

Strauss&co

Fine Art Auctioneers | Consultants



Important South African and International Art

Monday 9 November 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 6 November to Sunday 8 November from 10 am to 5 pm

WALKABOUT

Sunday 8 November at 11 am

ENQUIRIES AND CATALOGUES

Office: +27 (0) 11 728 8246

Fax: +27 (0) 11 728 8247

CONTACT NUMBERS DURING VIEWING AND AUCTION

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

Fax: +27 (0) 11 728 8247

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



Contents

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

- 4 pm
Fine South African and
International Art
Day Sale
- 14 Lots 1–200

- 8 pm
Important South African and
International Art
Evening Sale
- 116 Lots 201–299

- 234 Conditions of Business
- 239 Bidding Form
- 240 Shipping Instruction Form
- 242 Catalogue Subscription Form
- 248 Artist Index

PAGE 2

Lot 258 Robert Hodgins, *A Colloquy of Scoundrels* (detail)

LEFT

Lot 264 William Kentridge, *Circe* (detail)



Directions from Pretoria

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

Directions from Johannesburg CBD

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



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

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

Specialists and Services

JOHANNESBURG

Stephan Welz

*Managing Director
Art & Decorative Arts*

+27 (0) 82 330 0798
stephan@straussart.co.za

Jacqui Carney

Junior Specialist, Art

+27 (0) 71 675 2991
jacqui@straussart.co.za

Alastair Meredith

Junior Specialist, Art

+27 (0) 71 593 5315
alastair@straussart.co.za

Susie Goodman

Client Advisory

+27 (0) 72 896 7706
susie@straussart.co.za

Debbie Watson

*Office Manager
Absentee, Telephone Bids
and Payments*

+27 (0) 82 336 8761
debbie@straussart.co.za

Michelle Parfett

Subscriptions

+27 (0) 11 728 8246
michelle@straussart.co.za

Janine Roux

Administrator

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

Eddie Ubisi

Store Manager

+27 (0) 11 728 8246
eddie@straussart.co.za

CAPE TOWN

Ann Palmer

*Director
Art*

+27 (0) 82 468 1098
ann@straussart.co.za

Emma Bedford

Senior Specialist, Art

+27 (0) 83 391 7235
emma@straussart.co.za

Kirsty Rich

Junior Specialist, Art

+27 (0) 78 044 8185
kirsty@straussart.co.za

Alex Richards

Junior Specialist, Art

+27 (0) 82 574 5900
alex@straussart.co.za

Vanessa Phillips

*Director
Furniture, Decorative Arts & Jewellery*

+27 (0) 72 445 4717
vanessa@straussart.co.za

Emma Whitehead

Junior Specialist, Decorative Arts & Jewellery

+27 (0) 83 609 7029
emmaw@straussart.co.za

Bina Genovese

*Director
Client Advisory,
Marketing & Media*

+27 (0) 83 680 9944
bina@straussart.co.za

Gail Duncan

*Administrator
Absentee, Telephone Bids and Payments*

(0) 78 044 8185
gail@straussart.co.za

Shirley Daniels

Store Manager, Assistant Decorative Arts

+27 (0) 78 044 8185
shirley@straussart.co.za

Sale Information

Auction

Monday 9 November 2015
4 pm Day Sale (Lots 1–200)
8 pm Evening Sale (Lots 201–299)

Venue

The Wanderers Club

21 North Street, Illovo

Preview

Friday 6 November to
Sunday 8 November 2015
10 am to 5 pm

Walkabout

Sunday 8 November at 11 am

Enquiries and Catalogues

Tel: +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

Absentee and Telephone Bids

Tel: +27 (0) 11 728 8246
+27 (0) 82 336 8761
bids@straussart.co.za
Fax: 086 565 9324

Payment

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

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.

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

Next auction of Fine & Decorative Arts and Books
February 2016
Consignments close: 31 January 2016



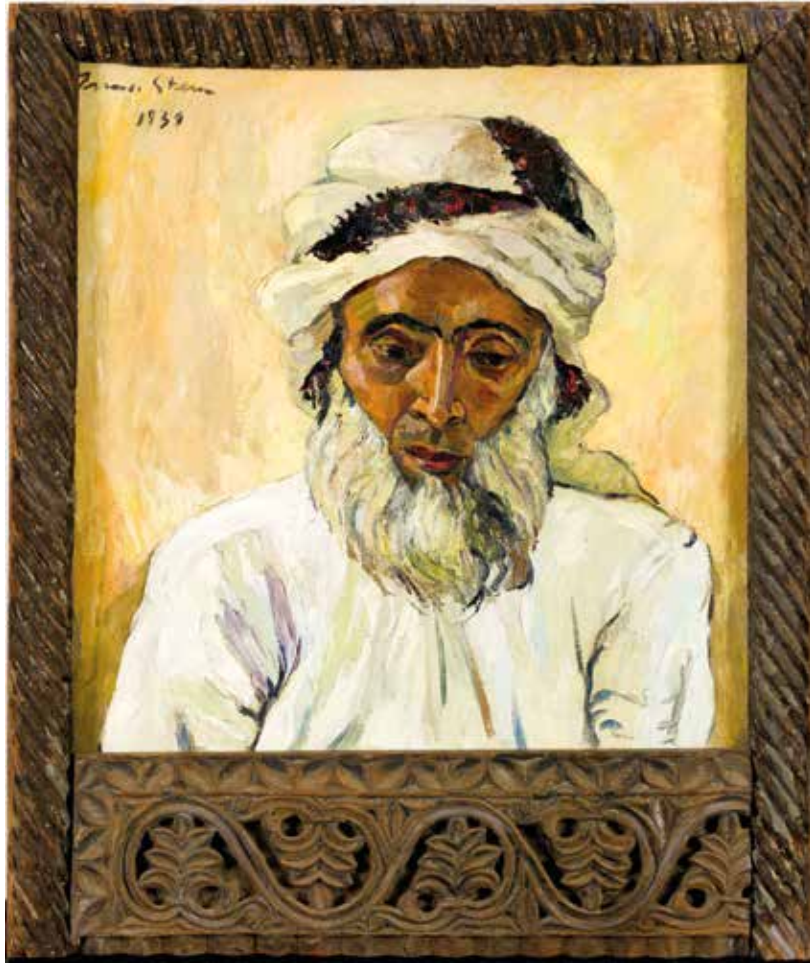
July 2015 Online: Edoardo Villa *Butri* sold for R100 706; Edoardo Villa *Piero* sold for R70 260

Auction opens: Friday 12 February 2016
Auction closes: Monday 22 February 2016

StraussOnline

Fine Art Auctioneers | Consultants

jhb@straussart.co.za ct@straussart.co.za
+27 (0)11 728 8246 +27 (0)21 683 6560



Irma Stern *Arab* Sold R17 267 000 June 2012

Accepting consignments of Art, Decorative Arts and Jewellery

We are currently sourcing consignments for our forthcoming auctions
in Cape Town and Johannesburg in 2016

Strauss & Co

Fine Art Auctioneers | Consultants

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

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

Strauss & co

Fine Art Auctioneers | Consultants

Sales Calendar 2016

Cape Town

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

Monday 14 March 2016

Monday 10 October 2016

Entries close approximately
10 weeks before date of sale

Johannesburg

Important South African and
International Art

Monday 23 May 2016

Monday 14 November 2016

Entries close approximately
10 weeks before date of sale

StraussOnline

South African and International Art
and Decorative Arts

12–22 February 2016

18–25 April 2016

11–18 July 2016

18–25 September 2016

RIGHT
Lot 223 Alexis Preller, *Apollo Kouros II* (detail)





Buying at Strauss & Co

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

What is coming up for sale?

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

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

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

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

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

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

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

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

How do I Bid?

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

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

These services are free of charge.

1. In the saleroom

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

2. Telephone bidding

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

with a minimum low estimate of R10 000.

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

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

3. Written or absentee bids

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

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

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

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



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

Registration

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

Important Notice for all Bidders

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

Prospective bidders who have not previously registered with us are required to register at least 24 hours before the auction commences.

We may require a R5000 holding deposit.

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, Visa and Diners Club
- d) Direct Cash deposit into our Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 00 72 05
Current Account No: 001 670 891
SBZA ZA JJ

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

Insurance

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

Collection of Purchases

1) The Wanderers Club, Illovo

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

The premises must be cleared by 2pm.

2) From Strauss & Co, Johannesburg

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

3) From Strauss & Co, Cape Town

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

Door to door delivery service

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

Airwings

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

Stuttaford Van Lines

Tel +27 11 206 1500 Contact: Margarida Fernandes
Email: margarida.fernandes@stuttafordvanlines.com



The Wanderers Club, Illovo, Johannesburg
9 November 2015 – 4 pm

Fine South African and International Art

Day Sale
Lots 1–200

OPPOSITE
Lot 100 Paul du Toit, *Landskap, Noordhoek* (detail)

1

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Mombasa

signed, dated 1926 and inscribed with
the title
watercolour over pencil
25 by 34 cm

R35 000 – 45 000



1

2

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

Sydney

signed, dated 11 April 76 and inscribed
with the title
watercolour
30,5 by 44,5 cm

R30 000 – 50 000



2

3

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Volkshuisies en Akkerbome

signed and dated 1974
ink, charcoal and watercolour
33 by 47,5 cm

R18 000 – 24 000



3

4

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

Snowscene near Chamonix

signed; inscribed with the artist's name
and title on a label adhered to the
reverse
pen, ink and watercolour
46,5 by 60,5 cm

R20 000 – 30 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Prestige
Comprehensive Exhibition, 1977–8*



4

5

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

*Canterbury Street, District Six,
C. Town*

signed and dated 1969; signed and
inscribed with the title on the reverse
chalk pastel
36,5 by 55,5 cm

R20 000 – 30 000



5



6

6

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Figures and Rondawels

signed and dated 1940

oil on canvas

35 by 45 cm

R60 000 – 90 000

7

Terence John
MCCAWE

SOUTH AFRICAN 1913–1978

Basotho Village with Distant Mountains

signed and dated '58

oil on canvas

39,5 by 49,5 cm

R40 000 – 60 000



7

8

François
KRIGE

SOUTH AFRICAN 1913–1994

Homestead

signed and dated 1949 on the reverse
oil on board
24 by 29 cm

R40 000 – 60 000

9

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Rural Cottages

signed and dated 1963
oil on canvas laid down on board
25 by 49,5 cm

R30 000 – 50 000



8



9

10

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Valley Farmhouse

signed

oil on canvas laid down on board
47 by 62 cm

R30 000 – 50 000

11

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Mountainous Landscape

signed

oil on canvas
32 by 47 cm

R30 000 – 50 000

10



11



12



12

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Twelve Apostles from Camps Bay

signed

oil on canvas

62,5 by 100,5 cm

R60 000 – 80 000

13

Sydney
CARTER

SOUTH AFRICAN 1874–1945

Crossing the Bridge

signed

oil on canvas

64 by 91,5 cm

R30 000 – 50 000

14

Nita (Pauline Augusta Wilhelmina)

SPILHAUS

SOUTH AFRICAN 1878–1967

Shaded Farmyard

signed with the artist's monogram

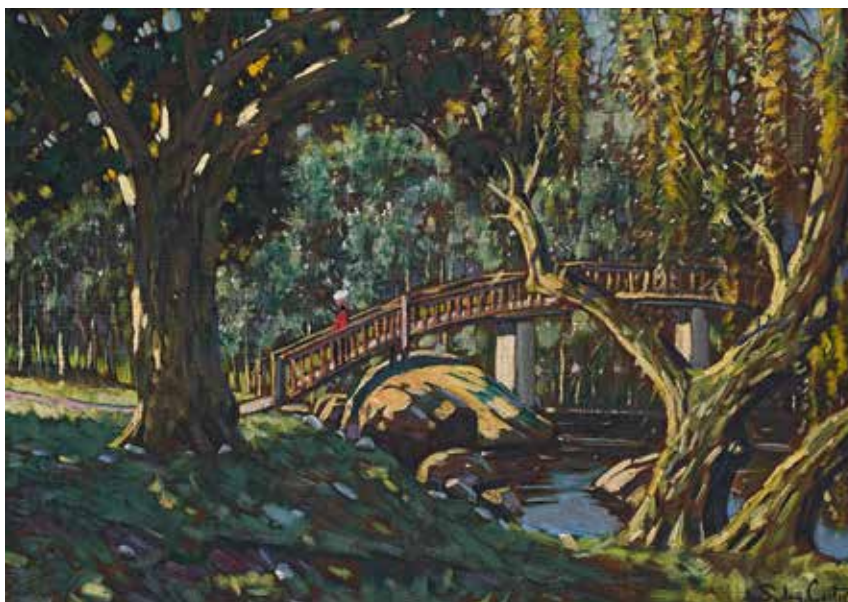
oil on canvas board

31 by 39,5 cm

R40 000 – 60 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg



13



14



15

15

Bertha Amy
EVERARD

SOUTH AFRICAN 1873–1965

Gum Trees, Bonnefoi

authenticated by Leonora Everard-Haden, the artist's
granddaughter, on the reverse

oil on panel

34 by 25 cm

R30 000 – 50 000

PROVENANCE

Everard Read Gallery, Johannesburg



16

16

Willem Hendrik Adriaan
BOSHOFF

SOUTH AFRICAN 1951–

Girl in White Dress

signed

oil on canvas laid down on board

29,5 by 18,5 cm

R20 000 – 30 000



17

17

John Henry
AMSHWITZ

SOUTH AFRICAN 1882–1942

The Landing of Jan van Riebeeck

signed; signed, dated 1941, inscribed
with the title, 'Muizenberg' and
'designed for proposed mural for
General Post Office, Cape Town' on the
reverse

oil on board

51 by 32 cm

R30 000 – 40 000



18

18

John Henry
AMSHWITZ

SOUTH AFRICAN 1882–1942

*The Landing of Da Gama and the Portuguese
Explorers*

signed

oil on canvas

43 by 55,5 cm

R18 000 – 30 000



19

19

John Henry
AMSHEWITZ

SOUTH AFRICAN 1882–1942

Four-in-Hand

signed; signed and inscribed with the title and 'A journey of a pilgrim' on a label adhered to the reverse

oil on panel

53,5 by 42 cm

R10 000 – 15 000

Accompanied by a signed certificate of authenticity, Pieter Wenning Gallery, 27 June 1968, adhered to the reverse



20

20

Jean-Baptiste
VALADIÉ

FRENCH 1933–

Le Fauteil Rouge

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

oil on canvas

71,5 by 53 cm

R7 000 – 10 000

Accompanied by a signed certificate of authenticity adhered to the reverse.



21

21

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Simon's Town

signed and dated 42

oil on canvas

52,5 by 75 cm

R60 000 – 80 000

22

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Figures and Boats on a Beach

signed and indistinctly dated '45

oil on canvas

49,5 by 59,5 cm

R30 000 – 50 000



22



23

23

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

Cape of Good Hope from the Sea

signed and dated 1906; printed with the artist's name, title,
medium and dated 1906 on a label adhered to the reverse
oil on canvas

69,5 by 105 cm

R50 000 – 80 000



24

24

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Evening Clouds

signed
oil on canvas board
39 by 50 cm

R25 000 – 35 000



25

25

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Farm Road After a Storm

signed
oil on canvas
101 by 75 cm

R40 000 – 60 000

26

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Extensive Landscape

signed
oil on canvas
76 by 101 cm

R40 000 – 60 000



26

27

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand

signed

oil on canvas laid down on board
45 by 60 cm

R50 000 – 70 000

28

David Johannes
BOTHA

SOUTH AFRICAN 1921–1995

Paarl Vineyards

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

oil on board
30 by 50,5 cm

R30 000 – 40 000

29

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917–1991

Verdant Landscape

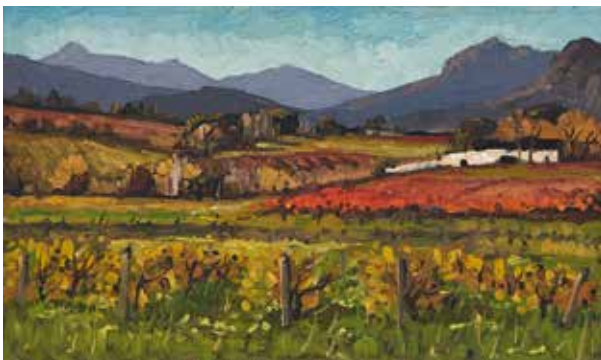
signed and dated '78

oil on canvas laid down on board
23,5 by 34 cm

R18 000 – 24 000



27



28



29



30

30

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

A Resort, Mountains Beyond

signed

watercolour on card

20,5 by 29 cm

R12 000 – 16 000

31

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Tall Trees, New Forest

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

oil on canvas

80 by 65 cm

R40 000 – 60 000



31



32

32

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Landscape near Riebeeck-Kasteel

signed; inscribed with the title on the reverse

oil on canvas laid down board
20,5 by 45 cm

R30 000 – 40 000

33

Piet (Pieter Gerhardus)

VAN HEERDEN

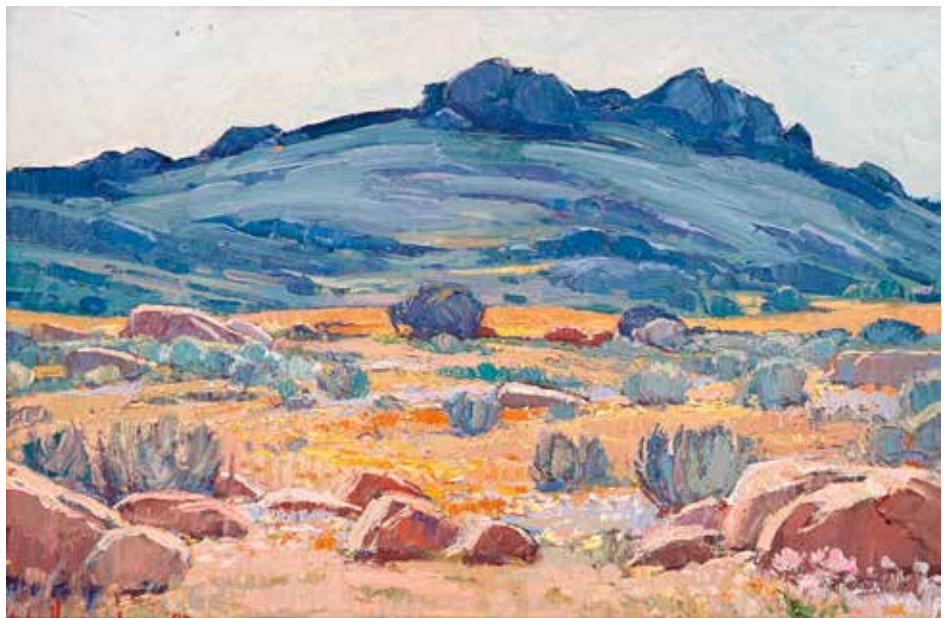
SOUTH AFRICAN 1917–1991

Namaqualand in Spring

signed and dated '82

oil on board
28,5 by 43,5 cm

R20 000 – 30 000



33



34

34

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

View of a Hilltop Town

signed

oil on panel

26 by 46,5 cm

R30 000 – 50 000

35

David Johannes
Botha

SOUTH AFRICAN 1921–1995

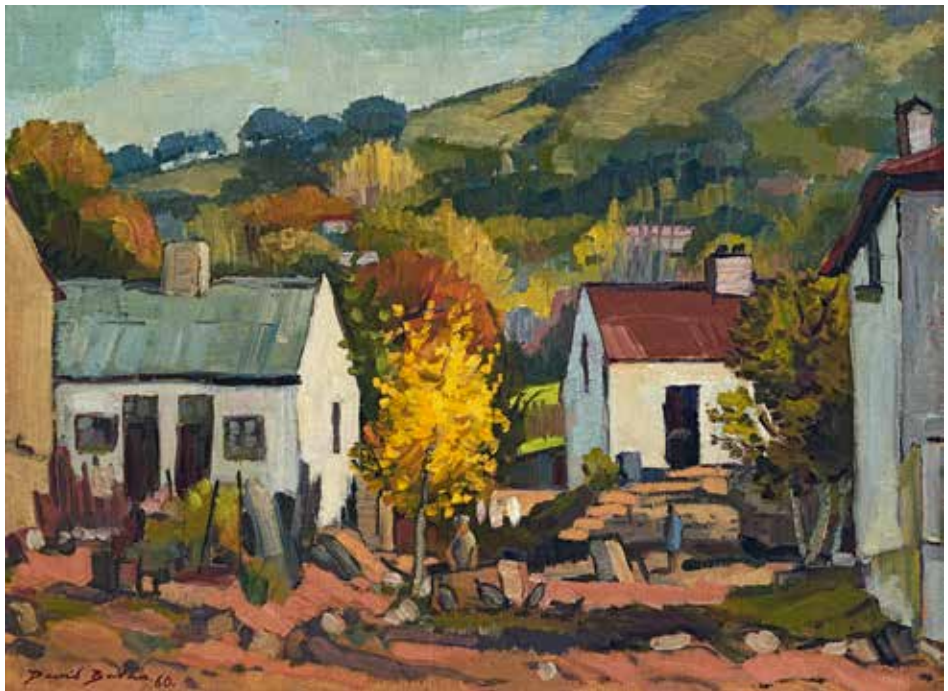
Houses, Paarl

signed and dated 60

oil on canvas laid down on board

36,5 by 49,5 cm

R35 000 – 50 000



35



36

36

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Farm Buildings

signed
oil on canvas
47 by 60 cm

R35 000 – 50 000

37

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917–1991

Street Scene After the Rain

signed and dated '52
oil on canvas
49 by 60 cm

R40 000 – 60 000



37

38

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Onions

signed and dated 48

oil on board

23 by 29,5 cm

R15 000 – 20 000



38

39

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Still Life with Daisies

signed

oil on canvas laid down on board

59 by 83 cm

R50 000 – 70 000



39

40

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Proteas in an Ornate Vase

signed and dated 59
oil on canvas laid down on board
49,5 by 62,5 cm

R25 000 – 40 000



40

41

Cecily
SASH

SOUTH AFRICAN 1924–

Pink Rose

signed and dated '47
oil on canvas
34,5 by 24 cm

R15 000 – 20 000



41

42

Otto
KLAR

SOUTH AFRICAN 1908–1994

Still Life with Berries

signed
oil on board
72,5 by 29 cm

R15 000 – 20 000



42



43

43

Otto
KLAR

SOUTH AFRICAN 1908–1994

Yellow Rose

signed
oil on board
55 by 72 cm

R20 000 – 30 000

44

Otto
KLAR

SOUTH AFRICAN 1908–1994

Still Life with Roses

signed
oil on board
35 by 44 cm

R15 000 – 20 000



44



45

45

Otto
KLAR

SOUTH AFRICAN 1908–1994

Magnolias

signed
oil on board
44 by 59 cm

R18 000 – 24 000

46

Louis van
HEERDEN

SOUTH AFRICAN 1941–

Gift for Josephine

signed and dated 1995 on the reverse
oil on canvas
150 by 120 cm

R25 000 – 40 000



46

47

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

*Sentinel, Mt Aux Sources from
Tugela Gorge*

signed; signed and inscribed with the
title on the reverse
oil on canvas laid down on board
45 by 60 cm

R30 000 – 50 000

48

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Mont Aux Sources

signed; signed and inscribed with the
title on the reverse
oil on canvas laid down on board
45 by 60,5 cm

R40 000 – 60 000

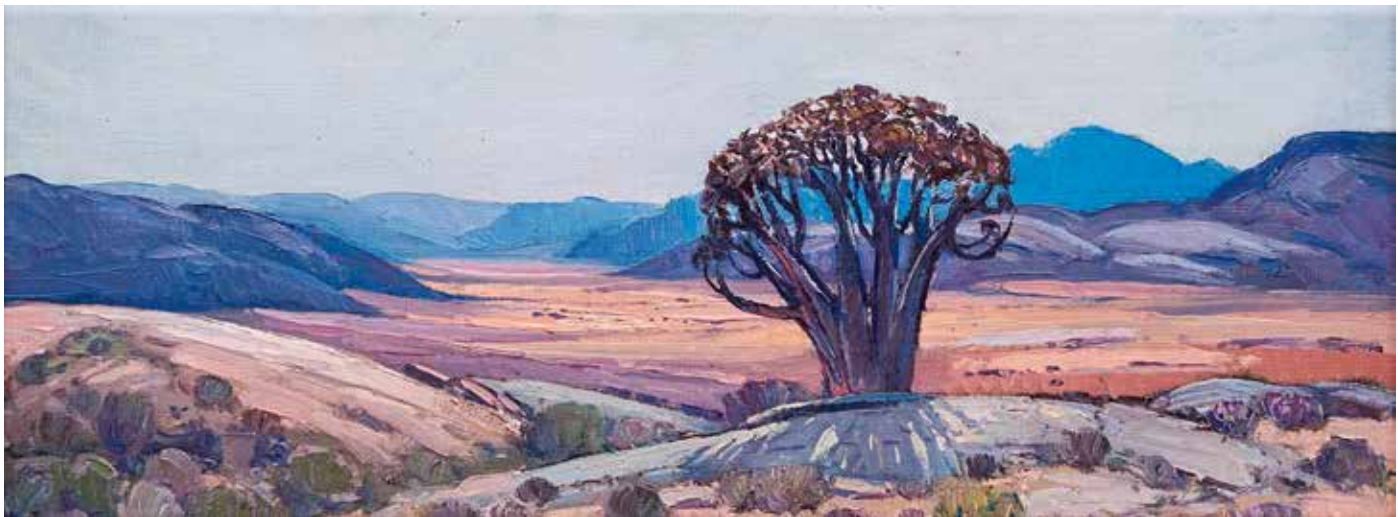
47



48



49



49

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Quiver Tree

signed

oil on canvas laid down on board

18,5 by 49,5 cm

R18 000 – 24 000

50

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Trees on a Rocky Outcrop

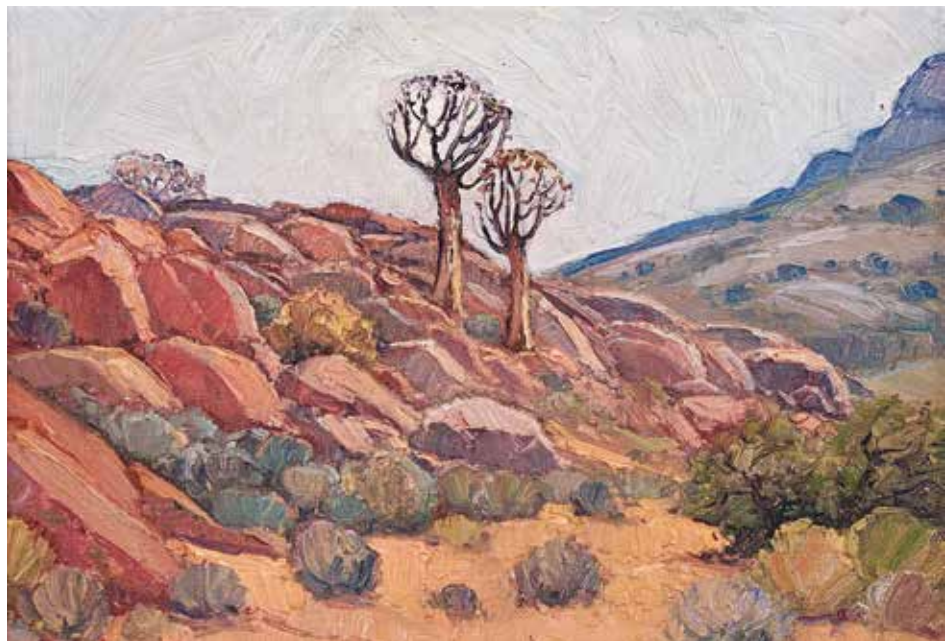
signed and dated '78

oil on canvas laid down on board

23,5 by 34 cm

R18 000 – 24 000

50



51

Conrad Nagel Doman
THEYS

SOUTH AFRICAN 1940–

Shacks with Deformed Bluegum
signed and dated 2007; signed, dated
2007 and inscribed with the title on
the reverse
oil on canvas
37,5 by 45 cm

R60 000 – 90 000

52

François
KRIGE

SOUTH AFRICAN 1913–1994

Mother and Child
signed and dated 66
oil on board
50 by 60 cm

R60 000 – 80 000

51



52



53

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Riverside Cottage

signed

oil on canvas laid down on board

55 by 75,5 cm

R30 000 – 40 000

54

Eben

VAN DER MERWE

SOUTH AFRICAN 1932–

Near Golden Gate

signed and dated '97; signed, dated 1997,

inscribed with the title and medium on

the reverse

oil on board

59 by 90 cm

R18 000 – 24 000

53



54





55

55

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Street Scene

signed
oil on canvas
65 by 90,5 cm

R30 000 – 50 000

56

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Shaded Avenue

signed
oil on canvas
65 by 90,5 cm

R30 000 – 50 000



56



57

57

Titta

FASCIOTTI

SOUTH AFRICAN 1927–1993

Woodlands

signed and indistinctly dated 81

oil on canvas

59 by 88,5 cm

R30 000 – 50 000

58

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Vineyard

signed

oil on canvas

75 by 145 cm

R30 000 – 50 000



58

59

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Street Scene with Street Lamp

signed and dated 1988

oil on board

44,5 by 34 cm

R60 000 – 90 000

60

Conrad Nagel Doman
THEYS

SOUTH AFRICAN 1940–

Farm Cottages W. Cape

signed and dated 2003; signed, dated 2003

and inscribed with the title on the reverse

chalk pastel

32 by 43 cm

R30 000 – 50 000



59



60

61

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Approaching Storm, Kenilworth, C.P.

signed and dated 1965; signed, inscribed

with the title and 'no 18' on the reverse

oil on canvas

39 by 47,5 cm

R60 000 – 80 000

62

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

*Near Eemnes, 't Gooi, the
Netherlands*

signed and dated 42; inscribed with the

title in another hand on the reverse

oil on canvas laid down on board

48,5 by 63 cm

R30 000 – 50 000



61



62



63

63

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Near Southbroom

signed and dated 59; signed and
inscribed with the title on the reverse
oil on canvas laid down on board
31,5 by 41,5 cm

R18 000 – 24 000

64

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Boats on the Shore

signed
oil on canvas board
34,5 by 44 cm

R20 000 – 30 000



64



65

65

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Doorway

signed
oil on board
39,5 by 29,5 cm

R15 000 – 20 000



66

66

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

House Facade

signed
oil on board
74,5 by 49,5 cm

R30 000 – 50 000

67

Carl Walter
MEYER

SOUTH AFRICAN 1965–

Farm, Bethulie

signed with the artist's initials and
dated 97
oil on canvas
64,5 by 79,5 cm

R30 000 – 40 000

68

John Koenakeefe
MOHL

SOUTH AFRICAN 1903–1985

Early Morning in Bechuanaland

signed; inscribed with the title on the
reverse
oil on board
35 by 44,5 cm

R15 000 – 20 000

67



68



69

Titta

FASCIOTTI

SOUTH AFRICAN 1927–1993

Bridesmaids

signed and dated 86
watercolour and charcoal
70,5 by 50,5 cm

R18 000 – 24 000

70

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Nopaline Xosa

signed and inscribed with the title twice
pastel
40,5 by 50 cm

R20 000 – 30 000

71

After Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Shangaan

signed, dated 1907 and inscribed 'S.A. Joh-burg';
engraved with the artist's name and title on a
plaque adhered to the base
bronze with a dark brown patina, mounted on a
wooden base
height: 31 cm, including base

R30 000 – 50 000

LITERATURE

Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 63 to 64.
Duffey, AE. (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 29.



69



70



71



72

72

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Doves

signed
oil on canvas
68 by 50 cm

R30 000 – 40 000



73

73

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Hymns at Church

signed
gouache and pastel
48 by 63 cm

R25 000 – 40 000

74

Terence John
MCCAWE

SOUTH AFRICAN 1913–1978

Bouquet of Spring Flowers

signed

oil on canvas laid down board
49 by 39,5 cm

R50 000 – 80 000



74

75

Conrad Nagel Doman
THEYS

SOUTH AFRICAN 1940–

Kappertjies in Grys Pot

signed and dated 1986; inscribed with
the title on the reverse

oil on canvas
32 by 35 cm

R30 000 – 40 000



75



76

76

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Mother and Child with Rooster

signed

oil on board

41,5 by 59 cm

R25 000 – 35 000

77

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Man Pushing a Wheelbarrow

signed

oil on board

49 by 59 cm

R40 000 – 60 000



77



78

78

Amos

LANGDOWN

SOUTH AFRICAN 1930–2006

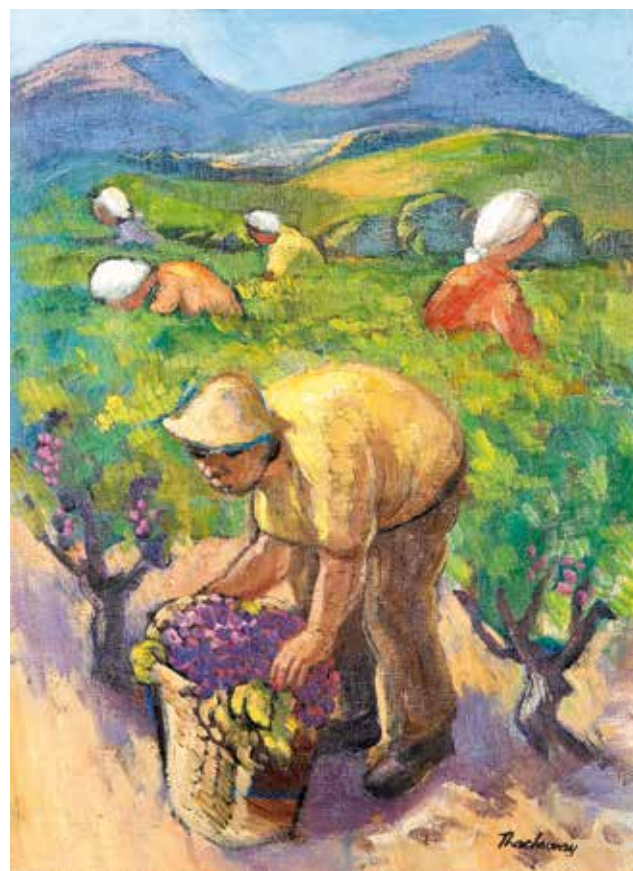
Fisher Folk

signed

oil on canvas laid down on board

58 by 44 cm

R20 000 – 30 000



79

79

James Vicary

THACKWRAY

SOUTH AFRICAN 1919–1994

Grape Picking

signed

oil on canvas laid down on board

52 by 38,5 cm

R25 000 – 35 000

EXHIBITED

District Six Museum, Cape Town,
*District Six: Its Clay Soil Speaks –
An Exhibition of the Work of James
Vicary Thackwray*, 15 April to
15 May 2015, catalogue number
DS13, illustrated

LITERATURE

Munro, George Ross.
(2013) *James Thackwray:
an Unassuming Master*,
Johannesburg: Paja Publishers.
Illustrated in colour on page 42.

80

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

The Bench Maker

signed, dated 63 and inscribed with
the title on the reverse
ink and watercolour
50,5 by 69 cm

R25 000 – 40 000

81

Phaswane David
MOGANO

SOUTH AFRICAN 1932–2000

*The last shacks in Pimville were
demolished*

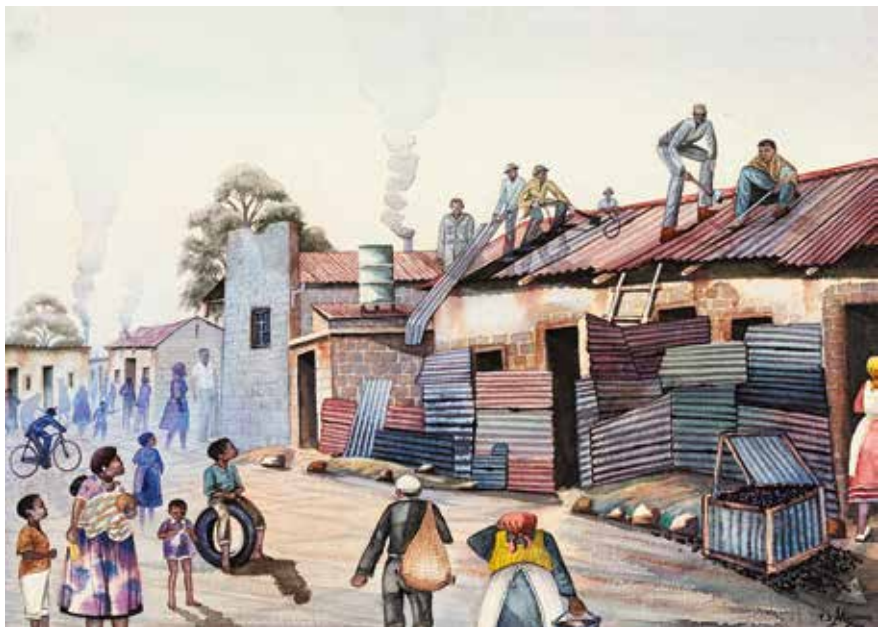
signed and dated 1981; signed, dated
1981, inscribed with the title and 'J.H.B.
S.A.' on the reverse
watercolour
51 by 71 cm

R15 000 – 20 000



80

© The Estate of Ephraim Ngatane | DALRO



81

© The Estate of PD Mogano | DALRO



82
© Gerard Sekoto Foundation | DALRO

82

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Night Dancers

signed and dated '56

watercolour

35 by 40,5 cm

R50 000 – 70 000

83



83

Hermann
NIEBUHR

SOUTH AFRICAN 1972–

Johannesburg Skyline, diptych

signed and dated 2008

oil on canvas

120 by 302 cm, combined

(2)

R80 000 – 120 000

84

Marie

VERMEULEN-BREEDT

SOUTH AFRICAN 1954–

Kristie in the Minehouse – Cullinan

signed and dated 2015; inscribed with the title, size and medium on the reverse

oil on canvas

59 by 48,5 cm

R25 000 – 35 000



85

Marie

VERMEULEN-BREEDT

SOUTH AFRICAN 1954–

Early Morning preparations before Gallops at Highveld

signed and dated 2015; inscribed with the title, medium and 'Painted on the Highveld whilst the artist was a racehorse trainer' on the stretcher

oil on canvas

51 by 61 cm

R20 000 – 30 000



86

Nico (Nicholaas Oswald)

ROOS

SOUTH AFRICAN 1940–

Bergland

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

oil on canvas

118,5 by 178,5 cm

R15 000 – 20 000

87

Nico (Nicholaas Oswald)

ROOS

SOUTH AFRICAN 1940–

Berg, Khomas Hochland, Namibia

signed and dated 1990; inscribed with
the title in another hand on the reverse

oil on canvas

120 by 89,5 cm

R10 000 – 15 000



86



87

88

Judith

MASON

SOUTH AFRICAN 1938–

Shiva, Dancer of the Spirit, triptych

signed

oil on canvas laid down on board

299 by 117 cm, combined

(3)

R60 000 – 90 000



88

© Judith Mason | DALRO



89

89

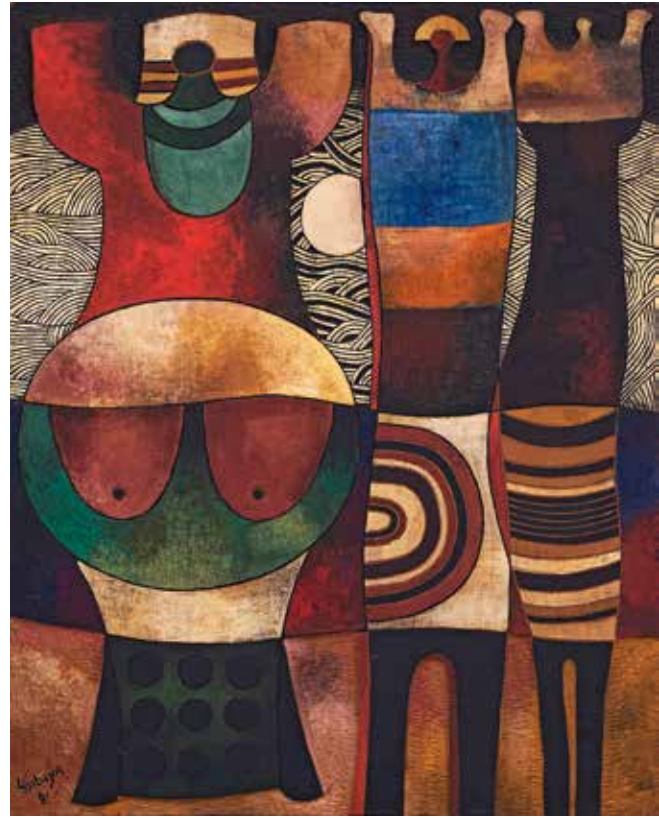
Raymond Hillary
ANDREWS

SOUTH AFRICAN 1948–

A Dream Remembered

signed with the artist's initials; signed,
dated 1997 and inscribed with the title
and medium on the reverse
carved, incised and painted wood panel
with gold leaf
125,5 by 89 cm

R25 000 – 40 000



90

90

Lucky Madlo
SIBIYA

SOUTH AFRICAN 1942–1999

Twins and Mother

signed and dated 81; inscribed with the title on
the reverse
carved, incised and painted wood panel
77,5 by 61 cm

R50 000 – 80 000



91

91

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Conversation

signed and dated 1977; inscribed with
the title on the reverse

oil on canvas

40 by 40 cm

R25 000 – 40 000



92

92

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Face

signed and dated 1974

oil on canvas

50 by 40 cm

R20 000 – 30 000

93

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Near Aberdeen

signed; inscribed with the
artist's name and title on a label
adhered to the reverse
oil on panel
99 by 77 cm

R40 000 – 60 000

PROVENANCE

Everard Read Gallery,
Johannesburg

EXHIBITED

Knysna Fine Art, Knysna



93

94

Cecily
SASH

SOUTH AFRICAN 1924–

First Day of School

signed and dated '55

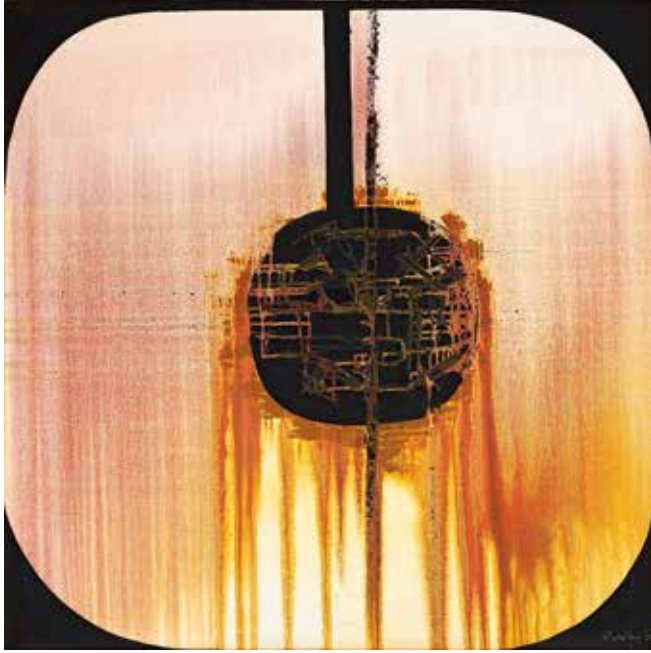
oil on board

61 by 30 cm

R40 000 – 60 000

94





95

95

Larry (Laurence Vincent)
SCULLY

SOUTH AFRICAN 1922–2002

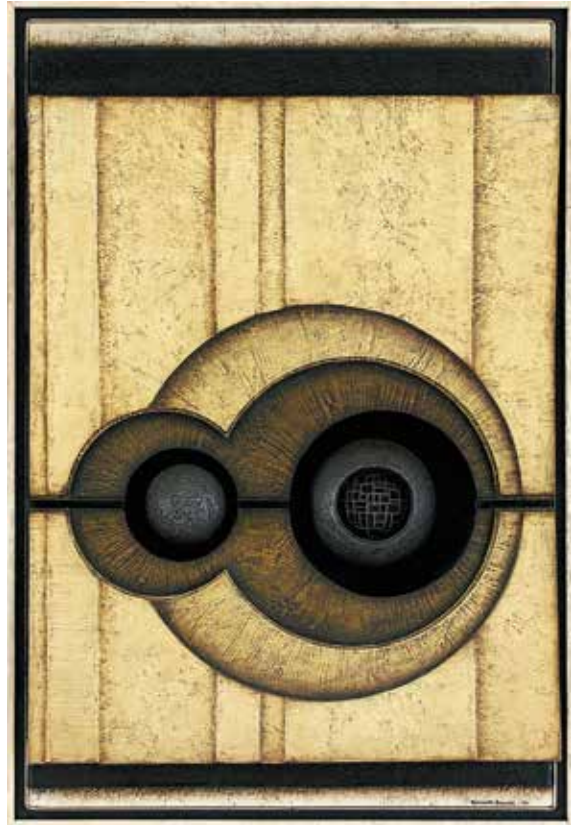
Primeval O, No III

signed, dated '72; dated '72 and inscribed with the title on the reverse

oil on canvas

91 by 91 cm

R50 000 – 80 000



96

96

Kenneth
BAKKER

SOUTH AFRICAN 1926–1988

Spherical Forms No 5

signed and dated 70; signed, inscribed with the title and 'Simon's Town' on the reverse

relief construction

96,5 by 66 by 18 cm

R30 000 – 50 000

97

Diederick George
DURING

SOUTH AFRICAN 1917–1991

In a Crowd

signed
oil on board
56,5 by 49,5 cm

R40 000 – 60 000

98

Eben

VAN DER MERWE

SOUTH AFRICAN 1932–

Abstract Landscape

signed and dated '65
oil on panel
42 by 60 cm

R20 000 – 30 000



97



98

99

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Still Life with Flask and Leaves

signed and dated 1975

oil on board

61 by 39,5 cm

R60 000 – 90 000

The Diary of Johannes Meintjes,
catalogue number JM1196



99



100

100

Paul

DU TOIT

SOUTH AFRICAN 1922–1986

Landskap, Noordhoek

signed and dated 52; inscribed with the title on the stretcher

oil on canvas

49,5 by 60 cm

R60 000 – 80 000



101

101

Jack
HEATH

BRITISH 1915–1969

Thornveld in Red and Blue

signed and dated 59
acrylic on board
120 by 150,5 cm

R40 000 – 60 000

102

Fred
SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract Landscape

signed
oil on card
62 by 86 cm

R20 000 – 30 000



102



103

103

Fred

SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract Composition #1120

signed and dated '04; signed, dated '04

and numbered on the reverse

oil on card

62,5 by 79 cm

R20 000 – 30 000

104

Nel (Petronella Margaretha)

ERASMUS

SOUTH AFRICAN 1928–

Windswept Moonflower

signed twice and dated 07; signed and

inscribed with the title on the reverse

oil on paper laid down on board

98 by 69,5 cm

R10 000 – 15 000



104



105

105

Sebastian

PETHER

BRITISH 1790–1844

A Watermill beside a Lake in the Moonlight

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

oil on canvas

44,5 by 59,5 cm

R20 000 – 30 000



106

106

Zoltan

BORBEREKI

SOUTH AFRICAN 1907–1992

Wind

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

bronze with a verdigris patina, on a painted bronze base

height: 111 cm, including base

R30 000 – 40 000



107

107

Cecil
HIGGS

SOUTH AFRICAN 1898–1986

Pondoland Forest

signed and dated 54-60
oil on canvas laid down on panel
49,5 by 39,5 cm

R30 000 – 40 000

PROVENANCE

Johans Borman Fine Art Gallery, Cape Town



108

108

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Ripples on a Pond

signed
oil on board
73 by 49 cm

R25 000 – 40 000

109

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Three Benin Figures

signed on the reverse
oil on canvas laid down on panel
15 by 20 cm

R30 000 – 50 000

PROVENANCE

Acquired directly from Joan Hoather,
Gainsborough Gallery, Johannesburg

LITERATURE

Berman, Esmé and Nel, Karel. (2009)
Alexis Preller: Africa, the Sun and Shadows,
Johannesburg: Shelf Publishing. The
carved Benin Figure illustrated on
page 289.

Berman, Esmé and Nel, Karel. (2009)
Alexis Preller: Collected Images,
Johannesburg: Shelf Publishing. A
photograph of the artist's Ygdrasil studio
with the carved Benin Figures illustrated
on page 53.



109

110

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Cosmic Sight

signed and dated 2004; inscribed with
the title, medium and 'Theme: Colour as
Language' on the reverse
oil on canvas
80,5 by 60 cm

R30 000 – 50 000



110



111

111

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

Nazaré Beach, Portugal

signed and dated 1954; signed, inscribed with the

title and 'Rondebosch' on the reverse

oil on board

58,5 by 77,5 cm

R50 000 – 70 000

EXHIBITED

The South African National Gallery, Cape Town

LITERATURE

Davis-Mesman, Ellen. (1998) *The Colourful Palette of Alfred Krenz*, Cape Town: Ellen-Davis-Mesman. Illustrated in colour on page 55, with the title *San Nazaré, Portugal*.

112

Jean Max
Friedrich
WELZ

SOUTH AFRICAN 1900–1975

Denie Roberts Dancing Group, 1951

signed and dated 52; inscribed with the
artist's name and title on a label adhered
to the reverse

oil on canvas laid down on board
29 by 19 cm

R60 000 – 90 000

EXHIBITED

Pretoria Art Museum, Pretoria

PROVENANCE

The late Jack Lewsen



112



113

113

Douglas Owen

PORTWAY

SOUTH AFRICAN 1922–1993

Figurative Abstract

signed and dated 66

oil on canvas

61 by 91,5 cm

R40 000 – 60 000



114

© The Estate of Cecil Skotnes | DALRO



115

© The Estate of Cecil Skotnes | DALRO



114

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Mine Shaft, original woodblock and woodcut
woodblock signed on the reverse; woodcut signed, dated 81 and
numbered 1/50 in pencil in the margin
carved and incised woodblock with accompanying colour woodcut
woodblock: 24,5 by 30,5 cm
(2)

R25 000 – 40 000

This print was produced for the Edward L. Bateman Limited company
calendar of 1981 for the months March and April.

115

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Green Hills and Fields, original woodblock and woodcut
woodcut signed, dated 81 and numbered 1/50 in pencil in the margin
carved and incised woodblock with accompanying colour woodcut
woodblock: 24,5 by 30,5 cm
(2)

R25 000 – 40 000

This print was produced for the Edward L. Bateman Limited company
calendar of 1981 for the months July and August.

116

Hannes

HARRS

SOUTH AFRICAN 1927–2006

Totem

signed and numbered 3/9
bronze with a dark brown patina
height: 104 cm including base

R30 000 – 40 000



116



117

117

Hannes

HARRS

SOUTH AFRICAN 1927–2006

Totem with Geometric Motifs

signed and dated 2005
mixed media on a wooden base
height: 133 cm, including base

R35 000 – 50 000

118

John Koenakeefe

MOHL

SOUTH AFRICAN 1903–1985

*Cyclists, on a sunset journey, along
a country road, near Pochefstroom
(S.A.)*

signed and dated 'in the 20th century';
signed, dated 'in the 20th Century' and
inscribed with the title on the reverse
oil on board
44 by 63,5 cm

R50 000 – 80 000

119

Hannes

HARRS

SOUTH AFRICAN 1927–2006

Geometric Forms

signed and dated 1971 on the reverse
carved wood
65 by 30 by 7 cm

R25 000 – 40 000



118



119

120

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Totem with Seven Figures

signed and dated 81
carved, incised and painted wood panel
252,5 by 36,5 cm

R80 000 – 120 000

120





121

121

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Vertical Form

signed, dated 31.5.1992 and numbered 1
painted steel
height: 112 cm

R60 000 – 90 000



122

122

Eugene
LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Abstract Composition

signed and dated 1957
oil on hessian
53 by 64 cm

R30 000 – 50 000

123

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Man's Gold

A portfolio of twenty eight woodcuts by Cecil Skotnes, 6 poems and text by Stephen Gray, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, each copy is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 to January 1979, edition limited to 75 copies and 15 artist proofs, this numbered Artist Proof XII/XV, each woodcut signed and numbered Artist Proof XII/XV in pencil in the margin, the title page signed by both the artist and poet colour woodcuts
sheet size: 38,5 by 53,5 cm each
portfolio size: 41 by 56,5 by 5 cm

R30 000 – 40 000

124

Wopko
JENSMA

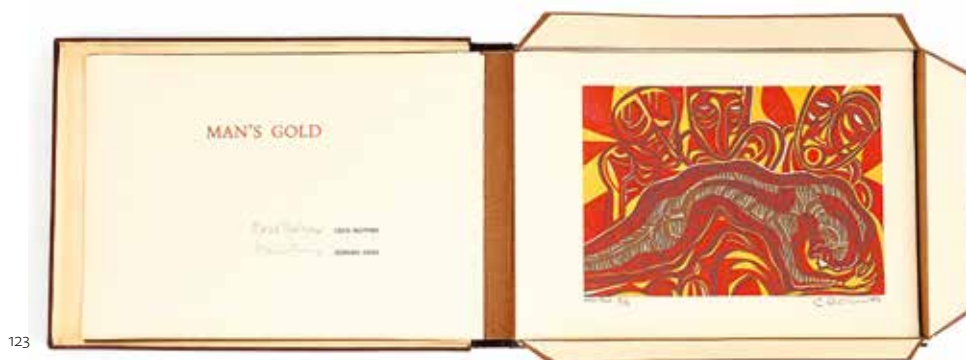
SOUTH AFRICAN 1939–?

Figural Form I and II, two

each signed with the artist's initials and dated 73

mixed media on paper
sheet size: 56 by 38 cm each
(2)

R18 000 – 24 000



123

© The Estate of Cecil Skotnes | DALRO



124



125

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Throne

signed and dated 1993
painted steel
height: 66 cm

R60 000 – 90 000



126

Judith
MASON

SOUTH AFRICAN 1938–

A Shrine to the Clumsy Juggler

signed; inscribed with the title on the
reverse
oil on canvas, in the artist's handmade
frame

120 by 76 cm, including frame

R40 000 – 60 000



© Judith Mason | DALRO



127

127

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

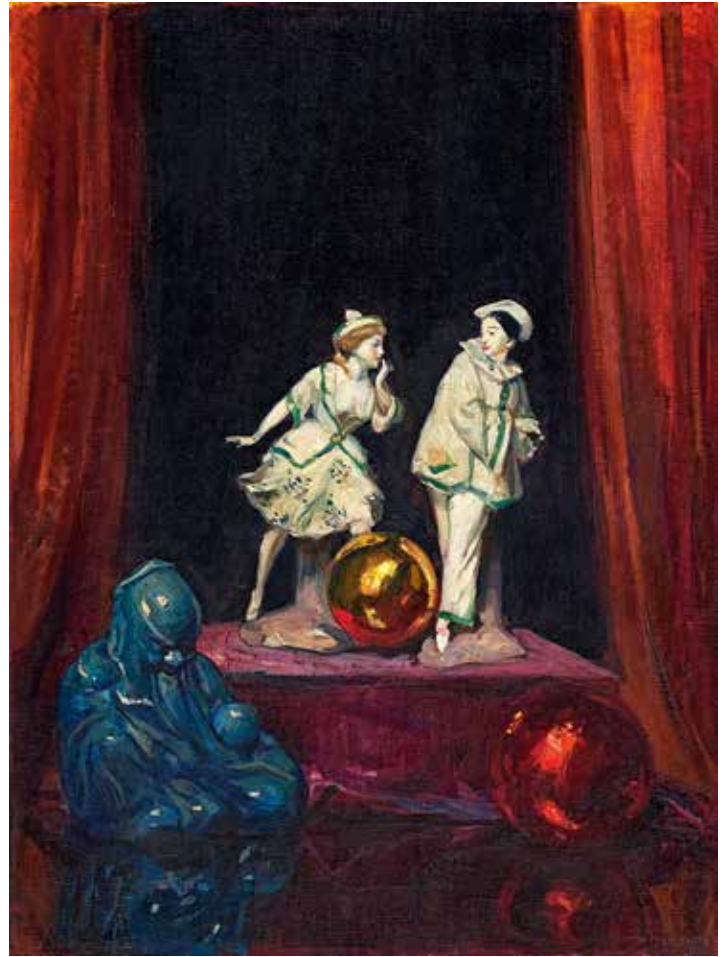
Harlequin Wearing a Sailor's Hat

signed

oil on board

60 by 38 cm

R40 000 – 60 000



128

128

John Henry
AMSHEWITZ

SOUTH AFRICAN 1882–1942

Comedy

signed

oil on canvas

59,5 by 44,5 cm

R20 000 – 30 000



129

129

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Twee Bekers en Ikon

signed and dated 1997; inscribed with the title on
the reverse

oil on canvas

39,5 by 28,5 cm

R50 000 – 70 000



130

130

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Figure I and II, two

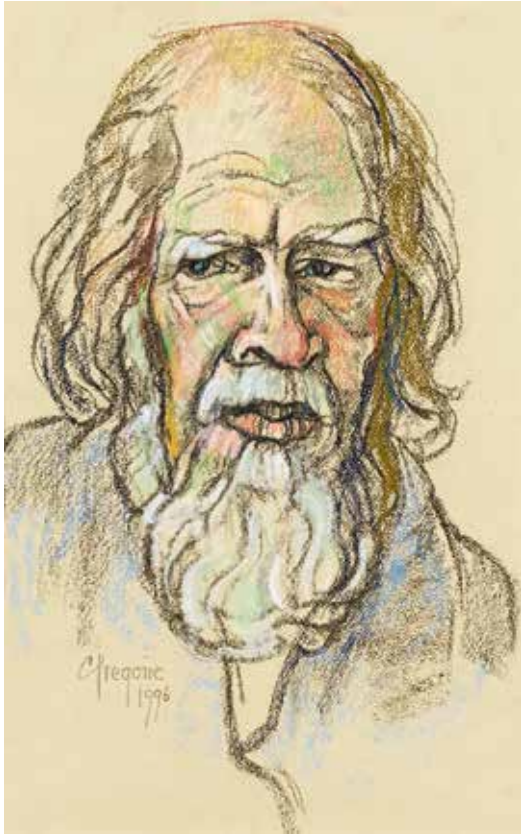
each signed and dated 1978

bronze with a brown patina, mounted on a steel base

heights: 38 and 28 cm

(2)

R50 000 – 70 000



131

131

Gregoire Johannes
BOONZAIER

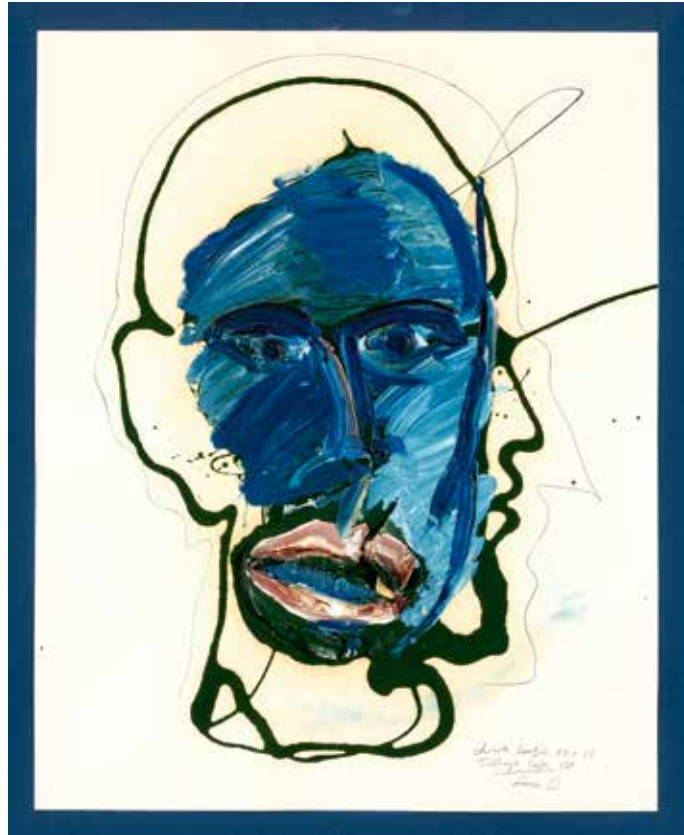
SOUTH AFRICAN 1909–2005

Self-portrait, Bushybeard!

signed and dated 1996; inscribed with the title
on the reverse

charcoal and pastel
45,5 by 28,5 cm

R30 000 – 40 000



132

132

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Face 1

signed, dated 88, numbered 13, inscribed with the title
and 'Tulbach, Cape, SA' in pencil

mixed media on paper
64 by 50 cm

R25 000 – 35 000



133

133

Stanley
NKOSI

SOUTH AFRICAN 1945–1988

Bull

bronze with a dark brown patina
height: 16,5 cm
(2)

R50 000 – 80 000

Accompanied by a charcoal and pastel
preliminary drawing, signed and dated '74

134

Jacques René
FULLER

SOUTH AFRICAN 1960–

Padda Prince, water fountain

signed and dated 2013
bronze and stainless steel
height: 100 cm

R30 000 – 40 000



134

135

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Karoo at Night

signed

oil on board

51 by 58 cm

R50 000 – 70 000



135

136

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Meerkatte in die Winter

signed and dated 1970; inscribed

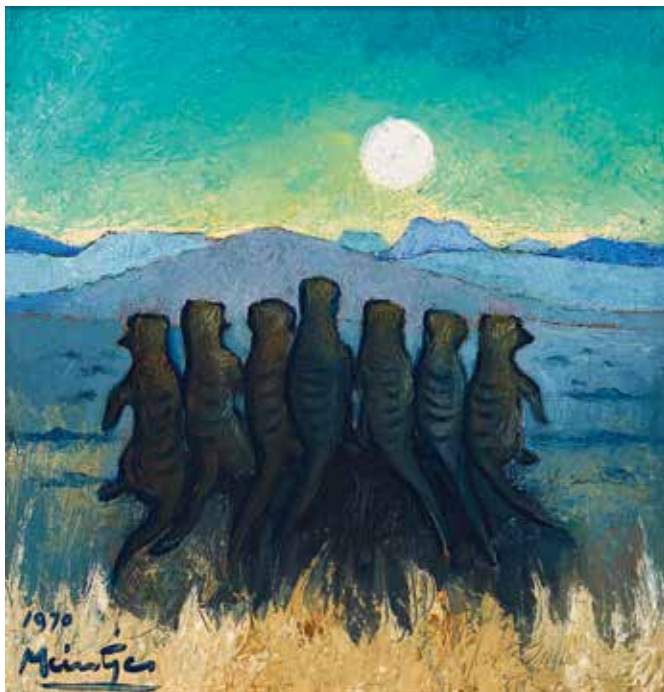
with the title on the reverse

oil on board

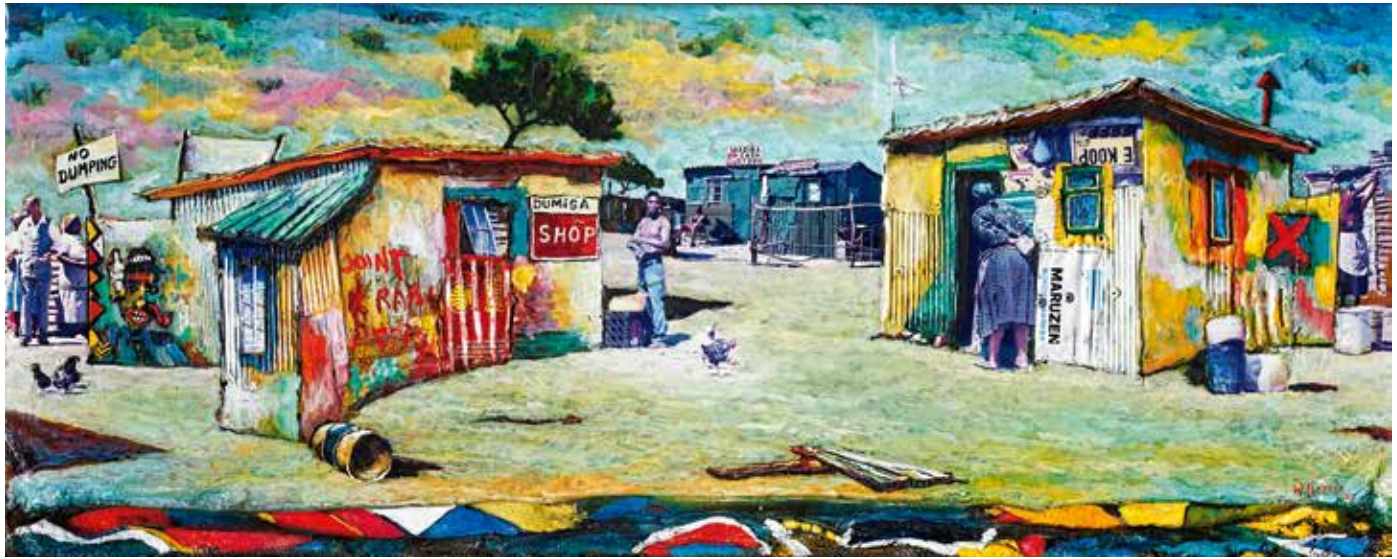
44 by 43 cm

R40 000 – 60 000

The Diary of Johannes Meintjes,
catalogue number JM1037



136



137

137

Willie (William)
BESTER

SOUTH AFRICAN 1956–

Township Scene

signed and dated 97
oil and collage on board
35 by 89 cm

R25 000 – 40 000

138

George Velaphi
MZIMBA

SOUTH AFRICAN 1959–

Maria Mahlangu

signed and dated 01; inscribed with the
artist's name, title and medium on a label
adhered to the reverse
mixed media on steel and wood
129 by 100 cm

R40 000 – 60 000

PROVENANCE

Everard Read Gallery, Johannesburg



138

139

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

...*Break...*

signed and dated '94; inscribed with
the artist's name, title, medium and
dated 1994 on a label adhered to the
reverse

pastel
67 by 98,5 cm

R50 000 – 70 000

PROVENANCE

Goodman Gallery, Johannesburg

140

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

Neighbour's Ambulance

signed and dated '97
chalk pastel
70 by 99 cm

R60 000 – 90 000



139



140



141

141

Kevin

ROBERTS

SOUTH AFRICAN 1965–2009

Rainmaker

signed with the artist's initials and dated 95

oil on panel

96,5 by 180 cm

R40 000 – 60 000



142

142

John Barnett

KRAMER

SOUTH AFRICAN 1946–

P J Meiring: Koffiehuis

signed and dated 94

oil on canvas

49 by 75 cm

R30 000 – 40 000

143

Keith Savel

ALEXANDER

SOUTH AFRICAN 1946–1998

Lone Figure

signed and dated 75

oil on paper laid down on board

36 by 49 cm

R25 000 – 40 000



143

144

Robin Kenneth
LEWIS

SOUTH AFRICAN 1942–1988

The Conversation

signed
oil on board
98 by 113,5 cm

R50 000 – 70 000



144

145

Colbert
MASHILE

SOUTH AFRICAN 1972–

Three Graces

signed and dated 07; signed and
inscribed with the title and medium
on the stretcher
oil on canvas
133 by 181 cm

R20 000 – 30 000



145



TWO VIEWS OF LOT 146

146

David James
BROWN

SOUTH AFRICAN 1951–

Homage to a Free-range Chicken

signed with the artist's initials and dated 88
wood, iron and ceramic plate
height: 42 cm

R20 000 – 30 000

147

Jackson (Jekiseni
Mbhezima Sagani)
HLUNGWANI

SOUTH AFRICAN 1923–2010

The Prophet

carved wood
height: 77 cm

R30 000 – 40 000



147

148

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Orgy

signed and numbered 45/45 in pencil in the margin
colour screenprint
sheet size: 45 by 64 cm

R35 000 – 45 000



148

149

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Orgy 4

signed, numbered 25/39 and inscribed
with the title in pencil in the margin
colour screenprint
sheet size: 45 by 63 cm

R35 000 – 45 000

LITERATURE

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

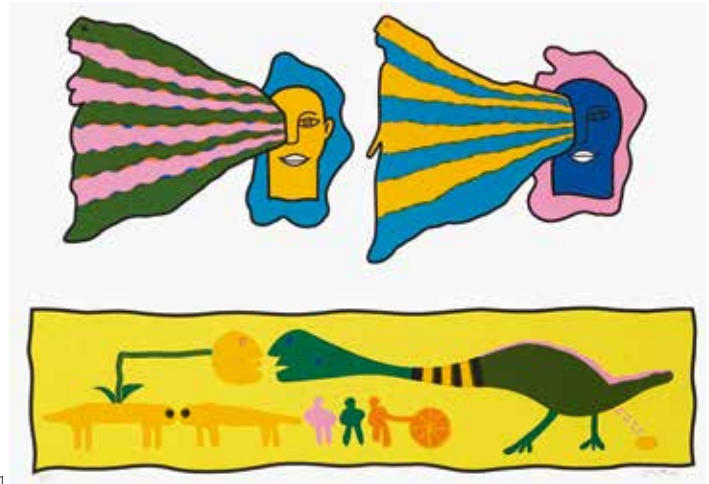
Skawran, Karin. (ed.) (2005) *Walter Battiss,
Gentle Anarchist*, Johannesburg: The
Standard Bank Gallery. Another example
from this edition illustrated in colour on
page 55.



149



150



151

150

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Untitled

signed and numbered 8/25 in pencil
colour screenprint
image size: 43 by 53 cm

R18 000 – 24 000

LITERATURE

Skawran, Karin. (ed.) (2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 182.

151

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Golden Egg

signed and numbered 11/25 in pencil
colour screenprint
image size: 39,5 by 57 cm

R15 000 – 20 000

152

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Four Excessive Females

signed, numbered 8/25 in pencil and
inscribed with the title in pen
colour screenprint
image size: 60,5 by 42 cm

R18 000 – 24 000



152

153

Braam J.
KRUGER

SOUTH AFRICAN 1950–2008

Batman

signed and dated 31.1.85
oil on board
120,5 by 159 cm

R30 000 – 50 000

154

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Anaesthetized

signed and dated '94; inscribed
with the title on a label adhered
to the reverse
oil on canvas
29 by 38 cm

R50 000 – 70 000





155

155
Peter
SCHÜTZ

SOUTH AFRICAN 1942–2008
Chair
carved and painted wood
height: 160 cm

R40 000 – 60 000



156

156
Walter Whall
Battiss

SOUTH AFRICAN 1906–1982
Angels Admiring a Metamorphic Woman

signed and inscribed with the title
ink and watercolour
26,5 by 41 cm

R30 000 – 50 000



157

157

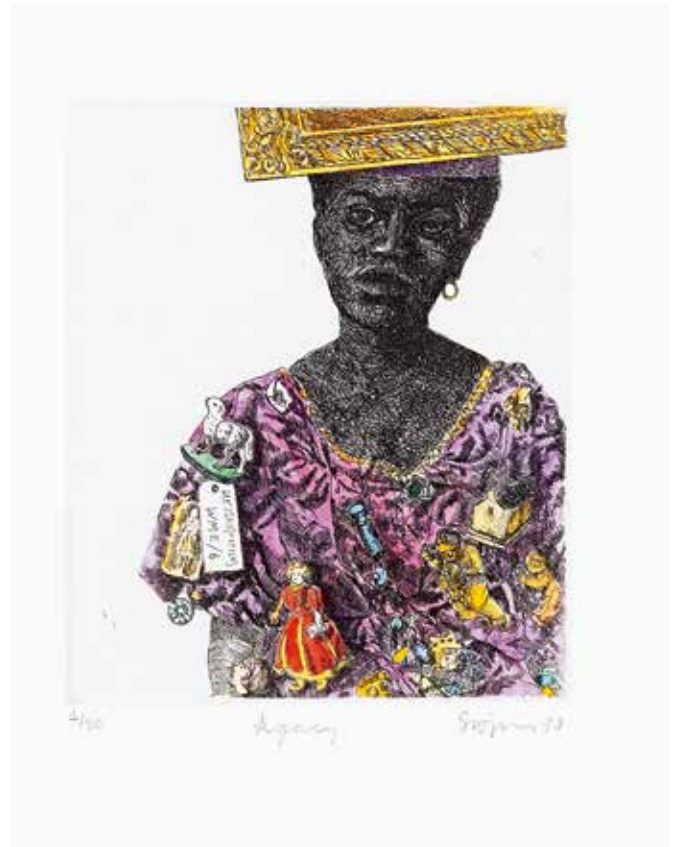
Penny (Penelope)
SIOPIIS

SOUTH AFRICAN 1953–

Colony

signed, dated '90, numbered 11/30, inscribed with the title in pencil and embossed with the Caversham Press chop mark in the margin
hand coloured etching
sheet size: 33 by 25 cm

R15 000 – 20 000



158

158

Penny (Penelope)
SIOPIIS

SOUTH AFRICAN 1953–

Legacy

signed, dated 90, numbered 4/30, inscribed with the title in pencil and embossed with the Caversham Press chop mark in the margin
hand coloured etching
sheet size: 33 by 25 cm

R15 000 – 20 000

159

Penny (Penelope)

SIOPIS

SOUTH AFRICAN 1953–

Le Cap

signed, dated '90, numbered A/P, inscribed with the title in pencil and embossed with the Caversham Press chop mark in the margin

colour lithograph

image size: 30 by 42,5 cm

R8 000 – 12 000



159

160

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Henry Hartley's Elephants

signed, dated 4.12.77 and inscribed 'I am a descendant of Henry Hartley who shot 1200 elephants (which is much less than they seasonally cull in Africa)'

watercolour on card

30,5 by 44,5 cm

R40 000 – 60 000

PROVENANCE

Goodman Gallery, Johannesburg



160

161

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Like Westpoint

signed, dated 2006, inscribed with the title and incised 'Retief o6' on the underside

hand painted and glazed ceramic

diameter: 34 cm

R10 000 – 15 000

LITERATURE

van Wyk, Retief. (2008), *The Ceramic Art of Robert Hodgins*, Cape Town: Bell-Roberts Publishing. Illustrated in colour on pages 32 and 125.



161



162

162

Hylton
NEL

SOUTH AFRICAN 1941–

Spongeware Bowl with Fish
signed with the artist's initials on the
underside
glazed earthenware
diameter: 24 cm

R5 000 – 7 000

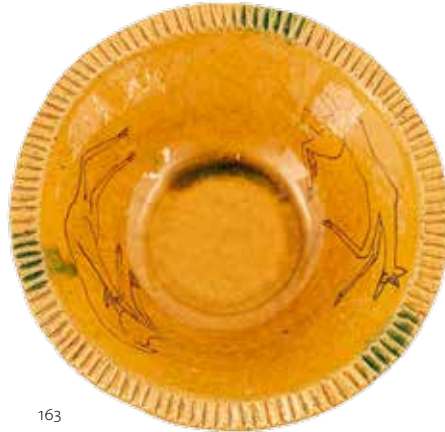
163

Hylton
NEL

SOUTH AFRICAN 1941–

Mustard-glazed Bowl
signed and dated 26-2-1993
hand painted and glazed earthenware
diameter: 30,5 cm

R5 000 – 7 000



163

164

Hylton
NEL

SOUTH AFRICAN 1941–

Agate-ware Bowl
stamped with the artist's monogram and 'Port
Elizabeth' on the underside
glazed earthenware
diameter: 29 cm

R4 000 – 6 000

165

Hylton
NEL

SOUTH AFRICAN 1941–

Autumn days like heaven
signed with the artist's initials and dated 1.5.93
on the underside
hand painted and glazed earthenware
diameter: 21 cm

R3 000 – 4 000



164



165

166

Hylton
NEL

SOUTH AFRICAN 1941–

Agate-ware Cat with Blue Eyes
inscribed 'Port Elizabeth'
glazed earthenware
height: 30,5 cm

R10 000 – 15 000

A gift from the artist to the current owner.



166

167

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Abstract Figures

one signed

hand painted and glazed ceramic tiles

15,5 by 15 cm each, two framed sets of
four tiles

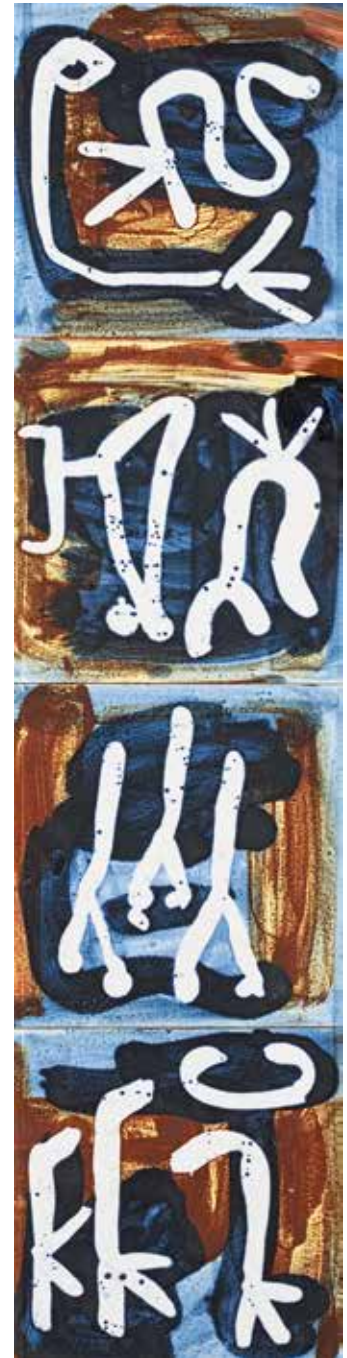
each set: 60,5 by 15 cm

(2)

R30 000 – 40 000



167



168

Aileen
LIPKIN

SOUTH AFRICAN 1933–1994

It was Very Good

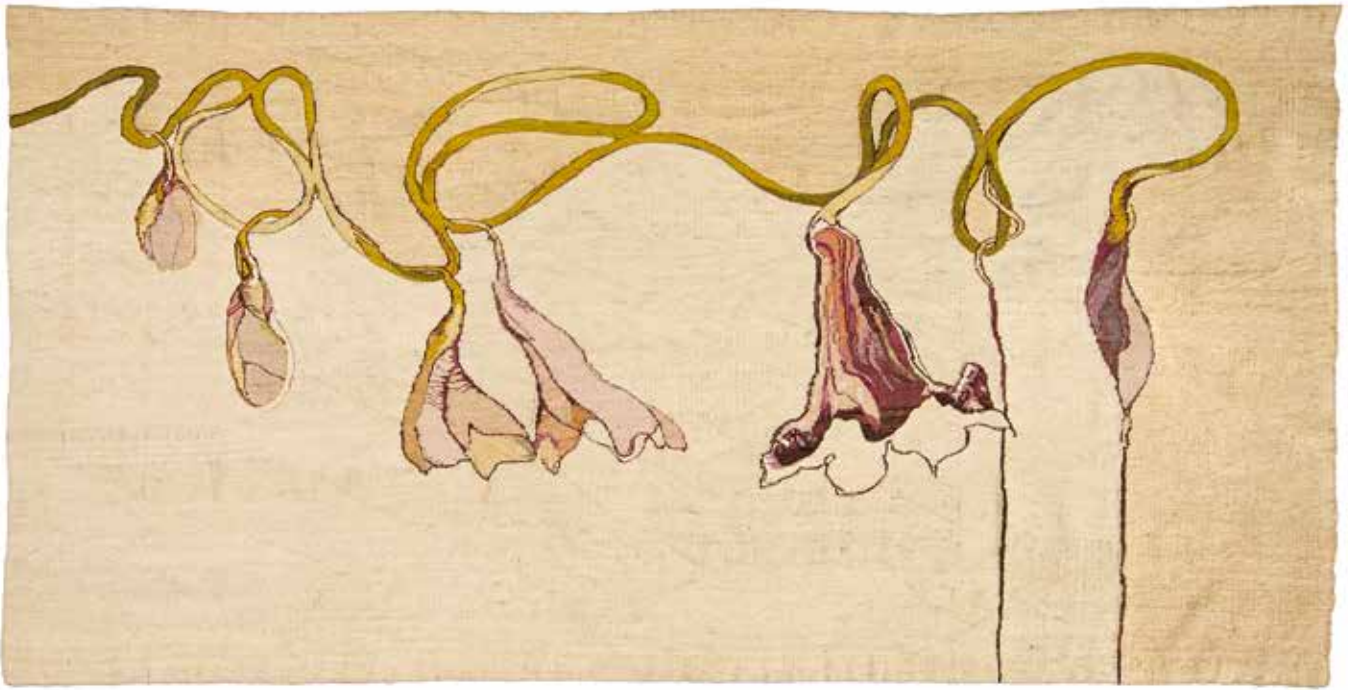
signed, dated '84 and March
84, inscribed with the title and
'Weaver: Marguerite Stephens' on a
label sewn to the reverse
tapestry

238 by 152 cm

R50 000 – 80 000



168



169

© Judith Mason | DALRO

169

Judith
MASON

SOUTH AFRICAN 1938–

Flower Metamorphosis

signed, dated 1982, numbered 2/3, inscribed
with the title and 'Weaver: Marguerite
Stephens' on a label sewn to the reverse
tapestry

130 by 261 cm

R40 000 – 60 000

170

Colin

RICHARDS

SOUTH AFRICAN 1954–2012

A taste of my own medicine

signed, dated '92, numbered 16/50 and
inscribed with the title in pencil in the
margin

hand coloured etching
35 by 27 cm

R8 000 – 12 000

171

Colin

RICHARDS

SOUTH AFRICAN 1954–2012

The Only Good Flower

signed, dated '92, numbered 17/50 and
inscribed with the title in pencil in the
margin

hand coloured etching
32 by 26,5 cm

R8 000 – 12 000

172

Colin

RICHARDS

SOUTH AFRICAN 1954–2012

In the Bud

signed, dated '92, numbered 17/50 and
inscribed with the title in pencil in the
margin

hand coloured etching
37 by 29 cm

R8 000 – 12 000



170



171



172

173

Marlene
DUMAS

DUTCH/SOUTH AFRICAN 1953–

Alan Turing

signed, dated 2014 and 2015, numbered
30/100 in pencil and embossed with the
Bernard Ruijgrok Amsterdam chop mark
lithograph

sheet size: 44,5 by 35 cm

R20 000 – 30 000

174

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953–

Feral Fables; Fetter, 2007

inscribed with the artist's name, title,
medium and dated 2007 on a label
adhered to the reverse
ink, glue, enamel and oil on paper
21 by 29,5 cm

R50 000 – 70 000

PROVENANCE

Michael Stevenson Gallery, Johannesburg



173



174



175

175

Walter
OLTMANN

SOUTH AFRICAN 1960–

Caterpillar Suit

signed and dated 2005

ink and bleach

74 by 54 cm

R10 000 – 15 000



176

176

Ezrom Kgobokanyo
SEBATA LEGAE

SOUTH AFRICAN 1938–1999

Head

signed

bronze with a brown and verdigris

patina, mounted on a wooden base
height: 19 cm, including base

R30 000 – 40 000

177

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Ulysses

signed, numbered 17/20, inscribed with
the title in pencil and embossed with
the Artist Proof Studio chop mark in the
margin

lithograph with chine collé
sheet size: 56 by 38,5 cm

R15 000 – 20 000

178

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953–

In The West

inscribed with the title
mixed media and found objects on
board

20 by 29 cm

R20 000 – 30 000



177



178



179

179

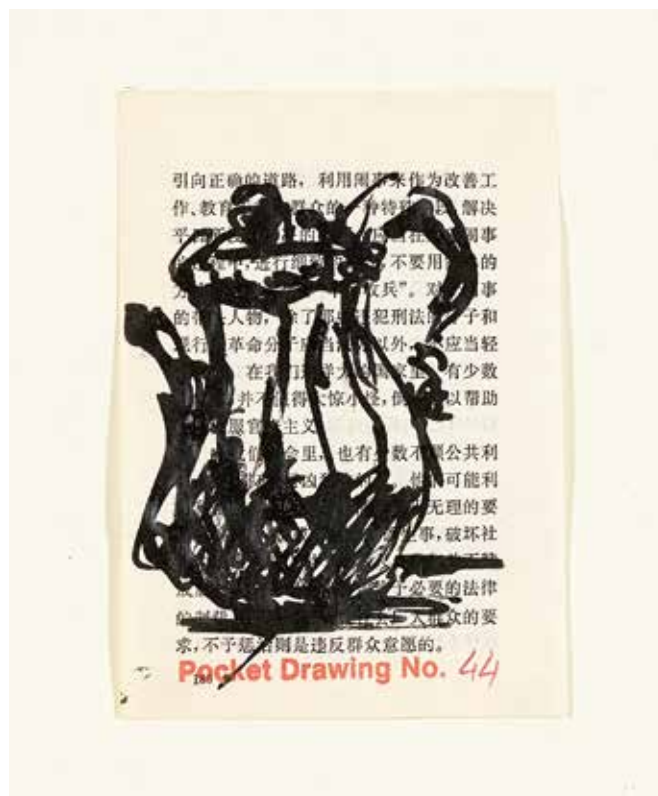
William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Pocket Drawing No. 88

numbered 88 in red Conté
ink on book page
sheet size: 13 by 9 cm

R20 000 – 30 000



180

180

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Pocket Drawing No. 44

numbered 44 in red Conté
ink on book page
sheet size: 13 by 9 cm

R20 000 – 30 000



181

181

William Joseph
KENTRIDGE

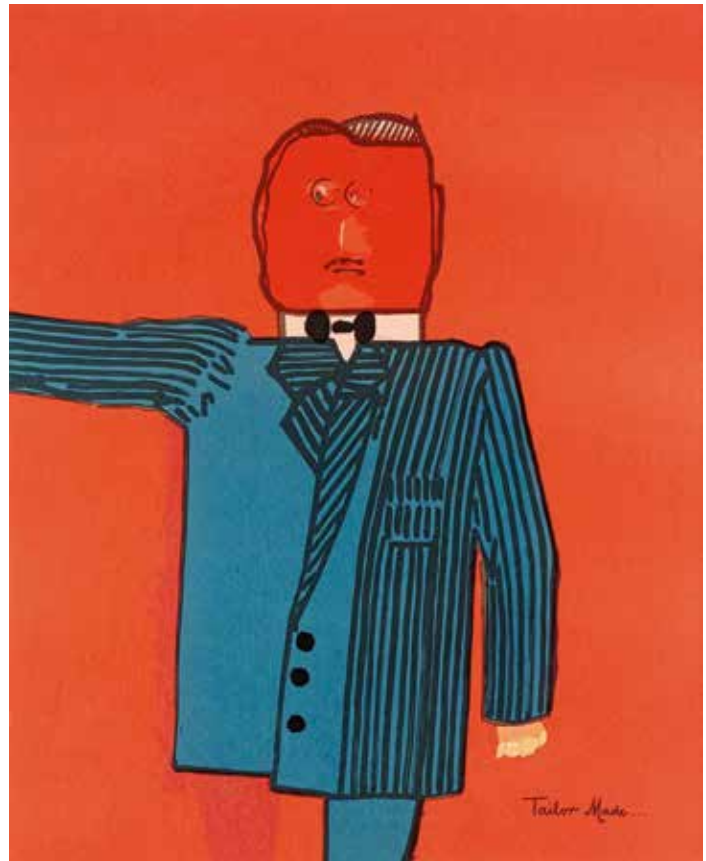
SOUTH AFRICAN 1955–

Flat Iron Building

signed, dated Dec 1985, numbered A/P and inscribed
'For Cattaneo from William' in pencil in the margin
etching

image size: 22 by 15,5 cm

R30 000 – 40 000



182

182

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Tailor Made...

signed, dated 96 and numbered 11/25 in pencil in
the margin; printed with the title in the plate
colour screenprint

image size: 85 by 72 cm

R18 000 – 24 000



183

183

Bronwen

FINDLAY

SOUTH AFRICAN 1953–

Still Life with Beaded Animal

signed and dated '86; signed and dated 1986 on the reverse

oil on canvas, in the artist's hand painted frame

59,5 by 64,5 cm, including frame

R30 000 – 40 000



184

184

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Head I

signed, dated 2001 and numbered 1/6
bronze with a brown patina, mounted on a marble base
height: 61 cm, including base

R30 000 – 50 000

LITERATURE

De Klerk, Chris and De Kamper, Gerard. (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum. Another cast from this edition illustrated in colour on page 58.

185

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Nudes and Birds

signed

pen and ink

35 by 50 cm

R30 000 – 50 000

186

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Nudes

signed and dated 30.8.81

pen and ink

34 by 49 cm

R30 000 – 50 000

187

Zander

BLOM

SOUTH AFRICAN 1982–

Untitled Bedroom 2

signed, dated 2007 and numbered 1/1 in

pencil in the margin

monoprint

sheet size: 55,5 by 81 cm

R20 000 – 30 000



185



186



187

188

Clive

VAN DEN BERG

SOUTH AFRICAN 1956–

*Intergenerational dreams*signed, dated 2007 and inscribed with the
title on the reverse

carved wood

27 by 36 by 6 cm

R30 000 – 40 000

189

Kendell

GEERS

SOUTH AFRICAN 1968–

*Jeff Koons. New Shelton Wet/Dry
Double Decker*signed and dated 2 April 1996 on the
reverse

colour lithograph

55,5 by 90 cm

R20 000 – 30 000



188



31. Jeff Koons. *New Shelton Wet/Dry Double Decker*, 1981–86. Acrylic case, fluorescent lights, and four Shelton Wet/Dry Vacuums, 6'10" x 52" x 28" (208.3 x 132.1 x 71.1 cm). Collection Emily and Jerry Spargel Family

189



190

© Judith Mason | DALRO

190

Judith
MASON

SOUTH AFRICAN 1938–

How to Make a Print, nine concertinaed panels inscribed with the title; executed in 1991
plywood, oil, polyurethane, transferred glaze and felt
35 by 193 cm with panels open;
35 by 39 by 4,5 cm with panels closed

R20 000 – 30 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Judith Mason: A Prospect of Icons*, 2 October to 6 December 2008

LITERATURE

van Rensburg, Wilhelm (Curator). (2008) *Judith Mason: A Prospect of Icons*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 110.

191

Guy Pierre

DU TOIT

SOUTH AFRICAN 1958–

The Nautical Series, four

bronze with a brown patina

heights: approximately 32 cm each

(4)

R40 000 – 60 000





192

192
Jurgen
SCHADEBERG

SOUTH AFRICAN 1931–

Mandela at the Treason Trial

embossed with the artist's name and chop mark; signed and printed with the artist's name, title and dated on a label adhered to the reverse

black and white photograph
48,5 by 36,5 cm

R50 000 – 70 000



193

193
Jurgen
SCHADEBERG

SOUTH AFRICAN 1931–

Mandela in His Cell, Robben Island

embossed with the artist's name and chop mark; signed and printed with the artist's name, title and dated on a label adhered to the reverse

black and white photograph
32,5 by 45,5 cm

R60 000 – 90 000

Signed by Nelson Mandela and dated
29.9.99



194

194
Jurgen
SCHADEBERG

SOUTH AFRICAN 1931–

Dagga Smokers, Sophiatown

embossed with the artist's name and chop mark; signed and printed with the artist's name, title and dated on a label adhered to the reverse

black and white photograph
39 by 58 cm

R18 000 – 24 000

195–200 NO LOTS



The Wanderers Club, Illovo, Johannesburg
9 November 2015 – 8 pm

Important South African and International Art

Evening Sale
Lots 201–299

OPPOSITE
Lot 230 Irma Stern, *Meinkie* (detail)

201

Ivon

HITCHENS

BRITISH 1893–1979

Landscape with a caravan and apple trees

signed and dated 72; signed, dated 1972, inscribed with the title, dimensions and 'Greenleaves, Petworth, Sussex' on a label adhered to the reverse
oil on canvas
40 by 73 cm

R500 000 – 700 000

In 1940, the English painter Ivon Hitchens moved with his family into a caravan on six acres of land in Petworth, Sussex, after his home in Hampstead, London, had been bombed in the Blitz. In London, he had been peripheral to a group of modern artists, including Barbara Hepworth and Henry Moore. After he moved to the countryside, however, he developed largely in isolation, devoting the next 40 years to painting the surrounding landscape.

Hitchens is widely regarded as one of the best and most original British landscape painters of the last century. As *The Oxford Dictionary of Art* notes: 'He created a highly distinctive style ... in which broad, fluid areas of vibrant colour, typically on a canvas of wide format, evoke but do not represent the forms of the English countryside that were his main inspiration.'¹

Landscape with a caravan and apple trees, painted when Hitchens was almost 80, features the particularly bold brushstrokes and bright colours that characterised his later work. Clear, light yellows, greens, purples and blues punctuate the earthier tones that were more typical of his earlier work.

Although Hitchens' work is not strictly tied to appearances, representing instead his experience of the landscape, his paintings are never far from representational. In *Landscape with a caravan and apple trees*, trees are discernible in the vertical strokes that run across the centre of the canvas, and a shape suggesting a caravan appears to the left of them. Other shapes and colours evoke fields, hills and sky. The most literal representation appears in a diagonal path and row of leaning fence posts in the bottom right quadrant.

Compositionally, while the sky seems to launch the eye off the canvas to the top right, the path guides it back and around and to the front and centre of the piece. Hitchens' biographer Peter Khoroché noted that, 'In the landscapes the eye is allowed to escape down one or more vistas, out of the painting, for a rest before returning to explore the picture pattern.'²

This sense of movement introduces a temporal dimension to these landscapes. Rather than gazing into their depths from a static perspective, the viewer's eye moves across its surface, as if 'reading' it. He is quoted in Khoroché's monograph: 'The intention is that the spectator's eye can travel along these areas, from floe to floe, over the picture surface instead of being engulfed or drowned in a morass of paint representing or aping realism.'³

The colour harmonies and rhythms of the brushmarks also suggest musical abstraction. Indeed, Hitchens said his landscapes should be 'listened to.' 'I should like things to fall into place with so clear a notation that the spectator's eye and "aesthetic ear" shall receive a clear message, a clear tune,' he wrote.⁴

He eventually moved out of the caravan and built a house, known as Greenleaves (which appears on the label affixed to the present work). An example like this, alluding to the caravan he lived in when he first moved to Petworth, adds a personal, reflective note to the history of modern British romanticism.

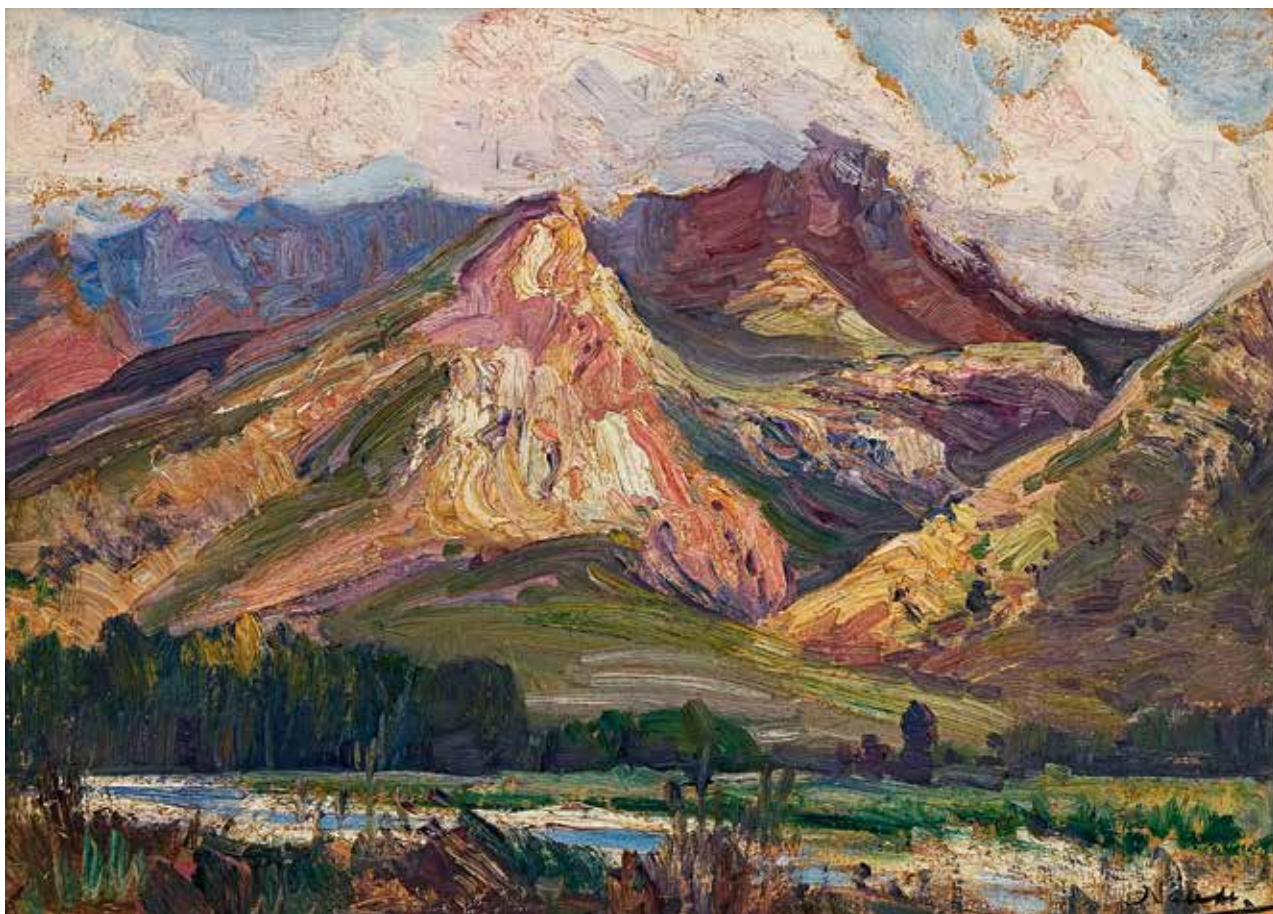
1. Ian Chilvers. (2004) *The Oxford Dictionary of Art*, Oxford: Oxford University Press. Page 340.

2. Peter Khoroché. (1990) *Ivon Hitchens*, London: Lund Humphries. Page 73.

3. Peter Khoroché. (1990) *Ivon Hitchens*, London: Lund Humphries. Page 120.

4. Ivon Hitchens. (1956) 'Notes on Painting,' *Ark: Journal of the Royal College of Art*, No.18.





202

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Mountainous Landscape

signed

oil on board

25,5 by 35,5 cm

R70 000 – 100 000



203

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Riverbed

signed

oil on canvas

45 by 54 cm

R400 000 – 600 000

204

Gregoire Johannes
BOONZAIER

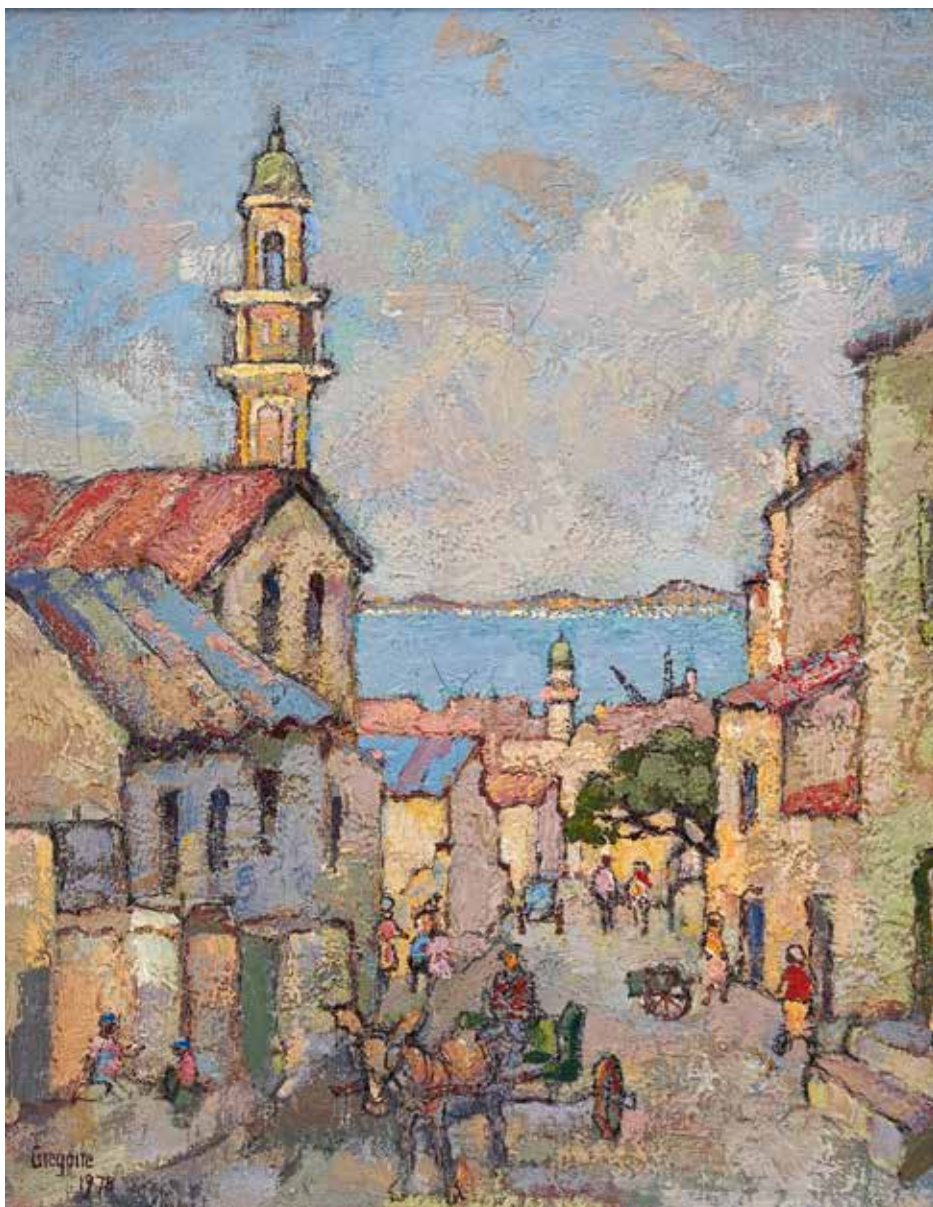
SOUTH AFRICAN 1909–2005

*Straat met Donkiekar en
Tafelbaai, Dist. Ses, Kaapstad*

signed and dated 1978; signed and
inscribed with the title on the reverse
oil on canvas

57 by 44,5 cm

R100 000 – 150 000





205

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Four Green Towers

signed and dated 1977

oil on board

28,5 by 43,5 cm

R100 000 – 150 000



206

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A Cape Farm Near Stellenbosch

signed

oil on board

38 by 59 cm

R400 000 – 600 000

PROVENANCE

Stephan Welz and Co. in association with Sotheby's,
Cape Town, *Decorative and Fine Arts*, 28 March 2001, lot 411



207

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

View of a Chateau

signed

oil on canvas

65 by 81 cm

R80 000 – 120 000



208

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

View of St Augustine's, Port Elizabeth

signed

oil on canvas board

39 by 49,5 cm

R80 000 – 120 000

209

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

The Building of a Fairy City, The Inn

signed, bears the artist's owl device mark,
dated 1926 and inscribed with the title
pen, ink and watercolour
57 by 49 cm

R160 000 – 220 000



210

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Miner with Hand Drill

signed, dated 1911 and inscribed 'Joh-burg'
and 'Foundry G. Massa Rome'
bronze with brown patinas
height: 61 cm

R2 000 000 – 3 000 000

LITERATURE

Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 89 to 92 with the title *The Hammer Worker*.

Ernst, J. (2006) *Anton van Wouw: a Biography*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 74 with the title *Die Hammerwerker*.

Fransen, Hans. (1982) *Three Centuries of South African Art*, Johannesburg: AD Donker. Another cast from the edition illustrated on pages 326 and 327.

Duffey, AE. (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 12.

Du Toit, ML. (1933) *Suid-Afrikaanse Kunstenaars: Deel 1, Anton van Wouw*, Cape Town: Unknown Publisher. Another cast from the edition illustrated, plate 13.

'There are not many castings of the larger version of this small sculpture because its price has always, even during the artist's lifetime, been exceptionally high. The first thing that strikes one when looking at exceptional castings of this figurine is the patination and the textural contrasts. The figure has a light brown patina, while the rockface is coloured much darker. The sharp contrast between the smoothly finished figure and the rough rockface and floor of the mineshaft undoubtedly adds to the enchantment of this figurine.'¹

'It is remarkable to see how many differences there are between the finer details of the best Massa and Nisini castings and local creations. In this regard special attention should be called to the hammer which is more prominent in the Italian castings, the cord of the water bottle which is clearer, the more accurate rendering of the rockface and the loincloth of the miner and the emphasis on detail such as the string around the left foot of the miner, the way that the top of the chisel has been damaged by the continual hammering, the finish of the skin on the heels and feet of the miner, and the portrayal of the hands.'²

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

Page 89.

² Ibid . Page 91.



211

Anton
VAN WOUW

SOUTH AFRICAN 1862–1945

The Dagga Smoker

signed, inscribed 'S.A. - Joh-burg' and 'Foundry - G - Massa - Rome'

bronze with a dark brown patina, on a wooden base

length: 51 cm, excluding base

R350 000 – 400 000

LITERATURE

Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 61 to 62.

Duffey, AE. (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 32.

In a typed note signed and dated 18 May 1999, Mr J E Holloway, son of the original owner, records how the family obtained this work.

'I was a boy of 13 or 14 when one day I went shopping with my mother, Tienie Holloway (wife of Dr J.E. Holloway, then secretary for Finance) in central Pretoria. It was during the war years and many bodies were collecting money for various causes. My mother spent three shillings on raffles that morning.

In her own words: 'For St John's Ambulance because my brother Baden was up North as a medic through his St John's work; for the Belgian Relief Fund because I learnt to love the Flemish people when Jack was studying in Ghent before and at the outbreak of the First World War; and for The Dutch Relief Fund because I wanted the Daggaroker'

I well remember the little shop in the old African Arcade which the Dutch Relief Fund had rented for their fundraising. In pride of place in the window stood the Daggaroker with a notice:

Donated by Anton van Wouw
Tickets 1/-

Value Sixty Pounds

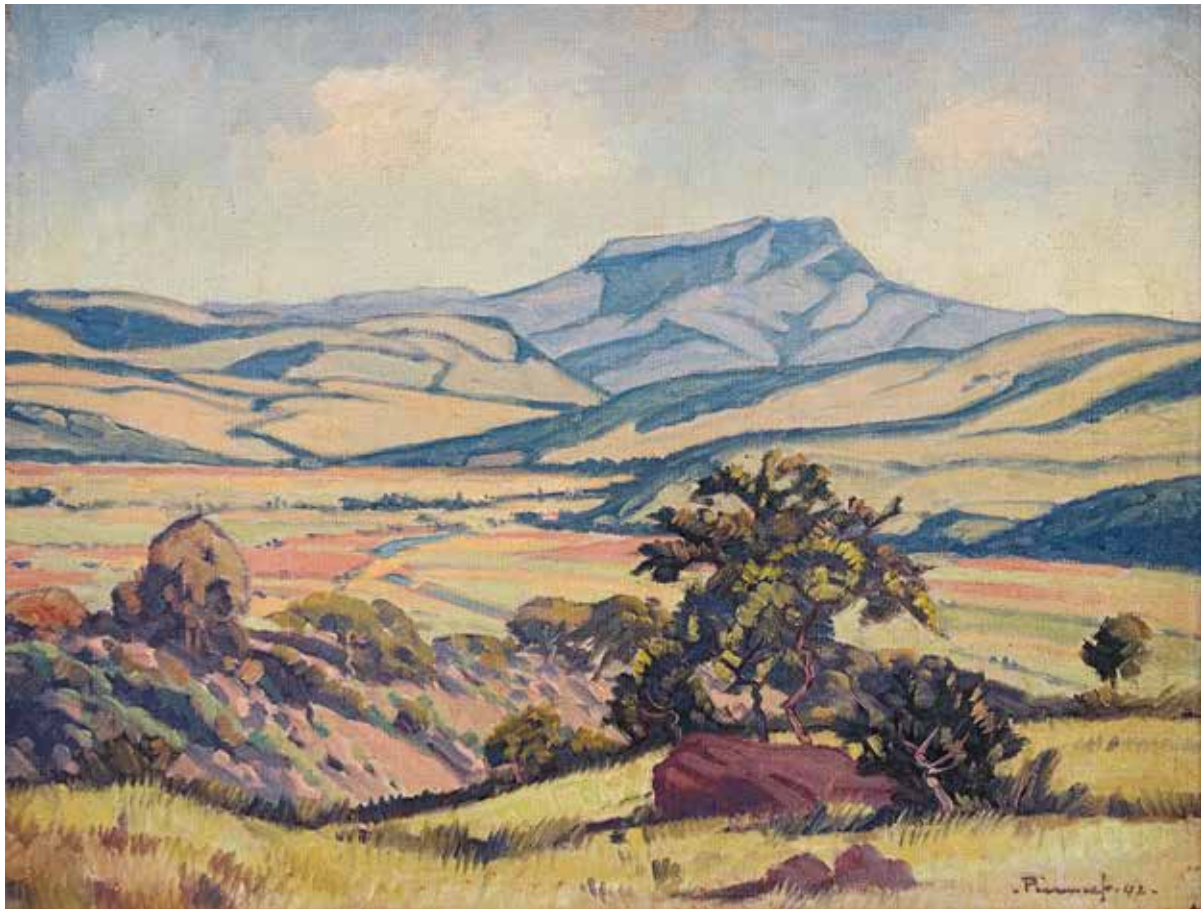
Time passed and one evening as the family was starting dinner I answered a knock at the front door. There was Mijnheer Johannes Postmus, Governor of the S.A. Reserve Bank, whom I knew well as his son and I were good friends. Postmus, who it transpired was also Chairman of The Dutch Relief Fund, asked to see my father. Presently my father called me back to the front door and together we took delivery of the Daggaroker. We returned to the dinner table and, much to my mother's consternation said not a word. Dinner finished, we went to the lounge as usual, and there on the small stinkwood cabinet next to the front door reposed the Daggaroker, a place of honour which it retained for all our years in 'Ellensgate'.



Dr J.E. Holloway and his wife Tienie in the entrance hall of 'Highveld', the residence of the South African High Commissioner in London, with *The Dagga Smoker* on the table. Dr Holloway served as High Commissioner from 1956 to 1958.







212

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Extensive Landscape

signed and dated 42

oil on canvas

35 by 45,5 cm

R250 000 – 350 000



213

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

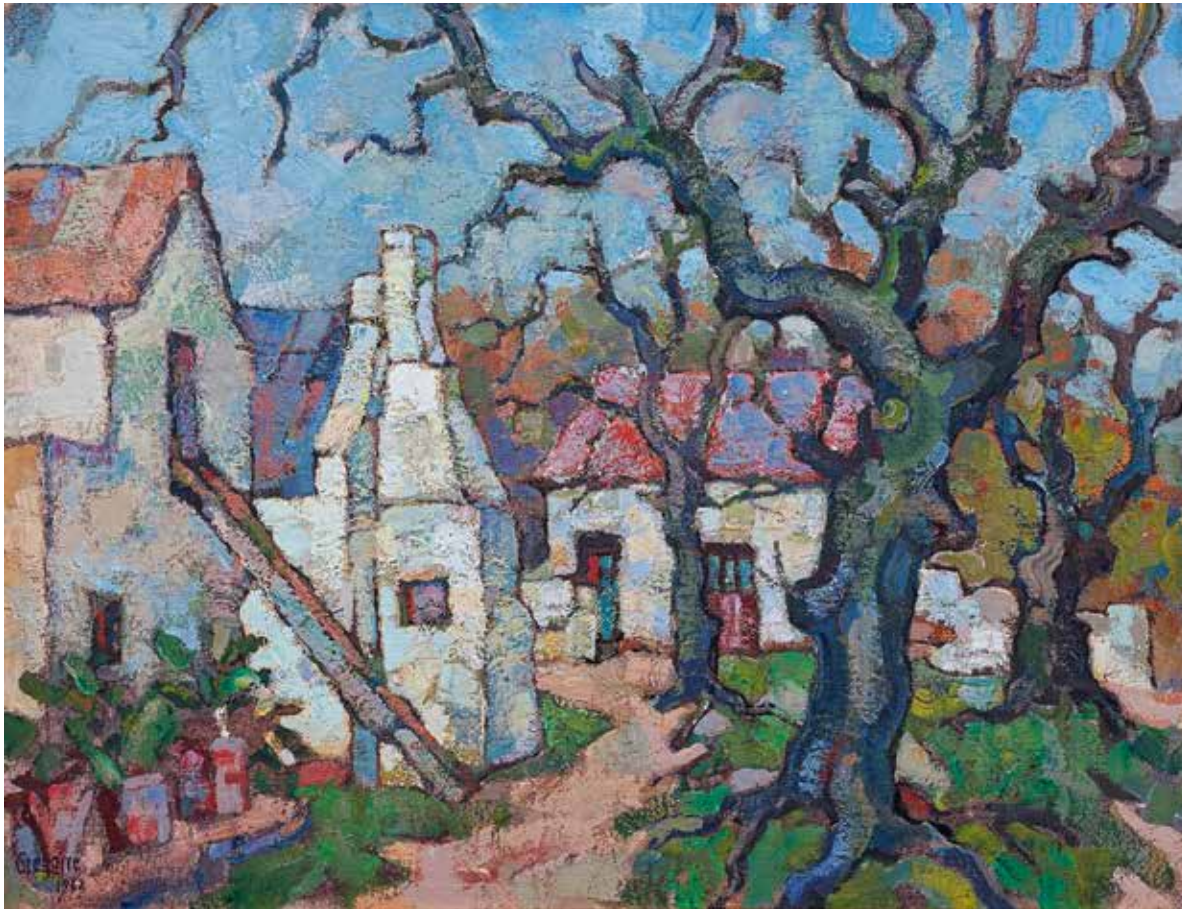
Silent Sentinels, Omatakos SWA

signed and dated '42

oil on board

29,5 by 44,5 cm

R250 000 – 350 000



214

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Farm Backyard, Wellington C.P.

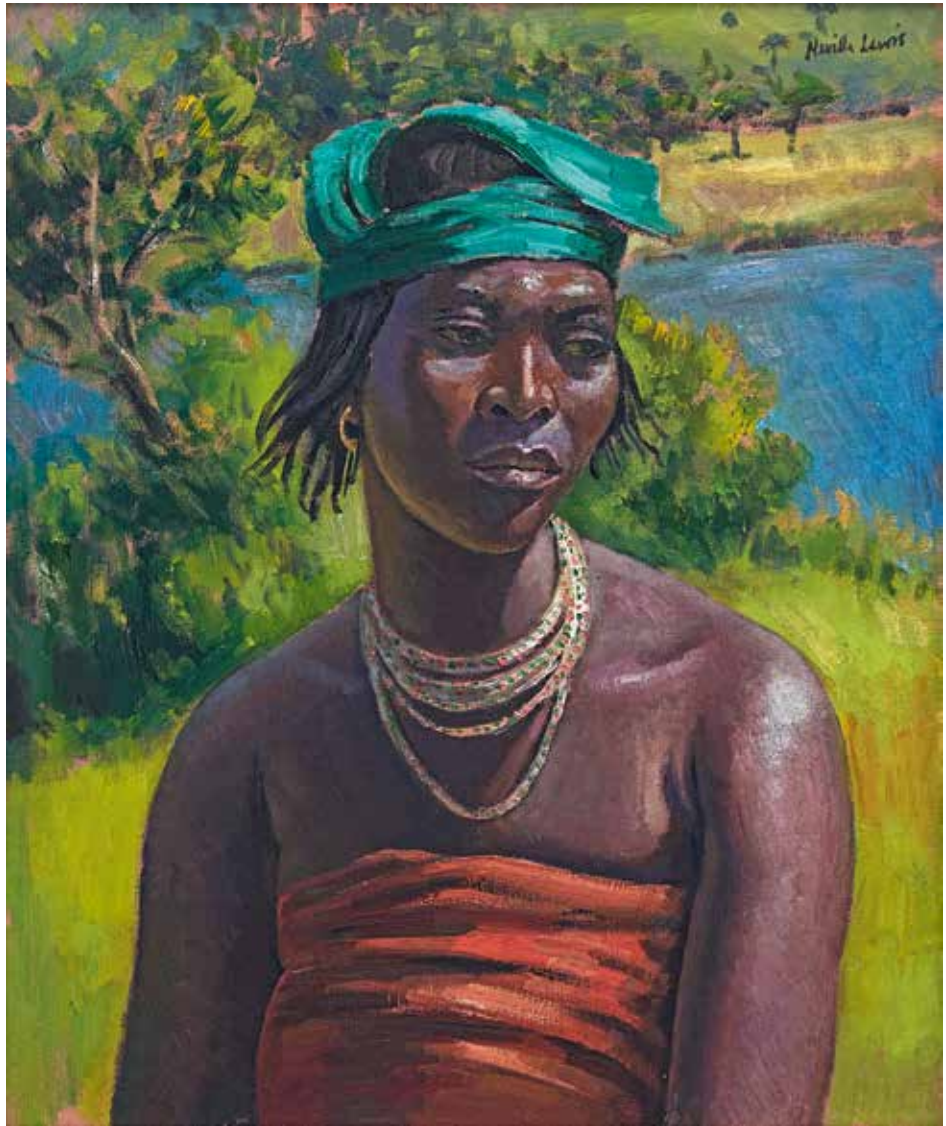
signed and dated 1962; signed and inscribed with the title on the reverse

oil on canvas

65,5 by 86 cm

R400 000 – 600 000





215

Alfred Neville

LEWIS

SOUTH AFRICAN 1895–1972

Pondo Woman

signed

oil on canvas

59,5 by 49,5 cm

R150 000 – 200 000



© The Estate of Maggie Laubser | DALRO

216

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Cow, Trees, Huts and Figures

signed

oil on board

39 by 45 cm

R350 000 – 500 000

EXHIBITED

Gallery 101, Johannesburg, 1962, catalogue number 27

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor.

Illustrated on pages 366 to 367, catalogue number 1635.



217

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Houtbos, Transvaal

signed

oil on board

39 by 29 cm

R500 000 – 800 000

PROVENANCE

Professor Ernst van Heerden

Sold by Stephan Welz & Co, Johannesburg,

17 May 1999, Lot 320

Private collection, Johannesburg

LITERATURE

cf. *Pierneef, Souvenir Brochure of Paintings*,
South African Railways, April 1978,
illustrated in colour.

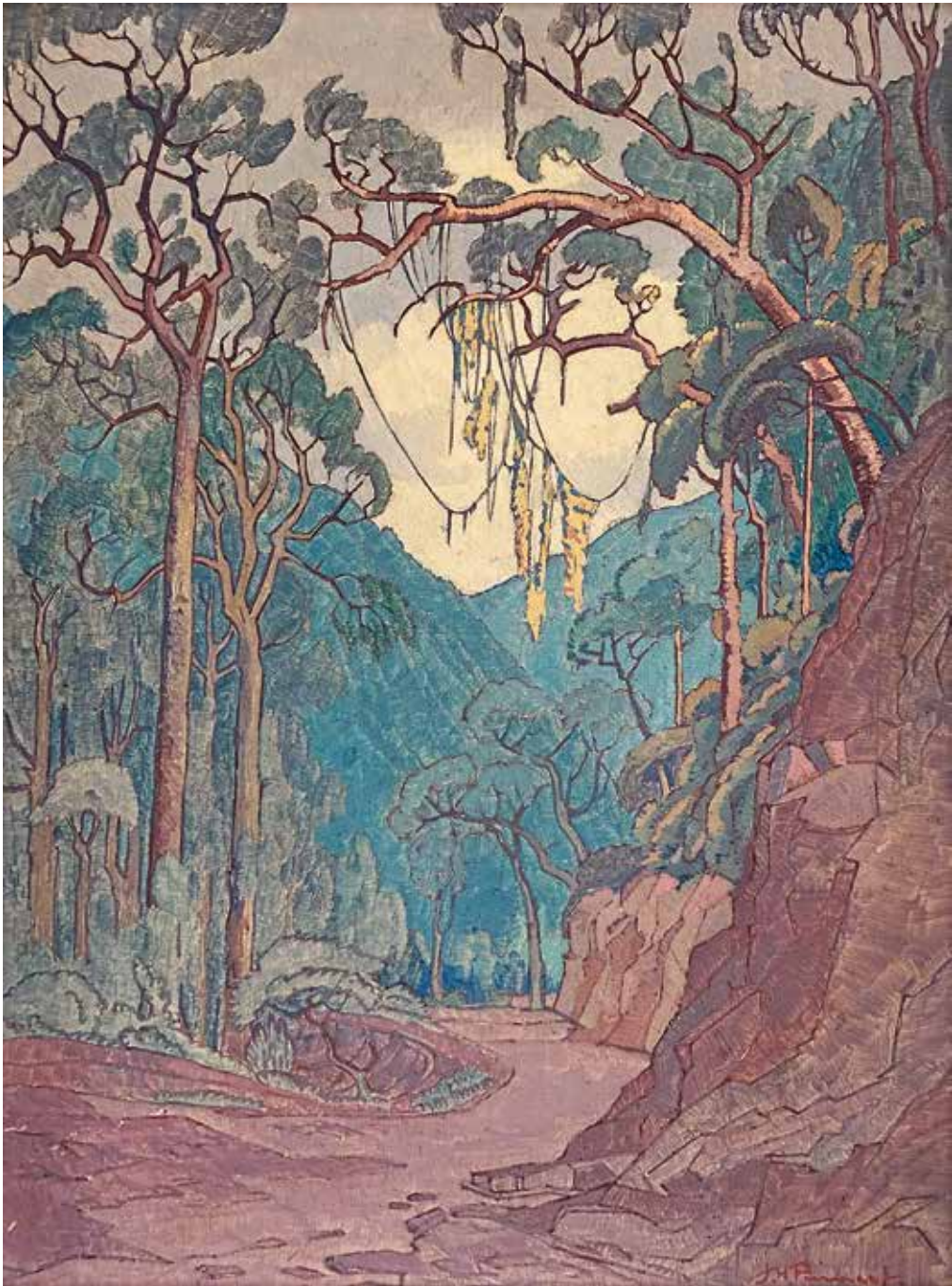
cf. Coetzee, N.J. (1992) *Pierneef, Land and
Landscape*, Johannesburg: Johannesburg
Art Gallery. Illustrated in colour.

cf. *A Space for Landscape: the work of JH
Pierneef*, Johannesburg: the Standard
Bank Gallery, 8 July to 12 September 2015,
illustrated in colour on page 121.

After visiting Woodbush in 1903 John Buchan, famous author and administrator, wrote: 'The Woodbush remained a paradise with a few devotees, a place secret and strange, with a beauty so peculiar that the people who tried to describe it were rarely believed. A delight in the Woodbush is apt to spoil a man for scenery ---'. Sir Herbert Baker visited Woodbush with his wife at the invitation of Sir Lionel and Lady Phillips. In his letter of thanks he noted: 'Mrs Baker and I will never forget the enjoyment of our visit.'

It is not surprising that Pierneef too was enchanted by the Woodbush landscape. He painted several landscapes in the area, including this view in which he certainly captured the spirit and the beauty of the place. An almost identical but considerably larger work is included in the 32 panels which he painted for the then new Johannesburg Station Concourse in 1929 which today hang in the Rupert Museum, Stellenbosch.

It is not certain whether this painting served as a study for the larger station panel or whether it was painted slightly earlier and that Pierneef regarded it as suited and important enough to expand on it when given the commission.





218

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

View of Lions Head from District Six

signed and dated 1959

oil on canvas

50 by 71 cm

R300 000 – 400 000



219

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Street Scene, District Six

signed and dated 1990

oil on canvas

55 by 73 cm

R250 000 – 350 000

220

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

The Creation of Adam I

signed and dated '68
oil and gesso on canvas
119 by 134 cm

R3 000 000 – 4 000 000

PROVENANCE

Acquired by the present owner at an exhibition of Alexis Preller's work at the Lidchi Gallery, Johannesburg in 1969

EXHIBITED

The Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 142, illustrated (unpaginated)

LITERATURE

Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Illustrated on page 283.

In 1968, at age 56, Alexis Preller travelled to Greece and Turkey. He visited numerous sites associated with classical western antiquity, notably the sacred island of Delos, birthplace of Apollo, and archaeological site of Troy on the Turkish Aegean coast. Preller's extended trip ushered in a period of renewal for the artist, notably in technical approach and thematic content. Upon his return, Preller began work on a new cycle of mythical paintings occupied with the biblical figure of Adam. His central motif was the heroic male nude. Preller's inspiration for these partially formed human figures were the *kouroi*, highly stylised early-Grecian sculptures depicting unclothed men known as Apollo figures.

This work is the first of two esteemed works sharing the same title. Preller biographer Esmé Berman describes *The Creation of Adam I and II* as 'exceptional achievements' that introduced the 'major theme' of Preller's late career: 'The quality of the work lies in the grandeur of its conception. It does not present a mimetic image of a man, yet it conveys an immensely powerful idea of manhood.'¹ Although principally a figurative painter, Preller's heroic figurative studies were complemented by

abstract painterly marks and bands of expressive colour. In this work the resplendent figure is buttressed by the vertical orientation of the *tachiste* brushwork and Preller's bold use of yellow and gold.

Preller's interest in the formal proportions and latent eroticism of Grecian sculpture predated his 1968 visit to Greece, as is evident in canvases from the 1940s. While essentially mythical, his adaptive reuse of classical iconography implicitly challenged the prevailing orthodoxy. In 1957, a sandstone nude by Moses Kottler was removed from the newly-erected Population Registration Building in Pretoria. Preller published a letter in support of the artist. A decade later, shortly before his trip to Greece, Preller, a gay man, flew to Cape Town to speak before a Parliamentary Select Committee and voice his opposition to new legislation aimed at further marginalising the gay community. His bold experiments as an artist and principled stance as a citizen were necessarily coeval.

1. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Pages 225–227





221

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Professor I

signed; executed in 1972

bronze with a black patina, mounted on a wooden base
height: 60 cm, including base

R80 000 – 120 000

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*, George:
Suidkaap – uitgewery. Illustrated on pages 37 and 39.

222

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Professor II (Assistant)

signed; executed in 1972

bronze with a black patina, mounted on a wooden base

height: 62,5 cm, including base

R80 000 – 120 000

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*, George:

Suidkaap – uitgewery. Illustrated on page 39.



223

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Apollo Kouros II

signed and dated 71/5

intaglio, oil and gold leaf on fibre glass, mounted
on brass

151,5 by 121,5 cm

R4 000 000 – 5 000 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller*

Retrospective, 24 October to 26 November 1972,

catalogue number 186, illustrated (unpaginated)

LITERATURE

Pretoria Art Museum, *Alexis Preller Retrospective*

exhibition catalogue, cover image

In a brief essay included in the catalogue accompanying Alexis Preller's retrospective exhibition at the Pretoria Art Museum in 1972, art historian Esmé Berman wrote: 'It is essential to the full appreciation of Preller's art to accept and understand the process of repetition, adaptation, variation and transformation which has governed its development.'¹ This work, which appeared on the cover of the catalogue, clarifies her statement. Following a research trip to Greece and Turkey in 1968, Preller worked on an extended cycle of paintings in which the dominant motif was the naked male torso. His figures directly quote the *kouros*, an early Grecian sculptural type depicting an unclothed male figure. Used as both grave markers and idols, these highly stylised figures were referred to as Apollos, in reference to the Greek god fabled for his beauty.² Preller initially rendered his classical motif on flat surfaces, as lavishly painted icons.

In 1969, though, he began to experiment, pushing himself to think beyond painting on canvas as a way of rendering his cycle of figure studies. He devised a method that firstly involved modelling a scene

in clay and then creating a fibre-glass cast. Preller used the negative cast as his substrate, applying his paint treatment to the inside surface of the mould. He named the process 'intaglio'. In a letter he described his three-dimensional works as 'part sculpture and part painting'.³ His chief ambition with this new work was to explore form and model light. He did not view his *kouros*-inspired forms as 'necessarily Greek'.⁴ For Preller they were more essential: they were descriptive of both mythical sources of origin and the rudiments of figurative art. The first examples of Preller's sculpted paintings were successfully exhibited at the Henry Lidchi Gallery in late 1969. This later work, produced shortly before his comprehensive career survey, is one of two well-known works sharing the same title.

1. Berman, Esmé. (1972) *Alexis Preller 1972*, Pretoria: Pretoria Art Museum. Page 1

2. Percy, William Armstrong. (1996) *Pederasty and Pedagogy in Archaic Greece*, Champaign: University of Illinois. Page 115

3. Berman, Esmé. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 280

4. Ibid., page 285





224

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

Water Carriers

signed
oil on canvas
76 by 53 cm

R70 000 – 100 000

225

Irma
STERN

SOUTH AFRICAN 1894–1966

Group of Arabs

signed and dated 1939; inscribed
'To Joan, To remember the nice
Exhibition we had in December
1940 from Irma Stern' on the reverse
pastel and gouache
36,5 by 31 cm

R400 000 – 600 000

PROVENANCE

Acquired directly from Joan
Hoather, Gainsborough Gallery,
Johannesburg, by the current
owner



© Irma Stern Trust | DALRO

226

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of a Man with Bow Tie

signed and dated '24

oil on paper laid down on board

51 by 38 cm

R100 000 – 150 000

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 160, catalogue number 386.

PROVENANCE

Purchased from the artist in November 1968 by the late Mr and Mrs Denis Godfrey, Johannesburg
Exhibited
South African National Gallery, Cape Town, 1961, catalogue number 61



© The Estate of Maggie Laubser | DALRO

227

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

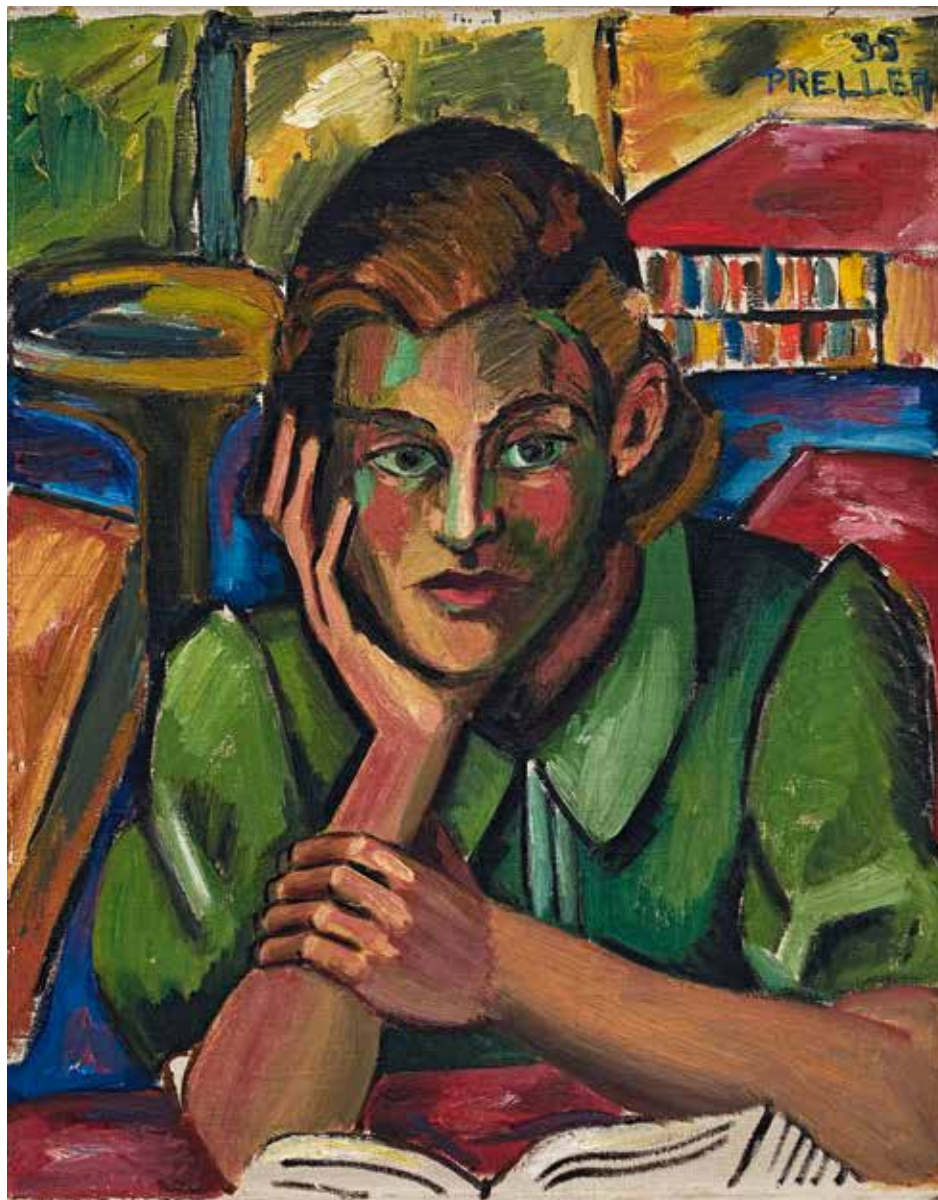
Woman Reading

signed and dated '35

oil on canvas

51,5 by 40,5 cm

R200 000 – 300 000



228

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

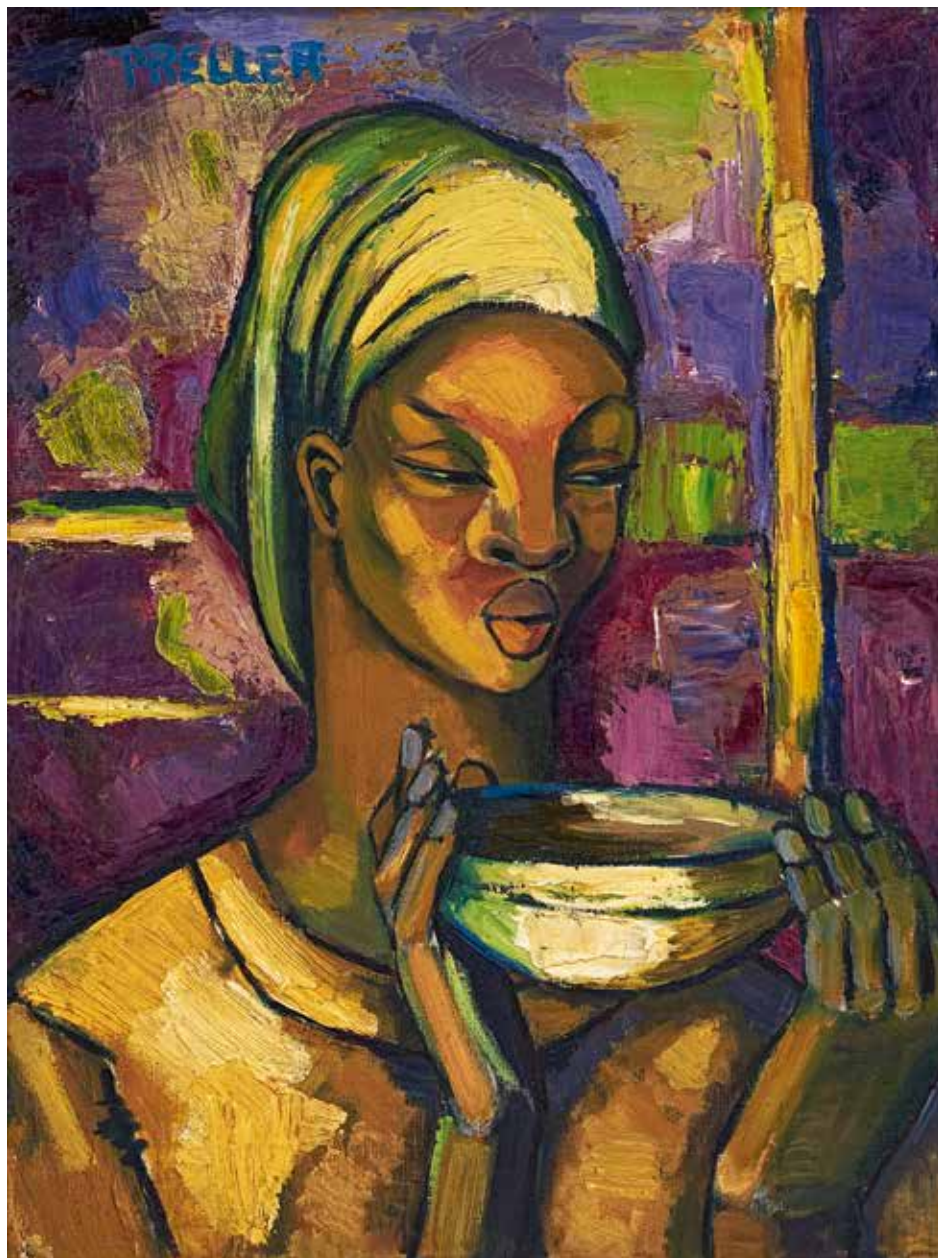
Woman with Bowl

signed

oil on canvas

50 by 37,5 cm

R200 000 – 300 000



229

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

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

signed

oil on board

52 by 37 cm

R280 000 – 360 000

LITERATURE

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



© The Estate of Maggie Laubser | DALRO

230

Irma

STERN

SOUTH AFRICAN 1894–1966

Meinkie

signed and dated 1948; inscribed with the artist's name, title, medium and 'date of purchase (17.4.1948)' on a label adhered to the reverse

oil on canvas

59,5 by 54 cm

R3 000 000 – 4 000 000

PROVENANCE

Constantia Galleries, Cape Town

Irma Stern had achieved concordance between her personal and professional life when she produced this self-assured portrait of a Malay woman peeling a vegetable. Architect Dudley Welch was now living at her Cape Town home, The Firs, and there had been a 'dissipation of the unhappiness' that had dominated her life before her mother's death.¹ The negative publicity that dogged her early career locally had also diminished. Stern was now routinely exhibiting in Johannesburg, long a hostile market. This particular work was originally offered for sale by Constantia Galleries, a Johannesburg partnership between well-regarded dealer Gerrit Bakker and art connoisseur and businessman Jack Lewsen. A prolific artist, Stern in 1948 also published her illustrated travelogue *Zanzibar*; visited Venice; presented a solo exhibition at London dealership Roland, Browse and Delbanco; and participated in the 1948 South African Exhibition at the Tate Gallery, London.

Her output from this period also includes a number of confident portraits of working-class female subjects. They include a 1948 study of a

young Malay woman featuring similar mint green and corroded copper tones. Stern's sensuous brushwork in this work is gestural rather than notational, particularly in recording the vivid floral headscarf. Colour is a key marker of Stern's bold confidence as a painter. Colour, writes art historian Esmé Berman, was 'the primary vehicle of her expressive inclinations and the richness and variety of her palette became the most distinctive feature of her style.'² Stern has long been criticised for her romantic portrayal of otherness, for ignoring the social reality of her subjects. Arguing in defence of Stern's independent vision as a painter, art historian Marion Arnold writes, 'her close perception of people produced paintings in which she is sensitive to the realities of form while at the same time retaining an alertness to the decorative demands of colour and shape.'³ Social reality, adds Arnold, is of little concern to her.

1. Berman, Mona. (2003) *Remembering Irma*, Cape Town: Double Storey Books. Page 132

2. Berman, Esmé. (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema. Page 440

3. Arnold, Marion. (1996) *Women and Art in South Africa*, Cape Town: David Philip. Page 88



© Irma Stern Trust | DALRO

231

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Open Form

engraved with the artist's name on a

plaque adhered to the base

white cast terrazzo

height: 140 cm, including base

R120 000 – 160 000

LITERATURE

cf. De Klerk, Chris and De Kamper, Gerard.

(2012) *Villa in Bronze: A Comprehensive reference to the castings of Edoardo Villa*, Pretoria: the University of Pretoria Museum.

A similar cast illustrated on page 140.



232

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Senegalese Street Scene

signed and dated 69
oil on canvas laid down on board
64 by 44,5 cm

R200 000 – 300 000



© Gerard Sekoto Foundation | DALRO



233

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Street Scene, Cape Town

signed and dated 1944

oil on board

33,5 by 42 cm

R90 000 – 120 000



234

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

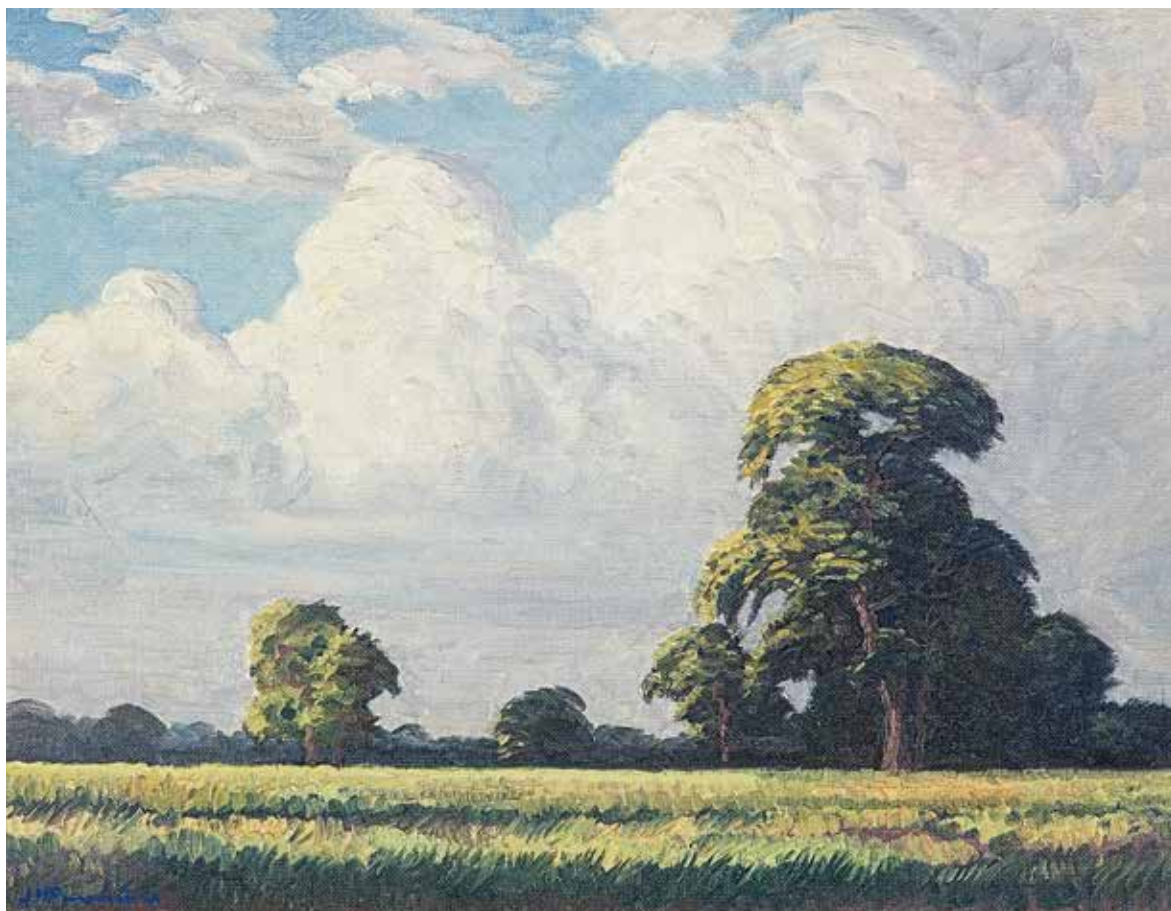
Three Bare Oaks, Autumn, Newlands

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

oil on canvas

55 by 69,5 cm

R250 000 – 350 000



235

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Bushveld Trees

signed and dated 44

oil on canvas laid down on board

34 by 44 cm

R250 000 – 350 000



236

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Trees

signed and dated 46

oil on board

45 by 60 cm

R600 000 – 900 000



237

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Petunias

signed with the artist's initials; engraved with the artist's
name and title on a plaque adhered to the frame

oil on canvas

77 by 109,5 cm

R80 000 – 120 000

238

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Proteas

signed

oil on canvas

122 by 61 cm

R250 000 – 350 000





239

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Still Life with Asters

signed

oil on canvas laid down board

37,5 by 50,5 cm

R80 000 – 120 000

240

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Poinsettias

signed

oil on canvas

114 by 58 cm

R250 000 – 350 000





241

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

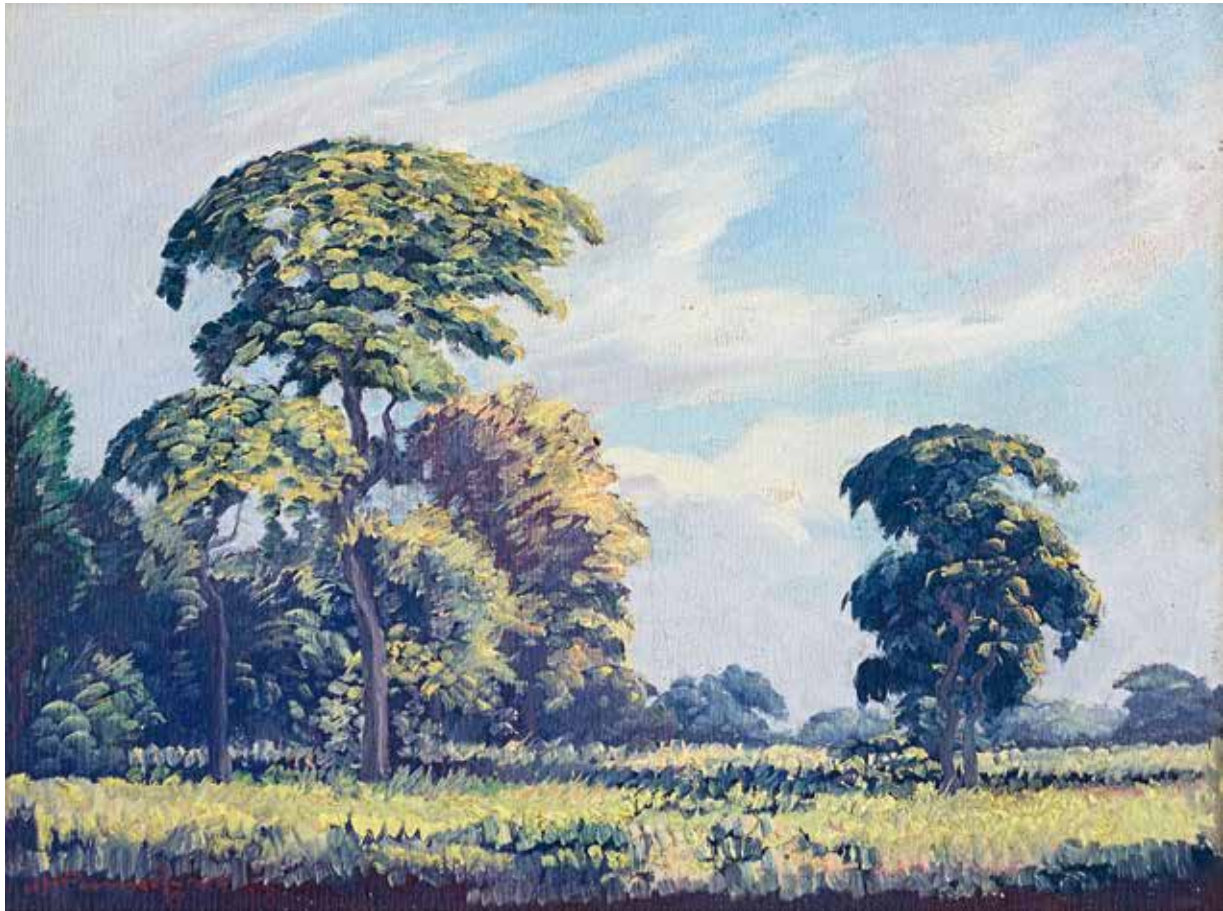
Landscape, Northern Transvaal

signed

oil on card

26 by 38 cm

R300 000 – 400 000



242

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Trees

signed and dated 44

oil on board

30 by 40 cm

R250 000 – 350 000

243

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

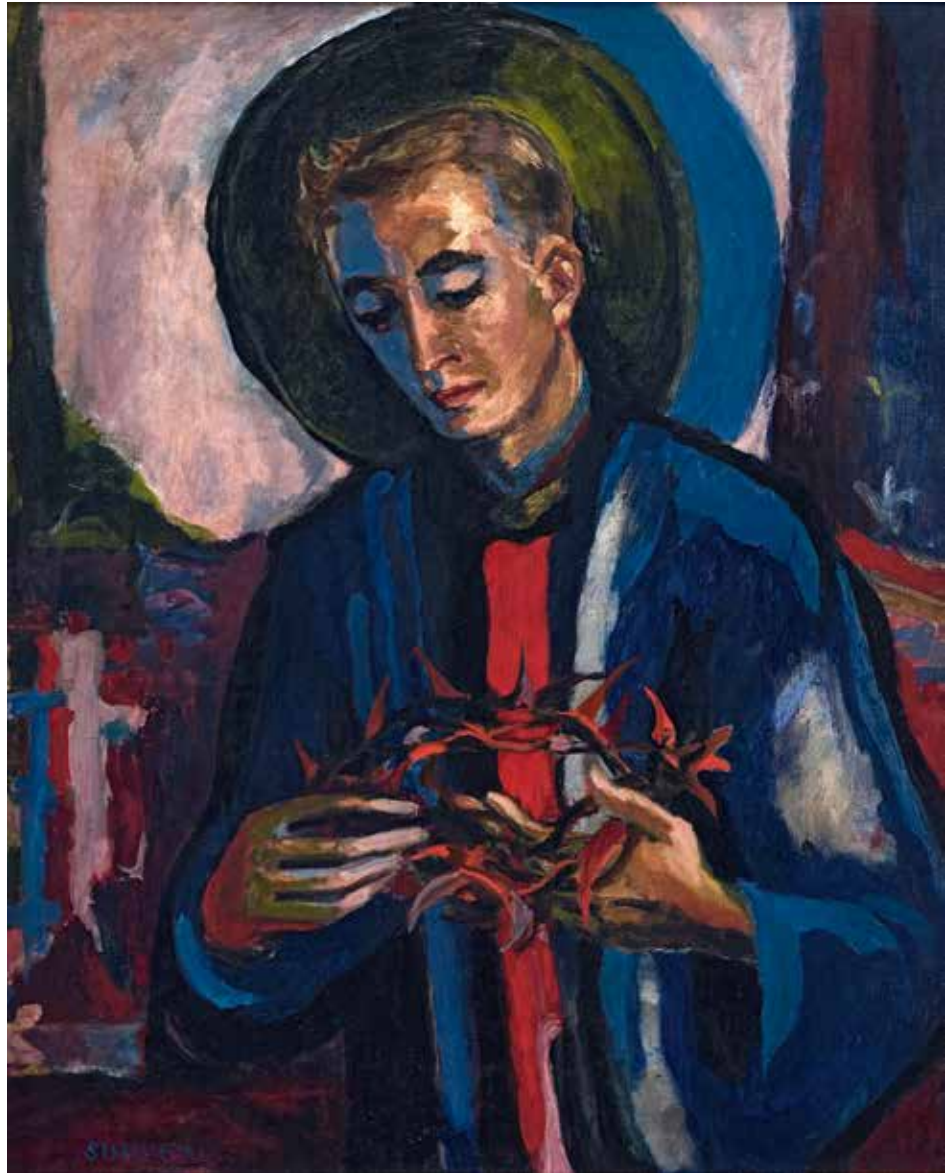
Saint John

signed

oil on canvas

75,5 by 61 cm

R80 000 – 120 000



244

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972–

Young Lovers

signed with the artist's initials and
dated 07; signed, dated 07 and
inscribed with the title on the reverse
oil on canvas
99,5 by 59 cm

R120 000 – 160 000



245

Maurice Charles Louis
VAN ESSCHE

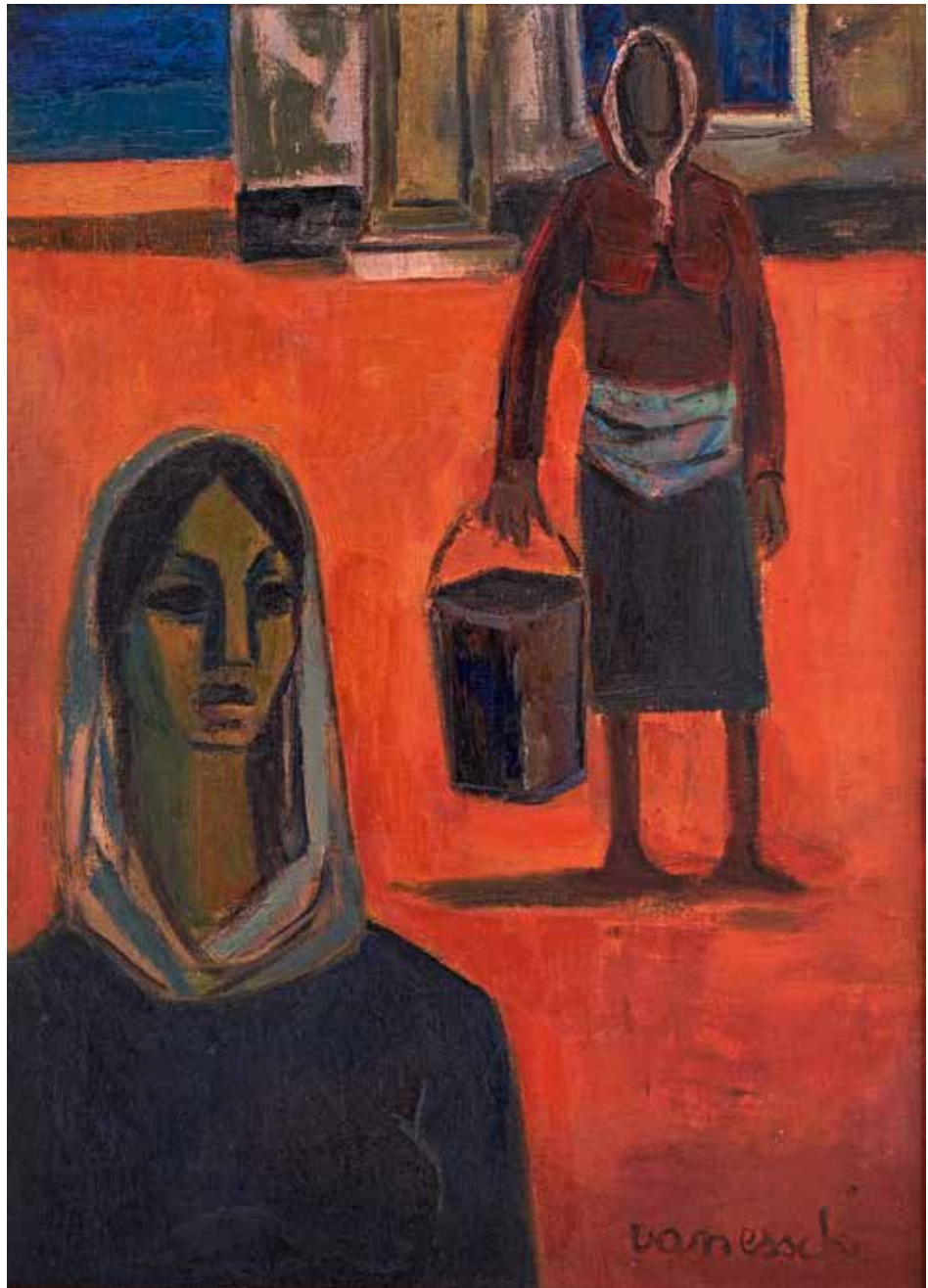
SOUTH AFRICAN 1906–1977

Water Bearer

signed

oil on canvas laid down on board
67 by 48 cm

R180 000 – 240 000





246

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Conversation (Vertical Movement), maquette

signed and dated 1972; engraved with the artist's name on
a plaque adhered to the base

painted steel

height: 229 cm

R250 000 – 350 000

LITERATURE

Günther, Fritz-Uwe. (1998) *Edoardo Villa Museum Catalogue*,
Pretoria: University of Pretoria. The larger sculpture
illustrated on page 42.

Nel, Karel; Burroughs, Elizabeth and Von Maltitz, Amalie.
(2005) *Villa at 90*, Johannesburg and Cape Town: Jonathan
Ball Publishers. The larger sculpture illustrated on page 64.

247

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Five Figures, panel and two totems

carved, incised and painted wood panels

panel: 126 by 248 cm;

totems: 180,5 by 14,5 cm each

R800 000 – 1 200 000

The moment when Cecil Skotnes downed his paintbrushes in 1954 to take up woodcutting was a pivotal moment in his career, and in the history of modern South African art. Under the influence of German gallery owner, printmaker and African art aficionado Egon Guenther, Skotnes took up woodcuts, then a little-used medium in South Africa. The change enabled some of Skotnes's chief artistic innovations and helped forge an aesthetic that was uniquely South African, even as it included the influence of German Expressionism and even Cubism. 'Woodcutting offered Cecil the possibility of finding a new form for the symbolism he increasingly began to attach to a particularly local vision, without having to reject the rich European traditions which initially appealed to him ...' wrote his daughter, Pippa Skotnes¹.

His second artistic reinvention, however, was the definitive one. 'Guenther drew Skotnes' attention to the beauty of the blocks from which prints were pulled, and suggested to him that the block could be refined and presented as a work of art in itself,' writes Frieda Harmsen in the definitive monograph on his work.² These incised and painted panels remain what he is now best known for.

The present artwork is a large example typical of Skotnes' work in the late 1980s and 1990s, when his stark, bold, graphic representations softened somewhat and gave way to gentler shapes and more subtly varied



© The Estate of Cecil Skotnes | DALRO



colours and textures. During this phase of his career, Skotnes' figures convey a condition of being or a state of consciousness rather than the moments of action and heroism depicted in his earlier work. Harmsen refers to the 'tragic nudes and monumental heads'³ that appear in his work at this time. She also quotes AJ Werth, another scholar, noting how such figures seemed 'visceral, touching deeply inward feelings. Sometimes the figures literally appeared to be cut open, disembowelled, the emotions themselves spilling out in a scream of pain and anguish.'⁴

In the central panel, three highly abstracted figures dominate the space, two in the foreground in red, brown, black and white, and an orange one in the centre and background. A small area that appears to be water and sky floats behind the orange figure.

The anguish of the foregrounded figures may also be related to a historical narrative, and an exploration of the roots of South Africa's social and political environment, what Walter Battiss called Skotnes' 'angst of Africa'⁵. The patch of water and sky is reminiscent of the arrival of the English settlers in his large series of panels at the 1820 Settlers' Monument in Grahamstown.

This work also has the trademarks of another recurrent theme in Skotnes's work around this time – confrontations between good and evil. The reds and greys of the figures in the foreground contrast with the orange of the figure in the background, suggesting difference and confrontation.

1. Skotnes, Pippa. (1996) 'At the Cutting Edge: Cecil Skotnes as Printmaker' in Harmsen, F. (ed.). *Cecil Skotnes*, Cape Town: South African Breweries. Page 85.

2. Harmsen, Frieda. (1996). 'Artist resolute' in Harmsen, F. (ed.). *Cecil Skotnes*, Cape Town: South African Breweries. Page 14.

3. Ibid. Page 49.

4. Ibid. Page 49.

5. Ibid. Page 21.

248

Cecily
SASH

SOUTH AFRICAN 1924–

Target Composition I

printed with the artist's name and title
on a label adhered to the reverse
oil on canvas
122,5 by 183,5 cm

R80 000 – 120 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Cecily Sash Retrospective 1954-1974, 1974*, catalogue number 91, illustrated in colour in the catalogue centrefold



Greatly admired as a pioneering artist and teacher, Delmas-born Cecily Sash was trained by Maurice van Essche in Johannesburg and Victor Passmore in London. A founding member of art dealer Egon Guenther's Amadlozi Group of artists, in 1965 she spent a year studying art education in Britain and the United States, notably interviewing abstract painter and teacher Josef Albers.¹ On her return to Johannesburg, where she taught design at the University of the Witwatersrand, Sash became a committed proponent of hard-edged abstraction in painting. In a 1968 interview with Robert Hodgins, Sash rationalised her internationalism as follows: 'What we must be careful of is not to be afraid of our borrowings. I think myself that there is a sort of over-anxious desire for national art in this country.'² Sash's commitment to pure abstraction was however short-lived. In the early 1970s, she returned to figurative subjects, notably the bird.

An enduring motif in her work, Sash began depicting birds in 1955 after a dove flew into the art room where she gave classes at Jeppe Girls' High.³ This work forms part of a series known as Bird and Target (1973–74). Sash here integrates the vibrant palette and linear styling of her earlier

hard-edged abstractions into a self-described 'metaphysical' painting that visualises her personal crisis – she emigrated to England in 1974 due to this country's segregationist politics. 'The target was on the bird originally as a decorative device which derived from my tapestry designs in 1973,' explained Sash, adding that here it however served as 'a symbol of destruction.'⁴ Esmé Berman has remarked on the dual role of the avian symbols in this body of work: 'concurrently victims and aggressors, their weapons are their vicious claws and beaks, but their wings have been replaced by brightly coloured targets.'⁵ Sash recognised this ambiguity: she has described her target-festooned birds as both 'monumental and vulnerable.'⁶

1. Sash interviewed Albers in December 1965, transcript in the archives of the Josef and Anni Albers Foundation.

2. Robert Hodgins, 'South African Art: Has it Made it?', *News/Check*, 20 December 1968, page 16

3. Harmsen, Frieda. (1985) *Looking at South African Art*, Pretoria: J.L. van Schaik. Page 33

4. Sash, Cecily. (1999) *Working Years*, Presteigne: Studio Sash. Page 44

5. Berman, Esmé. (1999) *Painting in South Africa*, Johannesburg: Southern Book Publishers. Page 272.

6. Sash, op.cit., page 45





© The Estate of George Pemba | DALRO

249

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

Singing Group

signed and dated 83; inscribed with the title on the reverse

oil on board

35 by 45 cm

R100 000 – 150 000



© The Estate of George Pemba | DALRO

250

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

Gossipers

signed and dated 83; inscribed with the title on the reverse

oil on board

34 by 43,5 cm

R80 000 – 120 000



251

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Witchdoctor (LS8211)

signed; executed in 1982

Swazi Msimbiti wood, on a wooden base

height: 76 cm, excluding base

R300 000 – 500 000

EXHIBITED

Gallery 21, Johannesburg, 1982, 1983 and 1985, catalogue numbers X06, X18 and X15

LITERATURE

The Star, Johannesburg, 9 December 1982, illustrated.

Gallery 21 invitation for the *Selected Sculptures 1980–1983* by Lucas Sithole exhibition, illustrated.

Where Magazine, Johannesburg, 11 March 1984, illustrated.

Hello Magazine, Johannesburg.

Gallery 21 advertisement, February and May 1984, November 1985, illustrated.

Sowetan, Johannesburg, 30 October 1985, illustrated.

Informa, Pretoria, December 1985, Vol. 32 No. 10, illustrated on the cover and on page 16.

Various Authors. (1993) *Our Art 4*, Pretoria: F.E.S.T. Illustrated on page 184.

Haenggi, Fernand. (2015) *Lucas Sithole 1931–1994: Major Works in Private, Corporate or Public Collections throughout the World*, Basel and Johannesburg: The Haenggi Foundation. Illustrated in colour on page 119.

Born in the KwaThema, a township southwest of Springs on the East Rand, Lucas Sithole was mentored by Cecil Skotnes at the Polly Street Art Centre in central Johannesburg. According to Skotnes the attenuated proportions of Sithole's animal and human figures owed a significant debt to his fellow Polly Street artist, Sydney Kumalo.¹ Sithole is well known for his depictions of mythical animals. The simplicity and strength of his vertically proportioned human figures prompted art historian EJ de Jager to liken Sithole's work to early Gothic art.² Proficient in clay, hard wood, stone and liquid steel, Sithole's preferred technique was woodcarving. He started working in wood when he enrolled at Vlakfontein Technical College, where he studied carpentry, cabinet making and welding. He would travel as far as Knysna to find wood for his sculptures, paying particular attention to the wood's form.

This work is produced from wood of the Msimbithi tree (*Millettia grandis*). Common to coastal forests in the Eastern Cape and KwaZulu-Natal areas, the wood of this tree is also used for poles and its bark for medicine and string. In interviews, Sithole detailed how he found the wood shortly after meeting a traditional healer, or 'witch doctor' as he described him in the vernacular of the time. Sithole, who moved to Spekboom in the Pongola district in 1981, did not specify the exact location of the encounter. His retelling emphasised the fearsome strangeness of his subject, whose neck and body was adorned with snakeskins. Returning home, Sithole sketched the man. Later, after partially completing his sculpture, Sithole returned to the village where the man lived to show off his work in progress. 'He did not want to see it and threatened that I would not get away alive if I showed it to him. So I left in my truck and he never saw the sculpture.'³ The completed work was exhibited at Gallery 21 in Johannesburg and drew extensive coverage.

1. Miles, Elza (2004) *Polly Street*, Johannesburg: Ampersand Foundation. Page 70

2. de Jager, EJ. (1992) *Images of Man*, Alice: Fort Hare University Press. Page 120

3. Haenggi, Fernand F. (2015) *Lucas Sithole: 1931–1994 Highlights*, Basel. Page 118





252

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Circle of Fire

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

oil on board

20 by 44 cm

R100 000 – 150 000

253

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Amantis

signed and dated 1990

painted steel, on a painted steel base

99 by 145 by 92 cm, excluding base

R250 000 – 350 000



254

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

The Penny Whistlers

signed

oil on board

120,5 by 75 cm

R300 000 – 500 000



© The Estate of Ephraim Ngatane | DALRO

255

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Geometric Form

signed and dated 2001

painted steel

height: 73 cm

R120 000 – 160 000



256

Ephraim Mqjalefa
NGATANE

SOUTH AFRICAN 1938–1971

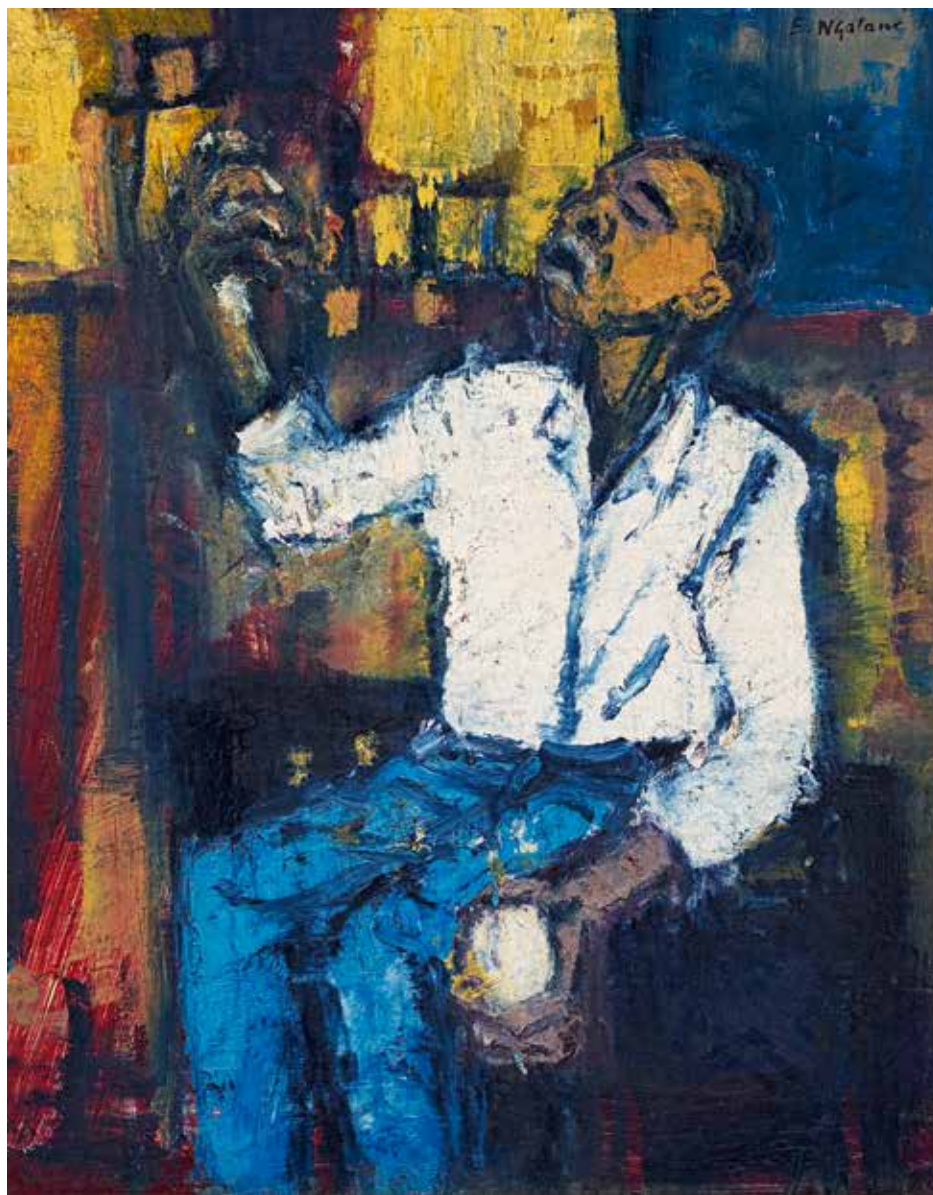
Seated Man

signed

oil on board

74,5 by 59 cm

R120 000 – 160 000



© The Estate of Ephraim Ngatane | DALRO



© The Estate of Ephraim Ngatane | DALRO

257

Ephraim Mojalefa

NGATANE

SOUTH AFRICAN 1938–1971

Township Life, After Effects

signed and dated 66; inscribed with the
title and dated 66 on the reverse

oil and pigment on board

40,5 by 55,5 cm

R70 000 – 100 000

258

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

A Colloquy of Scoundrels

signed, dated 1999, inscribed with the title
and medium on the reverse

oil on canvas

91 by 122 cm

R500 000 – 700 000

LITERATURE

Fraser, Sean (ed.) (2002) *Robert Hodgins*,
Tafelberg: Cape Town. Illustrated in colour
on page 49.

In the 2002 monograph edited by Brenda Atkinson, still the seminal work on Hodgins, essayist and critic Ivor Powell selects *A Colloquy of Scoundrels* as a 'relatively random example' to represent central and important themes in Hodgins' oeuvre.¹ He argues particularly that ambiguity is the definitive characteristic of Hodgins' work, and central to the effect it produces.

'[T]he heads of the three figures in *A Colloquy of Scoundrels* only just cross the threshold from being meaningless blobs to acquiring human identity. They do this by the merest hints: the vaguest of shading for features; the most rudimentary of dots of eyes; and the crudest of lines that could be picking out collars (or maybe not).²

A Colloquy of Scoundrels is typical of Hodgins' post-apartheid 'humorous mode of critique', as Sue Williamson puts it, rather than his earlier, darker, more 'acerbic ... critiques of power'.³ The three figures belong to his 'endlessly circulating retinue of fools for mocking': the businessmen in striped suits, politicians, military men and various others operating in the boys' clubs and corridors of power.⁴ These scoundrels' red cloak-like clothing suggests that they are cardinals, adding the Catholic church to the list of men in positions of institutional power Hodgins depicts.

The way they huddle suggests scheming and plotting rather than the true definition of a colloquy ('an informal conference on religious or theological matters').⁵ Their villainy is most obviously suggested in the way the red paint of their cloaks dribbles like blood, but as in many of Hodgins' works, the disfigurement of their heavy-limbed bodies and

formless features convey corruption, cruelty and the humanity's basest impulses.

Their indistinct features, which seem momentarily identifiable and then swim back into abstraction, however, are what interest Powell most. Hodgins' figures are not so much depictions as evocations: a combination of semi-abstract, semi-surrealist forms that 'creates tensions of possibility and virtuality, provoking the viewer to fill the canvas with associations, connections, subliminal and half-raised 'textlets' of his or her own.⁶

With particular reference to *A Colloquy of Scoundrels*, he notes how the minimal information provided by the almost-formless figures, which see-saw between representation and abstraction 'becomes eloquent of the secrecy and shiftiness of the huddle'.⁷ The way in which the formal ambiguity of this work dovetails with its particular subject to produce its effect, rather than being merely typical of Hodgins' work, can be seen as exemplary.

1. Powell, Ivor. (2002) 'Through Ubu's eyes: Ambiguity in Hodgins' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 49.

2. Ibid.

3. Williamson, Sue. (2009) 'Robert Hodgins' in *South African Art Now*, New York: Collins Design. Page 186.

4. Ibid.

5. *Collins English Dictionary – Complete & Unabridged 10th Edition*. HarperCollins Publishers.

6. Powell, Ivor. (2002) 'Through Ubu's eyes: Ambiguity in Hodgins' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 44.

7. Powell, Ivor. (2002) 'Through Ubu's eyes: Ambiguity in Hodgins' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 49.





259

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Hotel

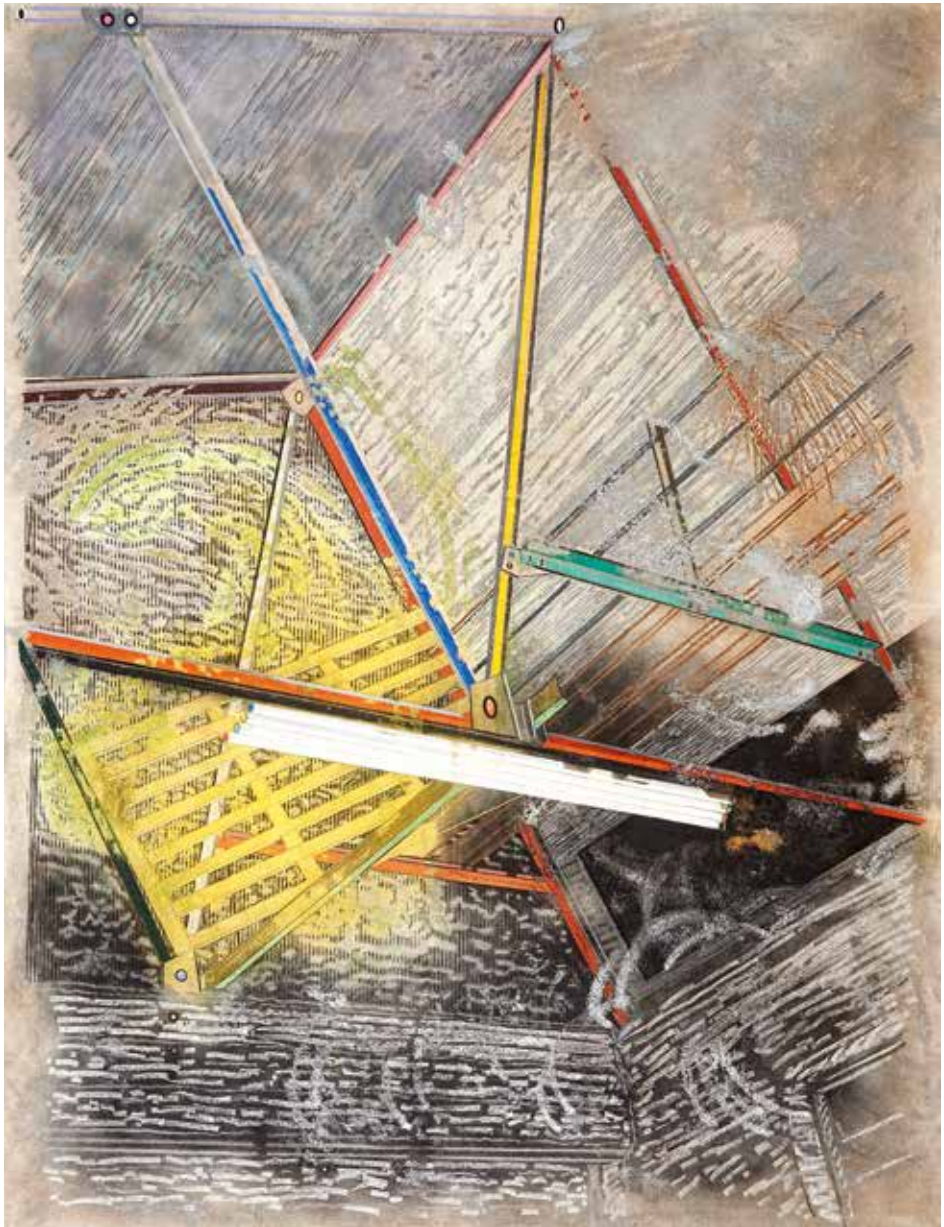
signed and dated '97

carved and painted wood

76 by 300 cm

R350 000 – 500 000





260

Karel Anthony
NEL

SOUTH AFRICAN 1955–

Rods Alpha to Omega

signed, dated 1993 and inscribed with
the title in pencil
sprayed pigment and pastel
232 by 176 cm

R300 000 – 500 000



261

Karel Anthony

NEL

SOUTH AFRICAN 1955–

The Lambent Territory

signed, dated 1993–4 and inscribed with
the title in pencil

sprayed pigment and pastel

170 by 222,5 cm

R300 000 – 500 000

PROVENANCE

Art First, London

Michael Stevenson and Deon Viljoen, Cape Town

The companion work for this lot is housed in the Rupert
Museum, Stellenbosch



THREE VIEWS OF THE SAME LOT

262

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Megaphone, from the Rebus Series

signed with the artist's initials and
numbered 9/12 on the underside
bronze with a black patina
height: 29,5 cm

R400 000 – 600 000

263

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Resist The Hour

signed and numbered 5/50 in red Conté
in the margin; executed in 2011
digital print on cotton rag paper
186 by 112 cm

R180 000 – 240 000



264

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Circe

signed and dated '86
charcoal, pastel and gold ink on paper
90 by 63 cm

R1 000 000 – 1 500 000

During the middle-1980s, a period of increasing political crisis in South Africa, William Kentridge produced a number of drawings focusing on the 'decadence and sensuality of the haute bourgeoisie': Kentridge had a unique vantage on this world. He was born into wealth, privilege and political commitment: his grandfather, Morris Kentridge, was MP for Troyeville; his mother, Felicia Kentridge, was a lawyer and prominent anti-apartheid activist; and his father, Sir Sydney Kentridge, also a lawyer, defended numerous political figures and was appointed Queen's Counsel in 1984. Some of his charcoal drawings from this period are loosely autobiographical, while others evidence his interest in adapting western literary and artistic sources to obliquely comment on the predicaments of white privilege.

First exhibited at dealer Reinhold Cassirer's Johannesburg art gallery, this charcoal drawing sardonically adapts Greek mythology. *Circe* was a minor Greek goddess endowed with magical skills. Her ability to transform men into pigs, as is recorded in Homer's *Odyssey*, was a popular theme in archaic and classical art.² In Kentridge's adaptation, *Circe's* pigs are now warthogs. As Carolyn Christov-Bakargiev has noted of his drawings from this period, drama and denunciation is met with humour and irony.³

The warthog is a recurring motif in Kentridge's early drawings. In 1985 he produced *The Boating Party*, a charcoal triptych based on Pierre-Auguste Renoir's *Luncheon of the Boating Party* (1881). The drawing includes a woman hugging a warthog, as well as a burning tyre, an explicit reference to the vigilante justice of the period. These two motifs – the warthog and burning tyre – recur in other drawings from 1985. This work from a year later is clearly a continuation of this cycle of drawings. It bears mentioning that in 1985 Kentridge was briefly employed as an editorial cartoonist for the *Weekly Mail* newspaper. He signed his cartoons, which explored themes similar to his drawings, as 'PH Chere'. The French for warthog is *phacochère*.⁴ This work is an early elaboration of Kentridge's nuanced, literate, allusive method as an artist, a method in which he is never wholly candid, declaratory or to the point.

1. Ozinski, Joyce. 'William Kentridge's Rich and Expressive Art', *Rand Daily Mail*, May 1985

2. Ogden, Daniel. (2014) 'Animal Magic', in *The Oxford Handbook of Animals in Classical Thought and Life*, Oxford: Oxford University Press. Page 294

3. Christov-Bakargiev, Carolyn. (2003) 'On Defectibility as a Resource', in *William Kentridge*, Milan: Skira. Page 64

4. Andy Mason, *What's So Funny?*, Cape Town: Double Storey, 2010, page 127





265

Keith Savel
ALEXANDER

SOUTH AFRICAN 1946–1998

Bushman's Paradise

signed and dated 87

acrylic on canvas

60 by 91 cm

R250 000 – 350 000

LITERATURE

Robbins, David. (2000) *Keith Alexander, the artist in retrospect*.

Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 218.



266

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Mountain Pass

signed and dated 1964

oil on board

60 by 90,5 cm

R90 000 – 120 000



267

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Ox-wagon

signed and dated 1964

oil on board

61 by 90,5 cm

R120 000 – 160 000



268

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Girls on the Beach

signed

oil on canvas laid down on board

34 by 49 cm

R80 000 – 120 000

269

Dylan

LEWIS

SOUTH AFRICAN 1964–

Leopard Sitting on Haunches

signed, dated 96 and numbered 4/8

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

height: 110cm; width: 209 cm, including base

R380 000 – 500 000

Another cast from this edition was commissioned for the fourth hole at the Leopard Creek Country Club in Malelane.

Dylan Lewis Studio number So45





270

Robin Kenneth

LEWIS

SOUTH AFRICAN 1942–1988

Fish Eagle

copper with a verdigris patina, mounted on a
marble base

height: 137 cm, including base

R90 000 – 120 000





271

Dylan

LEWIS

SOUTH AFRICAN 1964–

Charging Rhino, maquette

signed, dated 95 and numbered 1922

bronze with a brown patina, mounted on a
wooden base

width: 61 cm, including base

R100 000 – 150 000

Dylan Lewis Studio number S39

272

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Four Horsemen

each signed and numbered 9/9
bronze with a dark brown patina,
mounted on a Perspex base
heights: 32, 31, 28 and 24 cm, excluding
bases

(4)

R1 200 000 – 1 600 000

Figures of horses and riders recur throughout Deborah Bell's work. A West African-derived example inspired by a carving on a wooden staff appears on the cover of the TAXI art book dedicated to her, the first significant overview of her work¹. It's an apt choice because figures of horses and riders in Bell's work often represent travellers on spiritual journeys, whether they are magi, as on the TAXI monograph cover, warriors, hunters or Arthurian Knights searching for the Holy Grail.

'[A]nyone who consciously embarks on a spiritual journey is an alchemist of the self,' Bell once said in an interview². She sees her practice as an artist very much as alchemy of the self, and the task of the artist as akin to embarking on a spiritual journey. The mystical spirituality that informs Bell's approach involves a search for transcendence, a journey inward to find a more universal self,

or as Pippa Stein puts it in the monograph, 'a process of 'unearthing', of peeling off skins of the self to reveal the inner 'Self' which holds the truth to life's mysteries'³.

For Bell, the artist's journey often involves following an invisible path. She also refers to the spiritual 'point of crossing' between physical and spiritual worlds, which she describes as 'infinite space expanding beyond in both directions'⁴. These *Four Horsemen* 'with that sense of horse and rider becoming one'⁵, supported by transparent Perspex plinths, gallop through just such empty 'void-like space'⁶. They are messengers from another world of mythology and spirituality. 'In Kotoko culture, the horse and rider talismans are seen as guardians of the soul,' Bell notes⁷.

The universality of the horse in the iconography and mythology of so many cultures makes them a potent subject for Bell,



who draws heavily on the cultural artefacts of civilizations across space and time. She refers to the horses in her work figuring as 'daemons'⁸ or intermediaries 'between my physical self and my higher Self'⁹. She adds that the horse and rider figures are 'really about the notion of the complete fusion of self and spirit'¹⁰, a function of art that is close to the heart of Bell's artistic project.

The tension between the weighty bronze and rough-hewn materiality of these four sculptures, and their almost ethereal, otherworldly presence, is what animates them. They embody the paradoxes of self versus universal, present versus eternal, stillness versus motion, physicality versus transcendence. As such they are not just spiritually charged objects, but also paragons of art.

1. Pippa Stein. (2004) *TAXI 010 Deborah Bell*, Johannesburg: David Krut Publishing. (*Journey of the Magus III*, 1999/2000)
2. Jacques Lange. (December 2010.) 'Deborah Bell: Notions of the Self' in *Design>Art Magazine*, No. 2. Pretoria, Design>Magazine. Page 49.
3. Pippa Stein. (2004) 'The Journey Home' in *TAXI 010 Deborah Bell*, Johannesburg: David Krut Publishing. Page 7.
4. Deborah Bell. (2004) 'Artist's Writings' in *TAXI 010 Deborah Bell*, Johannesburg: David Krut Publishing. Page 43.
5. Heidi Smith. (February 2009) 'A Divine Spark: Interview with Deborah Bell' in *SC Magazine*.
6. *Ibid.*
7. Deborah Bell. (2015) *Deborah Bell: Dreams of Immortality* (Catalogue), Johannesburg: Everard Read. Page 22.
8. *Ibid.*
9. *Ibid.*
10. Heidi Smith. (February 2009) 'A Divine Spark: Interview with Deborah Bell' in *SC Magazine*.



273

Douglas Owen

PORTWAY

SOUTH AFRICAN 1922–1993

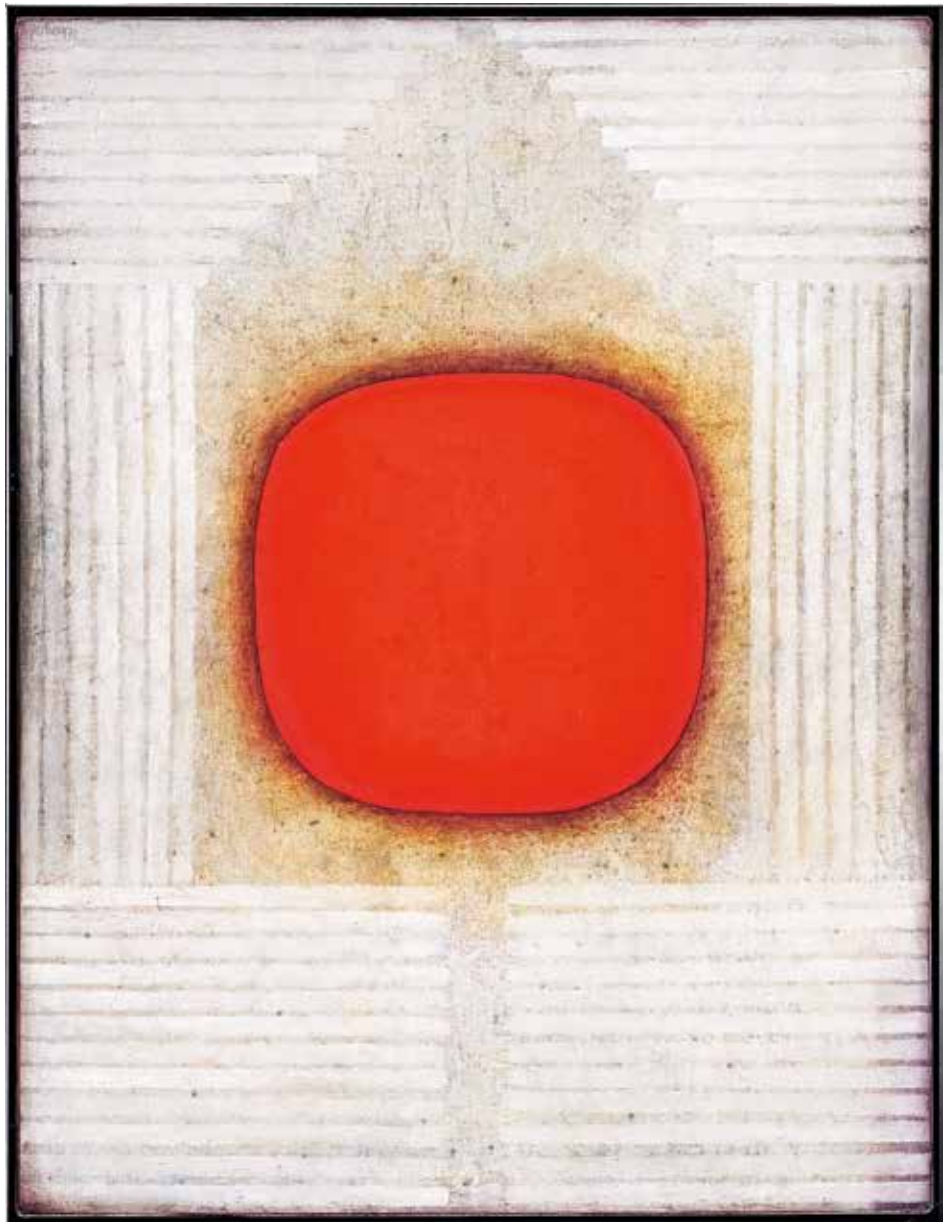
*Abstract Composition with Orange
Form*

signed and dated 72

oil on canvas

154 by 117,5 cm

R80 000 – 120 000





274

Douglas Owen

PORTWAY

SOUTH AFRICAN 1922–1993

Composition

signed

oil on canvas

89 by 106 cm

R80 000 – 120 000



275

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Performance

signed and dated 2007

oil on canvas

190,5 by 150 cm

R300 000 – 400 000

276

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Vengeance is Mine

signed; inscribed with the title and
dated 2005 on a label adhered to the
reverse

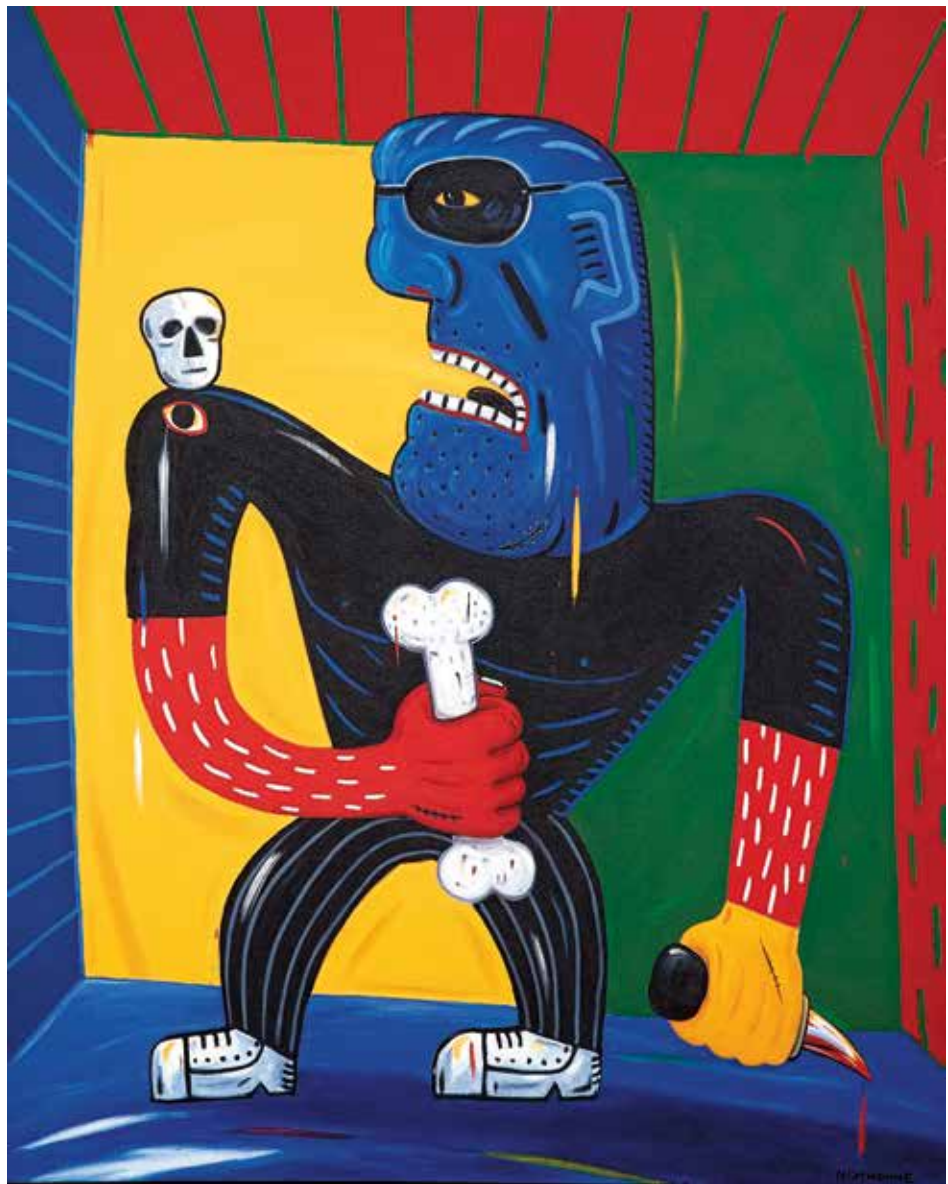
oil on canvas

150 by 120 cm

R200 000 – 300 000

PROVENANCE

Goodman Gallery, Johannesburg



277

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Untitled III: Scarlet Composition

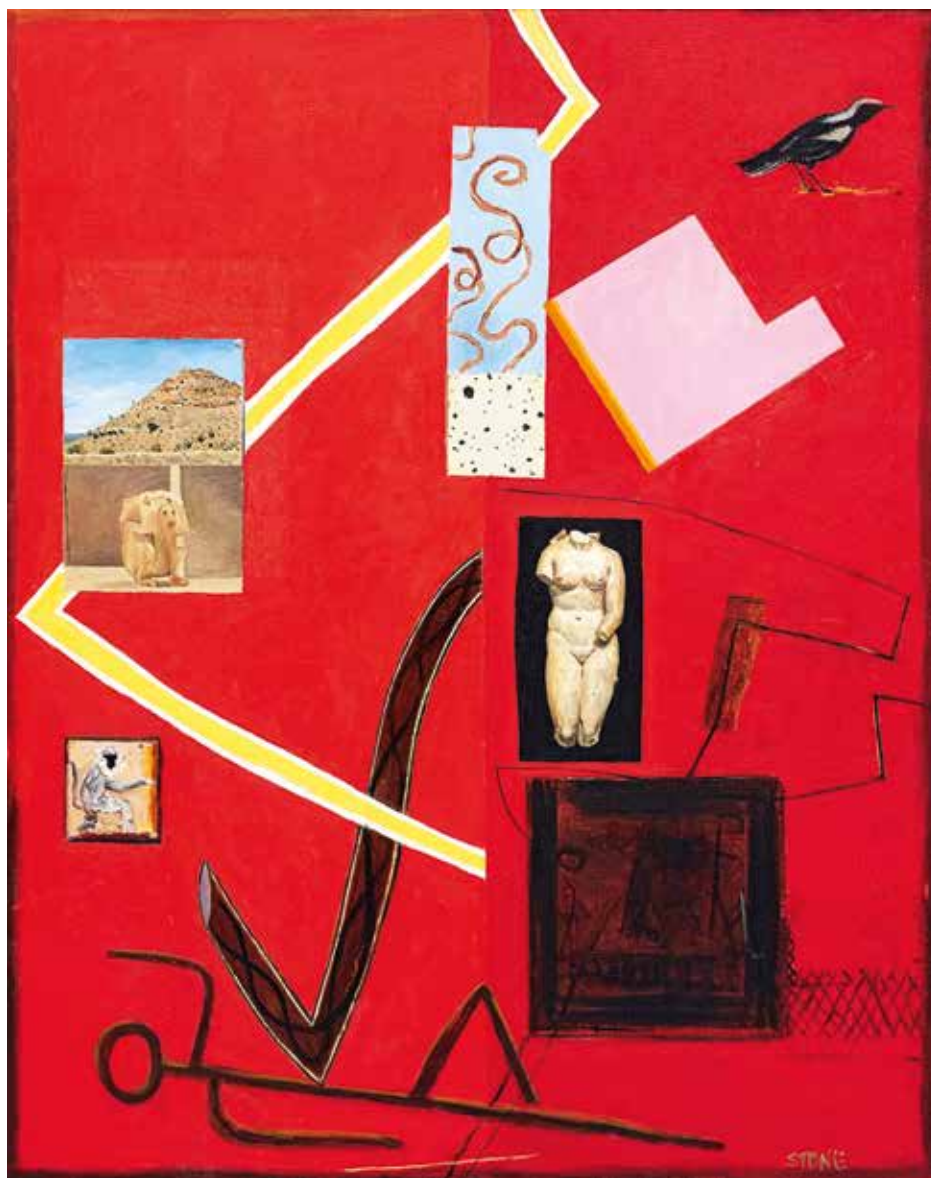
signed; inscribed with the artist's name,
title and medium on a label adhered to
the reverse

oil on canvas
113,5 by 90,5 cm

R70 000 – 90 000

PROVENANCE

Everard Read Gallery, Johannesburg



278

Claude
JAMMET

FRENCH 1953–

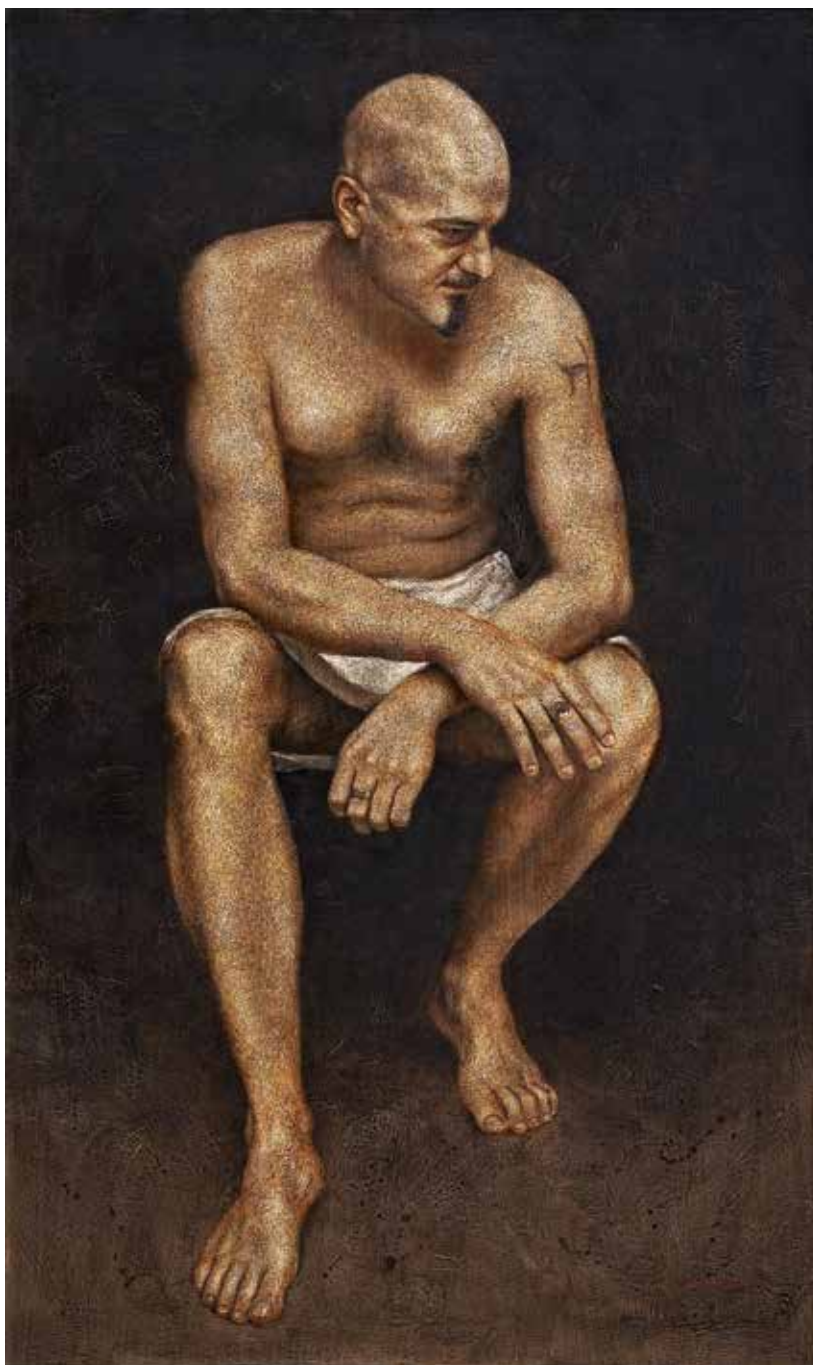
Seated Man

signed and dated 2002
oil on paper laid down on canvas
132 by 79,5 cm

R80 000 – 120 000

PROVENANCE

Everard Read Gallery,
Johannesburg



279

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Woman with Pink Knees

signed

charcoal and chine collé

69,5 by 99 cm

R1 500 000 – 2 500 000

William Kentridge has described printmaking as ‘close to the centre’ of his method as an artist.¹ The artist’s early adoption of printmaking was tied to his rejection of painting:

‘When I started art school [Johannesburg Art Foundation, 1976–78], painting on canvas was the norm and was what I spent my days doing, and I was miserable at it. Both miserable psychologically – trying to do it – and very bad at it. So it was an enormous relief (and pleasure) to suddenly discover the medium of etching. This was a medium in which it was legitimate to use no colour, to work monochromatically.’²

His later interest in drawing in charcoal, the medium that undergirds his celebrated animated films, also grew directly out of his initial interest in printmaking. His relaxed draughtsmanship here, which conjures a form reminiscent of Picasso’s stout neo-classical figures, is paired with his inventive use of colour montage.

Kentridge is widely recognised as an expert printmaker. His competency extends to a diverse range of printmaking techniques, including chine collé, a collage technique developed by nineteenth-century European printmakers to bond thin Chinese and Japanese papers onto a support sheet using starch paste. This undated work was very likely produced between 1991–94. A period of experimentation and growing confidence. This composition closely resembles two works in collage and charcoal on linen acquired from the artist in the late 1980s and held in a private collection in San Diego.³ It also shares technical affinities with a series of charcoal and gouache works on paper, that featured studies of heads incorporating montaged elements of colour, exhibited at the Newtown Galleries in 1991. The naked female subject here was a mobile protagonist. She appears in numerous works on paper from this period, including *Little Morals* (1991), a suite of sugarlift etchings produced with Picasso’s figurative prints in mind.⁴

1. Hecker, Judith B. and Kentridge, William (2001) *William Kentridge: Trace: Prints from the Museum of Modern Art*, New York: Museum of Modern Art. Page 64.

2. Ibid.

3. Correspondence with Goodman Gallery, Johannesburg, 18 September 2015.

4. Law-Viljoen, Bronwyn (ed.). (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 42.



280

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Lamentation Canto I

signed and dated 92; inscribed with
the artist's name, title and dated 1992
on a label adhered to the reverse
watercolour and charcoal
150 by 120 cm

R150 000 – 200 000

EXHIBITED

Mary and Leigh Block Gallery,
Northwestern University,
Displacements, 24 September to 12 May
1992, catalogue number 6



281

Diane Veronique
VICTOR

SOUTH AFRICAN 1964-

Ballet Studio

charcoal and pastel
98,5 by 62,5 cm

R70 000 – 90 000



282

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Fish and Chips

signed

charcoal, pastel and gold ink on paper

143,5 by 86,5 cm

R1 200 000 – 1 500 000



In 1986, while still living in Bertrams, a suburb east of Johannesburg's CBD, William Kentridge produced a print portfolio loosely based on William Hogarth's series of engravings *Industry and Idleness* (1747). Kentridge's portfolio of prints, which shares the same name, includes a satirical portrait of a drunk who becomes the 'Lord Mayor of Derby Road'. Kentridge modelled his wrinkled black protagonist in heavy coat and sash on a homeless man who drank methylated spirits and lived with a group of outcasts near his home.¹ Sometimes referred to as 'Harry' in writings, lectures and interviews, he was a recurring figure in Kentridge's early drawings, notably *Arc/Procession: Develop, Catch Up, Even Surpass* (1990), which includes the hyena. Harry also appears in the animated films *Monument* (1990) and *Woyzeck on the Highveld* (1992), as well as Kentridge's 1991 etchings series *Little Morals*.

In 1990, while preparing for a synchronous solo exhibition of drawings and graphics at Cassirer Fine Art and Gallery on the Market, both in Johannesburg, Kentridge spoke of a recent visit by Harry to his home: '... he was dressed in a Salvation Army general's jacket complete with sashes and epaulettes, as if he were dressed to model for Goya. You sometimes get these moments of confirmation, reassurances that what you are doing is not completely up the wall.'² While based on a real-world encounter, Kentridge's undated drawing is highly stylised: it is fabulist's version of the truth. Any social commentary here is contingent on an appreciation that the figure of the drunk is also a modern stand-in for the clown, a long-established trope in art. 'I'm essentially interested in an art that is political but which allows an ambiguous politics, an art that encompasses as many ambiguities and contradictions as there are,' remarked Kentridge during the 1990 interview in which he discussed Harry.³

1. Law-Viljoen, Bronwyn, (ed.) (2006), *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 30.

2. Powell, Ivor. 'Kentridge's Free-floating Art of Ambiguities', *Weekly Mail*, 26 April 1990.

3. Ibid.





283

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Altar Piece

signed and dated 97

mixed media on paper

80 by 120 cm

R80 000 – 120 000



284

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Standing Form

signed and dated 1988

painted steel on a cylindrical base

height: 87,5 cm, excluding base

R70 000 – 100 000

285

David James

BROWN

SOUTH AFRICAN 1951–

War Dog

signed with the artist's initials, dated 2010

and numbered 3/5

bronze with a black patina

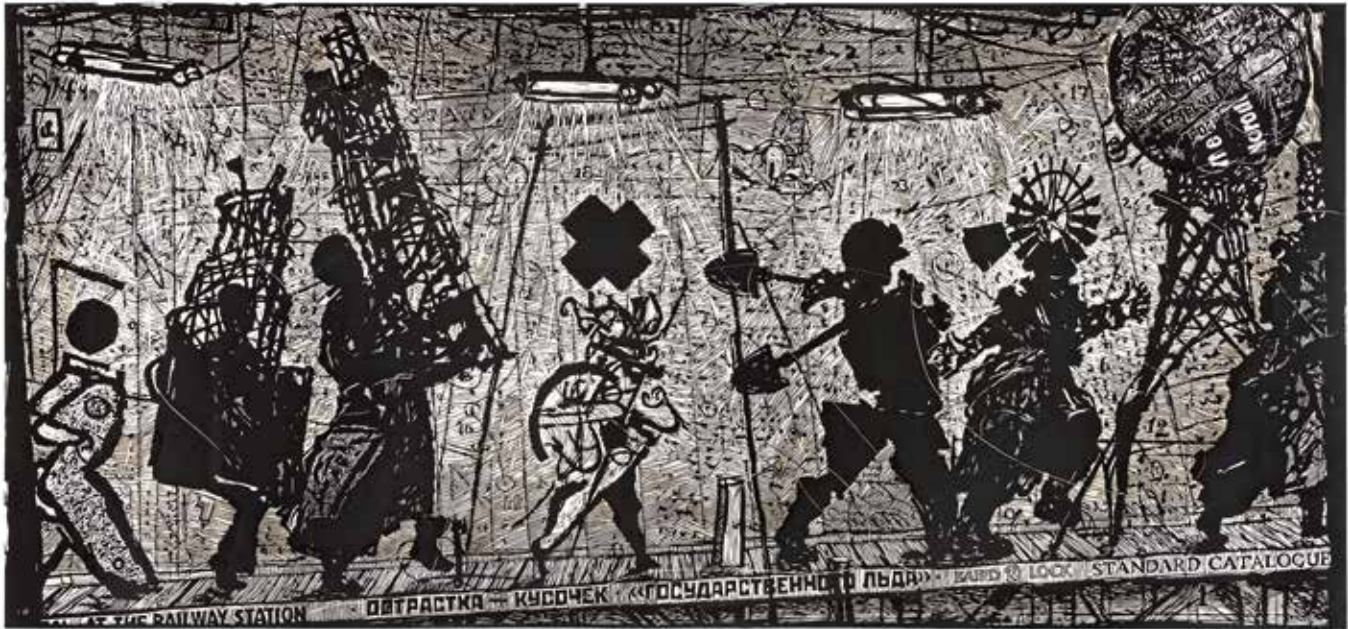
102 by 148 by 60 cm

R100 000 – 120 000

David Brown started his first series of *Dogs* in 1979 with an exhibition titled *Dogs of War* at the Goodman Gallery in 1980. Brown has stated that 'The Dog is a potent metaphor, paradoxically it can be friend or foe. Dogs can also turn feral. These works had a sense of foreboding and a violent presence.' With his more recent works depicting dogs such as *War Dog*, the message remains the same but they have become more humorous and playful.

¹ Letter from the artist to the current owner.





286

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Eight Figures

signed, numbered 4/40 in pencil and embossed with
the Artist Proof Studio chop mark in the margin
linocut with hand colouring
sheet size: 104 by 205 cm

R400 000 – 600 000

287

Keith Savel
ALEXANDER

SOUTH AFRICAN 1946–1998

Outland

signed and dated 89
oil on canvas
120 by 89,5 cm

R300 000 – 400 000

LITERATURE

Robbins, David. (2000) *Keith Alexander, the artist in retrospect*. Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 225.



288

Keith Savel
Alexander

SOUTH AFRICAN 1946–1998

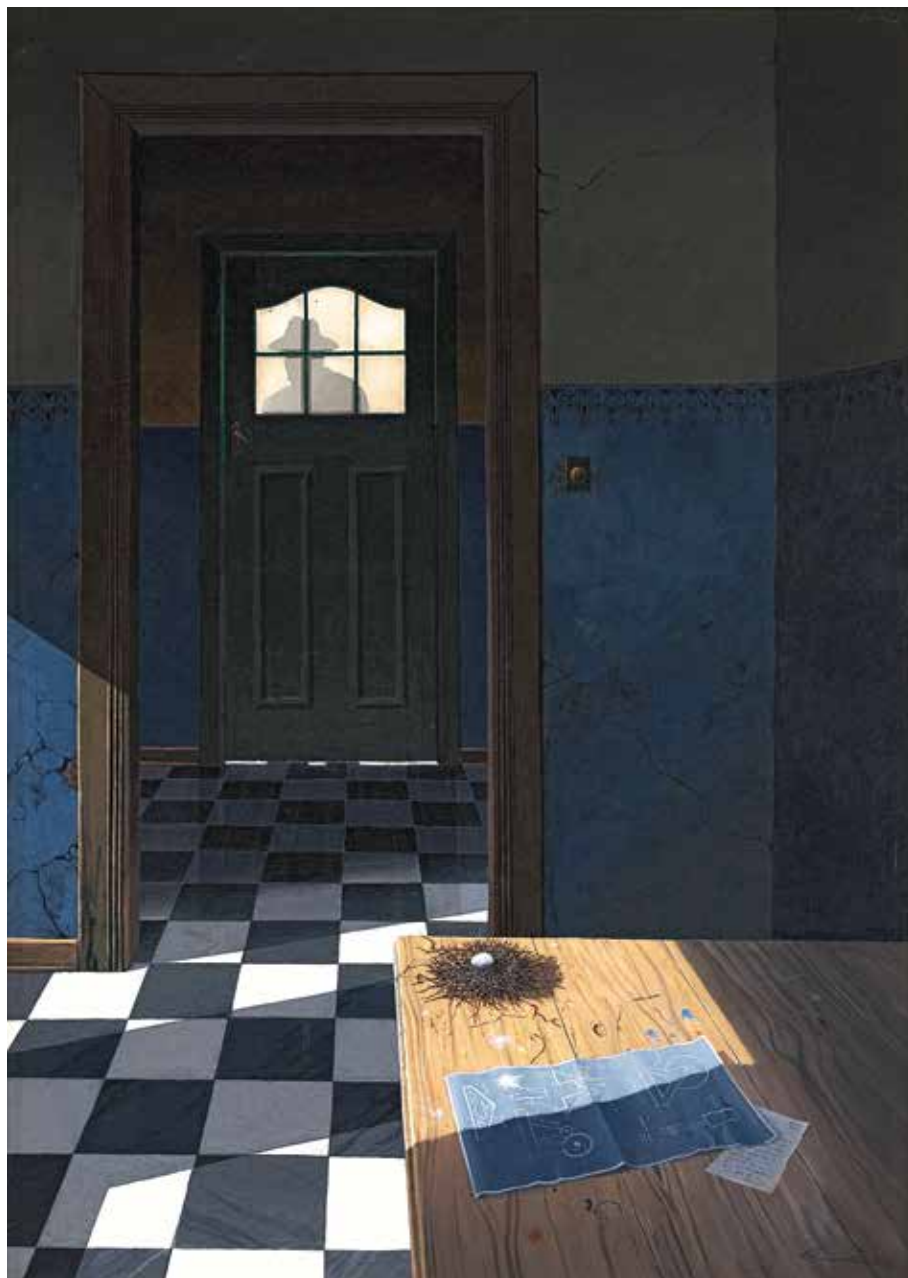
The New Arrival

signed, dated 90 and inscribed with a
copyright symbol; signed, dated and
inscribed with the title on the reverse
oil on canvas
105,5 by 75 cm

R300 000 – 500 000

LITERATURE

Robbins, David. (2000) *Keith Alexander,
the artist in retrospect*. Johannesburg:
Jonathan Ball Publishers. Listed,
catalogue number 223.



289

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Totem I

signed and numbered 2/5
carved and painted wood
height: 230 cm, including base

R100 000 – 200 000

290

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Totem

signed and numbered 3/3
carved and painted wood
height: 207 cm, including base

R100 000 – 200 000



289



290

291

MR. BRAINWASH

FRENCH 1966–

Life is Beautiful

signed; signed, dated 2014, numbered
NoC75556027A and inscribed with the
title on the reverse
mixed media on paper
75 by 55,5 cm

R90 000 – 120 000



292

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Director of Manpower

signed and dated 89
mixed media and assemblage
height: 103 cm

R150 000 – 200 000





293

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

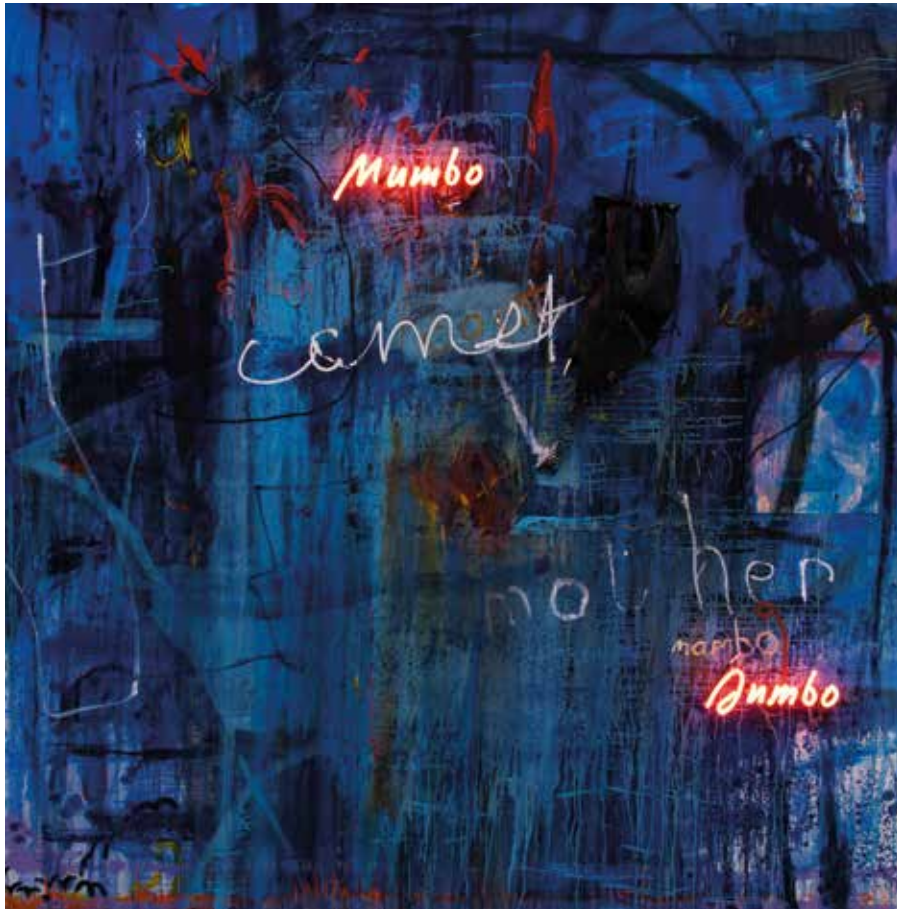
Eye to Eye II

signed and numbered 1/5; signed and
number 1/5 on the reverse

tufted wool

213 by 297,5 cm

R150 000 – 200 000



294

Wayne Cahill

BARKER

SOUTH AFRICAN 1963–

BP Mexico

signed with the artist's initials and dated 10
mixed media and neon tubing on canvas
200 by 200 cm

R100 000 – 150 000



295

Angus van Zyl

TAYLOR

SOUTH AFRICAN 1970–

Journey

signed, dated 2003 and numbered 12/24
bronze, aluminium and cement fondué
height: 105 cm

R70 000 – 100 000

296

Stella

SHAWZIN

SOUTH AFRICAN 1923–

Seated Figure

signed

bronze with a faded verdigris patina

height: 65 cm

R80 000 – 120 000



297

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

The Innkeeper (LS6732)

signed

carved wood with green copper oxide

patina

126,5 by 33,5 cm

R80 000 – 120 000

EXHIBITED

Gallery 101, Johannesburg, *Lucas Sithole*,

1970/72



298

Dylan

LEWIS

SOUTH AFRICAN 1964–

Cabinet

bronze, brass, wood and glass

220,5 by 108,5 by 24 cm

R80 000 – 120 000



299

Dylan

LEWIS

SOUTH AFRICAN 1964–

Sitting Cheetah Round Table

each cheetah signed, one numbered 1/6

plaster and glass

height: 77,5 cm; diameter: 120 cm

R80 000 – 120 000

Dylan Lewis Studio number Fo15



END OF SALE

100 JOHANNESBURG ART GALLERY 1915/2015



JAG's Lutyens Building, one of the grand old ladies of the South African art establishment, turns 100 on 10 November. The occasion will be marked with the Grand Old Lady of all parties at the Gallery – the culmination of a series of celebratory events. Be there!

SAVE THE DATE: 10 November 2015 at 6PM at the Johannesburg Art Gallery

Bidder Number
(for office use only)

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

Enquiries

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

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

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

Please arrange packaging and shipping of the following lots:

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

Is Insurance required?

Insurance Value: _____

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

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

Client Signature:

Client Printed Name:

Date:

JOHANNESBURG

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

CAPE TOWN

Tel: +27 (0) 21683 6560 Mobile : +27 (0) 78 044 8185
Fax: +27 (0) 21683 6085 ct@straussart.co.za
The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700
Postnet Suite 200, Private Bag X26, Tokai 7966

Catalogue Subscription Form



JOHANNESBURG 2 sales per annum		
Important Paintings		
South Africa	R320	<input type="checkbox"/>
Neighbouring Countries (airmail)	R450	<input type="checkbox"/>
Overseas (airmail)	R500	<input type="checkbox"/>

CAPE TOWN 2 sales per annum		
Important Paintings, Furniture, Silver and Ceramics		
South Africa	R320	<input type="checkbox"/>
Neighbouring Countries (airmail)	R450	<input type="checkbox"/>
Overseas (airmail)	R500	<input type="checkbox"/>

JOHANNESBURG AND CAPE TOWN 4 sales per annum		
Reduced rates for subscribing to both		
South Africa	R600	<input type="checkbox"/>
Neighbouring Countries (airmail)	R800	<input type="checkbox"/>
Overseas (airmail)	R950	<input type="checkbox"/>

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

All prices include VAT and postage.

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

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

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

CAPE TOWN
 Tel: +27 (0) 21683 6560 Mobile: +27 (0) 78 044 8185
 Fax: +27 (0) 21683 6085 ct@straussart.co.za
 The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700
 Postnet Suite 200, Private Bag X26, Tokai 7966



BREAKING NEW GROUND
BY SHIFTING PERCEPTIONS





BUYING OR SELLING SOUTH AFRICAN ART?

Search our database of over 45 000 South African art auction results
by subscribing to www.auctionvault.co.za

results@auctionvault.co.za +27 (0)11447 6252 +27 (0)82 080 9571

AUCTIONVAULT

ART APPRECIATION IS OUR BUSINESS.



Think about it.

Insurance is typically designed to protect assets that depreciate over time yet your irreplaceable art and collectables are appreciating in value. Protecting them effectively – against repair, restoration or theft - requires cover that is as unique as the works themselves. Regardless of our preferences for Banksy or Boticelli, that's something we can all appreciate, isn't it?



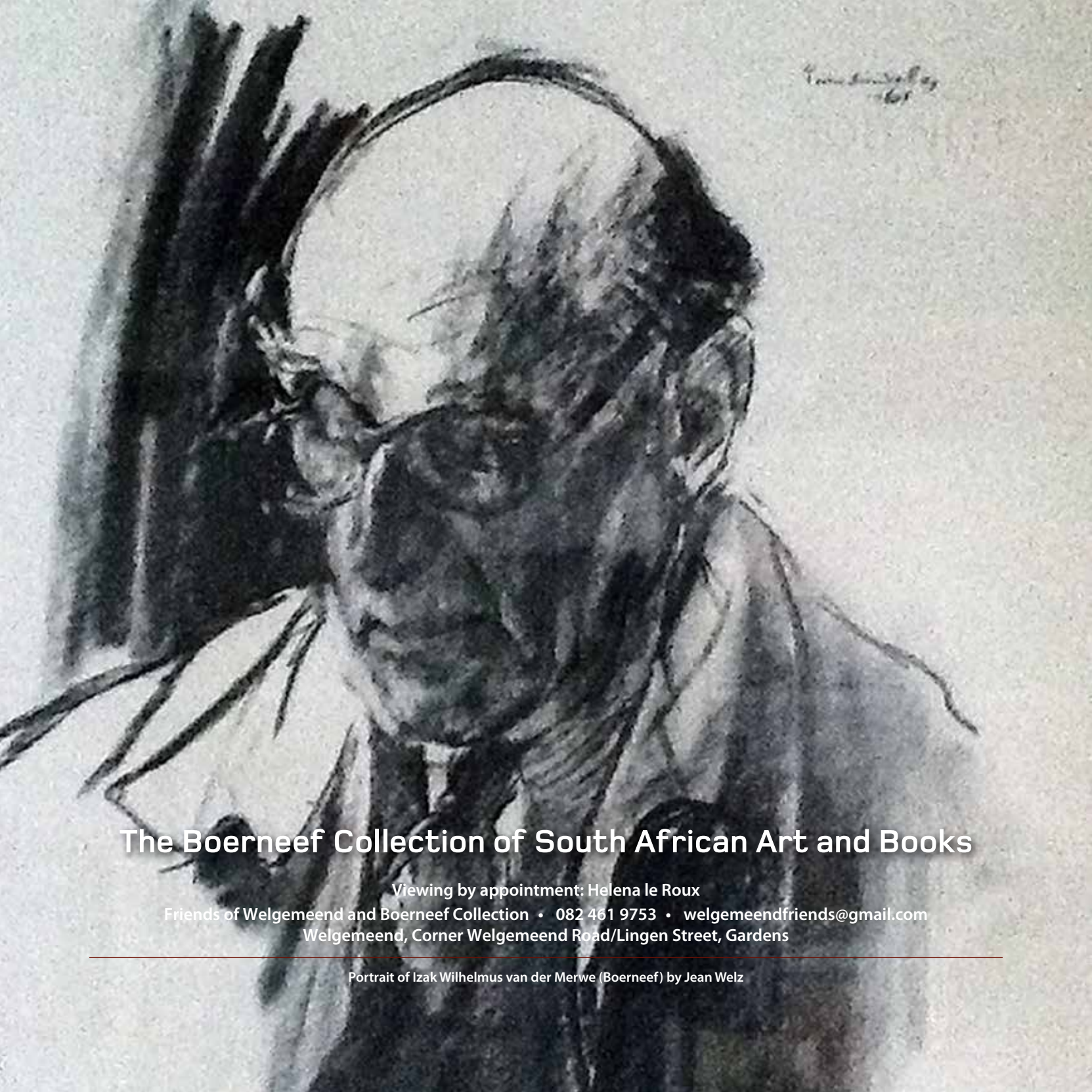
Where art and insurance meet.

Tel: **0861 111 096** | Email: info@artinsure.co.za
Web: www.artinsure.co.za

Artinsure is an authorized Financial Services Provider

Hollard.

Underwritten by The Hollard Insurance Co. Ltd,
an authorised Financial Services Provider



The Boerneef Collection of South African Art and Books

Viewing by appointment: Helena le Roux

Friends of Welgemeend and Boerneef Collection • 082 461 9753 • welgemeendfriends@gmail.com

Welgemeend, Corner Welgemeend Road/Lingen Street, Gardens

Portrait of Izak Wilhelmus van der Merwe (Boerneef) by Jean Welz

The AfrAsia Bank
CAPE WINE
— AUCTION 2016 —

**KLEIN
CONSTANTIA**
— 1685 —

12TH-13TH FEBRUARY 2016



The AfrAsia Bank Cape Wine Auction

It's a rockstar party, for an incredible cause. Amazing, priceless, once-off auction lots granting access to the inner sanctum of South Africa's top wine farms, are fiercely bid upon by an international audience over a spectacular lunch.

To date, this event has raised **in excess of R17 million**, which without offset or deduction, has been distributed to thirteen charities actively working in the education sector, from infant to adult, across the Western Cape.

info@thecapewineauction.com / www.thecapewineauction.com / [@CapeWineAuction](https://www.instagram.com/CapeWineAuction)

Artist Index

- Alexander, K S** 143, 265, 287, 288
Amsheiwitz, J H 17, 18, 19, 128
Andrews, R H 89
Bakker, K 96
Barker, W C 294
Battiss, W W 2, 70, 148, 149, 150, 151, 152, 156, 160, 167, 185, 186, 252
Bell, D M 177, 272, 280, 283
Bester, W 137
Blom, Z 187
Boonzaier, G J 3, 5, 6, 9, 59, 61, 129, 131, 204, 205, 214, 218, 219, 233, 234
Borbereki, Z 106
Boshoff, A H 39, 239, 266, 267, 268
Boshoff, W H A 16
Botha, D J 28, 35
Boyley, E S 24, 25, 26, 36, 53, 55, 56, 58, 64, 65, 66, 108
Brainwash, M 291
Brown, D J 146, 285
Büchner, C A 127
Carter, S 13
Catherine, N C 154, 259, 275, 276, 289, 290, 292, 293
Cilliers-Barnard, B 91, 92, 110
Claerhout, F M 76, 77
Coetzee, C 132
Coetzer, W H 40, 47, 48, 63
de Jongh, M J 10, 11, 12, 30
de Leeuw, G 221, 222
Domsaitis, P 135
du Toit, G P 191
du Toit, P 100
Dumas, M 173
During, D G 97
Erasmus, P M 104
Everard, B A 15
Everard-Haden, R 31
Fasciotti, T 57, 69
Findlay, B 183
Fuller, J R 134
Geers, K 189
Goodman, R G 237
Harris, H 116, 117, 119
Heath, J 101
Higgs, C 107
Hitchens, I 201
Hlungwani, J M S 147
Hodgins, R G 161, 182, 258
Jammet, C 278
Jensma, W 124
Kentridge, W J 179, 180, 181, 262, 263, 264, 279, 282, 286
Klar, O 42, 43, 44, 45
Kramer, J B 142
Krenz, A F F 62, 111
Krige, F 8, 52
Kruger, B J 153
Labuschagne, E 38, 122
Langdown, A 78
Laubser, M M 216, 226, 229
Legae, E K S 176
Lewis, A N 215
Lewis, D 269, 271, 298, 299
Lewis, R K 144, 270
Lipkin, A 168
Mashile, C 145
Mason, J 88, 126, 169, 190
McCaw, T J 7, 21, 22, 74
Meintjes, J P 99, 136
Methven, C W 23
Meyer, C W 67
Mogano, P D 81
Mohl, J K 68, 118
Mr Brainwash 291
Mthethwa, Z 139, 140
Mzimba, G V 138
Naudé, P H 202
Nel, H 162, 163, 164, 165, 166
Nel, K A 260, 261
Ngatane, E M 80, 254, 256, 257
Niebuhr, H 83
Niemann Jnr, H C 244
Nkosi, S 133
Oltmann, W 175
Pemba, G M M 249, 250
Pether, S 105
Pierneef, J H 1, 203, 206, 212, 213, 217, 235, 236, 241, 242
Portway, D O 113, 273, 274
Preller, A 109, 220, 223, 227, 228
Richards, C 170, 171, 172
Roberts, K 141
Roos, N O 86, 87
Sash, C 41, 94, 248
Schadeberg, J 192, 193, 194
Schimmel, F 102, 103
Schütz, P 155
Scully, L V 95
Sekoto, G 82, 232
Shawzin, S 296
Sibiya, L M 90, 120
Siopis, P 157, 158, 159, 174, 178
Sithole, L T 251, 297
Skotnes, C E F 114, 115, 123, 247
Spilhaus, P A W 14
Stern, I 225, 230
Stone, S P 93, 277
Sumner, M F E 4, 207, 208, 243
Thackwray, J V 79
Theys, C N D 51, 60, 75
Timlin, W M 209
Tretchikoff, V G 238, 240
Valadié, J 20
van den Berg, C 188
van der Merwe, E 54, 98
van Essche, M C L 34, 224, 245
van Heerden, L 46
van Heerden, P G 27, 29, 32, 33, 37, 49, 50
van Wouw, A 71, 210, 211
van Zyl Taylor, A 295
Vermeulen-Breedt, M 84, 85
Victor, D V 281
Villa, E D 121, 125, 130, 184, 231, 246, 253, 255, 284
Wallace, M 72, 73
Welz, J M F 112