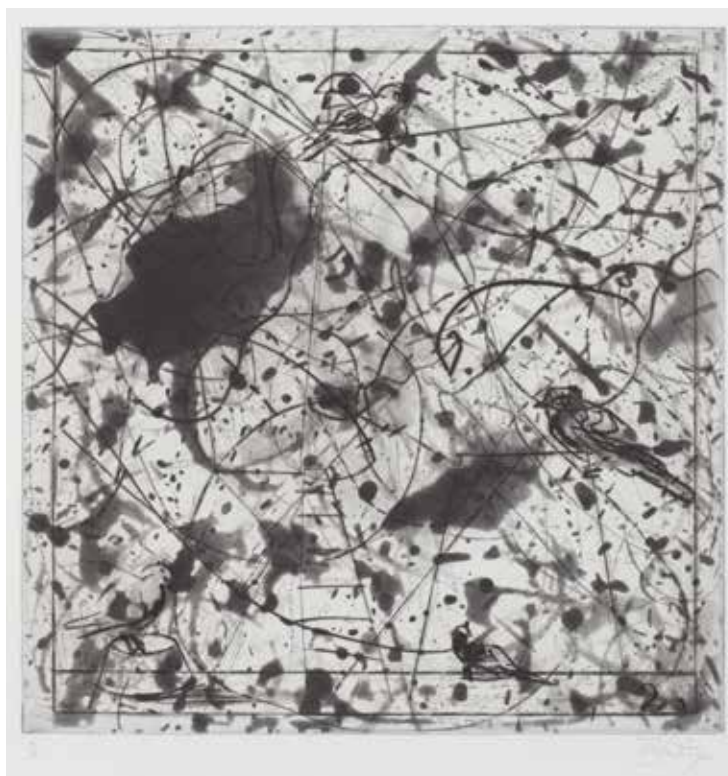
*The Catch*

bronze with a dark brown patina,

mounted on a wooden base

height: 31 cm

**R18 000–24 000**



148



149



150

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957–

*Memory; Soare*

each signed, dated '08, numbered  
14/40 and 3/40 and inscribed with their  
respective titles in pencil in the margin,  
each stamped with the David Krut  
Workshop and Jillian Ross chop mark  
etchings

image size: 39,5 by 24 cm each  
(2)

**R15 000–20 000**

151

Helen  
**TIMM**

SOUTH AFRICAN 1963–2004

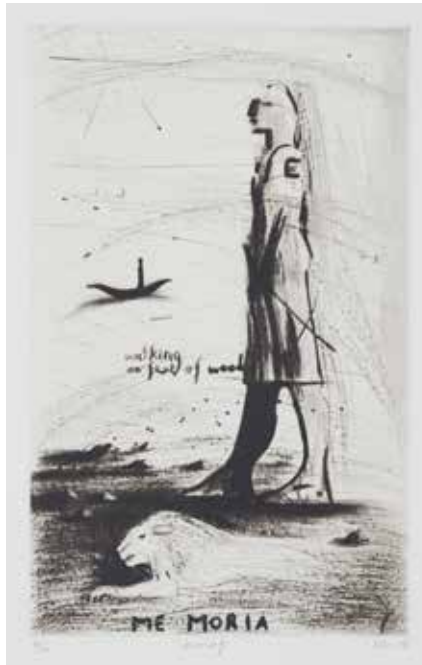
*Urban Landscape*

signed and dated '92  
charcoal  
65,5 by 94 cm

**R10 000–15 000**

**NOTES**

The proceeds from this sale go to the  
Helen Timm Bursary Fund.



150



151



152

152

Jo

**SMAIL**

SOUTH AFRICAN 1943–

*Abstract Composition with Red Smear*

oil and charcoal on canvas

221 by 200 cm

**R20 000–30 000**



153

153

Jo

**SMAIL**

SOUTH AFRICAN 1943–

*Abstract Composition with Maroon Scratch*

oil and charcoal on canvas

200,5 by 130,5 cm

**R15 000–20 000**

154

Richard  
**PENN**

SOUTH AFRICAN 1976–

*Unknown Physics*

signed; signed, dated 2014 and inscribed  
with the title and medium on the reverse  
oil on canvas  
100 by 100 cm

**R30 000–50 000**

155

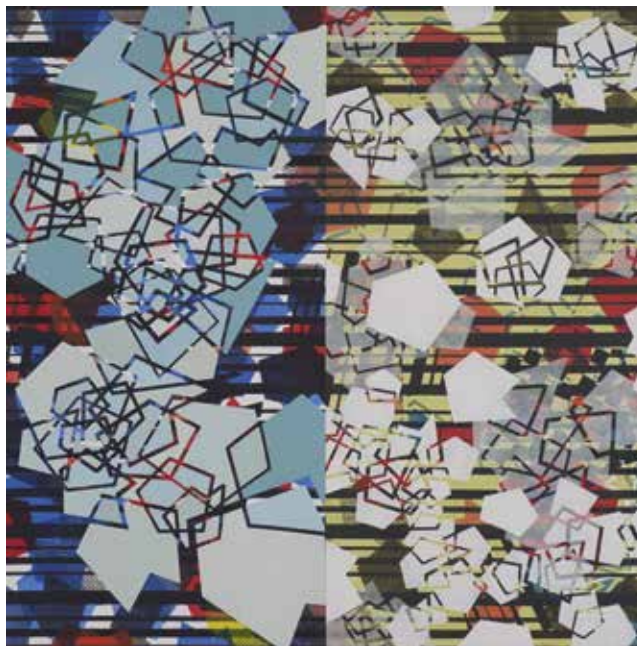
Richard  
**PENN**

SOUTH AFRICAN 1976–

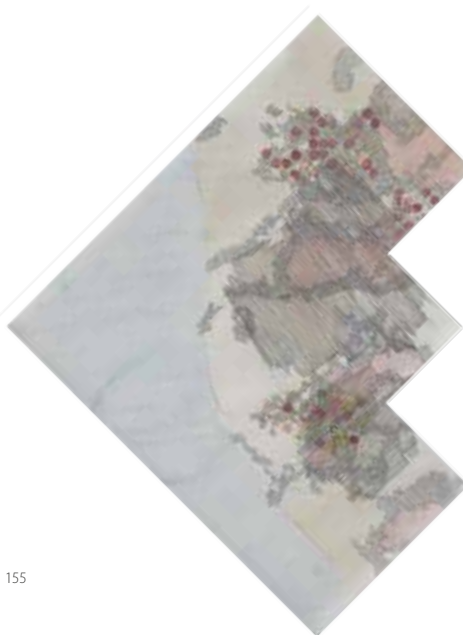
*Manifold, a pair*

each signed and dated 11 and 12  
pen, ink and watercolour  
29 by 29 cm each  
(2)

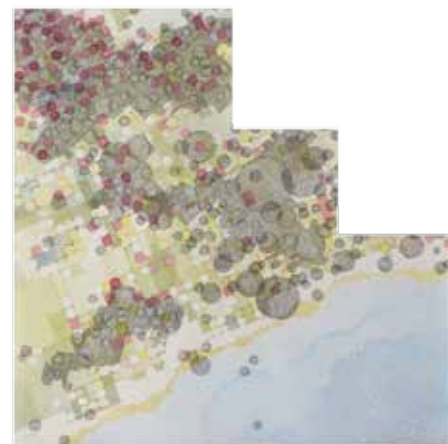
**R18 000–24 000**



154



155



156

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Under the Pear Tree*

signed, signed and inscribed with the title  
oil on canvas laid down on board  
29 by 24 cm

**R25 000–40 000**

157

Penny (Penelope)

**SIOPIIS**

SOUTH AFRICAN 1953–

*Sleeping Baby*

signed, dated 2007, numbered 14/22 and  
inscribed with the title in pencil, stamped  
with the Artist Proof Studio chop mark  
colour screenprint on handmade paper  
sheet size: 33,5 by 45,5 cm

**R8 000–12 000**



156



157



158

Claudette

**SCHREUDERS**

SOUTH AFRICAN 1973–

*Trespasser; Paradise*

each signed, numbered 7/35 and 13/35 and inscribed  
with their respective titles in pencil in the margin

six colour chine collé lithographs

sheet size: 50 by 37 cm each

(2)

**R16 000–20 000**

159

Peter  
**CLARKE**

SOUTH AFRICAN 1929–2014

*Overcast Day*

signed, dated 17.11.1967, inscribed with the  
title and 'monoprint' in pencil in the margin  
monoprint

image size: 33 by 44 cm

**R12 000–16 000**

160

Peter  
**CLARKE**

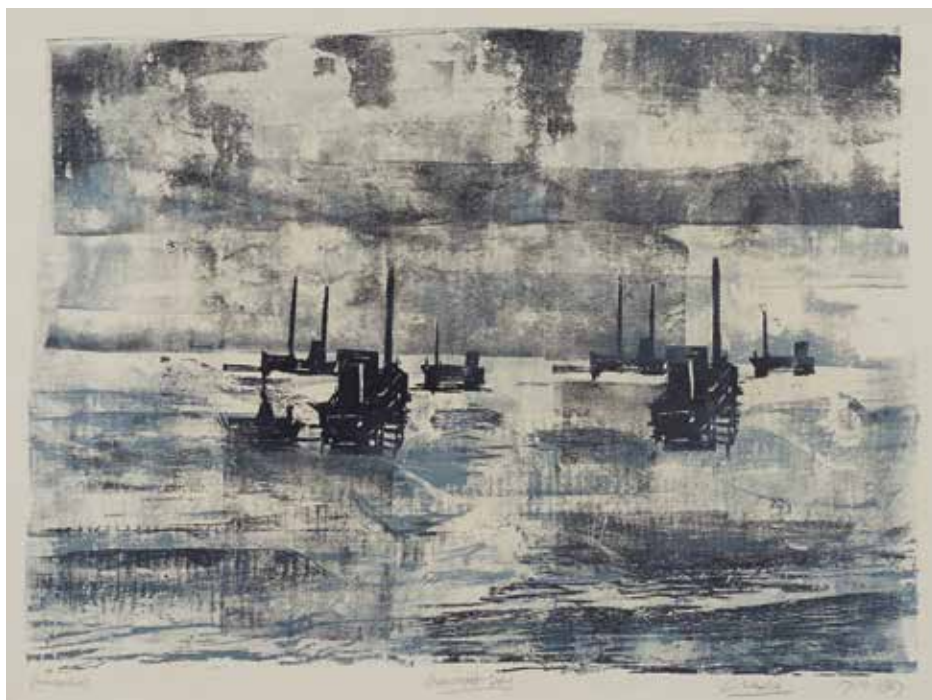
SOUTH AFRICAN 1929–2014

*Arco 84, Fold Out Artist's Book*

signed, dated 1996 and inscribed 'This  
book Arco 84 was made and bound in  
1996' on the back page  
mixed media and collage in a handmade  
book

10,5 by 19 cm

**R20 000–30 000**



159

© The Estate of Peter Clarke | DALRO



160

© The Estate of Peter Clarke | DALRO



161

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Zizi-oosi Certifookit*

dated June 25, 1978

watercolour

37 by 47 cm, unframed

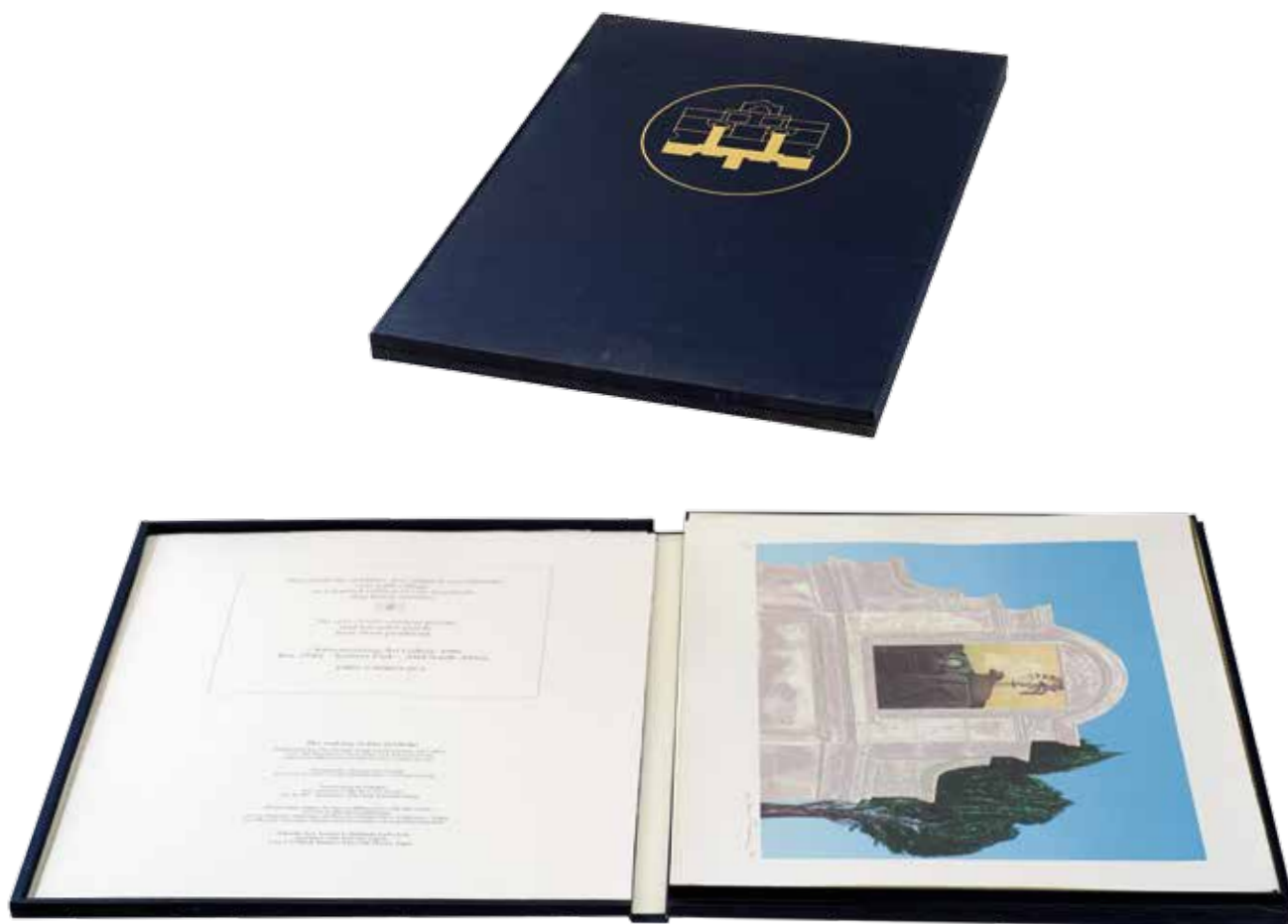
**R30 000–40 000**

PROVENANCE

The current owner of the Zizi-oosi Certifookit met Walter Battiss in July 1977 at the Rainbow Gathering held in Gila River, New Mexico. After the gathering they became friends corresponding through mail and reminiscing about their experiences at the gathering that summer. Battiss later attended the owner's wedding, bringing with him the wedding certificate or Zizi-oosi Certifookit in Fookian language.

NOTES

Accompanied by three letters written in Fookian script with pen and ink sketches by Walter Battiss, a card of the *Gathering of the Tribe*, New Mexico, a black and white image of the Fook Camp or *Rainbow Gathering* taken in Gila River, New Mexico, 1977 with a letter from Walter Battiss on the reverse (two of the people in the photograph are the recipients of the Wedding Certifookit and in the letter on the reverse Battiss writes about his intentions to join them at their wedding, which he later attended) and a colour slide of Walter Battiss taken at the Fook Camp.



162

### Johannesburg Centenary Print Portfolio

*Published By The Brenthurst Press for The Friends of The Johannesburg Art Gallery*

containing five original screenprints, one with collage, by Guiseppe Cattaneo, Robert Hodgins, Ezrom Legae, Karel Nel and Malcolm Payne,

the edition limited to 100 and this portfolio numbered 6, with text by Christopher Till, published by the Brenthurst Press, 1986, each signed, dated '86 and numbered 6/100 in pencil in the margin  
colour screenprints, one with collage  
portfolio size: 79,5 by 58,5 cm

**R25 000–40 000**

#### LITERATURE

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



163

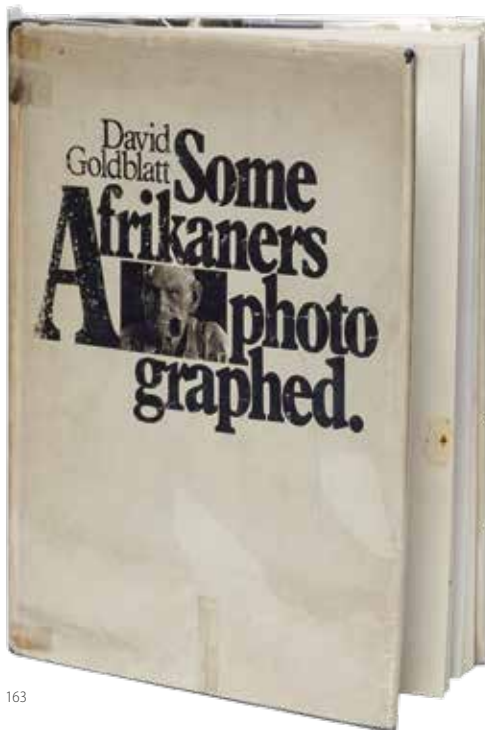
David GOLDBLATT

*David Goldblatt: Some Afrikaners Photographed*

First Edition

Cape Town: Murray Crawford and C. Struik, 1975, photographs by David Goldblatt, hardback, dustjacket, limited edition: No. 861 of 1000 copies, signed and dated November 2010 by the artist on the frontis page and signed by the artist and numbered 861 on the last page, dustjacket worn with tears and tape residue, discoloured and faded with abrasions, initial pages with slight staining

**R20 000–25 000**



163

164

Nita (Pauline Augusta Wilhelmina) SPILHAUS

SOUTH AFRICAN 1878–1967

*Trees, a portfolio of 14 etchings*

each signed in pencil in the margin and printed with the artist's initials in the plate, from an edition of 20 etchings

print sizes vary,

portfolio size: 42 by 34 by 3 cm

**R18 000–24 000**



164

165–170 NO LOTS

#### NOTES

The portfolio of fourteen etchings was made in memory of the artist's husband, Dr. Ernst Simon and is limited to 20 copies after which the plates were destroyed.



The Wanderers Club, Illovo, Johannesburg  
30 June 2014 – 8 pm

## Important South African and International Art

Evening Sale  
Lots 171–277

OPPOSITE  
Lot 253 Norman Catherine, *Ju-Ju Bazaar* (detail)

## International Art



171

171

David  
**HOCKNEY**

BRITISH 1937–

*In the Dull Village*

signed, dated 66 and inscribed 'P.P.' in pencil in the margin,

outside of an edition of 75

etching

image size: 34,5 by 22 cm

**R15 000–20 000**

NOTES

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



172

172

Pablo  
**PICASSO**

SPANISH 1881–1973

*Nudes (George Bloch #1498)*

signed and numbered 22/50 in pencil in the margin,

dated 6.9.68 in the plate

etching

image size: 37,5 by 27,5 cm

**R50 000–70 000**



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173

Ivon

**HITCHENS**

BRITISH 1893–1979

*Long Boat*

signed; signed, dated 1967 and inscribed with the title and  
'Greenleaves, Petworth, Sussex' on a label adhered to the reverse

oil on canvas

57 by 154,5 cm

**R500 000–700 000**

## South African Art

174

Abraham  
**DE SMIDT**

SOUTH AFRICAN 1829–1908

*View From The Bridle Path up Table Mountain Looking towards Muizenberg and Land Valley; Kalk Bay*

signed with the artist's initials; signed and inscribed with the title and 'South Africa' on a note adhered to the reverse  
oil on board  
26 by 48 cm; 26 by 46,5 cm  
(2)

**R100 000–150 000**

### PROVENANCE

The Dr Ryno Greenwall Collection

### EXHIBITED

*Kalk Bay* was exhibited at the South African National Gallery, Cape Town, *False Bay Coastal Scenes*, 30 November 1996 to 12 January 1997

### LITERATURE

*View From The Bridle Path up Table Mountain Looking towards Muizenberg and Land Valley* is illustrated in Bull, Marjorie. (1981) *Abraham de Smidt: 1829–1908, Artist and Surveyor General of the Cape Colony*, Cape Town: privately published. Illustrated on page 123 and 136.

*Kalk Bay* is illustrated in Bull, Marjorie. (1981) *Abraham de Smidt: 1829–1908, Artist and Surveyor General of the Cape Colony*, Cape Town: privately published. Illustrated on page 121 and 125.



175

Dorothy Moss

**KAY**

SOUTH AFRICAN 1886–1964

*Market Carts*

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

45,5 by 47,5 cm

**R120 000–160 000**

EXHIBITED

The Constantia Gallery, Johannesburg

LITERATURE

Reynolds, Marjorie. (1989) *Everything You  
Do is a Portrait of Yourself: Dorothy Kay. A  
Biography*, Rosebank: privately published.  
Illustrated on page 36 with exhibition  
details on page 455.



176

Ceasar Carl Hans

**HENKEL**

SOUTH AFRICAN 1839–1913

*The Battle of Königgrätz*

each signed

oil on canvas

100 by 140 cm each

(2)

**R80 000–120 000**

**NOTES**

The Battle of Königgrätz, also known as the Battle of Sadowa, Sadová, or Hradec Králové, was the decisive battle of the Austro-Prussian War, in which the Kingdom of Prussia defeated the Austrian Empire. The battle took place near Königgrätz (now Hradec Králové), and Sadowa (now Sadová) in Bohemia in the Czech Republic on 3 July 1866.





177

Anton

**VAN WOUW**

SOUTH AFRICAN 1862–1945

*Skapu Player*

signed, dated 1907, inscribed 'Joh.burg S.A.'  
and 'Foundry - G. Massa - Roma'  
bronze, mounted on a wooden base  
height: 34 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 59 to 60.





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178

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885–1942

*Hills of Pondoland*

signed

oil on canvas

67 by 99,5 cm

**R80 000–120 000**



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179

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*Wood Collector*

signed

oil on canvas

59 by 69 cm

**R100 000–150 000**



180

Pieter Willem Frederick

**WENNING**

SOUTH AFRICAN 1873–1921

*Woonhuis op Bloemendal, Mowbray*

signed

pastel and watercolour

21 by 31,5 cm

**R150 000–200 000**

PROVENANCE

Professor F.C.L. Bosman, Pretoria

EXHIBITED

Dennis Hotz Fine Art, Johannesburg

The South African National Gallery, Cape Town

Pretoria Art Museum, Pretoria, *Pieter Wenning*, 1967, catalogue number 120

LITERATURE

Scholtz, J. du P. (1973) *D.C. Boonzaier en Pieter Wenning: verslag van 'n vriendskap*, Cape Town: Tafelberg. Illustrated on page 137, plate 129 and mentioned on page 78.



181

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Dombeya in Spring*

signed and dated 43

oil on canvas laid down on board

28 by 39 cm

**R150 000–200 000**



182

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Cottages with Figures, Worcester*

signed

oil on panel

24,5 by 34,5 cm

**R90 000–120 000**



183

François  
KRIGE

SOUTH AFRICAN 1913–1994

*Ladismith*

signed and dated 41

oil on canvas

45,5 by 58,5 cm

**R80 000–120 000**



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184

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Hermanus Seascape*

signed with the artist's initials

oil on card

19,5 by 28,5 cm

**R60 000–90 000**



185

Terence John  
**MCCAW**

SOUTH AFRICAN 1913–1978

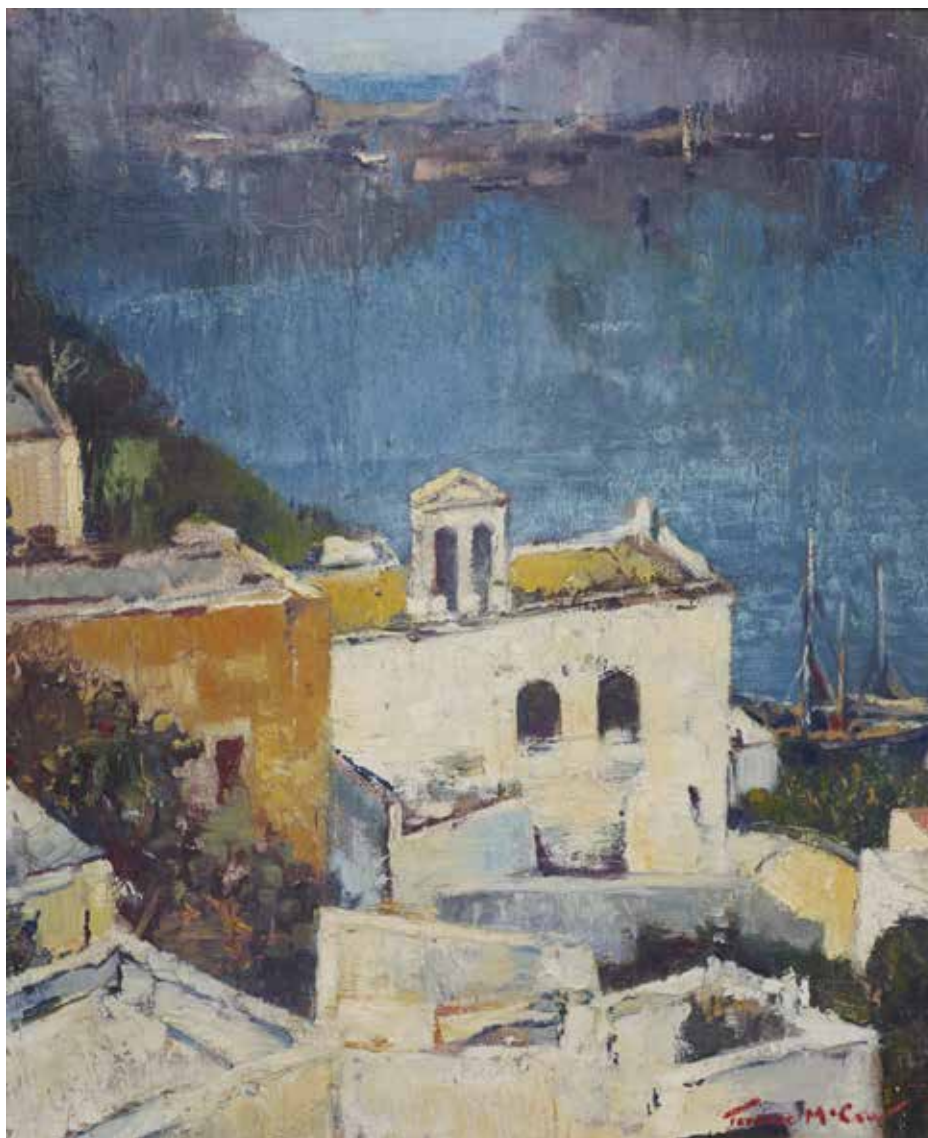
*Ischia*

signed

oil on canvas laid down on board

60 by 49,5 cm

**R70 000–90 000**



186

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*East African Street Scene*

signed

oil on panel

44 by 28,5 cm

**R70 000–90 000**

NOTES

In 1903, after the Anglo-Boer war, Frans Oerder travelled and painted along the East African coast.

cf. Berman, Esmé. (1996). *Art and Artists of South Africa*, Western Cape: Southern Book Publishers, page 312.





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187

Jean Max Friedrich

**WELZ**

SOUTH AFRICAN 1900–1975

*Church at Prince Albert*

signed and dated 61

oil on canvas laid down on board

65 by 91 cm

**R160 000–220 000**



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188

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*Veld Fire*

signed

oil on panel

33,5 by 44,5 cm

**R60 000–90 000**

189

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

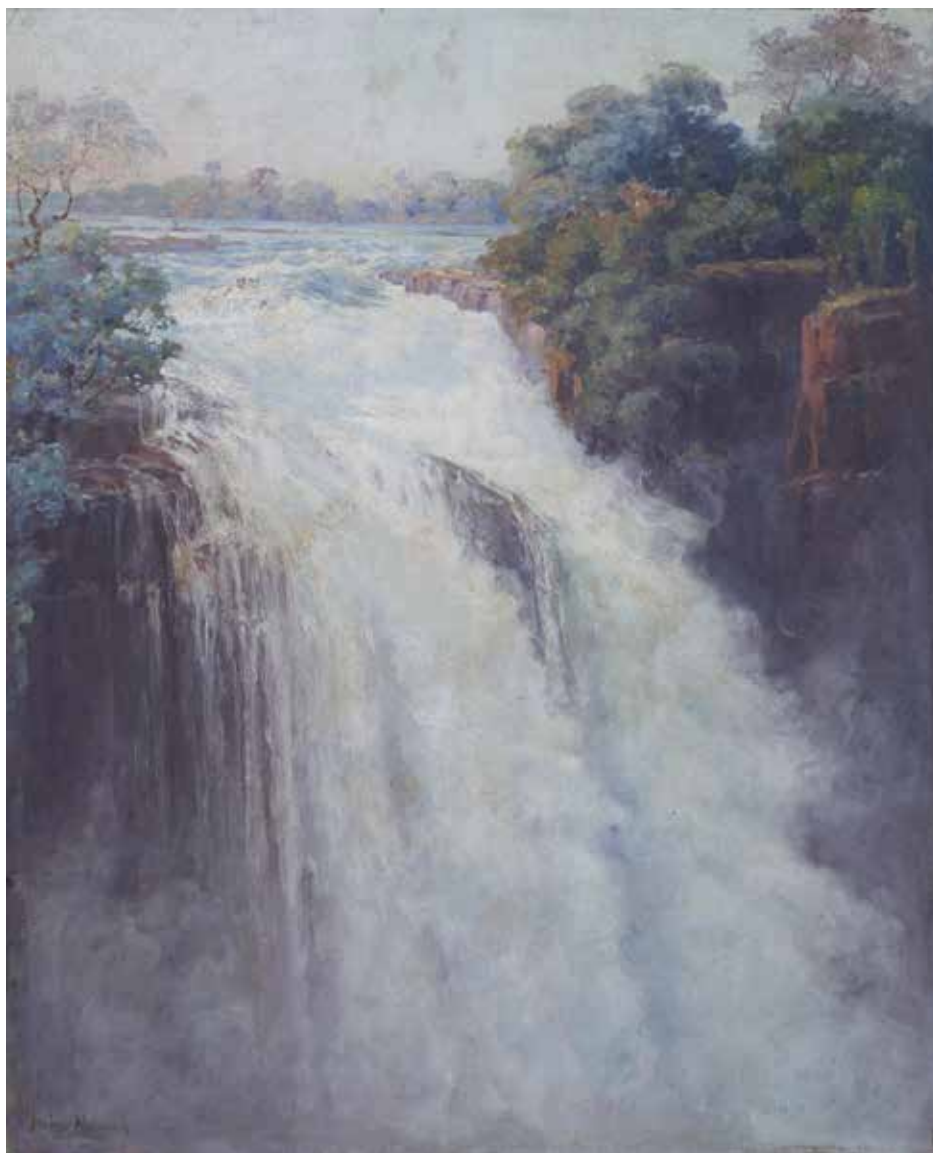
*Victoria Falls*

signed

oil on canvas

56 by 46 cm

R200 000–300 000





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190

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Breede River, Worcester Mountains Beyond*

signed and dated 08

oil on canvas

39 by 54,5 cm

**R100 000–150 000**



191

Willem Hermanus

**COETZER**

SOUTH AFRICAN 1900–1983

*Northern Transvaal*

signed; signed and inscribed 'N. Transvaal' on the reverse

oil on canvas laid down on board

59,5 by 90 cm

**R60 000–90 000**



192

Jacob Hendrik  
PIERNEEF

SOUTH AFRICAN 1886–1957

*Lowveld in Summer*

signed and dated 46  
oil on board  
44 by 60 cm

R900 000–1 200 000

#### NOTES

The Acacia tree, fundamental in Jacob Pierneef's oeuvre, was drawn and painted extensively within his long and prolific career. Few examples however, are as striking as the present lot, combining the landscape, clouds and trees for which his work is most renowned and sought-after. Painted at a time of year when the colours of the bushveld and the Lowveld sky were at their brightest, *Lowveld in Summer* represents the culmination of all the most desirable aspects of the artist's work.

Influenced by the Dutch artist, Willem van Konijnenburg, Pierneef's work moved towards the geometric simplification of the landscape, where areas of flat monotonies were carefully composed to convey the sense of order and symmetry that he perceived in the untouched scenery around him. Disinclined to include figures or animals in these epic vistas in which he sought to convey the enormity of nature, the

landscape remained the primary theme throughout the artist's life. He was known to spend hours on end working in isolation deep in the veld where he produced hundreds of sketches of landscape and flora, famously propounding that '... art has to be born of your own surroundings and your own soil!'

The *Vachellia tortilis* (Umbrella thorn), one of the Lowveld's most iconic symbols of endurance and tenacity, provided some of the artist's favourite and most often depicted subjects. Known to tolerate high alkalinity, drought, frost, high temperatures, sandy or stony soils, strongly sloped rooting surfaces and sand storms, it is an apt symbol of strength and virility, emblematic of the regard in which Pierneef held his natural surrounds.

<sup>1</sup> Esmé Berman. (1983) *Art & Artists of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 328.







193

Wolf

**KIBEL**

SOUTH AFRICAN 1903–1938

*Still Life with Fruit and Bowls*

watercolour

47 by 61 cm

**R60 000–90 000**

PROVENANCE

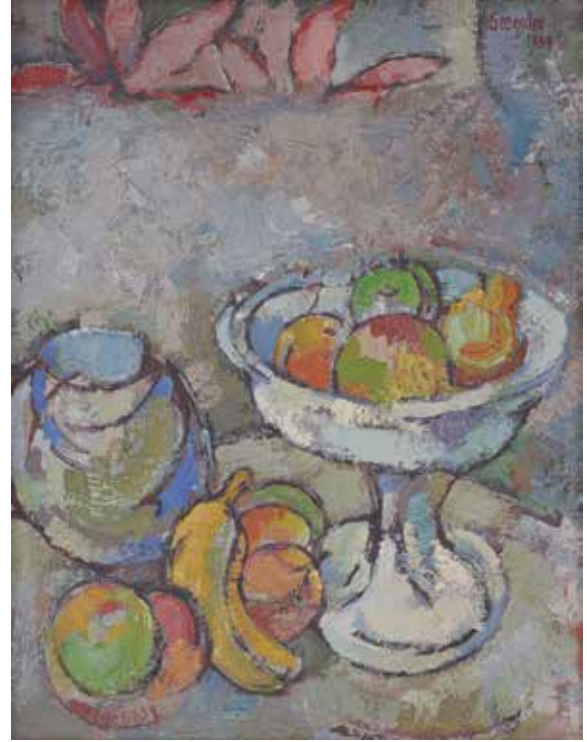
Mr and Mrs Leo Dreissen, Pretoria

EXHIBITED

Pretoria Art Museum, Pretoria, *Friends Exhibition*, 1973, catalogue number 39



RECTO



VERSO

194

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*District Six*, recto; *Still Life with Fruit and Vessels*, verso

recto signed and dated 1980; verso signed and dated 1984

oil on board

33 by 43 cm; 43 by 33 cm

**R80 000–120 000**



195

Irmin

**HENKEL**

SOUTH AFRICAN 1921–1977

*Still Life with Pink Roses and Pomegranates*

signed and dated 74

oil on canvas

54 by 60 cm

**R100 000–150 000**



196

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*Still Life with Cow Parsley and Oriental Figures*

signed

oil on canvas

66,5 by 87,5 cm

R200 000–300 000

NOTE

At a time when the strictures of form often overwhelmed an artist, this example of a Frans Oerder still life is remarkable for its looseness of style. Native to Europe, the cow parsley occupies the central position in the painting, while its softly falling flowers and extended stems create a sense of worldly beauty. This is enhanced by the details of Japonisme – the two figurines and the floral wallpaper – that was particularly influential on European art from the late nineteenth century.

Esmé Berman describes Oerder's work as delighting 'in all aspects of the visual experience – the play of light and shade; the many subtle variations of a single colour; the texture of copper and the sheen of sun upon the landscape'.<sup>1</sup>

<sup>1</sup> Esmé Berman. (1983) *Art & Artist of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 313.

197

Gerard

**DE LEEUW**

SOUTH AFRICAN 1912–1985

*Pelican*

signed

bronze

height: 56 cm

**R100 000–150 000**





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198

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Swart Swaan*

signed

oil on board

44,5 by 49,5 cm

**R180 000–240 000**

PROVENANCE

Acquired directly from the artist by Mr and Mrs S P Basson,  
Pretoria, 1970

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings,  
drawings and graphics*, Johannesburg and Cape Town:  
Perskor. Illustrated on page 355, catalogue number 1558.



199

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*Anemones in an Earthenware Vase*

signed

oil on canvas

49,5 by 58,5 cm

**R100 000–140 000**



200

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

*Still Life with Grapes and  
St. Joseph's Lilies*

signed and dated 75

oil on canvas

59 by 49 cm

R80 000–100 000



201

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Seychellois Still Life*

signed and dated '49

oil on canvas laid down on board

49 by 59,5 cm

**R2 600 000–3 200 000**

EXHIBITED

The Gainsborough Gallery,  
Johannesburg, *Alexis Preller*,  
2 to 16 August 1949

PROVENANCE

The late Norman Eaton

NOTES

In October 1948, shortly after giving up his studio at Ygdrasil, Alexis Preller sailed up the East coast of Africa to the Seychelles. He wrote to his sister Minnie about his experience and production in the Seychelles: '... I can't tell you how happy I am in my work and in the way I am fitting in with the people around me. It's almost as if there was a place prepared for me and I was meant to come here – if all goes well, at the present rate I will have a complete show with me by the time I land – at least 30 things ...'<sup>1</sup>

Preller's Seychelles sojourn ended in February 1949 and the body of work he produced there was exhibited at the Gainsborough Gallery in August that year. The exhibition catalogue was divided into two sections with the works produced while in the Seychelles identified under the heading *Mahé, Seychelles Islands – Oct 1948 to Feb 1949*. Amongst the 29 works of the Seychellois section there were twelve still life paintings. The exhibition was so popular that the Gainsborough Gallery extended the closing date by an extra week to accommodate the unprecedented visitor numbers. The *Rand Daily Mail's* art critic, Errol Wilmot, wrote in an article published on 3 August 1949, the day after the show opened: 'I have never felt more certain of the outstanding importance of an exhibition by a South African artist...' and, in a separate article, referred to the 'highly exciting release of energy initiated by [Preller's] visit to the Seychelles.'<sup>2</sup>

The still life composition of the present lot includes various flowers and croton leaves, as well as berries, pomegranate fruit and red pineapples. These are set upon a wooden counter draped with a green cloth, before a wall with a Franco-Seychellois batik in the background. A plethora of bright colours with abundant fruit and vegetation forms the focal point of the composition, providing an apt reflection of the artist's general sense of positivity and well-being.

The pomegranate fruit has, in almost every religion, symbolised humanity's most fundamental beliefs and desires: life and death; birth and eternal

life; fertility and marriage; abundance and prosperity. It has been held sacred by many of the world's major religions, revered through the ages for its medicinal properties and features on the coat of arms of several medical associations.<sup>3</sup>

While the pineapple was associated with the return of ships from extended voyages and became an emblem of welcome and hospitality that found its way into art and design around the world, it is perhaps more interesting to note the degree of celebrity and curiosity that the pineapple was accorded after its arrival in Europe after Christopher Columbus encountered the fruit on his second voyage to the Caribbean in November 1493. As Renaissance Europe was a society largely bereft of common sweets, where sugar refined from cane was a rare and extremely expensive imported commodity, fresh fruit was occasional and orchard grown varieties were only available for limited periods of time. Consequently, the pineapple became so coveted a commodity that King Charles II of England posed for an official portrait, in an act of symbolic royal privilege, receiving a pineapple as a gift.<sup>4</sup>

Whether or not Preller was specifically aware of the symbolic implications of the fruit he chose to portray in the still life studies of this jubilant time in his life is unclear. What is clear, however, is the psychological positivity in which he found himself, and this was brought to bear on his choice of subjects and their manner of depiction. In a later letter to his sister about this time he tells her: 'wit has been wonderful Min, and I am very grateful for it. It has taken me so far from all the storms of the last years, and is exactly what I was seeking to mark the break.'<sup>5</sup>

1 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*. Johannesburg: Shelf Publishing. Page 127.

2 Esmé Berman and Karel Nel. (2009) *Ibid*. Page 134

3 <http://einron.hubpages.com/hub/godsfruitpomegranatesymbolism>

4 <http://www.levins.com/pineapple.html>

5 Esmé Berman and Karel Nel. (2009) *Op cit*. Page 129



202

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Composition with Abstract Motifs and Figure*

signed; signed and dated 12 Aug '70 on the reverse  
oil on board  
44,5 by 34 cm

**R120 000–160 000**

**PROVENANCE**

Prof and Mrs P H T Kleynhans,  
Bloemfontein

**LITERATURE**

Marais, Dalene. (1994) Maggie Laubser: her paintings, drawings and graphics, Johannesburg and Cape Town: Perskor. Illustrated on page 344, catalogue number 1494.



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203

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927–2013

*The Card Player*

signed and dated 50

pencil

64 by 48 cm

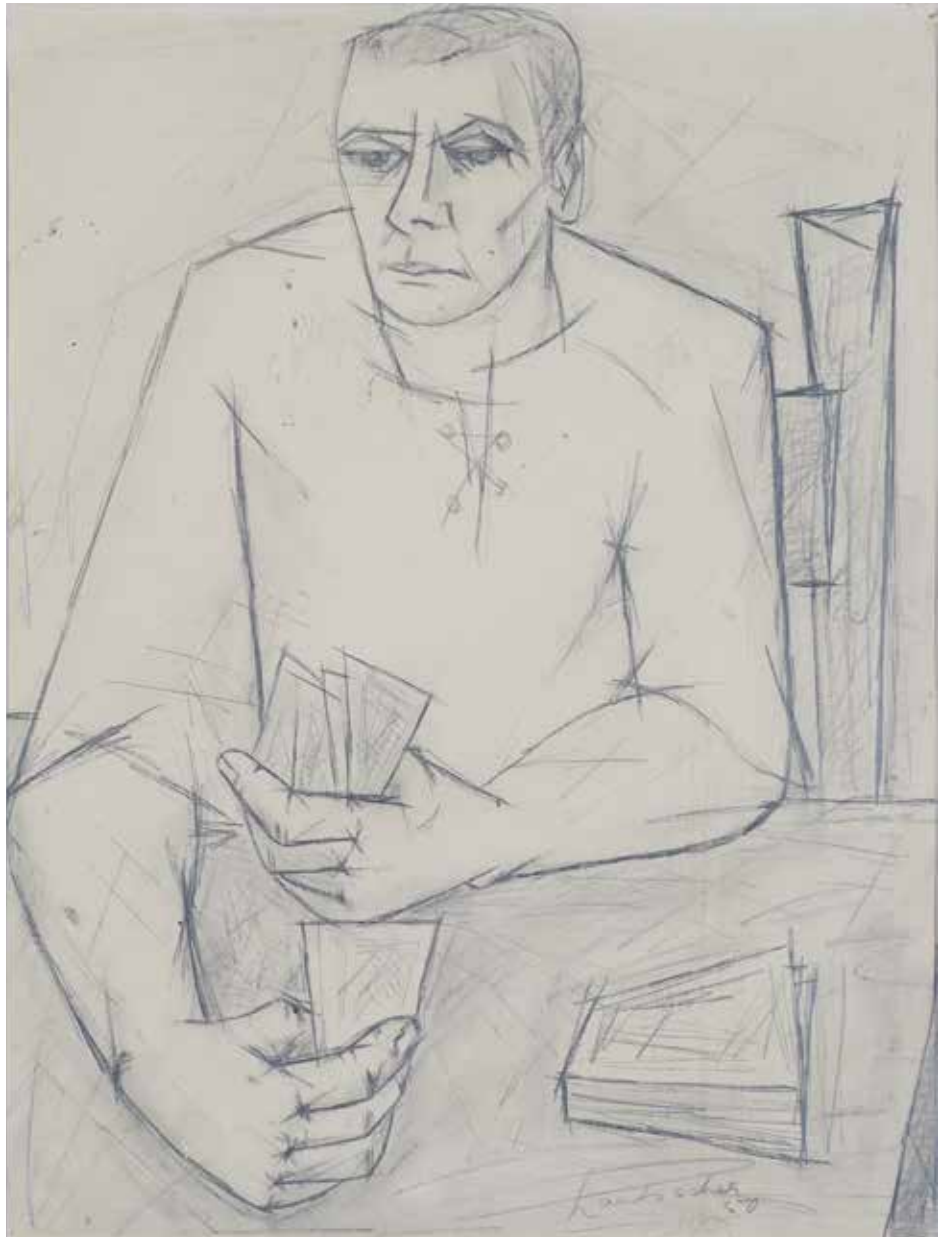
**R80 000–120 000**

**NOTES**

This work was executed while Laubscher was working in Paris.

cf. Fransen, Hans. (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery.

A painting of *The Card Player* illustrated on page 41.



204

Irma  
**STERN**

SOUTH AFRICAN 1894–1966

*Mother and Child*

signed and dated 1961

oil on canvas

72 by 53 cm

**R1 500 000–2 000 000**



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205

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Portrait of a Woman with Head Scarf*

signed with the artist's initials

charcoal

47,5 by 37 cm

**R80 000–120 000**

**PROVENANCE**

Acquired directly from the artist and thence by descent

**LITERATURE**

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 227, catalogue number 789.

**NOTES**

The young woman in this portrait was one of the Laubser family employees on their farm, Oortmanspost, where this drawing was executed between 1924–6. The present owner's grandmother and Maggie Laubser's mother were sisters, bearing the maiden name Holm, and grew up together in the Koopmans de Wet House in Cape Town.

Laubser considered this one of her finest portraits and only parted with it numerous years after its completion when the present owner's mother (Laubser's cousin) married in 1934. The recipient was a close friend of Maggie's who also knew the young lady depicted as, in their youths, they spent time together at Oortmanspost.



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206

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*The Couple*

signed

carved, incised and painted wood panel  
56 by 40,5 cm

**R80 000–120 000**



© The Estate of Cecil Skotnes | DALRO



207

Lorraine

**EDELSTEIN**

SOUTH AFRICAN 1929–

*Figure*

engraved with the artist's name, title  
and dated 1988 on a plaque adhered  
to the base

carved and polished marble,  
mounted on a marble base  
height: 220 cm, excluding base

**R100 000–150 000**





208

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*A Farm in Spring*

signed and dated 08

oil on canvas

42 by 63 cm

**R200 000–300 000**

**PROVENANCE**

According to family tradition this painting belonged to General J.C. Smuts.



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209

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Approaching Storm, Highveld*

signed and dated 20

oil on canvas

44,5 by 60 cm

**R300 000–500 000**



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210

Alfred Friedrich Franz

**KRENZ**

SOUTH AFRICAN 1899–1980

*Ship Repair Docks, Cape Town Harbour*

signed and dated 1970; signed, inscribed with the title and 'Rondebosch, Cape' on the reverse

oil on canvas

59,5 by 90 cm

**R70 000–100 000**



211

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Zululand Landscape with uMgungundlovu in the Distance*

signed

watercolour and charcoal on card

45,5 by 61 cm

**R200 000–300 000**

NOTES

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



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212

Stanley Faraday

**PINKER**

SOUTH AFRICAN 1924–2012

*On the Balcony*

signed

oil on board

73 by 84,5 cm

**R300 000–400 000**

213

Sydney Alex

**KUMALO**

SOUTH AFRICAN 1935–1988

*Wise Man*

signed and numbered 4/5  
bronze with a dark brown patina,  
mounted on a wooden base  
height: 92,5 cm, excluding base

**R150 000–200 000**

LITERATURE

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





214

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Ndebele Village*

signed and dated 49

oil on canvas laid down on board

74,5 by 89,5 cm

**R2 000 000–3 000 000**

NOTE

'In search of an art "rooted in the Africa soil", as he put it, Preller drew his initial inspiration from the Ndebele (Mapogga) people, who lived in the Pretoria vicinity, where he spent most of his life.'

1 <http://www.blog.standardbank.com/blog/standard-bank-team/2009/10/alexis-preller-africa-sun-and-shadows>





215

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*Still Life with Buddha and a Bowl of  
Fruiting Hawthorn*

signed

oil on canvas

54 by 45 cm

**R70 000–100 000**





216

Irmin

**HENKEL**

SOUTH AFRICAN 1921–1977

*Still Life with Melon, Trumpet Flowers and Fruit*

signed and dated 74

oil on canvas

48,5 by 58,5 cm

**R100 000–150 000**

217

Irma  
STERN

SOUTH AFRICAN 1894–1966

*Still Life with Red Lilies and Aubergine*

signed and dated 1949

oil on canvas

59,5 by 49,5 cm

R3 500 000–5 000 000



© Irma Stern Trust | DALRO

#### NOTES

Marion Arnold has noted how objects in still life compositions are 'assembled with intent and arranged to convey order or informality'.<sup>1</sup> She describes how, effectively, the artist first creates a sculpture which is then translated from its three-dimensional reality into a two-dimensional impression on a flat surface where the paint is arranged either to be true to the form it describes or, the artist '[takes] license with the source to serve the needs of the emerging image'.<sup>2</sup> Irma Stern was not one for mimicry. On the contrary, during the process of translating the real object to the pictorial surface, rather than rendering a reflection of what was before her, she would distort and manipulate to achieve the emotional effect she desired. She

had no desire to remove the signs of her creative process from the canvas surface. Convinced by the language of Modernism, painting, to her, was not a 'window onto the world beyond' but a physical object comprising paint and canvas that was intended to generate an effect or emotional response. There was no attempt at mimesis or reproduced reality.

A supreme colourist, Stern was particularly gifted in the construction of compositions and the application of tone and colour. In the present example, the dark vase in the centre is set off against the bright, white cloth which effectively leads the viewer's eye from three sides into the heart of the composition. This is further contrasted with the lime background which, being a cool

colour, recedes against the warmth of the red surface upon which the vase, aubergine and white cloth are placed. The black vessel on the left margin completes the continuity of the composition as it brings the view from the dark, central forms which lead in from the right across the image to the left margin, which is then highlighted with the splashes of bright red colouring in the form of the lilies above which serve to counter balance the red surface of the extreme foreground. *Still Life with Red Lilies and Aubergine* is a compelling example of the artist's compositional and colouring mastery.

<sup>1</sup> Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*. Stellenbosch: Rembrandt van Rijn Art Foundation. Page 126.

<sup>2</sup> *Ibid.*



218

Gerard

**DE LEEUW**

SOUTH AFRICAN 1912–1985

*Secretary Bird*

executed in 1971

bronze

height: 79 cm

**R100 000–150 000**

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*,  
George: Suidkaap-uitgewery. Another  
cast from the edition illustrated on page  
104.



219

Gerard  
**DE LEEUW**

SOUTH AFRICAN 1912–1985

*Springbokkie*

signed and dated 52  
bronze with a verdigris patina  
height: 92 cm

**R120 000–160 000**

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*, George: Suidkaap-uitgewery. Another cast from the edition illustrated on page 97.





220

Rosamund King

**EVERARD-STEENKAMP**

SOUTH AFRICAN 1907–1946

*Shadows by Candle Light*

signed; inscribed with the title and 'Painted July 30 1930' on the reverse, authenticated by Leonora Everard-Haden, the artist's daughter on a label adhered to the reverse  
oil on canvas laid down on board

44,5 by 53 cm

**R150 000–200 000**





221

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*Still Life with Anemones in a White Bowl*

signed

oil on canvas

59,5 by 98,5 cm

R120 000–160 000

222

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

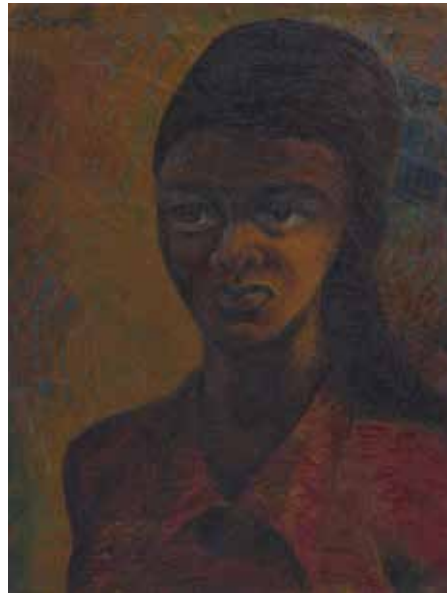
*Pensive Young Woman*

signed

oil on canvas

45,5 by 35,5 cm

R1 000 000–1 500 000



#### NOTES

Originally trained as a teacher, Gerard Sekoto soon left that profession to pursue a career in art. He received encouragement and support from Reverend Roger Castle who also provided part-time art classes which Sekoto attended for a while. He participated in his first exhibition with the rest of Castle's class at the Gainsborough Gallery in 1939 where he met Judith Gluckman who volunteered to teach him how to use oil paints as, at the time, he was only using 'poster colours'. This painting was probably produced between 1939 and 1941 while Sekoto was receiving tutelage from Gluckman. The similarity of their techniques at the time is clear where the painted surface is affected with the same stippled texture that one sees in much of Gluckman's painting. The present lot was purchased in the early 1940s and has remained in the family since.

Describing the success with which Sekoto's early work was met, Esmé Berman explains how 'none of the tired academic clichés or timid prettiness were present in the self-taught painter's work. The fearless colour, the unconventional viewpoint,

even the awkward handling of familiar forms were refreshingly original and honest.'<sup>2</sup>

Stylistically, this painting is probably most comparable to *Woman with a Green Scarf* in the Durban Art Gallery collection.<sup>3</sup> Painted circa 1940, there is a similar handling of the medium: the same dark outlines that delineate the form of the figure and gently grade into the contours of the surface it depicts while the vivid contrast of the darker foreground with the bold, bright, almost acid yellow background is also similarly handled. It is possible that this may be one of the earliest examples of oil painting by Gerard Sekoto. We see perhaps the earliest indication of stylistic devices that are yet to come to fruition over the full extent of his artistic development. For example, the background hachuring is similar to that in numerous examples of his later work, such as *Woman with baby* and *Woman's head*.<sup>4</sup>

Sekoto's later, Parisian work has been criticised for becoming stylised, formulaic and repetitive, submitting to the fashionable Parisian conventions of the time and lacking in the conviction and integrity of the early South African examples.

*Pensive Young Woman* embodies all the characteristics, charm and authenticity of the early examples. Though the painting may be criticised for being dark, this is likely a result of the fact that it was produced in a township without lights or electricity. Where the later works lack validity and relevance, choosing rather to depict generic examples of an idealised memory of 'home', this painting offers more convincing insights into the oppressive conditions under which black South African artists were producing art. The pensive figure in the dark environment is probably a more honest reflection of what the artist observed around him than any romanticised depiction of colloquial township life could provide.

1 Barbara Lindop. (1988) *Gerard Sekoto*. Johannesburg: Dictum Publishing. Page 21.

2 Esmé Berman. (1983) *Art and Artists of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 417.

3 Beth Houston. (ed.). (2013) *Song for Sekoto*, exhibition catalogue to accompany an exhibition held at the Wits Art Museum, Johannesburg, 25 April – 2 June 2013. Johannesburg: The Gerard Sekoto Foundation. Illustrated in colour, page 9.

4 Barbara Lindop. (1988) Op cit. Pages 266–7.



223

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Portrait of an Arab Man*

signed with the artist's initials

charcoal on card

56,5 by 43,5 cm

**R80 000–120 000**



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224

George Mnyaluza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

*My Days Are Gone*

signed and dated '91; inscribed with the title on the reverse

oil on canvas laid down on board

42 by 52,5 cm

**R150 000–200 000**

PROVENANCE

Everard Read Gallery, Johannesburg



225

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Grand Mapogga*

signed and dated '52

oil on canvas

41 by 51,5 cm

**R500 000–800 000**

EXHIBITED

Dennis Hotz Fine Art, Johannesburg



226

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*The Hay Cart*

signed and dated 52

oil on canvas laid down on board  
25,5 by 30,5 cm

**R300 000–500 000**

EXHIBITED

Gainsborough Gallery, Johannesburg, 12 to 25 February 1952

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to

26 November 1972, catalogue number 70. Illustrated in the exhibition catalogue.

227

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Herdboy III*

signed and dated 1958

oil on board

60 by 44 cm

R80 000–100 000





228

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*Senegalese Street Scene*

signed

gouache

51,5 by 36,5 cm

R140 000–180 000



229

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Harlequin*

signed and dated 62

oil on board

120 by 90 cm

R400 000–600 000



230

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*Sandi*

signed, dated 1989 and numbered 6/9

painted steel

height: 113 cm

R80 000–120 000





231

George Mnyaluza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

*Nongqause (The Girl who Killed to Save) (sic)*

signed and dated 76; inscribed with the title on the reverse

oil on canvas board

38,5 by 73,5 cm

**R120 000–160 000**

EXHIBITED

The Little Gallery, Port Elizabeth

The Pretoria Art Museum, Pretoria, 1986, catalogue number 75



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232

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927–2013

*Overberg in September No.5*

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

oil on canvas

61,5 by 81,5 cm

**R120 000–160 000**

Stanley Faraday

**PINKER**

SOUTH AFRICAN 1924–2012

*Camping in the Kouebokkeveld*

signed

oil and sand on canvas, in the artist's handmade frame  
106 by 161,5 cm, including frame**R2 000 000–3 000 000****PROVENANCE**

Acquired directly from the artist by the current owner

**NOTES**

Stanley Pinker's *Camping in the Kouebokkeveld* is an extraordinary painting that celebrates the ancient and modern artists who have drawn their inspiration from this area. It was painted in the same year and as a companion piece to *Meeting at the Mountains of the Moon* with which Pinker won the first prize and gold medal at the Cape Town Triennial in 1985. Described by Alan Crump, former Professor and Head of the Department of Fine Arts at the University of the Witwatersrand and Chair of the National Arts Festival Committee, as the largest exhibition of its kind to travel to major centres in South Africa, it was sponsored by the Rembrandt van Rijn Art Foundation. Their handsome support entitled them to purchase the winning work which is housed in the Rupert Museum in Stellenbosch, where it is currently on display. In Crump's opinion, 'the prize-winning work by Stanley Pinker undoubtedly marks a high point in his distinguished career as a painter'.<sup>1</sup>

Like *Meeting at the Mountains of the Moon* which, according to the artist, was based on a real event while camping in Namibia with a group of friends,<sup>2</sup> *Camping in the Kouebokkeveld* documents an actual expedition, in this case, to the mountain area of the Western Cape located around Prince Alfred Hamlet, to the north of Ceres and south east of Citrusdal.

This was one of the favourite destinations of a

group of artists who made regular trips to sketch and paint, to experience and to be inspired by the great outdoors, that quintessentially south african pursuit. Amongst the group were several artists such as Erik Laubscher, some of whose most impressive paintings were inspired by his experiences in this area.

A spectacular sun rises over the distinctive silhouette of the Sneeuberg mountains while a full moon hangs low in the valley, as in *Meeting at the Mountains of the Moon*. As if in a Medieval scene, a wizard and a witch, who appear to be conjuring their magic, disport themselves in a square Regent Pavilion tent topped with a torn south african flag of the old dispensation, heralding its demise. The couple represent Roddy and Hermine Wengrowe, who have been described as the stable core around which an extraordinary circle of creative artists spun.

In fact, so central a role did they play that it was on Roddy Wengrowe that the Pinker family bestowed the honour of Master of Ceremonies at the artist's memorial at Hiddingh Hall. And it is to the Wengrowes that we are indebted for the narratives that form the content of the painting.

Erik Laubscher was the acknowledged pioneer, who found wonderful places to explore and to set up camp. In the middle distance at left

and right, the green tents, perhaps alluding to fecund creativity, were inhabited by artists and their families. Famous couple, Erik and his French-born wife, Claude Bouscharain, occupied one while the son and daughter-in-law of Austrian-born artist, Alfred Krenz, camped alongside.

Art and design educator, Mel Hagen, languidly offers her body to the sun like a reclining muse. Marthinus la Grange, remembered as a gifted draughtsman and drawing teacher, appears as a magician, directing activities that include a group of San dancers costumed for a performance. These may well be inspired by the San rock paintings found nearby. The Krenzes confirm that Pinker and his fellow campers were well-acquainted with these paintings,<sup>3</sup> some of which, portraying Voortrekker wagons, are conceivably the earliest visual representations of contacts between indigenous peoples and European settlers.

Pinker's thorough understanding of the formalist achievements of Modernism, gained first-hand during his decade-long sojourn in Europe in the 50s and 60s, is put to effective use in this painting. The dynamism of the composition, emphasised through radiating lines that extend into dramatic diagonals, binds all the artists together into a centre that erupts with sensuous colour. Striped patterning – a playful reference to artists like Jasper Johns – reinforces the flatness of the canvas, providing a rigorous structure overlaid with three-dimensional elements that attest to Pinker's fine observation in capturing the characteristic topography and fauna of this unique place.

1. Crump, Alan. (1985) Cape Town Triennial 1985, Cape Town: South African National Gallery, unpaginated.

2. Stevenson, Michael and Pinker, Stanley. (2004) *Stanley Pinker*. Cape Town: Michael Stevenson, page 70.

3. Confirmed by André Krenz in conversation with Emma Bedford, 13 May 2014.



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234

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Gold Abstract*

signed and dated '66

mixed media relief on board

43 by 41 cm

**R180 000–240 000**





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235

Ephraim Mojalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

*The End of Civilization*

signed and dated '69

oil on board

59,5 by 90 cm

**R100 000–150 000**

236

Walter Whall  
**BATTISS**

SOUTH AFRICAN 1906–1982

*Medley No. 1*

signed  
oil on canvas  
74 by 59 cm

**R500 000–800 000**

#### LITERATURE

cf. Skawran, Karin (ed.) (2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. A similar example illustrated in colour on page 152.

#### NOTES

'My belief is that you enter into a spiritual state through sex. . . Don't you feel that when you are making love you are moving into a situation of cosmic consciousness? You're not human anymore. That is Satori [enlightenment]. And that is why I draw erotic pictures. I liberate many people this way. I could still be put in jail for it.' – Walter Battiss<sup>1</sup>

*Medley No. 1* displays the quality of line and confidence of hand of Walter Battiss in a work that demonstrates his draughting talent and dexterity. The economy of line with which he describes the figures is reminiscent of the San rock art that was so influential in the development of his style. Comprising only three colours: black, cerulean blue and bisque, the figures are rendered without paint. The negative shapes produced by the black outline define the ground while the unpainted area represents the figures – the primed canvas as bare as the figures it suggests.

Though sexually charged, the figures in the 'erotic' art that Battiss produced between the mid-sixties and seventies are never specific, nor vulgar. Always innocent and playful, he removes any sense of the unsavoury or exploitative. Rather, he depicts icons of a liberated ideal of freedom and emancipation, a concept particularly pertinent in a repressive 1970s South Africa.

The stylisation of the figures and the simplification of their form is derived largely from the rock paintings

he studied around Southern Africa coupled with the influence of Modern art movements of the late twentieth century like Abstract Expressionism, while the bold areas of flat colour are particularly evocative of the concurrent Pop Art movement in America and Britain. The confluence of this simplification and stylisation in these erotic works subverts the subject and renders it in an un-offensive manner, precluding any sense of distaste or lasciviousness.

Nicolaas Coetzee argues that the eroticism in Battiss's work also functions as social criticism, noting that the artist believes, though never states explicitly that 'his society, and even perhaps his whole civilisation, are sexually repressed and dishonest' and that he observed this 'dishonesty, bigotry, prudery and repression as signs of the distances between people.'<sup>2</sup> In the works of this period, it is exactly this 'erotic anxiety' which Battiss gently parodies.

In the undated publication of interviews taped and transcribed by Manie Eager and Barry Davidow entitled *Battiss by Battiss*, the artist, a self-confessed hedonist, explains: 'I do erotic art, which to me is a form of beauty which I think should be expounded. I think that it is very necessary to liberate the mind to another beauty. A beauty called love, which should be made manifest through art. . . I prefer the human form to all other objects. I like the lines and rhythms of people. I think they fascinate me.'<sup>3</sup>

<sup>1</sup> 'Battiss by Battiss' in Andre Croucamp. 'The sexual banter of the jester-king of Fook' in Karin Skawran (ed.). (2005) *Walter Battiss: gentle anarchist*. Johannesburg: Standard Bank. Page 56.

<sup>2</sup> Nicolaas Coetzee. 'Eroticism and Battiss' in Karin Skawran and Michael Macnamara (eds.). (1985) *Walter Battiss*. Johannesburg: AD Donker. Page 88.

<sup>3</sup> Karin Skawran. (2005) Op cit. Page 55.





237

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Hieratic Women*

executed in 1955  
oil and pencil on canvas  
120 by 149 cm

**R120 000–160 000**

LITERATURE

cf. Berman, Esmé. and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Saxonwold: Shelf Publishers. A similar example illustrated in colour on page 160.

The illustrated example was exhibited at the Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 79.

Illustrated in the exhibition catalogue.



238

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Abstract with the Family*

oil on canvas

132 by 185 cm

**R90 000–120 000**

PROVENANCE

Gifted from the artist to the current owner.

NOTES

cf. Berman, Esmé. and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold, Shelf Publishers. Similar figures are illustrated in colour on page 203.

239

After Sydney Alex

**KUMALO**

SOUTH AFRICAN 1935–1988

*Man on Bull*

bears signature, numbered 7/9 and  
stamped 'POSTHUMOUS CAST 2013

FRV' (Fonderia Renzo Vignali)

bronze with a dark brown patina

height: 40 cm

**R80 000–120 000**





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†240

Ephraim Mojalefa

**NGATANE**

SOUTH AFRICAN 1938–1971

*Busy Township Street Scene*

signed and dated '68

oil and pigment on board

78,5 by 109,5 cm

**R300 000–500 000**

241

Lucky Madlo

**SIBIYA**

SOUTH AFRICAN 1942–1999

*Figures and Birds*

signed and dated 94

carved, incised and painted wood panel

81 by 66 cm

R80 000–120 000





242

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*Standing Figure II*

signed, dated 1968, numbered 1/10 and  
inscribed with the title underneath the  
base

bronze with a brown patina,  
mounted on a wooden base  
height: 61 cm, including base

**R80 000–120 000**



243

Ephraim Mojalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

*Portrait of a Woman*

signed and dated 69

oil on board

73 by 57 cm

**R150 000–200 000**



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244

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*Woman Beside an Informal Dwelling*

signed

oil on canvas

34,5 by 50 cm

**R180 000–240 000**

245

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Don Giovanni in Hell*

signed, dated 1999/2000 and inscribed with the title on the reverse  
oil and charcoal on canvas  
119,5 by 90 cm

**R650 000–900 000**

NOTES

His love of the arts and his knowledge of diverse cultural forms enabled Robert Hodgins to draw on a range of characters and plots to delight both his viewers' intellect and senses. As Kendell Geers points out:

It was through art museums, theatres, music, and literature that the young Robert Hodgins found his escape from the London of the Depression-era 1930s, an escape that no doubt still informs his conception of art and his understanding of its possibilities. ... A vast library of cultural knowledge and points of reference is filtered through lived experience and deposited onto the white canvas, a battleground of countless possibilities but only one solution. The end is never the destination – as colours shift and are overpainted, forms are left unfinished as ideas are slowly given expression.<sup>1</sup>

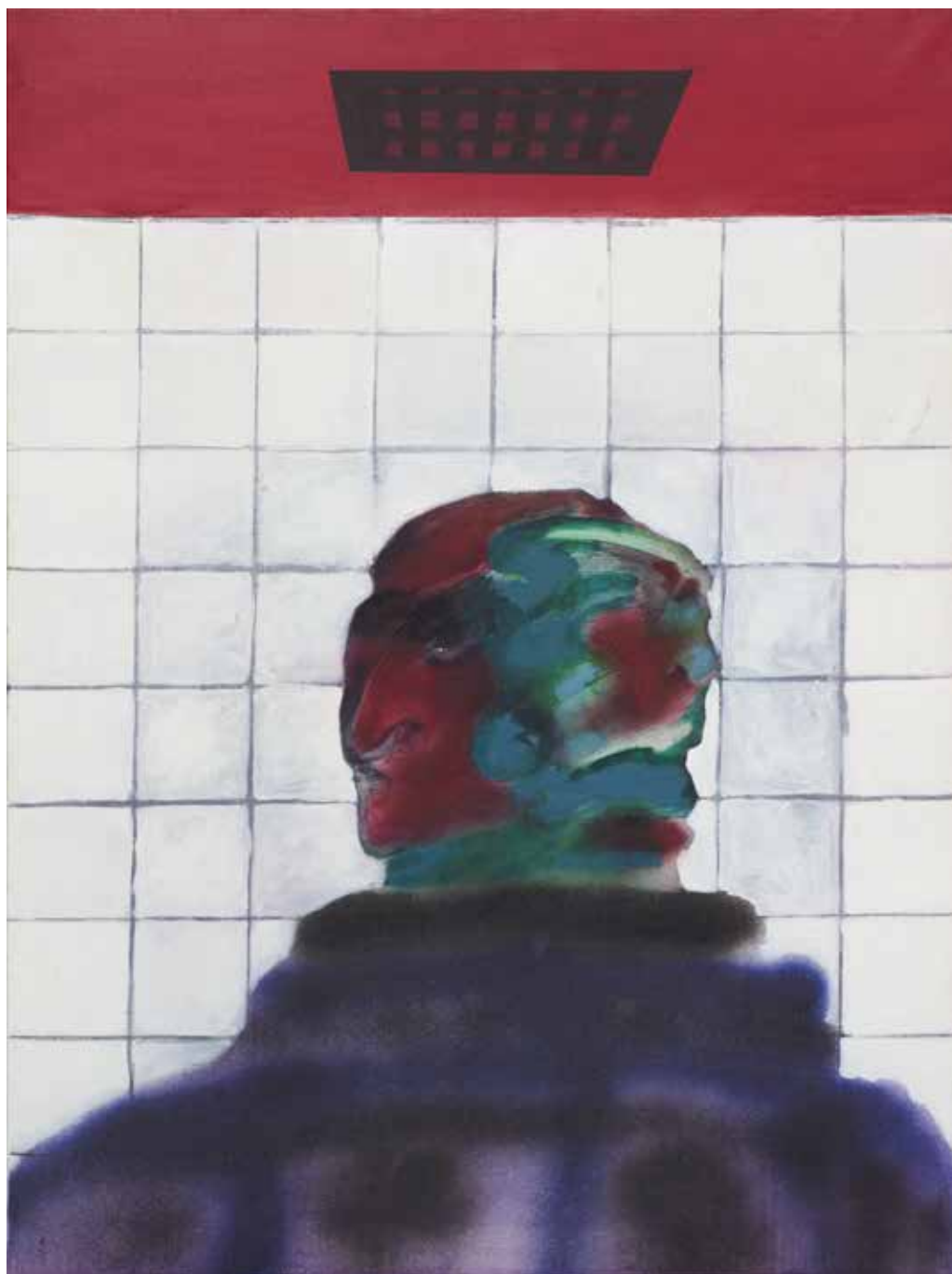
Mozart's *Don Giovanni* centres on the rise and fall of the notorious libertine, whose servant Leporello recounts his seduction of over 2000 women in the celebrated Catalogue Aria. Librettist Lorenzo

da Ponte, basing his narrative on Tirso de Molina's seventeenth-century play, casts Don Giovanni as a predator who seduces women and murders their menfolk, emphasising the character's darker side in this opera which is, by turns, mischievous and harrowing.

Its full title *Don Giovanni: The Libertine Punished or, in Italian, Don Giovanni: Il dissoluto punito*, anticipates the villain's end in which he is dragged to hell by one of his victims. The subject fascinated audiences as much as it did artists, with no lesser poets than Byron and Baudelaire producing epic poems on the antics of this rake.

In this reflection on contemporary power, Hodgins seems to question whether punishment is likely. With his fiendish face, sinister eyes and livid skin, Don Giovanni finds himself here, not in a fiery furnace but in a hell that is clinical, well-lit and white-tiled. Casting a cursory glance over his shoulder, it's questionable whether that self-satisfied smirk betrays any guilt. We imagine he has little remorse. On the contrary, one senses that this Don Juan is looking forward to the ride.

<sup>1</sup> Kendell Geers 'Undiscovered at 82' in Atkinson, Brenda et al. (2002) *Robert Hodgins*. Cape Town: Tafelberg. Page 65.





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246

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Four Standing Figures*

signed and dated 2001

carved, incised and painted wood panel, in the artist's handmade frame

65 by 85 cm, including frame

**R140 000–180 000**

247

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*Figures with Three Dogs and a  
Chicken*

signed

oil on board

34 by 25,5 cm

**R80 000–120 000**





248

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Fruit Sellers*

signed

oil on canvas

45 by 55 cm

**R350 000–450 000**





249

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920–2010

*Artist's Models*

signed, dated 1991/2 and inscribed with  
the title on the reverse  
oil on board  
62 by 76,5 cm

**R300 000–400 000**

NOTES

*Artist's Models* is a striking example of Robert Hodgins's distinctive ability to capture individual personalities through an abstract and imprecise vernacular.

Typical of his earlier style, this painting challenges the viewer's perceptions through the constant fluctuation of identities generated by the ambiguity of the characteristics he assigns to the various figures. Stark colour contrasts and precise lines highlight individual differences while imprecise smudges lend equivocation.

An unusual feature of this painting is the presence of the artist himself. Although, in his long career, Hodgins depicted an array of colourful characters, he rarely, if ever, included himself as a subject. Choosing

to portray himself alongside his models highlights the legendary gregariousness of the artist and renders, perhaps, a better self-portrait than any other depiction the artist could provide.

From his earliest studies at Goldsmith College, London, in the 1950s, Hodgins maintained an interest in life drawing and painting as a reflection of the human condition. Although, stylistically, his approach to representation had developed dramatically from the earliest examples where accurate rendering was replaced with spatial ambiguity and forms were emphasised with simplified features and visceral distortions, he always captured the essence of his models – each unique.

250

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*Head*

signed  
carved, incised and painted wood panel  
60,5 by 45,5 cm

**R80 000–120 000**



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251

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Arabian Boy*

signed and dated 56

oil on artist's board

29,5 by 24,5 cm

R180 000–240 000



252

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Diva at Curtain Call*

signed, dated 2004, inscribed with the  
artist's name and title on the reverse

oil on canvas

90 by 90 cm

**R120 000–150 000**



253

Norman Clive  
CATHERINE

SOUTH AFRICAN 1949–

*Ju-Ju Bazaar*

signed and dated 1996

oil on mixed media

180,5 by 139,5 cm

R300 000–500 000

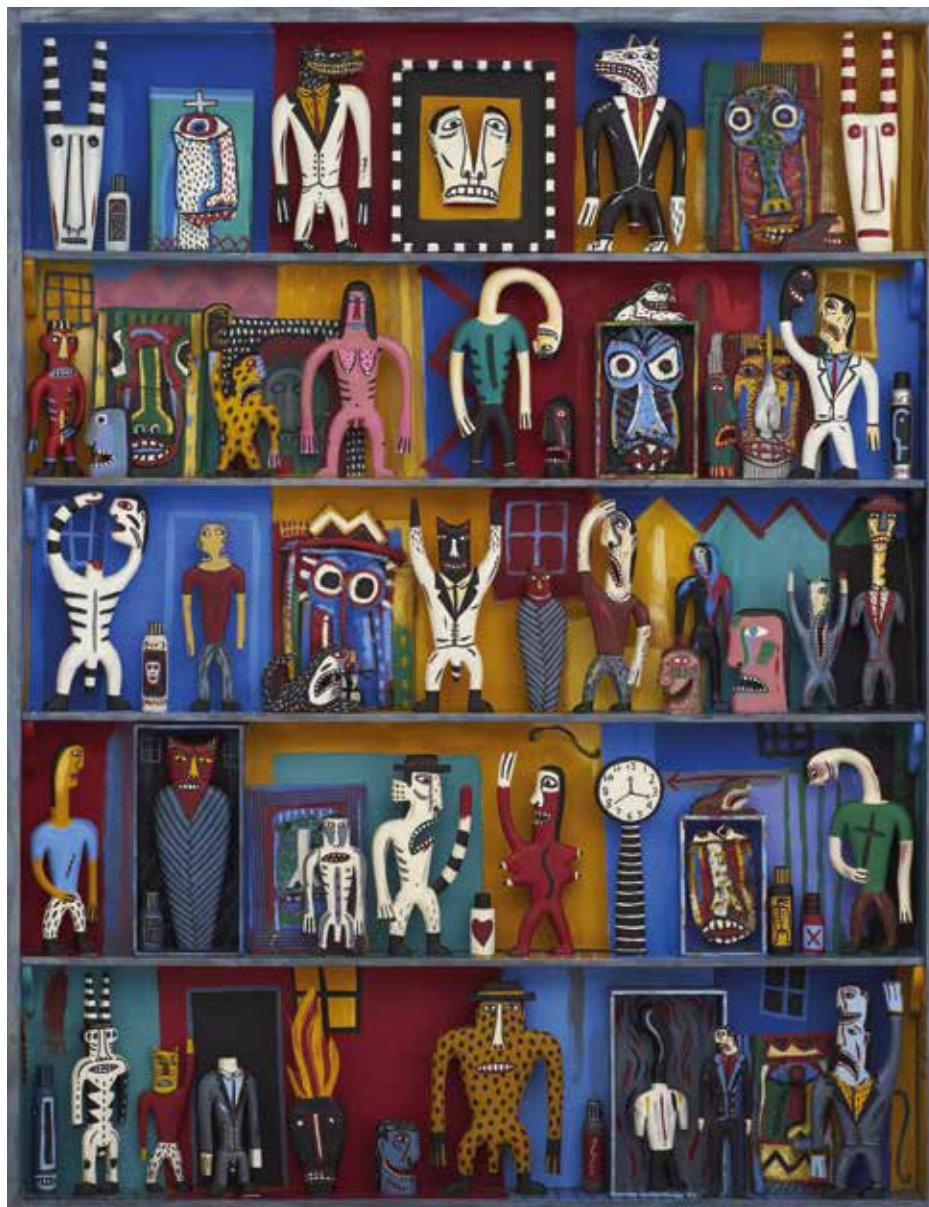
LITERATURE

Williamson, Sue and Jamal, Ashraf. (1996)

*Art in South Africa: the future present*, Cape

Town and Johannesburg: David Philip

Publishers. Illustrated in colour on page 27.





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254

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927–2013

*Quarry in Swartland*

signed and dated '03; signed, dated 2003/2005, inscribed with  
the title and artist's address on the reverse

oil on canvas

88,5 by 116 cm

**R250 000–300 000**



255

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*Yellow Figures*

signed

oil on canvas

50 by 75 cm

R250 000–350 000



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256

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Two Young Girls Watching Clouds Pass*

signed

oil on canvas laid down on board

90 by 103 cm

**R300 000–500 000**



257

Hennie (Hendrik Christiaan)  
**NIEMANN JNR**

SOUTH AFRICAN 1972–

*Woman at a Window, Inhambane,  
Mozambique*

signed with the artist's initials and dated  
'04; signed, dated 2004 and inscribed  
with the title on the reverse

oil on canvas

78 by 63,5 cm

**R150 000–250 000**





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258

Paul

**DU TOIT**

SOUTH AFRICAN 1922–1986

*Continuous Interaction*

signed and dated 86; inscribed with the title in English and Afrikaans on the reverse

acrylic on canvas

171 by 241,5 cm

**R200 000–300 000**

259

Simon Patrick  
**STONE**

SOUTH AFRICAN 1952–

*Near Aberdeen*

signed; inscribed with the title on a label  
adhered to the reverse  
oil on panel  
99 by 77 cm

**R80 000–120 000**

EXHIBITED

Knysna Fine Art, Knysna



260

Penny (Penelope)

SIOPIS

SOUTH AFRICAN 1953–

*The Ballroom*

signed and dated 87

pastel on paper

115 by 73,5 cm

R80 000–120 000





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261

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*Resonance VI (Floating)*

signed and dated 20001 (sic)

carved, incised and painted wood panel

40 by 198 cm

**R160 000–180 000**

EXHIBITED

The Goodman Gallery, Johannesburg, 2001

262

Simon Patrick  
**STONE**

SOUTH AFRICAN 1952–

*Land Bank*

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

oil on canvas laid down on panel  
99 by 77 cm

**R80 000–120 000**



263

Simon Patrick  
**STONE**

SOUTH AFRICAN 1952–

*Bakoven*

signed; signed, dated 2010 and inscribed  
with the title on the reverse

oil on canvas

116 by 92 cm

**R100 000–150 000**

EXHIBITED

The Everard Read Gallery, Johannesburg



264

Penny (Penelope)  
SIOPIS

SOUTH AFRICAN 1953–

*Cake: Tapers*

mixed media on canvas  
100 by 100 cm

R200 000–300 000

LITERATURE

Smith, Kathryn (ed.) (2005) *Penny Siopis*,  
Johannesburg: The Goodman Gallery Editions.  
Detail illustrated in colour on page 14.



Penny Siopis emerged onto the South African art scene with her now highly sought-after 'cake' paintings. Born into a family of confectioners, her earliest work largely comprised depictions of cakes and other baked comestibles traditionally associated with the prescribed domain of women. Influenced by the social environment in South Africa, Siopis was particularly concerned with the way in which women were treated and their position in society viewed throughout history, addressing what she considered the 'poetics of vulnerability':

Siopis engages the seductive and emotive qualities of paint and colour. In her early 'cake' works, the paint becomes a metaphor for the human body

– as the thick paint dries rapidly on the surface creating a hardened film, the inner layers, protected from the elements, dry much more slowly. This is comparable to the reaction to emotional stress when superficial recovery is more rapid than internal healing. The thick paint also invites comparisons with other organic matter like flesh which, over time, loses its malleability, becoming hardened and inflexible. The three-dimensionality of thick impasto paint creates raised areas and shadows on the painting's surface, adding to the overall tonal variation and theatricality of the work.

As one of the earliest examples of Siopis's professional oeuvre, *Cake: Tapers* offers insights into

this painterly virtuoso of one of South Africa's most celebrated contemporary painters. In a review of the artist's 2009 *Paintings* exhibition, Marilyn Martin observed how 'Siopis' career reveals extraordinary shifts and changes, but leitmotifs have presented themselves since the beginning: allegory, ritual, sexuality, vulnerability, estrangement and the uncanny'.<sup>2</sup> The harbingers of all of these characteristics are clearly evident in this early painting.

1 Kathryn Smith. 'Penny Siopis' in Sophie Perryer. (ed.). (2004) *10 Years, 100 Artists: Art in a Democratic South Africa*. Cape Town: Bell-Roberts Publishing. Page 346.

2 <http://art-south-africa.com/archives/archived-reviews/213-main-archive/archived-reviews/1781-penny-siopis-7.html>



265

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*Brusso*

signed, dated 1993 and numbered 8/9

painted steel

height: 243 cm

R350 000–550 000





266

Diane Veronique

**VICTOR**

SOUTH AFRICAN 1964–

*Practicing Poise; Learning Posture*

each signed, dated 2004, numbered 3/10 and inscribed with their respective titles in pencil in the margin

etchings with embossing

sheet size: 190 by 99,5 cm each

(2)

**R80 000–120 000**

LITERATURE

Rankin, Elizabeth and von Veh, Karen. (2004) *Diane Victor*, Johannesburg: David Krut Publishing, Taxi Art Project. Another example of each from the edition illustrated on pages 36 and 37, *Practicing Poise* illustrated on the front cover.

NOTES

*Learning Posture*: Another print from this edition is in the permanent collection of the South African National Gallery, Cape Town.

267

Marlene  
**DUMAS**

DUTCH/SOUTH AFRICAN 1953–

*The Fog of War*, four works with  
prefacing poem

each signed, dated 2006, numbered 4/80  
and inscribed with their respective titles,  
*Friendly Fire*, *The Fog of War*, *The Refugee* and  
*Collateral Damage* in pencil in the margin  
digital colour prints  
sheet size: 45 by 35 cm each, individually  
framed

(5)

**R100 000–150 000**

LITERATURE

Dumas, Marlene. (2007) *Marlene Dumas: Intimate Relations*, Cape Town: Jacana Media and Roma Publications. Another example from the edition illustrated in colour on page 49.

NOTES

The portfolio cover accompanies the five framed works.



268

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Zeno Landscape II*

signed

conté and charcoal on paper

80,5 by 121 cm

**R750 000–1 000 000**

**NOTES**

This drawing was used on the invitation to the exhibition.

William Kentridge is globally acclaimed as one of today's leading contemporary artists. While he works across an astonishing array of practices including performance, theatre, film, opera, and printmaking, it is his mastery of the medium of charcoal that has inspired a widespread re-evaluation of this ancient medium.

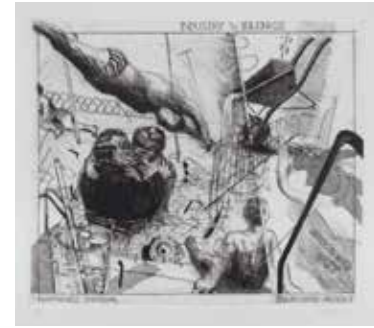
*Zeno Landscape II* is a charcoal drawing that forms one of the closing images to the film component of *Zeno at 4am*. This remarkable production, in which actors and singers on stage interacted with shadow procession puppets and film projections, was performed in many venues including the Luna Theatre, Kunsten FESTIVAL des Arts, Brussels and the Lincoln Center, New York, in the Great Performers series in 2001; Documenta XI, Kassel, Germany; the Monument Theatre, Grahamstown and the Spier Amphitheatre, Stellenbosch in 2002. Based on Italo Svevo's 1923 novel, *Confessions of Zeno*, it is set in northern Italy at the turn of the twentieth century, against a backdrop of rapid industrialisation and war. The narrative

centres on an individual thwarted by extreme social transformation and his own ennui.

The quality of Kentridge's mark-making evokes a range of responses. Charcoal lines are feathery and delicate, as if alluding to partial truths that can never fully describe experience. Calligraphic script suggests an historical dimension while fluttering smoke and scrolling landscapes evoke the uncertainty of the modern world. *Fig A* implies an example or a marker of evidence that draws attention to a scene. All is open-ended. With an appealing lyricism, the artist captures the elusive quality of thoughts and the swirling dilemmas that engage the central character.

Kentridge clearly considered *Zeno Landscape II* a major drawing in this body of work and sufficiently significant to be selected as the image of the exhibition invitation for *Zeno Writing* which opened at Goodman Gallery in March, 2003.





269

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Industry and Idleness: Lord Mayor of Derby Road; Waiting out the Recession; Responsible Hedonism; Forswearing Bad Company; Double Shifts on Weekends too; CODA; and Buying London with the Trust Money*

each signed, dated '87, numbered 18/30 in pencil in the margin and printed with their respective titles in the plate etchings

largest sheet size: 37 by 50 cm

(7)

**R220 000–260 000**

**LITERATURE**

Stewart, Susan and Krut, David. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated on pages 30–33.

Standard Bank. (1987) *William Kentridge 1987*, Johannesburg: Standard Bank Arts Festival catalogue for the Standard Bank Young Artist Award 1987. Four prints illustrated, plates 16, 17, 20 and 21.



270

Wim

**BOTHA**

SOUTH AFRICAN 1974–

*Untitled (Red Velvet I, II and III)*

each signed with the artist's initials and dated 1999; each signed, dated '99 and inscribed with their respective titles on the reverse

oil and charcoal on canvas

120 by 60 cm each

(3)

**R90 000–120 000**



271

Adriaan Hendrik  
**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Launching the Boat*

signed

oil on board

59,5 by 89,5 cm

**R80 000–120 000**





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272

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Fishing Day*

signed

oil on canvas laid down on board

89 by 121 cm

**R300 000–500 000**



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273

John

**MEYER**

SOUTH AFRICAN 1942–

*A Point of Honour*

signed; signed, numbered 2194 and inscribed with the title on the reverse

oil on canvas

74,5 by 90 cm

**R120 000–160 000**

274

Dylan  
**LEWIS**

SOUTH AFRICAN 1964–

*Samango Monkey*

signed, dated 94 and numbered 6/12

bronze with a brown patina

height: 31 cm

**R70 000–90 000**

275

Robert  
**LEGGAT**

SOUTH AFRICAN 1963–

*A Family of Cape Francolin*

each signed, dated 2012, numbered 1/10 and

stamped with the Bronze Fields Foundry

mark

bronze

height: 46 cm and 33 cm

(2)

**R70 000–80 000**



274



275



276

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Copper and Apples*

signed; signed and inscribed with the title on the reverse

oil on canvas laid down on board

75 by 89,5 cm

**R100 000–150 000**



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277

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Kloof with Ox-wagon*

signed

oil on canvas laid down on board

85,5 by 121 cm

**R250 000–350 000**

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- 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;
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#### 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 purchase 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 purchase 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 purchase 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 and sell 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.



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Climate controlled, secure storage facilities for short or long term storage.

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**Please return to Strauss & Co**  
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**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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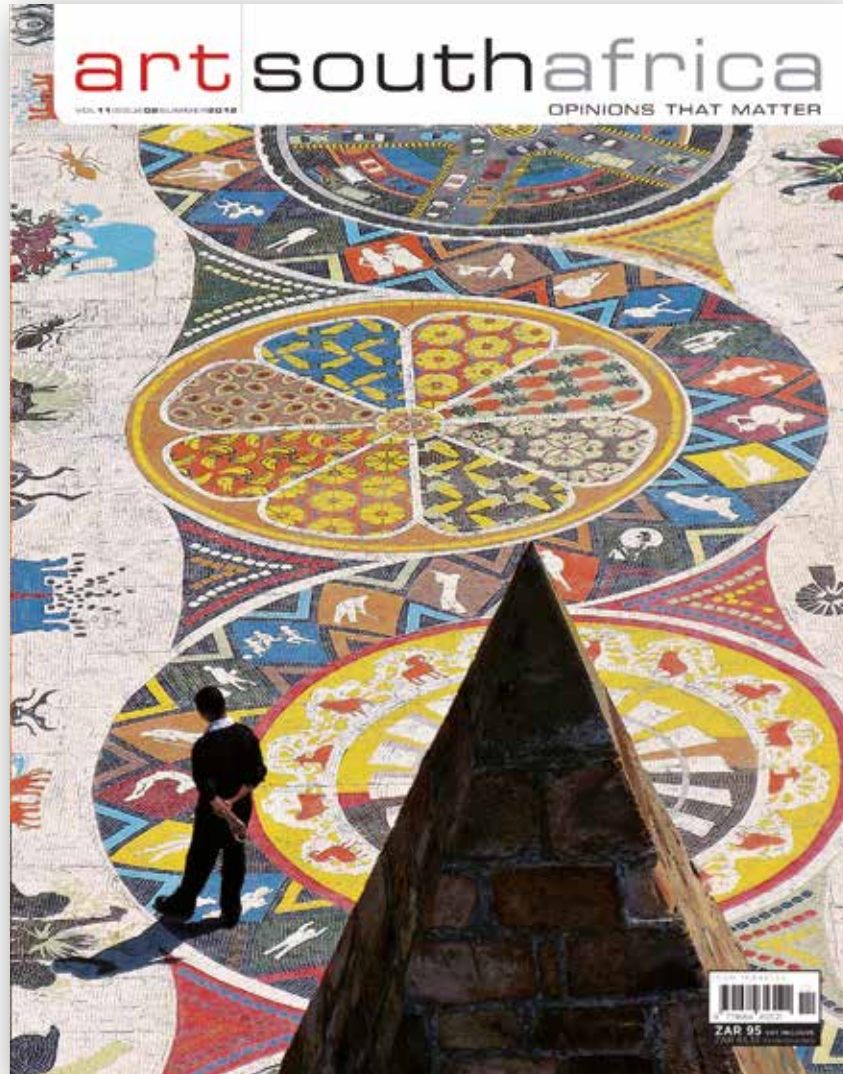
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LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL
1	73 892	50	17 052	195	19 326	244	13 642	328	20 462	405	15 915
2	13 642	51	39 788	196	17 052	245	250 096	329	5 855	406	29 557
3	31 830	52	5 855	199	27 283	246	29 557	330	3 513	407	11 125
4	19 326	53	43 198	200	18 189	250	227 360	331	2 342	408	6 441
5	5 270	54	6 441	201	5 621	254	73 892	332	409 248	409	9 368
6	11 710	55	3 513	202	10 539	255	4 684	336	8 197	410	17 052
7	18 189	56	11 125	203	22 736	256	11 710	337	9 954	411	21 599
8	56 840	57	12 505	204	34 104	257	20 462	338	5 855	412	31 830
9	17 052	59	5 270	205	4 099	289	22 736	340	7 612	414	36 378
11	153 468	60	3 747	206	22 736	290	19 326	341	36 378	416	170 520
12	43 198	61	14 778	211	28 420	291	9 368	342	56 840	417	25 010
13	9 954	62	10 539	212	12 505	293	7 026	343	39 788	418	45 472
14	7 612	63	7 612	213	7 026	294	43 198	344	113 680	419	5 855
15	4 684	64	14 778	214	147 784	295	14 778	345	7 026	421	3 513
16	18 189	65	4 099	215	113 680	296	19 326	346	36 378	422	3 279
17	12 505	97	7 612	216	56 840	297	9 368	347	28 420	423	9 368
18	12 505	100	2 928	217	45 472	298	15 915	348	181 888	425	6 441
20	6 792	101	4 099	218	8 197	300	4 684	349	28 420	426	18 189
21	9 368	108	5 270	220	6 441	301	5 270	350	18 189	427	31 830
23	14 778	118	4 099	221	7 612	302	5 855	351	10 539	428	8 197
25	14 778	120	4 684	222	4 099	303	3 513	352	11 710	429	17 052
26	36 378	135	13 642	223	6 441	304	3 513	353	22 736	430	47 746
27	5 855	137	43 198	224	6 441	305	56 840	385	7 612	431	2 342
28	9 368	141	13 642	225	8 197	306	34 104	386	10 539	432	55 703
29	2 810	142	28 420	226	4 450	307	17 052	387	7 026	434	11 125
31	10 539	143	31 830	227	5 855	309	8 783	388	8 197	435	19 326
33	15 915	144	36 378	228	7 612	310	36 378	389	5 855	436	9 954
34	159 152	145	27 283	229	5 855	311	7 612	390	11 125	437	9 954
35	170 520	146	9 368	230	4 918	312	10 539	391	4 684	438	9 954
36	9 954	148	7 026	231	11 125	313	1 874	392	6 792	439	31 830
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39	39 788	153	11 125	234	2 108	316	19 326	395	8 197	442	14 778
40	28 420	154	11 710	235	6 792	318	31 830	396	7 026	443	43 198
41	9 954	156	3 513	236	4 450	319	51 156	397	8 783	445	73 892
42	4 450	157	5 855	237	25 010	321	17 052	398	9 368	446	22 736
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44	29 557	159	18 189	239	21 599	323	8 197	400	13 642	482	8 197
45	50 019	160	3 045	240	6 089	324	68 208	401	7 612	483	7 026
46	7 612	161	5 855	241	4 216	325	5 855	402	6 792	484	21 599
48	13 642	193	27 283	242	7 612	326	39 788	403	13 642	486	17 052
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LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL
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493	3 045	595	47 746	688	397 880	83	7 026	284	29 557	554	21 599
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496	39 788	597	25 010	690	96 628	85	3 747	286	11 710	556	45 472
497	20 462	598	36 378	691	295 568	87	4 099	288	12 505	559	15 915
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500	36 378	600	79 576	694	125 048	93	1 757	357	20 462	562	13 642
503	85 260	601	68 208	695	215 992	94	1 054	358	31 830	563	13 642
505	2 810	602	28 420	699	511 560	162	8 783	359	5 855	564	29 557
506	1 639	603	22 736	700	125 048	165	5 855	361	5 855	565	31 830
509	19 326	604	39 788	701	511 560	166	31 830	362	5 855	567	68 208
510	9 368	605	29 557	702	96 628	168	47 746	363	4 684	568	19 326
513	136 416	606	51 156	703	45 472	169	45 472	365	5 855	570	25 010
515	43 198	607	56 840	704	90 944	170	25 010	367	1 874	571	17 620
517	45 472	608	43 198	705	62 524	171	27 283	368	3 045	573	18 189
518	17 052	610	10 539	707	107 996	172	47 746	369	3 513	574	25 010
519	10 539	611	22 736	708	90 944	173	54 566	370	5 270	575	20 462
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524	5 387	614	45 472	711	625 240	177	8 197	383	19 326	643	13 642
525	10 539	615	31 830	712	295 568	179	11 710	384	9 368	644	31 830
526	13 642	617	29 557	713	215 992	180	27 283	450	51 156	645	47 746
527	8 783	618	79 576	714	193 256	181	25 010	452	22 736	646	62 524
528	11 710	619	21 599	716	227 360	182	937	453	65 934	647	28 420
531	18 189	621	36 378	717	204 624	183	14 778	457	29 557	648	22 736
532	36 378	623	36 378	718	284 200	185	25 010	458	27 283	649	11 710
533	14 210	624	45 472	719	204 624	186	13 642	459	56 840	652	10 539
534	8 197	626	31 830	720	215 992	187	10 539	460	3 045	653	27 283
535	9 368	627	39 788	722	90 944	189	11 710	461	20 462	654	36 378
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543	31 830	631	28 420	725	73 892	192	21 599	464	56 840	661	795 760
544	31 830	633	31 830	726	22 736	258	130 732	465	10 539	662	26 146
545	51 156	634	39 788	727	204 624	260	130 732	466	8 783	663	14 778
578	20 462	635	51 156	728	113 680	261	13 073	468	13 642	664	21 599
579	22 736	637	31 830	729	18 189	264	15 915	469	2 810	665	25 010
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582	21 599	640	22 736	735	56 840	270	73 892	474	15 915	668	409 248
583	19 326	641	56 840	736	22 736	271	142 100	475	27 283	669	136 416
584	22 736	673	113 680	737	20 462	272	22 736	476	14 778	670	170 520
585	21 599	674	238 728	69	9 954	273	18 189	477	5 855	671	113 680
586	15 915	675	62 524	70	3 045	274	22 736	479	29 557	672	102 312
587	31 830	677	90 944	71	3 045	276	17 052	480	18 189	738	85 260
588	20 462	679	181 888	72	1 757	277	45 472	546	28 420	739	363 776
589	29 557	680	79 576	73	4 450	278	102 312	547	45 472	741	79 576
590	77 302	681	215 992	74	3 513	279	11 710	549	43 198		
591	96 628	682	62 524	75	7 612	280	27 283	550	25 010		
592	43 198	683	68 208	77	3 045	281	39 788	551	29 557		

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