

Strauss&co

Fine Art Auctioneers | Consultants



Important South African and International Art

Monday 1 June 2015

4 pm Day Sale

8 pm Evening Sale

VENUE

The Wanderers Club

Ballroom, 21 North Street, Illovo, Johannesburg

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

PREVIEW

Friday 29 May to Sunday 31 May from 9 am to 5 pm

WALKABOUT

Sunday 31 May 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 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

DIRECTORS: E BRADLEY (CHAIRMAN),
V PHILLIPS, B GENOVESE, A PALMER,
CB STRAUSS AND SA WELZ (MD)



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4 pm

Fine South African and
International Art

Day Sale

- 14 Lots 1–200

8 pm

Important South African and
International Art

Evening Sale

- 120 Lots 201–297

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PAGE 2

Lot 245 Irma Stern, *Still Life with Roses*

LEFT

Lot 211 Kees van Dongen, *Dolly au collier d'argent* (detail)



Directions from Pretoria

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

Directions from Johannesburg CBD

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



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

Preview and Auction at

The Wanderers Club

21 North Street, Illovo, Johannesburg

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Sale Information

Auction

Monday 1 June 2015
4 pm Day Sale (Lots 1–200)
8 pm Evening Sale (Lots 201–297)

Venue**The Wanderers Club**

21 North Street, Illovo

Preview

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9 am to 5 pm

Walkabout

Sunday 31 May at 11 am

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Fax: 086 565 9324

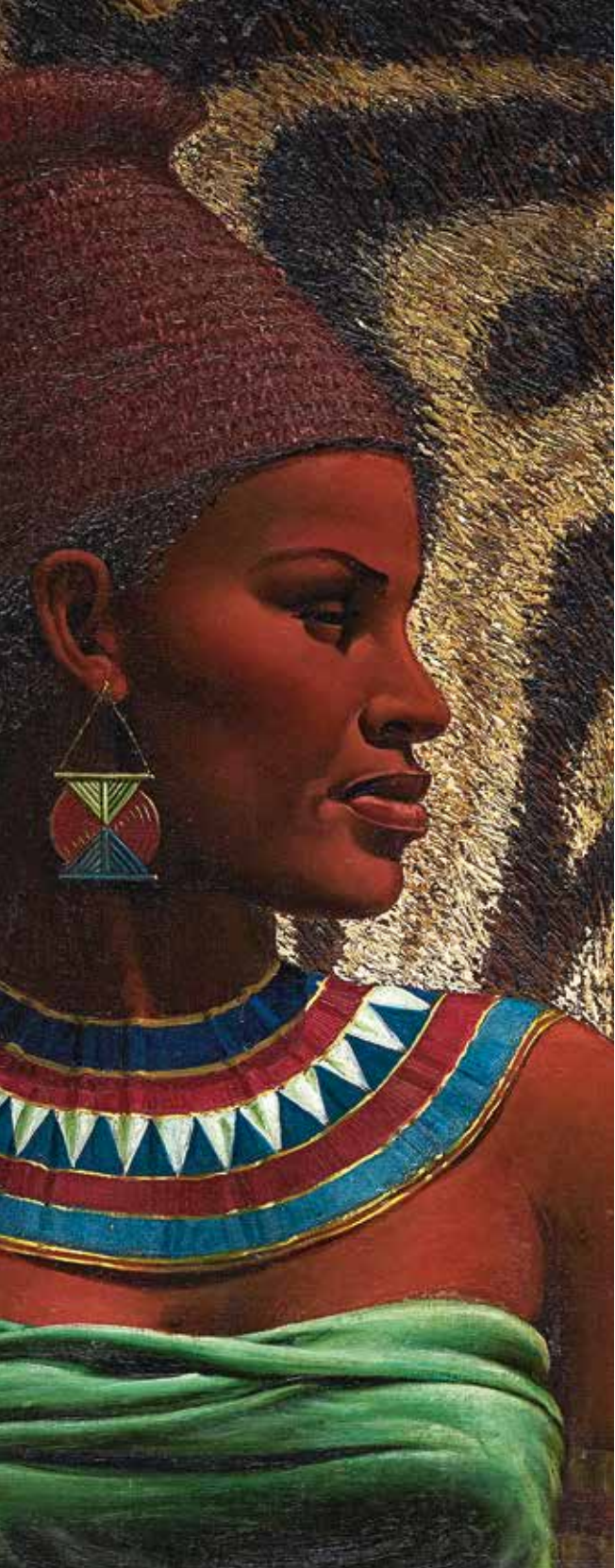
Payment

Tel: +27 (0) 11 728 8246
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Condition reports

conditionreports@straussart.co.za

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.

LEFT

Lot 250 Vladimir Griegorovich Tretchikoff, *Portrait of a Zulu Maiden* (detail)

Rethink the way you buy art, bid online at
www.straussartonline.co.za



April 2015 Online: William Kentridge *Handspring II (Horse)* sold for R38 643

Auction opens: Monday 13 July 2015

Auction closes: Monday 27 July 2015

StraussOnline

Fine Art Auctioneers | Consultants

jhb@straussart.co.za ct@straussart.co.za

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



Robert Hodgins, *J'accuse* (detail) SOLD R2 500 960 WORLD RECORD

Now inviting consignments of Art, Decorative Arts and Jewellery

We are currently sourcing consignments for our forthcoming auction in Cape Town which takes place on 12 October 2015.

Entries close mid-July

Enquiries: 021 683 6560 | ct@straussart.co.za | www.straussart.co.za

Strauss&co

Strauss & co

Fine Art Auctioneers | Consultants

Sales Calendar 2015

Cape Town, Monday 12 October 2015

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

Closing date for entries

Mid-July 2015

Johannesburg, Monday 9 November 2015

**Important South African and
International Art**

Closing date for entries

Friday 11 September 2015

Enquiries

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Johannesburg

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jhb@straussart.co.za

www.straussart.co.za

RIGHT

Lot 263 Jane Alexander, *Serviceman* (detail)

© Jane Alexander | DALRO





Buying at Strauss & Co

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

What is coming up for sale?

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

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

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

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

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

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

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

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

How do I Bid?

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

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

These services are free of charge.

1. In the saleroom

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

2. Telephone bidding

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

with a minimum low estimate of R10 000.

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

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

3. Written or absentee bids

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

The auctioneer may bid on behalf of the seller up to the amount of the reserve by placing consecutive or responsive bids for a lot.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that you 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 Stuttford consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttford 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 Stuttford 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

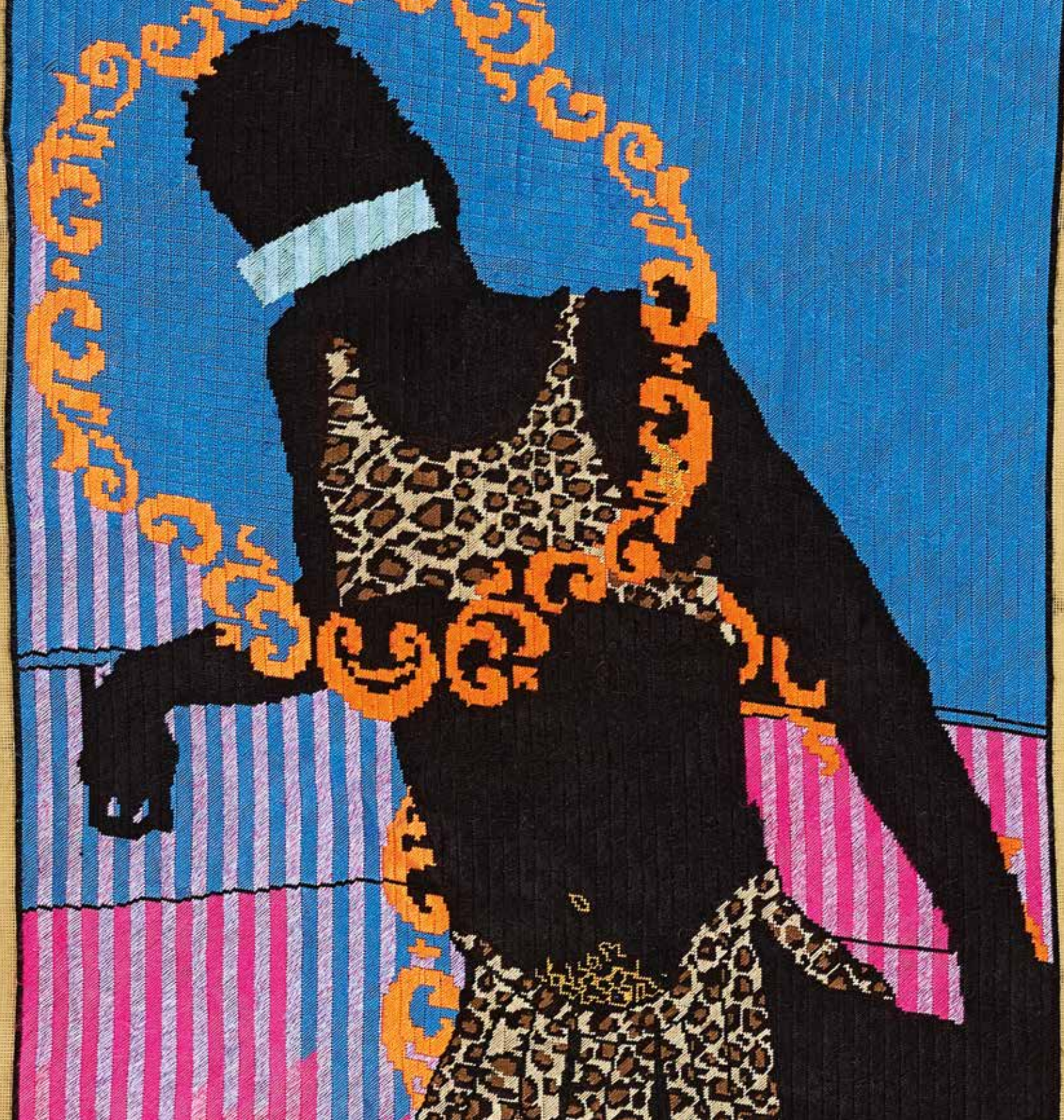
A representative from Airwings and Stuttford will be available on the night and the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

Airwings

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

Stuttford Van Lines

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



The Wanderers Club, Illovo, Johannesburg
1 June 2015 – 4 pm

Fine South African and International Art

Day Sale
Lots 1–200

OPPOSITE
Lot 175 Athi-Patra Ruga, *Dancing Figure* (detail)

1

Otto
LANDSBERG

SOUTH AFRICAN 1803–1905

*Cape Town: First Railway Station,
Salt River*

signed, inscribed with the title and 'For
Cath Landsberg from Otto Landsberg' on
the reverse

oil on board

28,5 by 39 cm

R40 000 – R60 000

ITEM NOTES

Inscribed 'Otto Landsberg lived at
Liesbeek Rd, Rosebank and died there at
age 103. This was given to Mrs Forbes by
Mrs Landsberg. A.F.I Forbes' on the reverse

2

Thomas William
BOWLER

SOUTH AFRICAN 1812–1869

Stream in a Wooded Landscape

signed and dated 1864

watercolour

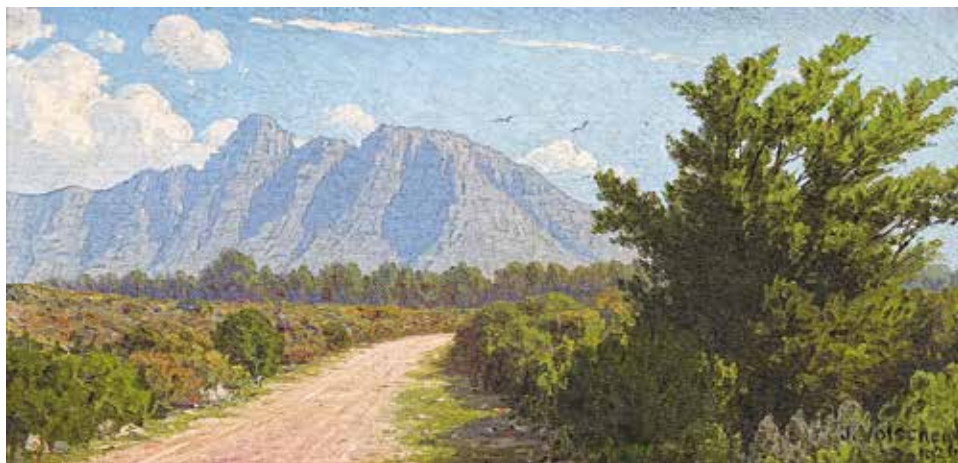
35 by 26 cm

R15 000 – R18 000

PROVENANCE

Sir Thomas Maclear (1794–1879), Queen
Victoria's astronomer at the Cape of Good
Hope and thence by descent





3

3

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853–1936

Approach to Garcias Pass

signed and dated 1926; signed, dated
1926, inscribed with the title and
'Riversdale' on the reverse
oil on canvas
17 by 44,5 cm

R18 000 – R24 000

4

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

A Road in the Drakensberg

signed and dated 56
oil on board
49,5 by 62,5 cm

R30 000 – R50 000



4

5

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

*Picking Fruit at the Foot of the
Drakensberg*

signed

oil on canvas laid down on board

49 by 58,5 cm

R30 000 – R50 000

6

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Seascape at Sunset

signed

oil on card

22,5 by 28,5 cm

R50 000 – R70 000



7

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

The Mozambiquerskop

signed and dated 1924; signed, dated
1924, inscribed with the title and
'Riversdale' on the reverse
oil on canvas
34 by 58,5 cm

R40 000 – R60 000

8

Jan Ernst Abraham
VOLSCHENK

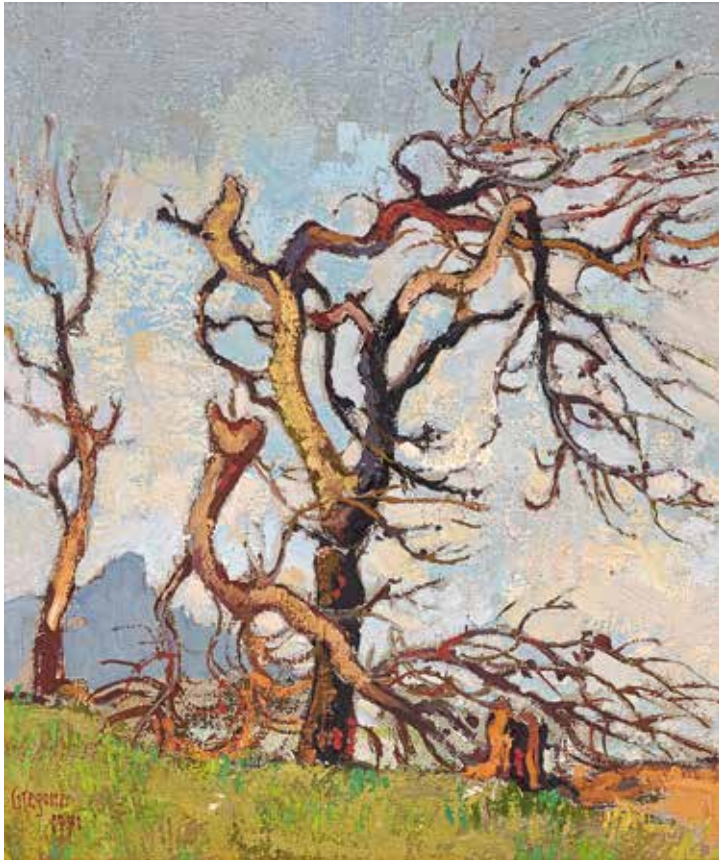
SOUTH AFRICAN 1853–1936

*The Fringe of the Indian Ocean
(Near Stillbay)*

signed and dated 1913; signed, dated
1913, inscribed with the title and
'Riversdale' on the reverse
oil on canvas
29 by 59 cm

R50 000 – R70 000





9

9

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Windswept Trees

signed and dated 1971
oil on canvas laid down on board
35 by 29 cm

R50 000 – R70 000



10

10

Joseph Charles Louis Clement
SÉNÈQUE

SOUTH AFRICAN 1896–1930

Tree and Distant Railway Bridge

signed
oil on board
32 by 23,5 cm

R30 000 – R50 000

PROVENANCE

Die Kunsamer, Cape Town

11

Conrad Nagel Doman

THEYS

SOUTH AFRICAN 1940–

Geteisterde Kokerboom

signed and dated 1979; printed with
the artist's name and the title on a
label adhered to the reverse

oil on canvas

37 by 45 cm

R70 000 – R90 000

12

Conrad Nagel Doman

THEYS

SOUTH AFRICAN 1940–

*Groot Kokerboom, Naby
Wynhoek, Springbok*

signed and dated 1980; inscribed with
the title on the stretcher

oil on canvas

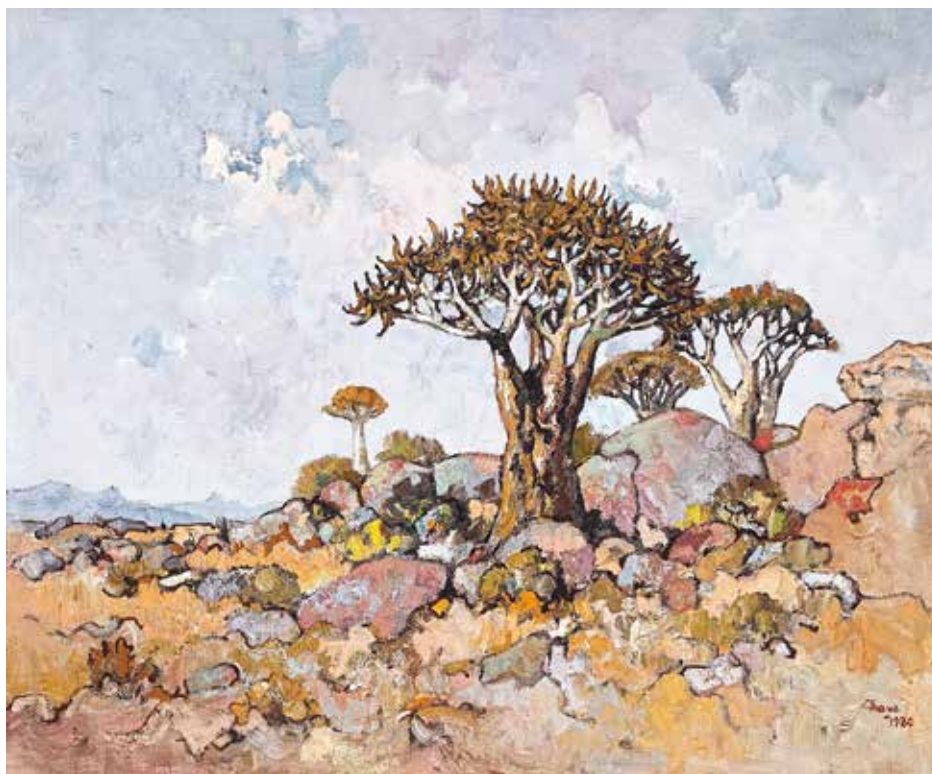
49,5 by 60 cm

R80 000 – R120 000

11



12



13

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

South African Landscape

signed and dated 1928; printed with the title on a label adhered to the reverse
watercolour

11,5 by 18,5 cm

R5 000 – R7 000

14

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

Kremetartbome

signed and dated 1926

oil on card

18 by 26,5 cm

R10 000 – R15 000

15

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

South West Africa

signed with the artist's initials and dated 1962; signed and inscribed with the title on the reverse
watercolour

19 by 36,5 cm

R10 000 – R15 000



13



14



15

16

Christopher
TUGWELL

SOUTH AFRICAN 1938–

After the Rain

signed
oil on canvas laid down on board
35 by 50 cm

R15 000 – R20 000

17

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

*Figures and Huts Beside a Road,
Eastern Transvaal*

signed and dated 53
oil on board
28,5 by 43,5 cm

R20 000 – R30 000

18

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Oos Transvaal

signed and dated 62
oil on board
26 by 34,5 cm

R12 000 – R16 000

16



17



18



19

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Farm Near Somerset

signed with the artist's initials; engraved
with the artist's name and the title on a
plaque adhered to the frame
oil on canvas
22,5 by 27,5 cm

R40 000 – R60 000

20

Sydney

CARTER

SOUTH AFRICAN 1874–1945

La Dauphine, Franschhoek

signed; signed and inscribed with the title
on the reverse
oil on canvas laid down on board
43,5 by 53 cm

R15 000 – R20 000

19



20



21

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Waterfall

signed

oil on canvas laid down on board

62,5 by 44,5 cm

R20 000 – R30 000

22

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Washing Day

signed

oil on canvas

74 by 56 cm

R50 000 – R80 000

23

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Avenue of Blue Gums, Cape

signed

oil on canvas

30 by 49 cm

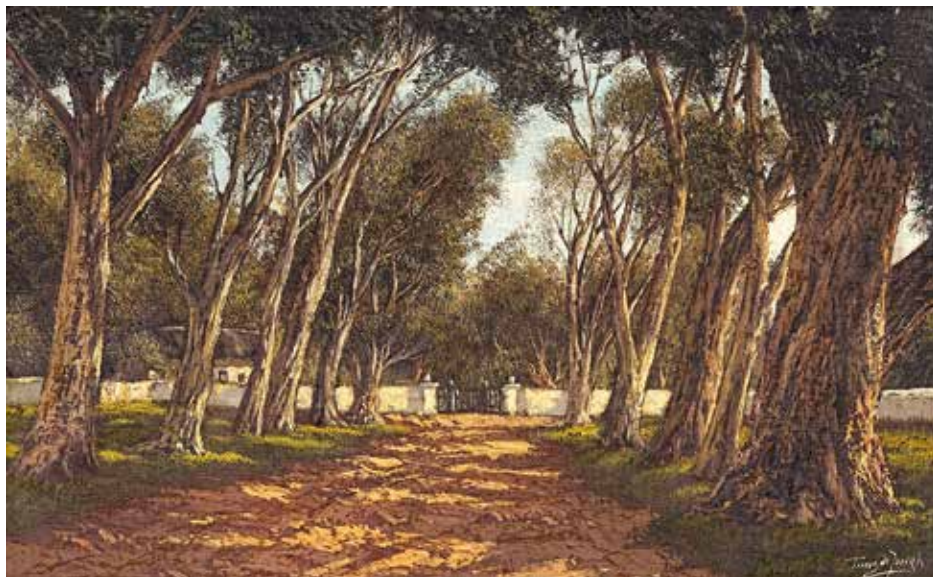
R25 000 – R40 000



21



22



23

24

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Wine Cellar

signed and dated 1918
watercolour and gouache on card
28 by 40 cm

R40 000 – R60 000

25

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

District Six Street Scene

signed
pastel on card
36,5 by 55 cm

R20 000 – R30 000

24



25



26

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Graaff-Reinet

signed, dated Nov 52 and inscribed

with the title

watercolour

24 by 33 cm

R40 000 – R60 000

27

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*Kerk met Vier Groen Torings,
Venesia [sic]*

signed twice, dated 1991 and inscribed

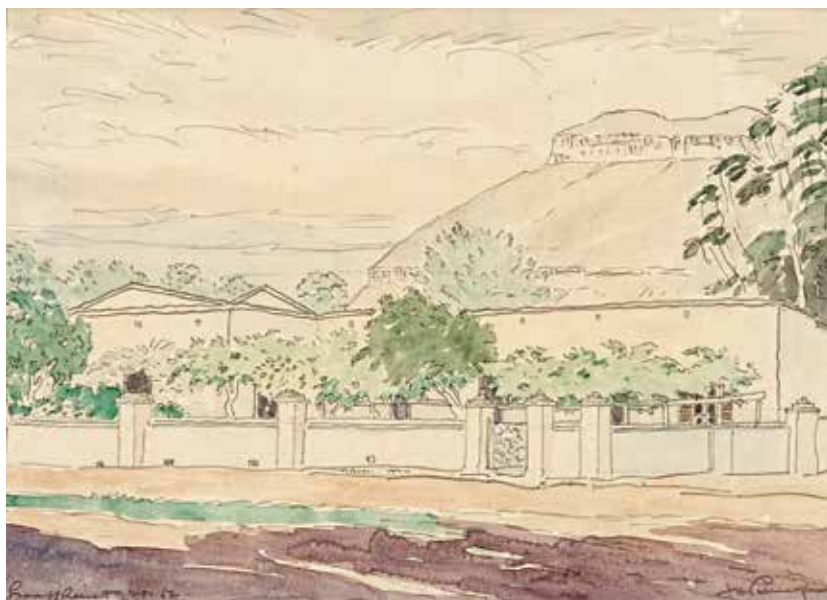
with the title on the reverse

pen, ink and watercolour

32 by 27 cm

R25 000 – R35 000

26



27



28



28



28

Alfred Friedrich Franz
KRENZ

SOUTH AFRICAN 1899–1980

Cape Street Scenes, a pair

both signed

oil on card

16,5 by 23 cm, each

(2)

R20 000 – R30 000

29

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Street Scene

signed and dated 1976

watercolour

37,5 by 54 cm

R25 000 – R35 000

29



30

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Rainy Street

signed and dated 55

oil on board

40 by 50 cm

R40 000 – R60 000

31

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*House and Table Bay, de Villiers
St. Dist. Six, C.Town*

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

oil on board

19 by 26,5 cm

R50 000 – R70 000

30



31



32

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Street with Table Mountain

signed and dated 1971; signed and
inscribed with the title on the reverse

oil on board

29 by 43,5 cm

R60 000 – R90 000

33

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Street Scene after the Rain

authenticated by Jane Botha, the artist's
wife, on the reverse

oil on board

39 by 49 cm

R30 000 – R50 000

32



33



34

Nita (Pauline Augusta
Wilhelmina)

SPILHAUS

SOUTH AFRICAN 1878–1967

Cottages under Stone Pines

signed with the artist's monogram

oil on canvas

44 by 59 cm

R30 000 – R50 000

35

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Rural Buildings with Figures

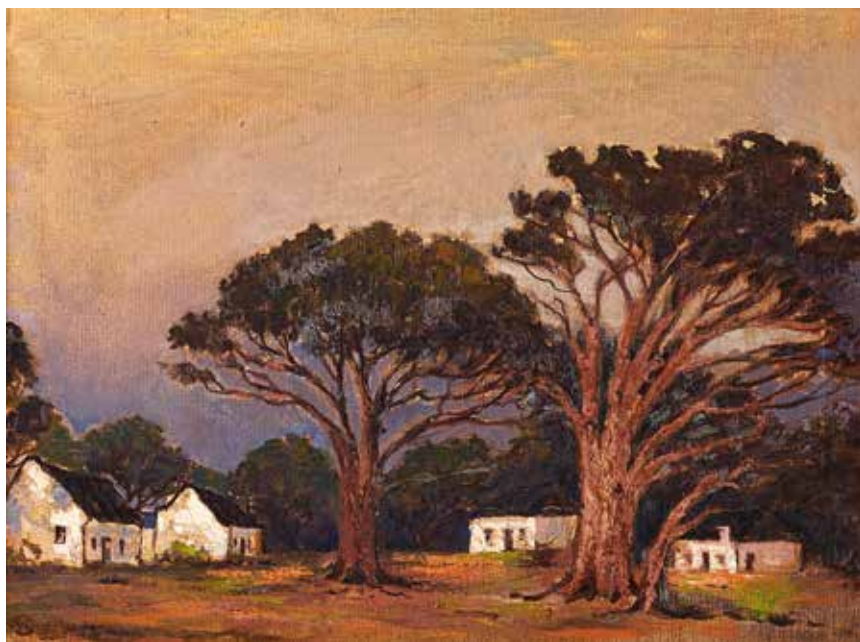
signed and dated 1947

pastel

29 by 39,5 cm

R30 000 – R40 000

34



35



36

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Agterplaas met Eike Boom

signed and dated 57; inscribed with the artist's name, address, title and 'Darling Liz, jy loop weg met 'n stukkie van my hart!!'

on the reverse

oil on canvas

60 by 75,5 cm

R50 000 – R70 000

PROVENANCE

Acquired directly from the artist by the current owner

37

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Along the Liesbeek River, Cape

signed and dated 1945; signed and inscribed with the title in English and Afrikaans on the reverse

oil on panel

22,5 by 35 cm

R30 000 – R50 000



36



37

38

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

New Forest III

signed; inscribed with the title on the reverse and authenticated by Leonora Everard-Haden, the artist's daughter, on the stretcher

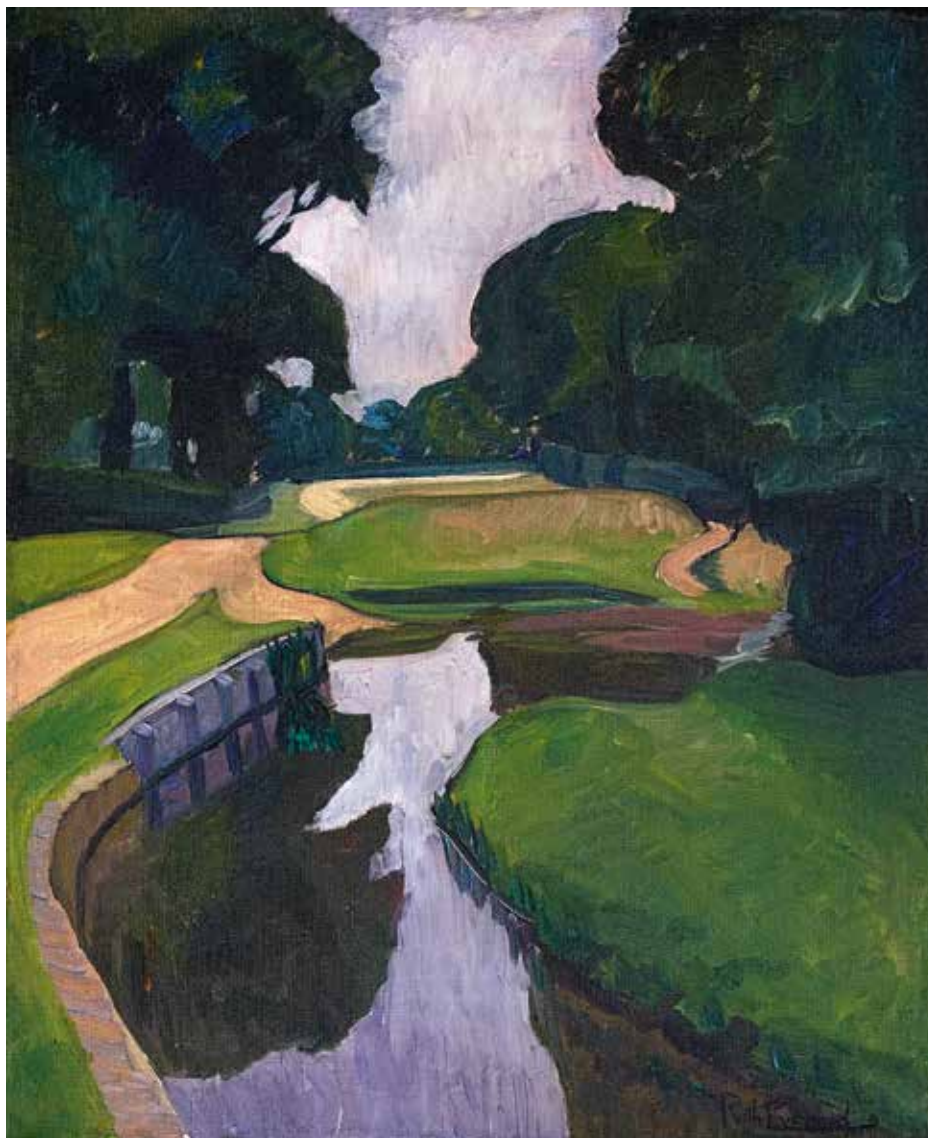
oil on canvas

73 by 60 cm

R70 000 – R100 000

ITEM NOTES

Titled 'New Forest III' and 'New Forest Wiltshire' on the reverse.



38

39

Alfred Neville

LEWIS

SOUTH AFRICAN 1895–1972

Saldanha Bay

signed

oil on panel

23,5 by 33,5 cm

R30 000 – R40 000

40

Nils Severin

ANDERSEN

SOUTH AFRICAN 1897–1972

Hoedjes Bay

signed

oil on board

59,5 by 90 cm

R15 000 – R20 000

39



40



41

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Table Bay

signed
oil on canvas
23 by 30 cm

R20 000 – R30 000

42

Otto

KLAR

SOUTH AFRICAN 1908–1994

Gansbaai (Bay of Hermanus) C.P.

signed; inscribed with the title on the
reverse

oil on board
41,5 by 50,5 cm

R25 000 – R35 000

41



42



43

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Basotho Rider, Snow-capped Mountains Beyond

signed and dated 51

oil on canvas laid down on board

60 by 75,5 cm

R30 000 – R50 000

44

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Grazing Cattle

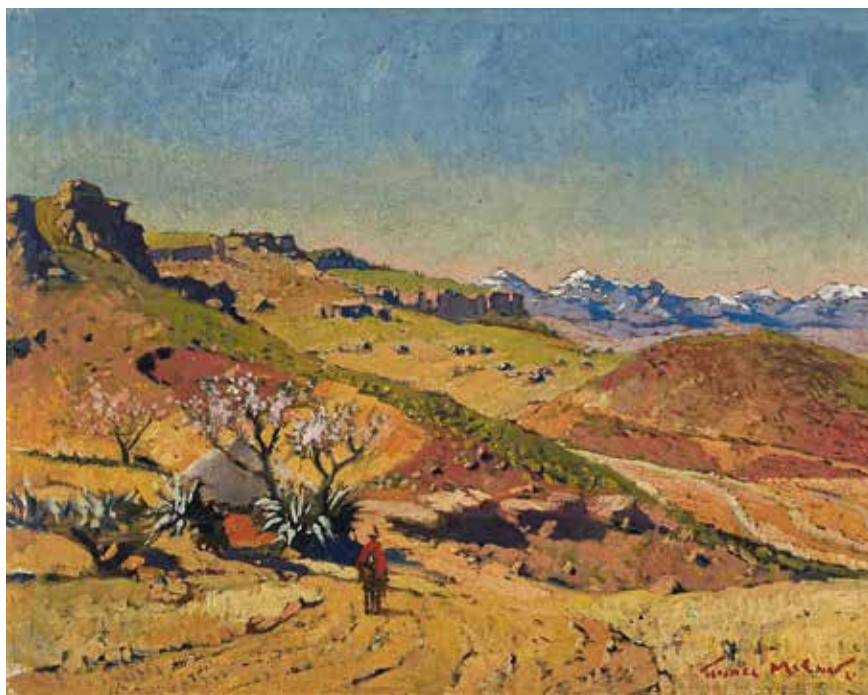
signed

oil on canvas

63 by 88 cm

R40 000 – R60 000

43



44



45

François

KRIGE

SOUTH AFRICAN 1913–1994

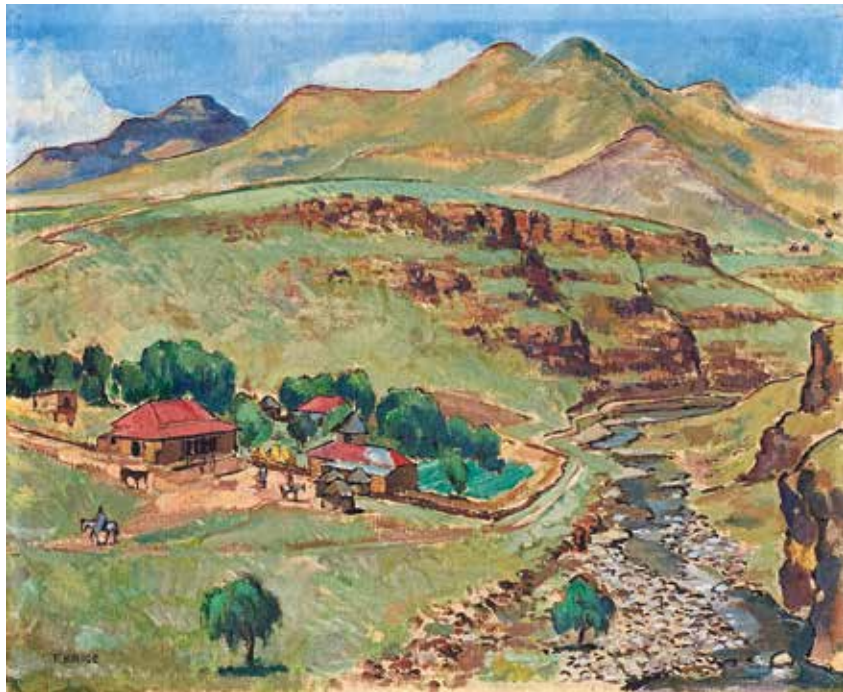
Homestead in a Verdant Valley

signed

oil on canvas

34 by 40,5 cm

R60 000 – R90 000



45

46

Bertha Amy

EVERARD

SOUTH AFRICAN 1873–1965

Ploughed Field with Shadows

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

oil on canvas laid down on card

30 by 40 cm

R20 000 – R30 000



46

47

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Vineyard

signed and dated 1942

oil on canvas

39,5 by 50 cm

R40 000 – R60 000

48

Frans David
OERDER

SOUTH AFRICAN 1867–1944

Beachscape with Distant Building

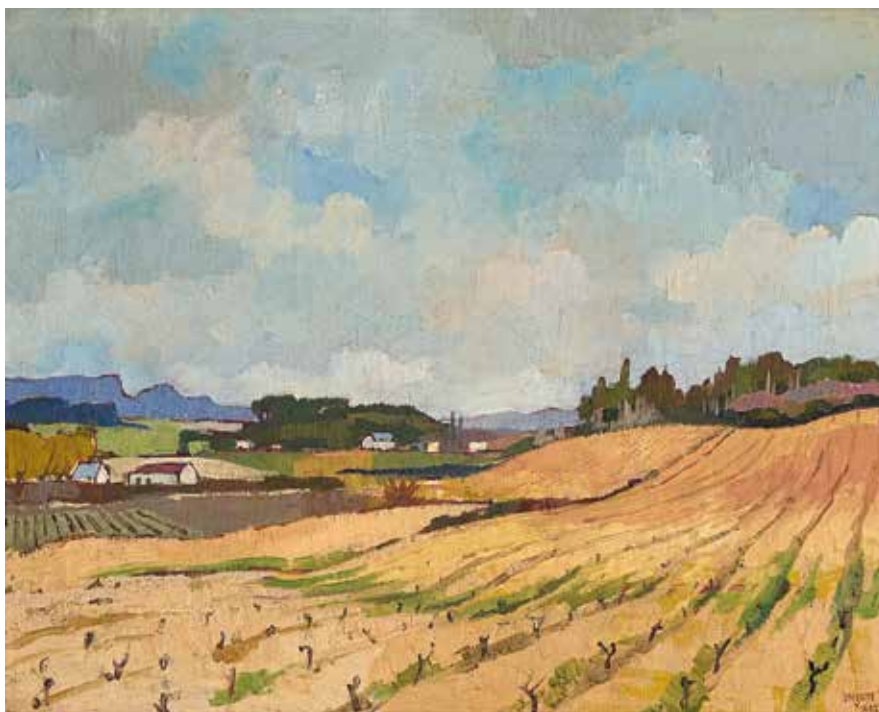
signed

oil on canvas laid down on board

36,5 by 52,5 cm

R30 000 – R50 000

47



48



49

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Moonlight

signed; inscribed with the title on the reverse

oil on canvas

24,5 by 34 cm

R50 000 – R70 000

50

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

The Sunlit Hill, Newcastle

signed and dated 55; inscribed with the title on the reverse

oil on board

29,5 by 39,5 cm

R15 000 – R20 000

49



50





51

51

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Spring Landscape

signed

oil on canvas laid down on board

35 by 60 cm

R50 000 – R70 000

52

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Rocky Landscape

signed and dated 1955

watercolour, ink and charcoal

42 by 52,5 cm

R15 000 – R20 000



52

53

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Morning Gossip

signed
oil on canvas
72 by 53 cm

R25 000 – R35 000



53

54

Gladys
MGUDLANDLU

SOUTH AFRICAN 1925–1979

A Woman Carrying Firewood

signed and dated 1961
acrylic on card
33,5 by 55 cm

R40 000 – R60 000



54

55



55

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Bantu Women Grinding Mealies

inscribed with the title and authenticated
by Adelheid Domsaitis on a note adhered
to the reverse

oil on card
51 by 40 cm

R30 000 – R40 000

56



56

Ernest Methuen

MANCOBA

SOUTH AFRICAN 1904–2002

Musician

signed and dated 36
carved teak
height: 63 cm

R70 000 – R100 000

LITERATURE

In the Name of All Humanity: The African Spiritual Expression of E Mancoba exhibition catalogue (26 June – 30 September 2006), Art and Ubuntu Trust, Cape Town, illustrated in colour in Part 1, unpaginated.
Miles, Elza. (1994) *Lifeline out of Africa: The Art of Ernest Mancoba*, Cape Town and Johannesburg: Human and Rousseau. Illustrated on page 28.

ITEM NOTES

Accompanied by *In the Name of All Humanity: The African Spiritual Expression of E Mancoba* exhibition catalogue; *Ernest Mancoba Resource Book* by Elza Miles published by the Johannesburg Art Gallery and a letter from the artist's younger brother, Ronald Mancoba, dated 24 September 1947.

57

Irma
STERN

SOUTH AFRICAN 1894–1966

Mother and Children

signed and dated 1965

crayon and ink

37 by 26 cm

R90 000 – R120 000



57

© Irma Stern Trust | DALRO



58

58

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Lion and Hunter

signed

carved, incised and painted wood panel

33 by 27 cm

R20 000 – R30 000



59

59

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Village Festivities

carved, incised and painted wood panel

33 by 27 cm

R20 000 – R30 000

60

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Thorns

signed; executed in 1977
oil on panel
23 by 19 cm

R20 000 – R30 000

ITEM NOTES

The Diary of Johannes Meintjies,
catalogue number JM 1255

61

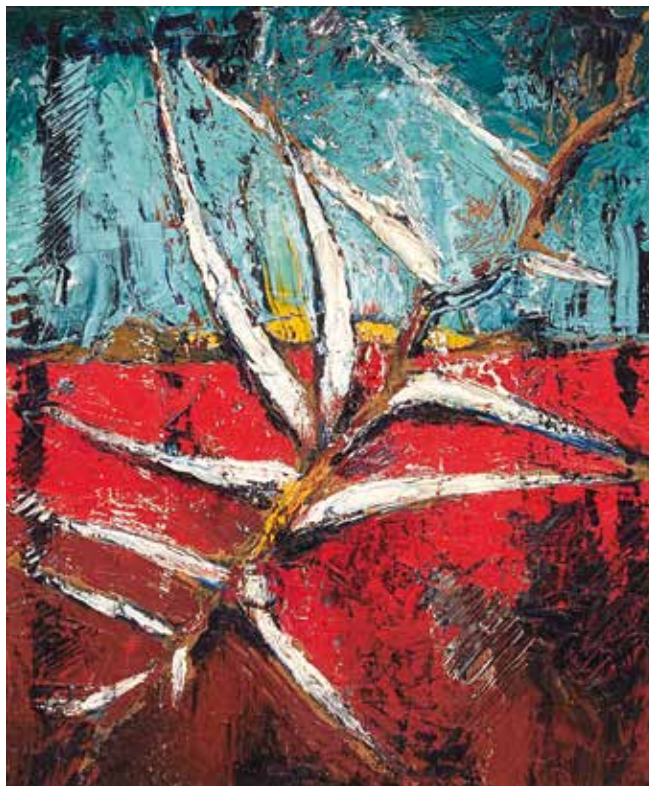
Eugene
LABUSCHAGNE

SOUTH AFRICAN 1921–1990

*Abstract with an Ostrich Egg in a
Swazi Bowl*

signed and dated 1951
oil on canvas
52,5 by 64 cm

R40 000 – R50 000



60



61



62

62

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

Still Life with Proteas and Fynbos

signed and dated 47

oil on canvas

89 by 68 cm

R40 000 – R60 000



63

63

Alice

TENNANT

SOUTH AFRICAN 1890–1976

*Still Life with Proteas (recto);
Three Fauns (verso)*

both sides signed

oil on board

57 by 70,5 cm

R7 000 – R10 000

64

François
KRIGE

SOUTH AFRICAN 1913–1994

Proteas

signed and dated 92
oil on artist's board
60 by 50 cm

R70 000 – R90 000



64



65

65

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Daisies

signed

oil on artist's board

39,5 by 29 cm

R40 000 – R60 000



66

66

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

Pink Roses

signed and dated 74

oil on canvas

40 by 50 cm

R70 000 – R100 000



67

67

Irmin
HENKEL

SOUTH AFRICAN 1921–1977

St. Joseph Lilies in a Glass Vase

signed and dated 76
oil on canvas
54 by 44 cm

R60 000 – R80 000

PROVENANCE

Acquired directly from the
artist by Dr. Louis Rive, the
Postmaster General of South
Africa and thence by descent



68

68

Christopher
TUGWELL

SOUTH AFRICAN 1938–

St. Joseph Lilies and Lavender

signed
oil on board
123,5 by 73,5 cm

R20 000 – R30 000



69

69

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Still Life with Flowers

signed with the artist's monogram

oil on board

77 by 63 cm

R50 000 – R80 000



70

70

Otto

KLAR

SOUTH AFRICAN 1908–1994

Still Life with Flowers in a Brown Vase

signed

oil on board

44,5 by 59,5 cm

R18 000 – R24 000



71

71

Clement Edmond Theodore Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Still Life with Spring Flowers

signed and dated 66

oil on canvas laid down on board

80,5 by 61 cm

R25 000 – R40 000



72

72

Terence John
MCCAW

SOUTH AFRICAN 1913–1978

Still Life with White Roses

signed and dated 61

oil on canvas laid down on board

60 by 45 cm

R40 000 – R60 000



73

73

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Woman Reading in an Interior

signed
oil on artist's board
60 by 49,5 cm

R70 000 – R90 000



74

74

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Woman in a Blue Interior

signed
oil on canvas
80 by 64,5 cm

R70 000 – R100 000



75

75

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Pensive Woman

signed
oil on canvas
75,5 by 60 cm

R60 000 – R90 000



76

76

Clement Edmond Theodore Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Nude with Fish

signed and dated 67
oil on board
90 by 60,5 cm

R50 000 – R70 000

77

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

*Alfred Bernard Sumner,
the artist's father*

signed and dated 33

oil on canvas

80 by 63,5 cm

R20 000 – R30 000

78

Wolf

KIBEL

SOUTH AFRICAN 1903–1938

Woman Reading

signed

watercolour on paper laid down on card

28 by 23,5 cm

R20 000 – R30 000

79

Frank Sydney

SPEARS

SOUTH AFRICAN 1906–1991

Woman at a Desk

signed

oil on board

48 by 40 cm

R18 000 – R24 000



77



78



79

80

Hennie (Hendrik Christiaan)
NIEMANN SNR

SOUTH AFRICAN 1941–

Harvesters

signed and dated '90
 oil on canvas board
 39 by 49,5 cm

R20 000 – R30 000

81

Hennie (Hendrik Christiaan)
NIEMANN SNR

SOUTH AFRICAN 1941–

Woman Sewing

signed and dated 92
 acrylic and pastel on paper
 49 by 42,5 cm

R10 000 – R15 000

80



81



82

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Tree Study, Onrus, Cape

signed and dated 1986; signed and
inscribed with the title on the reverse
ball-point pen

30,5 by 45 cm

R18 000 – R24 000

83

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Botanical Garden

signed

pen, ink and watercolour

45 by 57 cm

R30 000 – R40 000

82



83



84

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

View of the Thames

pen, ink and watercolour
47 by 60 cm

R30 000 – R40 000

85

Irma

STERN

SOUTH AFRICAN 1894–1966

Figure on the Beach

signed and dated 1961
pen, ink and charcoal
8 by 13 cm

R18 000 – R24 000

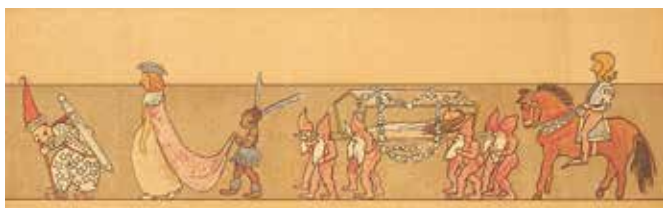
84



85



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86

86

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Fairy Tale Frieze

one signed

pen, ink and watercolour

18 by 57,5 cm, each

(8)

R30 000 – R40 000

EXHIBITED

The Pretoria Art Museum, Pretoria, *Frans Oerder Retrospective*, 1965, catalogue numbers 60a through h.

ITEM NOTES

Six watercolours with a *Pretoria Art Museum* label adhered to the reverse with the following titles inscribed: 60a *Snow White*, 60b *Mother Goose*, 60c *Punch and Judy*, 60d *Gulliver*, 60e *Sleeping Beauty* and 60f *Don Quixote*.

87

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*Presenting the Fairy King with
Gifts on Mars*

inscribed with the artist's name, title
and 'This unsigned watercolour was
not included in the book *The Ship that
Sailed to Mars*, restored' in another
hand on the reverse
watercolour
26 by 21 cm

R20 000 – R30 000

ITEM NOTES

A similar watercolour is reproduced in
the book *The Ship that Sailed to Mars*,
captioned *The Presentation*.

87



88

Percy Ndithembile
KONQOBE

SOUTH AFRICAN 1938/1939–

The Offering

signed and numbered 4/5
bronze with a brown patina
height: 110 cm

R35 000 – R50 000



88

89

Florian
WOZNIAK

SOUTH AFRICAN 1962–

Seated Nude

signed, numbered 2/5 and stamped
with the *Cape Bronze Foundry* stamp
bronze with a brown patina
height: 67,5 cm

R80 000 – R120 000



89

90



© The Estate of Maggie Laubser | DALRO

90

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Woman Wearing Head Scarf and Patterned Dress

signed with the artist's initials

charcoal and chalk

46,5 by 36 cm

R50 000 – R70 000

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg: Perskor. Illustrated on page 236, catalogue number 835.

91



91

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903–1980

Head of a Child

signed; dated 1934, inscribed with the

artist's name, title, literature details

and 'Exhibited at the S.A.N. Gallery

Retrospective 1968' on a label adhered

to the underside

carved sandstone

height: 15 cm

R15 000 – R20 000

PROVENANCE

Die Kunsamer, Cape Town

EXHIBITED

Ashbey's Galleries, Cape Town, *Lippy**Lipschitz*, 1936, catalogue number 9;

1937, catalogue number 16

Gainsborough Gallery, Johannesburg, *Lippy Lipschitz*, 1943, catalogue number 8; 1946, catalogue number 13; 1951, catalogue number 11; 1954, catalogue number 12

Argus Gallery, Cape Town, *Lippy Lipschitz*, 1944, catalogue number 16; 1947, catalogue number 17; 1959, catalogue number 3

Durban City Art Gallery, Durban, *Lippy Lipschitz*, 1944, catalogue number 14
Lidchi Gallery, Johannesburg, September 1963, catalogue number 4
South African National Gallery, Cape Town, *Lippy Lipschitz Retrospective*, 1968, catalogue number 26

LITERATURE

Arnott, Bruce. (1969) *Lippy Lipschitz: A biographical commentary, & documentation of the years 1903–1968*, Cape Town: A.A. Balkema. Illustrated on page 77, plate 74.

92

Titta
FASCIOTTI

SOUTH AFRICAN 1927–1993

Two Xhosa Maidens

signed and dated 64

oil on board

40 by 29,5 cm

R20 000 – R30 000

93

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Beach Day

signed

oil on artist's board

29,5 by 39,5 cm

R50 000 – R80 000



92



93

94

Zakkie (Zacharias)

ELOFF

SOUTH AFRICAN 1925–2004

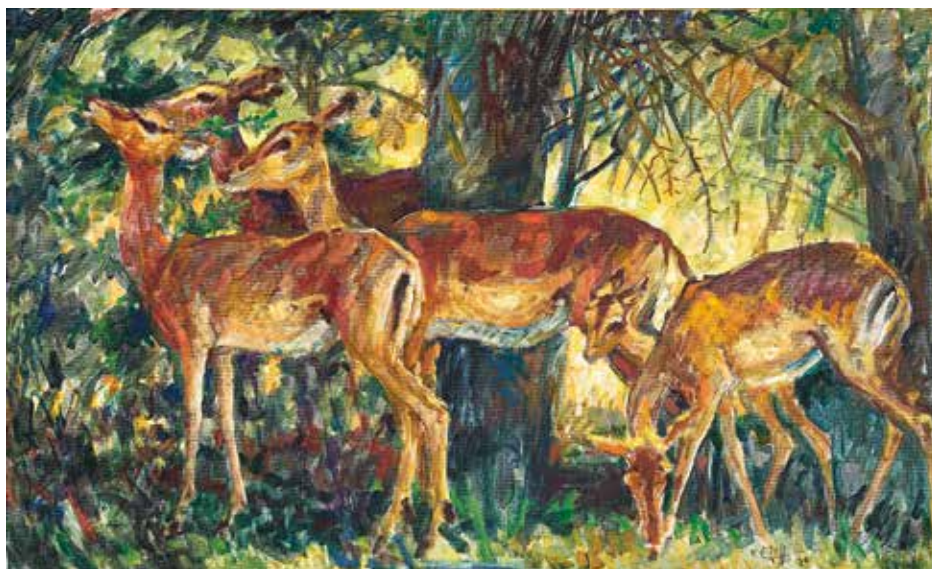
Grazing Impala

signed and dated 70

oil on canvas

60,5 by 100,5 cm

R25 000 – R40 000



94

95

Otto

KLAR

SOUTH AFRICAN 1908–1994

Bushveld Watering Hole

signed

oil on board

19 by 74,5 cm

R20 000 – R30 000



95

96

Francois Daniel Retief

KOCH

SOUTH AFRICAN 1944–

Shonalanga

signed, dated 70 and inscribed with a

copyright symbol; engraved with the

title on a plaque adhered to the frame

oil on canvas laid down on board

60 by 121 cm

R15 000 – R18 000



96

97

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Feeding the Cattle

signed

oil on canvas laid down on board
58 by 73 cm

R90 000 – R120 000

98

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Donkey Cart

signed and dated 1991

watercolour

39 by 56 cm

R25 000 – R35 000



97



98

99

Dylan
LEWIS

SOUTH AFRICAN 1964–

Water Mongoose Chasing Vlei Rat

signed and dated 88
oil on board
50 by 70,5 cm

R25 000 – R35 000

100

Zakkie (Zacharias)
ELOFF

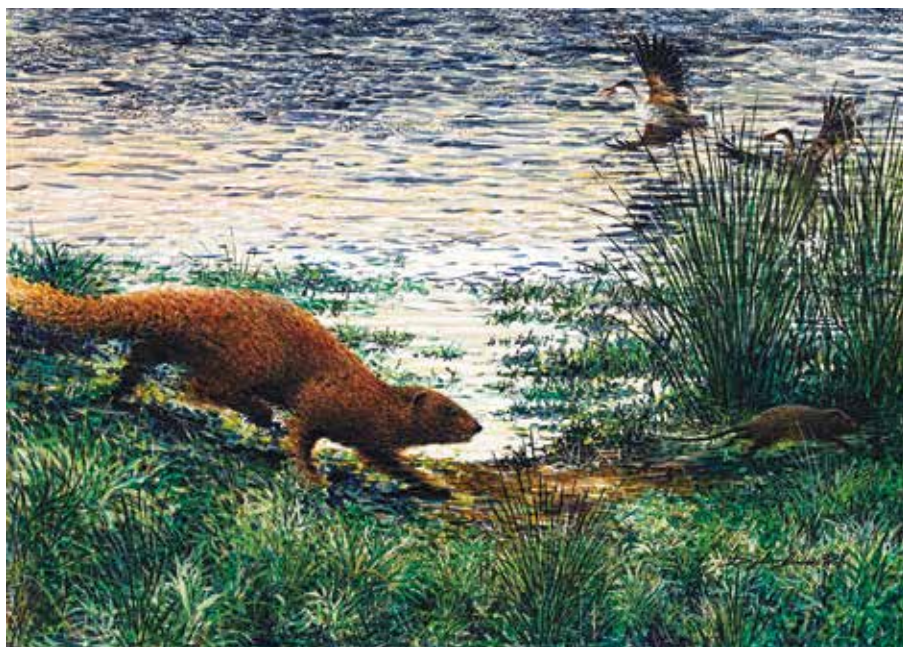
SOUTH AFRICAN 1925–2004

Guinea Fowl

signed and dated 70
oil on canvas laid down on board
44,5 by 59,5 cm

R15 000 – R20 000

99



100



101

Robin Kenneth

LEWIS

SOUTH AFRICAN 1942–1988

Fish Eagle

signed and dated '87
copper with a verdigris patina,
mounted on a marble base
height: 42 cm, excluding base

R30 000 – R40 000

102

Gordon Frank

VORSTER

SOUTH AFRICAN 1924–1988

Reed Pool with Birds in Flight

signed
oil on board
62,5 by 75 cm

R18 000 – R24 000

101



102





103

103

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Plaque

bronze, mounted on a
wooden base
36 by 15 cm, excluding base

R20 000 – R30 000



104

104

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Plaque

signed, dated 1968 and numbered 5/6
bronze with a verdigris patina, mounted on a
wooden base
36,5 by 14 cm, excluding base

R20 000 – R30 000

105

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Flowers, Fruit and Fabric

accompanied by a letter of authenticity
signed by Louis Schachat of *Die
Kunskamer*, Cape Town, dated 26 April 2001
pen, ink and watercolour
46,5 by 59 cm

R30 000 – R50 000

106

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Ceramic Vase, Fruit and Flowers

signed
oil on canvas laid down on board
44 by 51,5 cm

R50 000 – R70 000



105



106

107

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903–1980

Aspiration (Slender Female Figure)

signed and dated 1948
carved ivory, mounted on a wooden
base
height: 48,5 cm, including base

R30 000 – R50 000

PROVENANCE

Collection of Advocate Jack Lewson,
Johannesburg
Die Kunsamer, Cape Town

EXHIBITED

Goodman Gallery, Johannesburg, *Lippy
Lipschitz*, 1948, catalogue number 15
South African National Gallery, Cape
Town, *Lippy Lipschitz Retrospective*,
1968, catalogue number 98

LITERATURE

Arnott, Bruce. (1969) *Lippy Lipschitz:
A biographical commentary, &
documentation of the years 1903–1968*,
Cape Town: A.A. Balkema. Illustrated on
page 153, plate 284.

ITEM NOTES

Prospective purchasers are advised
that several countries require a permit
(e.g. a CITES permit) for exportation
and importation of items incorporating
materials from endangered or
protected species.

107



108

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903–1980

Prophetess

signed and dated 1939
carved boxwood, mounted
on a wooden base
height: 33 cm, excluding base

R30 000 – R50 000

PROVENANCE

Mrs Betty Sacks, London
Die Kunsamer, Cape Town

EXHIBITED

Argus Gallery, Cape Town,
Lippy Lipschitz, March 1944,
catalogue number 84

LITERATURE

Arnott, Bruce. (1969) *Lippy
Lipschitz: A biographical
commentary, & documentation
of the years 1903–1968*, Cape
Town: A.A. Balkema. Illustrated
on page 115, plate 190.

108



109

Moses

KOTTLER

SOUTH AFRICAN 1892–1977

Thinker

signed, executed in 1932
bronze with a dark brown patina
height: 65 cm

R40 000 – R60 000

LITERATURE

Yosef, Ute Ben. (1989) *The Graven Image: The life and work of Moses Kottler*, Cape Town and Johannesburg: Perskor. Another cast from the edition illustrated on page 73.

ITEM NOTES

This sculpture is the maquette for *Philosophy* at the Johannesburg Public Library.



109



110

110

Benon

LUTAAYA

UGANDAN 1985–

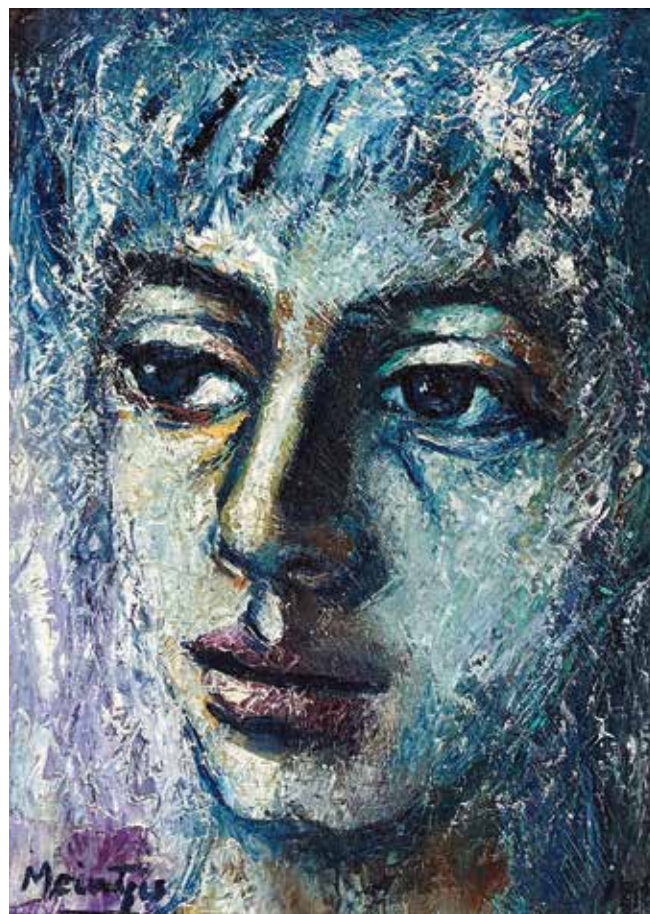
Young Boy

signed and dated '12

oil on paper

38,5 by 33 cm

R20 000 – R30 000



111

111

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Child in Blue

signed; executed in 1961

oil on panel

23,5 by 16,5 cm

R30 000 – R50 000

ITEM NOTES

The Diary of Johannes Meintjes,
catalogue number JM 723

112

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Naturellekop

signed and dated 44; signed, dated 1944
and inscribed with the title on the reverse
oil on canvas
37 by 29,5 cm

R70 000 – R100 000

ITEM NOTES

The Diary of Johannes Meintjies, catalogue
number JM 30



112

113

Sidney

GOLDBLATT

SOUTH AFRICAN 1919–1979

Shacks

signed; inscribed 'No 4 Katembe,
Mozambique' on a label adhered to
the reverse

oil on canvas

49 by 59 cm

R25 000 – R30 000

114

Pieter

VAN DER WESTHUIZEN

SOUTH AFRICAN 1931–2008

Cottages under Trees

signed and dated 81

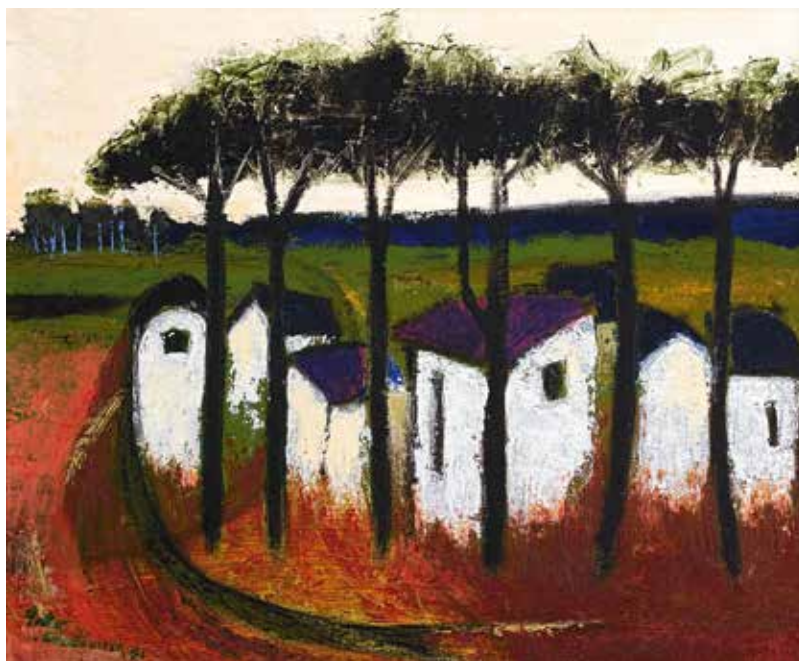
oil on canvas

58 by 71 cm

R25 000 – R35 000



113



114

115

Willie (William)
BESTER

SOUTH AFRICAN 1956–

Pasop vir die Hond

signed and dated 96

oil and collage on board, in the artist's
handmade frame

46,5 by 89 cm, including frame

R20 000 – R30 000

116

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

Mouille Point Lighthouse

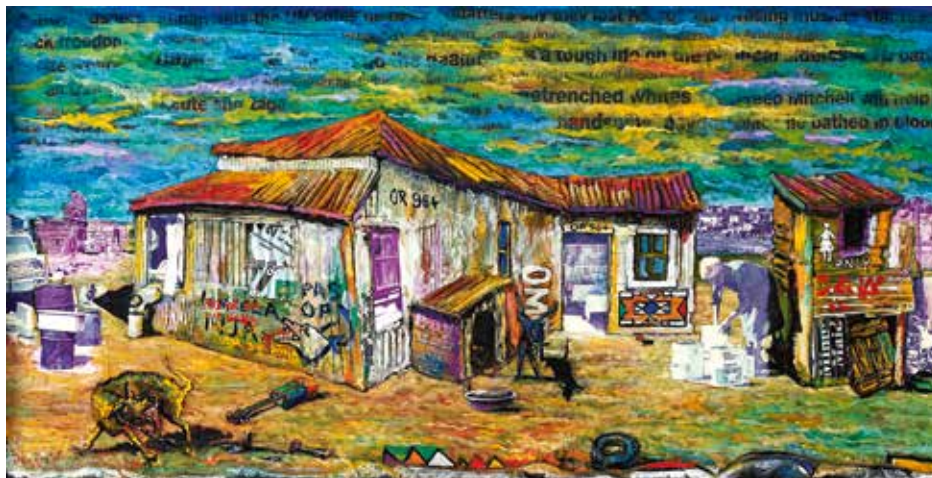
signed

oil on canvas

89,5 by 89,5 cm

R25 000 – R35 000

115



116



117

Fred

SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract #1082

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

oil on board

71,5 by 83,5 cm

R25 000 – R35 000

118

Fred

SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract #1058

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

oil on board

69,5 by 99,5 cm

R25 000 – R35 000

117



118



119



119

Robert Bevan

SLINGSBY

SOUTH AFRICAN 1955–

Composition with Faces and Lightbulbs

signed and dated 2004
mixed media and assemblage
70 by 143 cm

R30 000 – R50 000

120

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Two Heads

signed
carved and painted wood
height: 37,5 cm

R15 000 – R20 000



120

121

Rosamund King
EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

*Assembled Still Life with
Frangipani and Figurines*

signed
oil on canvas board
34 by 26 cm

R40 000 – R60 000



121

122

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Homage to Matisse & Changing Symbols

signed, dated 76-11-12, inscribed with the title, 'SA' and 'cutting as drawing to make invisible dimension' in pencil
tempera on paper
64 by 48 cm

R40 000 – R60 000

123

Eugene
LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Dawn, Alicedale

signed with the studio stamp and dated 1966
oil on board
42 by 59 cm

R30 000 – R40 000



122



123

124

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Figure and Black Cat

signed

oil on canvas

25,5 by 35,5 cm

R40 000 – R60 000

125

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Night Traffic

signed, dated '91/92, numbered 5/15

and inscribed with the title in pencil

screenprint and etching with hand

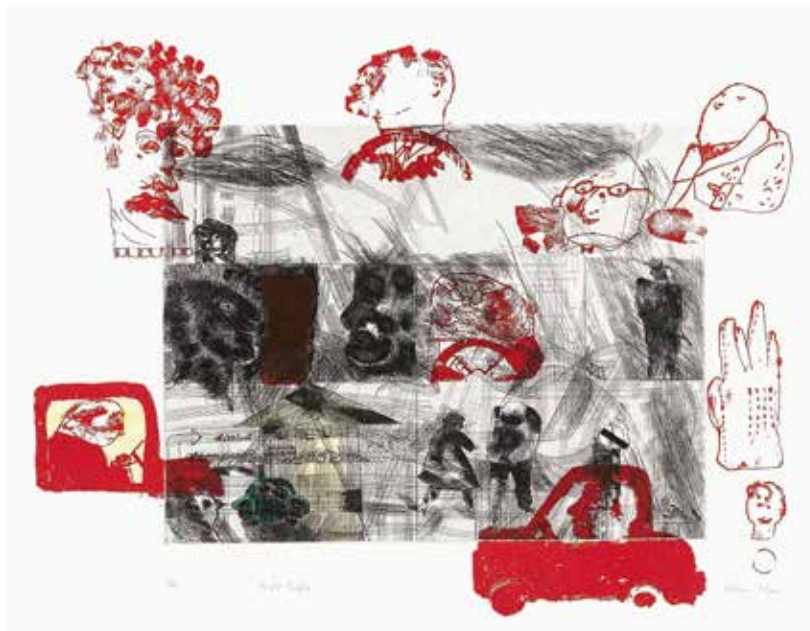
colouring

image size: 67,5 by 89,5 cm

R12 000 – R16 000



124



125

126

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

*Fish Head, Headless and
Ghost Head,*

each signed

carved and painted wood

height: 36 cm, 40 cm and 33 cm

(3)

R30 000 – R40 000

127

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Oedipus and the Sphinx

signed, dated 1988, inscribed with the title

and medium on a label adhered to the

reverse

oil on board

44 by 44 cm

R50 000 – R70 000

126



127

128



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128

Durant Basi

SIHLALI

SOUTH AFRICAN 1935–2004

Azanian Walls: Series Number 0058

each signed; each signed, dated '97 and inscribed

with the title on the reverse

watercolour on handmade paper

185 by 122 cm, 119 by 98 cm, 119 by 98 cm

(3)

R50 000 – R70 000

129

Paul

BLOMKAMP

SOUTH AFRICAN 1949–

Voyage of the Subtle Visitor

signed, dated 1998 and inscribed with the title in

coloured pencil crayon

pencil crayon and acrylic

133,5 by 100 cm

R15 000 – R20 000



129

130

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Orgy 5

signed, numbered 24/32 and
inscribed with the title in pencil in
the margin
colour screenprint
image size: 43 by 62 cm

R30 000 – R40 000

131

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Standing Forms, two

both signed and dated 2008
painted steel
heights: 35 cm and 42 cm
(2)

R40 000 – R60 000

130



131



131





132

132

George Velaphi

MZIMBA

SOUTH AFRICAN 1959–

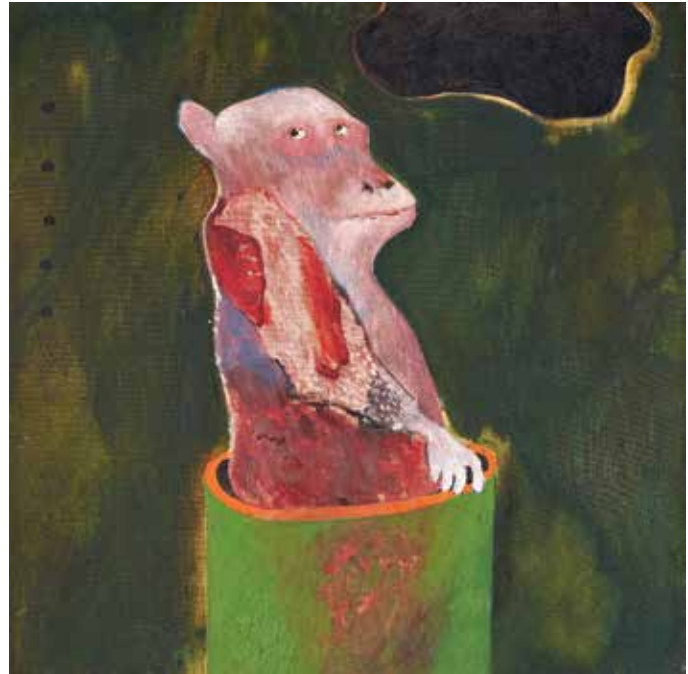
Green Apple

signed and dated 99

oil on canvas

170,5 by 170,5 cm

R30 000 – R40 000



133

133

Breyten

BREYTENBACH

SOUTH AFRICAN 1939–

Suddenly, I'm not half the man I used to be – there's a shadow hanging over me

signed, inscribed with the title and dimensions on the reverse

oil on canvas

49,5 by 49,5 cm

R12 000 – R16 000

134



134

Speelman
MAHLANGU

SOUTH AFRICAN 1958–2004

Tomorrow is Now

signed; inscribed with the title on the
reverse

acrylic on canvas

109,5 by 169 cm

R25 000 – R35 000

135

Robyn
KEARNEY

SOUTH AFRICAN 1944–

Pensive Woman

signed
oil on canvas
79 by 100 cm

R40 000 – R60 000

136

Sydney Alex
KUMALO

SOUTH AFRICAN 1935–1988

Three Dancing Figures

signed and dated 78
charcoal and pastel
55 by 64 cm

R20 000 – R30 000

135



136





137

137

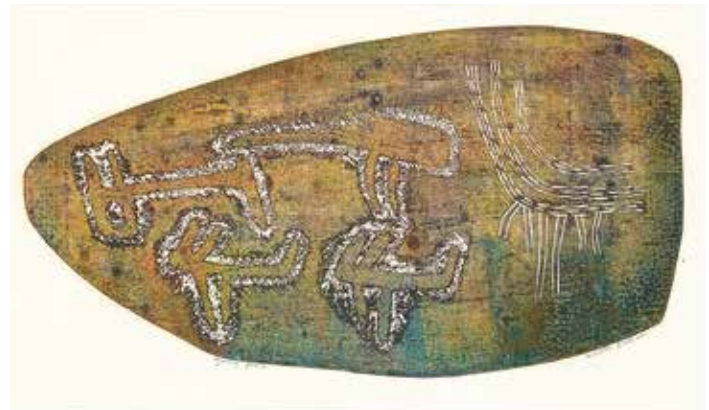
Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953–

Everlasting

signed and inscribed with the
title on the reverse
mixed media and collage
29 by 20 cm

R30 000 – R50 000



138

138

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Moving Forms

signed and inscribed with the title in pencil
colour woodcut
image size: 28,5 by 49 cm

R20 000 – R30 000

139

Judith
MASON

SOUTH AFRICAN 1938–

Monument to Jerome Jantjies

signed; printed with the artist's name,
title and exhibition details on a Karen
McKerron gallery label adhered to the
reverse

oil on board

121 by 147,5 cm

R50 000 – R80 000

EXHIBITED

Karen McKerron Fine Art Gallery,
Johannesburg, *Judith Mason*, 1995



139

© Judith Mason | DALRO

140

Diane Veronique
VICTOR

SOUTH AFRICAN 1964–

Portrait I

signed

smoke drawing

58 by 42 cm

R12 000 – R16 000



140

141

Diane Veronique
VICTOR

SOUTH AFRICAN 1964–

Portrait II

signed

smoke drawing

58 by 42 cm

R12 000 – R16 000



141



142

142

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Falling from Grace

signed, dated 95, numbered 9/20
and inscribed with the title in pencil
in the margin

etching and lithograph
sheet size: 66 by 50 cm

R12 000 – R16 000

LITERATURE

Rankin, Elizabeth and Von
Veh, Karen. (2008) *Diane Victor*,
Johannesburg: David Krut
Publishing. Another example from
this edition illustrated on page 12.



143

143

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Straight Dress I

signed, dated 96, numbered 4/10
and inscribed with the title in
pencil in the margin
etching and embossing
sheet size: 30 by 30 cm

R12 000 – R16 000

LITERATURE

Rankin, Elizabeth and Von
Veh, Karen. (2008) *Diane Victor*,
Johannesburg: David Krut
Publishing. Another example from
this edition illustrated on page 19.



144

144

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942–1991

Man and Beast

signed

ball-point pen

49,5 by 47 cm

R30 000 – R40 000



145

145

Dumile (Zwelidumile Mxgazi)

FENI-MHLABA

SOUTH AFRICAN 1942–1991

Seated Child

signed and dated 1966

charcoal and crayon

74,5 by 53 cm

R40 000 – R60 000



146

146

Lucas Thandokwazi
SITHOLE

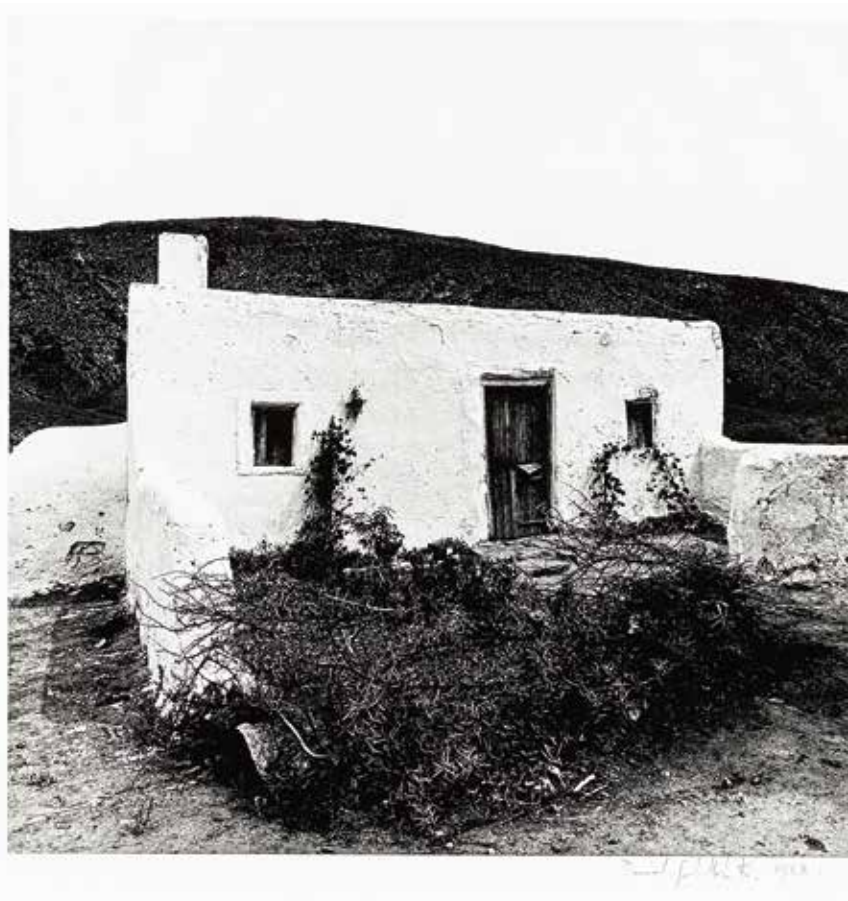
SOUTH AFRICAN 1931–1994

Embracing Figures

signed

clay and carved stone
height: 39,5 cm

R40 000 – R60 000



147

147

David
GOLDBLATT

SOUTH AFRICAN 1930–

*Zoar Little Karoo, Cape Province,
South Africa*

signed and dated 1968 in pencil on the
mount; signed, dated 1968 and inscribed
'House, Zoar' on the reverse
silver Gelatin print
image size: 25 by 25 cm

R30 000 – R40 000

LITERATURE

Goldblatt, David. (2007) *Some Afrikaners
Revisited*, with essays by Antjie Krog
and Ivor Powell, Roggebaai: Umuzi.
Illustrated on page 191.

Goldblatt, David. (1975) *Some Afrikaners
Photographed*, Sandhurst: Murray
Crawford. Illustrated on page 133.



148

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Swimming Lessons

signed, dated 1991 and inscribed with

the title on the reverse

charcoal and pastel

71,5 by 146,5 cm

R50 000 – R80 000

149

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

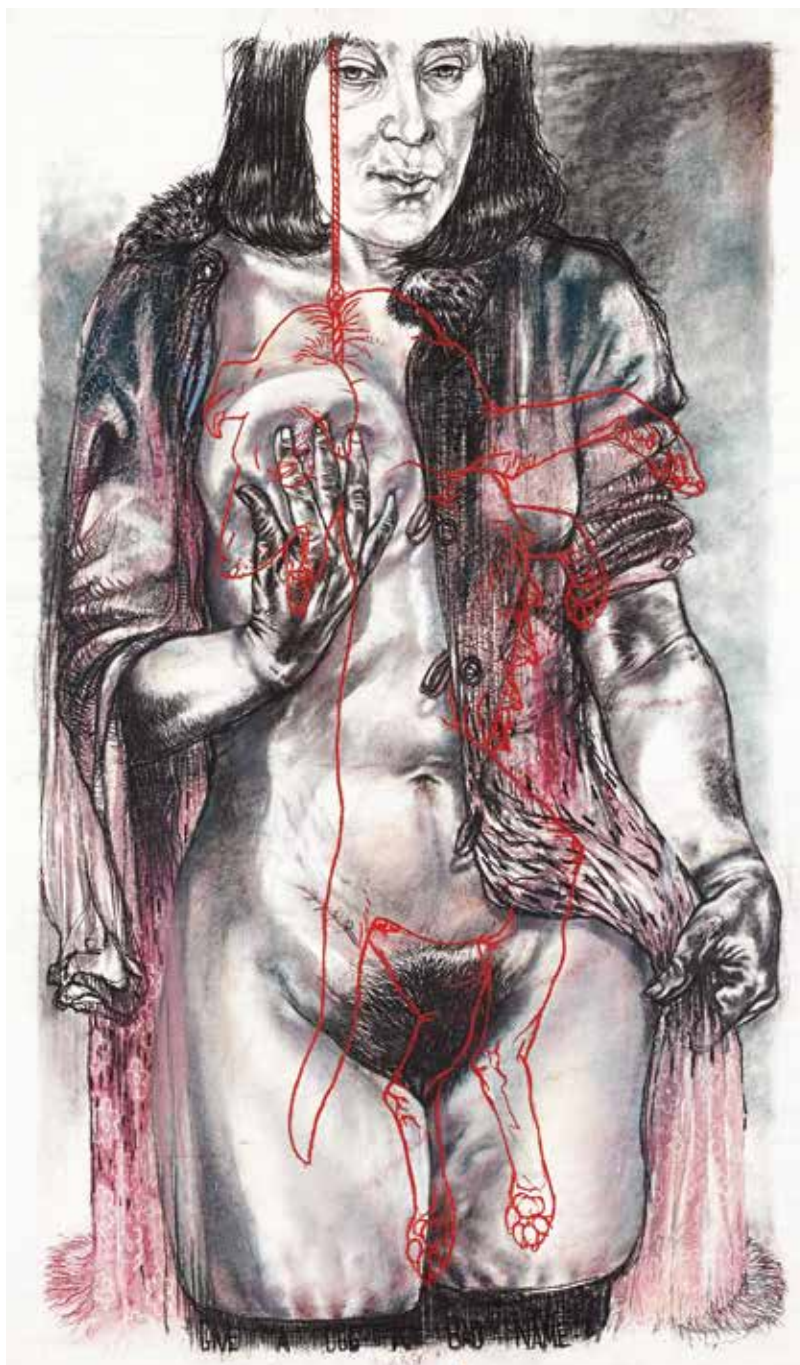
Give a Dog a Bad Name and Hang It

inscribed with the title; signed, dated 1994
and inscribed with the title on the reverse
charcoal and pastel on paper
149 by 88,5 cm

R50 000 – R80 000

LITERATURE

Rankin, Elizabeth and Von Veh, Karen.
(2008) *Diane Victor*, Johannesburg: David
Krut Publishing. Illustrated in colour on
page 94.



149

150

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

After the Church Service

signed, dated '04 and inscribed with
the title on the reverse
oil and collage on canvas
43,5 by 58,5 cm

R25 000 – R35 000

151

Jabulane Sam
NHLENGETHWA in
collaboration with Zwelethu
MTHETHWA

SOUTH AFRICAN 20TH CENTURY

Beach Day

signed and dated '09 in pencil in the
margin
collage
sheet size: 82 by 104 cm

R60 000 – R90 000



150



151

152

Kerri-Jane

EVANS

SOUTH AFRICAN 1967–

Girl with Loose Hair

signed and dated 2005; inscribed with
the title on the reverse

oil on board

60 by 72 cm

R25 000 – R35 000

153

Kerri-Jane

EVANS

SOUTH AFRICAN 1967–

Man in Pink

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

oil on canvas

53,5 by 73,5 cm

R20 000 – R30 000

152



153



154

Willie (William)

BESTER

SOUTH AFRICAN 1956–

Peace Tank

signed with the artist's initials and
dated 02

painted metal and found objects, on a
wooden base

32 by 53,5 by 28,5 cm, excluding base

R25 000 – R35 000

155

Jabulane Sam

NHLENGETHWA in

collaboration with Zwelethu

MTHETHWA

SOUTH AFRICAN 20TH CENTURY

Boy with Helmet

signed and dated '09 in pencil in the
margin

collage

sheet size: 82 by 104 cm

R60 000 – R90 000



154



155

156



Doors open



Doors closed

156

Braam J.

KRUGER

SOUTH AFRICAN 1950–2008

Altarpiece, comprising five panels

signed, dated 93 twice and inscribed 'Grethe Fox
as Justice'

oil on panel

157 by 104 cm with doors closed;

157 by 209 cm with doors open

R40 000 – R60 000

157

Jabulane Sam
NHLENGETHWA in
 collaboration with Zwelethu
MTHETHWA

SOUTH AFRICAN 20TH CENTURY

Jimmy Dlodlu

signed and dated '04

collage

54 by 40 cm

R30 000 – R50 000

158

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

Ode to Thelonius Monk

signed, dated '01, inscribed with the

title and 'Trial Proof' in pencil in the

margin; embossed with *The Artists'*

Press chop mark

colour lithograph

sheet size: 74,5 by 105 cm

R10 000 – R15 000



157



158



159

159

Larry (Laurence Vincent)
SCULLY

SOUTH AFRICAN 1922–2002

Carlton Tower, Johannesburg

signed and dated 69

oil on canvas

92 by 64 cm

R30 000 – R50 000



160

160

Larry (Laurence Vincent)
SCULLY

SOUTH AFRICAN 1922–2002

Hillbrow Tower, Johannesburg

signed and dated 69

oil on canvas

91,5 by 61 cm

R25 000 – R40 000



161

161

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

The Gamekeeper's Daughter

signed, dated Nov 2009, inscribed 'For Christoff'
and 'CW' in red pencil in the margin
ink and collage on found engraving
33 by 27 cm

R40 000 – R60 000



162

162

Olivia

MUSGRAVE

IRISH 1958–

Huntress

signed and numbered 7/7
bronze with a verdigris patina, mounted on a
wooden base
height: 50,5 cm, excluding base

R50 000 – R80 000



163

163

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Splitting Headache

signed
carved and painted wood
height: 34 cm

R15 000 – R20 000



164

164

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Studio Portrait

signed and numbered 15/120 in pencil in the margin
colour photolithograph
image size: 101 by 68 cm

R50 000 – R70 000



165



165

165

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Fee and Fum, a pair

both signed, dated 1992 and numbered 5/9 and 8/9
painted steel
height: 48 cm and 54 cm

R35 000 – R50 000

166

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Nackar

signed, dated 1992 and numbered 8/9
painted steel
height: 109 cm

R50 000 – R70 000



166

167

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Hidden Man

oil on board, in the artist's original
handmade and painted frame
76 by 60 cm

R40 000 – R60 000

ITEM NOTES

Produced when Hodgins was teaching at
the Pretoria Technical College, 1954–1962.



167



168

168

Florian
WOZNIAK

SOUTH AFRICAN 1962–

Sky Watcher

signed, dated 2000 and numbered 1/9
bronze with a brown patina
height: 54 cm

R50 000 – R80 000



169

169

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Stage Set

signed and numbered 14/20 in pencil
in the margin
etching
image size: 20 by 24,5 cm

R25 000 – R40 000



170

170

Walter

OLTMANN

SOUTH AFRICAN 1960–

Untitled

signed

pencil

98 by 130 cm, over two sheets

R30 000 – R40 000

171

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Conversation

signed
carved and painted wood
height: 69 cm

R25 000 – R40 000



171

172

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Should I, Shouldn't I

signed
carved and painted wood
height: 34 cm

R15 000 – R20 000



172

173

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Head on a Head

signed
oil on canvas
38 by 38 cm

R30 000 – R50 000



173



174

174

Billie

ZANGEWA

MALAWIAN 1973–

The Fog?

signed and dated '08
embroidery and material collage
84 by 125,5 cm

R50 000 – R80 000

175

Athi-Patra

RUGA

SOUTH AFRICAN 1984–

Dancing Figure

hand-woven tapestry
122 by 88 cm

R50 000 – R80 000



175



176



177



178



179



180



181



182



183



184

176

Tim

MORRIS

SOUTH AFRICAN 1941–1990

Standing Vessel with Flower Decoration

embossed with the studio stamp
hand-painted and glazed ceramic
height: 158 cm

R7 000 – R10 000

177

Ian

GLENNY

SOUTH AFRICAN 20TH CENTURY

Striped Vase with Twig Motif

hand-painted and glazed ceramic
height: 47 cm

R4 000 – R6 000

178

Tim

MORRIS

SOUTH AFRICAN 1941–1990

Standing Vase with Floral Motif

hand-painted and glazed ceramic
height: 59,5 cm

R7 000 – R10 000

179

Tim

MORRIS

SOUTH AFRICAN 1941–1990

Standing Vase with Flower Decoration

hand-painted and glazed ceramic
height: 41 cm

R2 500 – R3 500

180

Digby

HOETS

SOUTH AFRICAN 1949–

Lidded Vessel

hand-painted and glazed ceramic
height: 58,5 cm

R7 000 – R10 000

181

Ian

GLENNY

SOUTH AFRICAN 20TH CENTURY

Large Standing Vessel

embossed with the studio stamp
hand-painted and glazed ceramic
height: 75 cm

R7 000 – R10 000

182

Bryan Everard

HADEN

SOUTH AFRICAN 1930–

Standing Jar with Lid

hand-painted and glazed ceramic
height: 59 cm, including lid

R7 000 – R10 000

183

Ian

GLENNY

SOUTH AFRICAN 20TH CENTURY

Dish with Lid

hand-painted and glazed ceramic
height: 25 cm, including lid

R3 000 – R5 000

184

Tim

MORRIS

SOUTH AFRICAN 1941–1990

Rectangular Dish with Flower Motif

embossed with the studio stamp on the underside
hand-painted and glazed ceramic
50,5 by 45 cm

R3 000 – R5 000

185

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Stations of the Cross,
14 individually framed prints

each signed, dated 83, numbered 1/6 and
inscribed with their respective titles in the
margins

woodcuts

sheet size: 38 by 53 cm, each

(14)

R40 000 – R60 000

186

Pippa Ann

SKOTNES

SOUTH AFRICAN 1957–

Sound from the Thinking Strings

each signed and numbered 10/50 in pencil
in the margins

3 color etchings and 17 monochrome
etchings, in the original linen slipcover
sheet size: 39 by 33 cm, each

R25 000 – R35 000

ITEM NOTES

A visual, literary, archaeological and
historical interpretation of the final years of
/Xam life. Translations from the Bleek and
Lloyd, collection of interviews with //KABBO,
/HAN=KASSO and DIAKWAIN by Stephen
Watson. Essays by John Parkington and
Nigel Penn, foreword by Stephen Jay Gould.
Printed by Omega Art, published by AxeAge
Private Press, Cape Town, 1991.



185

© The Estate of Cecil Skotnes | DALRO



186

© Pippa Skotnes | DALRO

187

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Assassination of Shaka

A portfolio of forty-three woodcuts by Cecil Skotnes with captions by Stephen Gray, 1973, with title page, edition limited to 225 copies, each woodcut signed, dated 73, numbered 185/225 and inscribed 'No. 1–43' in pencil in the margins, the title page signed and dated by the artist and signed by the poet, in the original linen portfolio

colour woodcuts

sheet size: 50 by 33 cm, each

portfolio size: 54 by 36 by 5 cm

R30 000 – R40 000

188

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Images

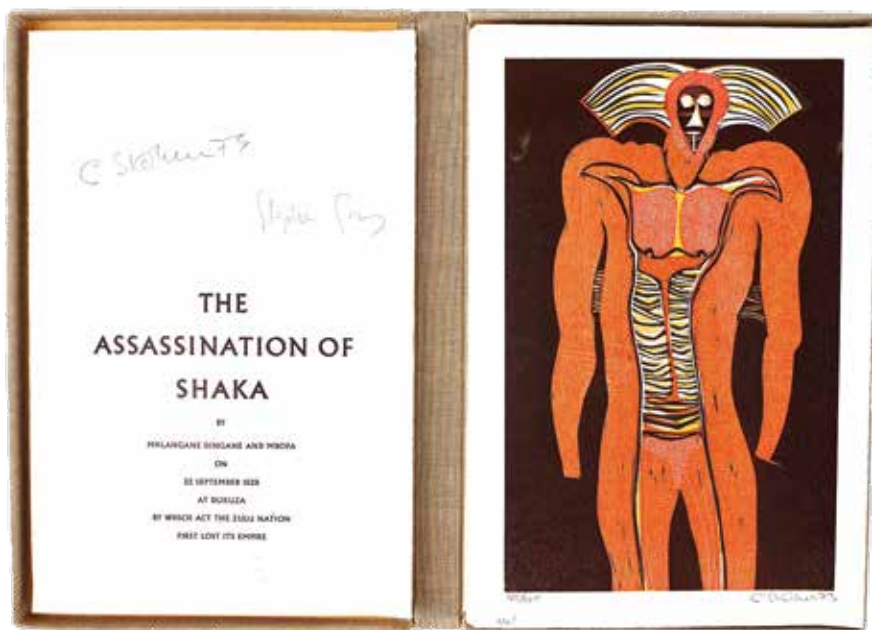
A portfolio of eight colour lithographs, each signed and numbered 7/100 in pencil, title page numbered 7/100 in ink, with foreword by Esmé Berman, April 1969, accompanied by a woodcut, signed and numbered 7/100 and a pastel drawing, signed, dated 69, inscribed 'Original Drawing' and 'Folio no. 7', in the original portfolio cover

colour lithographs, woodcut and pastel lithograph

sheet size: 57,5 by 45 cm, each

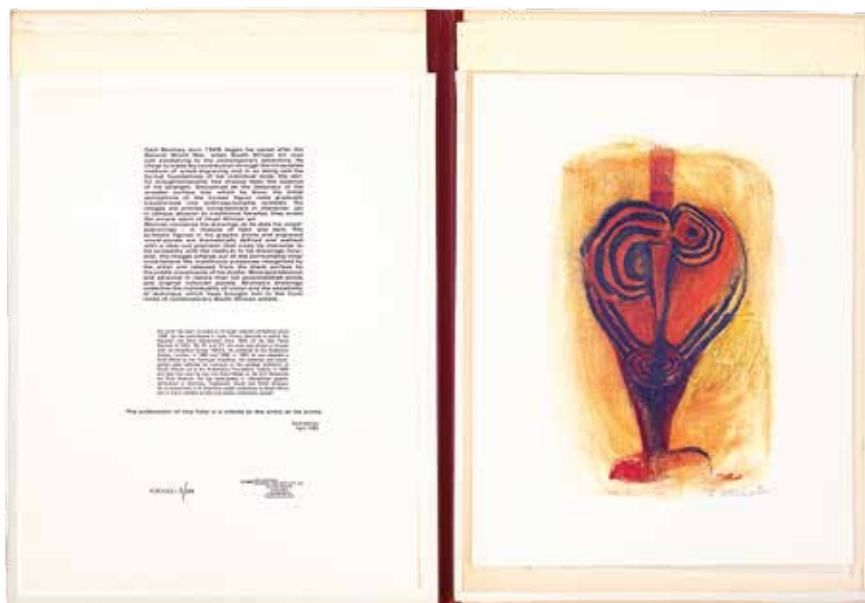
R10 000 – R15 000

187

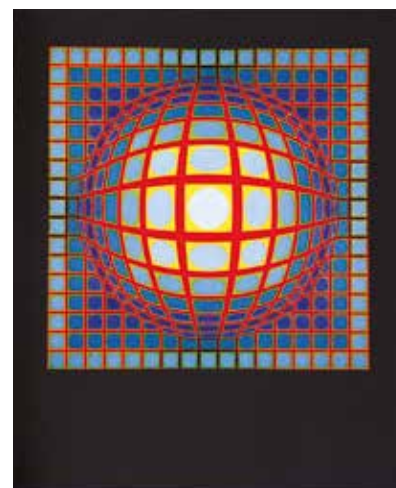
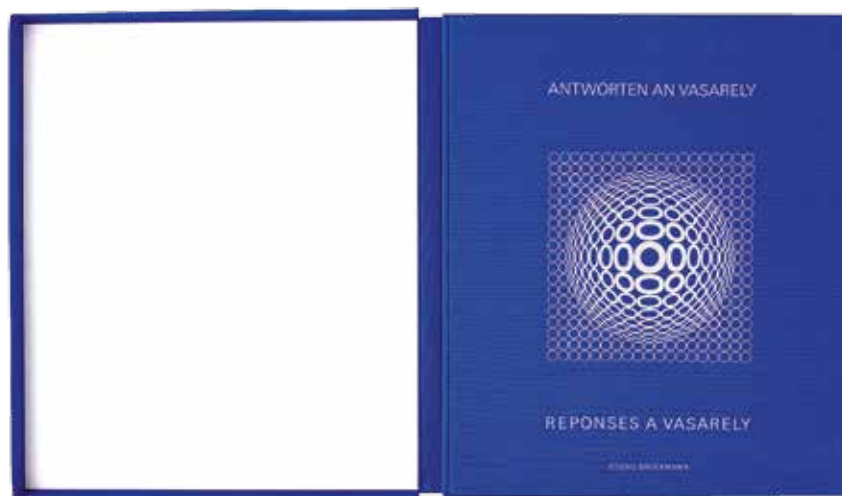


© The Estate of Cecil Skotnes | DALRO

188



© The Estate of Cecil Skotnes | DALRO



189

Victor

VASARELY

FRENCH/HUNGARIAN 1906–1997

Antworten an Vasarely

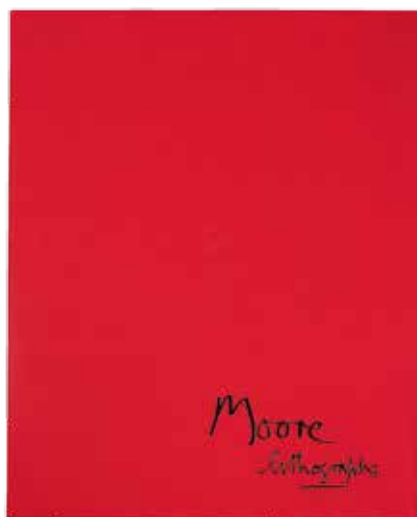
A portfolio of twelve colour screensprints, six signed and numbered 287/340 in pencil, each with transparent protection cover and printed title, title page signed in pencil, in the original blue linen portfolio colour screensprints sheet size: 60 by 50,5 cm, each

R30 000 – R50 000

ITEM NOTES

Published by Studio Bruckmann, Munich





190

Henry Spencer

MOORE

BRITISH 1898–1986

Lithographs

A portfolio of eighteen lithographs, each signed and numbered 50/75 in pencil, eleven appear in the book of selected poems of W.H. Auden with lithographs by Henry Moore, executed in 1973, published in 1974, in the original red linen portfolio
lithographs

sheet size: 64,5 by 52 cm, each

R50 000 – R70 000

ITEM NOTES

Published by the Petersburg Press, London



191

Pablo

PICASSO

SPANISH 1881–1973

Au théâtre: Vieillards regardant un barbu enlacer une femme nue (B. 1407; Ba. 1422)

stamped with the artist's signature and numbered 40/50 in pencil in the margin; printed with the date 11.11.66 in the plate

etching

sheet size: 40,5 by 50 cm

R15 000 – R20 000

ITEM NOTES

Published by Galerie Louise Leiris, Paris, 1981

192

David

HOCKNEY

BRITISH 1937–

Red Square and the Forbidden City, from China Diary

signed, dated 82 and numbered

487/1000 in pencil

colour lithograph

sheet size: 49 by 54,5 cm

R12 000 – R16 000

ITEM NOTES

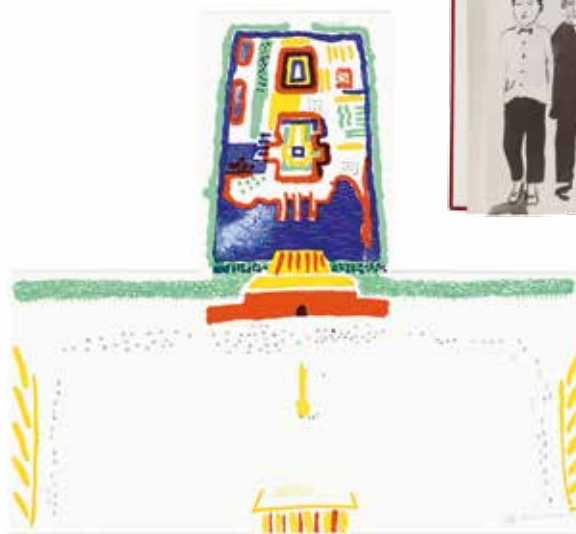
Accompanied by the book: Spender, Stephen and Hockney, David.

(1982) *China Diary*, London: Thames and Hudson. Signed by the artist and author on the title page and numbered 487/1000 on an insert, in the original slipcase.



191

© Picasso Administration | DALRO



192



193

David McLeod

MARTIN

SCOTTISH 1922–

The White Table

signed
oil on canvas
99,5 by 90 cm

R30 000 – R50 000

194

Howard

HODGKIN

BRITISH 1932–

Monsoon

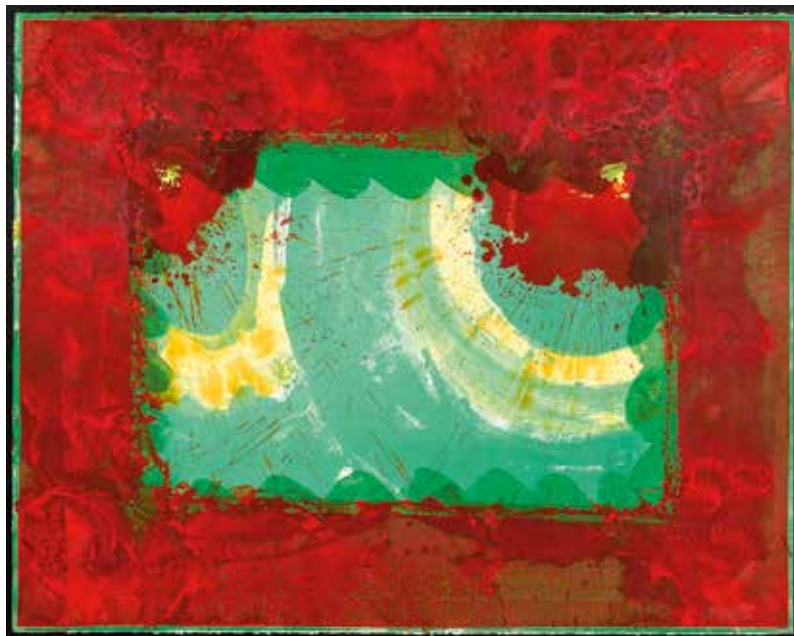
signed with the artist's initials, dated 87
and numbered 75/85 in pencil
lithograph with handcolouring
sheet size: 107,5 by 135 cm

R60 000 – R90 000

193



194





195

195

George
ROWLETT

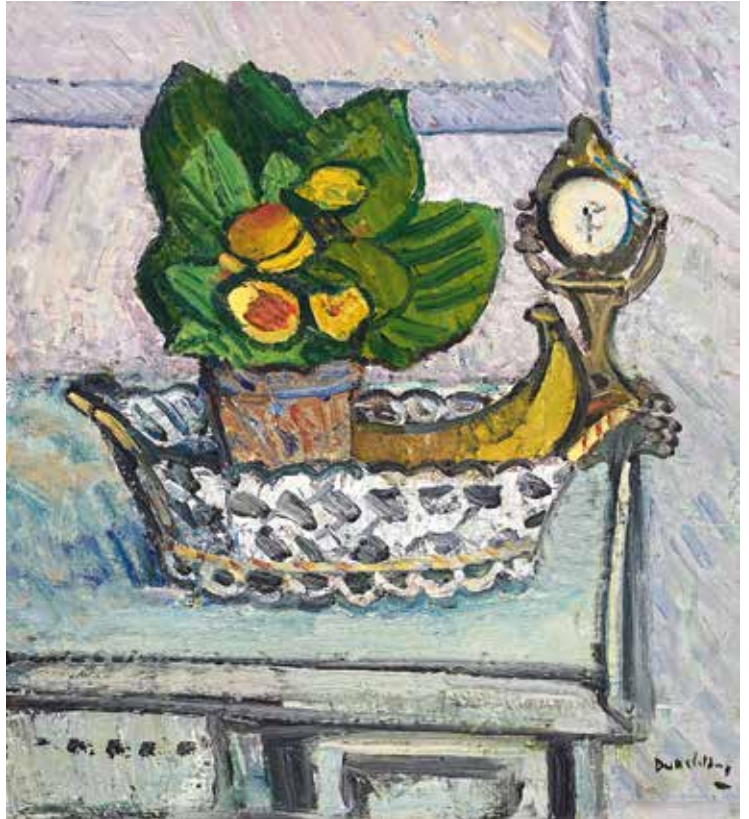
SCOTTISH 1941–

*Opium Poppies, Foxgloves, Sparrows
Feeding in the Background*

inscribed with the artist's name and the title on an
Everard Read gallery label adhered to the reverse
oil on canvas
107 by 76 cm

R12 000 – R16 000

PROVENANCE
Everard Read Gallery, Johannesburg



196

196

David Abercrombie
DONALDSON

SCOTTISH 1916–1996

Still Life at Half Past Two

signed; inscribed with the title on the reverse
oil on canvas
50 by 44,5 cm

R60 000 – R90 000

PROVENANCE
Everard Read Gallery, Johannesburg

197

Glen

SCOULLER

SCOTTISH 1950–

Preparing for Sea

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

oil on canvas

75 by 74,5 cm

R40 000 – R60 000

198

George

ROWLETT

SCOTTISH 1941–

*Sunrise at Rotherhithe, Dark Clouds
and Cranes*

signed, dated 1989–1990 and inscribed
with the title on the reverse

oil on canvas

51 by 91,5 cm

R8 000 – R12 000



197



198

199

James
BUTLER

BRITISH 1931–

Young Girl

signed, dated '81 and numbered I/VIII
bronze with a verdigris patina
height: 89,5 cm

R80 000 – R120 000



199



200

200

Oswald

ACHENBACH

GERMAN 1827–1905

A Road Alongside Ruins

signed and dated 1891

oil on canvas

32,5 by 47,5 cm

R35 000 – R50 000



The Wanderers Club, Illovo, Johannesburg
1 June 2015 – 8 pm

Important South African and International Art

Evening Sale
Lots 201–297

OPPOSITE
Lot 255 Walter Battiss, *Untitled* (detail)

International Art

201

Fred
CUMING

BRITISH 1930–

The Beach at Hastings

signed; inscribed with the title
on the reverse
oil on board
90 by 89,5 cm

R70 000 – R100 000

202

Ken
HOWARD

BRITISH 1932–

Summer Evening, Sennen

signed; inscribed with the title on an
Everard Read gallery label adhered
to the reverse
oil on canvas
100 by 121 cm

R80 000 – R120 000



201



202

203

John

ALEXANDER

AMERICAN 1945–

Perennial Blues

signed; dated 1992 and inscribed with
the title on an Everard Read gallery label
adhered to the reverse

oil on canvas

152,5 by 162,5 cm

R100 000 – R150 000

PROVENANCE

Everard Read Gallery, Johannesburg



204

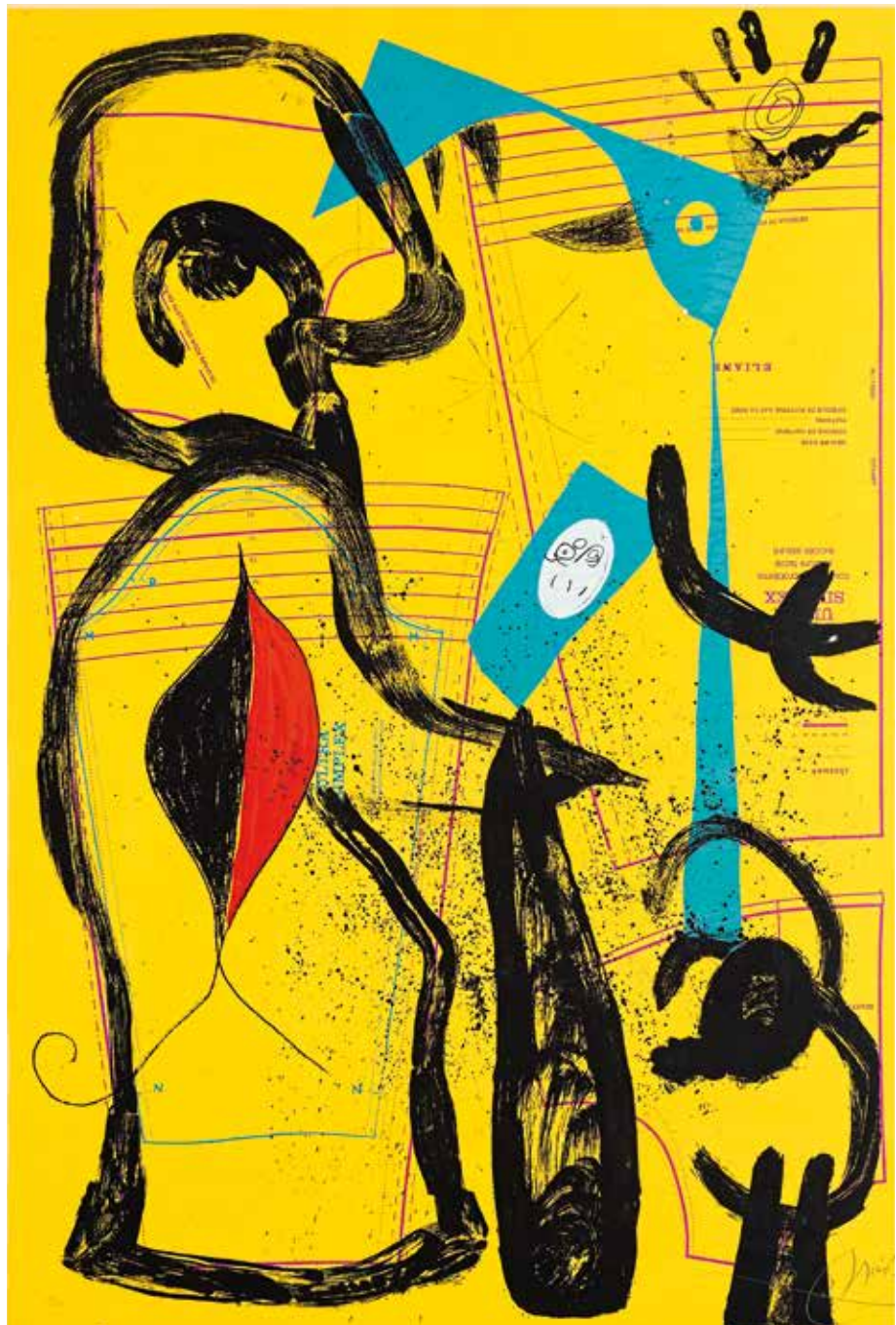
Joan
MIRÓ

SPANISH 1893–1983

L'Essayage II

signed and numbered 6/30 in pencil;
inscribed with the title on a label adhered
to the reverse
colour lithograph
image size: 125 by 85 cm

R80 000 – R120 000



© Joan Miró | DALRO

205

Lucio
MUÑOZ

SPANISH 1929–1998

Papagenos

signed, dated 1974 and inscribed with
the title on the reverse

mixed media and oil on board
146 by 114 cm

R200 000 – R300 000



206

Francis

BACON

BRITISH 1909–1992

Figure Writing Reflected in Mirror

signed in ink and numbered 177/180 in

pencil in the margin

colour lithograph

image size: 85 by 63,4 cm

R80 000 – R120 000

ITEM NOTES

Printed 'Mourlot IMP' and 'H.Deschamps

lith.' in the plate





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207

Pablo

PICASSO

SPANISH 1881–1973

Rêve de Marin: Des femmes dans chaque port

signed and numbered 34/50 in pencil in the margin; executed in 1968

etching

image size: 22 by 29 cm

R100 000 – R150 000

ITEM NOTES

Published by Galerie Louise Leiris, Paris.

208

Alexander

CALDER

AMERICAN 1898–1976

Spiral

signed and dated 73

gouache and ink

109 by 74 cm

R1 200 000 – R1 600 000

*I have chiefly limited myself to the use of black and white as being the most disparate colours. Red is the colour most opposed to both of these – and then, finally, the other primaries. The secondary colours and intermediate shades serve only to confuse and muddle the distinctness and clarity.*¹ Alexander Calder

Alexander Calder's grandfather and father were both sculptors and all three men shared the same forename. His mother was a painter. He was originally trained as a mechanical engineer at the Stevens Institute of Technology in New Jersey, where he came to attention for his descriptive geometry, before joining the Art Students' League in New York in 1923. Marcel Duchamp coined the term *mobiles* in 1932 to describe Calder's first animated constructions, while Jean Arp coined the term *stables* for his non-moving constructions.² The *mobiles* – motorless wire forms for which he is most famed – are constructed from metal discs of varying shapes and sizes painted in primary colours or black and suspended on thin wires that respond to air currents. Calder described these as '4-D drawings' and for his introduction of movement into sculpture he is regarded as a precursor of kinetic art.³

Though he worked as an illustrator for the National Police Gazette from 1925–6, produced sport-related drawings (mainly of boxers) for a satirical magazine, and made time to draw throughout his life, Calder only started painting in gouache in the 1950s by which time his reputation as a sculptor was firmly established.⁴

Calder's work achieved 'a synthesis between engineering and sculpture, design and chance, constructivism and lyricism, and simplicity and mystery'.⁵ His work is included in public and private collections around the world, including the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; the National Gallery of Art, Washington; and the Johannesburg Art Gallery, amongst others.

¹ Alexander Calder. (1951) 'What Art Means to me', *Bulletin of the Museum of Modern Art*, Spring, XVIII. Page 3.

² Benezit: *Dictionary of Artists*. (2006) Paris: Éditions Gründ, Volume 3. Page 200.

³ Shearer West. (1996) *Guide to Art*, London: Bloomsbury Publishing. Page 312.

⁴ Ibid. Benezit.

⁵ Ibid. West.



209

Victor

VASARELY

FRENCH/HUNGARIAN 1906–1997

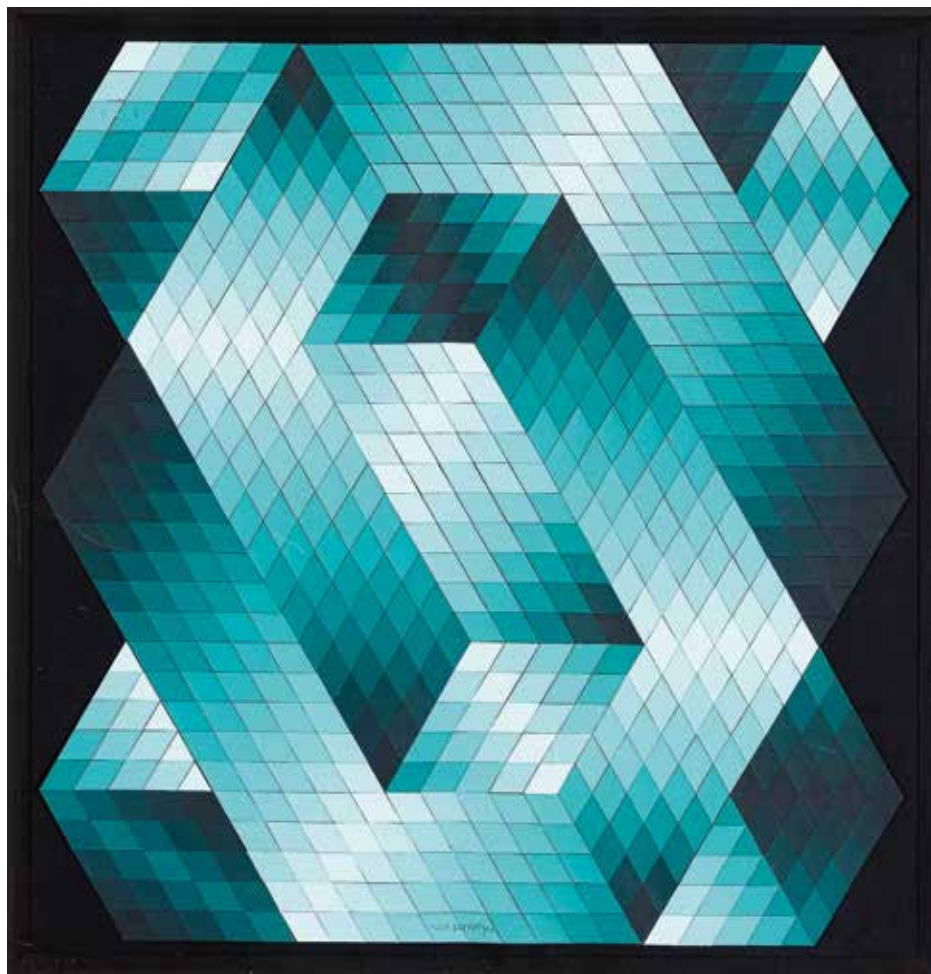
Gestalt – nn

signed; dated 1969, inscribed with
the artist's name and title on a label
adhered to the reverse
tempera and collage
53,5 by 52 cm

R250 000 – R350 000

EXHIBITED

Galerie Denise René, Paris



210

Victor

VASARELY

FRENCH/HUNGARIAN 1906–1997

Capella – 22

signed twice, dated 1966 and inscribed
with the title on the reverse

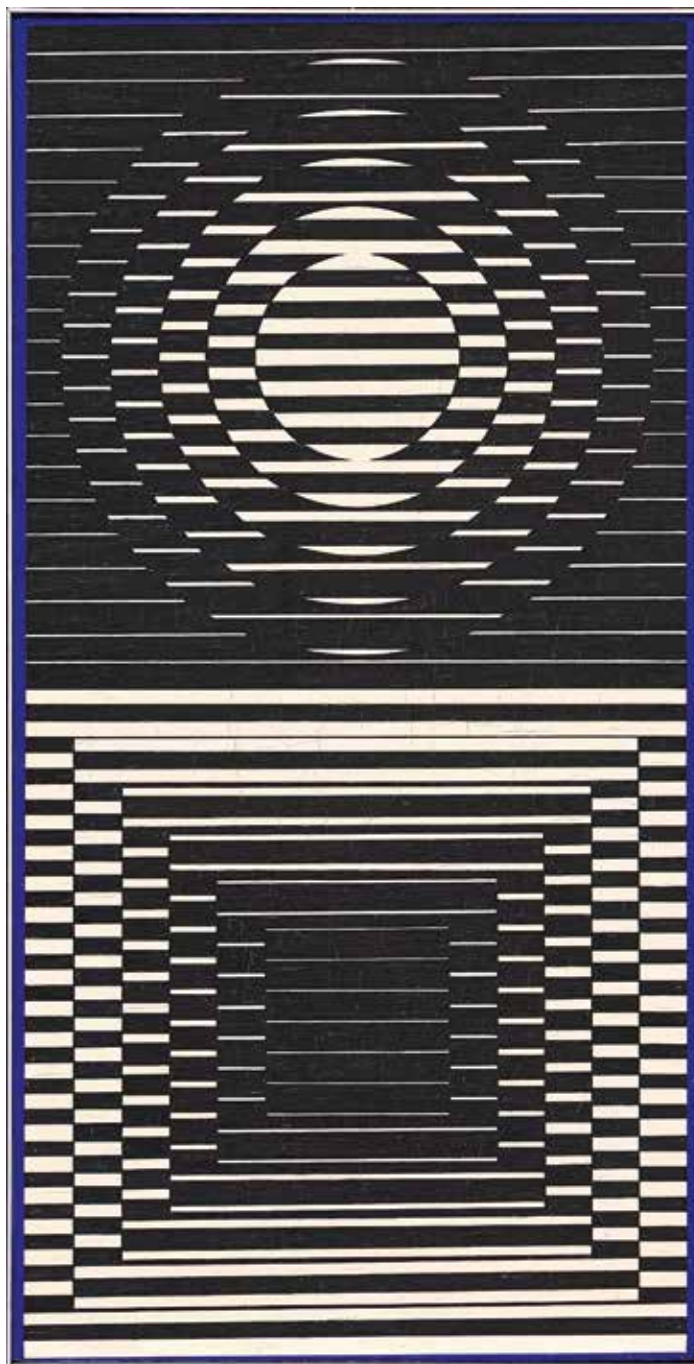
oil on panel

53 by 27 cm

R200 000 – R300 000

PROVENANCE

Marie-Louise Jeanneret Art Moderne



211

Kees van

DONGEN

DUTCH 1877–1968

Dolly au collier d'argent

signed; signed on the stretcher

oil on canvas

62,5 by 45 cm

R3 500 000 – R4 500 000

PROVENANCE

Sotheby's, New York, 15 May 1985, lot 336

This painting of Van Dongen's beloved daughter, Dolly, painted in Paris in 1909, confirms his stature as one of the leading avant-garde artists of the 20th century. After enrolling at the Rotterdam Academy of Fine Arts at the age of 16, he made several trips to Paris before settling there in 1901. As a resident of Montmartre from 1903 until 1911, he successfully sold paintings to the prestigious Bernheim-Jeune gallery and exhibited with Ambroise Vollard and Daniel-Henry Kahnweiler, the premier art dealers in late 19th and early 20th century art who represented the likes of Cézanne, Gauguin, Van Gogh, Picasso and Braque.

Van Dongen and his family at first lived in the notorious Bateau Lavoir area where their circle of friends included Picasso and his girlfriend, Fernande Olivier. In 1905 Van Dongen exhibited in the controversial Salon d'Automne, alongside Henri Matisse and others who were hailed as 'les Fauves' or 'wild beasts' for their use of unmodulated, bright colours and expressive painterly brush marks.

By 1909, the family had moved to an apartment in the rue Saulnier indicative of a relative prosperity, which is evident not only in the child's clothing and adornments but in a new-found confidence of style which the artist brings to his subject.

Van Dongen was clearly at ease painting aspects of his happy family life with his wife and daughter Dolly – named Augusta after her mother but fondly called by her nickname. An only child, she was born in 1905, four years after they had lost their son. At the heart of the composition is the quiet intensity of the child's bright blue eyes set against her fine complexion so lovingly rendered by her adoring father. Sparkling jewels at her neck and wrist draw attention to the focal points of face and hands.

Famous for his love of colour, the artist has produced a luminous painting. The child's delicate face is embedded in glowing warm reds and burgundies offset by the contrasting green ribbon and patterned blue of her dress. The brilliant colour and expressive brushwork situate this work on the cusp of Fauvism and the Expressionism of his later works, developed after he was sought out by and joined the ranks of Die Brücke, gaining considerable fame in Germany.

Van Dongen is represented in many international museums including the National Gallery of Art, Washington and The Metropolitan Museum of Art, New York. Retrospective exhibitions were mounted at the Musée National d'Art Moderne in 1967 and Musée National d'Art Moderne de Paris in 1990 as well as the Museum Boijmans Van Beuningen in Rotterdam 1967 and 2010.



South African Art



212

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Cottage Kitchen

signed and dated 1942

oil on canvas

52,5 by 58 cm

R120 000 – R160 000

213

Peter
CLARKE

SOUTH AFRICAN 1929–2014

Fruit and Foliage in a Pot

signed and dated 1.5.1968

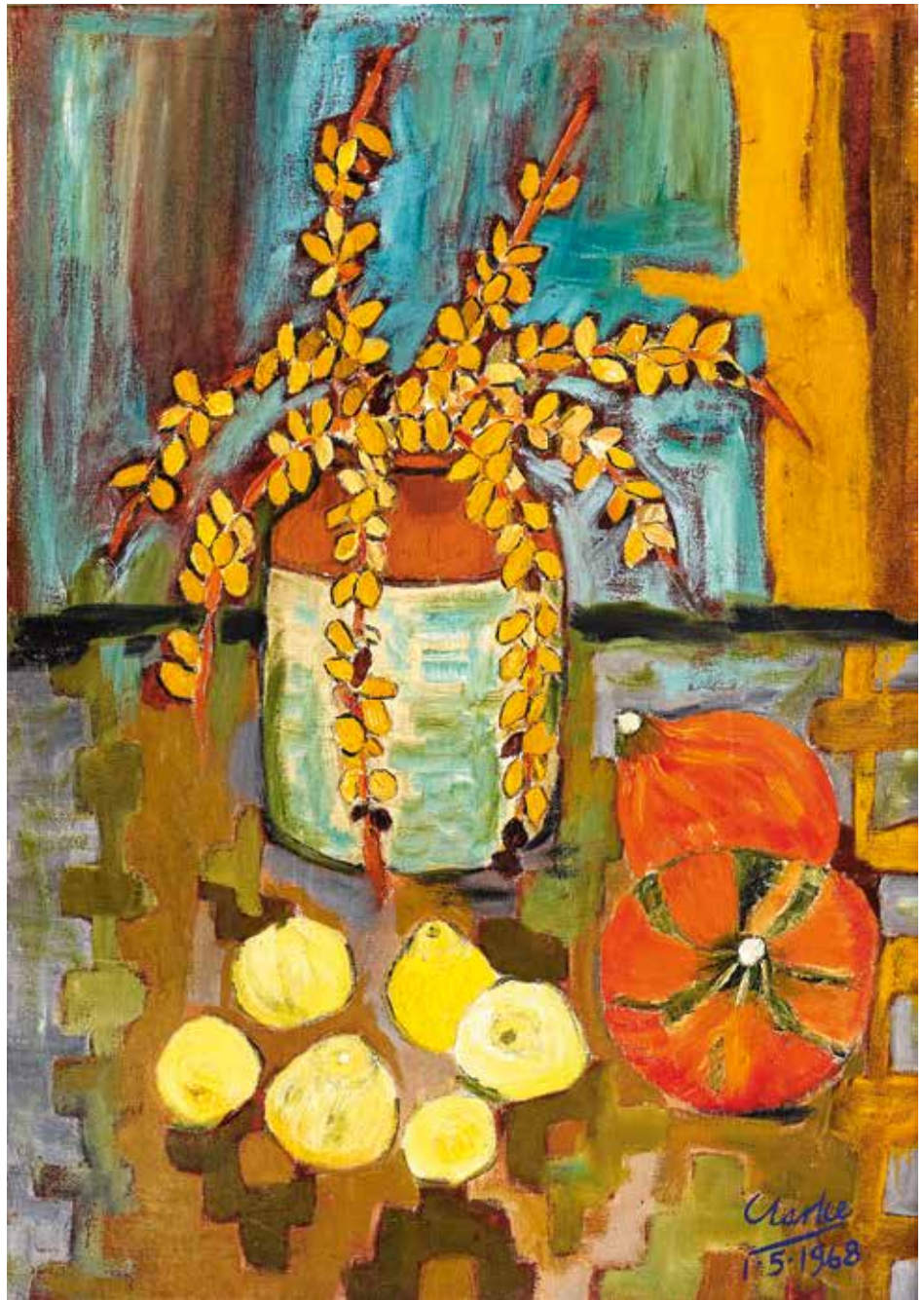
oil on canvas

85,5 by 60 cm

R300 000 – R400 000

PROVENANCE

Acquired directly from the artist
by the current owner.



© The Estate of Peter Clarke | DALRO

214

Freida

LOCK

SOUTH AFRICAN 1902–1962

*Still Life with Spring Flowers
and Fruit*

signed and dated 54

oil on panel

39,5 by 32 cm

R70 000 – R100 000



215

Irma
STERN

SOUTH AFRICAN 1894–1966

Still Life with a Vase of Pomegranates

signed and dated 1948

oil on canvas

49,5 by 36 cm

R1 000 000 – R1 500 000

PROVENANCE

A gift from the artist to the current owner's
father



© Irma Stern Trust | DALRO



216

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Figures Outside a Cape Cottage at Night

signed

oil on canvas

28,5 by 38,5 cm

R100 000 – R150 000



217

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

*The Stable-doors at Groot Constantia
(Jonkershuis)*

signed and dated 17

oil on canvas

26,5 by 36,5 cm

R350 000 – R500 000

PROVENANCE

Sotheby Parke Bernet South Africa,
Johannesburg, 3 March 1975, lot 119a, with the
title *Wynkelder, Kaapse Plaas*

LITERATURE

Wenning, Harco. (1976) *My Father*, Cape Town:
Howard Timmins. Illustrated on page 139.

See J du P Scholtz. (December 1973) *By die
honderdste verjaarsdag van Pieter Wenning*, in
*Tydskrif vir Geesteswetenskappe, Suid-Afrikaanse
Akademie vir Wetenskap en Kuns*. Illustrated on
page 357, plate 43.

ITEM NOTES

This is now the popular Jonkershuis Restaurant
at Groot Constantia.

A pen and ink sketch of the same subject is in
the permanent collection of the Pretoria Art
Museum.

218

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Die Wolk, Naby Winburg, O.V.S.

signed and dated 53; signed, dated 1953,
inscribed with the title and 'Posbus 1248,
Pretoria' on the reverse

oil on canvas

46 by 61 cm

R600 000 – R900 000

For Pierneef, skies and cloud formations were an abiding interest. He is regarded as much as a painter of the South African cloudscape as of the landscape and, in the majority of his works, the sky and its cloud formations are given priority. According to Nic Coetzee, for Pierneef 'these were not two distinct elements within the landscape' rather, '[t]he harmony of the two spheres earth and sky parallels the relationship between the human and the divine'.¹ Coetzee ascribes these 'pantheistic notions' to the influence on Pierneef of the Dutch theoretician, Willem van Konijnburg and the South African poet, Totius.²

The composition of Pierneef's later paintings is described thus: 'the spatial reading is usually simplified with the use of an introductory device across the base of the painting – most often a horizontal ledge which acts as a kind of windowsill, whether it be rocky ledge or grassy bank – that takes the gaze into the landscape as well as framing the picture'.³

'His mystic towers and castles in the air above the ... landscape are almost legends in themselves, they have become symbolic. They hover over the veld like mountains and bring a dramatic tension to static scenes. At times these heavy cloud masses are highly stylised or they form a stylistic unity with the landscape. On other occasions they acquire almost anthropomorphic traits'.⁴

In this painting, the fluidity of the billowing clouds is in stark contrast to the rigid landscape. While the clouds can be open to various interpretations the landscape is firm and immutable. Though Pierneef loved to paint clouds, he always depicted them in relation to the landscape, presumably, as a point of perspective. This gives the viewer an indication of the magnitude of these formations, and emphasises the enormity of the clouds in proportion to the dwarfed landscape below. Though not a religious man by nature, having broken with the church after divorcing his first wife in 1924, some of Pierneef's finer cloudscape paintings exude an almost metaphysical character.

¹ Nic Coetzee. (2008) 'Pierneef', in *The Modern Palimpsest: Envisioning South African Modernity*, Johannesburg: Graham's Fine Art Gallery. Page 26.

² Ibid.

³ Julia Meintjes and Robert Pritchard (comp.). (1991) *South African Reserve Bank Art Collections*, Johannesburg: The Penrose Press. Page 81.

⁴ P.G. Nel (ed.). (1990) *JH Pierneef: His life and his work*, Cape Town and Johannesburg: Perskor Publishers. Page 149.





219

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Azalea Nollis

signed; engraved with the artist's name and title

on a plaque adhered to the reverse

oil on canvas laid down on board

58 by 79 cm

R100 000 – R150 000

220

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Still Life with Daisies and Cherries

signed

oil on canvas laid down on board

64 by 53 cm

R120 000 – R160 000





221

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

South West African Landscape

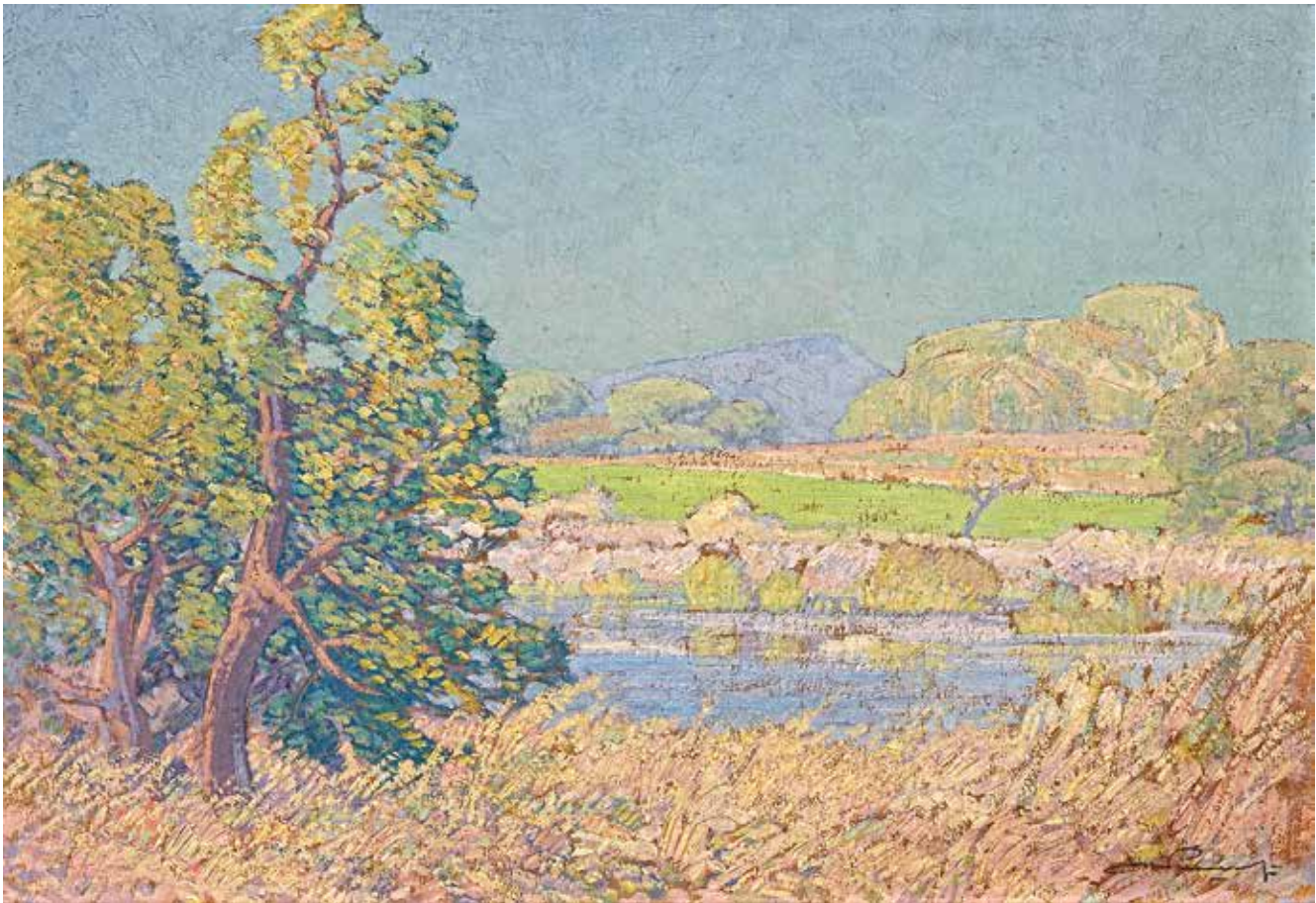
signed with the artist's initials and dated 1943;

signed and numbered 12.96 on the reverse

oil on canvas

69 by 99 cm

R300 000 – R400 000



222

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Roodeplaat Dam

signed

oil on card

35 by 50,5 cm

R300 000 – R400 000



223

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Man Walking in Sunset at Night

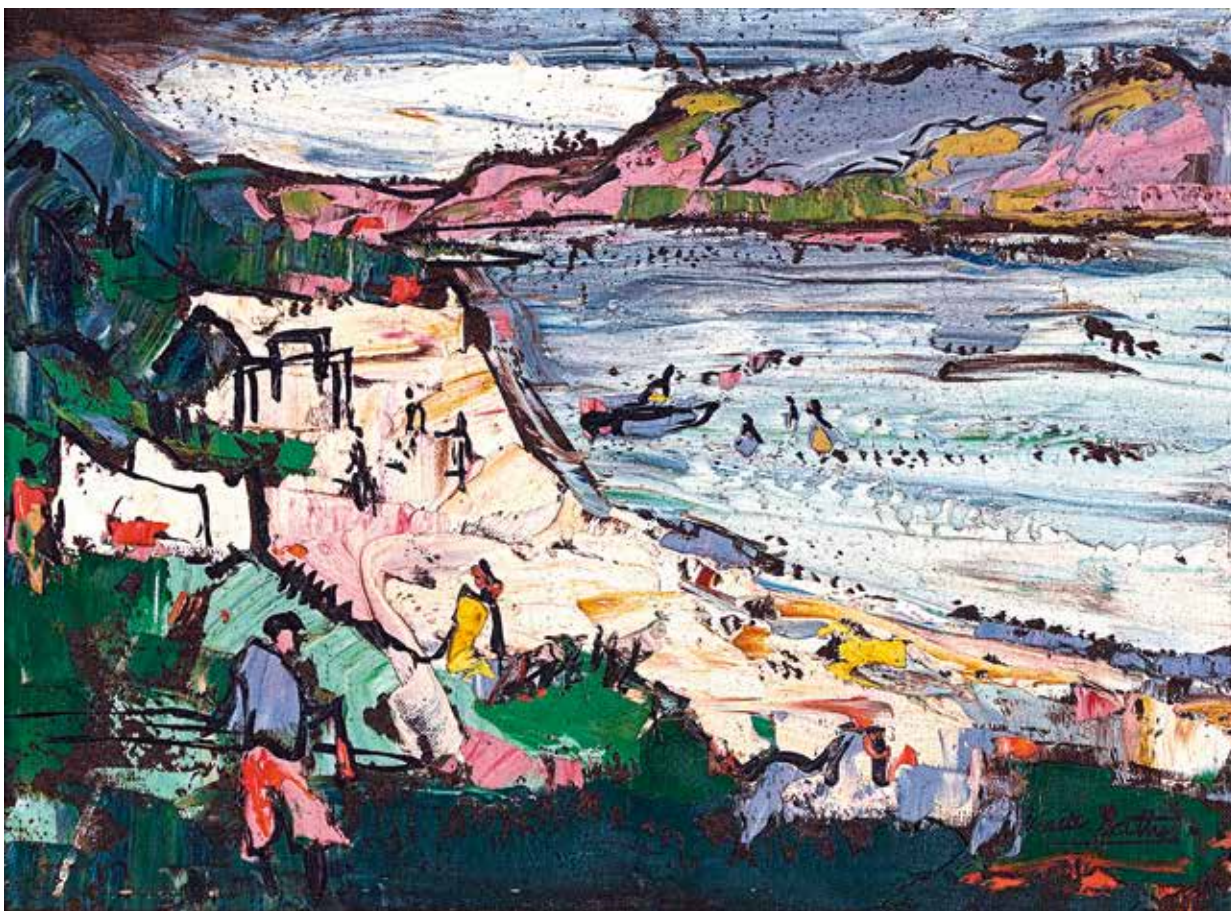
signed; inscribed with the artist's name

and title on the stretcher

oil on canvas

40 by 49,5 cm

R200 000 – R300 000



224

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Seaside

signed

oil on canvas

28 by 38,5 cm

R70 000 – R90 000



225

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Die Owerspelige Vrou

signed

oil on canvas

120 by 150 cm

R200 000 – R300 000



226

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Wilderness

signed

oil on canvas

68 by 101 cm

R80 000 – R120 000



227

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Ranunculus

signed

oil on canvas

78,5 by 98,5 cm

R120 000 – R160 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Frans Oerder*

Retrospective, 1965, catalogue number 58



228

Frans David

OERDER

SOUTH AFRICAN 1867–1944

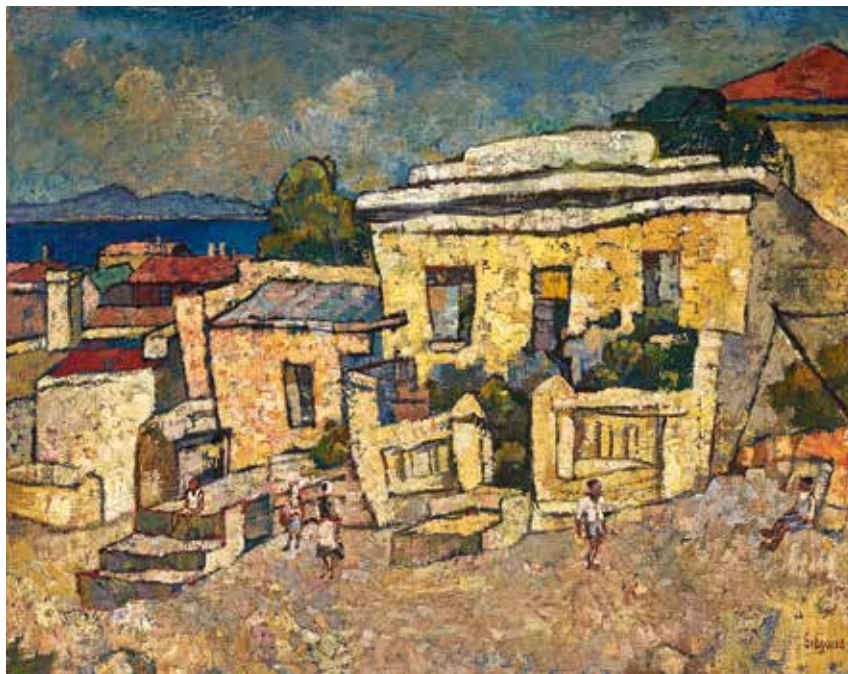
Still Life with Snowballs

signed

oil on canvas

73 by 117 cm

R100 000 – R150 000



229

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Bo-Kaap, Overlooking Table Bay

signed

oil on canvas

79,5 by 100 cm

R1 000 000 – R1 200 000



230

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Irises in a Beermug

signed with the artist's initials and
dated '20

oil on canvas laid down on board
49 by 33,5 cm

R150 000 – R200 000

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser; her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 358, catalogue number 167.



© The Estate of Maggie Laubser | DALRO



231

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Flower Composition

signed and dated 1964

oil on board

39 by 48 cm

R80 000 – R100 000



232

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Women Fetching Water

signed

oil on canvas

45 by 55,5 cm

R180 000 – R220 000



© Gerard Sekoto Foundation | DALRO

233

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Mother and Child

signed

oil on canvas

21 by 26 cm

R180 000 – R240 000

PROVENANCE

Die Kunsamer, Cape Town

234

Irma
STERN

SOUTH AFRICAN 1894–1966

Zanzibari Street Scene

signed and dated 1939

gouache

63 by 50 cm

R800 000 – R1 200 000



© Irma Stern Trust | DALRO





235

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

A Crowd

signed

oil on board

37 by 49,5 cm

R180 000 – R240 000

236

Irma
STERN

SOUTH AFRICAN 1894–1966

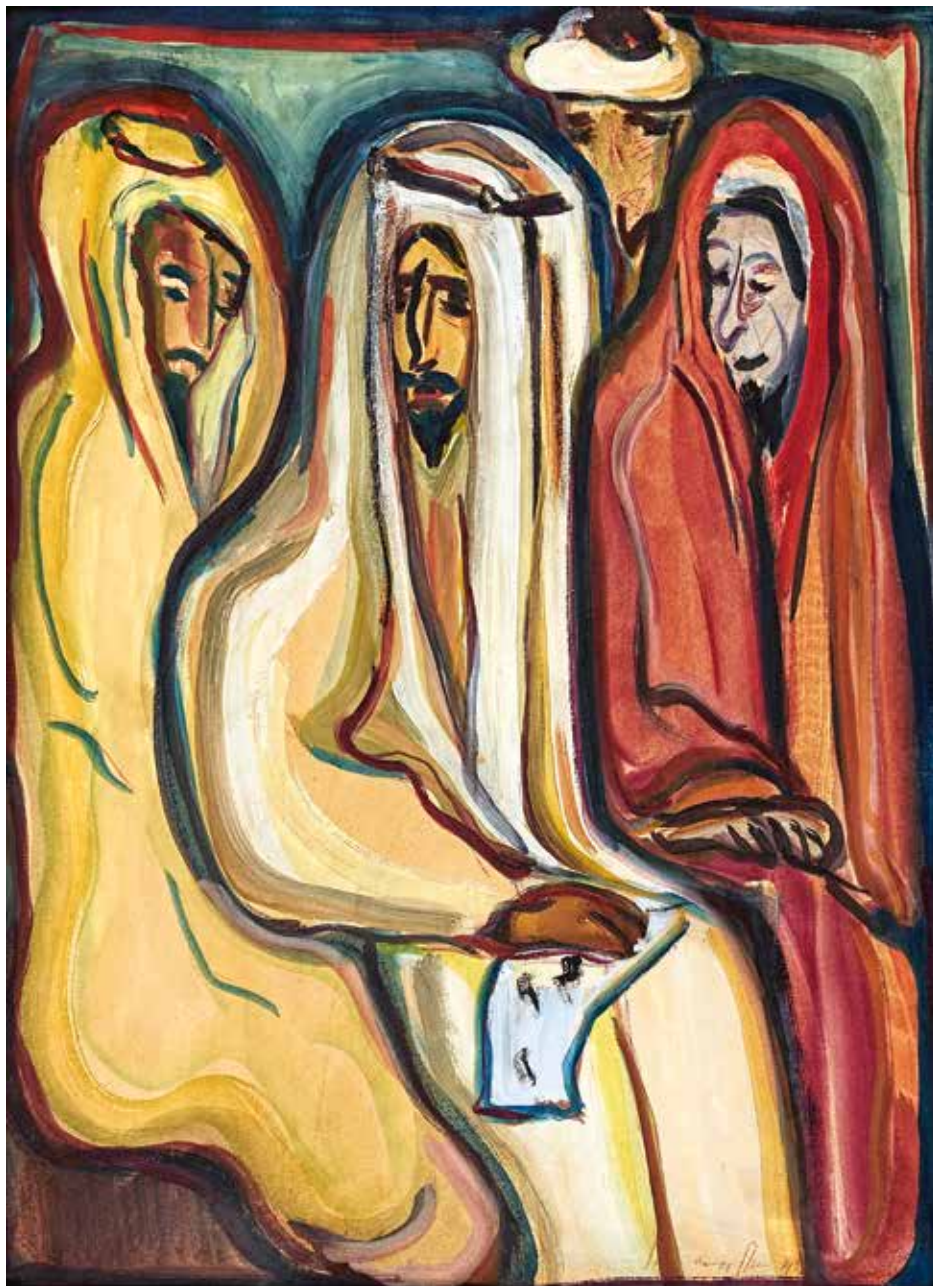
Group of Arabs

signed and dated 1952
gouache over pencil crayon
37 by 27 cm

R200 000 – R300 000

PROVENANCE

Die Kunsamer, Cape Town
Greenwich Gallery, Johannesburg



© Irma Stern Trust | DALRO



237

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Die Noitje van die Onderveld

signed, dated 1907, inscribed with the title, 'SA Joh-burg,' Transvaal Rustenburg syn distrikt' and 'G. Nisini fuse - Roma' bronze with a dark brown patina, on a wooden base
height: 42,5 cm, excluding base

R200 000 – R300 000

LITERATURE

Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 56 to 57 and 209.
Cohen, MJ. (1938) *Anton van Wouw: Sculptor of South African Life*, Johannesburg: Radford, Adlington. Another cast from the edition illustrated on page 25.
Universiteit van Pretoria. (1981) *Anton van Wouw 1862–1945, en die Van Wouwhuis*, Pretoria: Universiteit van Pretoria. Another cast from the edition illustrated on page 28, plate A12.



238

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Sheep Shearer

signed

bronze, mounted on a wooden base

height: 51 cm, including base

R120 000 – R160 000



239

Irma
STERN

SOUTH AFRICAN 1894–1966

Watussi Woman

signed and dated 1935

charcoal

60,5 by 45,5 cm

R150 000 – R200 000



© Irma Stern Trust | DALRO

240

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Sleeping African

signed, dated 1907, inscribed 'Sculp', 'Joh-
burg' and 'Foundry – G. Massa – Rome'
bronze with a brown patina,
mounted on a wooden base
height: 30 cm, excluding base

R250 000 – R400 000

LITERATURE

Duffey, A.E. (2008) *Anton van Wouw:
The Smaller Works*, Pretoria: Protea Book
House. Another cast from the edition
illustrated on page 65.

Ernst, J. (2006) *Anton van Wouw: 'n
Biografie*, Vanderbijlpark: Corals Publishers.
Another cast from the edition illustrated
on page 69.





241

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

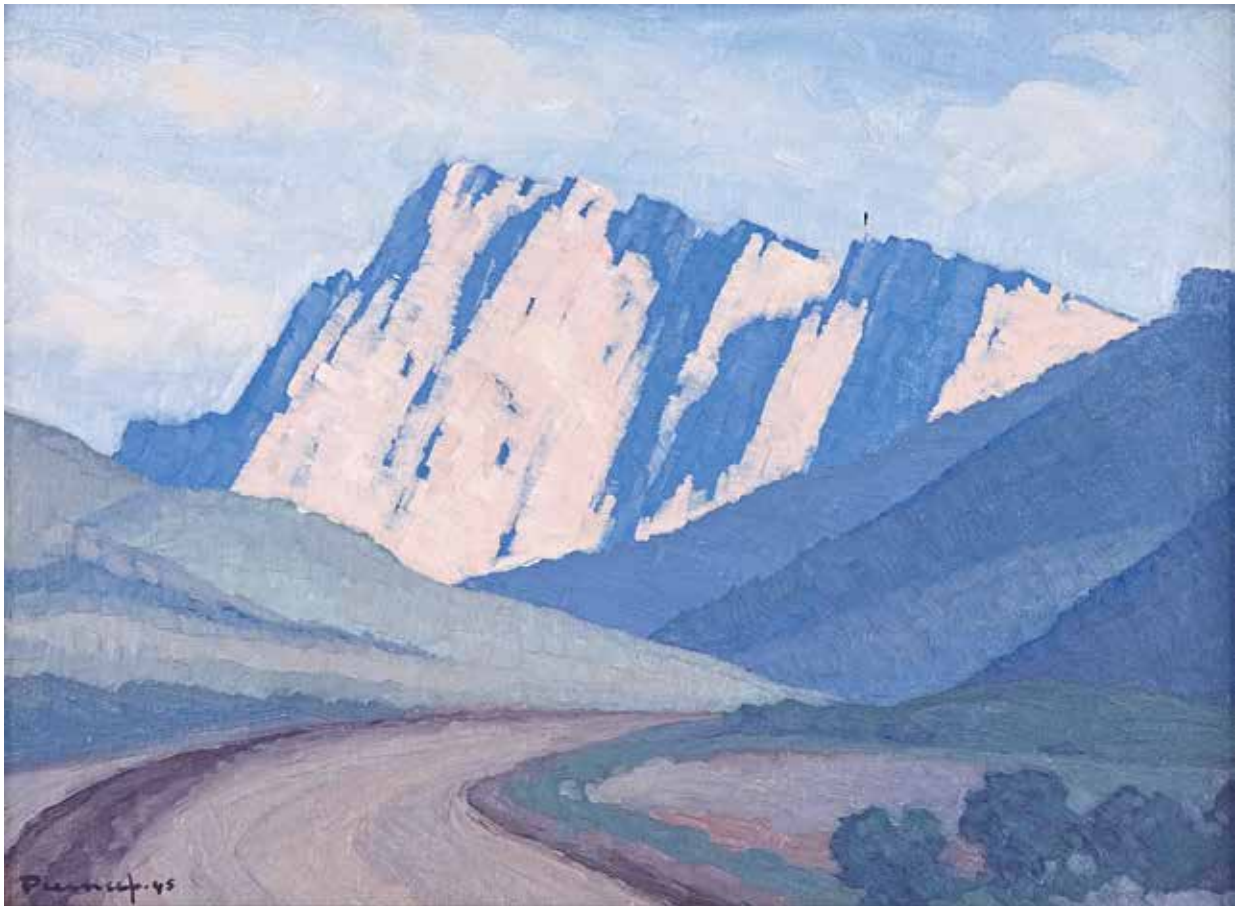
Farmlands, Free State

signed

oil on canvas

44,5 by 59,5 cm

R500 000 – R800 000



242

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Mountain Pass

signed and dated 45

oil on board

29 by 39,5 cm

R400 000 – R500 000

243

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

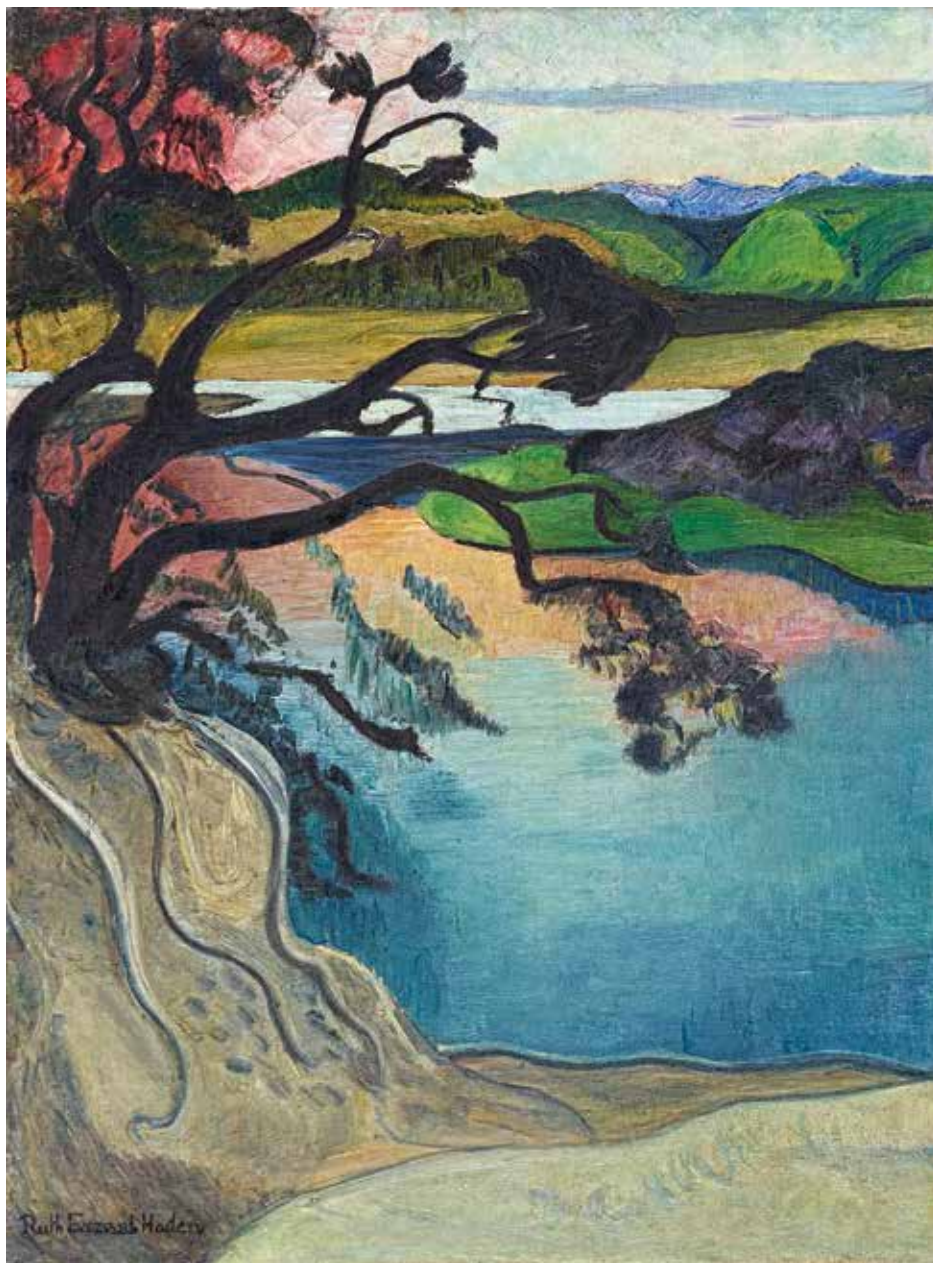
Mtunzini Lagoon

signed with the studio stamp; inscribed
and authenticated by Leonora Everard-
Haden, the artist's daughter, on the
stretcher

oil on canvas

81 by 60 cm

R70 000 – R90 000



244

Irma
STERN

SOUTH AFRICAN 1894–1966

Verdant Landscape

signed and dated 1944

gouache and pastel

35,5 by 29,5 cm

R250 000 – R350 000



© Irma Stern Trust | DALRO

245

Irma

STERN

SOUTH AFRICAN 1894–1966

Still Life with Roses

signed and dated 1952

oil on canvas

78 by 78 cm

R4 000 000 – R6 000 000

Marion Arnold has described Irma Stern's still-life paintings as some of her most 'sumptuous and sensual images'.¹ She explains how, in her depictions of objects, 'she fuses form and content, Modernist preoccupations with visual language, and social commentary on nature and material culture'.²

Still life painting is the depiction of inanimate objects for the sake of their qualities of form, colour, texture, and composition. Historically, the objects in a still life were likely to have been selected for their symbolic meaning. Cut flowers, as in this example, are believed to symbolise mortality and the cycle of nature; while roses are ancient symbols of love, beauty and passion. The ancient Greeks and Romans, for example, associated roses with Aphrodite and Venus, goddesses of love.

With origins in the Middle Ages and Ancient Graeco-Roman art, still-life painting emerged as a distinct genre and professional specialisation in Western painting around the late 16th century, and has remained significant since then. Caravaggio's *Still Life of Basket of Fruit*, painted in 1596, is recognised as the first major still life in Western art.

Though still life occupied the lowest rung in the hierarchy of painting genres, it remains extremely popular with collectors. Arnold argues that Modernism's emphasis on formal structure and pictorial autonomy allowed still life to develop into a significant arena of expression and removed the historical stigma of the genre being appropriate for female painters who were considered less talented than their male counterparts.³ Stern, a staunch proponent of Modernism, assertively dismantles these antiquated notions. She was, by all accounts, the most highly regarded South African painter of her era and still lifes comprise a significant aspect of her oeuvre.

In 1952, the year this still life was painted, Stern exhibited at the Cape Tercentenary celebrations and was awarded the Molteno Grant for outstanding work. All the aspects of her painting for which she was most venerated are present in this work – the thick, impasto paint, the masterful use of colour and tone, the strong compositional elements, and her characteristic Expressionist gestural mark-making that positioned her firmly at the helm of the South African avant-garde of the mid-20th century.

¹ Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 125.

² Ibid.

³ Ibid.





246

Jacob Hendrik

PIERNEEF

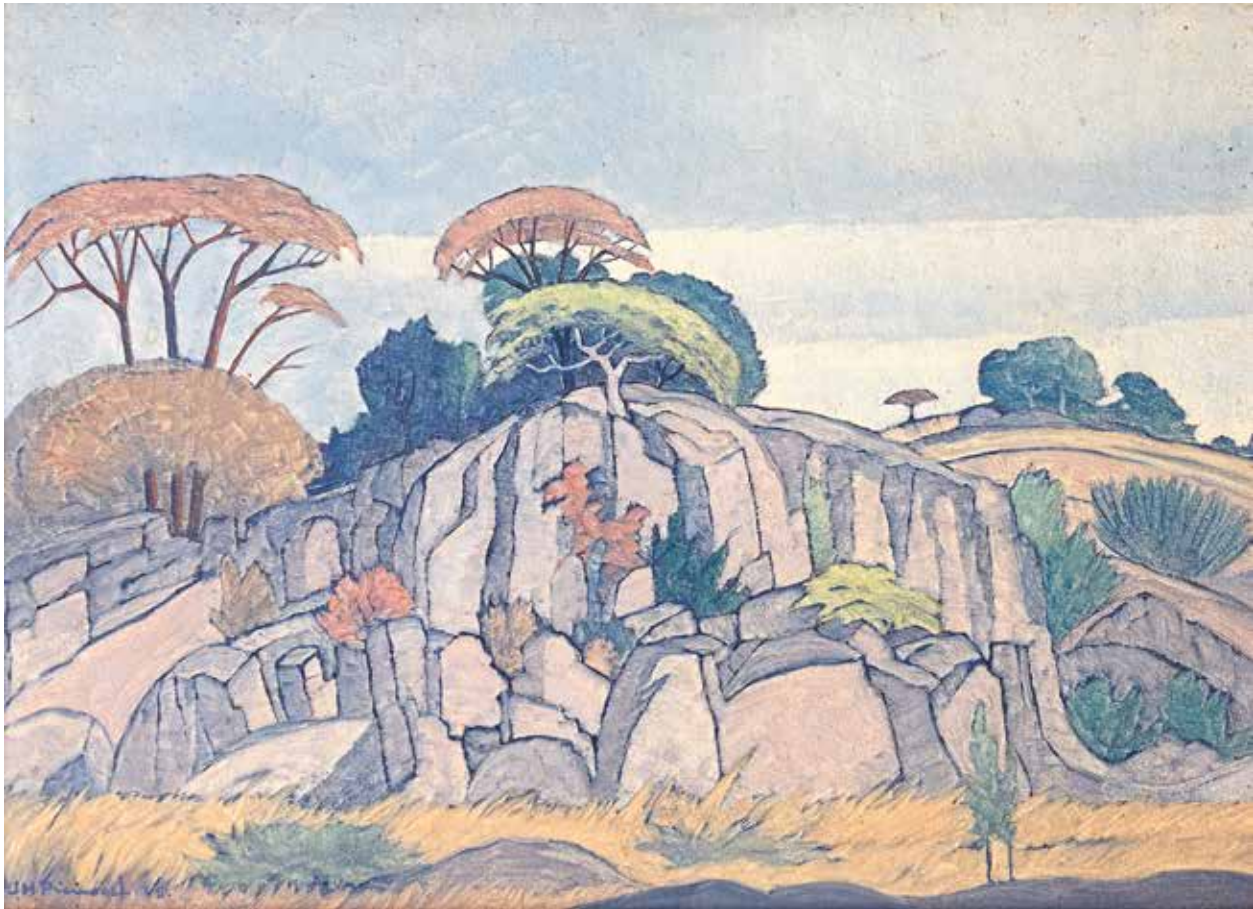
SOUTH AFRICAN 1886–1957

Sabie River

signed and dated 1946; signed and
inscribed with the title on the reverse
oil on board

44 by 59,5 cm

R400 000 – R600 000



247

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Rocks, Game Reserve

signed and dated 48; inscribed

with the title on the reverse

oil on board

39,5 by 55 cm

R400 000 – R600 000



248

Titta

FASCIOTTI

SOUTH AFRICAN 1927–1993

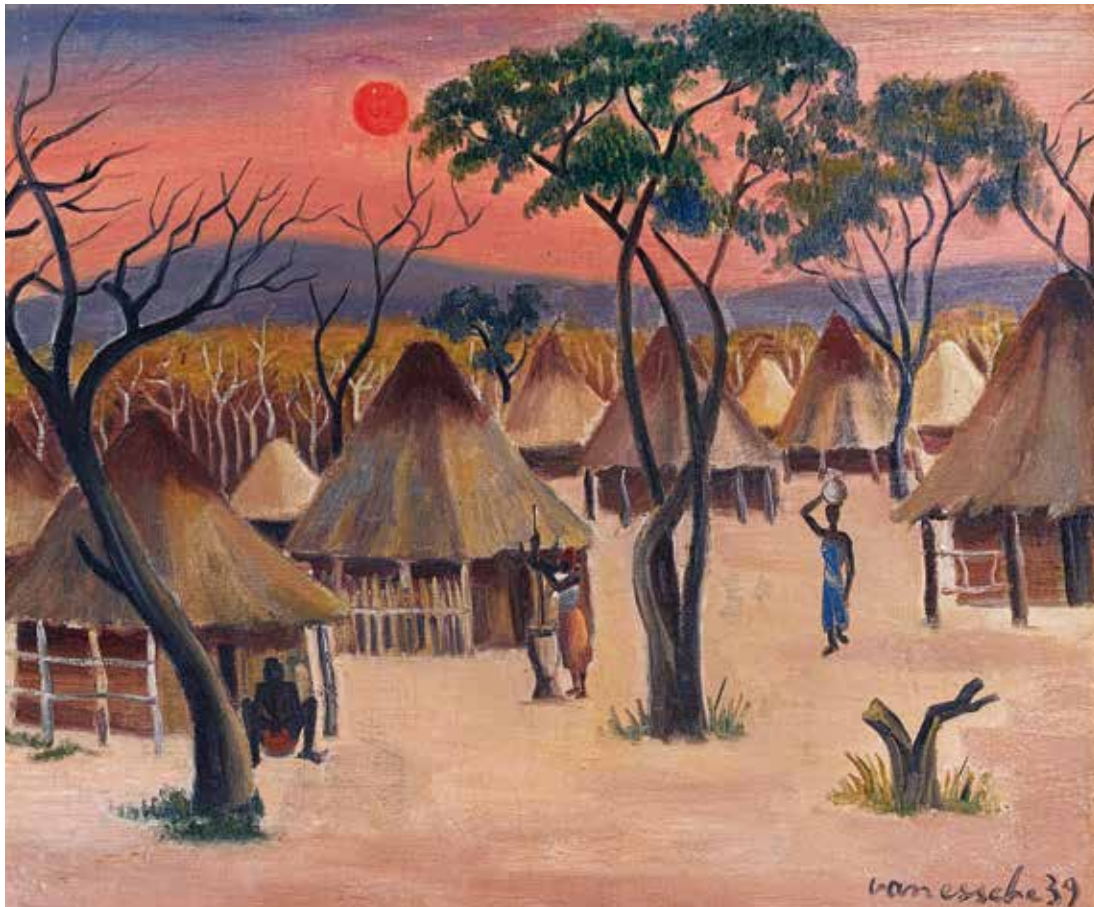
Wedding Procession

signed and indistinctly dated

oil on canvas

68 by 88,5 cm

R80 000 – R120 000



249

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Congolese Village

signed and dated 39

oil on board

52 by 62 cm

R100 000 – R150 000

250

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Portrait of a Zulu Maiden

signed and dated 57

oil on canvas

75 by 65 cm

R1 800 000 – R2 400 000

PROVENANCE

Johans Borman Fine Art, Cape Town

EXHIBITED

Iziko South African National Gallery,
Cape Town, *Vladimir Tretchikoff*
Retrospective, May 2011

LITERATURE

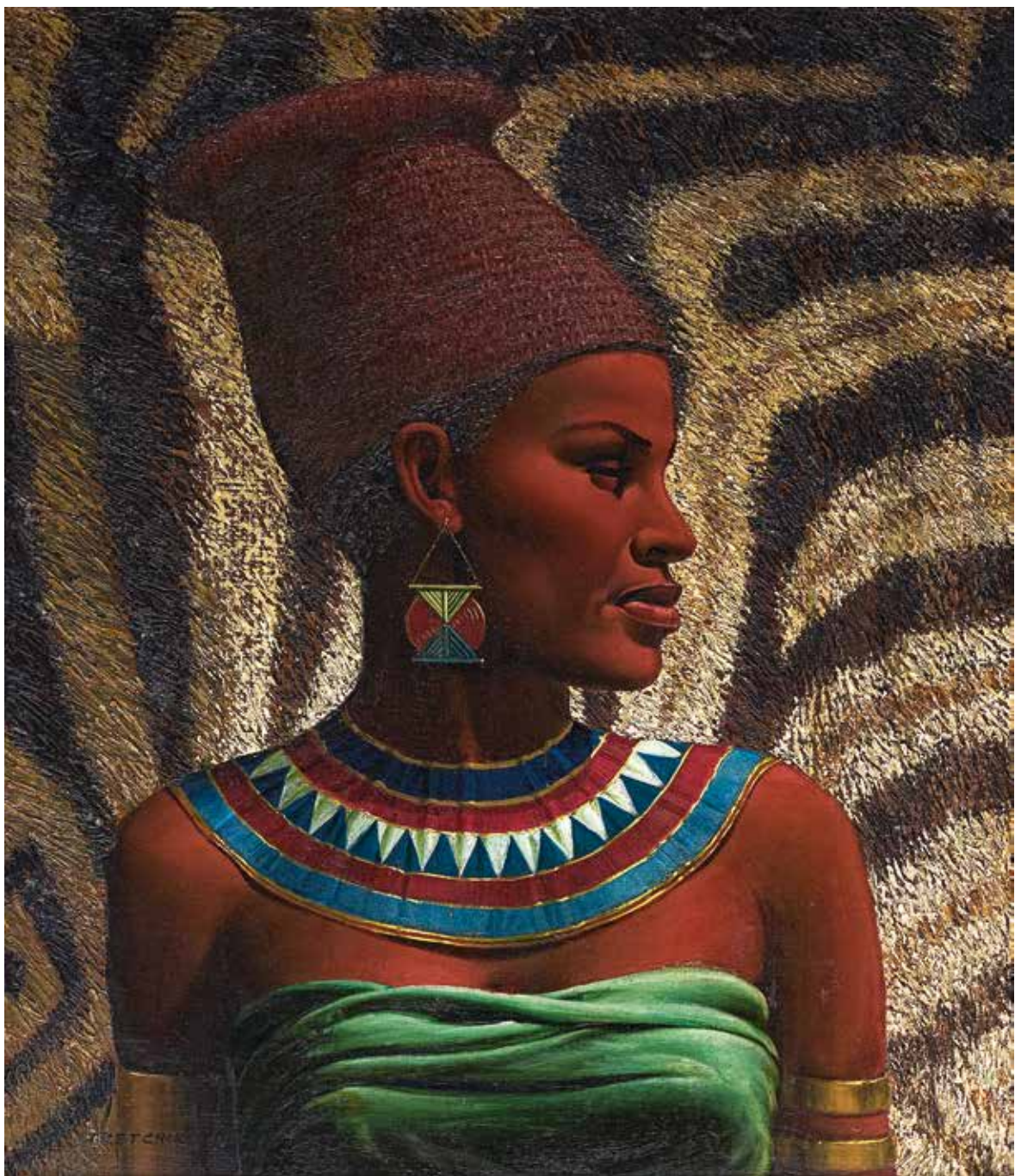
Lamprecht, Andrew. (2011) *Tretchikoff: The People's Painter*, Johannesburg and Cape Town: Jonathan Ball Publishers. Illustrated on page 171.

Zulu Maiden was painted by Vladimir Tretchikoff when he was at the height of his artistic powers and had firmly established himself as a popular artist locally and internationally. While his prints and exhibitions of his original works would continue to break records into the 1960s it was in the late 1950s that the artist cemented his fame as well as showed his most confident handling of subject matter.

This work forms part of a series of studies of local South African people (often described as 'anthropological') that the artist began in the late 1940s. While there can be no doubt that there is exoticism at play in this, as in many other works from the series it should be remembered that Tretchikoff, as an immigrant to South Africa, was fascinated by all the people he saw around him, and in the same series one can, for example, find an image of a *Voortrekker Girl* or a *Boer Farmer*. Nevertheless Tretchikoff was presenting something of an idealised fantasy in this work, drawing on a wide variety of material culture in his portrayal of the Zulu Maiden's jewellery and costume.

Zulu Maiden shows a female figure in full profile (somewhat unusually as Tretchikoff conventionally used $\frac{3}{4}$ or full-face portrayals in his work). The iconography seems to owe something to ancient Egyptian sources and the format heightens the formality and dignity of the woman painted. Tretchikoff liked to show his figures against some form of textured background and in this case the smoothness of the subject's skin and jewellery is juxtaposed with the roughness of the zebra skin, which forms a backdrop.

This is a classic example of Tretchikoff's work, exotic, idealised and nevertheless gripping and clearly appealing to the tens of thousands of people from all walks of life and backgrounds who purchased it in the 1950s and 60s.



251

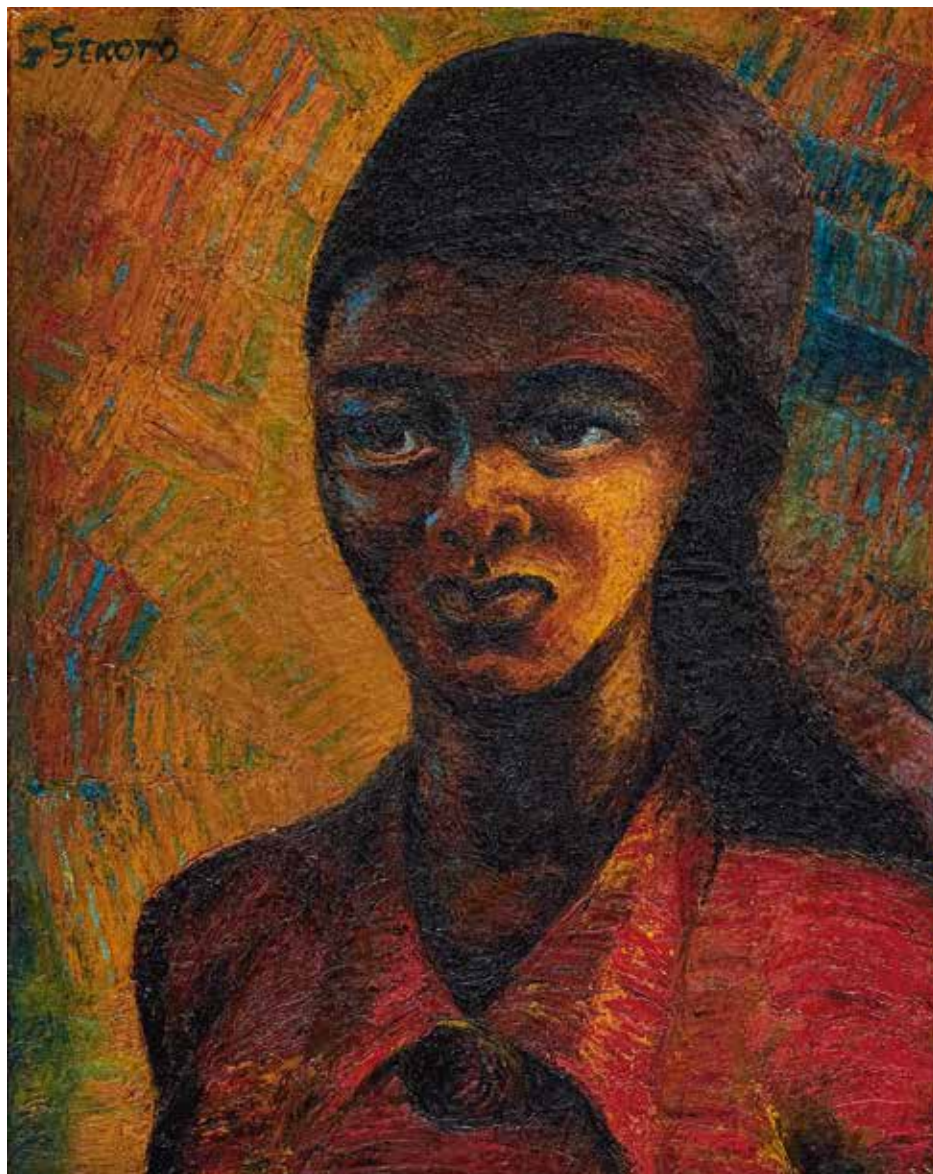
Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Pensive Young Woman

signed
oil on canvas
45,5 by 35,5 cm

R400 000 – R600 000



© Gerard Sekoto Foundation | DALRO

252

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Female Nude with Headscarf

signed and dated 70

oil on canvas

75,5 by 65 cm

R180 000 – R240 000







© The Estate of Cecil Skotnes | DALRO

253

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Abstract Heads, triptych

one signed

carved, incised and painted wood, over
three panels

122 by 121 cm each;

121 by 363 cm altogether

(3)

R800 000 – R1 200 000

Skotnes first started using engraved wood panels as a medium in their own right in 1955. Prior to this they were used only in service of the production of multiples where the engraved wood block would be used as the transfer surface. This new medium – ‘neither painting nor graphic in the strictest sense, nor yet sculpture’ – was a direct result of his print-making background and heralded, in South Africa, the discovery of a new medium for display. Says Esmé Berman: ‘He was quick to recognise that the extensive technical variations, which he had employed in order to enliven his black-and-white woodcut prints, were more than adequately compensated for by the physical texture, the natural grain and the colour of the wood itself’¹

As the engraved panels developed, Skotnes felt they needed an added element of colour to further separate them from their previous designation (the majority of his prints were monochromatic), and to define them as a medium in their own right. He subsequently devised a sensitive technique of rubbing marble dust and powdered oxides into the surface of the panel to avoid jeopardising the texture of the wood. Previously, he had limited his palette to white and earth tones and only around 1967/8 do we see the introduction of stronger tones, reds and chromes. By the time the present example was produced, he had moved further still from his origins in the print-making mediums. Not only is there the presence of graded tones in what would previously have been flat colour plains (as in the shoulder areas of the central couple), but his debt to graphic procedures has been wiped out of his style²

¹ Esmé Berman. (1975) *The Story of South African Painting*, Cape Town and Rotterdam: A.A. Balkema. Page 220–1.

² Ibid. Page 224.

254

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Congolese Figures

signed

oil on board

121,5 by 90 cm

R400 000 – R600 000

LITERATURE

Borman, J. and Siebrits, W. (1991)

Aspects of South African Art 1903–1999,

Johannesburg: Johans Borman and

Warren Siebrits. Catalogue number 17.

A grant from the Belgian Government allowed Maurice van Essche to mount a painting expedition to the Congo in 1939, where he was immediately intrigued, evidently, like Gauguin had been in Tahiti, and Matisse in Morocco, by the exoticism and unfamiliarity of his surroundings. Unable to return to his native Belgium due to Nazi occupation, Van Essche travelled to the Cape with his family, where he continued to explore an aesthetic that relied on bold colour contrasts, a deliberate indifference to the laws of perspective, and a sophisticated simplification of the human figure into clear, elegantly arranged geometric fragments.

Van Essche's scenes of village life set amongst sharply-shadowed and leafless trees might remain instantly recognisable to a South African eye, as do his lines of soft-shouldered women walking, frieze-like, across burnt-orange earth, but his style, more than anything else, evolved from his early exposure to European Modernism. It is impossible to look at a work like *Congolese Figures*, for instance, without Picasso's *Les Femmes d'Alger* coming to mind. Both reduce figures to interlocked planes or shards of colour, identify them by their African mask-like features, and convey a sense of vitality. Despite the similarities, however, Van Essche's work is the less intimidating of the two: his women appear gentler and more content, while their skin, one might imagine, would be warmer to the touch.

Considering his brief apprenticeships under Matisse in Cagnes and Paris, as well as his early experience in a stained glass studio in Brussels, it comes as little surprise that Van Essche developed a Fauvist palette, and that he applied it within distinct, dark outlines. Both influences are evident in *Congolese Figures*. The high-keyed red he chooses for the landscape is impossibly bright, and made more so against the deep blues, purples and greens of the horizon. The black outlines of limbs and folds that give the composition its firm structure, moreover, might bring to mind the lead piping required to arrange and fix panes of stained glass.

Although Van Essche borrowed freely from Modernist styles, his works maintain a distinctive, tranquil and very personal tone. This quality was summed up by Van Essche's biographer, Carl Büchner, fellow artist and colleague at the Michaelis School of Fine Art in Cape Town during the 1960s, who noted that Van Essche's 'preoccupation with solitude, with mysterious planes and vertiginous voids, has brought a strange serenity to his paintings. Yet, from beyond their seclusion they continue to communicate their human message'.¹

¹ Carl Büchner. (1967) *Van Essche*, Cape Town: Tafelberg. Unpaginated.



255

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Untitled

signed and dated 1968–78

oil on canvas

91,5 by 122,5 cm

R400 000 – R600 000

EXHIBITED

The Pretoria Art Museum, Pretoria,
Walter Battiss Retrospective, 1979–80,
catalogue number 74

'It is a curse for the serious artist that painting can imitate what the eye sees exactly as a mirror or water reflects images. It is obvious that *being* does not exist in a mirror's reflection, and so paintings that simulate the work of a mirror cannot be considered creative works of art, for man is saying nothing more in them than the inorganic mirror says with light rays.' Walter Battiss

This timeless and iconic example of late-20th century South African abstraction incorporates a broad spectrum of contemporary, popular-culture and high-art influences from around the world. Between the time his brush first touched this canvas and the last, it was painted over a decade during which Walter Battiss had travelled to the Greek Islands (1968); Europe and London (1969); Spain and London (1971); Seychelles twice and Europe (1972); London (1973); America (1974); England and Turkey (1975); America, Fiji, Samoa, the Hawaii Islands, Australia (1976); and Tahiti (1978).

In this time, Battiss had literally toured the world while becoming increasingly cosmopolitan, informed and mature as an artist. The resulting painting captures the breadth of these influences. There is evidence of European minimalism from the 1960s such as the work of Josef Albers and Yves Klein. One senses some of the optimism and hedonism of Swinging 60s London; the influence of the central focal point strategy adopted in advertising and seen in the work of Pop artists such as Andy Warhol; the flat planes of single colour apparent in the work of Tom Wesselman, Ed Ruscha and Robert Indiana and the charm and whimsy reminiscent of Bridget Riley's Op Art. With a sense of the enjoyment he experienced on the islands he frequented, he infuses this work with the atmosphere of island life, evoking the vibrancy and brightness of Paul Gauguin's paintings made in response to comparable experiences.

¹ Walter Battiss. (1965) *Art in a Mixed-Up World*, Pretoria: Communications of the University of South Africa. Page 12.





256

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

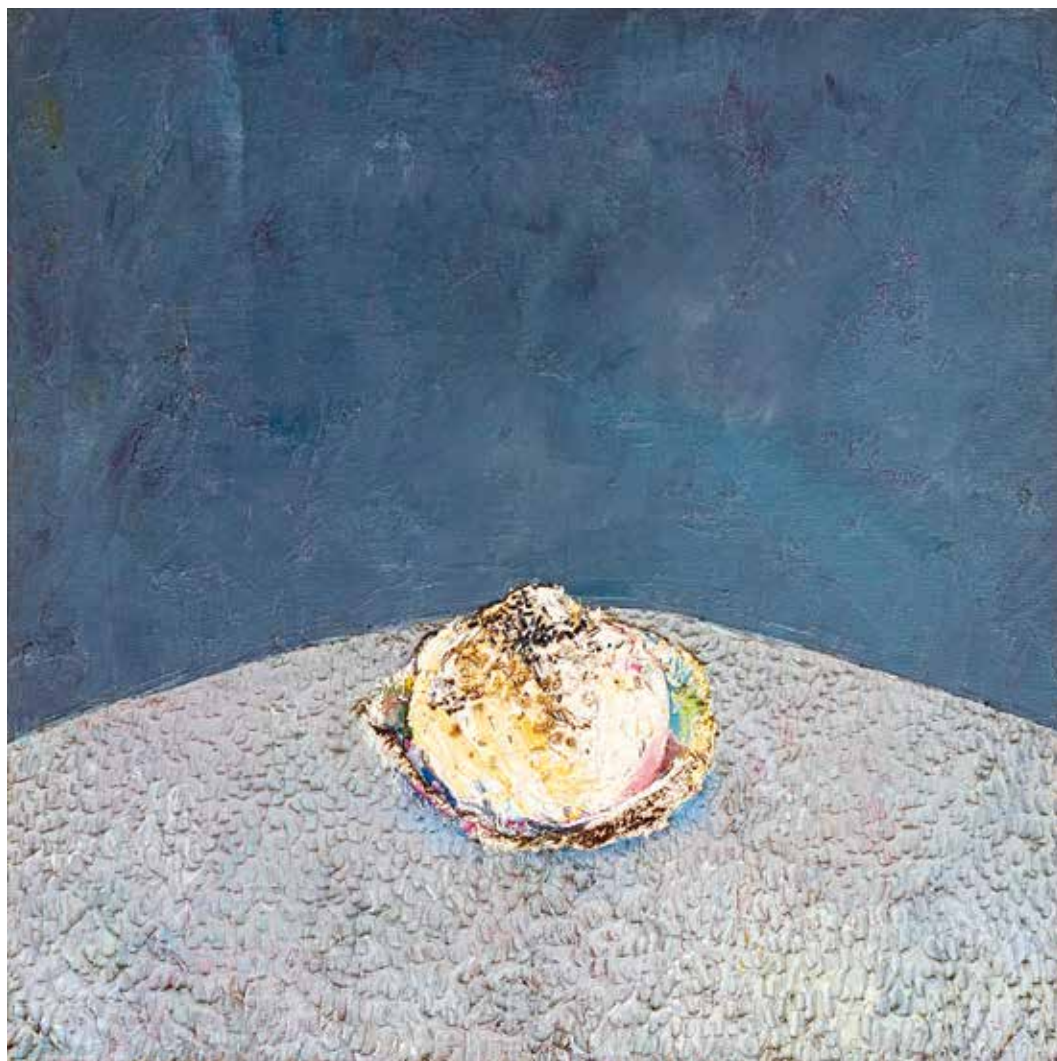
Hadramaut

signed

oil on canvas

30,5 by 41 cm

R80 000 – R120 000



257

Penny (Penelope)

SIOPIS

SOUTH AFRICAN 1953–

Cake: Truffles

mixed media on canvas

44,5 by 44,5 cm

R60 000 – R90 000

258

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Shrouded Figure in a Landscape
[*Taking in the Landscape*]

signed and dated '90
chalk pastel and charcoal
106 by 128,5 cm

R2 000 000 – R3 000 000

Quotation is deeply woven into the fabric of William Kentridge's output as an artist, his collected work representing a sustained dialogue with what he in 2012 described as the 'universal archive'.¹ Anonymous news photographs, an image by Max Beckman, an idea from Theodor Adorno, postcards, Vladimir Tatlin's unrealised monument to the Third International (1920), a family snapshot: these and countless other visual sources have been synthesised into his highly original practice. This particular work exemplifies his manner of recomposing art history. The work variously and suggestively reinterprets Goya and Otto Dix's landscapes alongside Eugène Delacroix's description of conflict and sexuality in his painting *Liberty Guiding the People* (1830), without lapsing into pastiche.

A prolific artist, even before his arrival on the world stage in the late 1990s, this unique drawing highlights another aspect of Kentridge's process-driven work: he is always in conversation with his own image archive. The man in the dinner suit and bowtie, at left, is a stock figure from the artist's earlier drawings series, notably in *Dreams of Europe* (1984–85) and *The Conservationists' Ball* (1985), that essayed haute bourgeois manners. It is also consistent with the ruined Highveld landscape scenes he began rendering in charcoal and pastel on paper in the late 1980s, for example in *An Embarkation* (1988) and *Urbanise* (1989). The blank billboard, which first appeared in his 16mm film *Johannesburg, Second Greatest City After Paris* (1989), is a key fixture in his early 'drawings for projection' series of films. While cryptic, the draped figure in the foreground is in fact a variation of a dancing woman clothed in newspapers who appears in another large-scale drawing from this period, *Anti-Waste* (1990).²

Produced while working on his short second film, *Monument* (1990), the drawing does not appear in the film but explores similar themes of labour (the miner emerging from the swimming pool) and mass communication (the speakers at the naked figure's feet).³ Kentridge also produced a smaller charcoal and pastel variant of this work, *Taking in the Landscape* (1990), in which the order of the two female figures (early studies of industrialist Soho Eckstein's daughter, Liberty) are switched. His *Little Morals*, a series of etching from 1991, also quotes this particular drawing, albeit with a draped monument interposed into the scene.

¹ William Kentridge. (2014) *Six Drawing Lessons*, Cambridge: Harvard University Press. Page 24.

² William Kentridge. (1999) *William Kentridge*, London: Phaidon. Page 116.

³ Confirmed by the artist's studio, 20 April 2015.



259

Speelman
MAHLANGU

SOUTH AFRICAN 1958–2004

Man on Beast

signed and numbered 1/5
bronze with a brown patina
height: 181 cm

R300 000 – R500 000



260

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Displacement II

signed and dated 96/7 in pencil crayon;
inscribed with the title on an Everard
Read gallery label adhered to the
reverse

charcoal, pastel and collage on paper
159,5 by 120 cm

R120 000 – R160 000

PROVENANCE

Everard Read Gallery, Cape Town





261

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu and Mr America

signed and dated 81/2; signed, dated '81/'82, inscribed with

the title and medium on the reverse

oil and enamel on board

36 by 88 cm

R220 000 – R260 000

LITERATURE

Doepel, Rory. (1997) *Ubu: +/- 101: William Kentridge,*

Robert Hodgins and Deborah Bell, Johannesburg:

University of Witwatersrand. Illustrated on page 50.



262

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu in the Last Judgment Steam Baths

signed twice, dated 1981, inscribed with the title and medium on the reverse
tempera on board

27 by 40,5 cm

R100 000 – R150 000

EXHIBITED

Standard Bank Travelling Exhibition, *Robert Hodgins Images 1953–1986*, 1986, South African National Gallery, Cape Town; King George VI Gallery, Port Elizabeth; Durban Art Gallery, Durban; Jack Heath Gallery, Pietermaritzburg; Pretoria Art Museum, Pretoria; Johannesburg Art Gallery, Johannesburg; University of the Orange Free State Art Gallery, Bloemfontein and William Humphreys Gallery, Kimberley. Illustrated in the catalogue, plate B4.

LITERATURE

Doepel, Rory. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand. Illustrated in colour on page 52.

Jane

ALEXANDER

SOUTH AFRICAN 1959–

Serviceman

signed, dated April 1994, inscribed with the title and 'XIT Exhibition' on the right back pocket; engraved with the title on a plaque adhered to the base
mixed media and plaster
height: 164,5 cm, including base

R600 000 – R900 000

PROVENANCE

South African Association of Art, Cape Town

EXHIBITED

Travelling exhibition, July 1995 to April 1996 at Monument Gallery, Grahamstown; King George IV Art Gallery, Port Elizabeth; Standard Bank Gallery, Johannesburg; Oliewenhuis Art Museum, Bloemfontein; Tatham Art Gallery, Pietermaritzburg; Durban Art Gallery, Durban and South African National Gallery, Cape Town
Gas Works Gallery, London, 2000

LITERATURE

Powell, Ivor. (1995) 'The Angel and the Catastrophe' in *Jane Alexander: Sculpture and Photomontage*, Johannesburg: Creda Press. Illustrated in colour on page 31.
Glover, Izi. (8 to 15 March 2000) *Reviews: Jane Alexander*, London: Time Out Magazine.

Jane Alexander won the Standard Bank Young Artist Award in 1995, the year after this sculpture was made. In the catalogue that was produced to accompany the travelling exhibition, Ivor Powell described this work: '... *Serviceman* of 1994 [is] a creature of utility. Though he stands on a solid base he is powerfully reminiscent, both in dress and demeanour, of the 1992 *Integration Programme* figure, except that now the hairless, wide-eyed man wears a bag over his head, with holes cut... for the eyes and mouth. Immediately of course the piece refers to photographic images of masked men evicting squatters at Grabouw. It questions the culpability of the foot soldier, seeing him too as a victim of other machinations. But it also transcends its reference, creating a universalising image of the human emptied of humanity that is memorable and chilling... Both *Serviceman* and the 1992 *Integration Programme* define a presence that is self-effacing to the point of almost absolute neutrality, man as cipher in a hideously numerate technological world, a human presence emptied of all its contents.'

Sue Williamson has observed how Alexander 'seeks to identify the manner in which violence, aggression, cruelty and suffering are conveyed through and contained by the human figure'.² This figure seems to have a clear relationship with notions of cruelty and suffering, and Williamson notes '[t]he alter ego of aggression is vulnerability'.³

Serviceman is a life-sized depiction of what appears to be an adolescent boy dressed in 'unspecifically proletarian clothing'.⁴ According to Williamson and Ashraf Jamal 'the objective and visceral power of [Alexander's] work functions best when the scale is life-size so that the figures occupy the viewer's actual space'.⁵ They continue: 'Her figures, so eerily familiar, insinuate themselves into our consciousness and break the decorous divide between art and life'.⁶

When Alexander won the DaimlerChrysler Award for South African sculpture in 2002, Akiko Miki, one of the selection committee members, described her creative output: 'Her work is backed by deep insights and an inquisitive spirit regarding contemporary society, and by outstanding creative skills that enable her to transform her unique vision of reality into a powerful visual experience. Her works do not focus merely on criticism of social phenomena, nor are they limited to the narrow rubric of art. They expose man's bestiality and pursue universal questions regarding the relationship between the individual and society, the nature of the Other and of hatred, and the meaning of self-expression ... The essence of her creativity, however, does not lie in probing a particular political environment or collective identity such as nationality, race, religion, or gender. Rather, it should be regarded as an insatiable pursuit of more elemental issues regarding human existence and life'.⁷

Simon Njami concludes: '[H]ers is work that rejects classical beauty in the Greek sense while – in the same vein as Heironymus Bosch and, closer to our own time, Francis Bacon – revealing what is supposed to remain hidden and turning a pitiless X-ray eye on our human condition'.⁸

1 Ivor Powell. (1995) 'The Angel and the Catastrophe', in *Jane Alexander: Sculpture and Photomontage*, Johannesburg: Creda Press. Page 30.

2 Sue Williamson. (2004) *Resistance Art in South Africa*, Cape Town: Double Storey Books. Page 42.

3 Ibid.

4 Ibid. Powell. Page 30.

5 Sue Williamson and Ashraf Jamal. (1996) *Art in South Africa: the future present*, Cape Town and Johannesburg: David Philip Publishers (Pty) Ltd. Page 20.

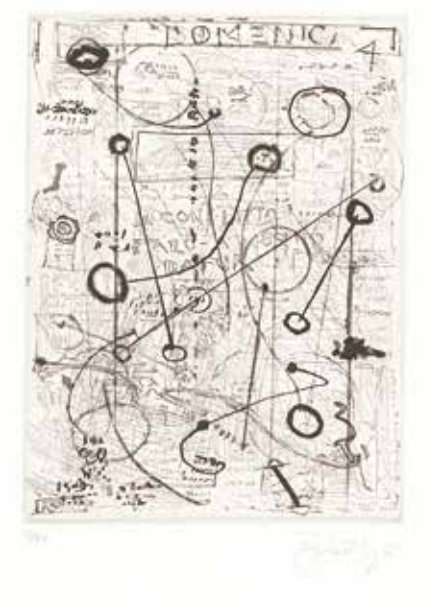
6 Ibid. Page 21.

7 Akiko Miki. (2002) 'Making Invisible Relationships Visible: Jane Alexander and the Act of Sculpting', in DaimlerChrysler AG (ed.) *Jane Alexander*, Germany: Hatje Cantz Verlag. Page 21.

8 Simon Njami. (2002) 'A Turbulent Silence', in DaimlerChrysler AG (ed.) *Jane Alexander*, Germany: Hatje Cantz Verlag. Page 15.



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264

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

L'avanzata inesorabile: The World on it's Hindlegs; Newspaper; Massacre of the Innocents; Read Newspaper; Gas Mask

each signed, numbered 7/50 in pencil and embossed with the David Krut Workshop and Jillian Ross chop marks in the margin; executed in 2007

etchings

sheet size: 40 by 35 cm, each

(5)

R140 000 – R180 000

LITERATURE

Annandale Galleries. (2008) *William Kentridge: Telegrams from the Nose*, Australia: Annandale Galleries. Other examples from this edition illustrated on pages 55–57.

265

Willie (William)

BESTER

SOUTH AFRICAN 1956–

Child Soldier

signed with the artist's initials and dated 08

welded metal and found objects

136 by 85 by 52 cm

R120 000 – R160 000





266

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

Stairway to Destruction

signed and dated 70

oil on board

64 by 72 cm

R90 000 – R120 000

267

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Crowd

signed and dated 1978
painted steel
227 by 105 by 149,5 cm

R300 000 – R500 000





268

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Sleeping Couple

signed

pastel

50 by 129,5 cm

R140 000 – R180 000



269

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Sleeper Black

signed and numbered 12/50 in white conté
etching, aquatint and drypoint
97 by 183 cm

R350 000 – R500 000

ITEM NOTES

cf. Doepel, Rory. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand, for comparative discussion about this series.



270

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Stalking Leopard

signed and numbered 4/10

bronze with a dark brown patina

30 by 65 cm

R400 000 – R600 000



271

Walter

OLTMANN

SOUTH AFRICAN 1960–

Caterpillar Suit II

executed in 2007

aluminium wire

height: 113 cm

R120 000 – R160 000

PROVENANCE

Goodman Gallery, Johannesburg

272

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

A Cosy Covern in Suburbia

signed twice, dated 2000/2, inscribed
with the title and medium on the reverse
oil on canvas
90 by 120 cm

R600 000 – R900 000

In 1954, Robert Hodgins took up a lectureship at Pretoria Technical College (now Tshwane University of Technology). His accommodation was a flat on Church Street. Post-war South Africa was, initially at least, 'like heaven', recalled London-born Hodgins in 2002.¹ Its virtues included cheap good food, clothes, cigarettes, wine and a circle of artist friends. But, as he got to know the country, he recognised that 'everything was not as kosher as it looked'.² His paintings began to reflect this, his once-handsome figures becoming 'cumbrous' and 'heavy' and 'distorted'.³ He was tentatively and very slowly moving in the direction of his mature style. That style is typified by its urbane themes (notably power and human frailty) and the painter's almost whimsical treatment of the figure. His subjects emerge out of the very material of his paintings rather than present themselves as fully defined marks on its surface.

Hodgins only occasionally directed his spirited and critical intelligence as a painter to scenes of middle class domesticity. It was a world he entered late and never fully immersed himself in. In the early 1960s, Hodgins, who was orphaned for a period as a child and spent time in Kenya and Egypt as a soldier, temporarily gave up teaching to work as a critic for *News/Check*, a current affairs magazine based in Johannesburg. During this period he settled in Waterkloof, a pillar of Pretoria affluence, living in a cottage on a property owned by Timothy Neethling, the brother of artist Jan Neethling.⁴ It was his only sustained immersion in the kind of affluent suburban setting suggested in this painting. Hodgins left Pretoria sometime in 1967 or 68, initially settling on a smallholding near Fourways. Shortly afterwards he bought a house in Westdene, a stolid National Party enclave, where he lived until 1989. He briefly moved back in with the Neethling family, describing himself to friends as 'a Johannesburg artist in exile in Pretoria'.⁵ Roundabout 1991, he moved in with Jan Neethling on a smallholding in Midrand, where Hodgins lived until his death in 2010. It was during this rusticated period that Hodgins, in the manner of novelist John Updike in his 1984 novel *The Witches of Eastwick*, composed this study of corpulent women, possibly witches if we follow the letter of his title, their hands nefariously placed, performing a contained suburban magic.

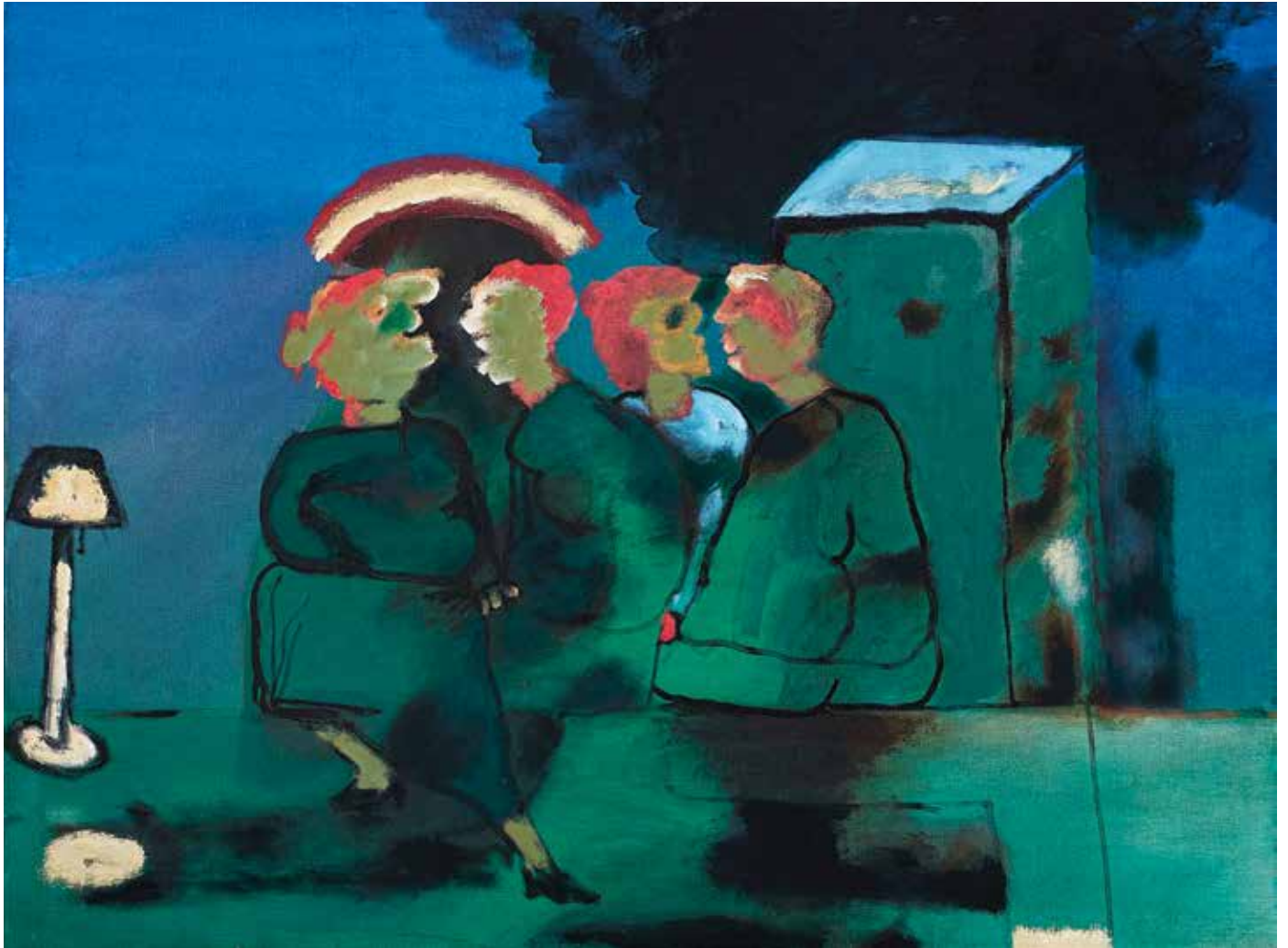
1 Robert Hodgins. (2002) 'A String of Beads', in *Roberts Hodgins*, Cape Town: Tafelberg. Page 27.

2 Rayda Becker. (2002) 'Made in Africa?', in *Robert Hodgins*, Cape Town: Tafelberg. Page 32.

3 Ibid. Page 21.

4 Karin Skawran. (2014) 'In conversation with Jan Neethling about his life and his art', in *Jan Neethling*, Cape Town: Erdmann Contemporary. Page 13.

5 Interview with Retief van Wyk, 20 April 2015.





273

Hennie (Hendrik Christiaan)

NIEMANN JNR

SOUTH AFRICAN 1972–

Friends

signed and dated 13; signed, dated 2013 and
inscribed with the title on the reverse

oil on canvas

81 by 80 cm

R100 000 – R150 000

PROVENANCE

Gifted by the artist to the current owner.



274

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Azania

signed and dated 95; signed, dated 95 and inscribed
with the title on the reverse

oil, enamel and glue on board
121,5 by 121,5 cm

R120 000 – R160 000

275

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Rhythmic Composition

signed and dated 1986

painted steel

height: 286 cm, excluding base

R400 000 – R600 000



276

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Man with a Cup

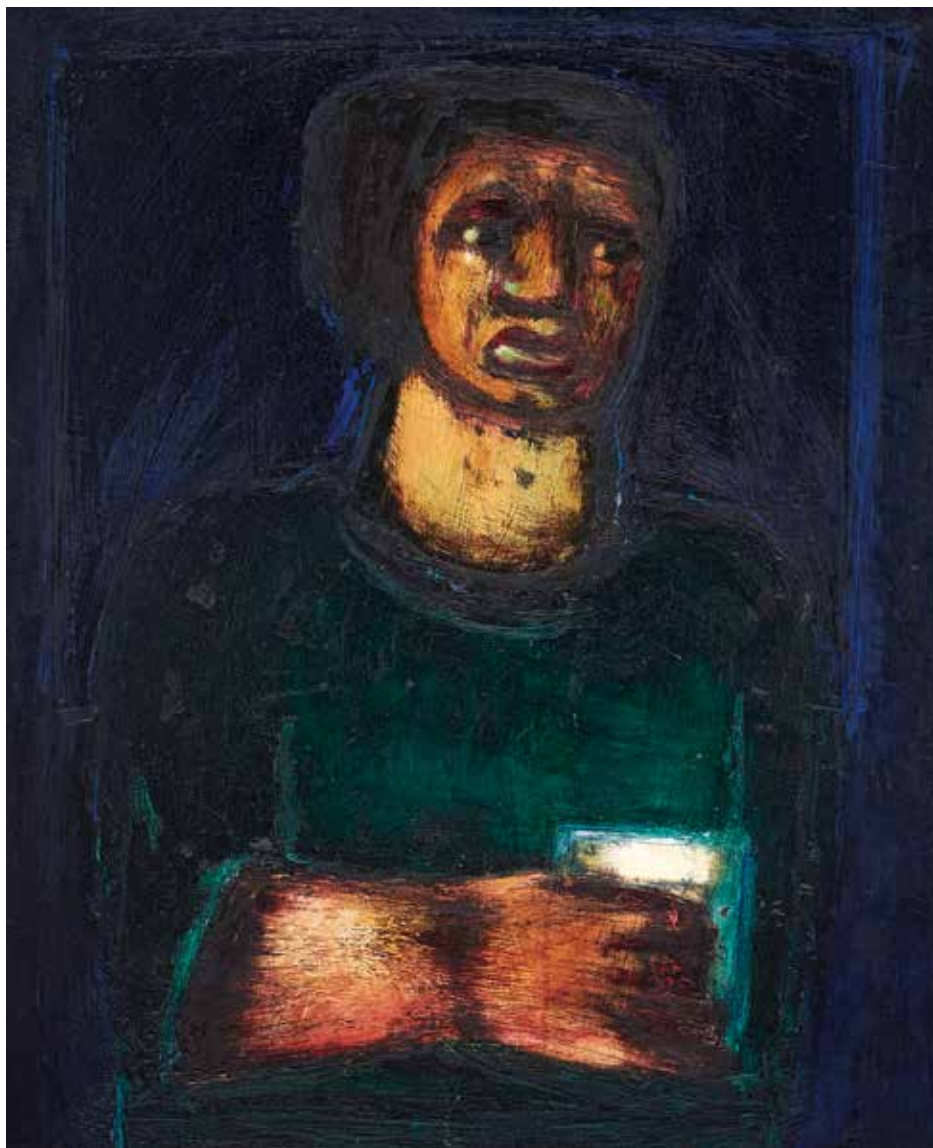
oil on board

59 by 49 cm

R80 000 – R120 000

PROVENANCE

This painting was displayed in the Gertrude Posel Gallery, Johannesburg, in the 1970s while Di Newman was the curator. The painting was gifted by the artist to the current owner when he supervised her masters thesis in 1979.



277

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Brusso

signed, dated 1993 and numbered 3/9

painted steel

height: 240 cm

R350 000 – R500 000

278

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903–1980

Mother and Child

signed

carved yellowwood

height: 192 cm

R100 000 – R150 000

EXHIBITED

Argus Gallery, Cape Town, *Lippy*

Lipshitz, February 1959, catalogue
number 47

Lidchi Art Gallery, Johannesburg, *Lippy*

Lipshitz, September 1993, catalogue
number 29

South African National Gallery, Cape
Town, *Lippy Lipschitz*, December 1968,
catalogue number 134

São Paulo Biennial, 1965, catalogue
number 3, plate 56

LITERATURE

Arnott, Bruce. (1969) *Lippy Lipschitz:
A biographical commentary, &
documentation of the years 1903–1968*,
Cape Town: A.A.Balkema. Illustrated on
page 186, plate 355.

Jewish Affairs, Johannesburg, June
1956, illustrated on page 36.



277



278

279

Mustafa
MALUKA

SOUTH AFRICAN 1976–

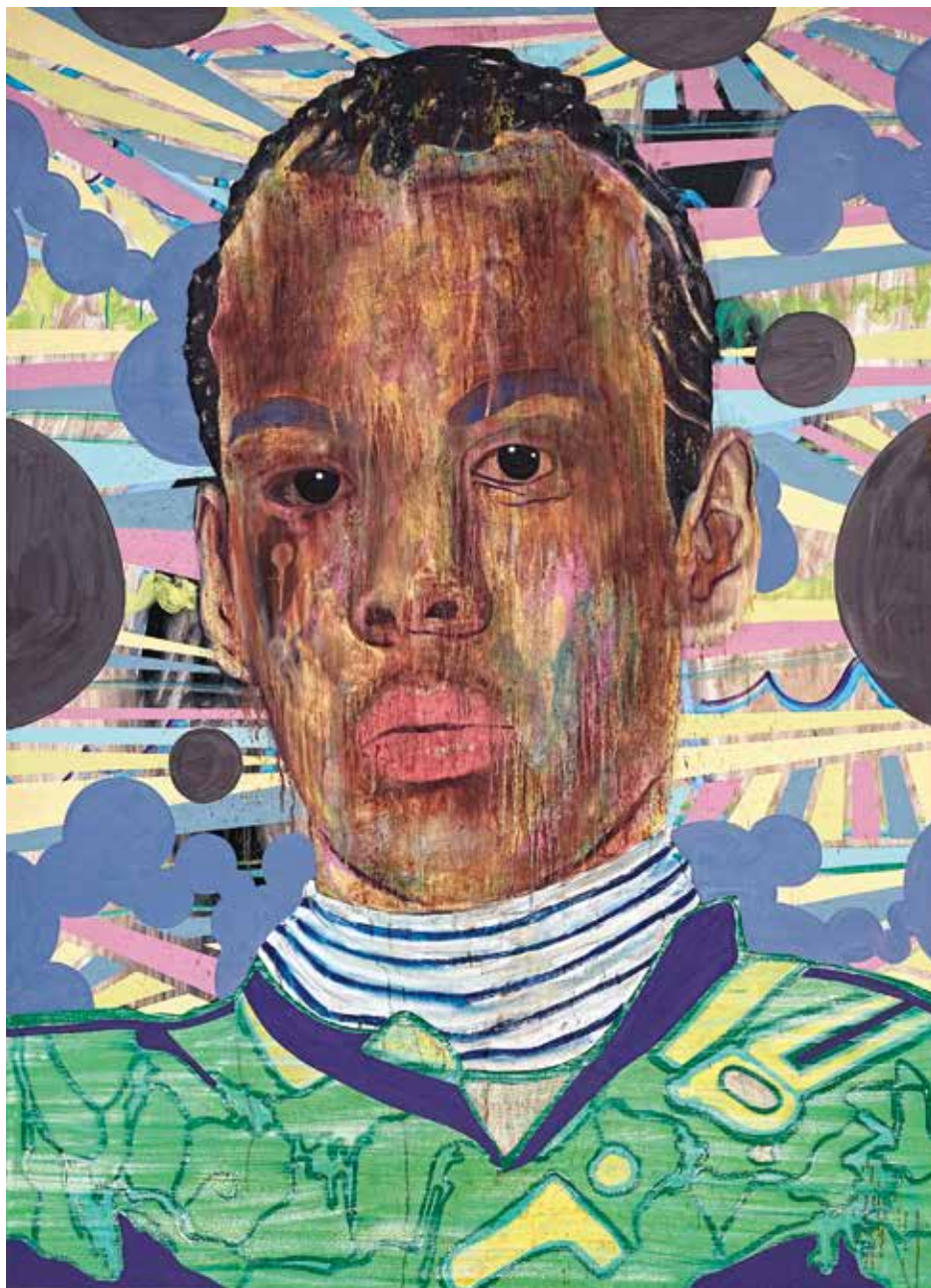
The Dirt is So Hard to Breathe

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

oil on canvas

183,5 by 133 cm

R120 000 – R180 000





280

Robert
HODGINS

SOUTH AFRICAN 1920–

Family Portrait

signed, dated 1997/8 and inscribed with
the title on the reverse

oil on canvas

91,5 by 121,5 cm

R500 000 – R800 000



281

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Members Only

signed and dated 1997

carved painted wood

146 by 150 cm

R250 000 – R350 000



While experimenting in the enormous, slow-drying trolley kilns at the Corobrik headquarters for her *Earthworks/Claybodies* show, Deborah Bell took note of a particular mix of dense clay being extruded from the commercial pugmills. Removed from the production line before being cut into building bricks, these long, stone-like slabs, quite unlike the more familiar, malleable clay in which she had worked before, presented the starting points for a series of figures. Beginning with rather narrow and hardened columnar blocks, and armed with a heavy wooden paddle, Bell chose to 'bludgeon the clay' into rudimentary, standing bodies, before beginning to carve out the necessary details of individual figures.¹ At this point the features of each form were uncertain in her mind's eye, but she felt inclined to accept that 'the shape will suggest which images will appear'.² What began to emerge, she recalled, as headpieces were defined and steady expressions fixed, was a group of guardians and sentinels which, together, came to symbolise the protective qualities of 'fortitude, constancy and eternal stability'.³

Each *Sentinel* brings to mind the slender, stern and stylised Gothic figures carved out of medieval cathedral columns; each might conjure formal and spiritually-charged reliquary statues too. *The Sentinels*, moreover, like so many other fine examples from Bell's oeuvre, also show how deeply she drew her visual vocabulary from wide-ranging, global mythologies and religions. These figures, consequently, particularly those immortalised in bronze, remain enduring, composed and reassuring, while each evokes a sense of peace, permanence and calm. Bell conceded that the group was 'a leap in faith' – it was certainly one for which she was rewarded.⁴

1–4 Pippa Stein. (2004) *Deborah Bell*, Johannesburg: David Krut Publishing. Page 77.

282

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel I

signed, dated 2004 and numbered 1/5
bronze with a brown patina,
on a concrete base
height: 221 cm, excluding base

R300 000 – R500 000

283

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel III

signed, dated 2004 and numbered 1/5
bronze with a brown patina,
on a concrete base
height: 228,5 cm, excluding base

R300 000 – R500 000

282



284



284

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel VII

signed, dated 2004 and numbered 2/5
bronze with a brown patina,
on a concrete base
height: 247,5 cm, excluding base

R300 000 – R500 000

285

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel IX

signed, dated 2004 and numbered 3/5
bronze with a brown patina,
on a concrete base
height: 253,5 cm, excluding base

R300 000 – R500 000

284



285





286

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Traité D'Arithmétique

signed and numbered 'P.P. 3/4' in pencil
five colour lithograph with letterpress,
collage and hand colouring
sheet size: 159 by 121 cm

R200 000 – R300 000

LITERATURE

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



287

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Male Figure

signed and dated 2004

painted steel

height: 270 cm

R180 000 – R240 000

288

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Female Figure

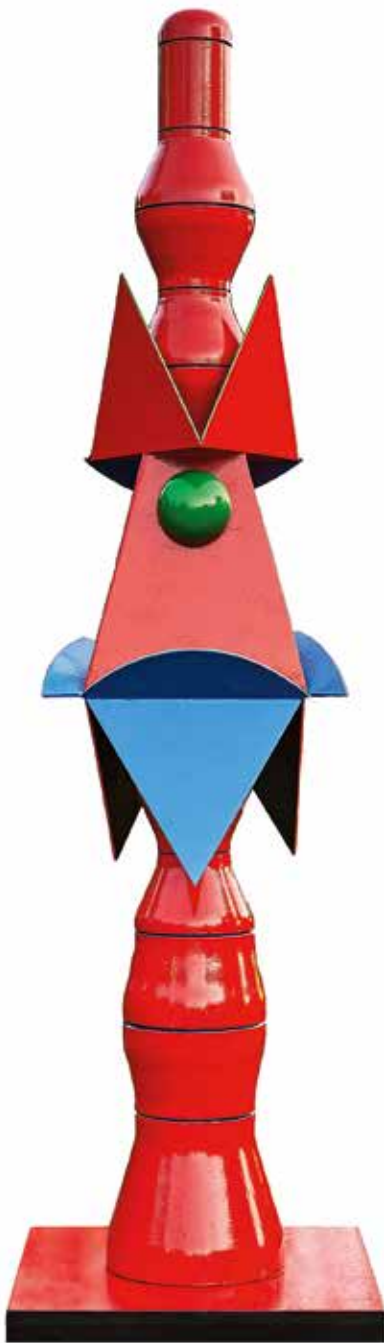
signed and dated 2007

painted steel

height: 297 cm

R150 000 – R200 000

287



288



289

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Owl I

signed and dated 95 and numbered 1/6
bronze with a verdigris patina, mounted on
a marble base

height: 56 cm, including base

R80 000 – R120 000

LITERATURE

De Klerk, Chris and De Kamper, Gerard.
(2012) *Villa in Bronze: A Comprehensive
Reference to the Castings of Edoardo Villa*,
Pretoria: University of Pretoria Museum.
Illustrated on page 113.





290

Dylan

LEWIS

SOUTH AFRICAN 1964–

Leopard Chasing Bush Buck, Life-Size

signed, dated 96, stamped with the catalogue number

S57 and the 'Sculpture Casting Services' stamp

bronze with a dark brown patina

length: 325 cm

R700 000 – R1 000 000

291

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Totem

signed and numbered 1/3
carved and painted wood, on a
marble base
height: 178 cm, excluding base

R100 000 – R150 000



292

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Excellent!

signed, dated '96 and inscribed with the
title

glass, oil, wood and glazed ceramic

tiles

89,5 by 46 by 69 cm

R180 000 – R240 000



293

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Composition in Black

signed and dated 64

oil on canvas

195 by 130 cm

R150 000 – R200 000



294

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

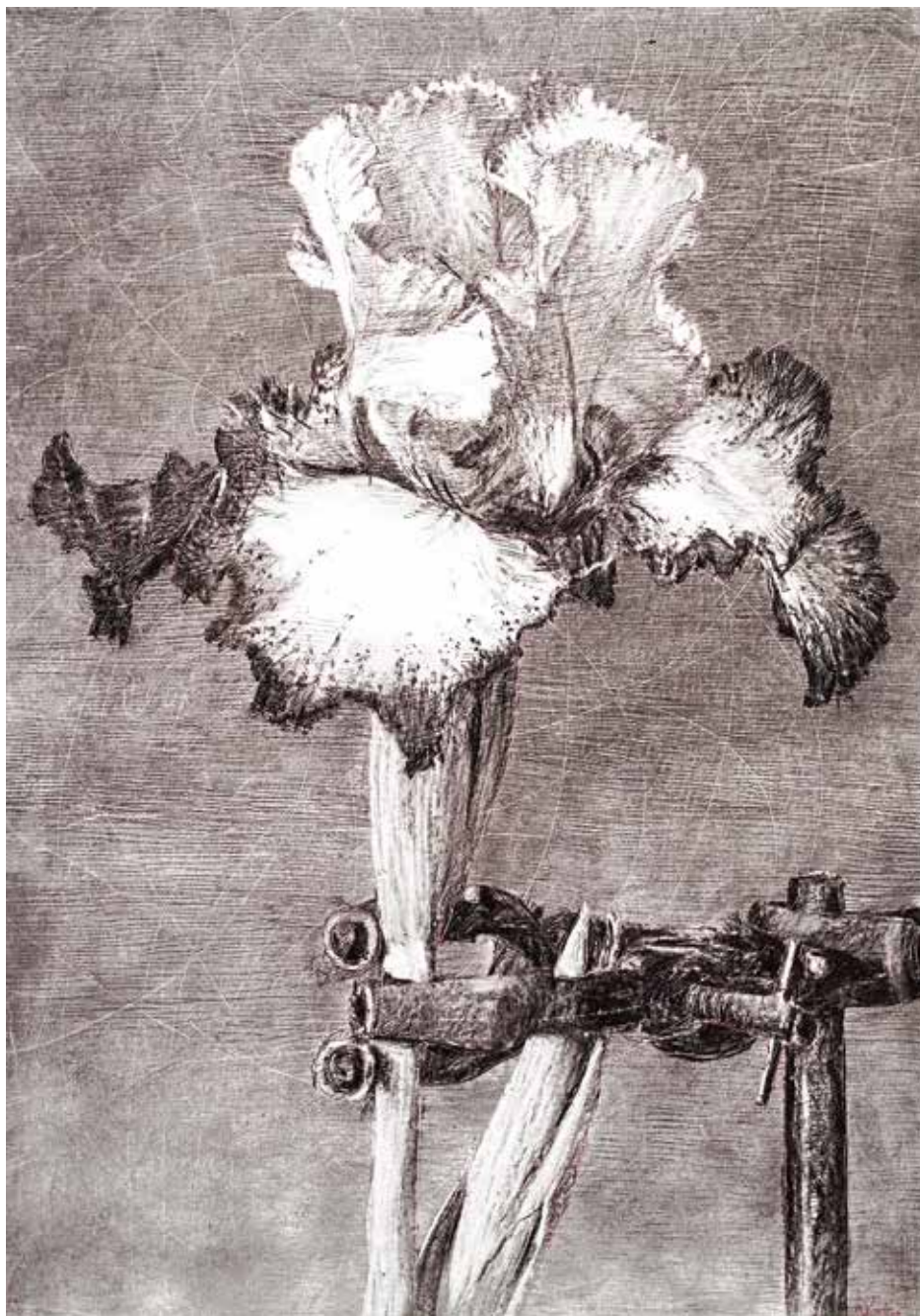
Iris II in a Clamp

signed and numbered 34/50 in red conté

colour photolithograph

156 by 110 cm

R200 000 – R300 000





295

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Zeno II

including *Planes*; *Chairs*; *Soldiers/Italian Front*; *Prosthetic Legs Caged Panther*; *Bowlers and Man/Woman*

each signed, numbered 7/30 in pencil and embossed with the *Galamander Press* chop mark in the margin
suite of 7 photogravures with drypoint, from 2 copper plates
sheet size: 50,5 by 65,5 cm, each
(7)

R150 000 – R200 000

LITERATURE

Law-Viljoen, Bronwyn. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Other examples from the edition illustrated on pages 138 to 141. Another example of *Planes* used as the cover for the book.



296

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Telephone Lady

signed and inscribed 'BAT' in pencil in the margin, executed in 2000, from an edition of 25

linocut on Tableau rice paper
sheet size: 221 by 103 cm

R280 000 – R340 000

LITERATURE

Law-Viljoen, Bronwyn. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from this edition illustrated on page 97.

Hecker, Judith B. (2010) *William Kentridge Trace: Prints from The Museum of Modern Art*, New York: The Museum of Modern Art. Another example from this edition illustrated plate 12.

McCrickard, Kate. (2012) *William Kentridge*, Johannesburg: David Krut Publishing. Another example from this edition illustrated on page 38.

ITEM NOTES

The lino from which this edition was printed was destroyed in a fire.





297

John
MEYER

SOUTH AFRICAN 1942–

Still Life (The Flower Pot)

signed; inscribed with the title on an Everard

Read gallery label adhered to the reverse

oil on canvas

94,5 by 144 cm

R250 000 – R350 000

PROVENANCE

Everard Read Gallery, Johannesburg

Conditions of Business

Strauss and Company Proprietary Limited (Registration No. 1972/000019/07) ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business'). Strauss & Co confirm that these general conditions comply with section 45 of the Consumer Protection Act 2008, and with the Regulations promulgated thereunder pertaining to auctions.

1 DEFINITIONS

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

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'business day'** means any day other than a Saturday, Sunday or official public holiday in the Republic of South Africa;
- 1.6 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.7 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.8 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case

may be) and Strauss & Co;

- 1.9 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation, whether deliberate or otherwise, made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.10 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction;
- 1.12 **'parties'** means the buyer, seller and Strauss & Co;
- 1.13 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
- 1.14 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.15 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium (plus VAT) for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.16 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.17 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.18 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.19 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.20 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.21 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the

hammer price of that lot at the relevant current rate; and

- 1.22 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred.

- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:
- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
- 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
- 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
- 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/ or agents;
- 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.

- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment.

- 2.4.1 Property incorporating materials from endangered and other protected species:
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a bases for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or reoffer lots for sale, to accept and refuse bids and/or to reopen 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 No cancellation or Returns

No statutory "cooling off" period shall apply in respect of the sale of any lot. A buyer shall accordingly not be entitled to rescind any sale or

request a refund of any payment pertaining thereto after his bid has been finally accepted by the auctioneer, save in the circumstances expressly provided for in these general conditions of business.

2.7 Payment and collection

- 2.7.1 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.
- 2.7.2 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.
- 2.7.3 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.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in 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.
- 2.7.5 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.
- 2.7.6 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.
- 2.7.7 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.
- 2.7.8 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.

2.8 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

2.7 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:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 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;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 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;
- 2.8.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8 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;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 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;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight 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, or to store the lot, as contemplated in 2.8.1, pending resale. 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, save for the circumstances contemplated elsewhere in these general conditions of business.

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.

- 3.3.5 The seller agrees that Strauss & Co may, at its sole discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance of the object by Strauss & Co. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal to sell any object submitted to it.

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 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still elect to sell a lot at a hammer price below the reserve. In such circumstances the sale proceeds to which the seller is entitled will be the same as if the lot had been sold at the reserve. Without limiting the generality of the foregoing, where Strauss & Co sells a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct amount should the purchase price of the lot have been at the reserve.
- 3.5.5 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6 Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.

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

3.7 Payments for the proceeds of sale

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

pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

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

3.9 Photography and illustration

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

3.10 Unsold lots

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

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, marketing and otherwise as

required by law.

- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 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.

Bidding Form

Absentee ☐

(*)Telephone

(Please tick applicable box)

Bidder Number

(for office use only)

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Lot _____	Lot _____
Lot _____	Lot _____

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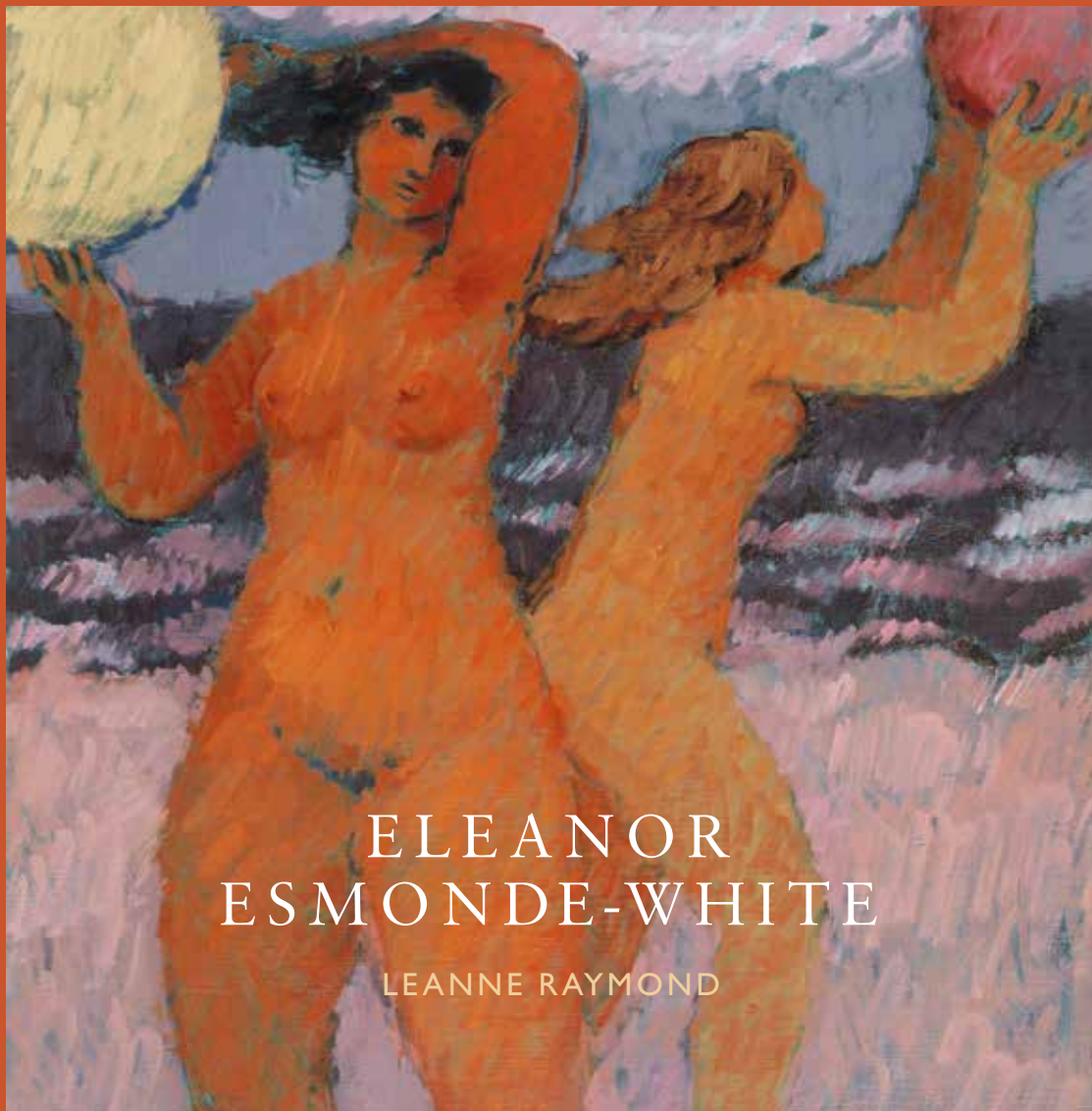
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Auction Results

1	30 694	42	14 778	87	3 513	137	11 710	201	85 260	249	4 450	286	6 441
2	9 954	43	7 026	89	13 642	138	7 612	202	9 954	251	79 576	287	9 954
3	12 505	44	35 809	90	9 954	140	13 642	204	4 216	252	13 642	288	4 684
4	9 368	45	96 628	91	7 612	141	51156	206	12 505	253	12 505	289	13 642
6	22 736	46	28 420	92	4 918	142	8 783	207	8 783	254	12 505	300	10 539
8	12 505	48	14 778	94	5 270	144	11 710	208	7 026	255	2 576	301	11125
11	10 539	49	17 052	95	5 270	146	45 472	210	2 576	256	5 270	302	27 283
12	11 710	50	102 312	96	4 450	147	9 954	212	39 788	257	4 450	303	39 788
13	15 347	51	8 197	98	4 450	148	10 539	213	15 915	258	4 450	305	51156
14	15 347	52	9 368	99	8 783	149	11 710	214	13 642	259	2 576	306	14 778
15	96 628	53	36 378	102	6 441	151	7 612	215	7 612	260	27 283	308	5 855
16	56 840	54	56 840	103	4 450	152	7 026	216	1639	261	6 441	309	4 450
17	8 197	55	17 052	106	8 197	155	18 189	218	9 954	262	15 915	310	79 576
18	17 052	61	9 954	107	43 198	156	12 505	219	47 746	263	4 450	311	284 200
19	31 830	62	39 788	108	13 642	160	15 915	220	20 462	264	27 283	312	5 270
20	12 505	63	5 270	109	7 026	161	7 026	222	17 052	267	1639	313	4 099
21	193 256	64	3 513	110	73 892	162	102 312	223	21599	268	10 539	316	5 270
22	25 010	65	5 270	111	3 279	163	11 710	227	68 208	269	6 441	317	11 710
24	680 000	66	7 026	115	14 778	164	8 197	230	34 104	270	17 052	318	7 026
25	9 368	69	31 830	116	27 283	165	6 441	233	12 505	271	7 612	322	102 312
26	9 954	70	7 026	117	28 420	166	7 612	234	39 788	272	3 279	324	6 441
28	36 378	72	13 642	118	12 505	167	15 915	235	4 684	273	4 099	325	18 189
29	47 746	73	28 420	120	5 270	168	28 420	236	18 189	274	29 557	326	11 710
31	9 368	75	25 010	121	4 099	169	6 441	237	1522	275	5 270	327	6 441
32	454 720	76	21 599	122	47 746	170	4 450	238	6 441	276	39 788	328	19 326
33	34 104	77	56 840	123	2 928	173	6 441	239	22 736	278	22 736	329	15 915
34	20 462	78	29 557	124	73 892	179	3 513	240	3 981	281	4 450	330	12 505
35	11 710	79	85 260	125	8 783	180	3 513	241	10 539	287	22 736	333	5 270
36	2 225	80	6 441	128	28 420	181	5 855	242	14 210	288	62 524	334	11 710
37	6 441	81	4 684	132	18 189	186	3 513	243	9 368	280	22 736	335	25 010
38	85 260	82	56 840	133	15 915	187	2 576	244	17 620	281	17 052	337	39 788
39	17 052	83	13 642	134	7 026	188	3 513	245	12 505	283	7 026	338	68 208
40	13 642	85	17 052	135	8 783	190	4 684	246	5 270	284	1405	343	2 928
41	20 462	86	4 684	136	9 368	193	3 279	248	12 505	285	39 788	348	102 312

349	7 026	390	8 197	434	31 830	475	85 260	523	20 462	570	295 568	614	2 500 960
350	20 462	391	4 099	435	31 830	479	54 566	526	47 746	571	136 416	616	136 416
352	4 450	392	1 757	436	52 293	480	45 472	529	79 576	573	3 183 040	617	909 440
353	20 462	393	22 736	437	68 208	481	31 830	530	34 104	574	341040	618	25 010
355	90 944	394	28 420	438	96 628	482	96 628	531	9 368	576	204 624	620	215 992
356	227 360	395	25 010	441	17 052	483	62 524	532	7 026	578	1 477 840	621	85 260
357	38 651	396	17 052	442	39 788	484	25 010	533	22 736	579	215 992	622	45472
358	250 096	397	17 052	443	47 746	486	25 010	535	45472	581	341040	623	159 152
359	318 304	398	1171	445	17 052	487	73 892	541	85 260	582	215 992	624	90 944
360	11 710	399	25 010	446	17 052	488	51156	542	85 260	586	125 048	627	125 048
361	4 450	400	47 746	448	17 052	489	31 830	543	170 520	587	136 416	628	85 260
362	27 283	401	56 840	449	13 642	490	52 293	544	397 880	589	68 208	629	28 420
363	113 680	402	8 783	450	73 892	492	47 746	545	363 776	590	90 944	630	250 096
367	18 189	405	28 420	451	18 189	493	73 892	546	102 312	591	431984	631	454 720
368	39 788	408	85 260	452	25 010	494	31 830	547	68 208	592	409 248	632	90 944
369	27 283	409	25 010	454	43 198	495	54 566	549	204 624	593	704 816	634	397 880
370	11 710	410	51156	455	19 326	496	34 104	550	341040	594	227 360	635	102 312
372	8 783	411	54 566	456	56 840	498	133 574	551	31 830	595	272 832	636	102 312
373	12 505	412	34 104	457	31 830	499	73 892	552	73 892	596	852 600	637	227 360
375	125 048	413	45 472	458	21599	500	45 472	554	704 816	597	215 992	638	545664
376	1 874	414	56 840	459	22 736	501	50 019	555	250 096	598	159 152	639	159 152
377	2 576	416	29 557	460	20 462	505	39 788	556	568 400	599	1477 840	640	79 576
378	2 108	418	31 830	461	85 260	507	22 736	557	1 818 880	600	272 832	641	43 198
379	31 830	419	36 378	462	28 420	508	43 198	558	70 000	602	3 410 400	642	85 260
380	1 757	421	25 010	463	20 462	509	17 052	559	45472	603	659 344	643	56 840
381	4 918	423	20 462	465	25 010	510	34 104	560	386 512	604	40 925	644	295 568
382	13 642	425	8 783	467	47 746	514	34 104	561	2 955 680	605	261464	646	181 888
383	527	426	96 628	468	45 472	515	56 840	562	818 496	606	682 080	647	85 260
384	181 888	427	62 524	469	68 208	517	68 208	563	2 046 240	608	193 256	650	193 256
385	4 684	428	68 208	470	39 788	518	27 283	564	682 080	609	272 832	652	34 104
386	11 710	429	68 208	471	28 420	519	27 283	565	454 720	610	102 312	653	45472
387	68 208	431	39 788	472	20 462	520	29 557	566	159 152	611	852 600		
388	73 892	432	27 283	473	36 378	521	22 736	567	96 628	612	79 576		
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