

Strauss&co

Fine Art Auctioneers | Consultants



Important South African and International Art

Monday 23 May 2016

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 20 May to Sunday 22 May from 10 am to 5 pm

WALKABOUT

Sunday 22 May at 11 am

ENQUIRIES AND CATALOGUES

Office: +27 (0) 11 728 8246

Fax: +27 (0) 11 728 8247

CONTACT NUMBERS DURING VIEWING AND AUCTION

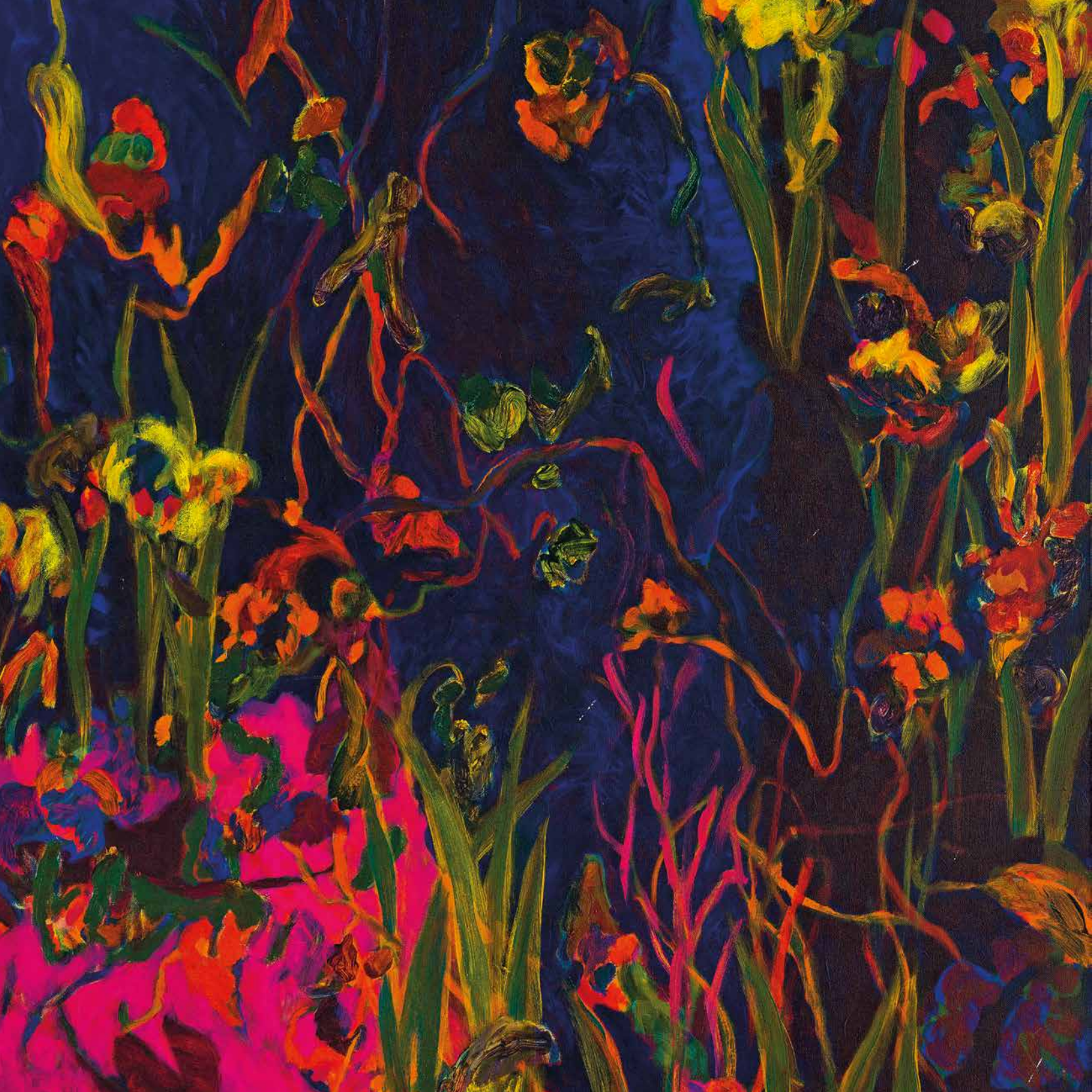
Mobile +27 (0) 79 407 5140 and +27 (0) 79 367 0637

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bids@straussart.co.za conditionreports@straussart.co.za

ILLUSTRATED CATALOGUE R200.00

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



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LEFT
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Directions from Pretoria

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

Directions from Johannesburg CBD

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



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

Preview and Auction at

The Wanderers Club

21 North Street, Illovo, Johannesburg

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Sale Information

Auction

Monday 23 May 2016
4 pm Day Sale (Lots 1–230)
8 pm Evening Sale (Lots 231–353)

Venue**The Wanderers Club**

21 North Street, Illovo

Preview

Friday 20 May to
Sunday 22 May 2016
10 am to 5 pm

Walkabout

Sunday 22 May at 11 am

Enquiries and Catalogues

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

**Contact Numbers during
Viewing and Auction**

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Fax: +27 (0) 11 728 8247

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Debbie Watson
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Condition reports

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Explanation of Cataloguing Terms

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

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

'Name of the artist ...'

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

'Attributed to ...'

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

'Studio of ...'

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

'Circle of ...'

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

'Follower of ...'

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

'Manner of ...'

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

'After ...'

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

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

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

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

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

LEFT

Lot 251 Peter Wenning *Floral Symphony* (detail)

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

Next auction of Fine & Decorative Arts and Books
July 2016

Consignments close: 30 June 2016



Robert Hodgins, *Camouflage*, Sold for R49 182, April 2016

Friday 8 July to Monday 18 July 2016

StraussOnline

Fine Art Auctioneers | Consultants

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

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Robert Hodgins, *Ek sal jou so 'n klap gee!* R600 000 – 800 000

Call for consignments of Art, Decorative Arts and Jewellery

We are currently sourcing consignments for our forthcoming auction Cape Town , Monday 10 October 2016.

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

ct@straussart.co.za +27 (0)21 683 6560

Strauss & co

Fine Art Auctioneers | Consultants

Sales Calendar 2016

StraussOnline

South African and International Art
and Decorative Arts

8–18 July 2016

16–26 September 2016

Entries close 2 weeks
before date of sales

Cape Town

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

Monday 10 October 2016

Entries close approximately
10 weeks before date of sale

Johannesburg

Important South African and
International Art

Monday 7 November 2016

Entries close approximately
10 weeks before date of sale

Dates are subject to change

RIGHT

Lot 337 Cameron Platter, *The Attack of the Killer Zebras*
From *Outta Space (The Second Coming ...)* (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 rooms 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) on the telephone or
- 3) by absentee written bids

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 notifying you that your bid has been captured. If you do not receive the sms – please can you contact us.

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 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



J. W. Heath
1959

The Wanderers Club, Illovo, Johannesburg
23 May 2016 – 4 pm

Fine South African and International Art

Day Sale
Lots 1–230

OPPOSITE
Lot 172 Jack Heath, *Hot Day Karoo* (detail)



1

1

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Nabome, Laeveld, OT

signed, dated 45 and inscribed with

the title

watercolour over pencil

37,5 by 55,5 cm

R50 000 – 70 000

2

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Bushveld Trees

signed and dated 1933

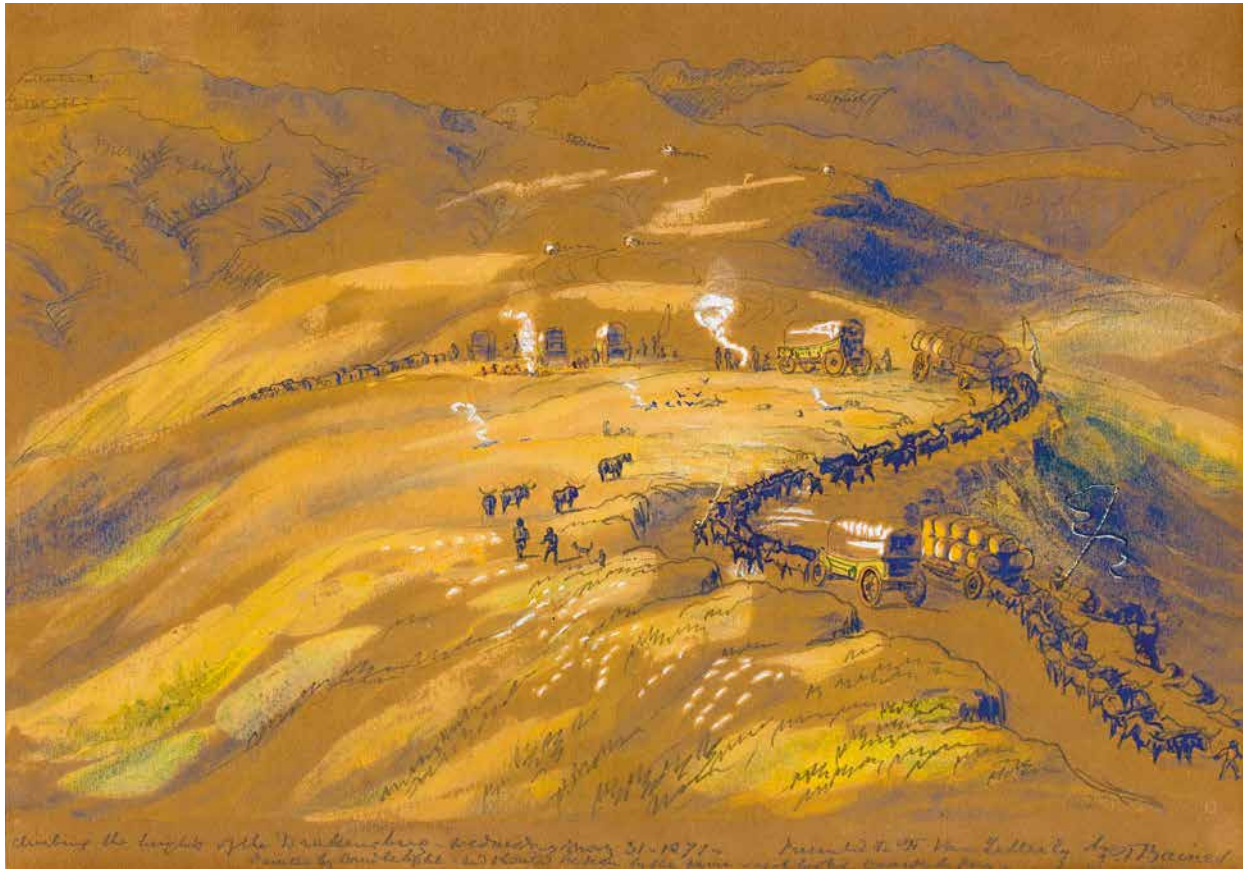
pencil and wash

37 by 55cm

R50 000 – 70 000



2



3

3

Thomas

BAINES

SOUTH AFRICAN 1820–1875

Climbing the Heights of the Drakensberg

signed and inscribed 'Climbing the Heights of the Drakensberg. Wednesday May 31st 1871. Painted by Candlelight – and should be seen by the same – as it looks coarse by day. Presented to Fr Van Zellen esq. by T Baines' in pencil watercolour and pencil on paper
24,5 by 34 cm

R50 000 – 70 000

'Saturday, 27th. Crossed Bushman's River Bridge and Little Bushman's River. Found Mr. Zeller, the Portuguese consul-general, who is going to the Transvaal to annul all the boundary treaties Senhor Barrahona de Costa has made.

1871. Sunday May 28th. Last night we outspanned on a small rise after a short trek, having been warned that tulp, a plant poisonous to cattle, grew near Blauwe Krantz, where we intended to outspan. Today we were occupied in trying to bring into something like comfortable order. I painted the Portuguese arms on Mr. Van Zeller's waggon and his name and title as Consul General. For this he gave me a sheep, and two more for copying my map for him ...'

Taken from Wallis, J.P.R. (ed.) (1946) *The Northern Goldfields Diaries of Thomas Baines: Second Journey 1871–1872*, London: Chatto & Windus. Page 601.

4

Cecil

KENNEDY

BRITISH 1905–1997

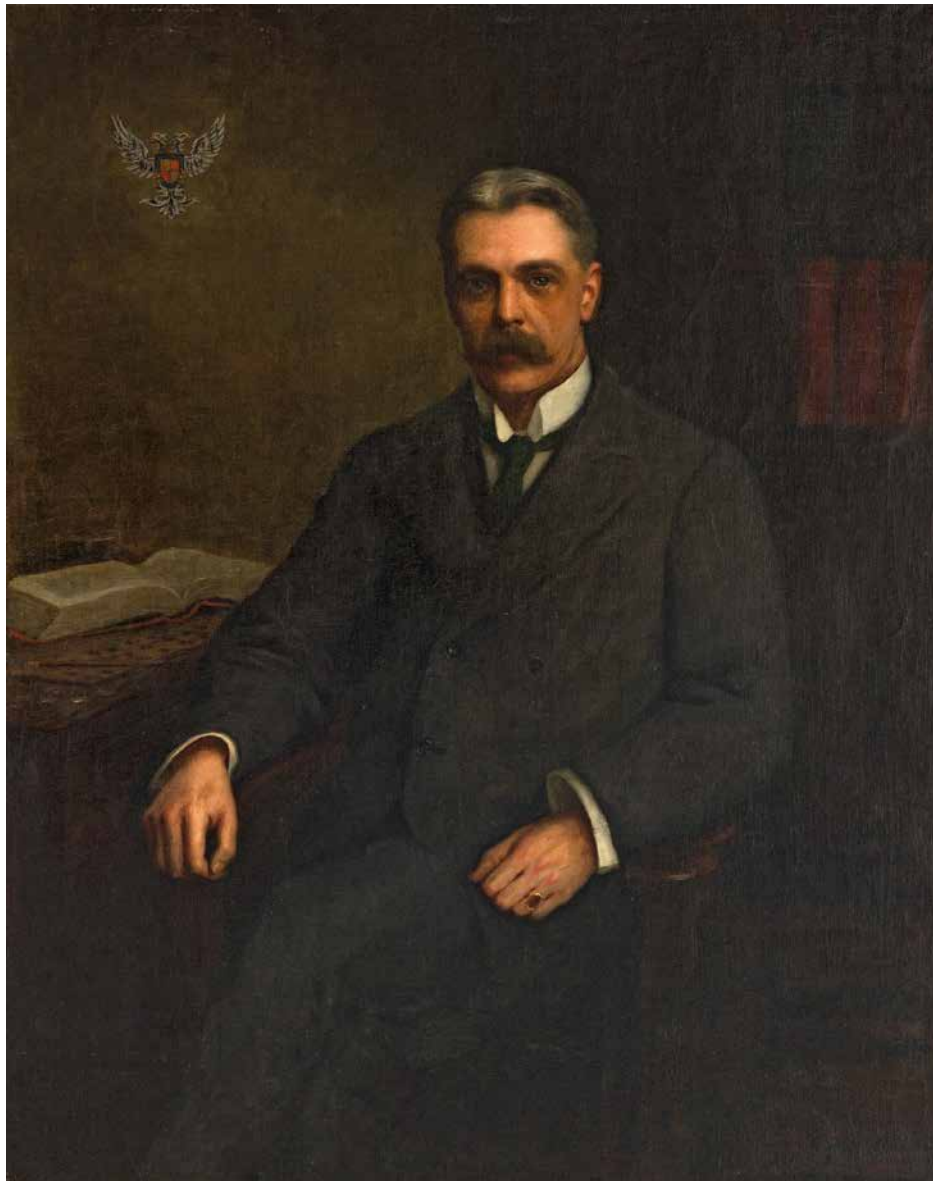
Portrait of a Gentleman

signed

oil on canvas

125 by 100 cm

R30 000 – 50 000



4

5

Eugene Lawrence

VAIL

AMERICAN/FRENCH 1857–1934

*It Rains in the Village as it Rains in
my Heart*

signed, engraved with the artist's
name, title and with dedication on a
plaque adhered to the frame
oil on canvas
91 by 72 cm

R30 000 – 50 000

6

Harry

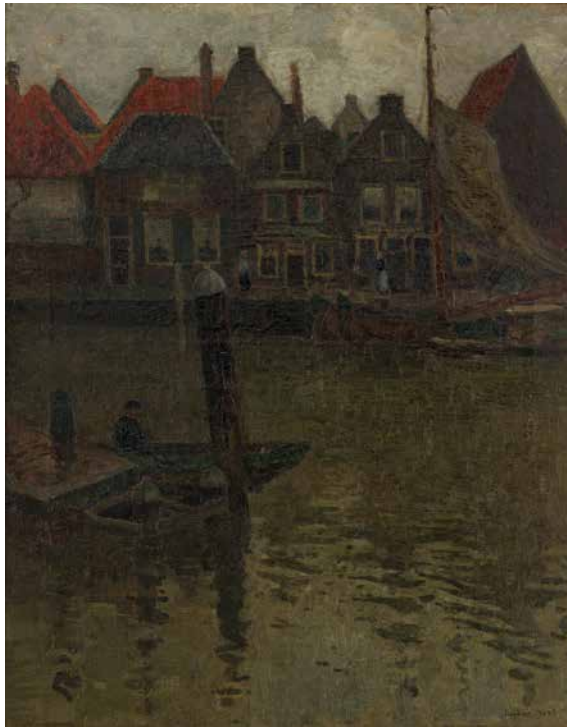
FIDLER

BRITISH 1856–1935

Rooster and Chickens

signed and dated 1931 on the reverse
oil on canvas
59,5 by 60 cm

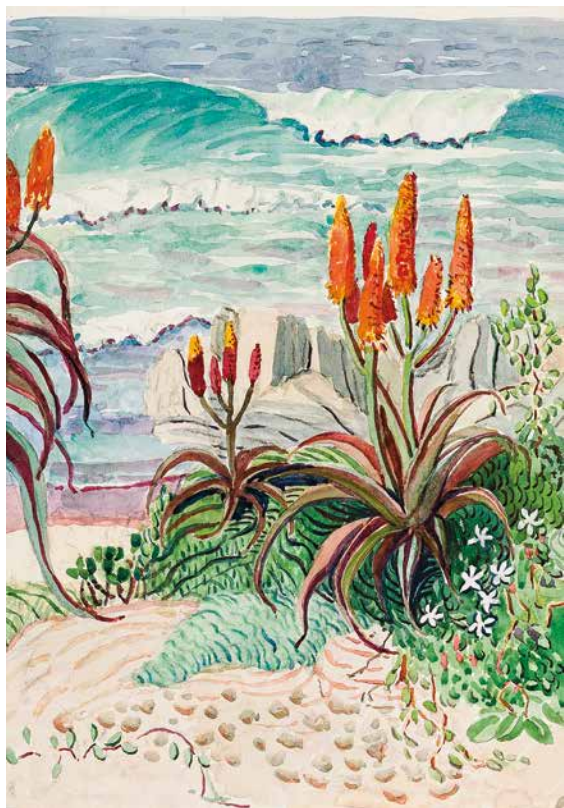
R20 000 – 30 000



5



6



7

7

Edith Luise Mary

KING

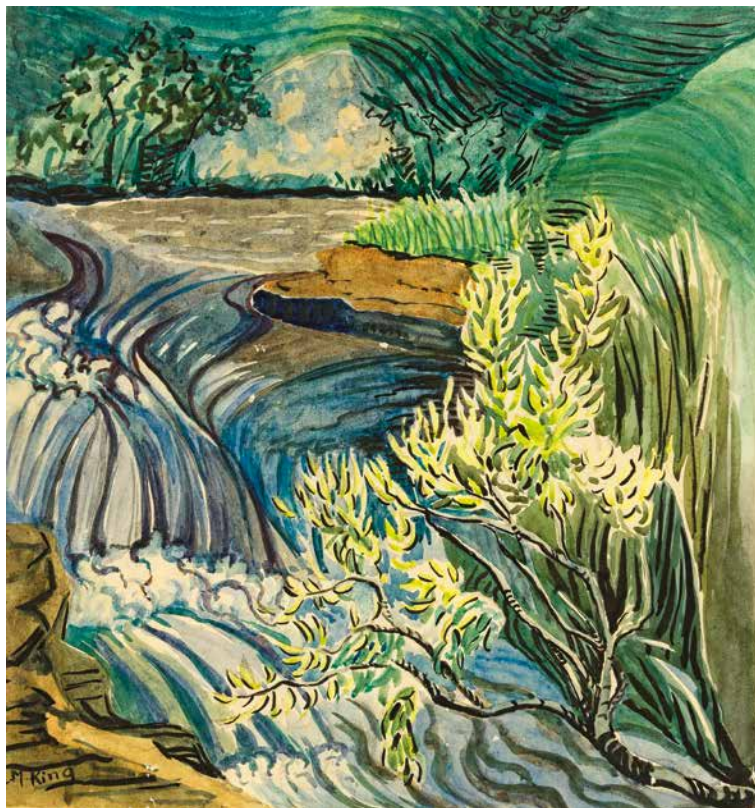
SOUTH AFRICAN 1869–1962

Beach Aloes

authenticated by Leonora Everard-Haden, the artist's granddaughter and inscribed with the title on the reverse watercolour

53 by 37 cm

R25 000 – 35 000



8

8

Edith Luise Mary

KING

SOUTH AFRICAN 1869–1962

Flowing Stream

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

34 by 32 cm

R20 000 – 30 000

PROVENANCE

Everard Read Gallery, Johannesburg



9

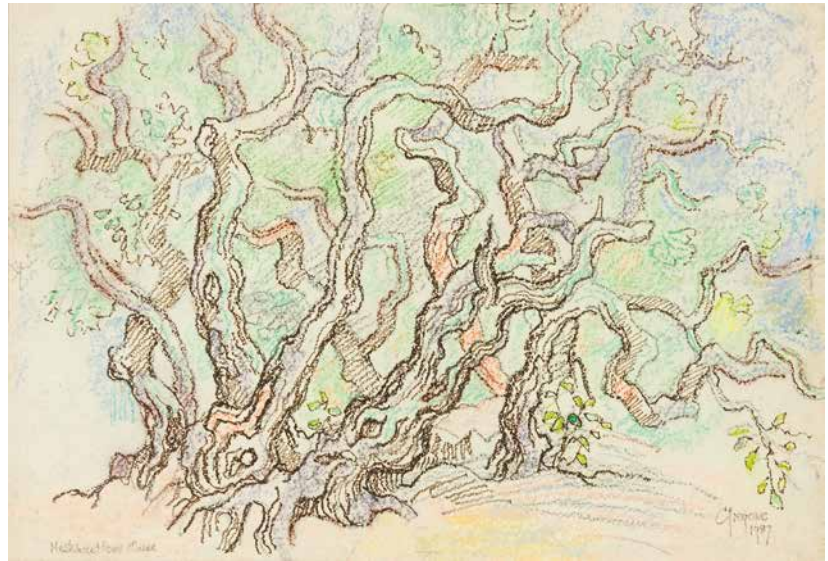
9
Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

An Array of Flowers

signed
ink and watercolour
48 by 28,5 cm

R25 000 – 40 000



10

10
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Melkhoutbome

signed, dated 1987 and inscribed with the title
chalk pastel
39 by 57 cm

R25 000 – 35 000

11

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871–1939

Cape Dutch Homestead and Proteas

pastel on card
36,5 by 30 cm

R30 000 – 40 000

12

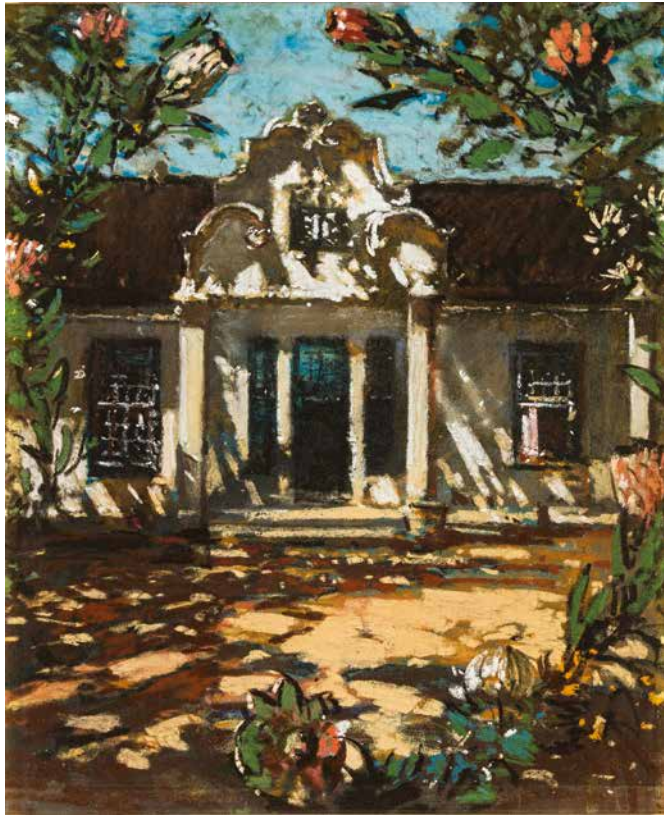
Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Cape Dutch House

stamped with the artist's studio stamp
watercolour over pencil
17,5 by 24,5 cm

R20 000 – 30 000



11



12



13

Joseph Charles Louis Clement
SÉNÈQUE

SOUTH AFRICAN 1896–1930

Town Gardens, Natal

signed and dated 1919
oil on canvas laid down on board
64 by 49 cm

R30 000 – 40 000

14

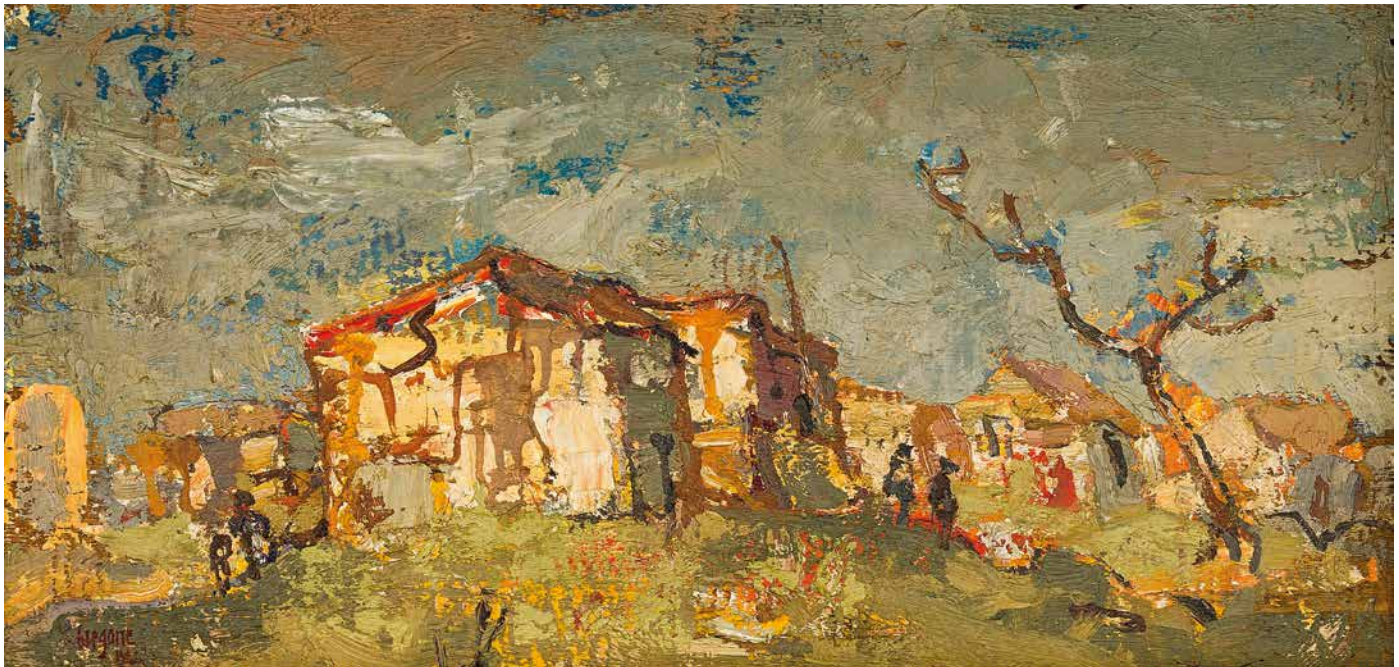
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Two Yellow Pondokkies and Dead Tree

signed and indistinctly dated; inscribed
with the title on the reverse
oil on panel
23 by 45,5 cm

R60 000 – 90 000



14



15

15

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Country Road

signed

oil on board

66 by 107 cm

R60 000 – 90 000

16

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Cottage in a Valley

signed

oil on canvas

23,5 by 28,5 cm

R25 000 – 35 000

17

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

Franschhoek

signed and dated 51

oil on board

38 by 49 cm

R30 000 – 50 000

16



17



18

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Naby Trichartdsdal, O. Transvaal

signed; inscribed with the title on the
reverse

oil on canvas laid down on board
44,5 by 60 cm

R40 000 – 60 000

19

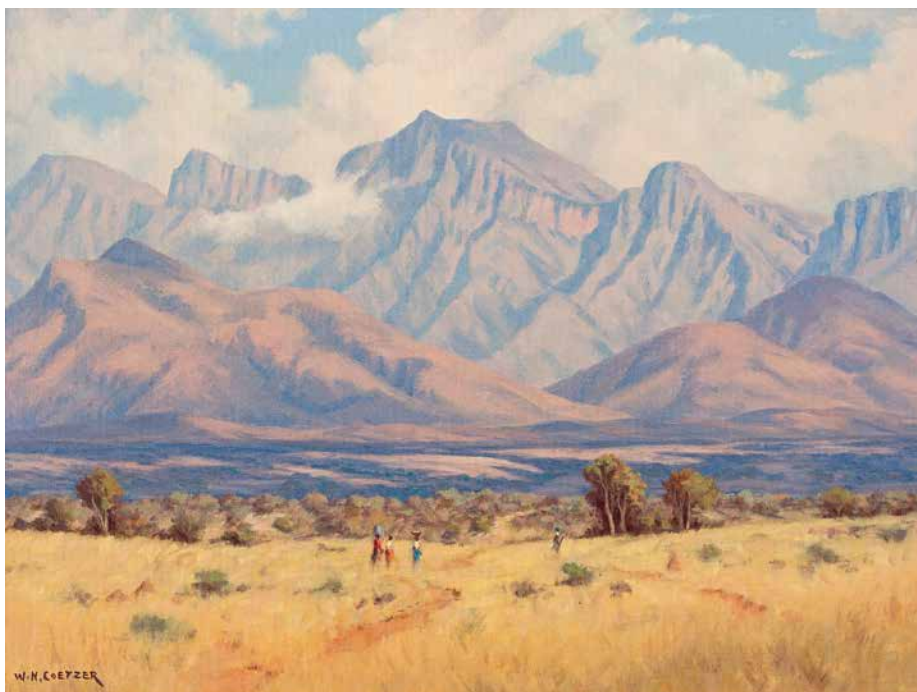
Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Na die Reën by Tarkastad

signed and dated '41; dated 1941 and
inscribed with the artist's name and
title in another hand on the reverse
oil on canvas laid down on board
44,5 by 64,5 cm

R35 000 – 50 000



18



19

20

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Approaching a Village

signed

oil on canvas laid down on board
45 by 60 cm

R30 000 – 50 000

21

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Die Winterberge

signed and dated 57; inscribed with the
artist's name and title in another hand
on the reverse

oil on canvas laid down on board
28,5 by 48,5 cm

R35 000 – 50 000

PROVENANCE

The Pieter Wenning Gallery,
Johannesburg



20



21

22

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Meiring's Poort

signed; engraved with the title on a

plaque adhered to the frame

oil on canvas

31,5 by 47 cm

R30 000 – 50 000

23

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Valley Landscape

signed

oil on canvas

30 by 48,5 cm

R30 000 – 40 000

22



23





24

24

Terence John

MCCA

SOUTH AFRICAN 1913–1978

Farmhouse and Haystack

signed and dated 1941

oil on canvas laid down on board

42,5 by 53,5 cm

R35 000 – 45 000

25

Gregoire Johannes

BOONZA

SOUTH AFRICAN 1909–2005

A Winter's Day

signed and dated 1951

oil on panel

21,5 by 30,5 cm

R60 000 – 80 000



25

26

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

A Mountainous Pass, Riversdale

signed and dated 1917; signed, dated
1917 and inscribed with the title on
the reverse

oil on canvas

40,5 by 43 cm

R40 000 – 60 000

27

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

The Stellenbosch Mountain

signed and dated 1913; signed, dated
1913 and inscribed with the title on
the reverse

oil on canvas

45 by 55 cm

R50 000 – 70 000

26



27



28

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

*Blik op die Laeveld vanaf naby
Graskop*

signed and dated 48; printed with the
title on a label adhered to the reverse
oil on canvas laid down on board
29,5 by 39 cm

R20 000 – 30 000

29

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

Kranskop, Nylstroom

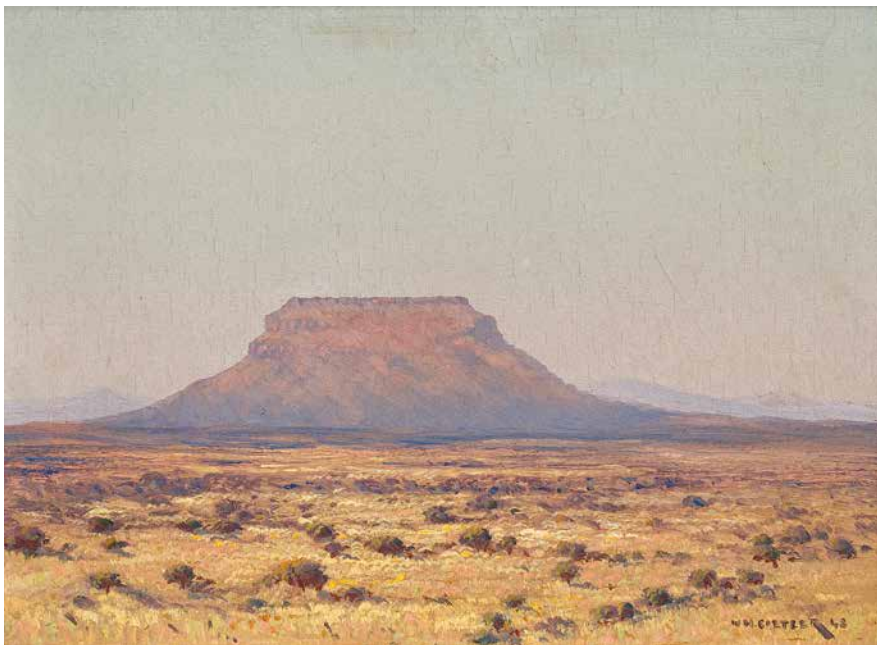
signed and dated 48; printed with the
title on a label adhered to the reverse
oil on canvas board
29,5 by 39 cm

R20 000 – 30 000

28



29

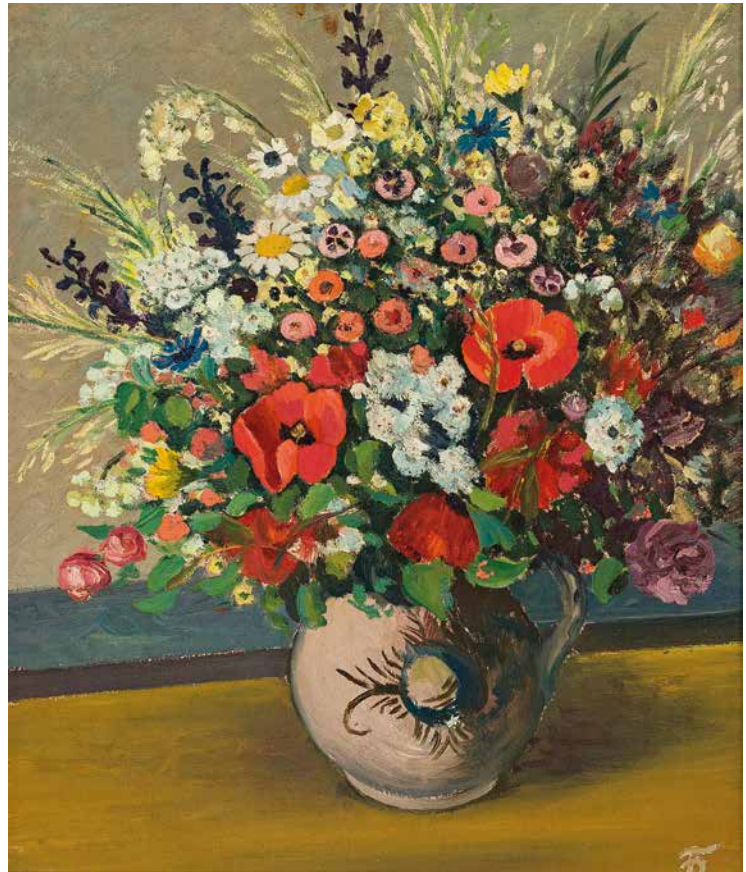




30



31



32

30

Frans David
OERDER

SOUTH AFRICAN 1867–1944

Snowball Viburnum

signed

oil on canvas

48,5 by 74,5 cm

R50 000 – 70 000

31

Otto
KLAR

SOUTH AFRICAN 1908–1994

Magnolias

signed

oil on board

43,5 by 59 cm

R25 000 – 35 000

32

Pranas
DOMSAITIS

SOUTH AFRICAN 1880–1965

Still Life with Spring Flowers

signed with the artist's monogram

oil on board

70 by 58,5 cm

R50 000 – 70 000



33

33

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Hibiscus

signed and dated 1979
oil on board
30 by 24 cm

R60 000 – 90 000



34

34

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Proteas

signed and dated 57
oil on canvas laid down on board
38,5 by 48,5 cm

R30 000 – 40 000

35

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Still Life with Apples

signed

oil on panel

47,5 by 50,5 cm

R20 000 – 30 000



36

Frank Sydney

SPEARS

SOUTH AFRICAN 1906–1991

Lemons

signed; inscribed with the title on a

gallery label adhered to the reverse

oil on board

32 by 40 cm

R15 000 – 20 000

EXHIBITED

South African National Gallery,
Cape Town, *Sanlam Exhibition*, 1969,
catalogue number 24

Pretoria Art Museum, Pretoria, *Sanlam
Exhibition*, 1969, catalogue number 58





37

37

Louis

VAN HEERDEN

SOUTH AFRICAN 1941–

Still Life with St Joseph Lilies

signed; signed on the reverse

oil on canvas

119,5 by 94,5 cm

R20 000 – 30 000



38

38

Louis

VAN HEERDEN

SOUTH AFRICAN 1941–

Still Life with Fruit

signed; signed and dated 94 on the reverse

oil on canvas

84,5 by 104,5 cm

R18 000 – 24 000

39

Terence John
MCCAWE

SOUTH AFRICAN 1913–1978

*On Martin Melck's Farm on the
Berg River, Hopfield*

signed and dated 60; engraved with
the title and dedicated to Comdt. Gen
S.A. Melville, OBE on a plaque adhered
to the frame
oil on board
49,5 by 59,5 cm

R30 000 – 50 000

40

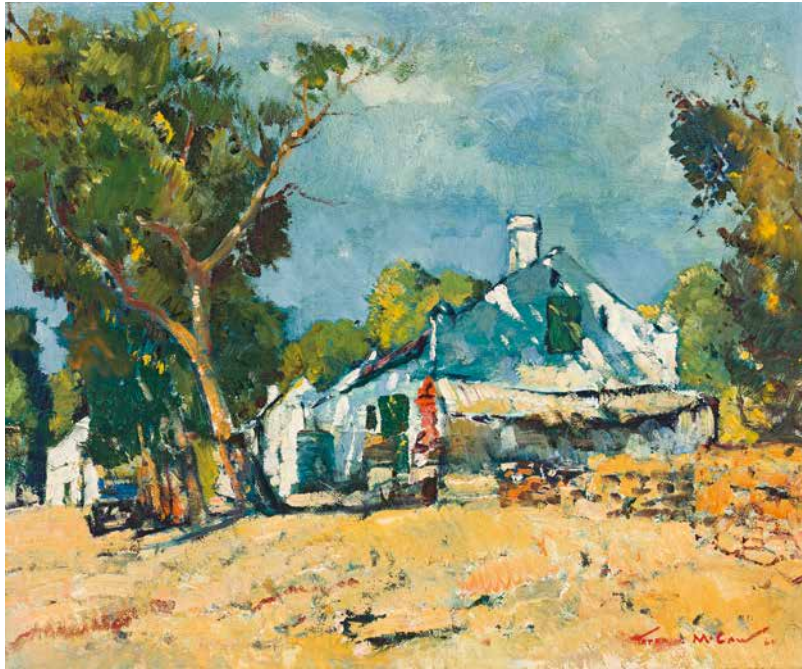
Conrad Nagel Doman
THEYS

SOUTH AFRICAN 1940–

Kajas Elsie's rivier

signed and dated 1970; signed and
inscribed with the title on the reverse
oil on canvas laid down on board
36 by 45 cm

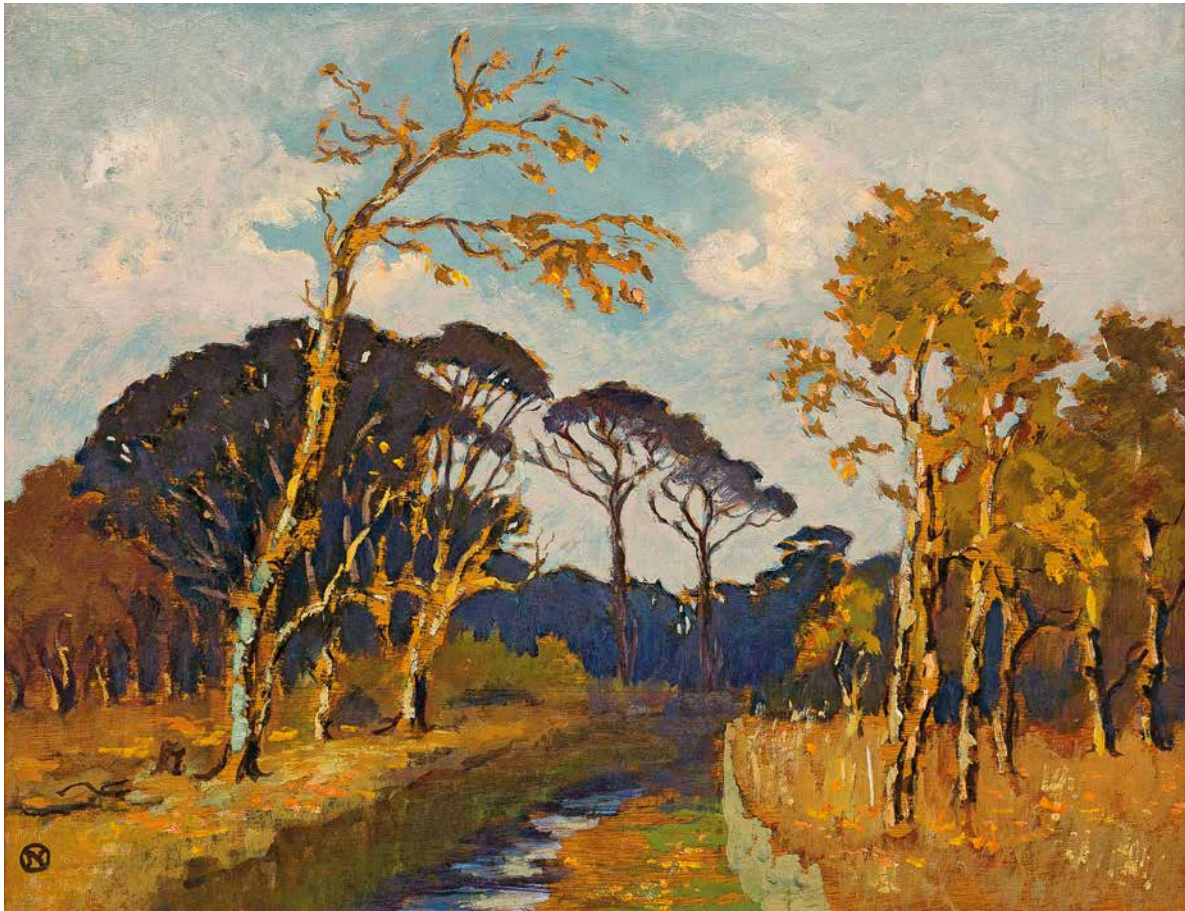
R60 000 – 90 000



39



40



41

41

Nita (Pauline Augusta Wilhelmina)

SPIILHAUS

SOUTH AFRICAN 1878–1967

The Leaves are Falling

signed with the artist's monogram; printed with the title
and dated 1945 on a label adhered to the reverse

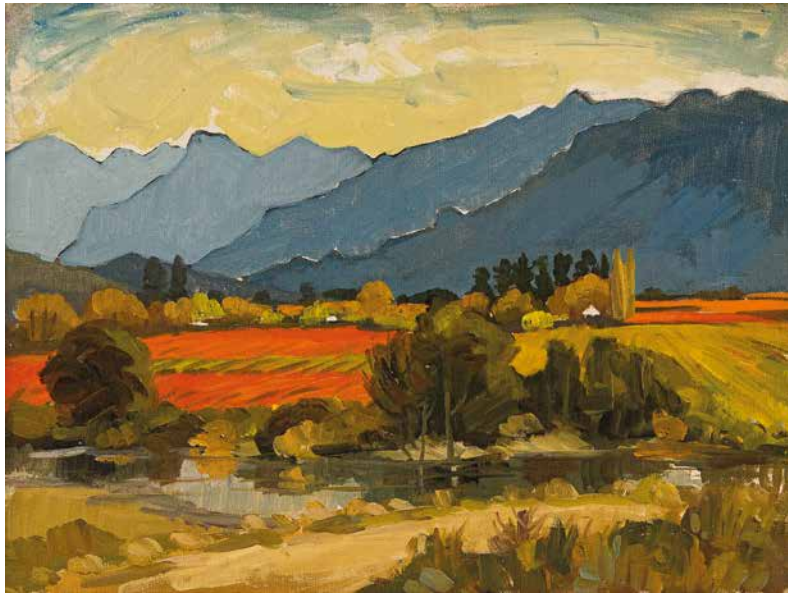
oil on panel

44,5 by 57,5 cm

R40 000 – 60 000

EXHIBITED

Pretoria Art Museum, Pretoria



42

42

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Landscape, Paarl

authenticated by Jane Botha, the
artist's wife, on the reverse
oil on canvas laid down on board
30,5 by 40,5 cm

R30 000 – 50 000

43

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Mountainous Landscape

signed with the artist's initials
pastel
39 by 45 cm

R30 000 – 40 000



43



44

44

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*Landscape with Figures and
Distant Mountains*

signed and dated 37

watercolour

33,5 by 49 cm

R18 000 – 24 000

45

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Arid Landscape

signed

oil on board

24,5 by 29,5 cm

R15 000 – 20 000



45

46



46

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

Woman in a Ball Gown

signed, dated 1913 and bears the artist's

owl device mark

watercolour on silk

23 by 45 cm

R25 000 – 35 000

47

Robin

PHILIPSON

BRITISH 1916–1992

Procession

signed and dated 1986 on the reverse;

inscribed with the title, medium

and dated 1986 on the artist's label

adhered to the reverse

watercolour on card

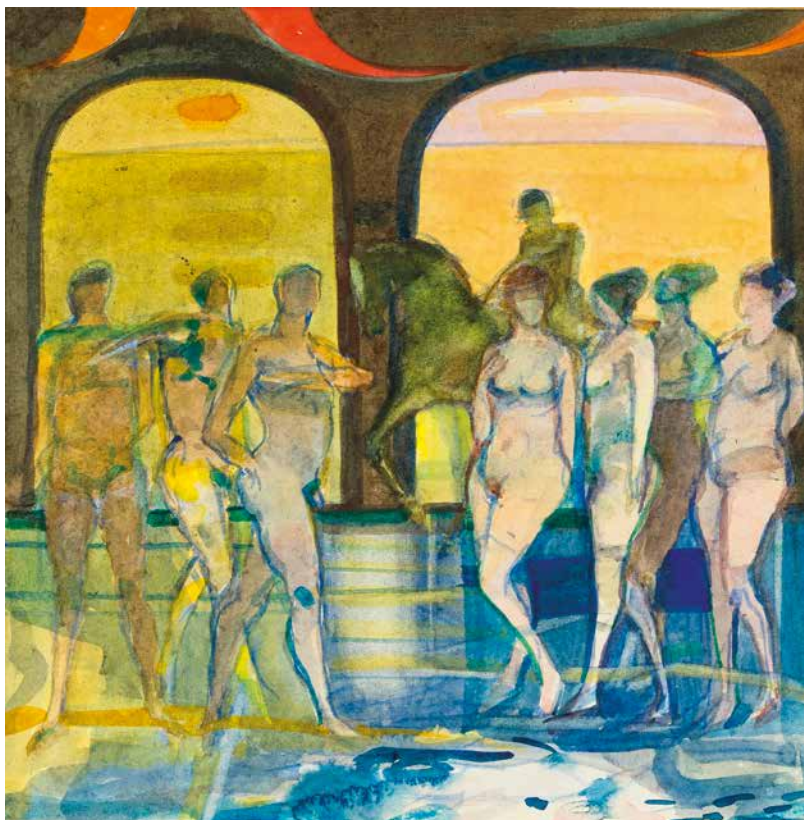
21,5 by 21,5 cm

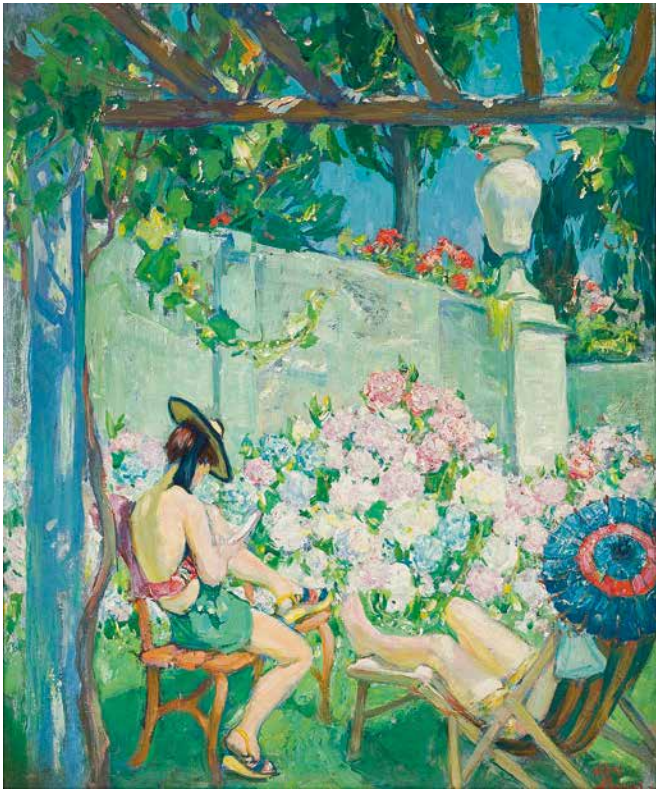
R25 000 – 35 000

PROVENANCE

Everard Read Gallery, Johannesburg

47





48

48

Alfred
PALMER

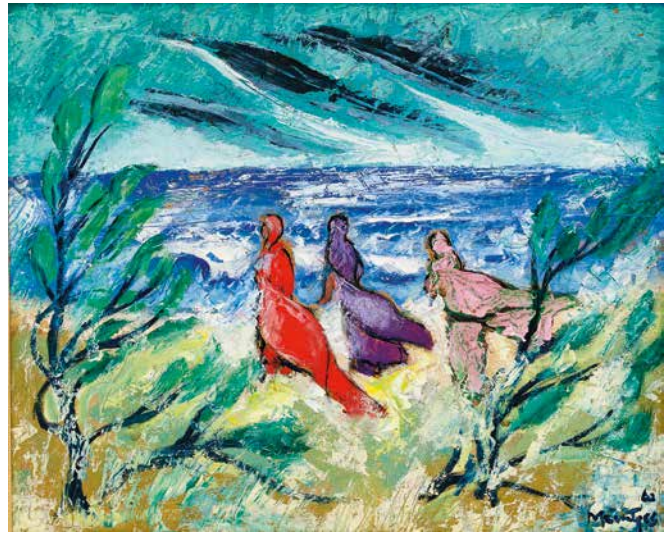
SOUTH AFRICAN 1877–1951

Sunbathers, Lugano

signed
oil on board
59 by 48,5 cm

R25 000 – 40 000

Accompanied by a Royal Institute of Oil Painters
label inscribed with the artist's name and the title.



49

49

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Indian Women on the Beach

signed and dated 62
oil on board
30 by 36,5 cm

R30 000 – 40 000

LITERATURE

Dagboek van Johannes Meintjes. (1972)
Molteno: Bamboesberg-Uitgewers.
Catalogue number JM 752.

50

Tinus (Marthinus Johannes)
DE JONGH

SOUTH AFRICAN 1885–1942

*Mountainous Landscape with
Cottage*

signed

oil on canvas

45,5 by 63 cm

R40 000 – 60 000

51

Tinus (Marthinus Johannes)
DE JONGH

SOUTH AFRICAN 1885–1942

Cedarberge

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

oil on canvas

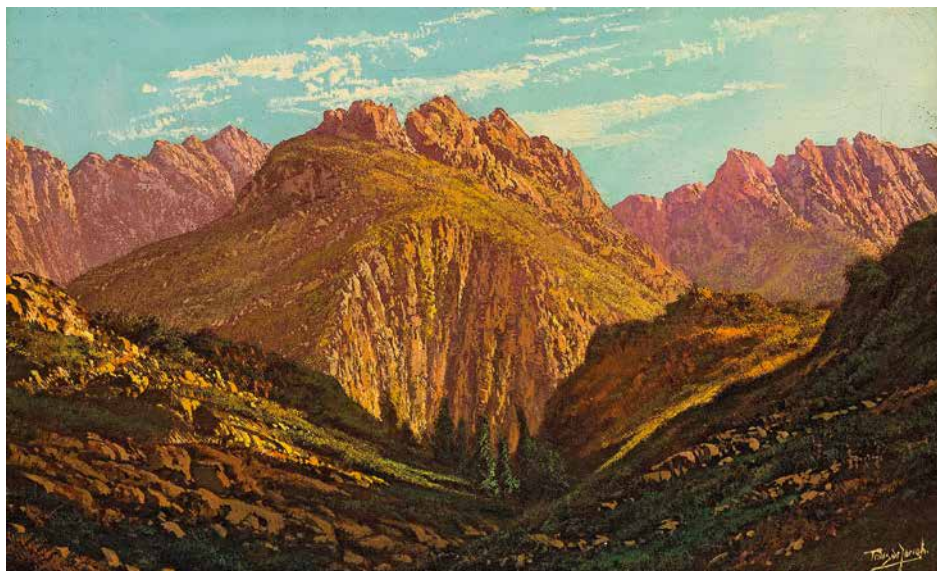
30 by 49 cm

R30 000 – 50 000

50



51





52

52

Joseph
KNIGHT

BRITISH 1837–1909

Farmlands, a pair

each signed, one dated 1899 and the other dated 1900
oil on card

23,5 by 33,5 cm, each
(2)

R20 000 – 30 000



53

53

Joseph Charles Louis Clement
SÉNÈQUE

SOUTH AFRICAN 1896–1930

Hills, Midlands

inscribed 'certified an original oil painting by C.S. 4/5/76' and
signed by Peter Sénèque, the artist's son, on the reverse
oil on canvas laid down on board

31 by 40,5 cm

R12 000 – 16 000

54

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

Sheep on the Open Veld

signed and dated 1927; signed, dated
1927 and inscribed with the title on the
reverse

oil on canvas

29 by 44 cm

R60 000 – 80 000

55

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

When the Birds to their Rest Retire

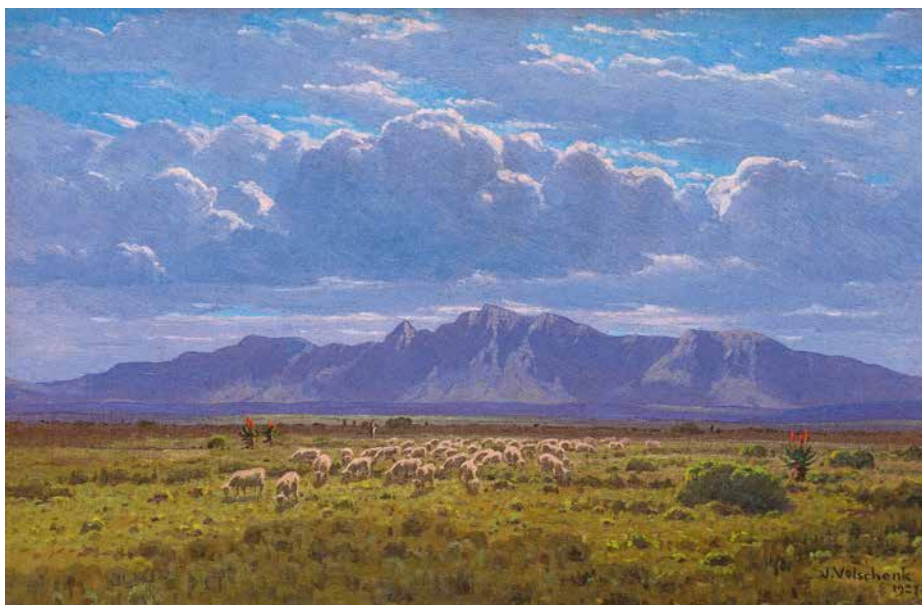
signed and dated 1933; signed, dated
1933 and inscribed with the title on the
reverse

oil on canvas

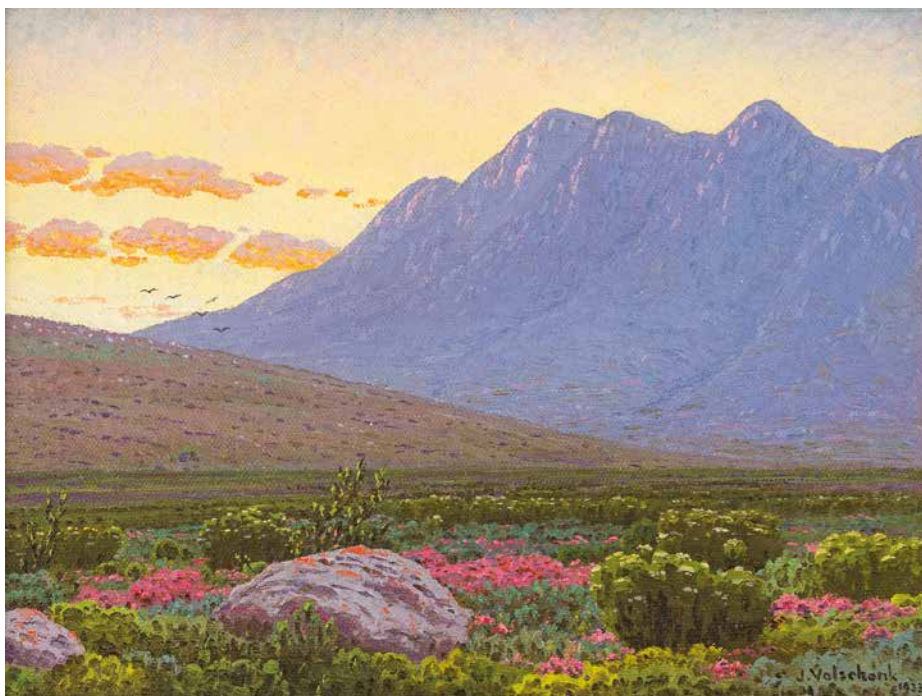
29,5 by 40 cm

R35 000 – 50 000

54



55



56

Jan Ernst Abraham
VOLSCHEK

SOUTH AFRICAN 1853–1936

*Landscape with
Mozambiquerskop from Hill above
Riversdale*

signed and dated 1935; signed, dated
1935 and inscribed with the title on the
reverse

oil on canvas
19 by 28,5 cm

R25 000 – 40 000

57

Robert Gwelo
GOODMAN

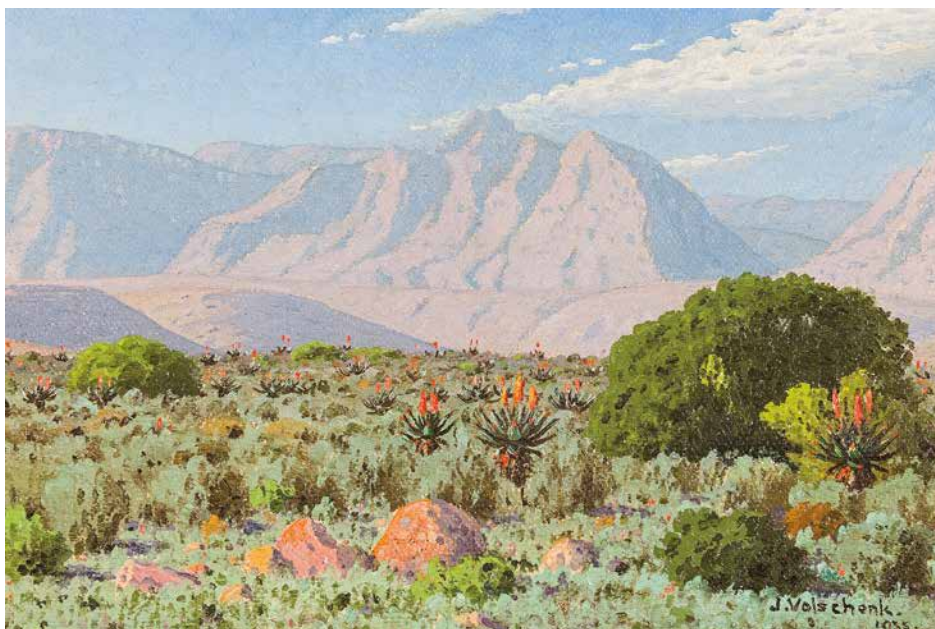
SOUTH AFRICAN 1871–1939

Moonlight over Zeekoeivlei

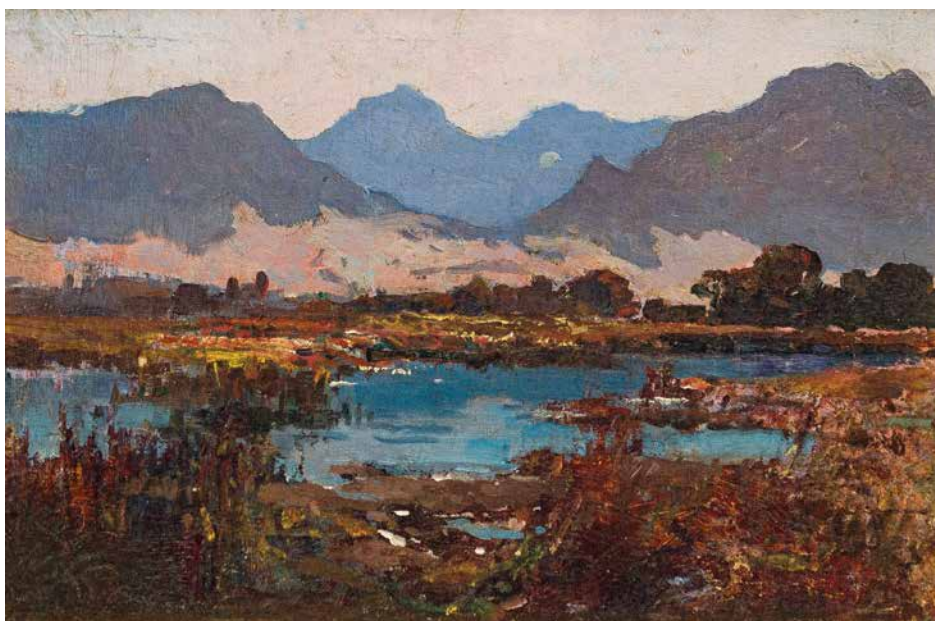
signed with the artist's initials;
inscribed with the artist's name and
title in another hand on the reverse

oil on board
20 by 30 cm

R40 000 – 60 000



56



57

58

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Table Mountain

signed and dated '33; signed, dated
'33 and inscribed with the title on the
reverse

oil on canvas

39,5 by 50 cm

R25 000 – 35 000

59

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Veld, Eastern Transvaal

signed and dated 53

oil on canvas laid down on board

49,5 by 59,5 cm

R35 000 – 50 000



58



59

60

Conrad Nagel Doman
THEYS

SOUTH AFRICAN 1940–

Koppie

signed and dated 1974
oil on canvas laid down on board
28 by 39 cm

R35 000 – 45 000

61

David Johannes
BOTHA

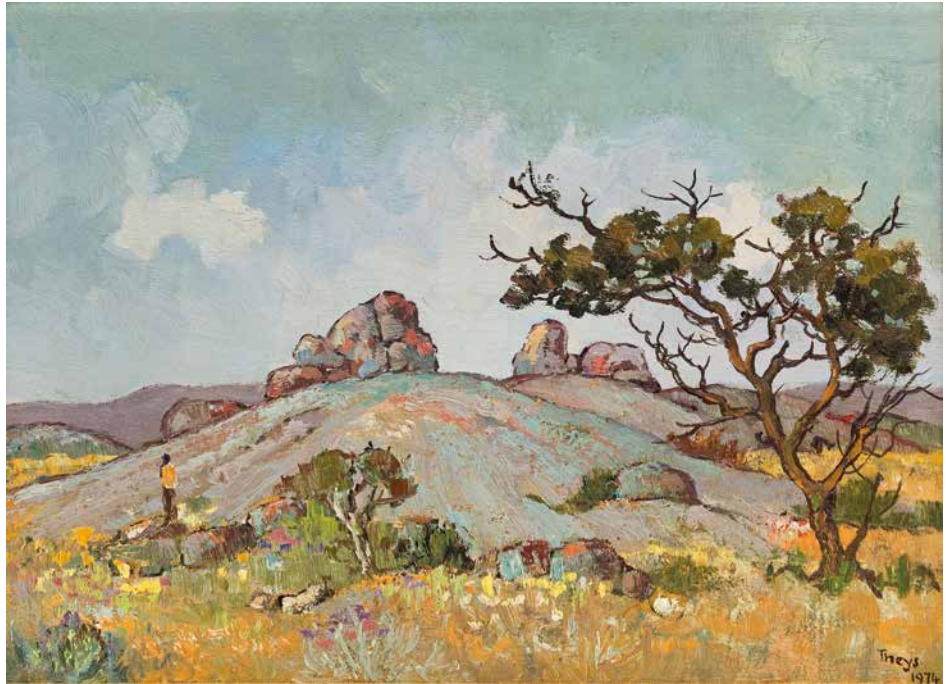
SOUTH AFRICAN 1921–1995

Namaqualand in Spring

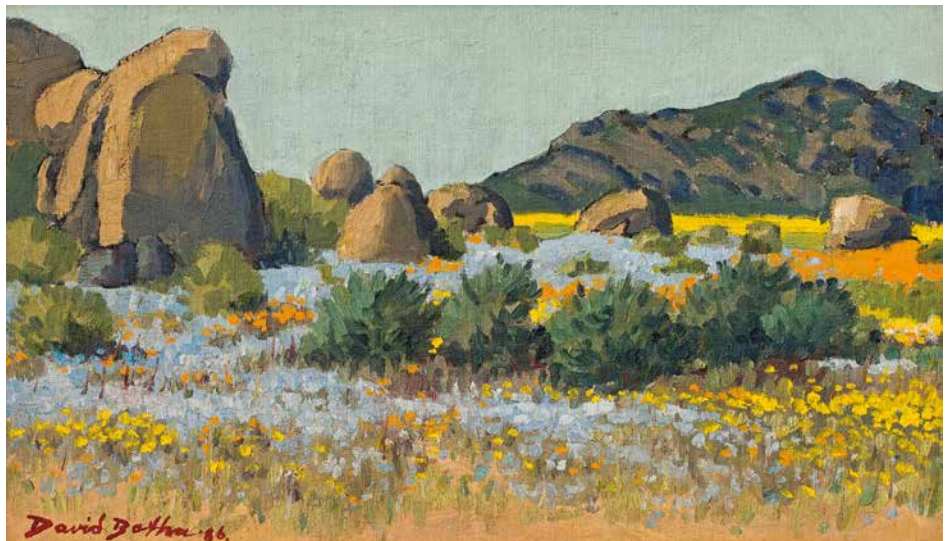
signed and dated 86
oil on canvas laid down on board
29 by 49,5 cm

R30 000 – 50 000

60



61



62

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Figure and Houses

signed
oil on board
75,5 by 90 cm

R40 000 – 60 000



62

63

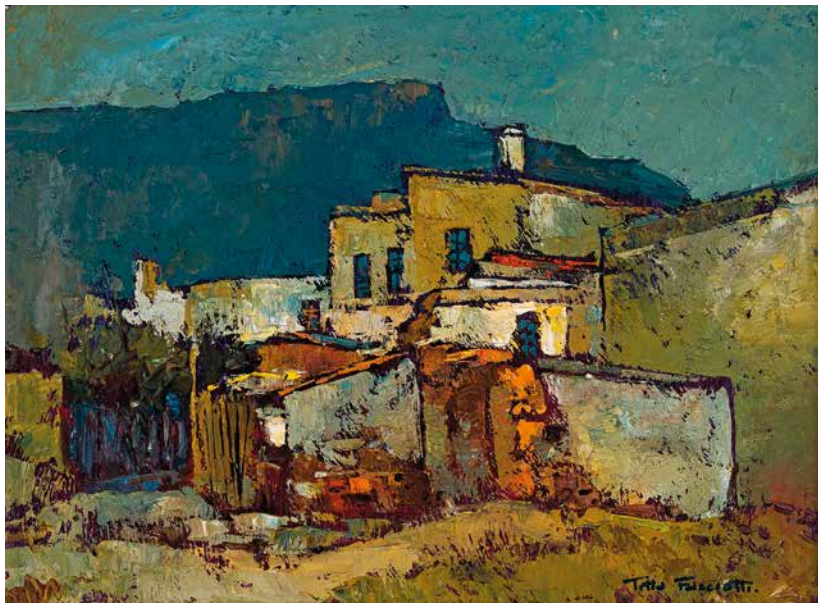
Titta
FASCIOTTI

SOUTH AFRICAN 1927–1993

The Malay Shacks, Cape Town

signed; inscribed with the title on
the reverse
oil on board
29 by 39,5 cm

R15 000 – 20 000



63



64

64

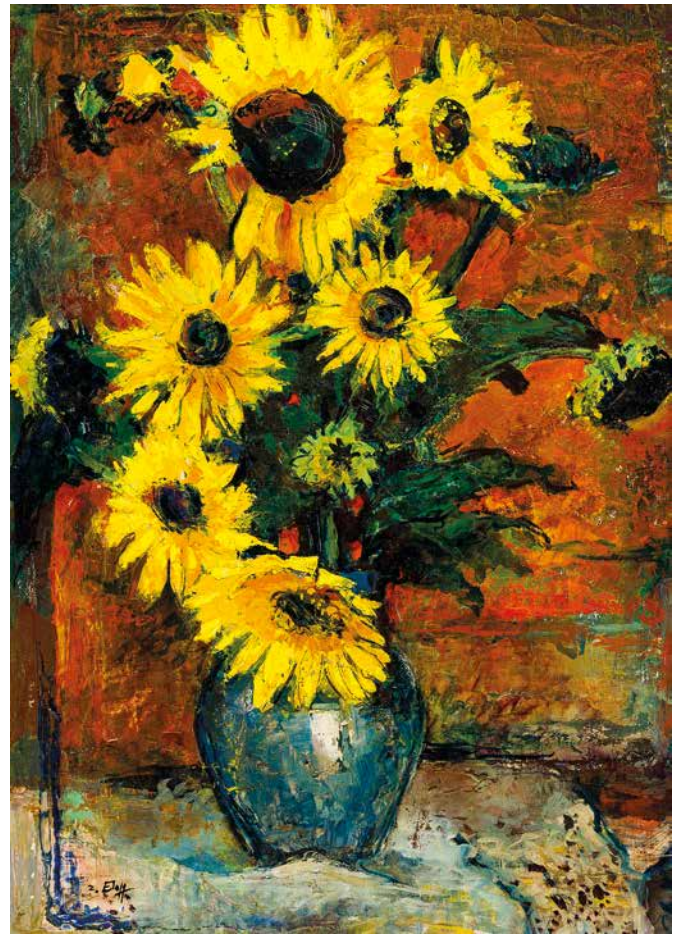
Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Figures and Sunflowers

signed
oil on board
48 by 60 cm

R25 000 – 35 000



65

65

Zakkie (Zacharias)
ELOFF

SOUTH AFRICAN 1925–2004

Still Life with Sunflowers

signed
oil on board
59 by 41,5 cm

R40 000 – 60 000

66

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Hout Bay

signed

oil on board

65 by 90 cm

R40 000 – 60 000

67

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Breaking Waves

signed

oil on board

68 by 100,5 cm

R40 000 – 60 000



66



67

68



68

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

Sandhills, Stillbay

signed and dated 1923; signed, dated 1923 and inscribed with the title on the reverse

oil on canvas

25 by 45 cm

R60 000 – 80 000

69

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

*Landscape with Cyprus Trees,
Muldersvlei, CP*

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

oil on panel

37 by 75 cm

R50 000 – 70 000

70

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namakwaland

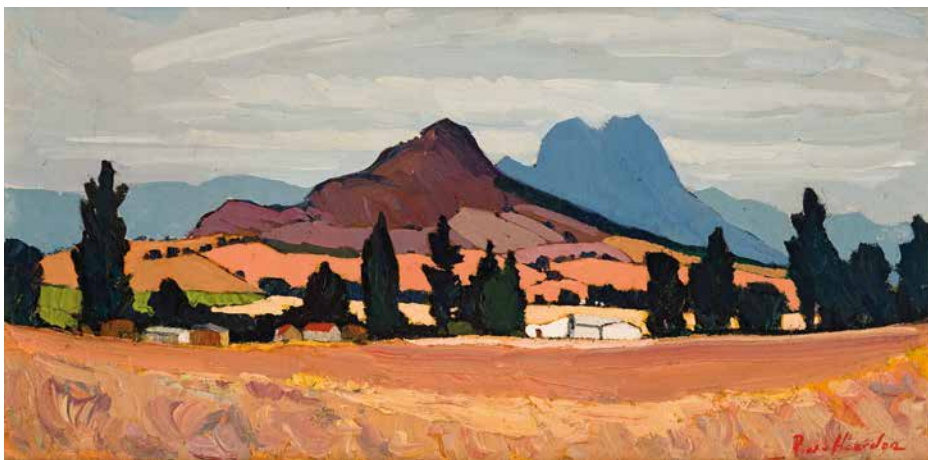
signed

oil on canvas laid down on board

29,5 by 39,5 cm

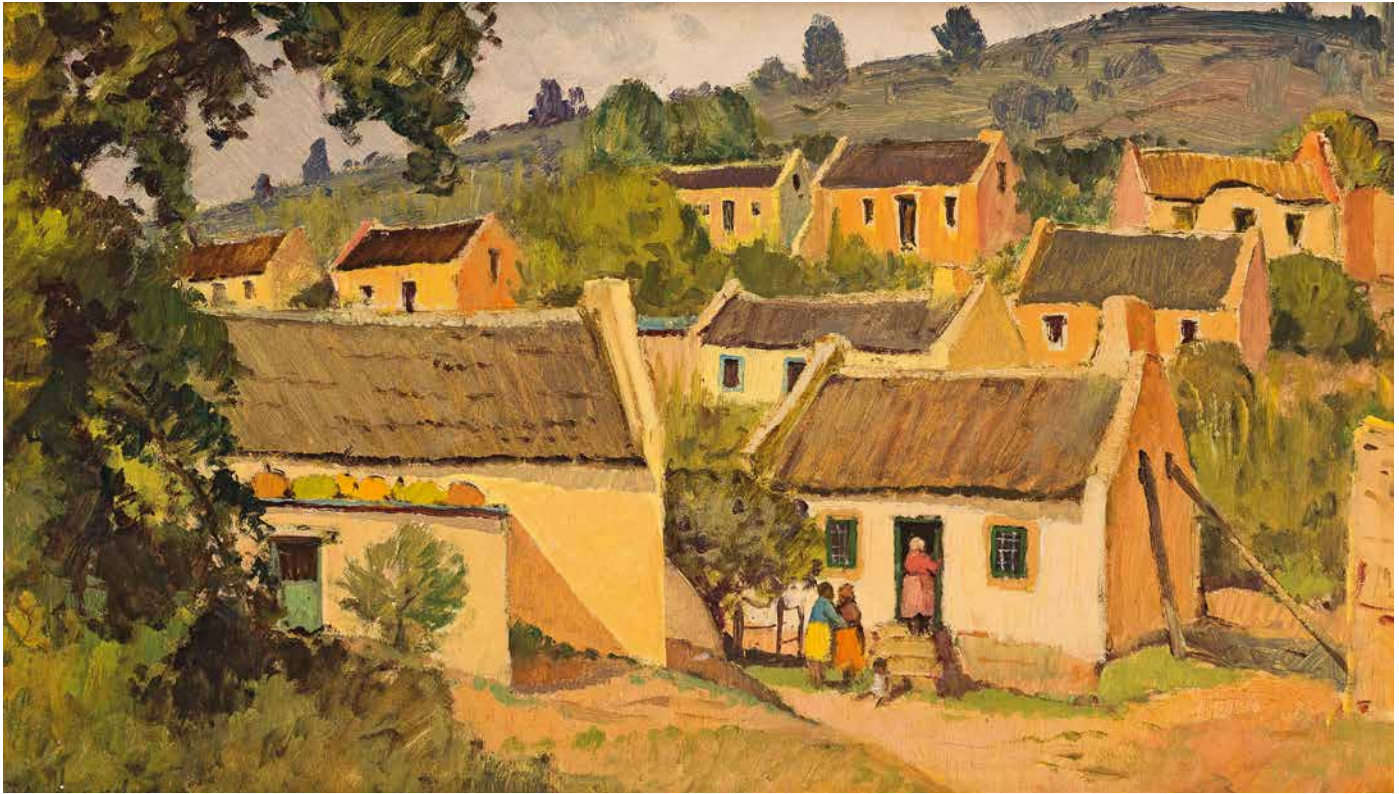
R30 000 – 50 000

69



70





71

71

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Genadendal

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

oil on board

33,5 by 58,5 cm

R35 000 – 50 000



72

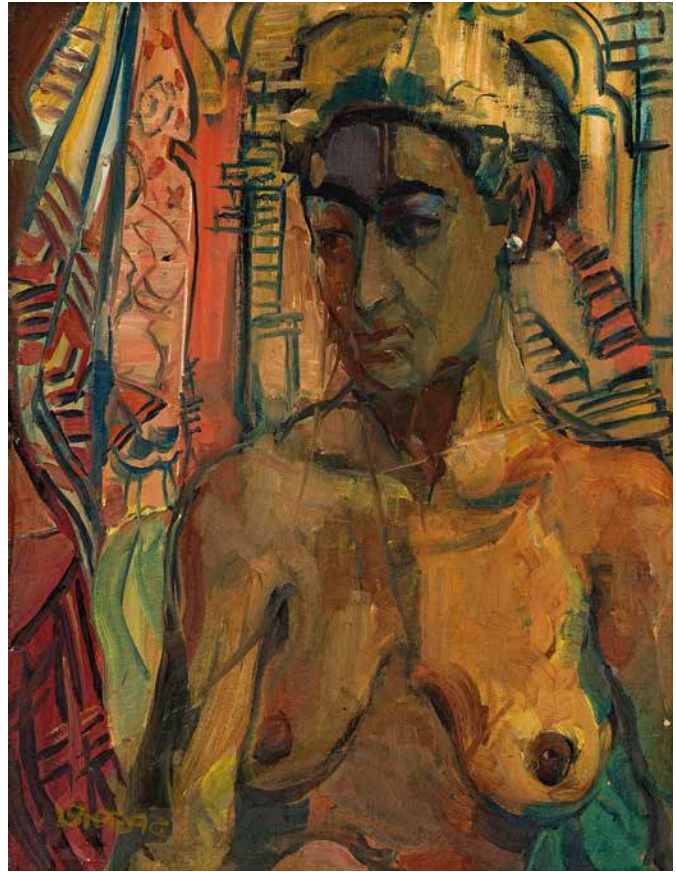
72
Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

Seated Nude

signed
oil on panel
31,5 by 23 cm

R50 000 – 80 000



73

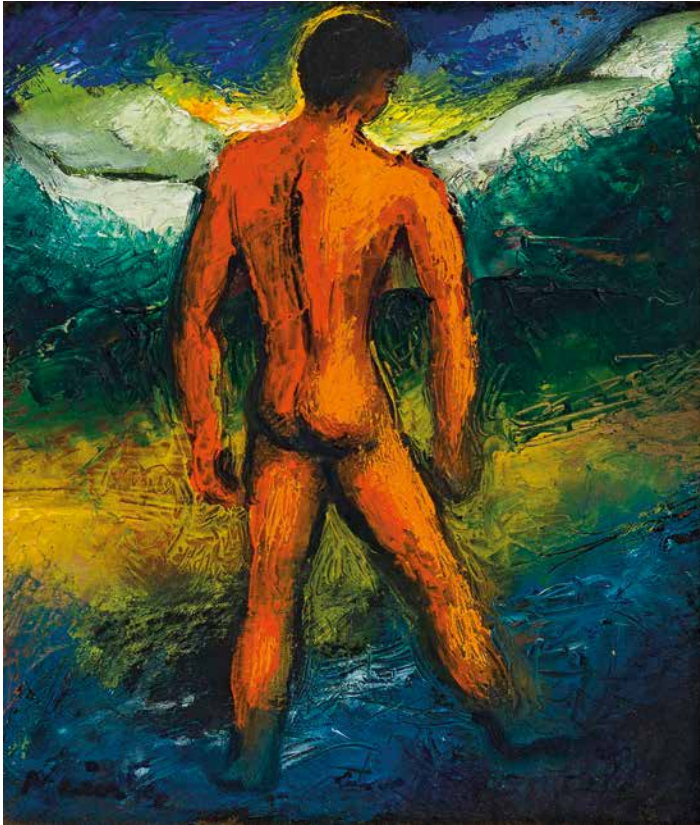
73
Frank Sydney
SPEARS

SOUTH AFRICAN 1906–1991

Nude Torso, Zanzibar

signed; inscribed with the title on the reverse
oil on board
39,5 by 30 cm

R25 000 – 40 000



74

74
Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

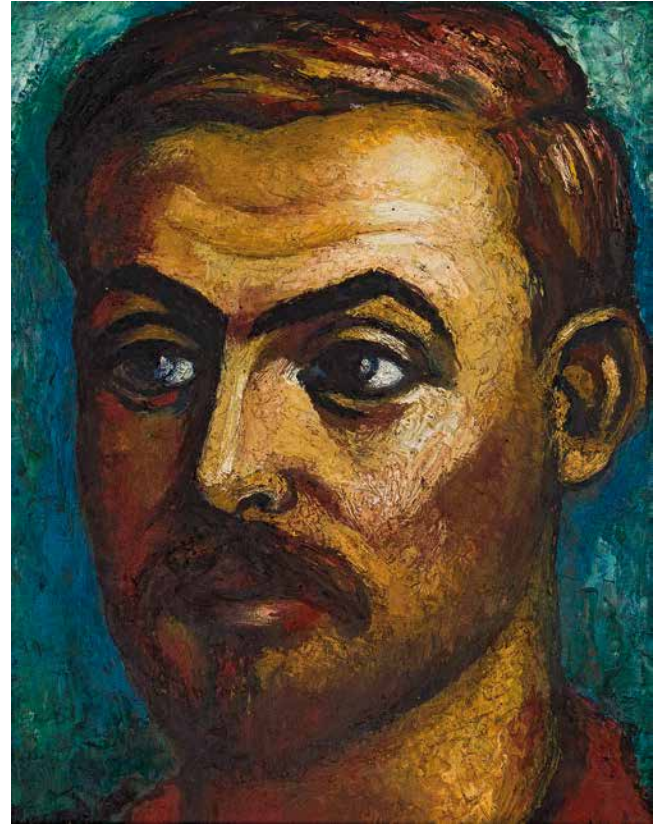
Bather

signed; executed in 1954
oil on board
18 by 15,5 cm

R18 000 – 24 000

LITERATURE

Dagboek van Johannes Meintjes.
(1972) Molteno: Bamboesberg-
Uitgewers. Catalogue number
JM 444.



75

75
Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

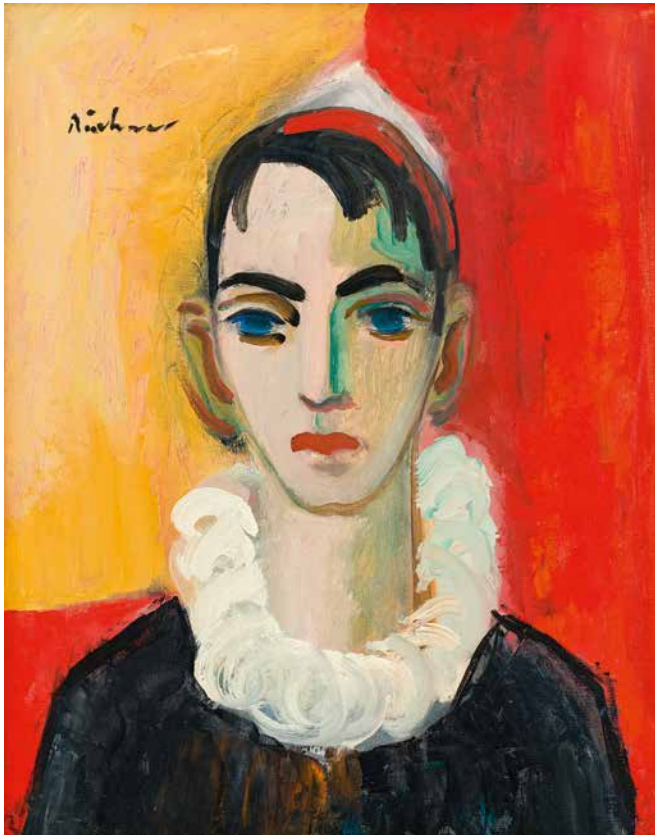
Portrait of General Louis Botha

signed
oil on board
30 by 23 cm

R25 000 – 35 000

LITERATURE

Dagboek van Johannes Meintjes. (1972) Molteno: Bamboesberg-Uitgewers. Catalogue number JM 896.



76

76

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

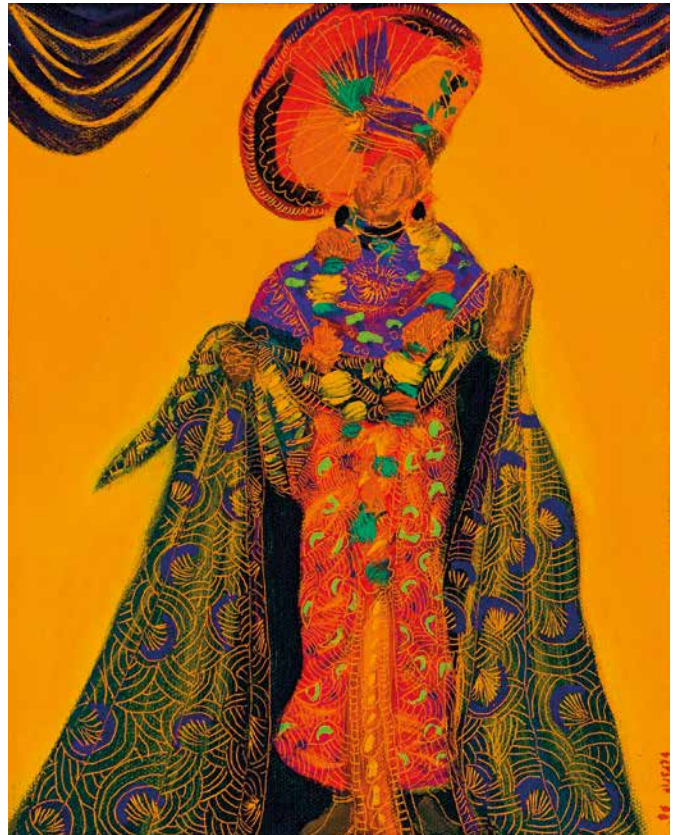
Harlequin with White Ruff

signed

oil on canvas laid down on board

48,5 by 38,5 cm

R20 000 – 30 000



77

77

Andrew Clement
VERSTER

SOUTH AFRICAN 1937–

Deity

signed and dated 98

oil on canvas

25 by 19,5 cm

R15 000 – 20 000

78

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Four Figures

signed
pastel on paper
41,5 by 61 cm

R20 000 – 30 000

79

Karin Synmove Aurora
JAROSZYNSKA

SOUTH AFRICAN 1937–2014

Figure with Sheep

signed and inscribed with the title on
a gallery label adhered to the reverse
mixed media on paper
97 by 66 cm

R20 000 – 30 000

PROVENANCE

Everard Read Gallery, Johannesburg



78

© The Estate of Cecil Skotnes | DALRO



79

80

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Goat Herders

signed
oil on board
49,5 by 59 cm

R40 000 – 60 000

81

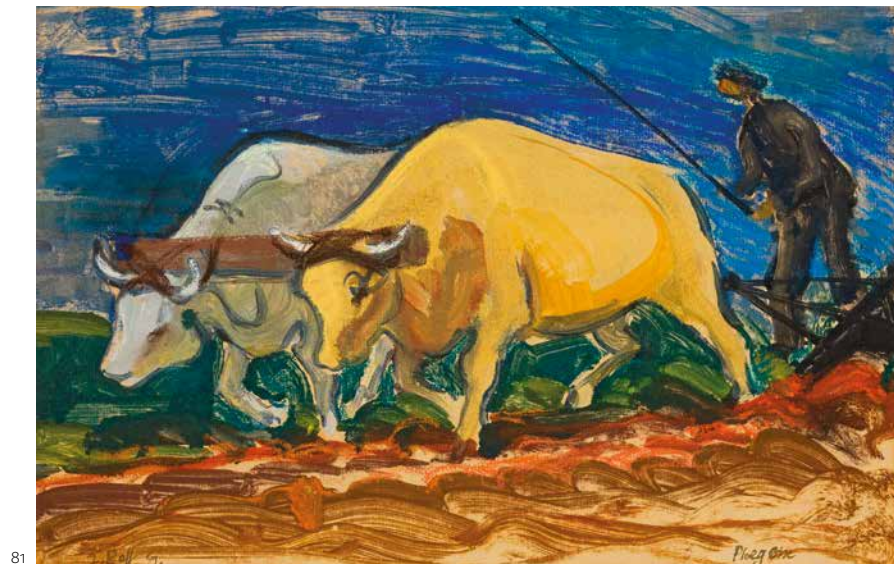
Zakkie (Zacharias)
ELOFF

SOUTH AFRICAN 1925–2004

Ploeg Osse

signed, dated 59 and inscribed with
the title
charcoal and watercolour
24 by 36 cm

R12 000 – 16 000





82

82

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Versoeking aan die Somer Blom

signed; inscribed with the title on the
reverse

oil on board

74 by 88,5 cm

R40 000 – 60 000

83

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Prayers

signed

oil on board

75,5 by 90 cm

R40 000 – 60 000



83



84

84

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Coastline

signed

oil on board

67 by 92,5 cm

R30 000 – 50 000

85

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Lagoon

signed

oil on canvas laid down on board

58,5 by 84 cm

R40 000 – 60 000



85

86

Jan Ernst Abraham
VOLSCHEK

SOUTH AFRICAN 1853–1936

*River at Fort Victoria, S. Rhodesia:
Morning*

signed and dated 1923; signed, dated
1923 and inscribed with the title on
the reverse

oil on canvas

34,5 by 59 cm

R30 000 – 50 000

87

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Farmstead

signed

oil on canvas

64 by 89,5 cm

R40 000 – 60 000

86



87





88

88

After Anton
VAN WOUW

SOUTH AFRICAN 20TH CENTURY

Shangaan

bears signature and dated 1907
bronze with a brown patina, mounted on a wooden base
height: 34 cm, including base

R40 000 – 60 000



89

89

After Anton
VAN WOUW

SOUTH AFRICAN 20TH CENTURY

The Basuto Witness

bears signature and dated 1907; engraved with the artist's
name and title on a plaque adhered to the base
bronze with a brown patina, mounted on a wooden base
height: 31,5 cm, including base

R40 000 – 60 000



90

After Anton
VAN WOUW

SOUTH AFRICAN 20TH CENTURY

The Bushman Hunter

bears signature
bronze with a brown patina
height: 47,5 cm

R40 000 – 60 000

91

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

*Autumnal Landscape with
Grazing Cattle*

signed
oil on hessian
55,5 by 75,5 cm

R35 000 – 50 000

92

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Cattle Watering

signed
oil on canvas laid down on board
35,5 by 59 cm

R40 000 – 60 000

91



92



93

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Landscape with Farmhouse

signed
oil on board
30 by 34,5 cm

R25 000 – 35 000

93



94

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

View from Newlands

signed; inscribed with the title on the
reverse
oil on board
34 by 49,5 cm

R30 000 – 40 000

94



95

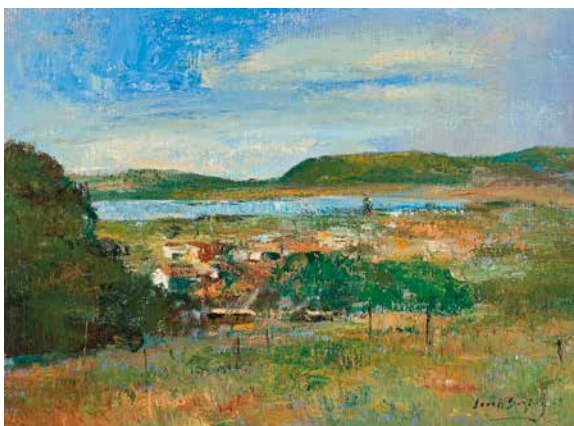
Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

*Verdant Landscape with
Distant Lake*

signed
oil on hessian
56 by 76 cm

R35 000 – 50 000



95

96

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Landscape with Grazing Cattle

signed
oil on hessian
55,5 by 75,5 cm

R35 000 – 50 000



96

97

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Marshland at Sunset

signed
oil on hessian
55 by 75,5 cm

R35 000 – 50 000



97

98

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Cattle Herder

signed

oil on canvas laid down on board
44,5 by 55 cm

R70 000 – 100 000

99

John
MEYER

SOUTH AFRICAN 1942–

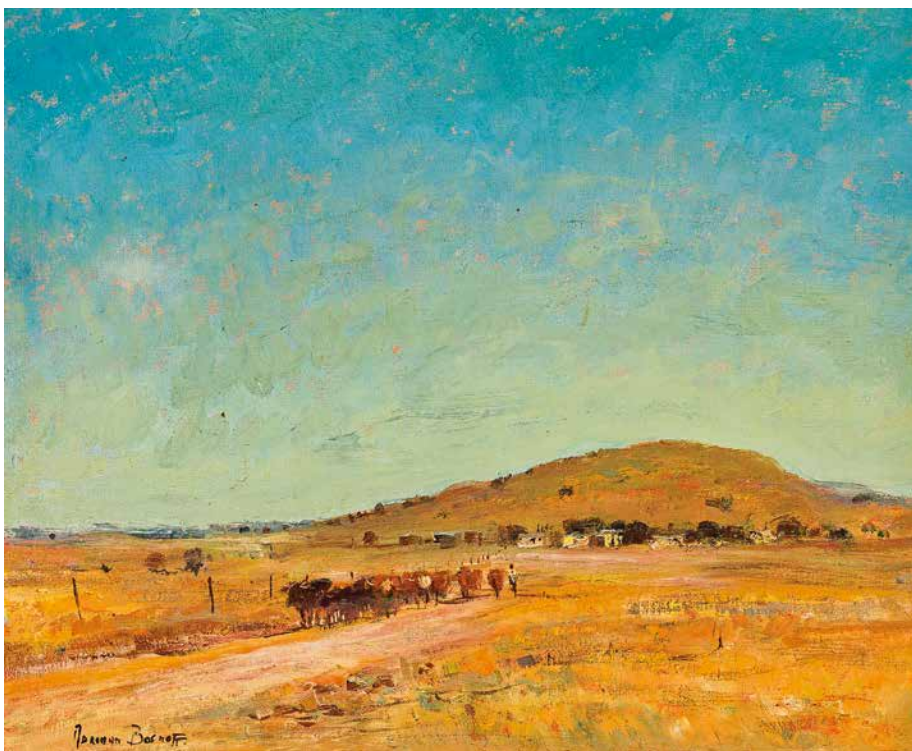
House for Sale, Nieu Bethesda

signed; signed, dated 1980 and
inscribed with the title on the reverse
oil on board
41,5 by 71,5 cm

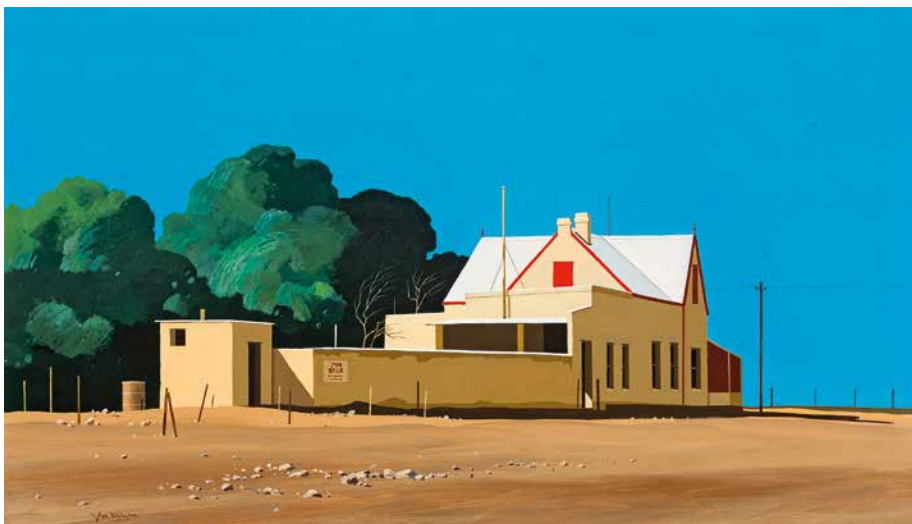
R60 000 – 90 000

PROVENANCE

The Everard Read Gallery,
Johannesburg



98



99



100

100

Frans David

OERDER

SOUTH AFRICAN 1867–1944

*Still Life with Pansies and
a Green Vase*

signed

oil on canvas

24 by 44,5 cm

R40 000 – 60 000

101

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Girl with Pomegranates

signed and dated 1949; signed and

dated 1949 on the reverse

oil on canvas

46 by 32 cm

R50 000 – 70 000



101



102

102

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Bedroom

signed and dated 65

oil on canvas

49,5 by 39 cm

R40 000 – 60 000



103

103

Marie
VERMEULEN-BREEDT

SOUTH AFRICAN 1954–

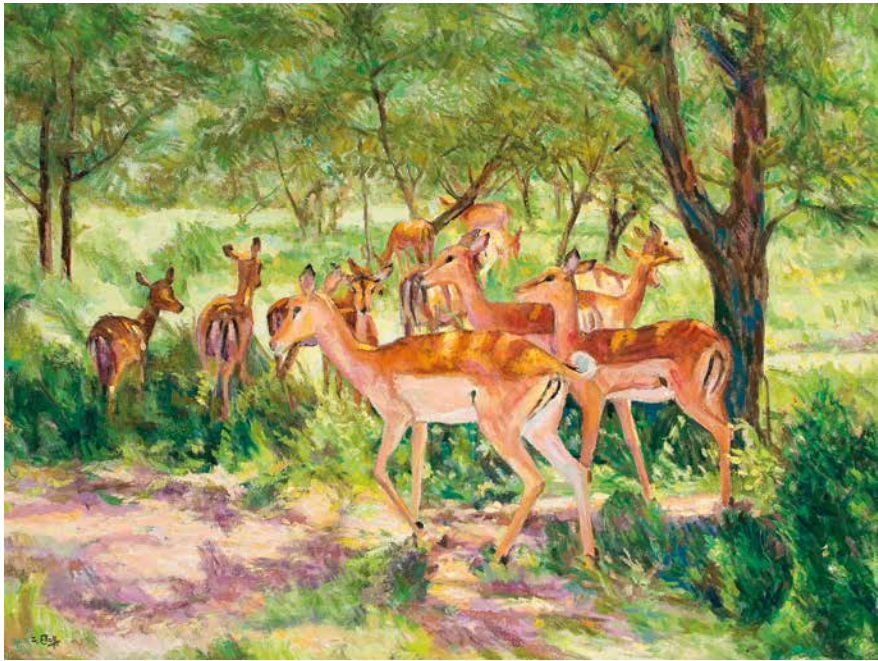
Meisie met Bladmusiek, Melrose Huis

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

oil on canvas

50 by 40 cm

R25 000 – 35 000



104

104

Zakkie (Zacharias)

ELOFF

SOUTH AFRICAN 1925–2004

Impala

signed

oil on canvas

88 by 117,5 cm

R40 000 – 60 000

105

Pieter

VAN DER WESTHUIZEN

SOUTH AFRICAN 1931–2008

Jerusalem

signed and dated '88

watercolour on handmade paper

38 by 55 cm

R20 000 – 30 000

105





106



107

106

Noria
MABASA

SOUTH AFRICAN 1938–

Traditional Venda Woman

signed
carved and incised Marula wood
height: 133 cm

R20 000 – 30 000

LITERATURE

cf. Press, Karen (ed.). (2003) *Noria Mabasa*,
Johannesburg: David Krut Publishing. A
similar example illustrated on page 36,
plate 10.

107

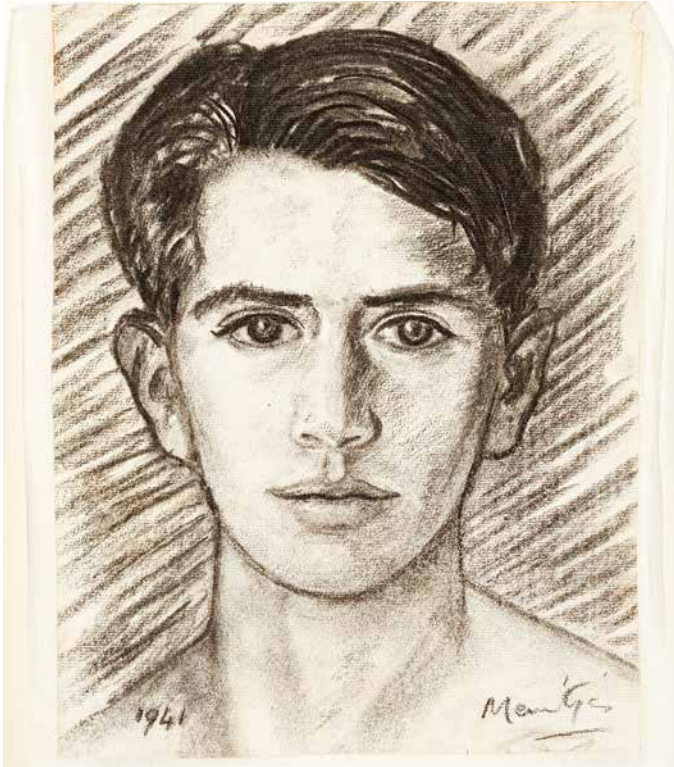
Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

*Figure, Houses and Spring
Blossoms*

signed
oil on board
49,5 by 59 cm

R40 000 – 60 000



108

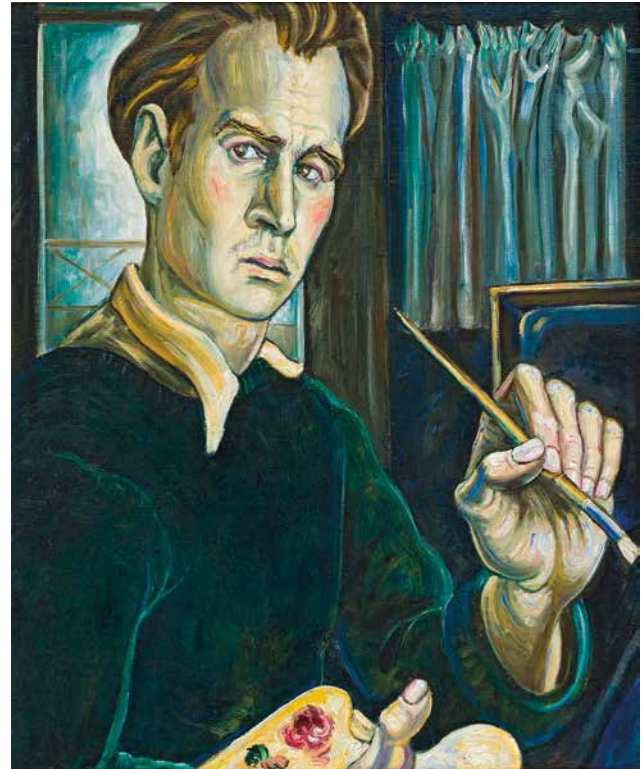
108
 Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Self Portrait

signed and dated 1941
 charcoal
 31 by 24,5 cm

R20 000 – 30 000



109

109
 Eugene
LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Self Portrait

stamped with the artist's studio stamp
 oil on canvas laid down on board
 71 by 57,5 cm

R30 000 – 40 000



110

110

Herman
WALD

SOUTH AFRICAN 1906–1970

The Sabra

signed
plaster, mounted on a wooden base
height: 63 cm, including base

R10 000 – 15 000

The Sabra is a bust of Terry Schlesinger, executed circa 1950. The sculpture was gifted by Wald to the sitter; the work was subsequently gifted to its current owner.



111

© The Estate of Cecil Skotnes | DALRO

111

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Portrait of Willem de Sanderes Hendrikz

signed and dated 55
bronze with a verdigris patina, mounted on a concrete base
height: 43 cm, including base

R40 000 – 60 000

EXHIBITED

Siebrits, Warren. (September 2011) *Aspects of South African Art II: 1910–2010*, Johannesburg: Warren Siebrits. Illustrated in colour on page 15.

This is the only known bronze by Cecil Skotnes and is a unique cast.



112

112
 Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

Portrait of a Boy

signed
 oil on canvas laid down on board
 43 by 27 cm

R20 000 – 30 000



113

113
 Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Little Boy

signed and dated 1960; signed on the
 reverse
 oil on board
 19 by 13,5 cm

R15 000 – 20 000

LITERATURE

Dagboek van Johannes Meintjes. (1972)
 Molteno: Bamboesberg-Uitgewers.
 Catalogue number JM 680.



114

114
 Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

The Travellers

signed and dated 1961
 oil on board
 49,5 by 39 cm

R40 000 – 60 000

LITERATURE

Dagboek van Johannes Meintjes. (1972)
 Molteno: Bamboesberg-Uitgewers.
 Catalogue number JM 729.



115

115

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Torso II

carved verdite, mounted on a wooden base
height: 21,5 cm, including base

R15 000 – 20 000



116

116

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Head and Hands

carved wood, mounted on a wooden base
height: 30 cm, including base

R15 000 – 20 000



117

117

Trevor
MAKHOPA

SOUTH AFRICAN 1956–2003

Portrait of a Woman

signed and dated 2000
oil on card

80,5 by 54,5 cm

R35 000 – 50 000

PROVENANCE
Gallery MOMO,
Johannesburg



118

118

George Velaphi
MZIMBA

SOUTH AFRICAN 1959–

Man Smoking a Pipe

signed and dated 01
mixed media and found objects on wood
212 by 241 cm

R70 000 – 90 000

119

Kagiso Patrick
MAUTLOA

SOUTH AFRICAN 1952–

Abstract Composition

signed

collage and mixed media on canvas
49 by 51 cm

R20 000 – 30 000

120

Pranas
DOMSAITIS

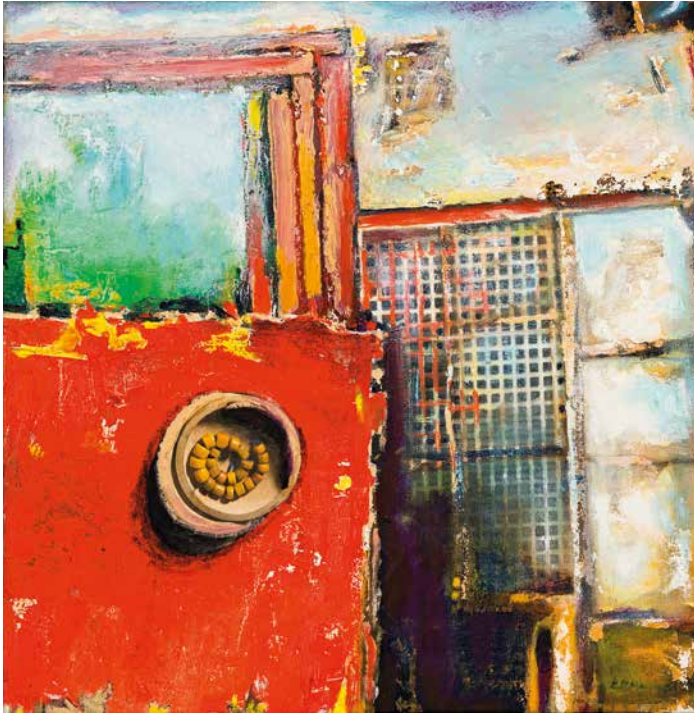
SOUTH AFRICAN 1880–1965

Mielie Stampers

signed

oil on card
37,5 by 44 cm

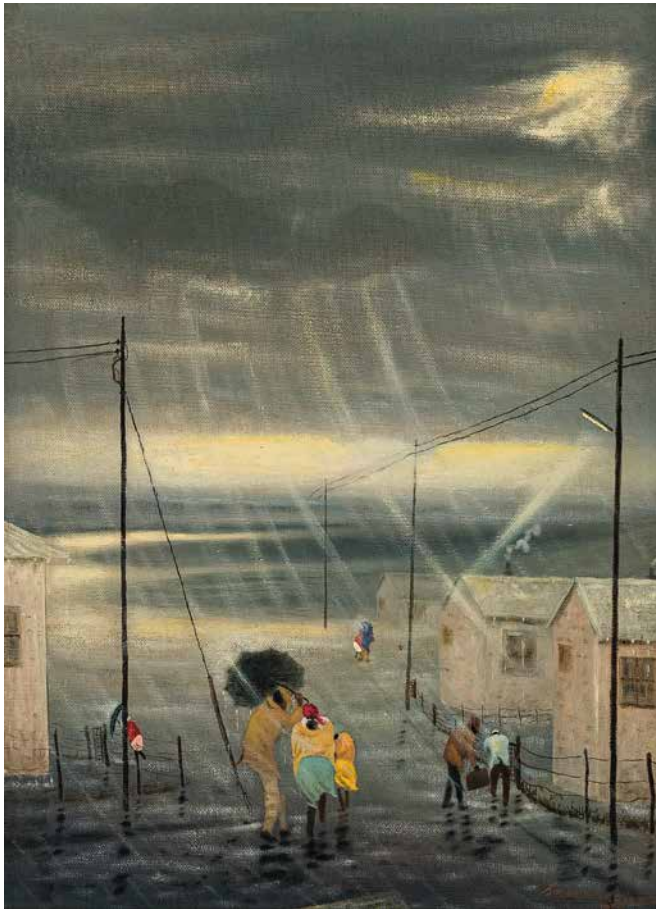
R30 000 – 40 000



119



120



121

121

John Koenakeefe

MOHL

SOUTH AFRICAN 1903–1985

Young Family In Trouble, Joburg Townships

signed and dated 1966; signed, dated 1966 and inscribed

with the title and 'S.A.' on the reverse

oil on board

67,5 by 48,5 cm

R70 000 – 100 000

Accompanied by a signed description by
Nurse Gweletso Mohl, adhered to the reverse.



122

122

John Koenakeefe

MOHL

SOUTH AFRICAN 1903–1985

*Through a Narrow Passage, Hillbrow,
Johannesburg*

signed and indistinctly dated 1962; inscribed with

the title on the reverse

oil on board

53,5 by 29,5 cm

R50 000 – 70 000



123

123

Diederick George
DURING

SOUTH AFRICAN 1917–1991

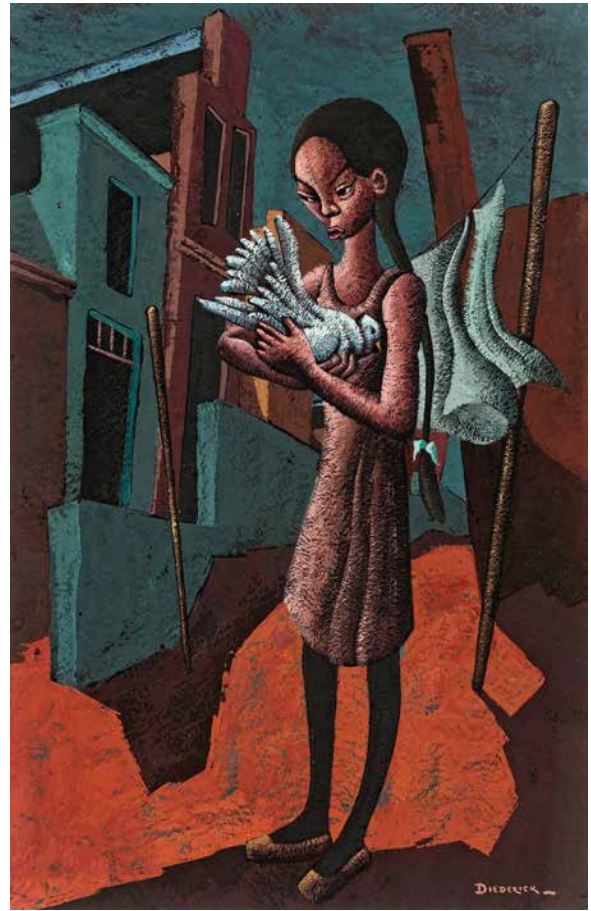
Donkey

signed

oil on board

28 by 38,5 cm

R25 000 – 40 000



124

124

Diederick George
DURING

SOUTH AFRICAN 1917–1991

Girl with a Dove

signed

oil on paper

58,5 by 37 cm

R30 000 – 50 000



125

125
Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

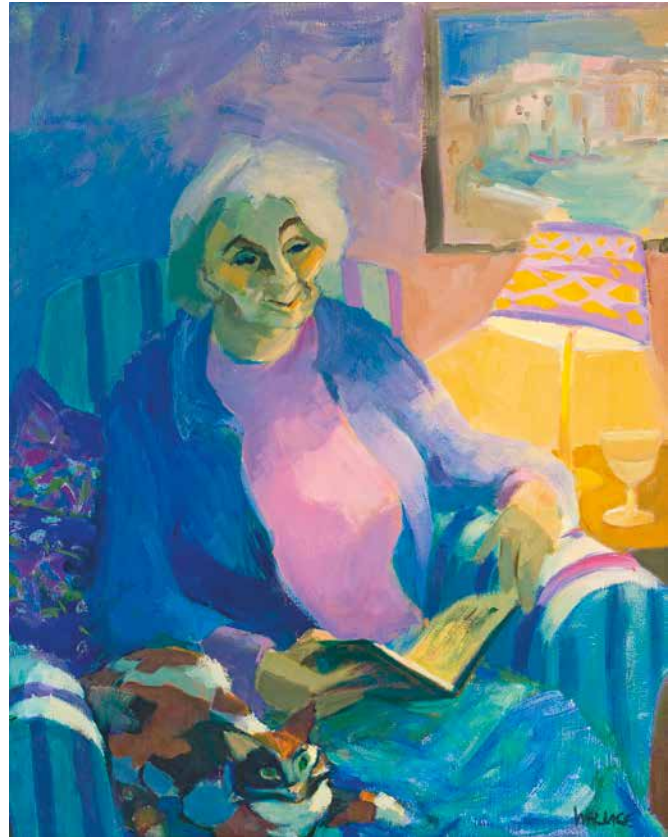
Woman with Vegetables

signed

oil on canvas laid down on board

72 by 59,5 cm

R30 000 – 50 000



126

126
Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Reading with the Cat

signed

oil on canvas

80,5 by 63,5 cm

R40 000 – 60 000



127

127

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

Bride

signed and dated '95
pastel
78 by 97 cm

R50 000 – 70 000

128

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

The Ceremony

signed and dated '99
pastel
59,5 by 69 cm

R40 000 – 60 000



128

129

Nils

BURWITZ

SOUTH AFRICAN 1940–

Abstract Composition

signed and dated 11-9-67 and 29-1-68

oil on canvas

75,5 by 100,5 cm

R25 000 – 40 000

130

Fred

SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract Composition #1055

signed and dated '04

oil on board

69,5 by 98,5 cm

R30 000 – 50 000

129



130



131

Fred
SCHIMMEL

SOUTH AFRICAN 1928–2009

Abstract Composition #1056

signed and dated 04

oil on canvas

72 by 99 cm

R30 000 – 40 000



131

132

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Composition, Blue

painted steel

height: 65 cm

R50 000 – 70 000



132

133

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Composition, Red

signed and dated 2003

painted steel

height: 49,5 cm

R50 000 – 70 000



133



134

134

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Composition, Green

painted steel
height: 55 cm

R50 000 – 70 000

135

Lionel
ABRAMS

SOUTH AFRICAN 1931–1997

Abstract Composition

signed
oil on canvas
91 by 121,5 cm

R12 000 – 16 000



135

© The Estate of Lionel Abrams | DALRO



136

136

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

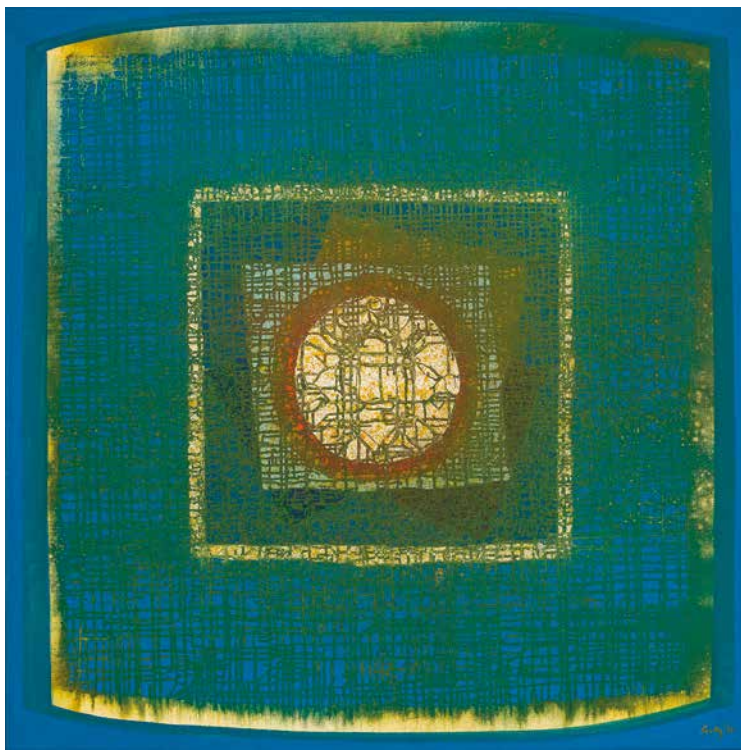
Butterflies

signed

oil on canvas

44,5 by 34 cm

R25 000 – 40 000



137

137

Larry (Laurence Vincent)

SCULLY

SOUTH AFRICAN 1922–2002

Circles in Squares

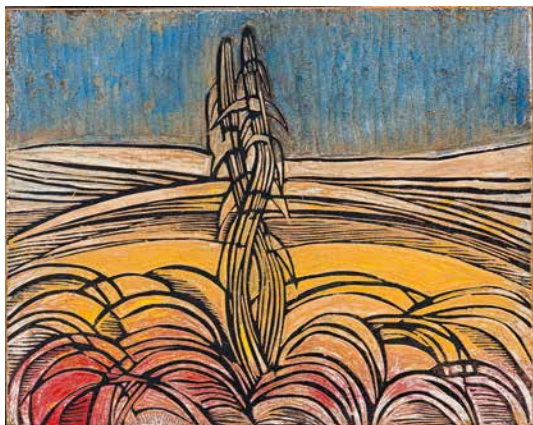
signed and dated '73

oil on canvas

122 by 122 cm

R60 000 – 90 000

138



138

©The Estate of Cecil Skotnes | DALRO

138

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Wheat Fields, original woodblock and woodcut
carved and incised woodblock with accompanying
colour woodcut

woodcut signed, dated 81 and numbered 1/50 in pencil
in the margin

woodblock: 24,5 by 30,5 cm

R25 000 – 40 000

139



139

©The Estate of Cecil Skotnes | DALRO

139

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Haystacks, original woodblock and woodcut
carved and incised woodblock with accompanying
colour woodcut

woodcut signed, dated 81 and numbered 1/50 in pencil
in the margin

woodblock: 24,5 by 30,5 cm

R25 000 – 40 000



140

© The Estate of Cecil Skotnes | DALRO

140

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Abstract Composition

signed and dated 61

oil on board

34 by 39,5 cm

R40 000 – 60 000



141



141

141

Armando
BALDINELLI

SOUTH AFRICAN 1908–2002

Figural Compositions, a pair

each signed

mixed media on paper laid down on panel

33,5 by 53,5cm, each

(2)

R20 000 – 30 000

142

Hennie (Hendrik Christiaan)
NIEMANN SNR

SOUTH AFRICAN 1941–

*Still Life with Fruit, Jug and
Mandolin*

signed and dated 12
oil on board
60 by 65 cm

R40 000 – 60 000

143

Giuseppe
CATTANEO

SOUTH AFRICAN 1929–2015

Still Life with Vessels and Thistle

signed and dated 74
oil on paper laid down on board
40,5 by 56 cm

R25 000 – 35 000



142



143



144

144
 Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

The Samovar

signed and dated 1967; inscribed with the title on the reverse
 oil on canvas laid down on board
 56,5 by 32,5 cm

R50 000 – 70 000



145

145
 Paul
DU TOIT

SOUTH AFRICAN 1922–1986

Wooded Landscape

signed and dated 1948
 oil on board
 50,5 by 60 cm

R60 000 – 90 000

146

Gordon Frank
VORSTER

SOUTH AFRICAN 1924–1988

Halfmens Trees

signed
oil on canvas laid down on board
58,5 by 96,5 cm

R30 000 – 40 000



146

147

Gordon Frank
VORSTER

SOUTH AFRICAN 1924–1988

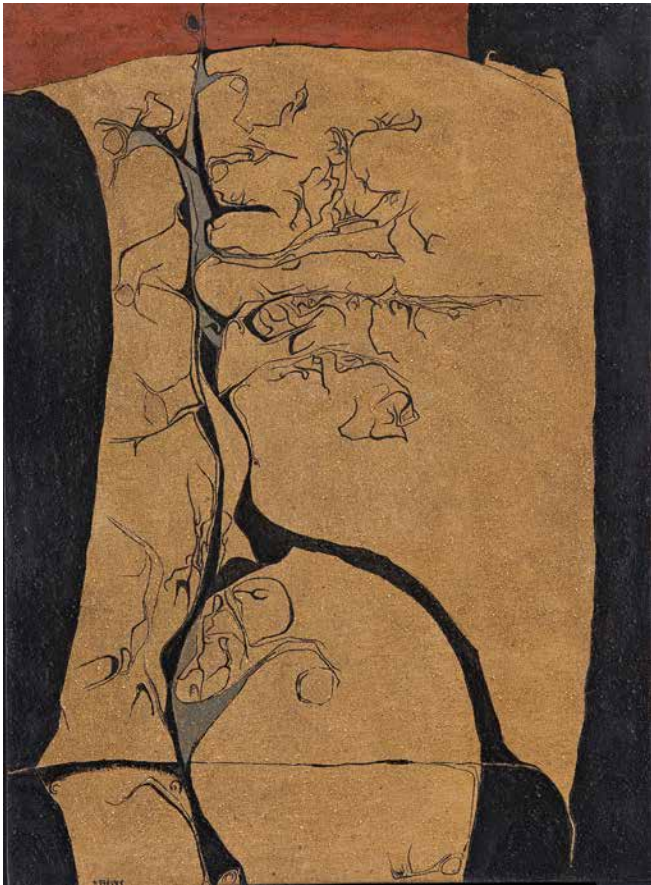
Nudes

signed
oil on canvas laid down on board
80,5 by 173 cm

R30 000 – 50 000



147



148

148

Cecily
SASH

SOUTH AFRICAN 1924–

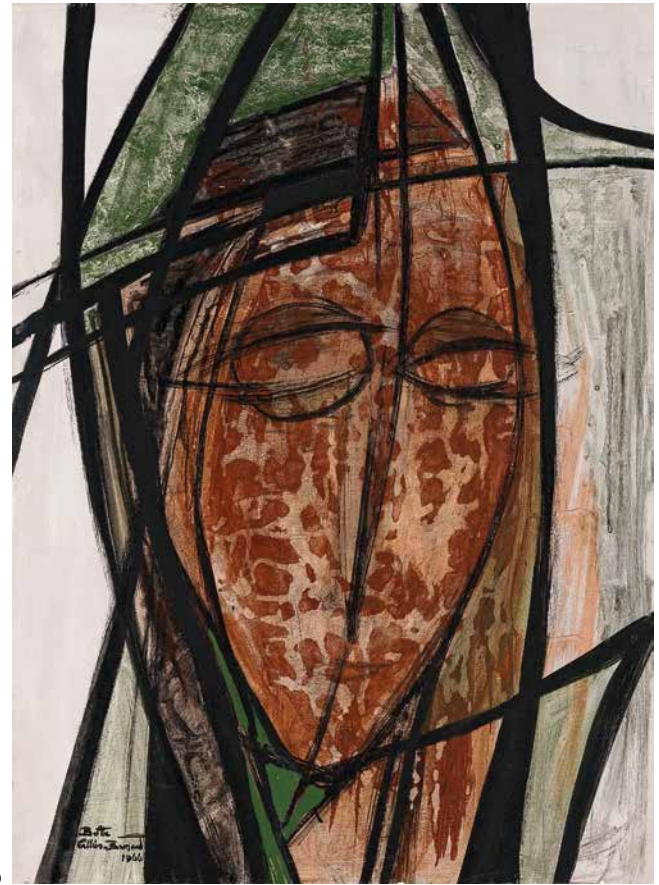
Drought

signed and dated 63/4; inscribed
with the title on a gallery label
adhered to the reverse
oil and sand on board
76 by 56 cm

R20 000 – 30 000

EXHIBITED

Pretoria Art Museum, Pretoria,
*Cecily Sash Prestige Retrospective
Exhibition, 1974, catalogue
number 56*



149

149

Bettie
CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Head of Christ

signed and dated 1966
oil on card
76 by 55,5 cm

R20 000 – 30 000



150

150

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Boy with Freesias

signed and dated 1963;
signed on the reverse
oil on canvas board
49,5 by 39 cm

R70 000 – 100 000

LITERATURE

*Dagboek van Johannes
Meintjes.* (1972) Molteno:
Bamboesberg-Uitgewers.
Catalogue number JM806.



151

151

Bettie
CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Spiritual Unity

signed and dated 09; inscribed with the
title on the reverse
oil on canvas
50 by 50 cm

R25 000 – 40 000

152

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Figural Composition

signed
carved, incised and painted wood
panel
53 by 57 cm

R40 000 – 60 000



152

153

Alfred

THOBA

SOUTH AFRICAN 1951–

ZCC Congregation

signed and dated 20-8-2015 on
the reverse
oil on canvas laid down on board
48 by 58 cm

R50 000 – 70 000

ZCC is the Zion Christian Church,
formed in 1924 and one of Africa's
largest Churches



153



154

154

Anton
KARSTEL

SOUTH AFRICAN 1968–

Bikini Girl

signed

oil on canvas

70 by 42 cm

R25 000 – 40 000



155

155

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

Four Figures

signed

pen, ink and gouache

34 by 33 cm

R18 000 – 24 000



156

© Irma Stern Trust | DALRO

156

Irma
STERN

SOUTH AFRICAN 1894–1966

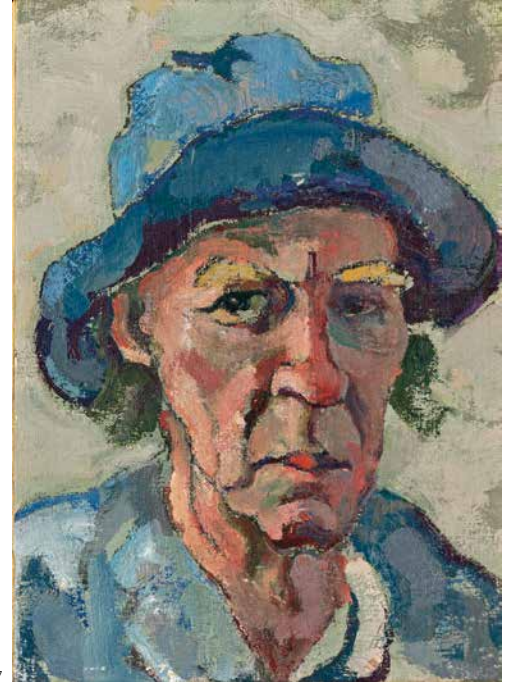
Woman Wearing a Blanket

signed with the artist's initials and dated 1941

pencil and watercolour

17,5 by 22 cm

R70 000 – 100 000



157

157

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Self Portrait with Blue Hat

signed and with dedication on the reverse

oil on canvas

36 by 26 cm

R50 000 – 80 000



158

© Judith Mason | DALRO

158

Judith
MASON

SOUTH AFRICAN 1938–

Ballooning in the Rain

signed; inscribed with the artist's name

and title on the reverse

oil on board

89 by 120,5 cm

R25 000 – 40 000

159

Sydney Alex
KUMALO

SOUTH AFRICAN 1935–1988

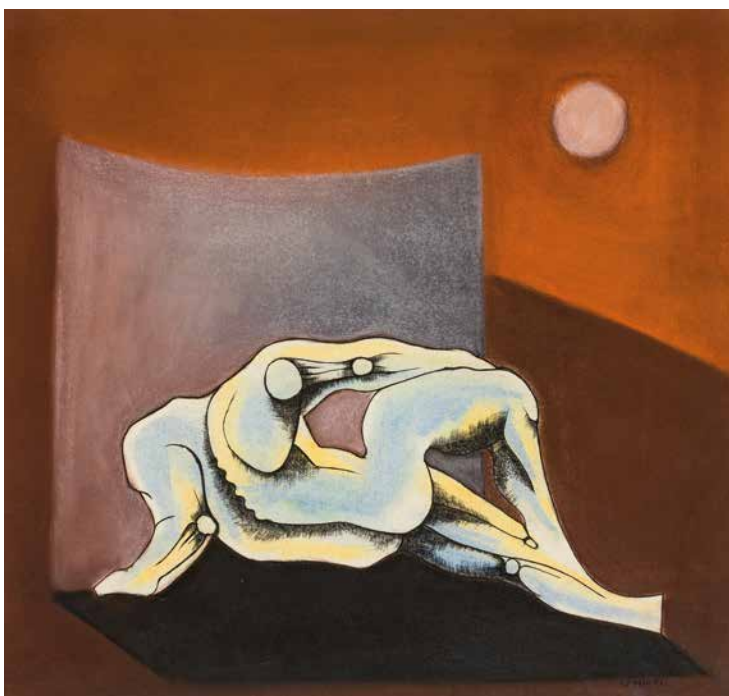
Reclining Figure

signed and dated 81

pastel

56,5 by 60,5 cm

R18 000 – 24 000



159



160

© Judith Mason | DALRO

160

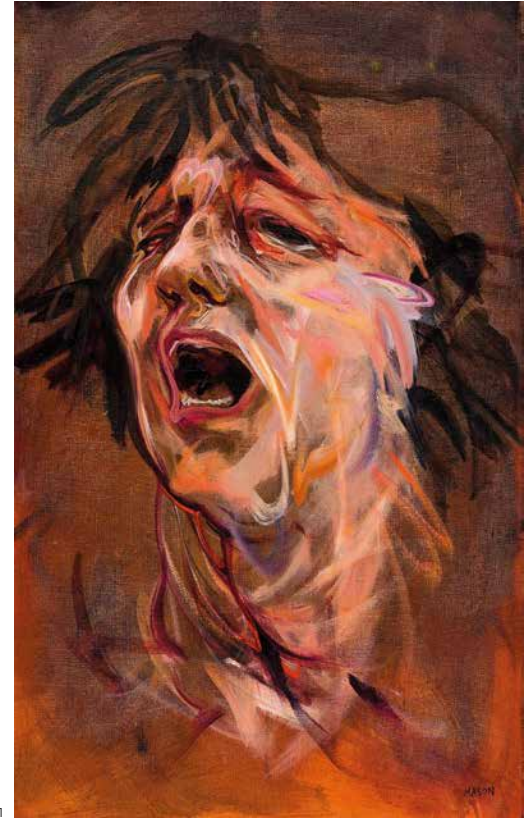
Judith
MASON

SOUTH AFRICAN 1938–

Skeletons

oil on board, in the artist's hand-painted frame
78,5 by 78,5 cm

R25 000 – 35 000



161

© Judith Mason | DALRO

161

Judith
MASON

SOUTH AFRICAN 1938–

Talking Politics

signed
oil on canvas
117,5 by 73,5 cm

R50 000 – 80 000



162



162



162

162

Hermann
NIEBUHR

SOUTH AFRICAN 1972–

Composite Landscape, triptych

each signed

oil and varnish on canvas

45,5 by 60,5 cm; 50,5 by 60,5 cm;

50,5 by 60,5 cm

(3)

R40 000 – 60 000

163

Hermann
NIEBUHR

SOUTH AFRICAN 1972–

Highveld Winter Morning

signed; inscribed with the title on
the reverse
oil on canvas
70 by 90 cm

R30 000 – 40 000

164

Hermann
NIEBUHR

SOUTH AFRICAN 1972–

Johannesburg, CA

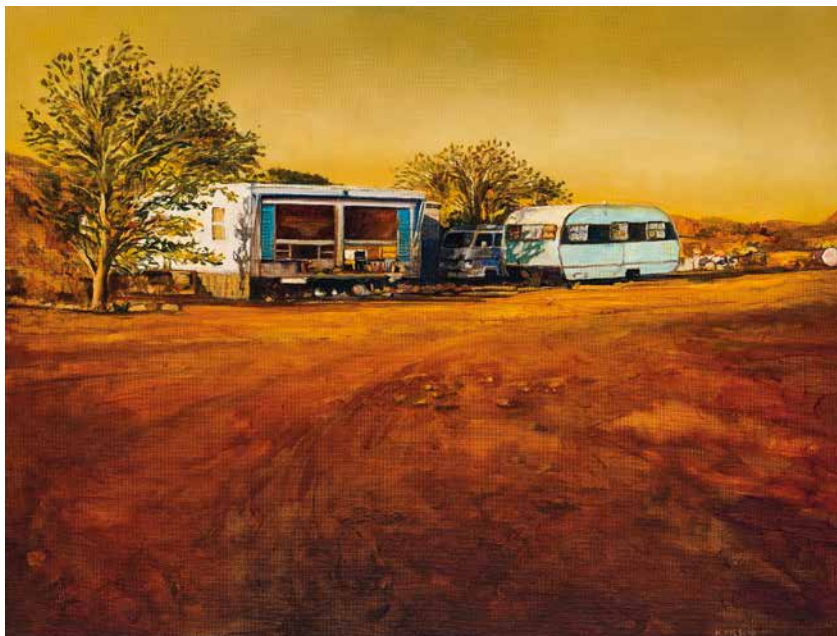
signed; dated 2014 and inscribed
with the title on the reverse
oil on canvas
67,5 by 89 cm

R30 000 – 40 000

163



164





165

165

Michael Francis

PETTIT

SOUTH AFRICAN 1950–

The Black Magician

signed; signed, dated 1984 and
inscribed with the title on the reverse

oil on canvas

89,5 by 89,5 cm

R50 000 – 70 000



166

166

Raymond Hillary
ANDREWS

SOUTH AFRICAN 1948–

Two Figures

signed with the artist's initials
carved, incised and painted wood panel with gold leaf
122 by 84 cm

R30 000 – 40 000



167

167

Raymond Hillary
ANDREWS

SOUTH AFRICAN 1948–

The Gift

signed with the artist's initials; signed and inscribed with the
title on the reverse
carved, incised and painted wood panel with gold leaf
122 by 80 cm

R30 000 – 40 000

168

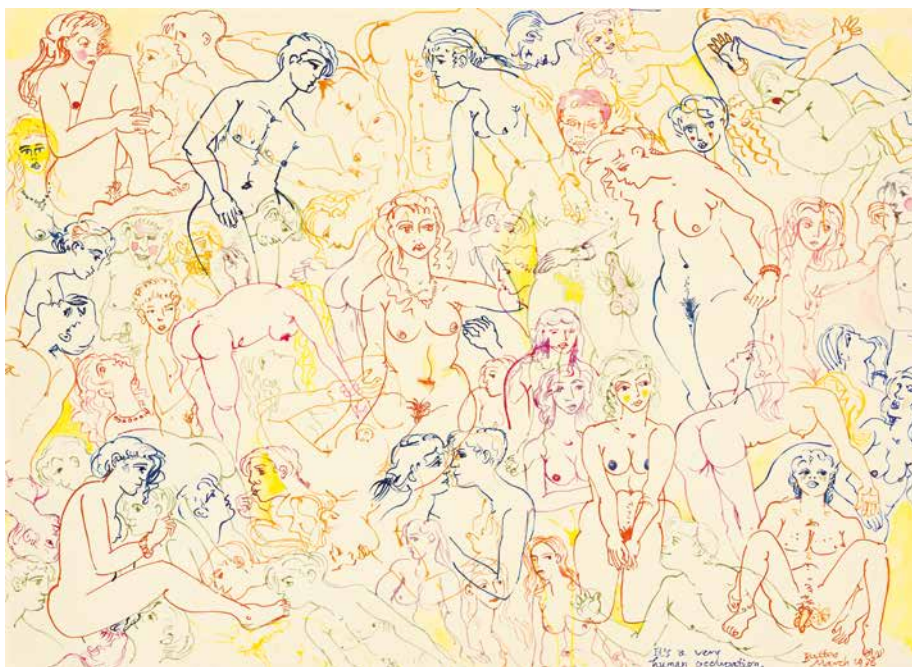
Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

It's a very human occupation

signed, dated March 1976 and
inscribed with the title
coloured ink and watercolour
36 by 49,5 cm

R35 000 – 50 000



168

169

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

Orgy 4

signed, numbered 39/39 and inscribed
with the title in pencil in the margin
colour screenprint
64 by 82 cm

R25 000 – 35 000

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.



169



170

170

Joachim Paulus
SCHÖNFELDT

SOUTH AFRICAN 1958–

Bettys Bay

signed, dated December 2006 and
inscribed with the title on the reverse
carved, incised and painted kiaat
72 by 73 cm

R30 000 – 50 000

EXHIBITED

Art on Paper,
Johannesburg,
Documentary Stills,
September 2007,
illustrated in colour
on page 16 of the
exhibition catalogue



171

171

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

Sydney Harbour

signed, dated 17 April 1976 and
inscribed with the title
pen, ink and watercolour
33 by 48 cm

R30 000 – 40 000

LITERATURE

Skawran, Karin. (ed.) (2005) *Walter
Battiss: Gentle Anarchist*, Johannesburg:
The Standard Bank Gallery. Illustrated
in colour on page 134.

172

Jack
HEATH

BRITISH/SOUTH AFRICAN 1915–1969

Hot Day Karoo

signed and dated 1959

oil on board

121 by 168 cm

R50 000 – 80 000

Since the renewed interest in Jack Heath after his major retrospective exhibition at the Tatham Gallery in Pietermaritzburg in 2009, this late modernist artist has begun to assume his rightful place not only among his peers in South Africa, but also as an important part of the 'post-World War II diaspora of artists, art historians and craftsmen' from England who played an important role in the 'dissemination of modernism'.

Juliette Leeb-du Toit argues persuasively in the introduction to the exhibition catalogue that Heath's work represents the importance of local influences on 'the nature of modernism as an international, not merely a Western phenomenon' and that Heath played a considerable role both as an artist and an art teacher 'establishing a distinctive modernist-inspired contemporary South Africa idiom'.

Heath came to South Africa in 1952 after serving in World War 2. Up to that point he had been associated with the important British modernists of the time. He personally 'knew many contemporary British painters working in or around London, such as Stanley Spencer and Paul Nash, and it is within the realm of their artistic milieu that Jack belongs,' Leeb-du Toit points out. In South Africa, his 'responses to the new cultural and geographic terrain ... resulted in changes in style and thematic content in [his] own work'.

Hot Day Karoo is from a period in Heath's career in the late 50s when '[h]is works became almost entirely abstract'. Previously, much like his earlier peers, his work retained some sort of representational quality.



172

Leeb-du Toit notes: 'Ironically it was in South Africa that Heath was able to experiment with modernism and its many associated freedoms, largely unfettered by the critical gaze to which his work would have been subject in Britain.'

The present work is a good example of Heath's distinctive use of colour, influenced by the writings of French modernist Andre Lhote. He 'advocated the use of two main colours in any transcription of form, often a warm and cool tone one more saturated than the other'. The resulting tension results 'in a controlled scumbling which ensures the resonance of the dominant tone, rather than in its being muted.'

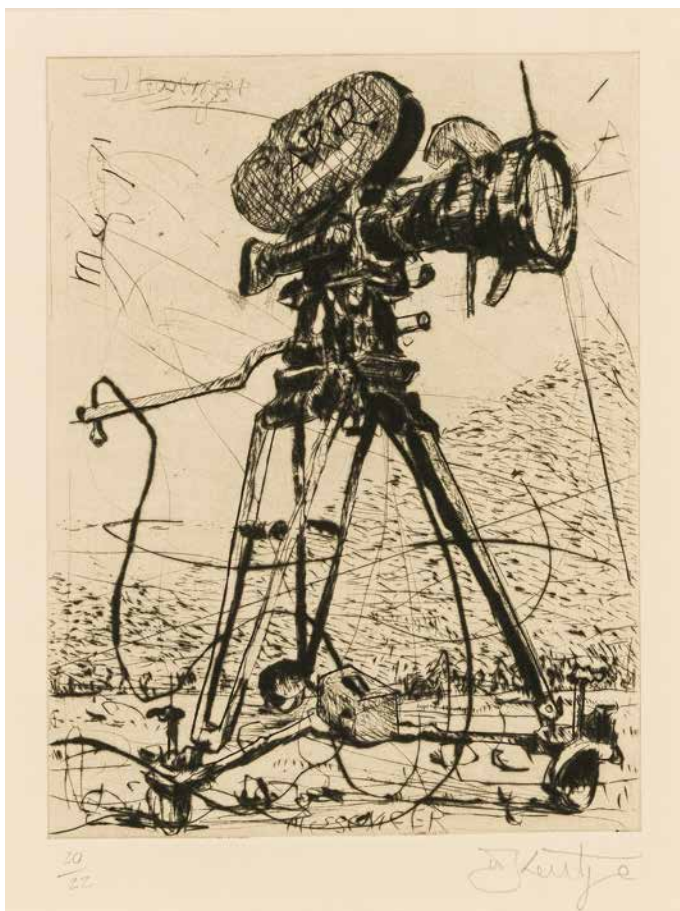
Heath's embrace of total abstraction has a metaphysical dimension, part of which involved the question of representing the horrors he saw during the war. A 'non-representational visual language' allowed him to create 'a more conceptual transcription of his visions and experience'. According to Leeb-du Toit, it related to 'the ominous realities of a segregationist autocracy in South Africa that was perhaps all too reminiscent of the events of World War II'.

Hot Day Karoo day is an important example of both a hidden history of South African modernism and 'an international diaspora of modernists'.

Juliette Leeb-du Toit (2009) *Jack Heath: Mediating Modernism in KwaZulu-Natal*, Pietermaritzburg: Tatham Art Gallery.



J.C.W. Heath
1959



173

173

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Messenger

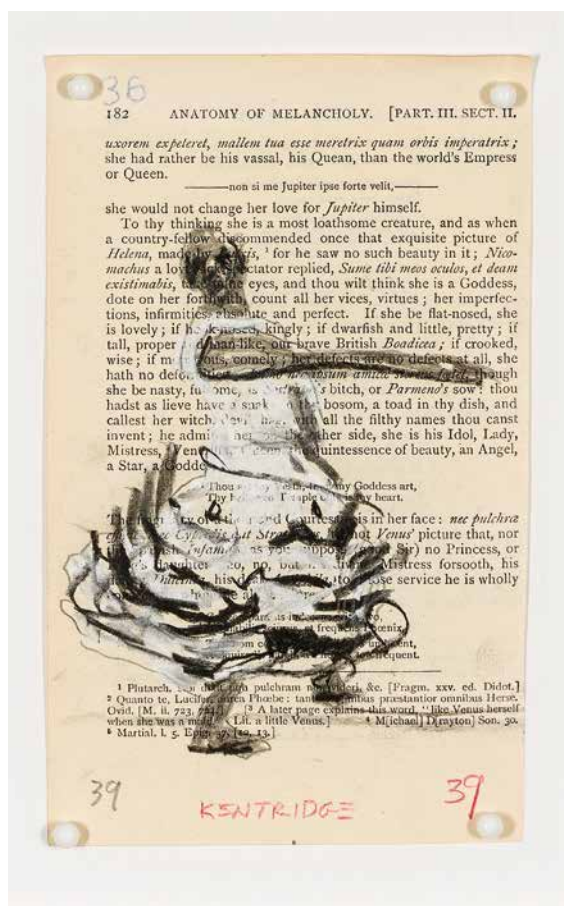
signed and numbered 20/22 in pencil
in the margin; executed in 2002
etching

image size: 23 by 17 cm

R30 000 – 40 000

LITERATURE

Law-Viljoen, Bronwyn.
(2006) *William Kentridge
Prints*, Johannesburg: David
Krut Publishing. Another
example from the edition
illustrated on page 130.



174

174

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Woman in Frilled Dress

signed and numbered 39 in red conté
pastel and charcoal on found book page
17,5 by 10,5 cm

R40 000 – 60 000

175

Willem Hendrik Adriaan

BOSHOFF

SOUTH AFRICAN 1951–

Kubus

signed, dated '82 and numbered 26/50
aluminium, cotton linen and contact adhesive
cube: 5 by 5 by 5 cm; opened: 19 by 15 cm

R30 000 – 40 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Willem Boshoff: Word Forms and Language Shapes 1975–2007*, 25 September to 1 December 2007, illustrated in colour in the catalogue on pages 42 to 43

'This folded-up cube sculpture represents the world of existence in the form of an abstracted city. The 'city' is contained within the cube. When the six sides are unfolded, the parts of the 'city' are revealed, but then become something else. Only when the cube is closed and the parts come together can the city be realised.'

Warren Siebrits.

Taken from the Standard Bank *Willem Boshoff: Word Forms and Language Shapes 1975–2007* exhibition catalogue



TWO VIEWS OF LOT 175



176

176

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Red Snapper

signed

oil on canvas

30 by 40,5 cm

R40 000 – 60 000

177

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Look & Learn

signed and dated 1999

oil on canvas

22,5 by 25,5 cm

R30 000 – 40 000



177

178

Angus

VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Woman with Spear

signed, dated '99 and numbered 7/42
bronze with a dark brown patina
height: 87 cm

R40 000 – 60 000

EXHIBITED

Open Window Contemporary
Gallery, Pretoria, *Africana and Other
Baggage*, 1999



178

179

Wayne Cahill

BARKER

SOUTH AFRICAN 1963–

Cold War (Love and Rockets)

signed and dated July 1985 on the
reverse
mixed media on canvas
161 by 52 cm

R30 000 – 40 000



179



180

180

William Joseph
KENTRIDGE

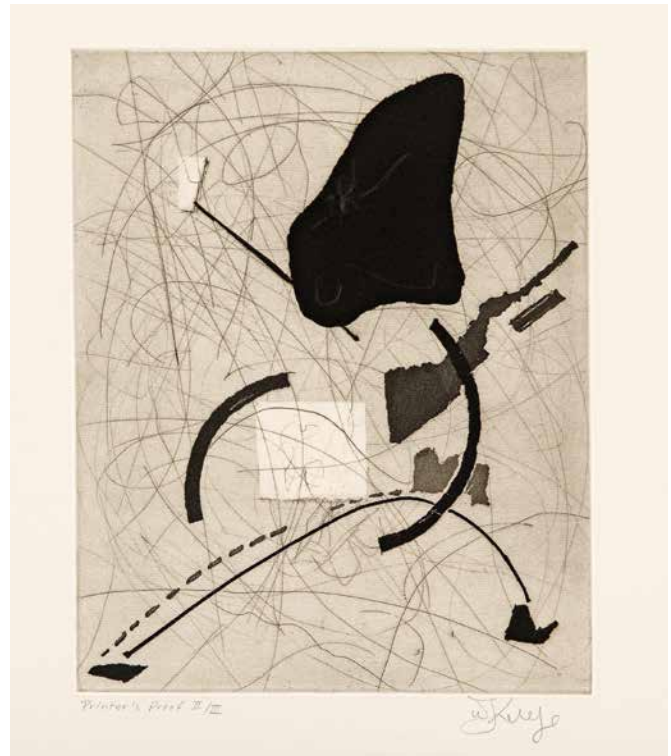
SOUTH AFRICAN 1955–

Chaise-Longue

signed, numbered 'Printer's Proof III/III' in pencil and embossed with the 'David Krut' chop mark in the margin etching

sheet size: 35 by 40 cm

R40 000 – 60 000



181

181

William Joseph
KENTRIDGE

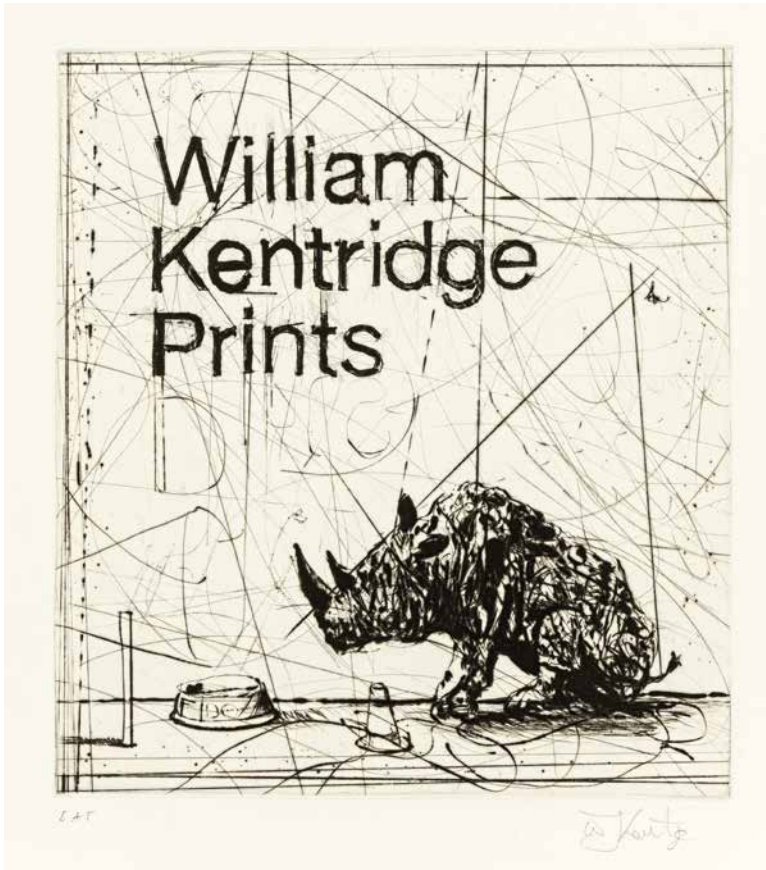
SOUTH AFRICAN 1955–

El Lissitzky

signed, numbered 'Printer's Proof II/III' in pencil and embossed with the 'David Krut' chop mark in the margin etching

sheet size: 40 by 35 cm

R40 000 – 60 000



182

182

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

William Kentridge Prints

signed, numbered 'BAT' in pencil and embossed with the 'Artist Proof Studio' chop mark in the margin etching

sheet size: 40 by 35 cm

R40 000 – 60 000

This print was another option for the cover of the book *William Kentridge Prints* by Law-Viljoen, Bronwyn. (2006). Johannesburg: David Krut Publishing.



183

183

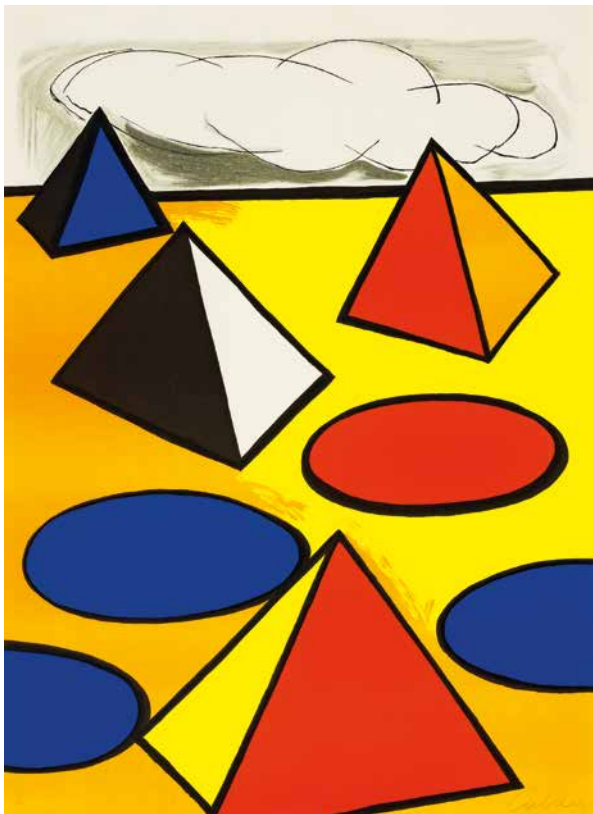
MR. BRAINWASH

FRENCH 1966–

Spraycans

each signed and dated 2013
used spraycans, enclosed in a Perspex case
height: 19 cm each

R30 000 – 40 000



184

184

Alexander
CALDER

AMERICAN 1898–1976

La Pieve (The Trap)

signed and numbered 51/100 in pencil
colour lithograph
sheet size: 81 by 59 cm

R30 000 – 40 000



185

185

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Four Forms

signed and dated 2000
painted steel
height: 74 cm

R50 000 – 70 000



186

186

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Generals, four

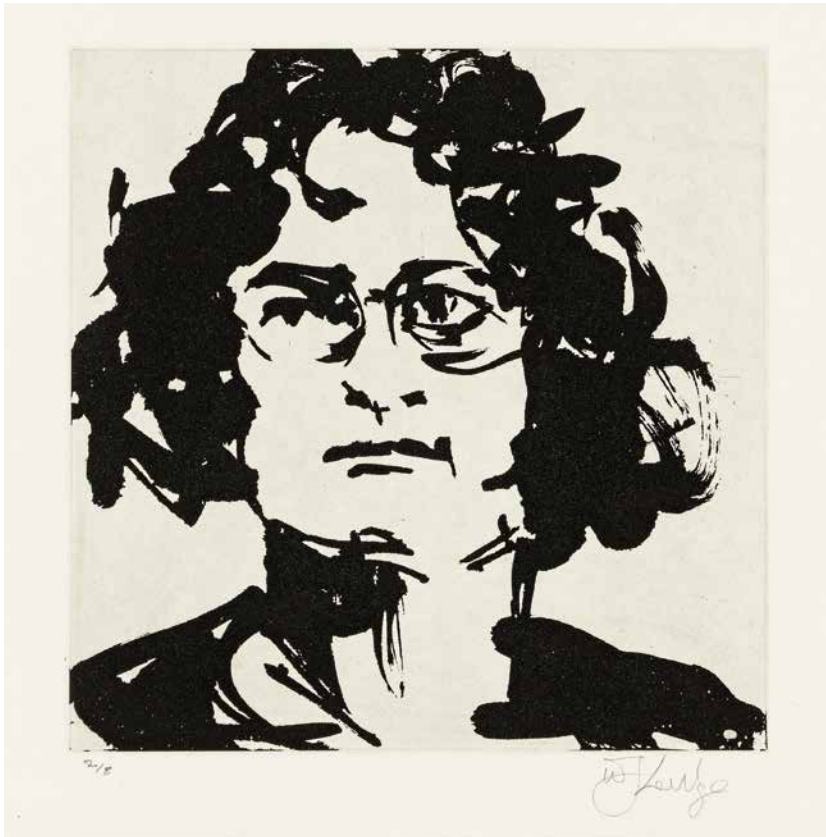
each signed, dated 07, numbered 11/25 and embossed
with the 'Artists' Press' chop mark in the margin

colour lithographs

sheet size: 50 by 38 cm, each

(4)

R30 000 – 50 000



187

187

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

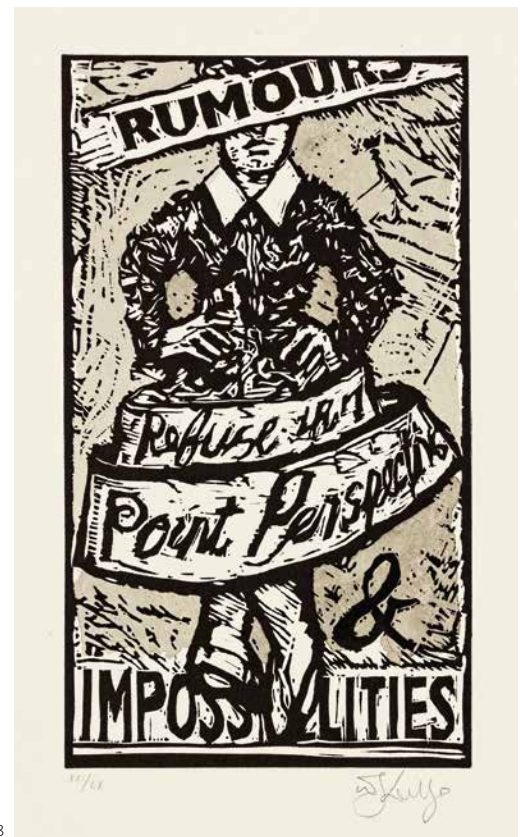
Anne

signed, numbered 2/8 in pencil in the margin

etching

sheet size: 43,5 by 43 cm

R40 000 – 60 000



188

188

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Rumours and Impossibilities

signed and numbered XXI/LX in pencil in the margin

linocut with hand colouring

sheet size: 52 by 31,5 cm

R30 000 – 50 000

The proceeds from this lot to go to the Arthritis
Foundation in Natal.



189

189

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Unbound

signed, dated 2010, numbered 1/1 and
inscribed with the title
mixed media on paper
61 by 56 cm

R60 000 – 90 000



190

190

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953–

Shut up

signed and dated 2004–5 on the reverse
oil and enamel on board
26 by 21 cm

R40 000 – 60 000



191

191

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Study for Fook Book 1

signed

mixed media on magazine pages

22,5 by 29,5 cm

R30 000 – 40 000

192

Jim

DINE

AMERICAN 1935–

Dexter's Four Robes

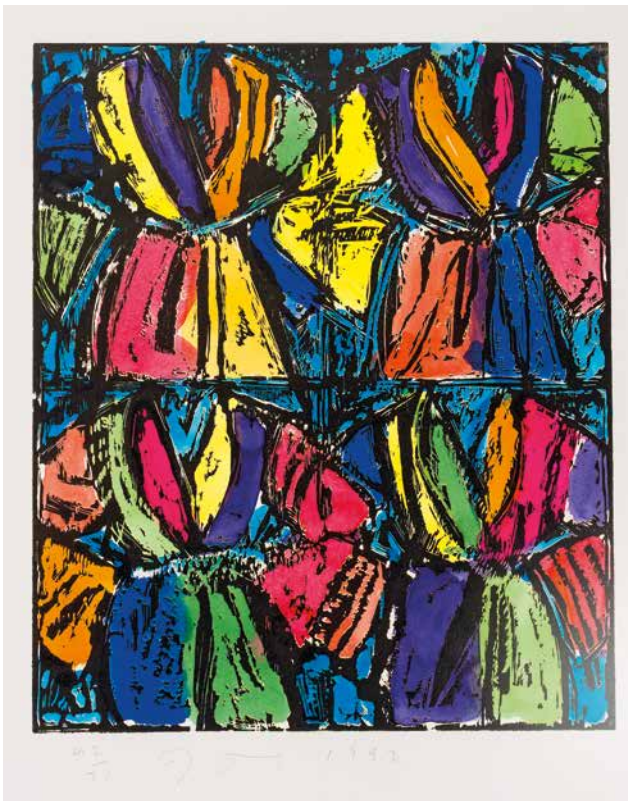
signed, dated 1992 and numbered

42/75 in pencil in the margin

woodcut with hand colouring

image size: 63 by 53 cm

R60 000 – 90 000



192

193

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Accusation

signed and dated '84
cosmetics on card
36 by 54 cm

R40 000 – 60 000

194

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Dance of the Initiates

signed, dated 2002 and inscribed with
the title in pencil in the margin
colour monoprint
sheet size: 57 by 76 cm

R25 000 – 40 000

195

Yaacov
AGAM

ISRAELI 1928–

USA Double Rainbow

signed and numbered 'HC 16/25' in ink
in the margin
Agamograph
image size: 30,5 by 30,5 cm

R15 000 – 20 000

193



194



195





196

© The Estate of Stanley Pinker | DALRO

196

Stanley Faraday
PINKER

SOUTH AFRICAN 1924–2012

The Artist's Studio

signed

pastel

31,5 by 40cm

(2)

R18 000 – 24 000

Accompanied by a screenprint
of the same subject, signed in
pencil in the margin
image size: 31,5 by 45cm



197

197

Diane Veronique
VICTOR

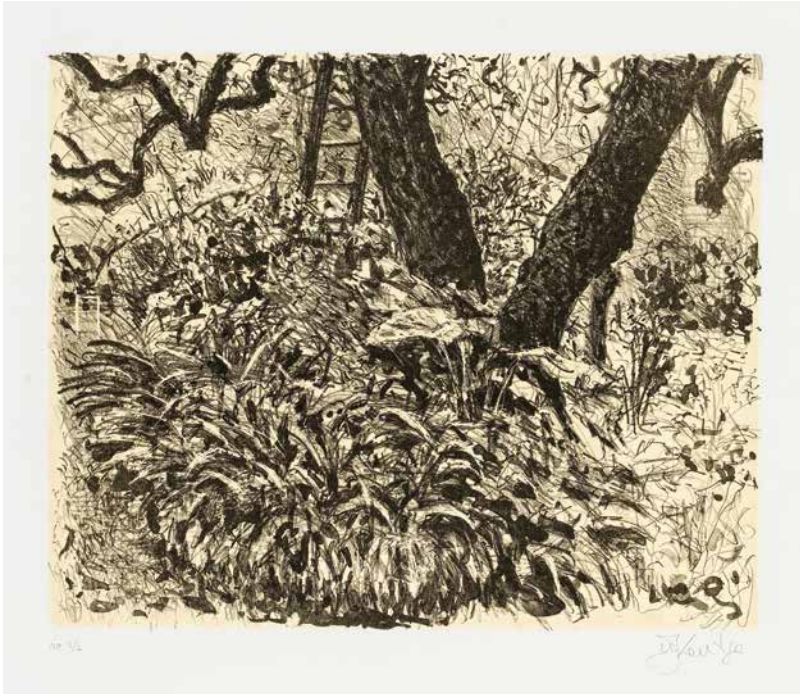
SOUTH AFRICAN 1964–

So Come Along with the Black Rider

signed, numbered I/VI and inscribed with the title in pencil in the margin
etching

image size: 33 by 33 cm

R15 000 – 20 000



198

198

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Garden at Houghton Drive (Agapanthus)

signed and numbered 'P/P 2/2' in pencil in the margin

chine-collé lithograph

sheet size: 42 by 50 cm

R30 000 – 40 000



199

199

Francois Daniel Retief
KOCH

SOUTH AFRICAN 1944–

Kleinhuis Venster

signed and dated 72

oil on canvas laid down on board

75,5 by 55 cm

R20 000 – 30 000

200

Cecily
SASH

SOUTH AFRICAN 1924–

African Doll with Flying Bird

signed and dated '87; printed with
the artist's name and title on a gallery
label adhered to the reverse
pastel
107 by 74 cm

R40 000 – 60 000

EXHIBITED

Karen McKerron Gallery,
Johannesburg

LITERATURE

Thorne, Victor (ed.) (1999) *Cecily Sash:
Working Years*, United Kingdom:
Studio Sash. Illustrated in colour on
page 58.

200





201

201

Cecily
SASH

SOUTH AFRICAN 1924–

Backing Off IV

signed, dated 90 and inscribed with the title
mixed media on paper
57 by 76 cm

R25 000 – 40 000



202

202

Bettie
CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Composition

signed, dated 1968, numbered 1/1 and inscribed
'Weaver M. Stephens' on the reverse
handwoven tapestry
190 by 145 cm

R25 000 – 40 000



203

203

Diederick George
DURING

SOUTH AFRICAN 1917–1991

Women

signed
oil on paper
20,5 by 25,5 cm

R15 000 – 20 000



204

204

Jabulane Sam
NHLENGETHWA

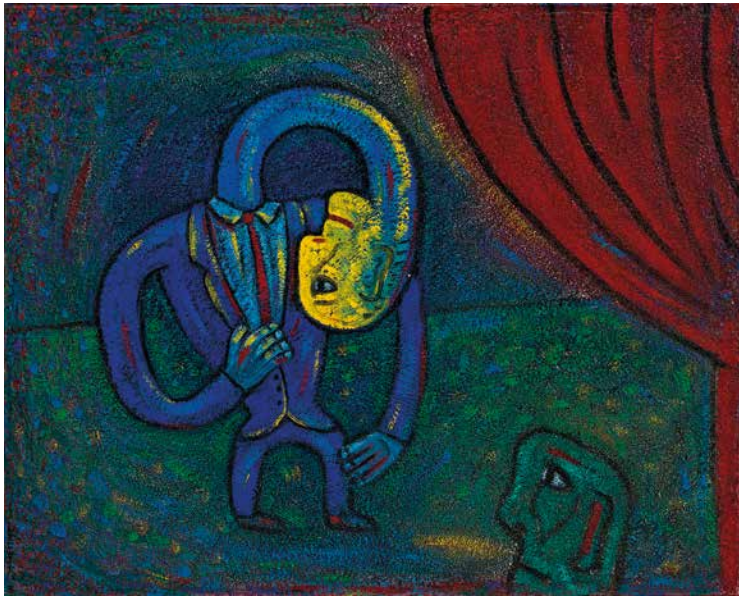
SOUTH AFRICAN 1955–

Tea Time

signed and dated 95
collage and mixed media on canvas
79 by 79 cm

R60 000 – 80 000

205



205

Norman Clive
CATHERINE

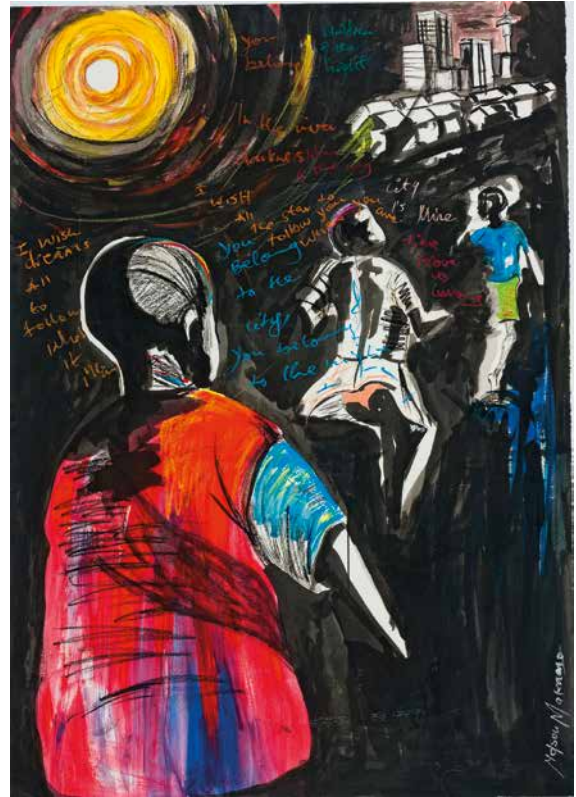
SOUTH AFRICAN 1949–

Curtain Call

signed
oil and sand on canvas
40,5 by 50 cm

R60 000 – 90 000

206



206

Nelson
MAKAMO

SOUTH AFRICAN 1982–

Children of the Night

signed and inscribed with the title
mixed media on paper
100 by 70,5 cm

R60 000 – 90 000

207

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Sharpeville Remembered

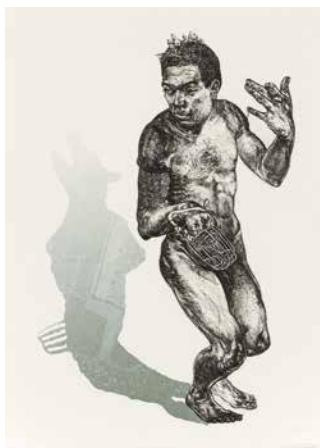
signed, numbered 'second state I/V'
and inscribed with a title in pencil in
the margin

etching with embossing
sheet size: 56 by 39 cm

R10 000 – 15 000

LITERATURE

Rankin, Elizabeth and von Veh, Karen.
(2008) *Diane Victor*, Johannesburg:
David Krut Publishing. Illustrated on
page 24.



207



208

208

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Migrant Labour (Flying Horse)

signed, numbered 11/25 and inscribed
with the title in pencil in the margin
lithograph

sheet size: 50,5 by 65,5 cm

R15 000 – 20 000

209

Diane Veronique

VICTOR

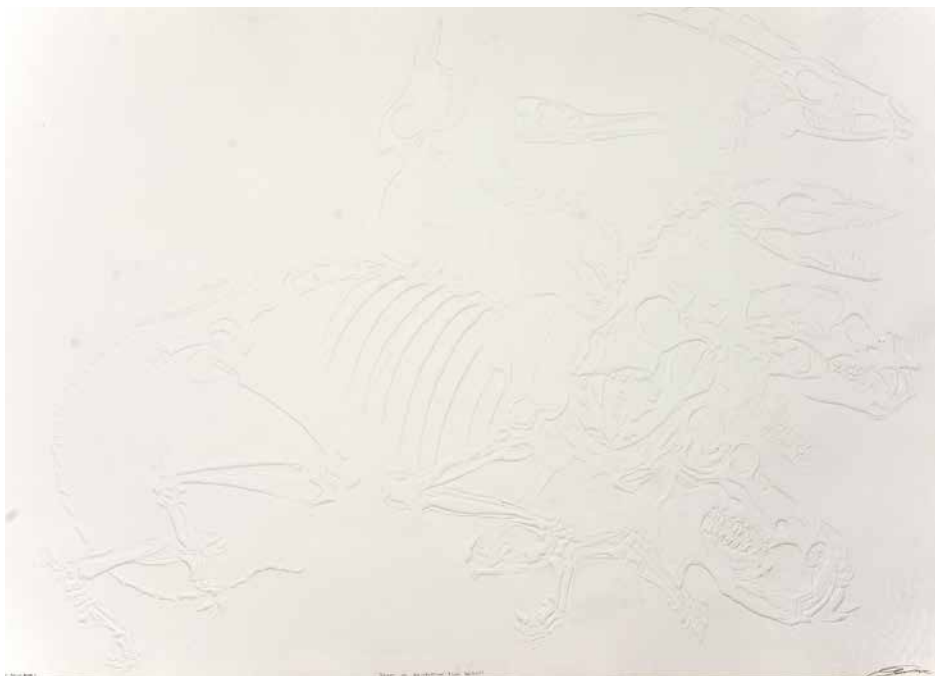
SOUTH AFRICAN 1964–

Beast of Revelation

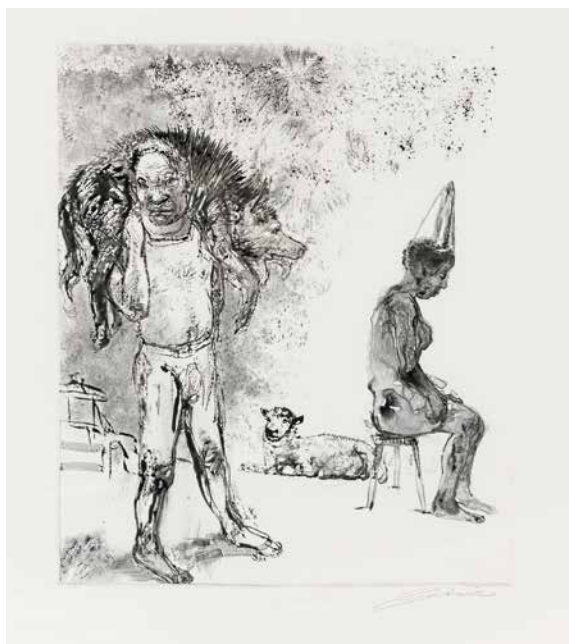
signed and numbered
'Artist's Proof III/IV' in pencil
embossing

sheet size: 84,5 by 117 cm

R18 000 – 24 000



209



210



211



212

210

Diane Veronique
VICTOR

SOUTH AFRICAN 1964–

Figures with Sheep and Wolf

signed in pencil in the margin
monoprint

sheet size: 47 by 40 cm

R25 000 – 40 000

211

Diane Veronique
VICTOR

SOUTH AFRICAN 1964–

Sweet Dreams are Made of These

signed, numbered 10/15 and inscribed
with the title in pencil in the margin
etching with embossing

sheet size: 99 by 61 cm

R15 000 – 20 000

212

Nelson
MAKAMO

SOUTH AFRICAN 1982–

A Cup of Tea will do for me

signed, dated 2010 and inscribed
with the title
mixed media on paper
24 by 193 cm

R30 000 – 50 000



213

213

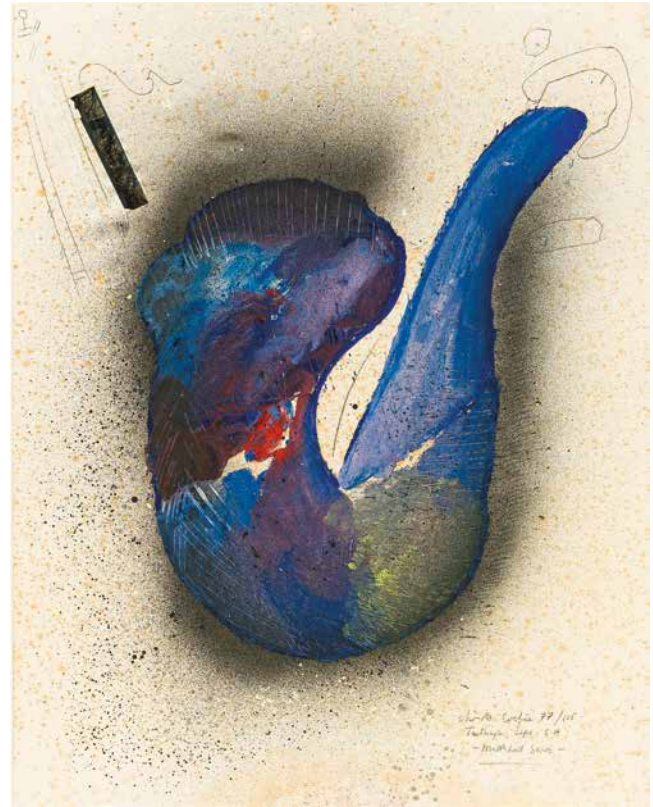
Sandile
ZULU

SOUTH AFRICAN 1962–

Camouflage

signed and dated 2012
fire, water, air and earth on canvas
145 by 159 cm

R40 000 – 60 000



214

214

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Abstract

signed, numbered 77/115 and indistinctly
inscribed with the series title
mixed media on card
86,5 by 71 cm

R20 000 – 30 000

215

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

UFO Detector

signed and dated 2005; inscribed
with the artist's name, title and dated
2005 on a gallery label adhered to the
reverse

oil on canvas

50,5 by 60 cm

R50 000 – 70 000

PROVENANCE

Goodman Gallery, Johannesburg



215

216

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Catscan

signed, dated 2001 and numbered 'AE'
bronze with a brown patina
height: 34 cm

R40 000 – 60 000



216

217

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Jung and Jang

signed, dated 2001 and numbered 1/12
bronze with brown patina
height: 36 cm

R40 000 – 60 000



217

218

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's proofs, this numbered 65/75, each woodcut signed and numbered 65/75 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

R40 000 – 60 000

219

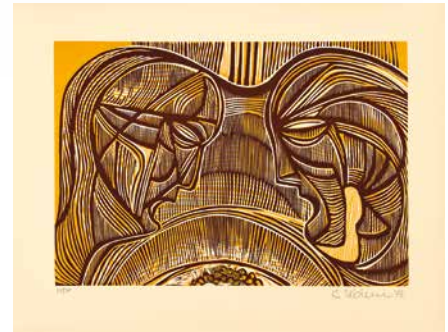
Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The White Monday Disaster

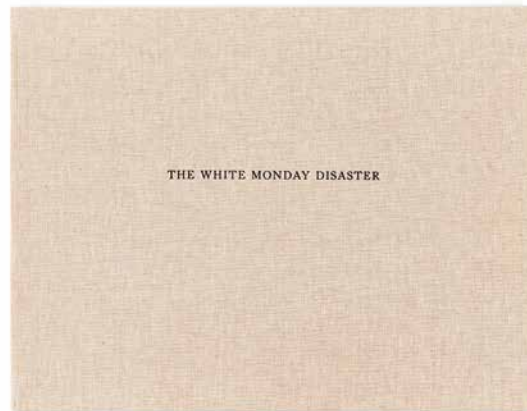
Thirteen original woodcuts by Cecil Skotnes with text by Stephen Gray, 1975, printed in colours, with title and preface, edition limited to 125 copies and 25 artist's proofs, this set numbered 79/125, each woodcut signed and dated by the artist, the title page signed by the artist and poet, in original full buckram binding
sheet size: 56 by 73 cm

R20 000 – 30 000



218

© The Estate of Cecil Skotnes | DALRO



219

© The Estate of Cecil Skotnes | DALRO

220

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Assassination of Shaka

A portfolio of forty three woodcuts by Cecil Skotnes with captions by Steven Gray, 1973, with title and preface, edition limited to 225 copies, this set numbered 51/225, each woodcut signed, dated 51 and numbered 51/225 in pencil in the margin, the title page signed and dated by the artist and signed by the poet, in an original linen portfolio. woodcuts in colour
sheet size: 50 by 33 cm

R30 000 – 40 000

221

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Rooinek and The Hunter, two

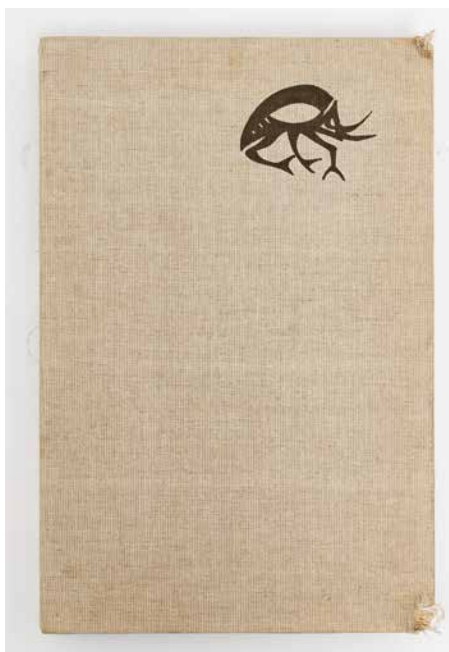
The Rooinek: special edition artist's book by Herman Charles Bosman, printed and published by Egon Guenther, Johannesburg 1981, limited to 75 copies, this copy numbered 74/75, hand bound in quarter Oasis goatskin by Peter Carstens, including one colour woodcut and 14 wood engravings by Cecil Skotnes, each signed and numbered by the artist.

The Hunter: special edition artist's book by Olive Schreiner, printed and published by Egon Guenther, Johannesburg 1979, limited to 75 copies, this copy numbered 75/75, hand bound in quarter Oasis goatskin by Peter Carstens, including 12 wood engravings by Wendy Vincent, each signed and numbered by the artist.

32 by 25 cm, each

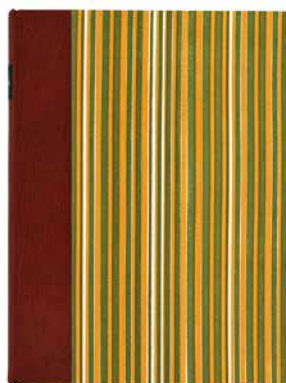
(2)

R20 000 – 30 000



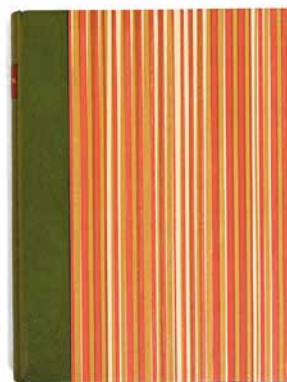
220

© The Estate of Cecil Skotnes | DALRO



221

© The Estate of Cecil Skotnes | DALRO



Lots 224–230 NO LOT



The Wanderers Club, Illovo, Johannesburg
23 May 2016 – 8 pm

Important South African and International Art

Evening Sale
Lots 231–351

OPPOSITE
Lot 302 Robert Hodgins, *A Military Disaster* (detail)

231

Marc

CHAGALL

RUSSIAN/FRENCH 1887–1985

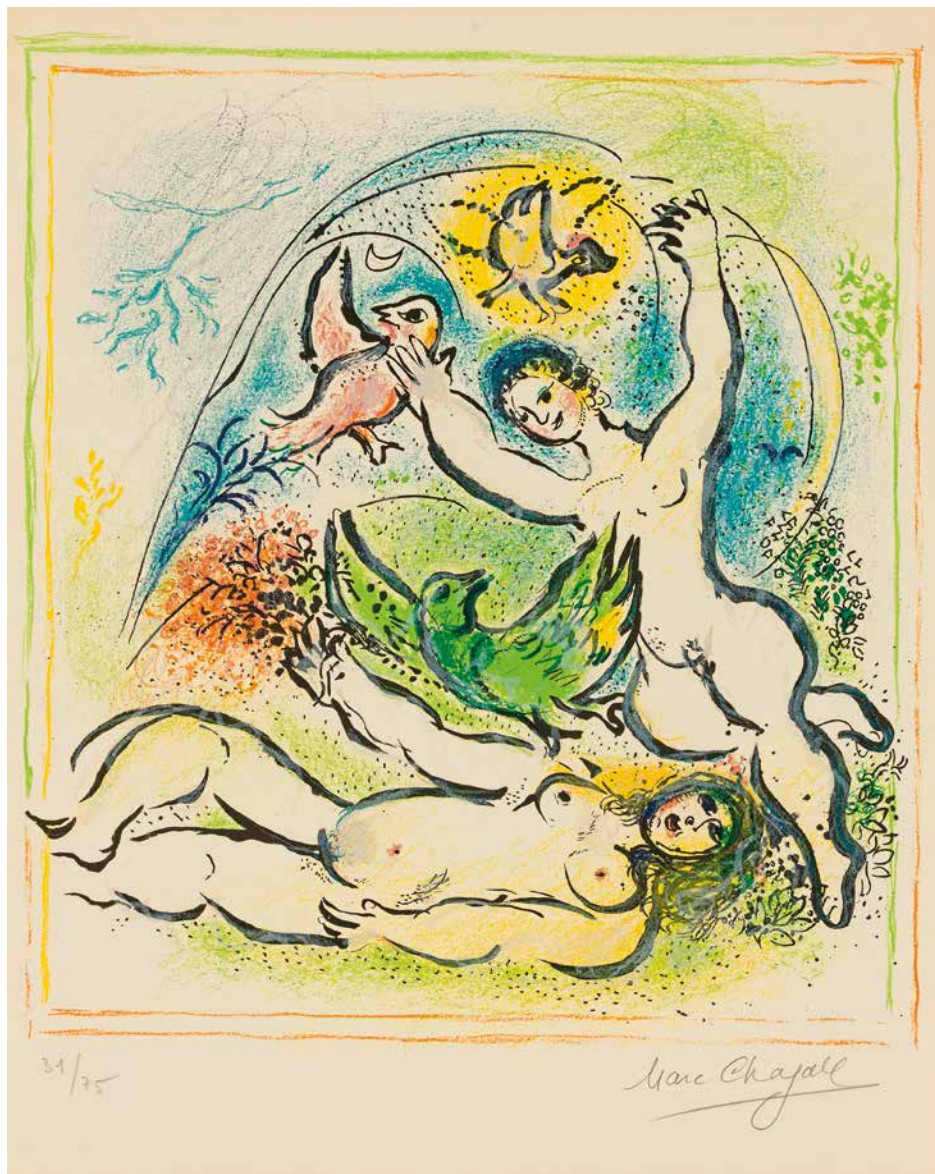
*In the Land of the gods: Tomorrow
My Fair One Shall Have a Dove*
(Mourlot 538)

signed and numbered 31/75 in pencil in
the margin; executed in 1967

colour lithograph

sheet size: 64,5 by 50,5 cm

R80 000 – 120 000



© Marc Chagall | ADAGP, France | DALRO

232

Marc

CHAGALL

RUSSIAN/FRENCH 1887–1985

Les Adolescents (Mourlot 741)

signed and numbered 43/50 in pencil in the margin; executed in 1975
colour lithograph
sheet size: 75 by 56,5 cm

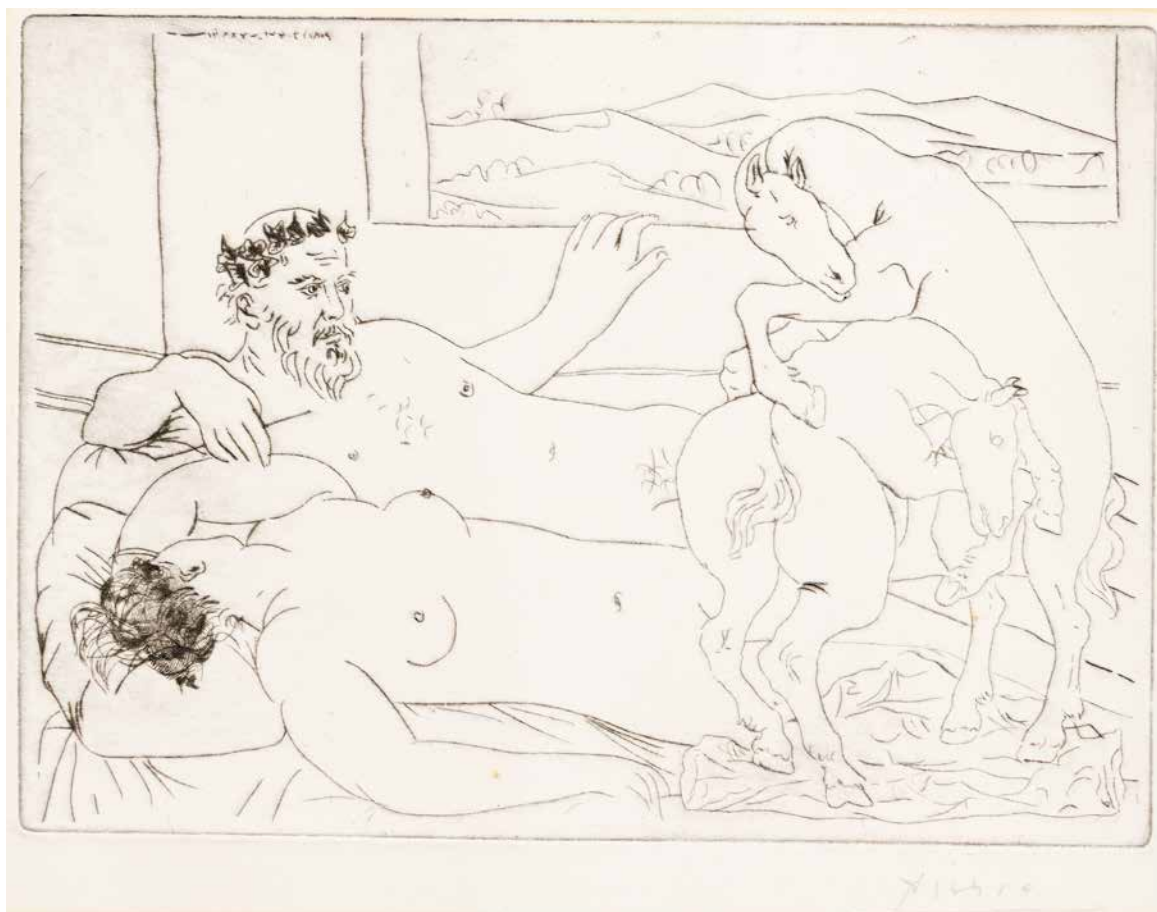
R120 000 – 180 000

LITERATURE

Gauss, Ulrike (ed.) (1998) *Marc Chagall: The Lithographs (La Collection Sorlier)*, Berlin: Verlag Gerd Hatje. Another example from the edition illustrated on page 324.



© Marc Chagall | ADAGP, France | DALRO



© Picasso Administration | DALRO

233

Pablo

PICASSO

SPANISH 1881–1973

Le Repos du Sculpteur III, from: *La Suite Vollard* (Bloch 173)

signed; from an edition of 260, executed in 1933

etching

sheet size: 28 by 35 cm

R70 000 – 100 000

Published by A. Vollard, Paris, 1939

234

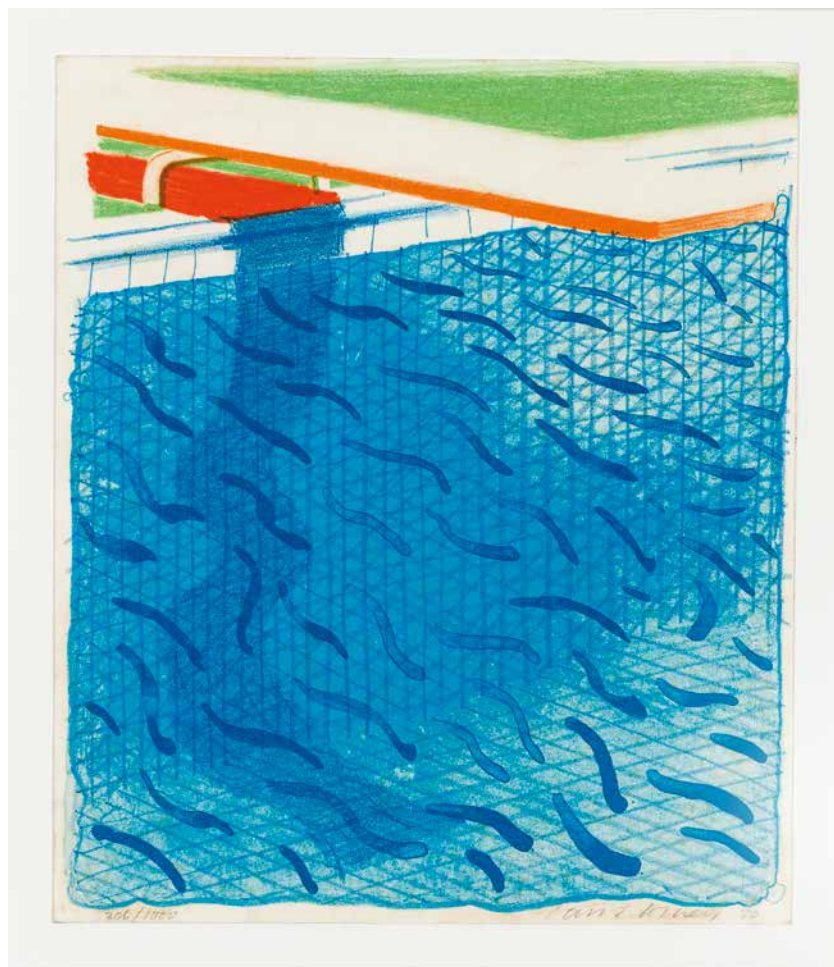
David
HOCKNEY

BRITISH 1937–

Pool Made with Paper and Blue Ink for Book, together with the accompanying book *Paper Pools* signed, dated 80, numbered 306/1000 in pencil and stamped with the 'Tyler Graphics Ltd.' chop mark; book with the title, text and justification, signed by the artist on the justification in red ink colour lithograph sheet size: 26 by 22 cm
(2)

R180 000 – 240 000

Book published by Tyler Graphics Ltd,
Mount Kisco, New York





235

Edward

SEAGO

BRITISH 1910–1974

The Yellow Sail

signed; inscribed with the title on the reverse

oil on board

49,5 by 74 cm

R400 000 – 600 000

PROVENANCE

Everard Read Gallery, Johannesburg



236

Edward
SEAGO

BRITISH 1910–1974

Yachts on the Thurne, Norfolk

signed; inscribed with the title on the reverse

oil on board

34 by 49 cm

R350 000 – 500 000



237

Otte

SKÖLD

SWEDISH 1894–1958

Pärlehöns

signed; inscribed with the title and dated 1925 on a label adhered to the reverse

oil on canvas

59,5 by 48 cm

R100 000 – 150 000

EXHIBITED

Liljevalchs Konsthall, Stockholm, Otte Sköld, 7 November 1998 to 10 January 1999, catalogue number 73

Moderna Museet, Stockholm,

Otte Skölds, 1959

Exhibited in the Swedish Pavilion (Hall 2) at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris, 1925

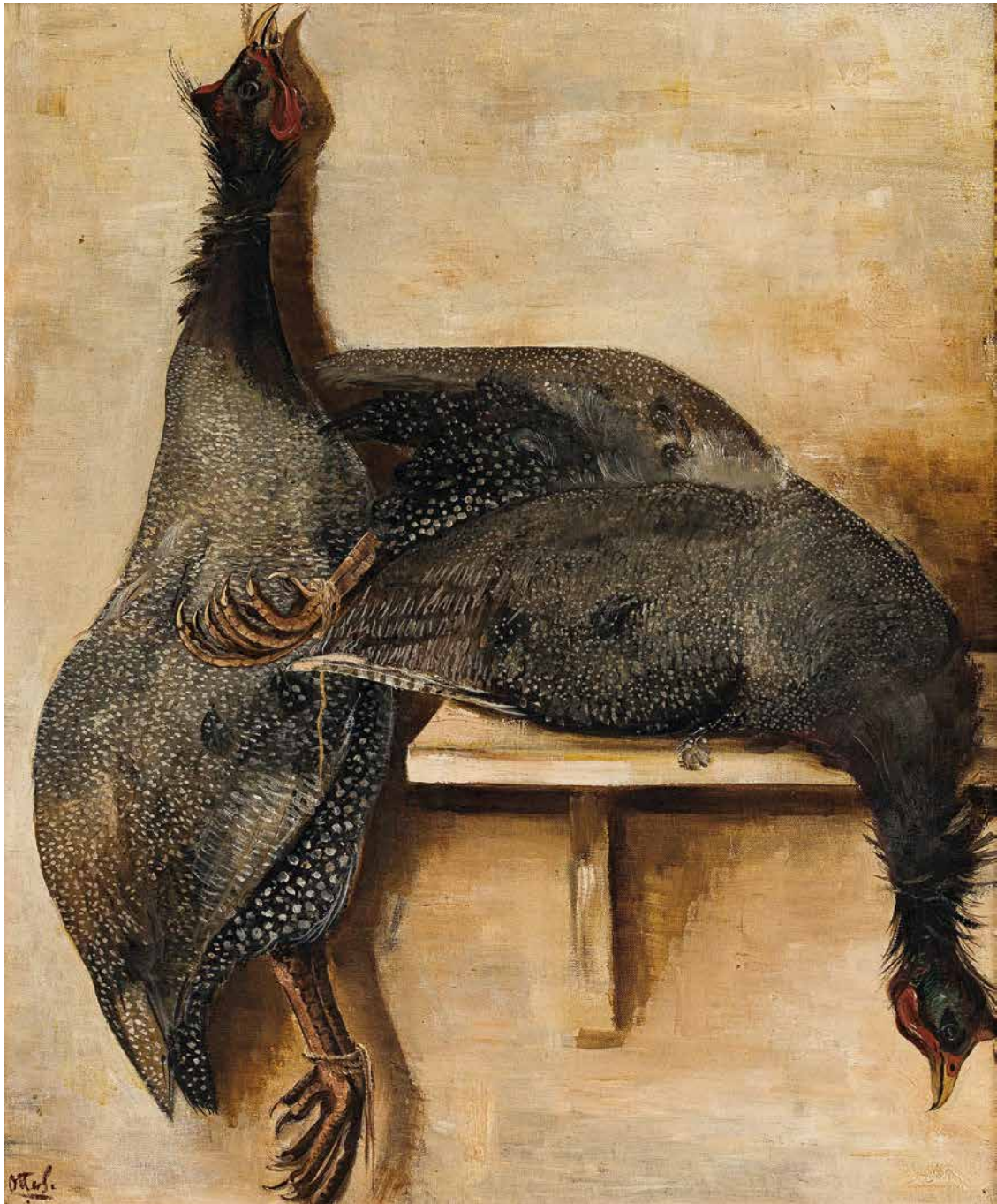
Pärlehöns by Swedish painter, draftsman and graphic artist Otte Sköld was originally exhibited at the watershed *L'Exposition Internationale Des Arts Décoratifs Et Industriels Modernes* in Paris in 1925, in the Swedish Pavilion. Since then it has been widely exhibited as an important example of his work in a number of retrospectives, most recently in Stockholm in 1998.

Sköld is credited with being central to introducing modernism to Swedish art.¹ As a young artist in 1914, Sköld spent time in Copenhagen soaking up the modern art scene there, which was much freer than its counterpart in Sweden. Later, from 1920, he spent a number of years in Paris where he painted some of his most important works.

In the 1910s, Sköld's style was influenced by Cubism and had futuristic elements, but he later embraced The New Objectivity, a response with its roots in Germany challenging the Expressionism that dominated modern art at the time. The New Objectivity posed painstaking naturalism against what was seen as Expressionism's tendencies towards romanticism and sentimentality. Whereas German practitioners such as Max Beckmann and Otto Dix represented Weimar society, Sköld focussed on the cafes and dance halls of Paris. He also painted highly detailed portraits, views from windows and still lifes, of which *Pärlehöns* is an exemplary case, employing techniques reminiscent of the Old Masters.

Sköld was also highly influential in Sweden as a teacher – he opened a painting school in 1929 – and later served as a professor at the Swedish Academy of Fine Arts. Later in his career, in 1950, he served as director of Nationalmuseum, and famously founded the Moderna Museet, Sweden's new museum for 20th Century art, which opened just before he died in 1958.

1. Elgán, Elisabeth and Scobbie, Irene. (1995) *Historical Dictionary of Sweden*, Lanham: Rowman & Littlefield. Page 35.



238

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Government House, Pretoria

signed and dated 18
watercolour over pencil
60,5 by 46 cm

R80 000 – 120 000





239

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Cape Dutch House

signed and dated 21

oil on board

24 by 33,5 cm

R250 000 – 350 000



240

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Aanddienst, Worcester

signed with the artist's initials; signed, dated 1914

and inscribed with the title on the reverse

oil on board

26 by 36 cm

R80 000 – 120 000



241

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

Ou Huisie, Nuweland

signed and dated 17

oil on canvas

24,5 by 34,5 cm

R280 000 – 340 000

PROVENANCE

Mr W. Mossmer.

Sotheby Parke Bernet, Johannesburg, 26 April 1978, lot 11.



242

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Winter Bosveld

signed; inscribed with the title
in another hand on the reverse
oil on board
44 by 59 cm

R800 000 – 1 200 000



Pierneef's paintings of the bushveld remain among the most recognisable and iconic of his works. *Winter Bosveld* is exemplary in the way that it features Pierneef's most definitive stylistic trademarks. In his introduction for *A Space for Landscape*, the recent major Pierneef exhibition at The Standard Bank Gallery, curator Wilhelm van Rensburg noted: 'To heighten the scenic quality of the landscape, Pierneef made use of a raised viewpoint, and to increase the sense of depth, he often darkened the foreground and sides of the image, sometimes placing one or more trees in silhouette in the foreground to achieve a similar effect'¹.

This description aptly fits the composition that Pierneef employed in *Winter Bosveld*. Also beautifully expressed in this work is the 'visible system of order and harmony'² that brings an almost spiritual quality to Pierneef's compositions. In an essay in the same publication, Hayden Proud eloquently describes the trees that 'repeatedly arch inwards to 'frame' many a distant vista in Pierneef's landscapes'³, and the parallel lines and rhythmic quality of the composition exemplify nature perfected in the artist's eye.

The clarity of the scene, with its bleached sky in the background is a fine example of Pierneef's achievement in evolving a 'personal style that could express qualities unique to the atmospheric conditions of the landscape'⁴. It is also with the fusion of 'a forward-looking modernist style'⁵ and a rather more romantic sense of the sublime that Pierneef heightened his dramatisation of the South African landscape, lending it a sense of national authenticity that no artist before him had achieved.

1. Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 17.

2. Ibid. Page 13.

3. Proud, Hayden in Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 32.

4. Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 17.

5. Proud, Hayden in Van Rensburg, Wilhem (ed.) (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank of South Africa Limited. Page 33.



243

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Acacias

signed

oil on board

22 by 29 cm

R250 000 – 350 000



244

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Die Bosveld Huisie

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

oil on board

22,5 by 29,5 cm

R200 000 – 300 000



245

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Cape Farmhouse with Children and Chickens

signed and dated 1942

oil on canvas

66 by 86 cm

R250 000 – 350 000

In 1976; Gregoire wrote: 'In winter when the oaks are bare you see the knots, you see the moss, you see the scars in the trees where the wind tore out the branches and you see the twists ... and if the sun should shine and you look up into the sky, it is almost like embroidery. ... To me the oak in winter is one of the most beautiful things.'¹

There can be no doubt that the Cape was the place that inspired Gregoire Boonzaier most. The landscape around Cape Town with its oak trees, cottages and farmhouses recur throughout his long career. This large, early work features many of the characteristics of his definitive farm scenes, although somewhat less abstracted than his treatment was to become later. Nevertheless, artist and critic, Pierre Volschenk, wrote of Gregoire's work by this stage of his career: 'One could say that by 1940 Gregoire had developed the kind of self-confidence he was after.'²

While *Die Burger's* art critic FL Alexander noted how, 'Like the great Dutch landscapists of the seventeenth century, Gregoire seeks beauty in featureless, everyday sights,' he also notes how Gregoire 'sees drama in this landscape'³. Bekker is not the only critic to have noted the 'storm-battered Cape trees, branches ripped off by the wind'⁴ that feature in so many of Gregoire's Cape scenes, and which are clearly evident in this piece.

What former Pretoria Art Museum Director AJ Werth refers to as 'the exuberant play of light...'⁵, particularly in the skies and grass, brings great atmosphere to this work, anchored by the characterful building, which seems almost at one with the landscape and made tranquil by the peaceful presence of children and chickens.

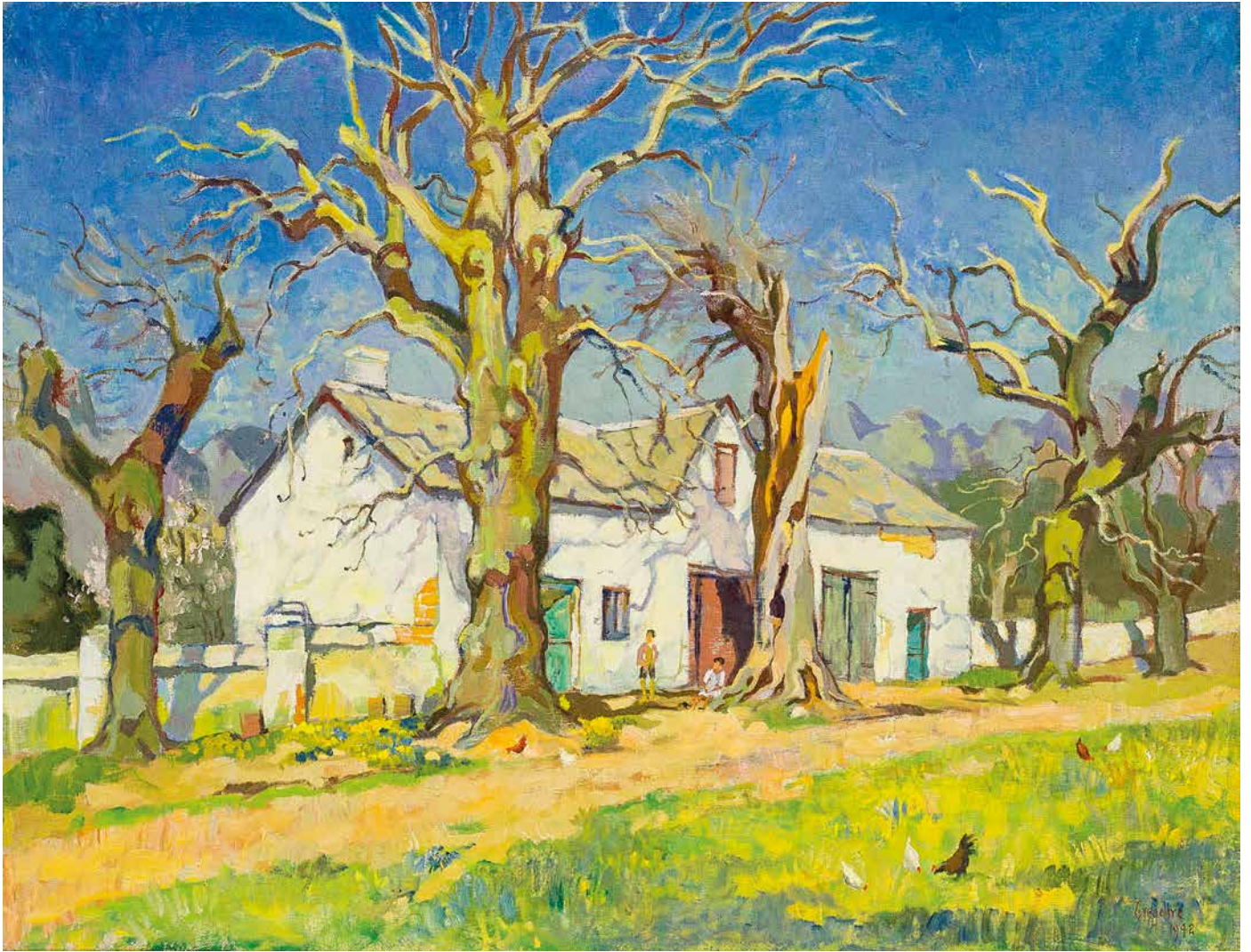
1. Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 38.

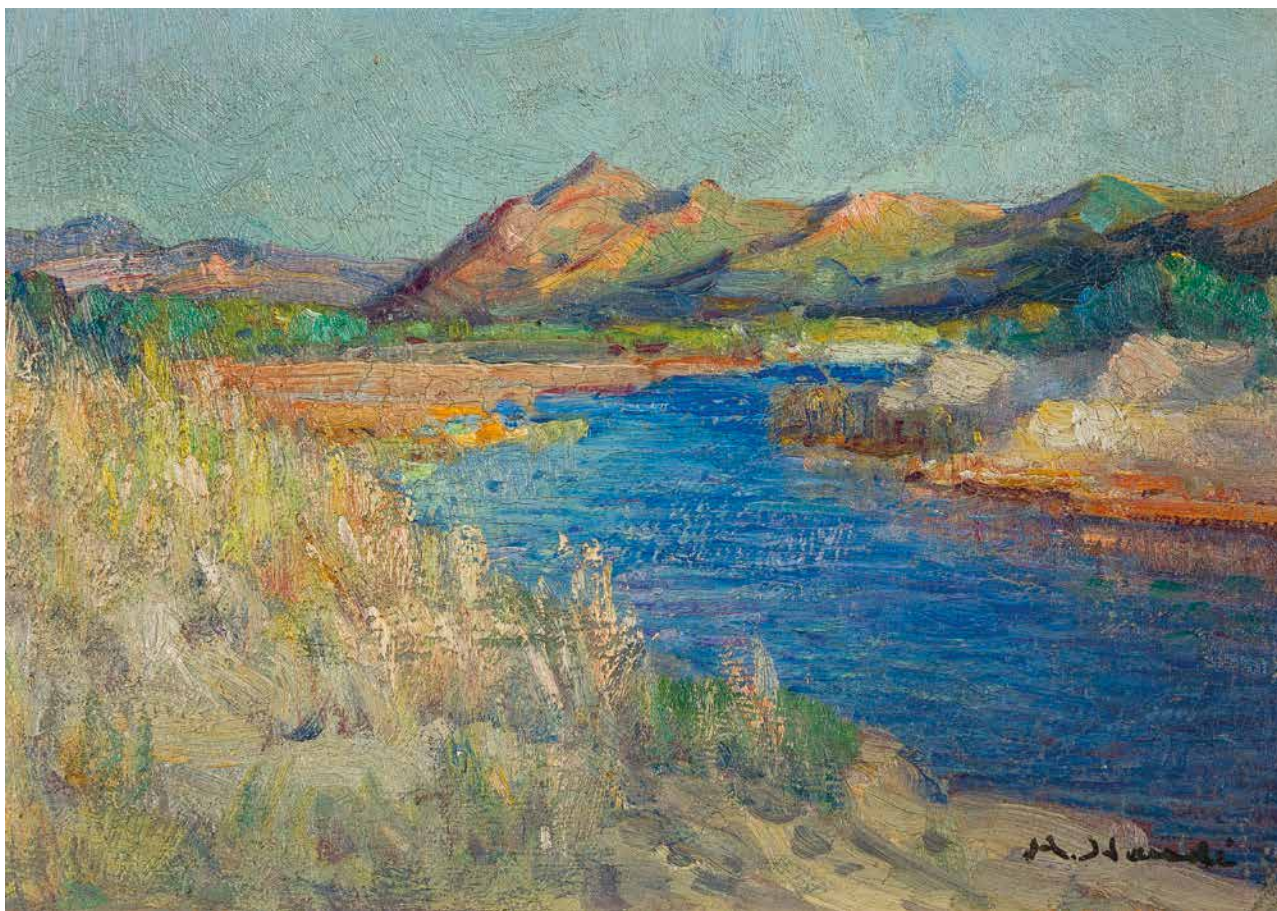
2. Pierre Volschenk in Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 31.

3. FL Alexander in Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 55.

4. Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 39.

5. AJ Werth in Bekker, Martin. (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau. Page 47.





246

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Waterway with Distant Mountains

signed

oil on card

28 by 19,5 cm

R60 000 – 90 000



247

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Wemmer's Hoek

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

oil on board

22 by 28 cm

R70 000 – 100 000



248

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Winter Landscape

signed

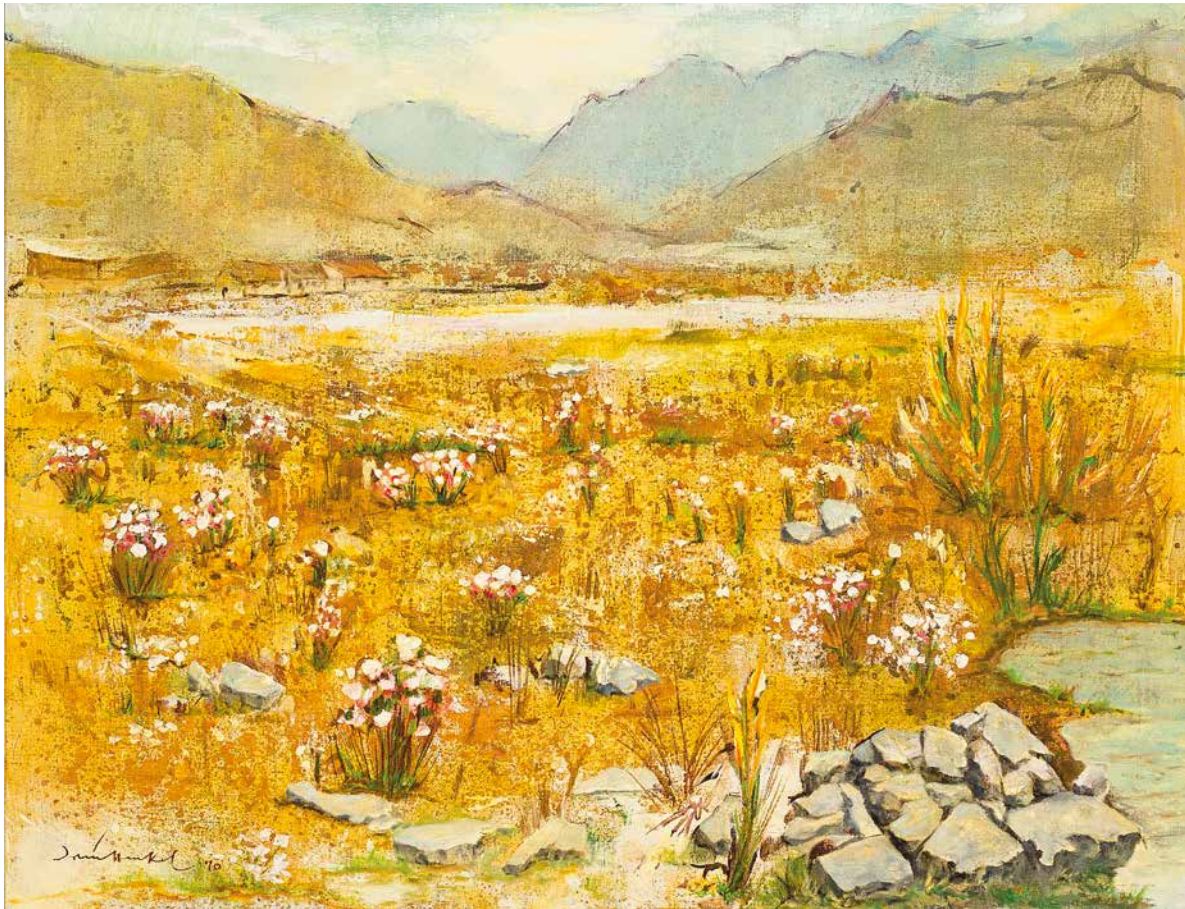
oil on board

29 by 40 cm

R280 000 – 340 000

PROVENANCE

Adler Fielding Gallery, Johannesburg



249

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

Arid Landscape with Spring Flowers

signed and dated 70

oil on canvas

70,5 by 90 cm

R120 000 – 160 000

This still life dates from a significant episode in Pieter Wenning's professional biography. In June 1916, Wenning took a leave of absence from his job as a bookseller in Pretoria to work on a new body of paintings in Cape Town. Already an established landscape artist and member of The Individualists, a progressive grouping of Pretoria painters that included JH Pierneef, Wenning's two-month stay in Newlands led to his decision to become a fulltime artist. He was 41. This is the only still life Wenning produced during his stay, a key transition period, which was followed by what painter Gregoire Boonzaier later characterised as a 'short, tragic, yet brilliant career'.¹ The political cartoonist DC Boonzaier, who assisted Wenning during his career-influencing stay, catalogued this work. He additionally observed that it was the only work Wenning produced inside his lodgings at Newlands House.²

1. Boonzaier, Gregoire. (1968) 'Pieter Wenning' in *Our Art*, Pretoria: Lantern, page 134.

2. Scholtz, J Du P. (1973) *D.C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg, pages 29 and 33.



250

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

Varkblom in Rooi Vaas

signed, inscribed with the title on a
gallery label adhered to the reverse
oil on canvas laid down on board
36 by 24 cm

R300 000 – 400 000

EXHIBITED

Pretoria Art Museum, Pretoria,
Wenning Commemoration Exhibition,
1967

LITERATURE:

Scholtz, J Du P. (1973) *D.C. Boonzaier
en Pieter Wenning: Verslag van 'n
Vriendskap*, Cape Town: Tafelberg.
Illustrated on page 101.

251

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

Floral Symphony

signed; inscribed with the title on a
gallery label adhered to the reverse
oil on canvas laid down on board
26 by 17,5 cm

R300 000 – 500 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Wenning
Commemoration Exhibition*, 1967

Accompanied by copy of a note of
gratitude from A.J Werth, curator of
the Wenning Memorial Exhibition in
Pretoria, dated 25 April 1967, adhered
to the reverse.



251

252

Alfred Neville
LEWIS

SOUTH AFRICAN 1895–1972

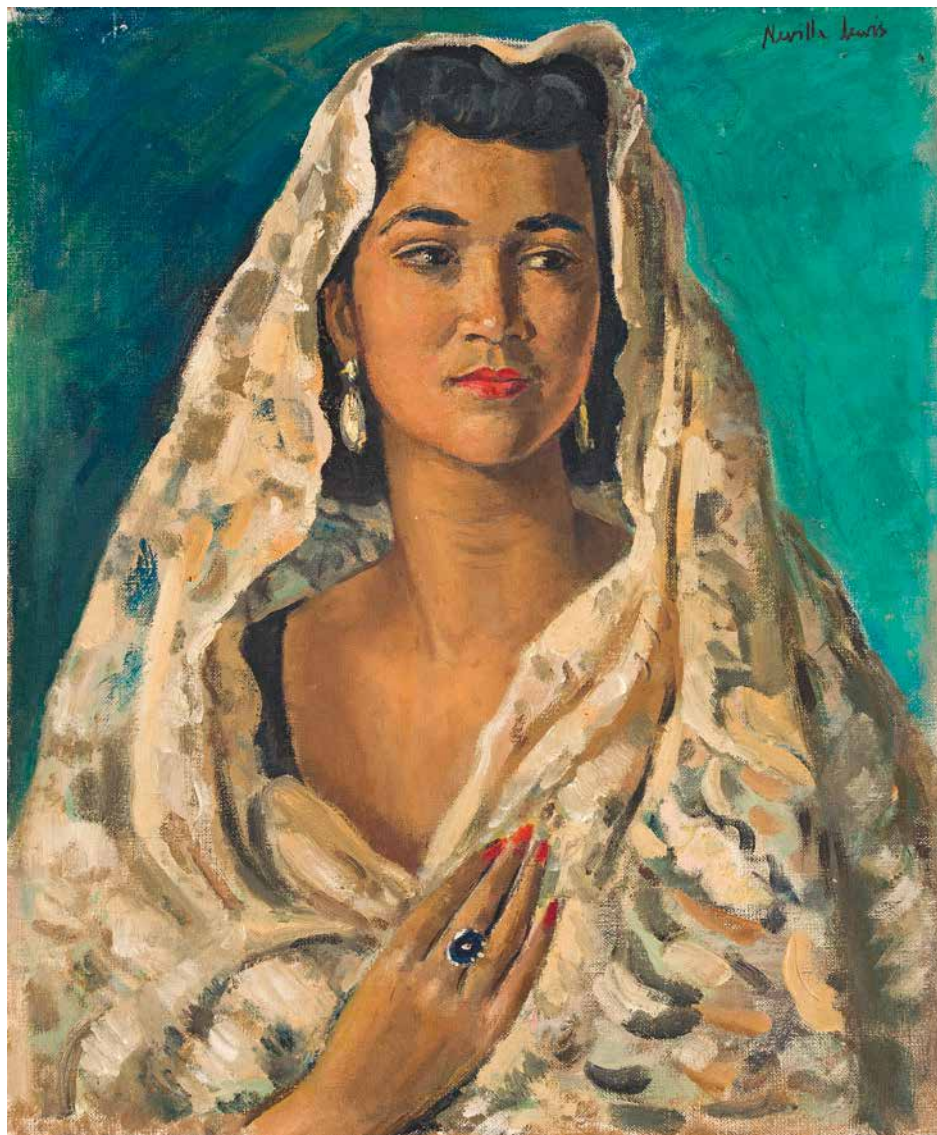
Portrait of a Woman in a Mantilla

signed

oil on canvas

59,5 by 50 cm

R80 000 – 120 000



253

Alfred Neville

LEWIS

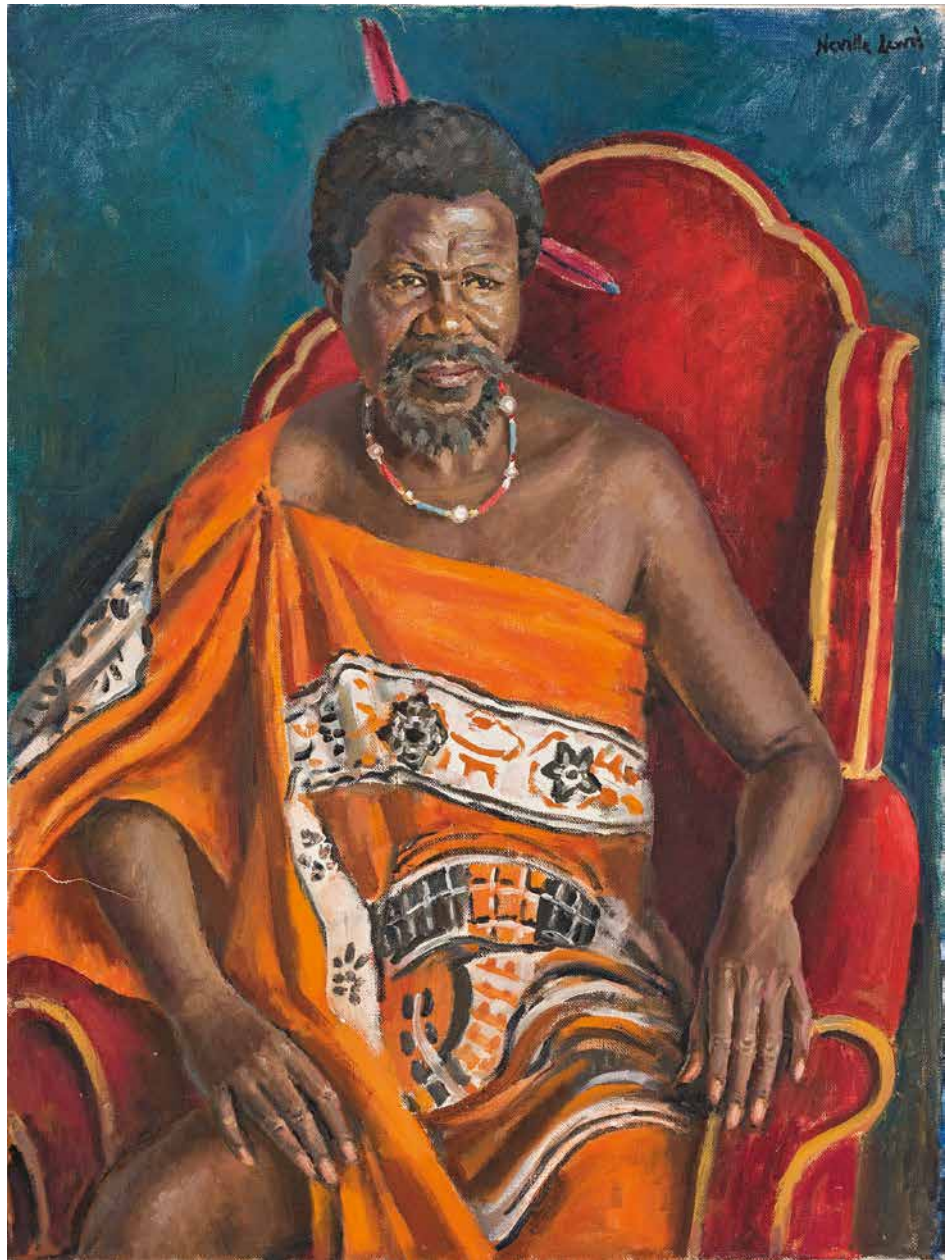
SOUTH AFRICAN 1895–1972

King Sobhuza II

signed; engraved with the title and
with dedication on a plaque adhered
to the frame
oil on canvas
101 by 76 cm

R180 000 – 240 000

Presented to the Swaziland
government by the van Eck family in
memory of Dr H.J van Eck (1902–1970)
and his great contributions to the
development of Swaziland.



254

Irma

STERN

SOUTH AFRICAN 1894–1966

Still Life with Mask

signed and dated 1933

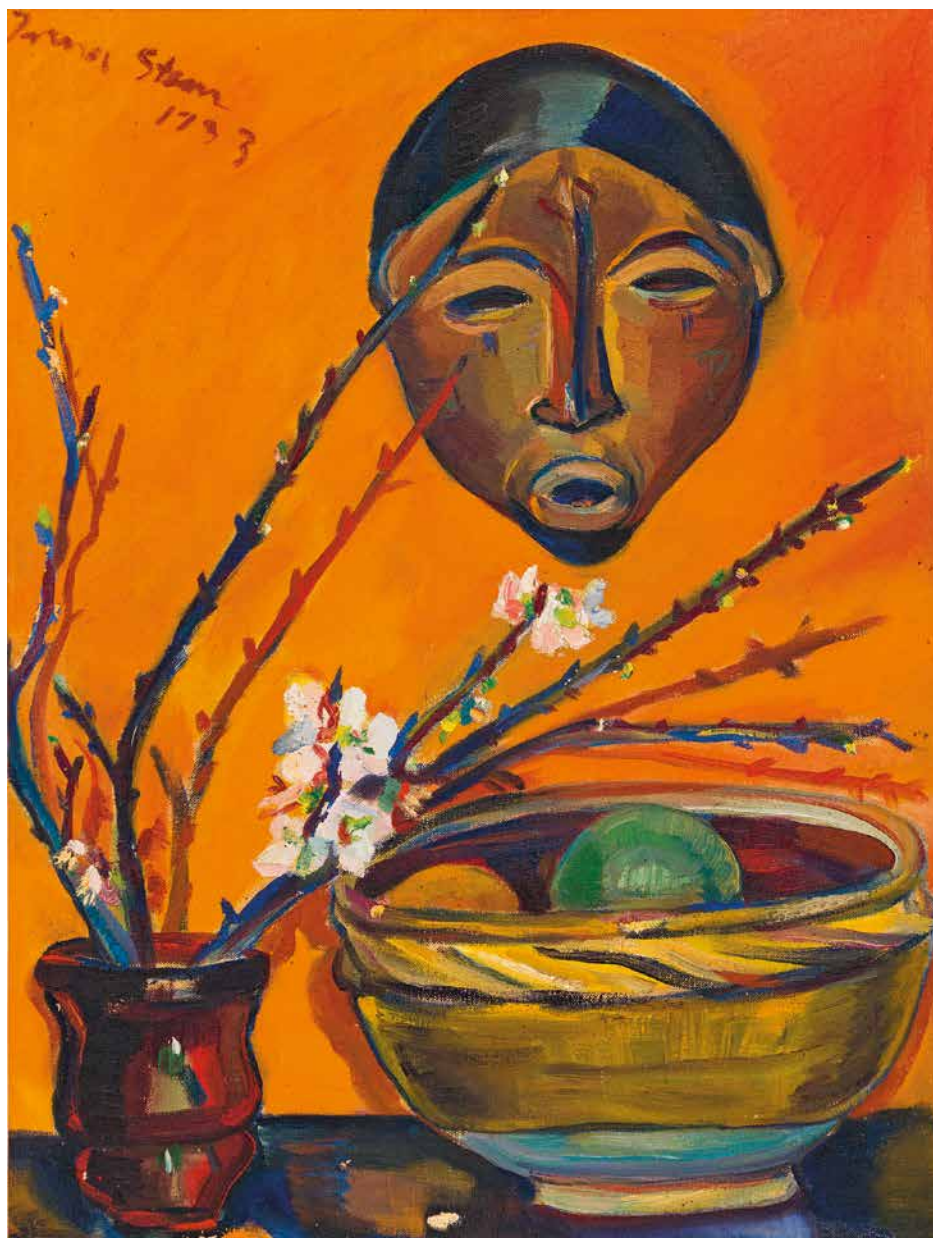
oil on canvas laid down on board

56,5 by 43 cm

R900 000 – 1 300 000

Considering the vibrancy of colour and confidence evident in Stern's *Still Life with Mask*, it comes as no surprise that Marion Arnold, author of *Irma Stern: A Feast for the Eye*, devoted an entire chapter to the artist's still lifes. 'Although many of Irma Stern's wide range of subjects derived from hasty notations during her travels,' Arnold wrote, 'the interior spaces of her home and the sanctuary that was her studio were as important to her as the world at large. Her still life paintings comprise some of her most sumptuous and sensual images. Here – in her depictions of objects – she fuses form and content, Modernist preoccupations with visual language, and social commentary on nature and material culture.'¹

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



© Irma Stern Trust | DALRO





255

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Still Life with Apples and Bananas

signed and indistinctly dated

oil on canvas laid down on board

23,5 by 34 cm

R150 000 – 200 000



© The Estate of Cecil Skotnes | DALRO

256

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Still Life with Fruit and Bottles

signed

oil on panel

49 by 70 cm

R100 000 – 150 000

257

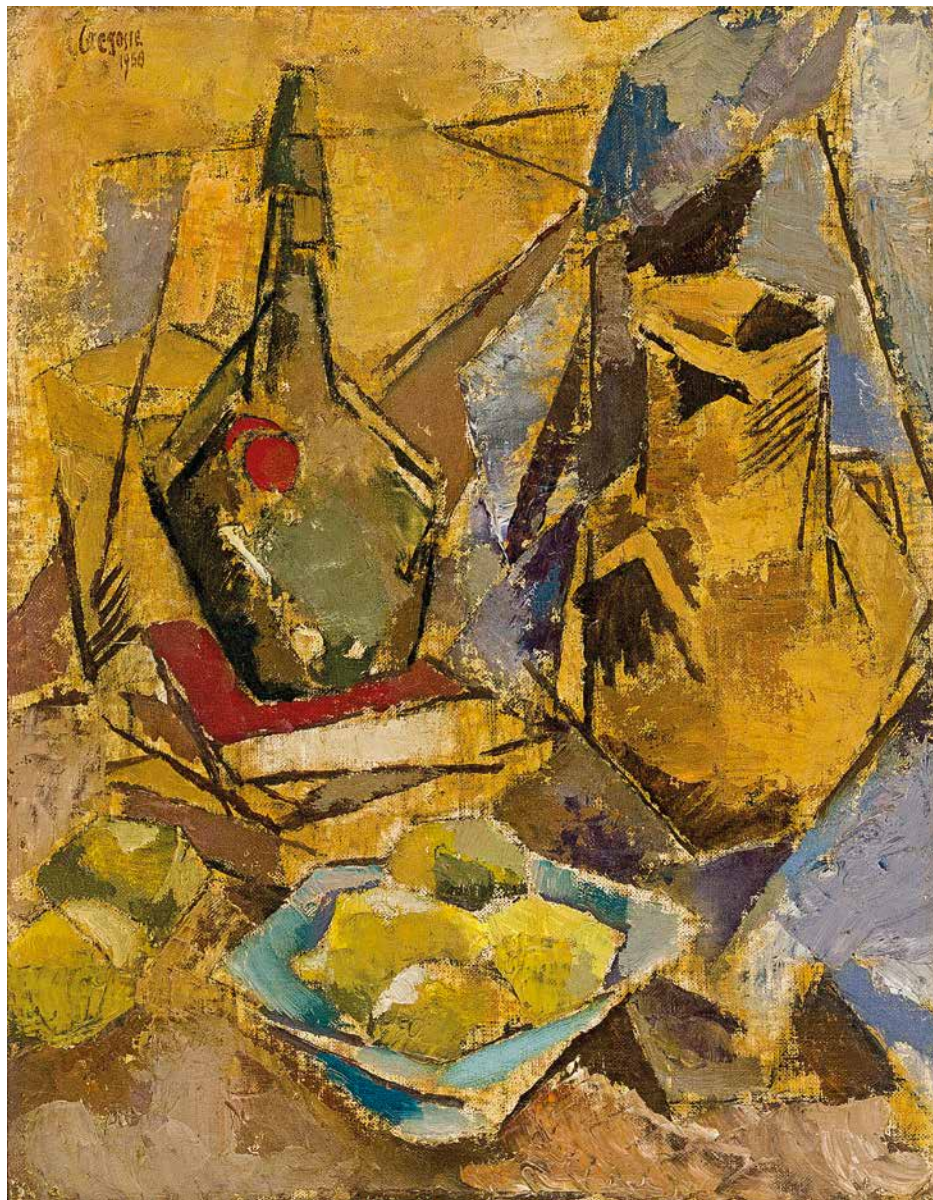
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Vessels and Fruit

signed and dated 1958
oil on canvas laid down on board
45,5 by 35,5 cm

R90 000 – 120 000



258

Wolf
KIBEL

SOUTH AFRICAN 1903–1938

Girl in a Blue Gown

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

oil on canvas laid down on board
13,5 by 11,5 cm

R70 000 – 100 000





259

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Umbrella Thorn

signed and indistinctly dated
oil on hessian
50 by 75 cm

R800 000 – 1 200 000

The recent and long-overdue Pierneef retrospective at the Standard Bank Gallery in Johannesburg, which drew works from many of the country's most important private collections and public institutions, showcased the range of the artist's technique and style. The variable textures of his surfaces, and the different ways in which he manipulated paint, whether oil or casein, were particularly evident, and relied to some extent on his chosen support medium. Compressed board, for instance, lent itself to the mirage-like effect the artist created on the horizon of *Sonsondergang*, *Lichtenburg*, while primed panel gave extra brilliance to the glinting hulls, waves and roof tiles of his Zanzibari harbour scenes. Similarly, the more restful landscapes on show, with their breezeless savannahs, dusty plains, high clouds and isolated acacias often benefited from coarser canvases or open-weave hessian. The medium was certainly well-suited to the current lot, *Umbrella Thorn*, in the way in which it complemented the dry, sun-touched earth and the warm shadows of the bushveld at dusk. The motifs are so typically Pierneef's, but made more exceptional by the unusual, graded yellows and the streaks of violet on the horizon.



260

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

*Portrait of a Woman with
Necklace and Earrings*

signed and dated '22

oil on board

50 by 37 cm

R300 000 – 400 000

PROVENANCE

Gallery 101, Johannesburg, circa 1970

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 168, catalogue number 430.



© The Estate of Maggie Laubser | DALRO

261

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

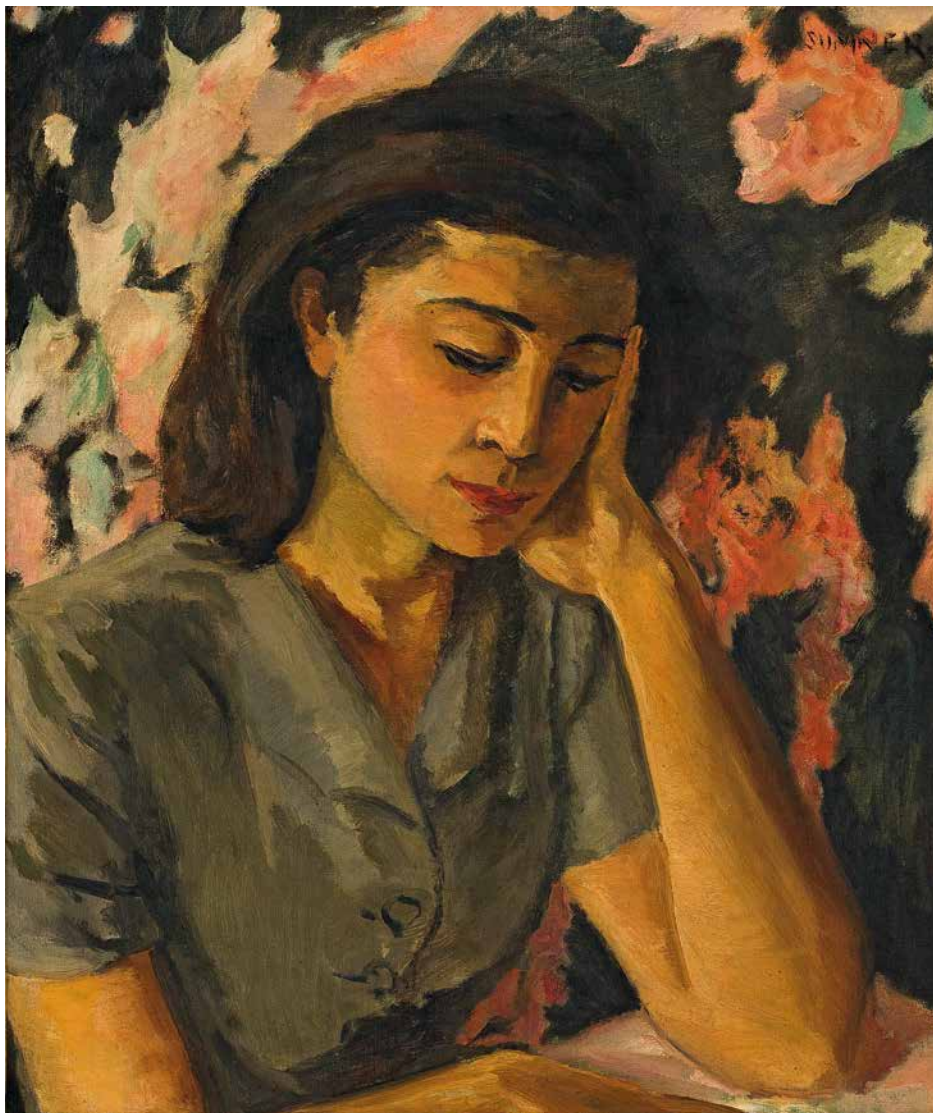
Portrait of Mrs GD Fleiszer

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

oil on canvas

57 by 48 cm

R100 000 – 150 000



262

Bertha Amy

EVERARD

SOUTH AFRICAN 1873–1965

Spring Evening, Longueval

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

oil on board

71 by 52,5 cm

R70 000 – 100 000

PROVENANCE

Everard Read Gallery, Johannesburg



263

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

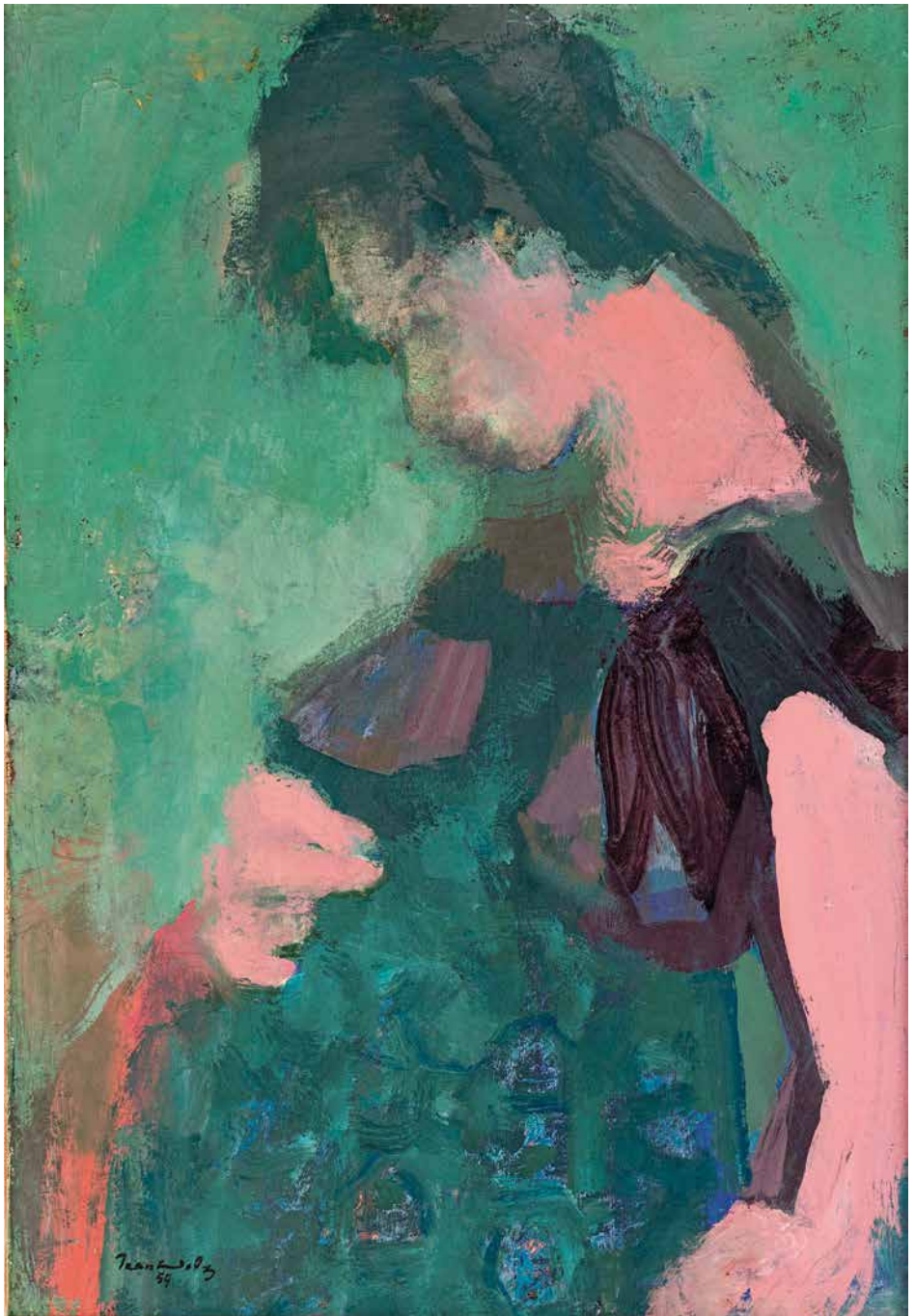
Portrait of a Pregnant Woman

signed and dated 59

oil on canvas

65 by 45 cm

R100 000 – 150 000





264

Freida

LOCK

SOUTH AFRICAN 1902–1962

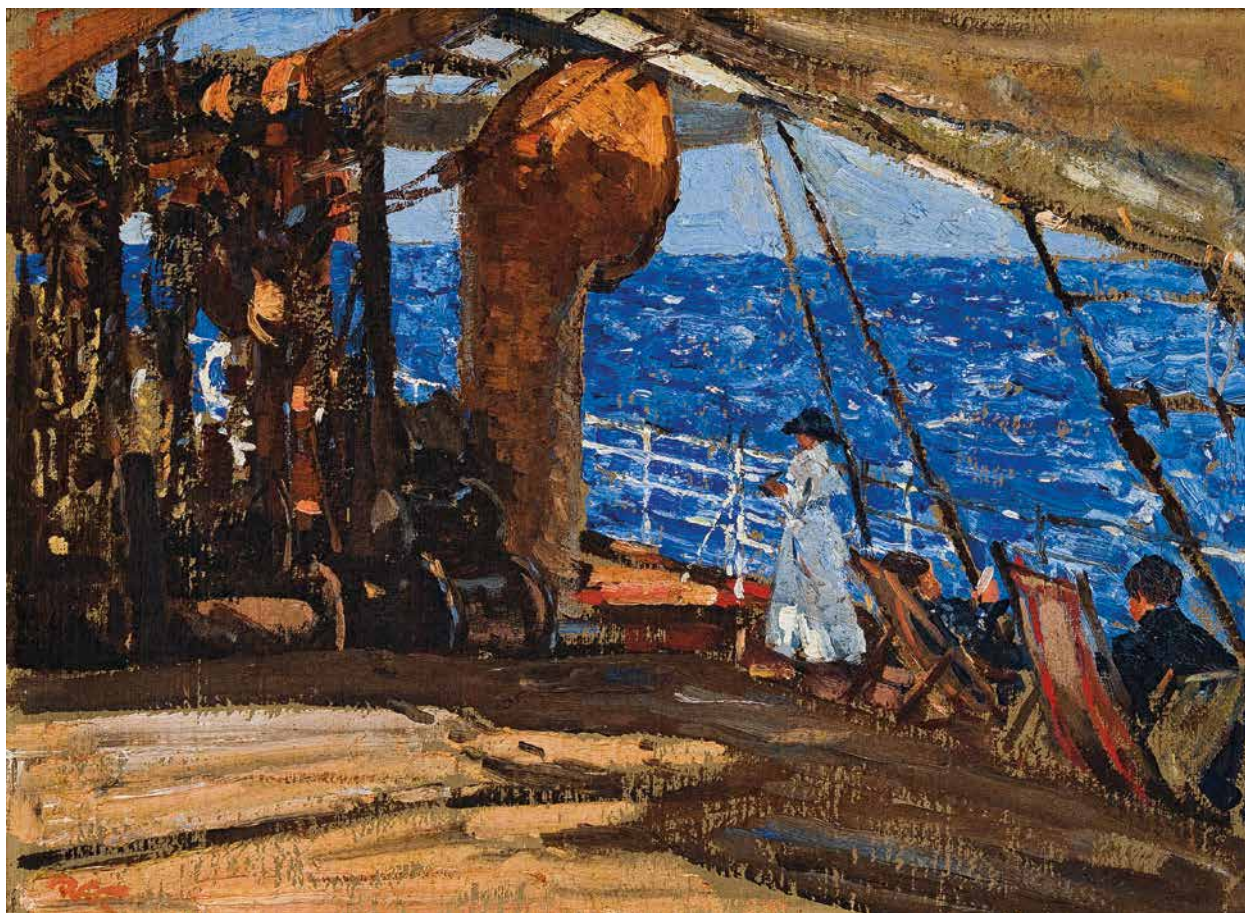
Fishing Boats on the Beach

signed and dated 47 twice

oil on canvas laid down on board

56 by 71 cm

R90 000 – 120 000



265

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Relaxing on the Deck

signed with the artist's initials

oil on canvas laid down on board

30 by 40 cm

R70 000 – 100 000



266

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

District Six

signed and dated 1978

oil on canvas

40 by 60 cm

R120 000 – 160 000

267

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

*Mosque, Malay Quarter,
Cape Town*

signed; inscribed 'Malay Quarter' on
the reverse

oil on canvas
35 by 24,5 cm

R180 000 – 240 000

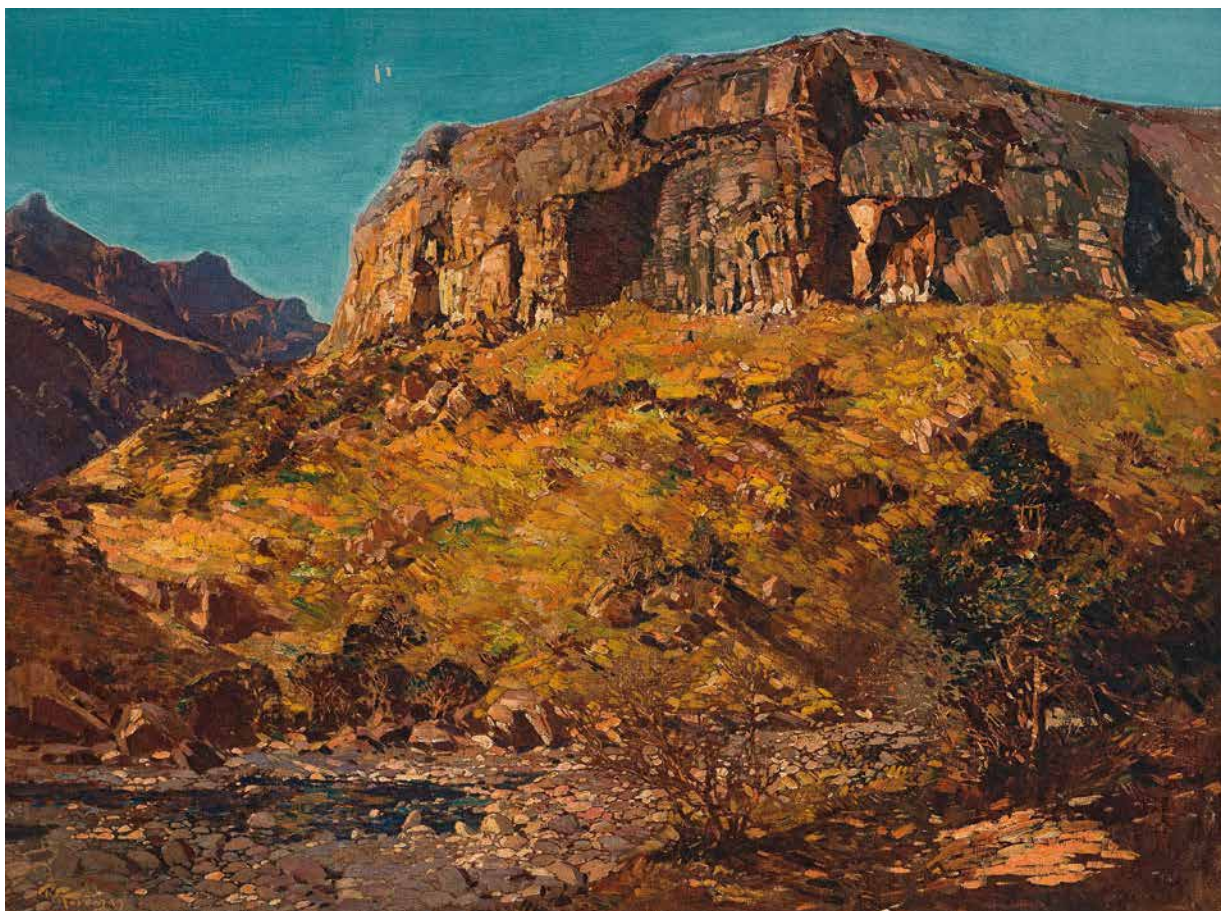
PROVENANCE

Collection of Professor JJ Smith,
Stellenbosch

LITERATURE

Boonzaier, Gregoire and Lipshitz,
Lippy. (1949) *Wenning, Cape Town:*
Unie-Volkspers Beperk. Illustrated on
page 16, plate 12.





268

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

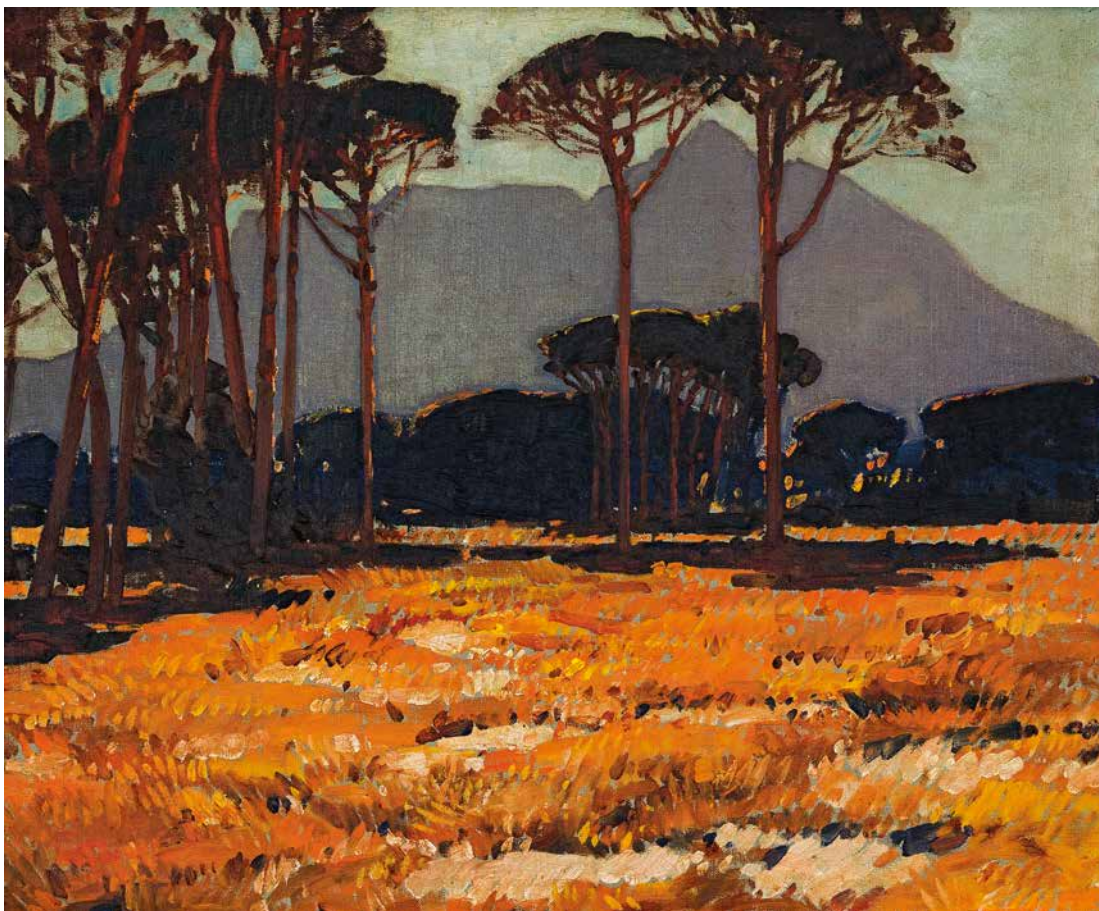
The Little Berg, Natal

signed

oil on board

73,5 by 99 cm

R350 000 – 400 000



269

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

View of Devil's Peak

signed with the artist's initials

oil on canvas

37 by 44,5 cm

R150 000 – 200 000

Accompanied by a letter of authenticity from The Sandown Gallery,
Johannesburg, dated 2 February 1974.

270

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Hibiscus

signed and dated 1982

oil on board

37,5 by 33,5 cm

R120 000 – 160 000



271

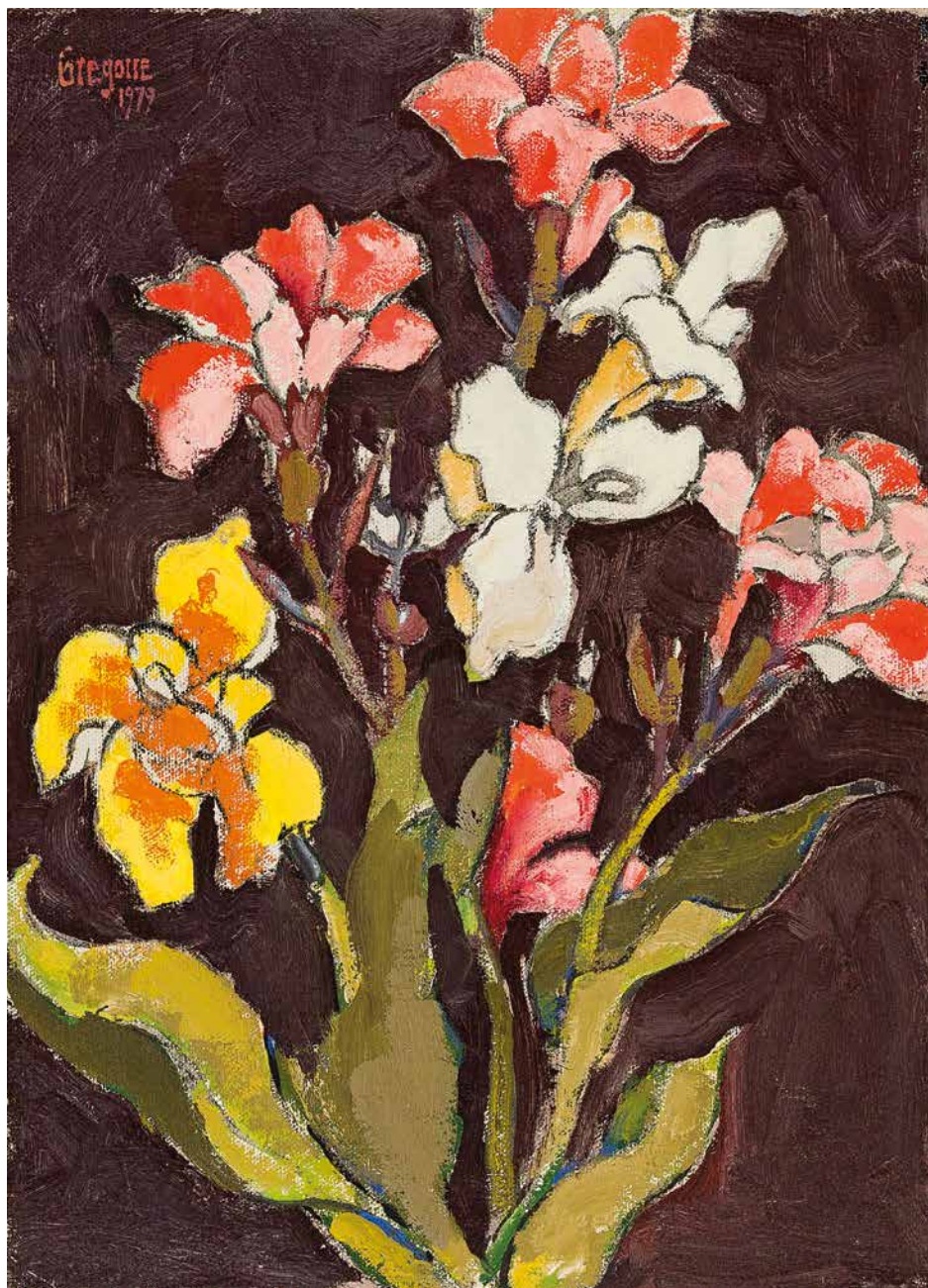
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Cannas

signed and dated 1979
oil on canvas
56 by 41 cm

R180 000 – 240 000



272

Peter
CLARKE

SOUTH AFRICAN 1929–2014

*Still Life with Oranges, Bottle
and Jug*

signed and dated 29.04.1968
oil on canvas laid down on board
27 by 17,5 cm

R250 000 – 350 000



© The Estate of Peter Clarke | DALRO

273

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927–2013

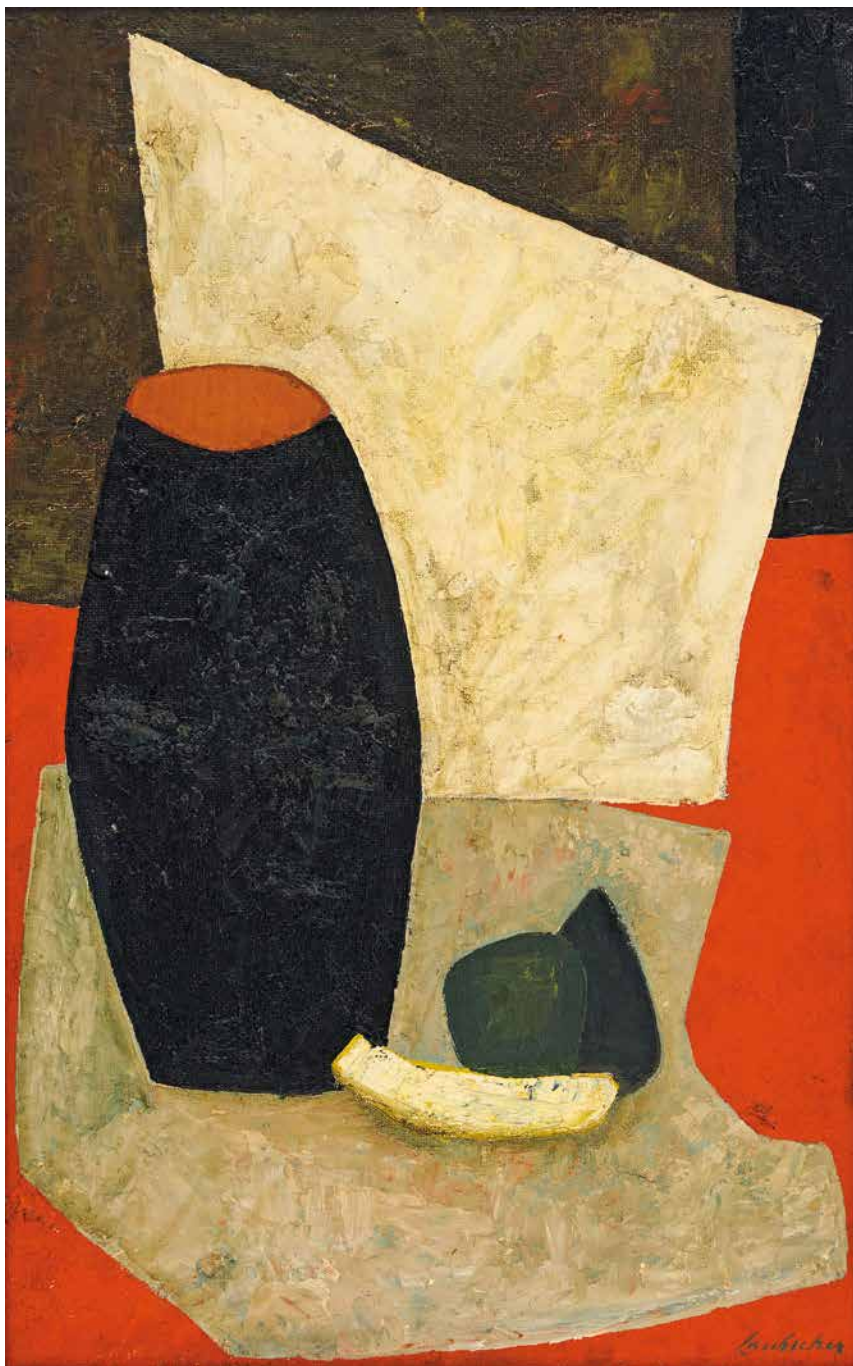
Still Life with Urn and Tusk

signed
oil on board
70 by 44 cm

R200 000 – 300 000

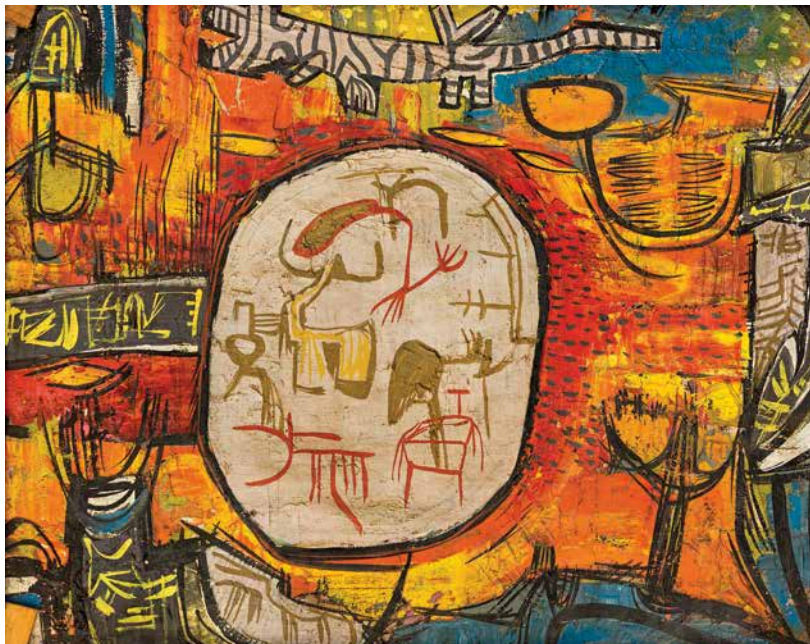
PROVENANCE

The collection of Ben and Cecilia Jaffe
Sotheby Parke Bernet, Johannesburg,
October 1981, lot 206





recto



verso

274

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

*Abstract Composition, recto; Rock
Art, verso*

signed

oil on canvas

50 by 60,5 cm

R250 000 – 400 000



275

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Alexander Kouros

signed and dated '66

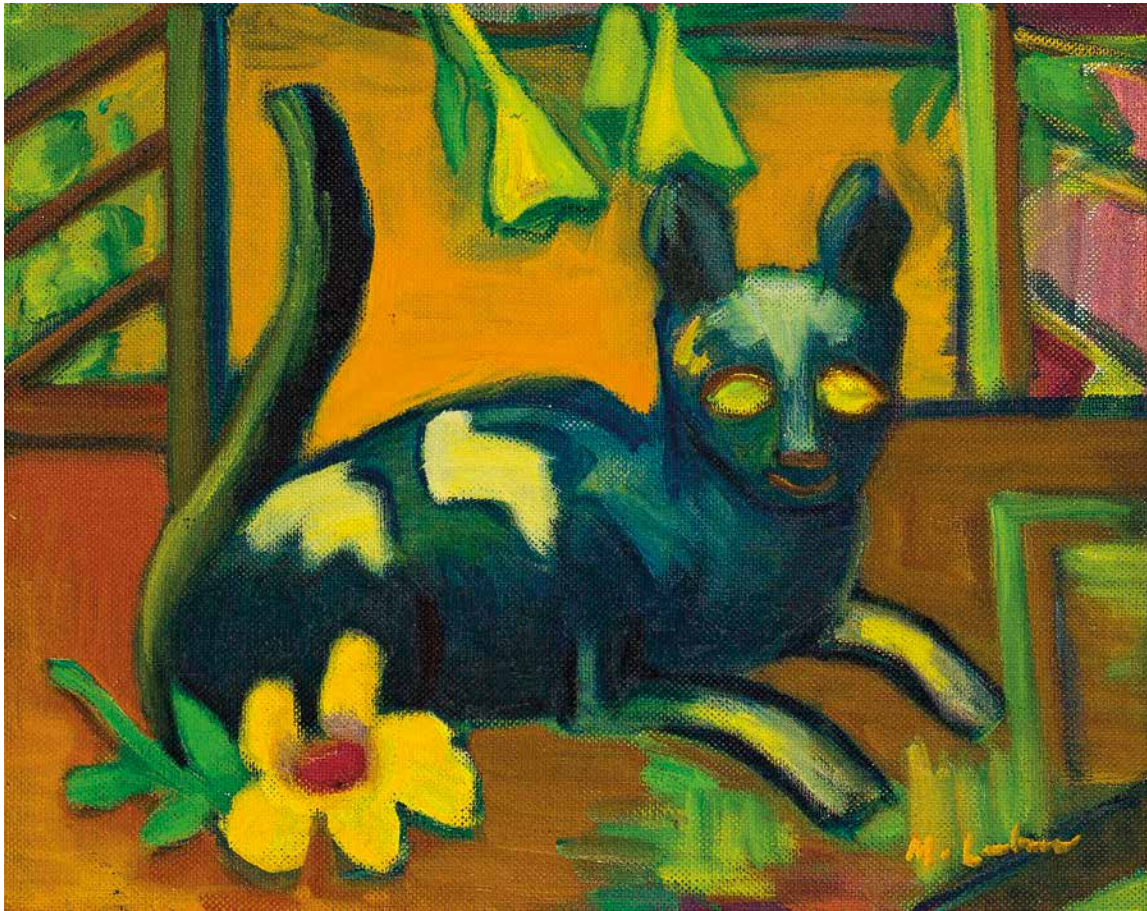
oil on canvas

100 by 90 cm

R350 000 – 500 000

EXHIBITED

Pretoria Art Museum, Pretoria, possibly the *Republic Festival Exhibition*, 1966 (partial exhibition labels adhered to the reverse)



© The Estate of Maggie Laubser | DALRO

276

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Cat and Flower

signed

oil on canvas laid down on board

40 by 50 cm

R300 000 – 400 000



277

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Guinea Fowl, Birds and Buck

signed

oil on canvas

30 by 39 cm

R150 000 – 200 000



278

Eleanor Frances
ESMONDE-WHITE

SOUTH AFRICAN 1914–2007

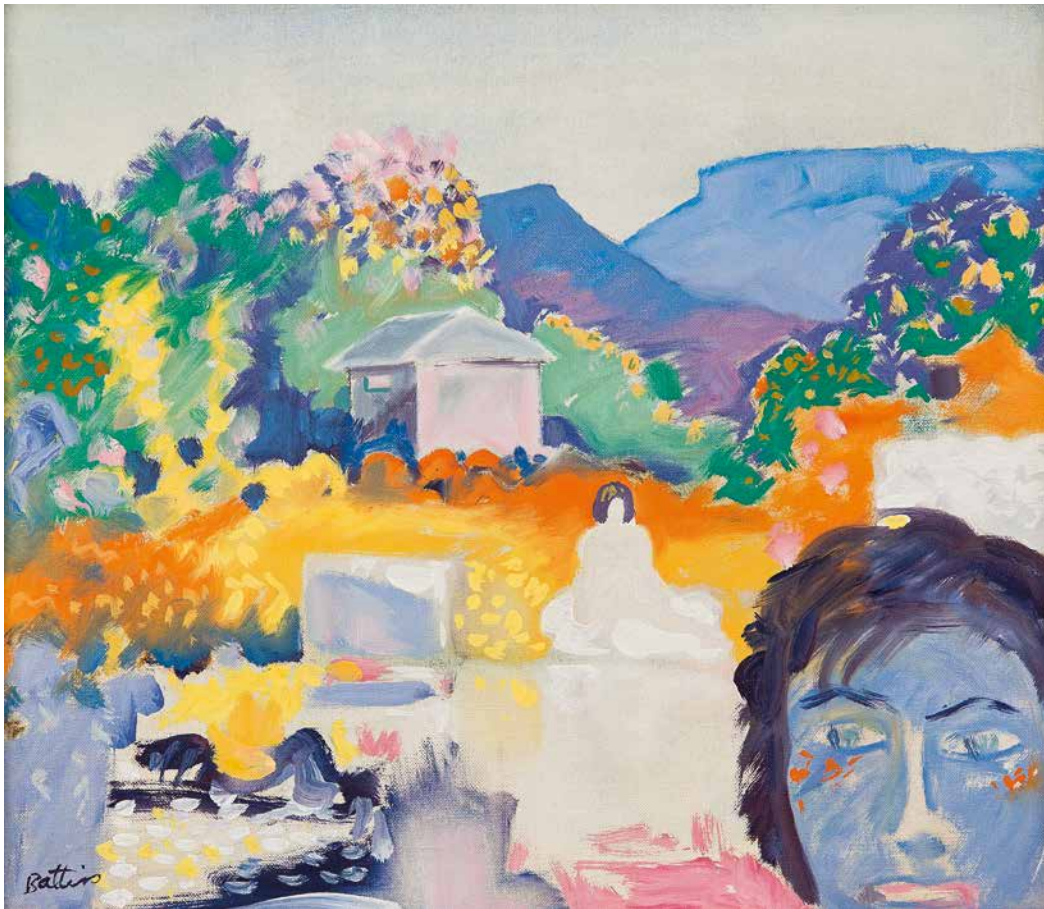
Women in the Wind

signed

oil on canvas

40 by 52 cm

R90 000 – 120 000



279

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Swimming Pool, Calvinia

signed; inscribed with the title and 'acquired Oct 1979' on the reverse

oil on canvas

34,5 by 39,5 cm

R150 000 – 200 000



© Gerard Sekoto Foundation | DALRO

280

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

The Casamance Dancers and the River Seine

signed and dated 75; signed and inscribed with the title on the reverse
oil on canvas

48,5 by 63,5 cm

R500 000 – 700 000



© Gerard Sekoto Foundation | DALRO

281

Gerard

SEKOTO

SOUTH AFRICAN 1913–1993

Woman Carrying Fruit

signed and dated 60

oil on canvas laid down on board

63 by 90 cm

R500 000 – 700 000

282

Irma

STERN

SOUTH AFRICAN 1894-1966

Portrait of Freda Feldman in Basuto Hat

signed and dated 1943

oil on canvas

60 by 55cm

R5 000 000 – 7 000 000

Accompanied by the Basuto hat worn by the sitter.

LITERATURE

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press for the Rembrandt van Rijn Art Foundation. Illustrated in colour on page 106.

Berman, Mona. (2003) *Remembering Irma: Irma Stern: A Memoir with Letters*, Cape Town: Double Storey Books. Illustrated in colour on page 175.

Gordin, J and Sassen, Robyn. (2003) *Reflections of a Journey: an education resource to accompany the exhibition Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Studio. Illustrated in colour on page 21.

Van Rensburg, Willem. (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Studio. Illustrated in colour on page 81.

Irma Stern's early career was greatly aided by an influential group of Jewish patrons living in Johannesburg. Her early promoters included Leon Levson, a respected photographer and art dealer, Richard Feldman, a prominent businessman and public intellectual. Both Levson and Feldman authored favourable press articles during the run of Stern's 1926 solo exhibition at the Levson Gallery in Johannesburg. 'In Stern's painting we find the thunder of new creation,' wrote Feldman in *The Zionist Record* (18 June 1926). Stern reciprocated the favour by painting a double portrait of Richard and his sister, Ray.

In 1931 Feldman married Freda Ginsburg. She would become a close friend and regular portrait subject for Stern. Both women shared a taste for elegant dinner parties and fashionable hats – the 'paraphernalia of culture' as Stern once described her cultivated tastes in a letter (29 September 1921). 'For Irma, Freda was a nurturing yet undemanding presence, as well as the child and protégé that she never had,' writes Mona Berman of her mother's relationship with Stern. 'In this way their

friendship was rewarding but non-threatening to both of them.¹ Stern produced at least four oil portraits of Freda, also a pregnant nude in gouache, which Freda concealed behind a dressing-room door in her fashionable Lower Houghton residence.²

This portrait of Freda wearing a conical Basuto hat (or mokorotlo) was the subject of much discussion amongst the Feldmans, both because of its muted 'war colours' and its juxtaposition of the sitter's sombre demeanour with the playful choice of hat.³

Art historian Marion Arnold has commented on the restrained painterly style Stern adopted for her domestic portraits, many of them commissions. She quotes Stern's friend Hilda Purwitsky as stating, 'fashionable ladies didn't like their figures distorted, their faces prophetic of the future.'⁴ This portrait of Freda is important nonetheless. Stern never produced any painted self-portraits, in part due to her difficult relationship with her overweight body. Berman has put forward the idea that the artist found a visual 'surrogate' self in her mother.⁵ Freda though floated a different theory: 'During the war years [Stern] couldn't travel abroad, and needed the company and stimulation of people who amused her, especially when she couldn't feast her eyes or soul on the art of Florence and Paris. Perhaps she compensated by painting portraits.'

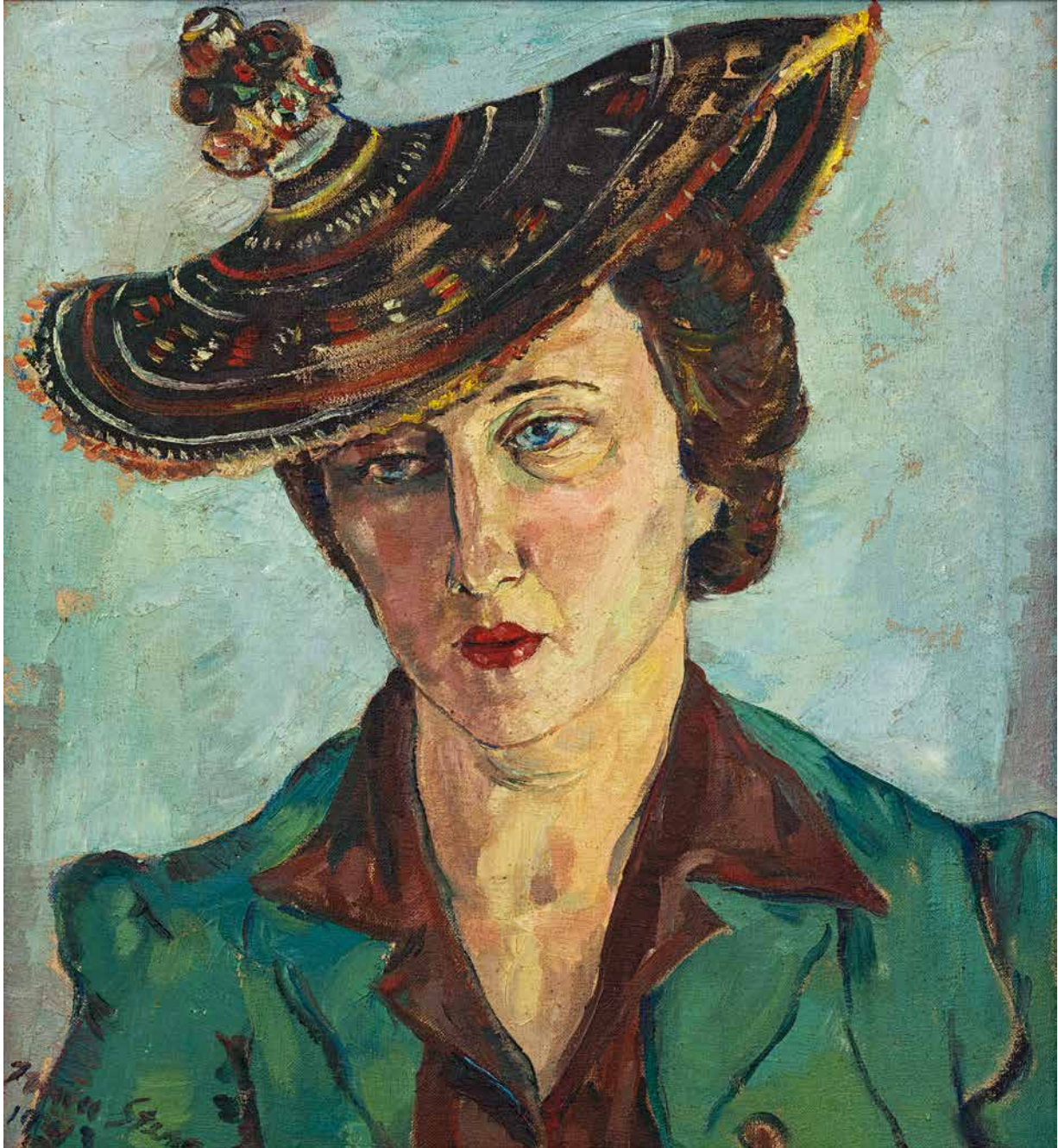
1. Berman, Mona. (2003) *Remembering Irma: Irma Stern: A Memoir with Letters*, Cape Town: Double Storey, page 79

2. Ibid., page 162

3. Ibid., page 174

4. Arnold, Marion I. (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, page 99

5. Berman, op. cit., page 162



© Irma Stern Trust | DALRO

283

Freida
LOCK

SOUTH AFRICAN 1902–1962

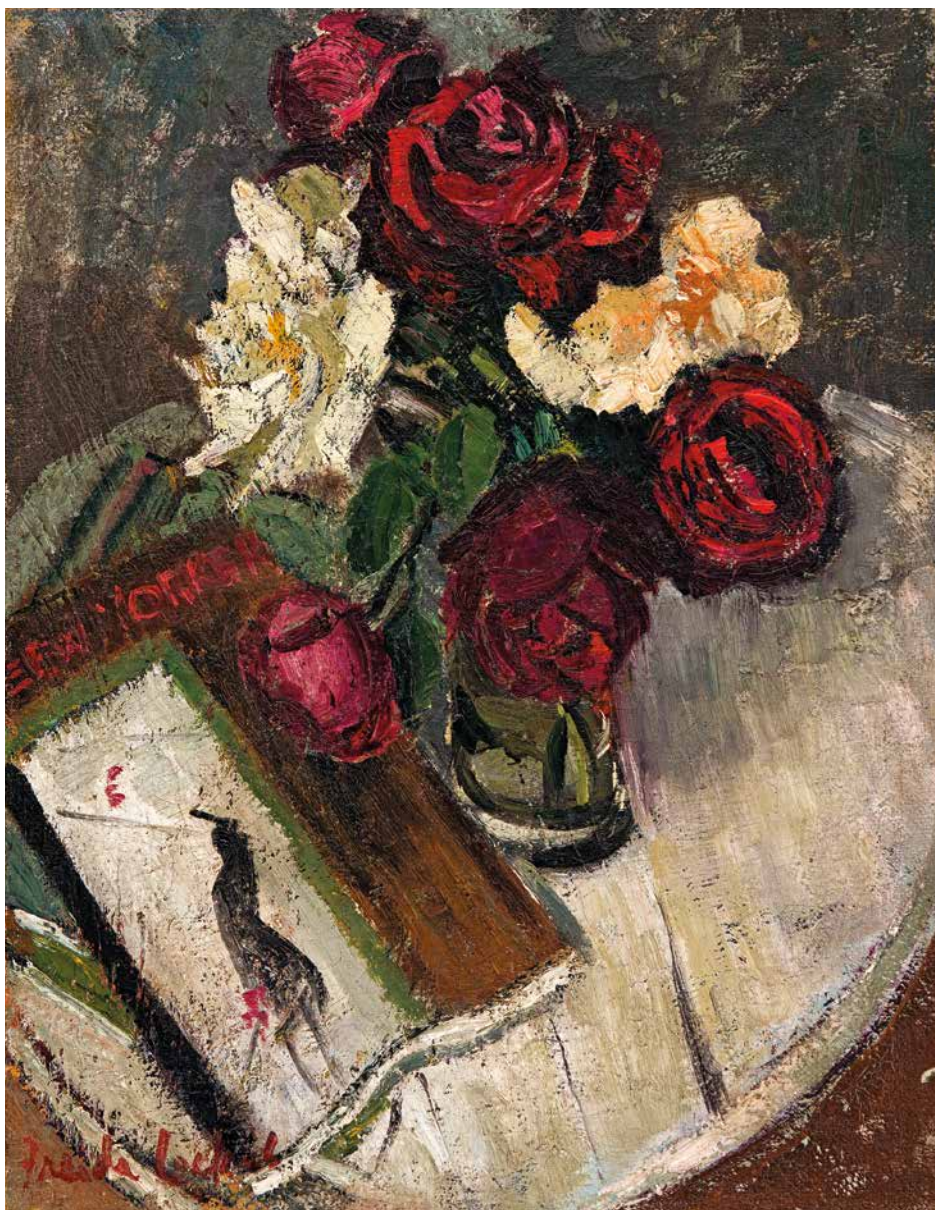
*Still Life with New Yorker
Magazine and Roses*

signed

oil on canvas

51 by 40 cm

R80 000 – 120 000





284

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Still Life with Magnolias

signed

oil on canvas laid down on board

59,5 by 88 cm

R80 000 – 120 000

285

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Hammer Worker, maquette

signed and inscribed 'Fonderia G.

Nisini, Roma'

bronze with a brown patina, on a wooden base

height: 13cm, excluding base

R300 000 – 400 000

LITERATURE

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

cf. 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.

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

cf. 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.

cf. Du Toit, ML. (1933) *Suid-Afrikaanse Kunstenaars: Deel 1, Anton van Wouw*, Cape Town: Unknown Publisher.

Another cast from the edition illustrated, plate 13.

Anton van Wouw's 1911 sculpture, *The Hammer Worker*, is one of the artist's most recognisable sculptures and is widely considered one of his best. A.E. Duffey, author of *Anton van Wouw: The Smaller Works*, comments at some length on the superiority of the castings by the Nisini and Massa foundries in Rome. '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 paid 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, the way that the top of the chisel has been damaged by continual hammering, the finish on the skin on the heels and feet of the miner and the portrayal of the hands.'¹

Even at the small scale of this maquette, cast by Nisini, the details of the candle, rope, haversack and water bottle, are clearly visible, and the fine rendering of the miner's muscles, hands, feet and hair are quite remarkable. As in the full sized version of this small sculpture, the contrast between the polish and lighter colour of the patina on the miner's body and the dark, rough rock face marks out the exceptional quality of the casting.

The tension and concentration in the miner's posture as he works, braced beneath a rocky ledge with only a candle for light, brings to life the realities of the difficult conditions under which miners worked at the turn of last century. Van Wouw actually visited mines himself to research his subject matter. In an article in Durban Technical College's *the Common Room Magazine*, he wrote, 'In order to absorb the atmosphere and conditions under which they work, I tried to take in all that appertained to the subject and after my visit to the Ferreira Deep Mine, I had the same model brought to my studio where he posed for me until the whole study was completed.'²

Strauss & co. sold the larger version of this sculpture for R4 774 560 which set a world record auction price for a work by Anton van Wouw in November 2015.

1. Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Page 91.

2. Ernst, J. (2006) *Anton van Wouw*, Vanderbijlpark: Corals Publishers. Page 74.



286

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

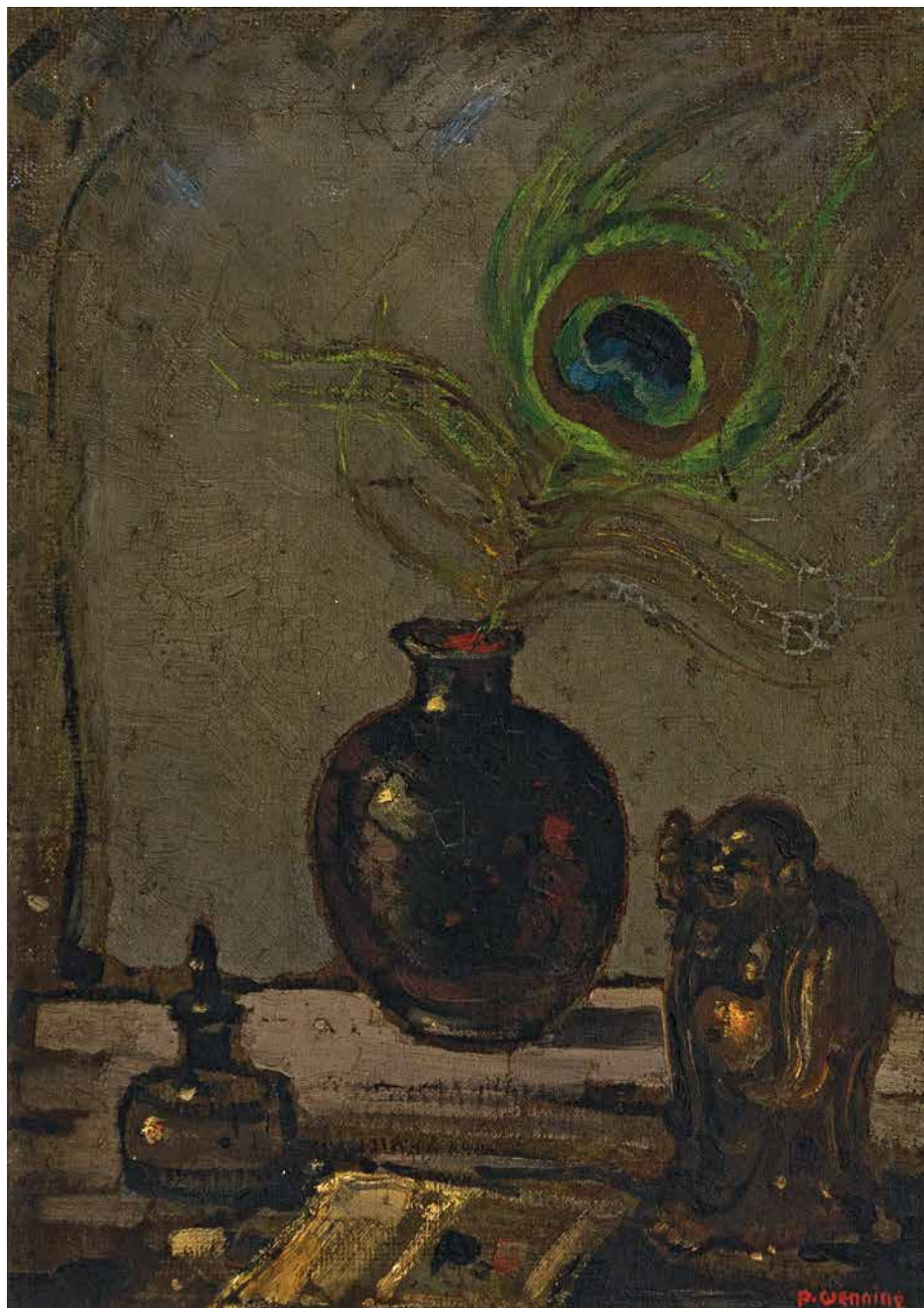
*Still Life with Peacock Feather
and Buddha*

signed

oil on canvas

35 by 25 cm

R80 000 – 120 000





287

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Helmet II

signed and numbered 3/5
bronze with a brown patina,
mounted on a wooden base
height: 47cm, including base

R100 000 – 150 000

288

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

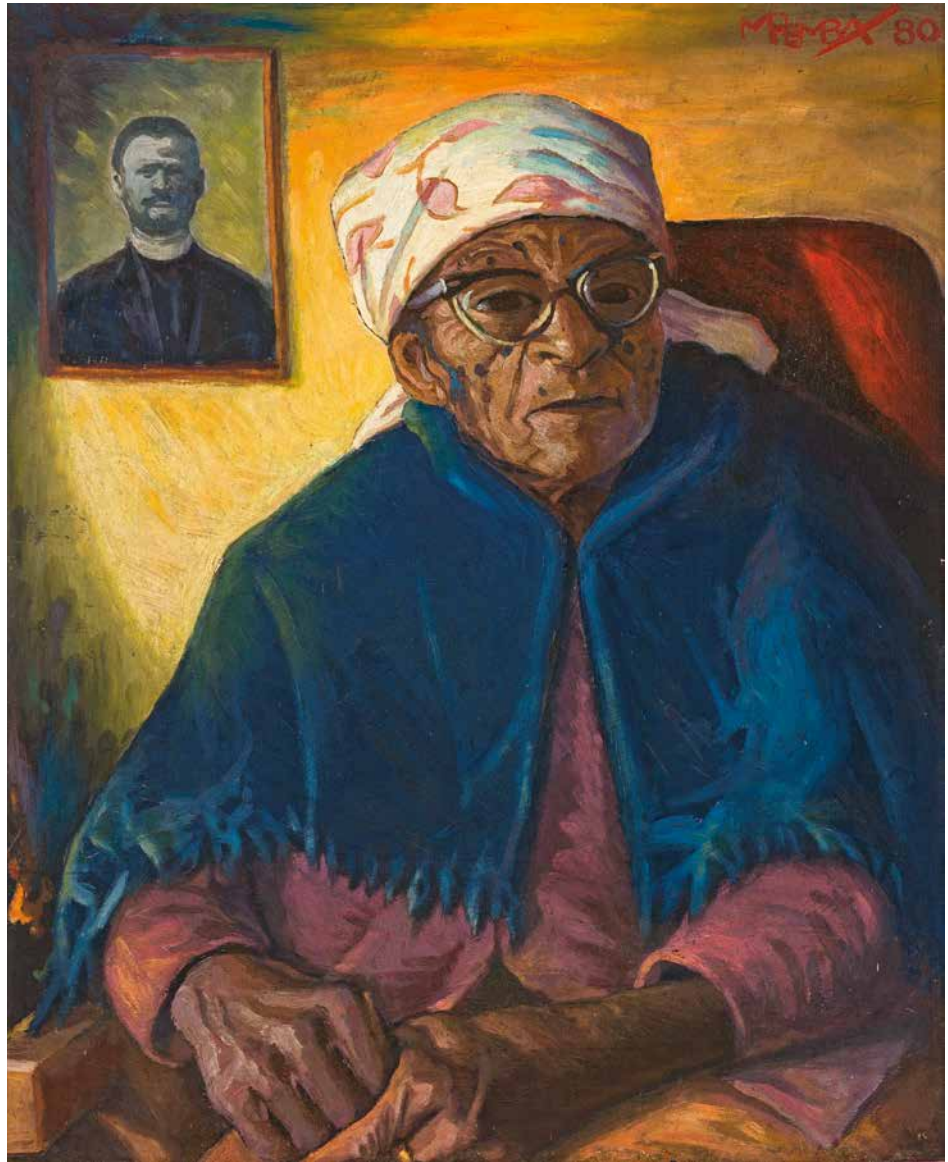
*Portrait of Sol Plaatjie's
Granddaughter*

signed and dated 80

oil on board

58 by 46,5 cm

R100 000 – 150 000



© The Estate of George Pemba | DALRO



© The Estate of George Pemba | DALRO

289

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

Out of evil came forth sweetness

signed and dated 74; inscribed with the title in another hand on the reverse

oil on canvas board

49 by 73 cm

R200 000 – 300 000



290

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Agterblaas en Skoorstene

signed and dated 1960; signed and inscribed with the title on the reverse

oil on canvas

44,5 by 62 cm

R140 000 – 180 000



291

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Mount Ararat, E. Free State

signed and dated 1963; signed and inscribed with the title on the reverse

oil on canvas

39,5 by 54,5 cm

R90 000 – 120 000



292

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Hibiscus

signed

oil on panel

60,5 by 89 cm

R100 000 – 150 000

293

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

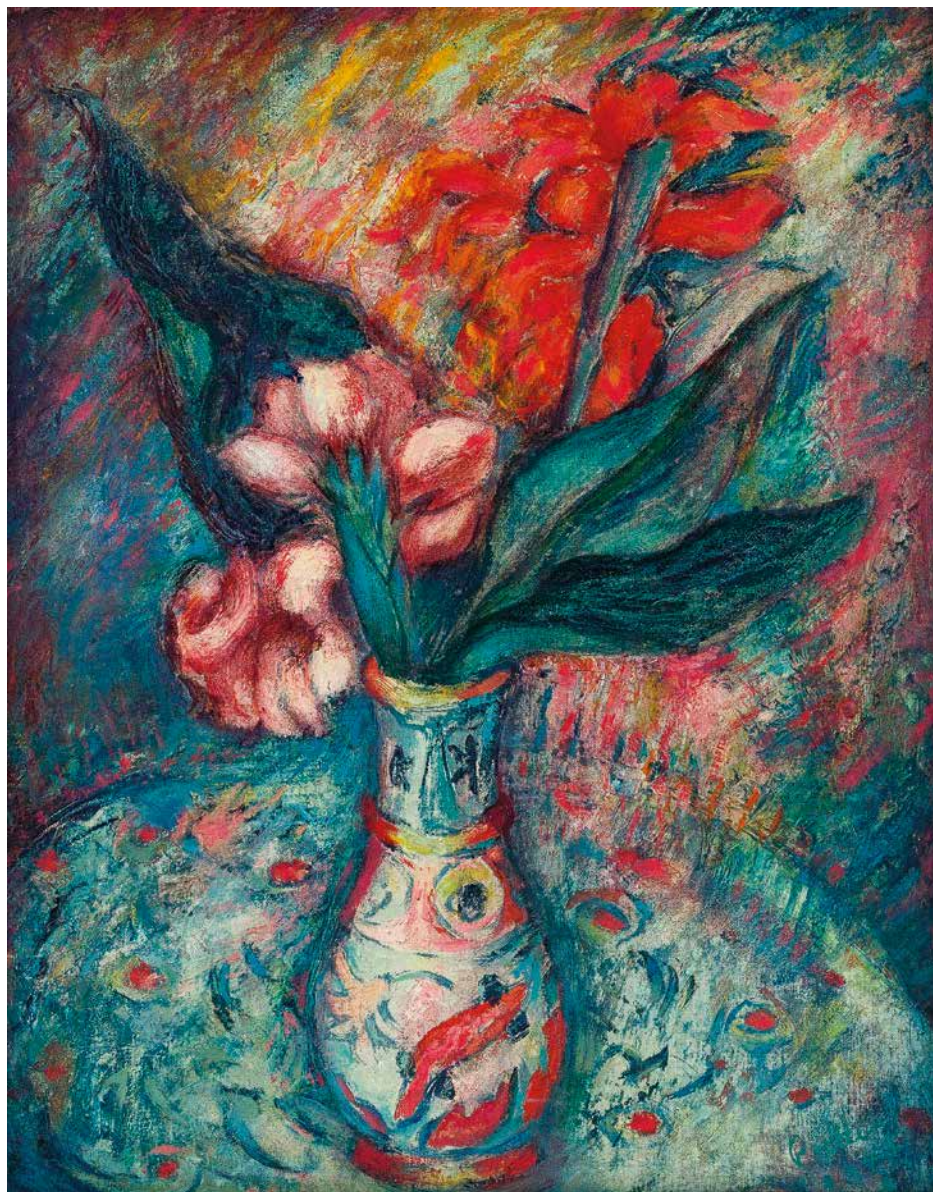
Flowers in a Persian Vase

signed and dated 45
oil on canvas laid down on board
48,5 by 38 cm

R250 000 – 300 000

LITERATURE

cf. Berman, Esmé and Nel, Karel.
(2009) *Alexis Preller: Collected Images*,
Johannesburg: Shelf Publishing.
Persian vase illustrated on page 109.



294

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Sunflowers

signed and dated 59

oil on canvas

74,5 by 64 cm

R400 000 – 600 000



According to Boris Gorelik, acknowledged Tretchikoff expert and author of *Incredible Tretchikoff: Life of an Artist and Adventurer*: this work was created in the 1950s, Tretchikoff's 'golden age'. In that decade he completed his best-known, most reproduced paintings, such as the *Chinese Girl*. It was also when he achieved international fame.

After a tour of Canada and the US, Tretchikoff returned to Cape Town to produce 'mass-market masterpieces': *Miss Wong*, *Balinese Girl* and *Lady from Orient*. In 1959, the country's 'richest and most controversial artist' took them on his first tour of South Africa in seven years. *Sunflowers* was exhibited alongside these canvases.

By the time he reached Durban, most of the pictures on display had already been purchased by collectors from South Africa, Britain and America. The exhibition at Payne Bros department store, was opened by the mayor. Every day, about five thousand people attended the show.

On 25 September, Tretchikoff drove to Johannesburg with a few paintings, apparently to have them photographed for reproduction. He stopped over at a garage in Durban Road, Pietermaritzburg for a meal at the tearoom. The owner, Richard Bunn, who had just won money at the horse races, was willing to invest in his passion — fine art. He had an array of contemporary South African works, including a canvas by Walter Battiss, some of which Bunn displayed in his tearoom.

Tretchikoff went to his Cadillac and fetched the painting. Bunn liked the picture so much that he bought it for 500 guineas and hung it in his tearoom. Executed in the technique combining paint and impasto, the petals appeared so lifelike that some customers even tried to touch them to see if they were real.

As Tretchikoff was handing his *Sunflowers* over to Bunn, he said, 'Don't sell it. Wait until I die!' The artist passed away in 2006, and now the painting is on sale for the first time.



295

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Red Hot Pokers

signed, dated 1948 and inscribed 'S.A.'

oil on canvas

68,5 by 48 cm

R250 000 – 350 000



296

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

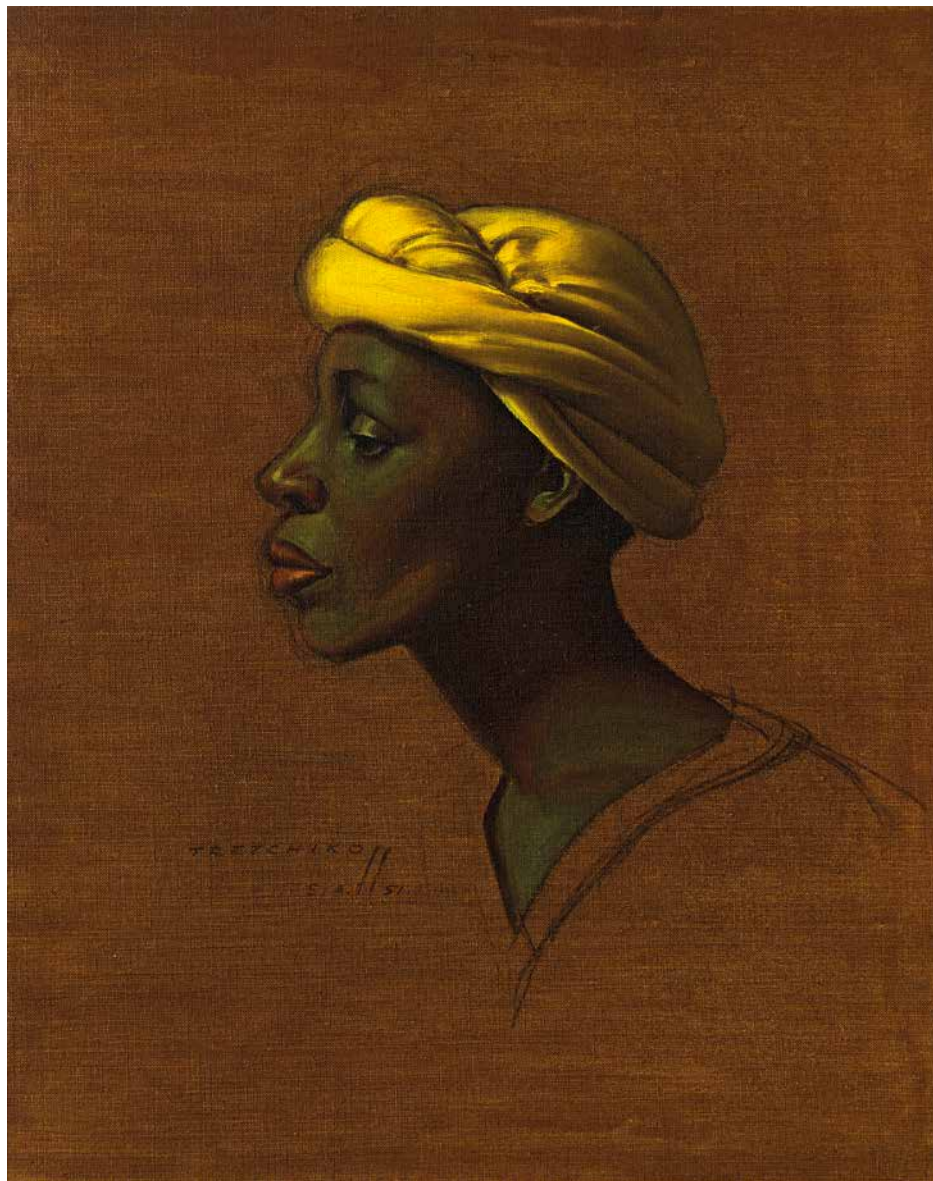
North African Woman

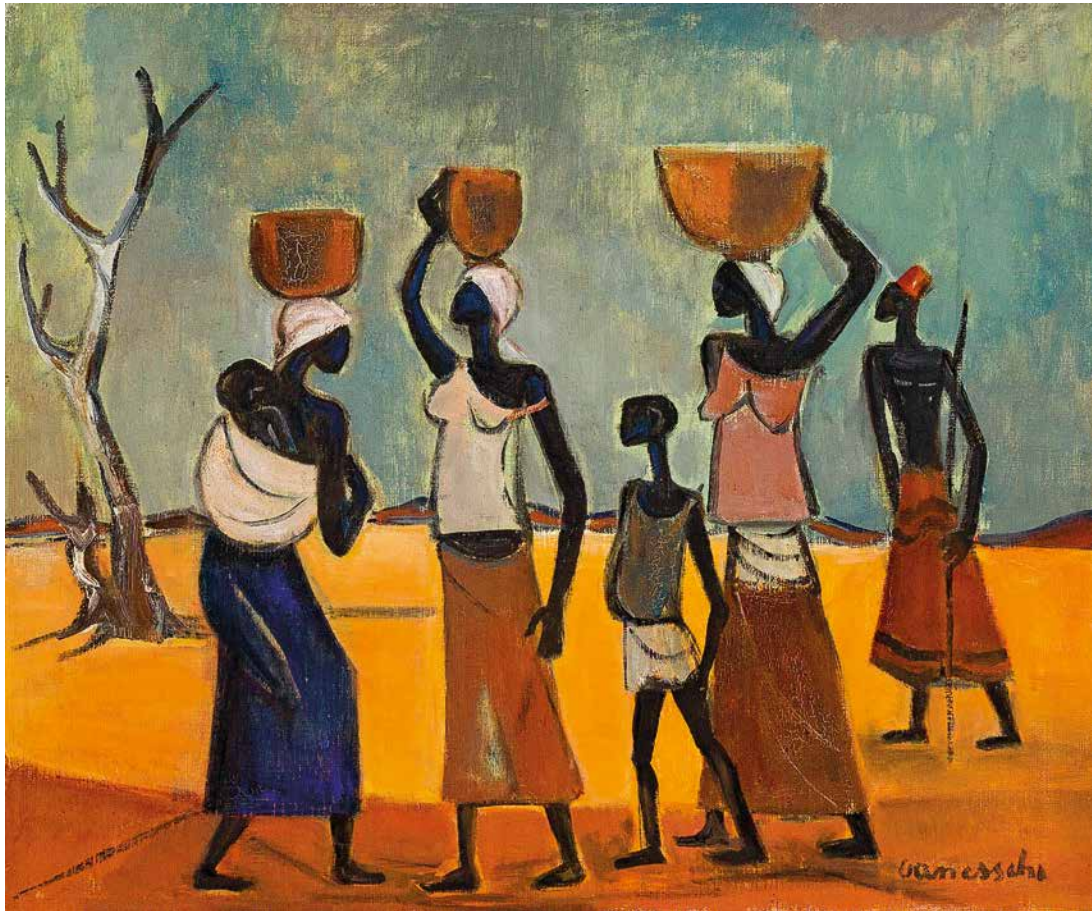
signed, dated 51 and inscribed 'S.A.'

oil on canvas

75 by 59,5 cm

R200 000 – 300 000





297

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Water Carriers

signed

oil on canvas

53 by 63,5 cm

R150 000 – 200 000

298

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

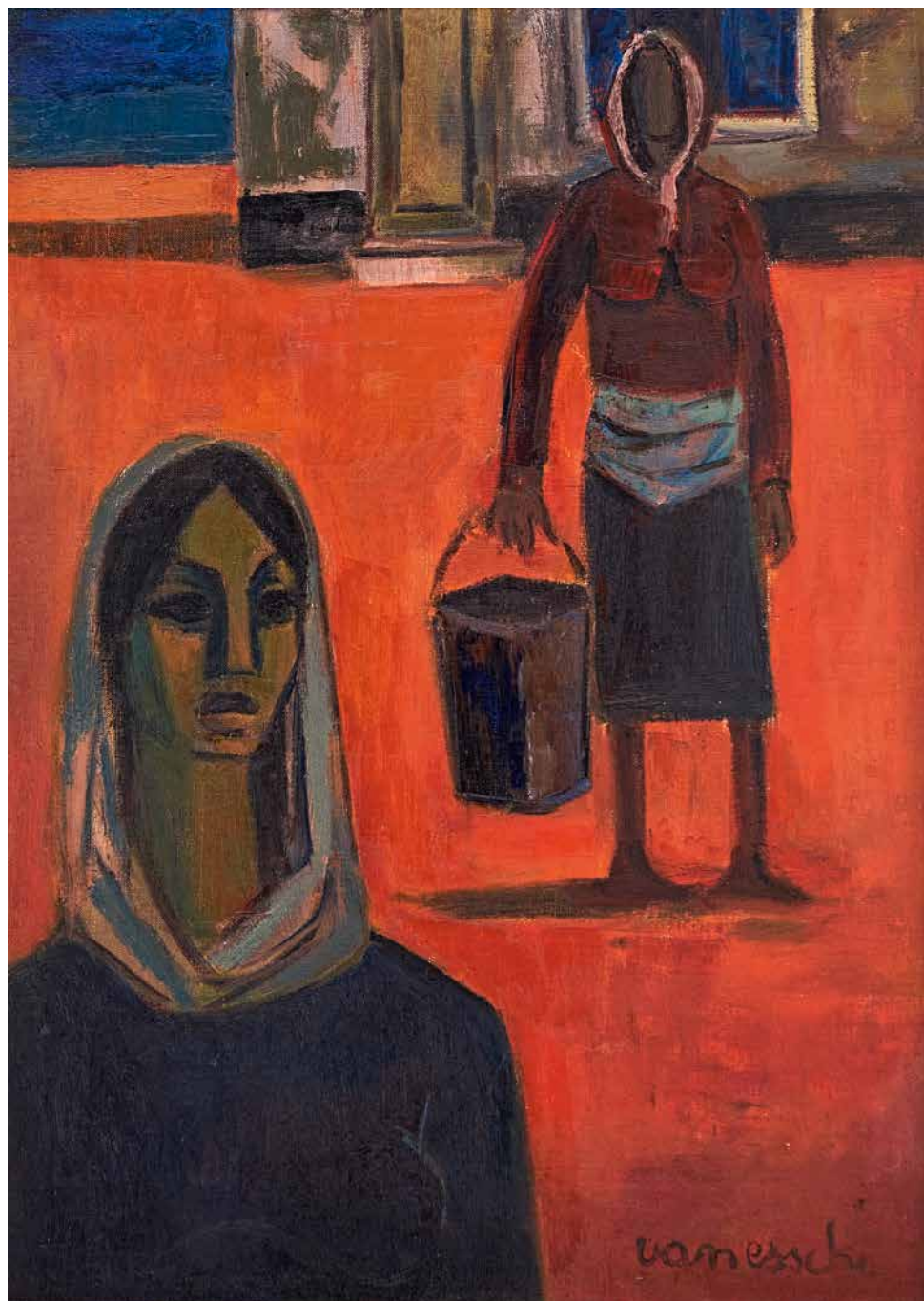
Water Bearer

signed

oil on canvas laid down on board

67 by 48 cm

R150 000 – 200 000



299

Peter
CLARKE

SOUTH AFRICAN 1929–2014

The Boat

signed and dated 6.12.1966;
inscribed with the title on
the reverse
gouache
31 by 36,5 cm

R200 000 – 300 000



© The Estate of Peter Clarke | DALRO

In *Listening to Distant Thunder*, the monograph of Peter Clarke's work that accompanied his major retrospective held at the Standard Bank Gallery in 2011, Philippa Hobbs and Elizabeth Rankin provide commentary on two oils he painted in the 1970s depicting scenes similar to *Bathers*. 'Clarke has spoken of the boys capturing a world of innocence – hence their nudity,' they write. The 'warm glow' of the 'sunlit scenes [recall] the Simon's Town of Clarke's youth² and represent a memory of simplicity and stability in a time of upheaval.

The 'rather stylised formality'³ of the figures adds a pensive dimension, as if they are 're-enacting a distant memory of a golden age.'⁴ Clarke's

reputation as a colourist, particularly in this phase of his career, is evident in his use of a limited palette, relying instead on tonal variation to create his effects. Also in evidence are Clarke's stylistic explorations into modernist-inspired angled and faceted abstractions, particularly in the rocks and sky.

1. Philippa Hobbs and Elizabeth Rankin. (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: The Standard Bank of South Africa. Page 124.

2. Ibid.

3. Ibid.

4. Ibid.

300

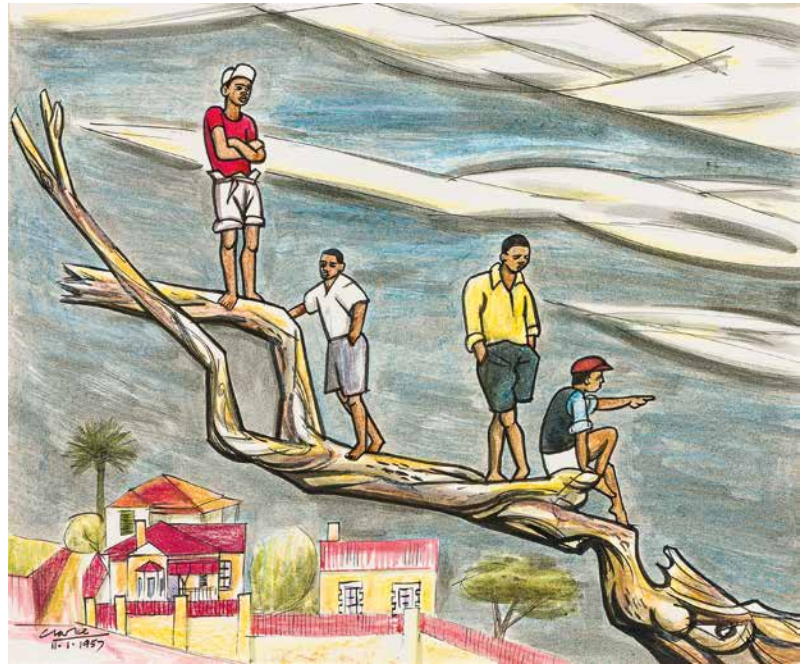
Peter
CLARKE

SOUTH AFRICAN 1929–2014

Fallen Tree

signed and dated 11.1.1957
mixed media on paper
24,5 by 29,5 cm

R100 000 – 150 000



© The Estate of Peter Clarke | DALRO

The year before he made this work, Peter Clarke made the momentous decision to abandon his job as a dock worker in Simonstown and become a full-time professional artist.¹ To start this new period in his life, Clarke went to Tesselaarsdal, near Caledon in the Overberg district, for three or four months at the end of 1956,² note Philippa Hobbs and Elizabeth Rankin, the authors of the monograph, *Listening to Distant Thunder*, that accompanied his major retrospective held at the Standard Bank Gallery in 2011. 'He was to return there every spring from 1956 to 1960.'³

They quote Elsa Miles, who said: 'Tesselaarsdal is Peter Clarke's Pont-Aven'⁴ comparing Clarke with Gauguin. The rural setting was 'an inspiration for his new career'⁵ and 'seems to have been a place whose mood Clarke could reach imaginatively and relive at will'⁶ and to which he would return as a 'creative refuge'⁷ later in his career.

During this early phase of his career, Clarke can be seen to experiment with many of the ideas that were to inform his later work, such as the faceted shapes of the cloud in this work, which presage the modernist-influenced faceted interlocking shapes that he employed in the early to mid-60s when he began painting scenes of Tesselaarsdal again.

The figures are typical of his interest 'in capturing figures ... in a variety of poses and different angles, using a simple contour.'⁸ The graphically

contoured figures record 'empathetically, and with dignity, the communities in which [he] lived and worked.'⁹ Hobbs and Rankin also note that 'while Clarke rarely creates individualised portraits, his figures are not devoid of the dignity of self-will, whatever their setting.'¹⁰

Even the specific motif of the dead tree would reappear a decade or more later in Clarke's most important works, such as *Listening to Distant Thunder* – after which his retrospective and the monograph was named – although it would become 'a dispiriting symbol that recurs in many works.'¹¹ Clarke's essential humanism is evident in the self-contained figures preoccupied with something beyond the frame of the image.

1. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: The Standard Bank of South Africa. Page 51.

2. Ibid.

3. Ibid. Page 53

4. Ibid.

5. Ibid.

6. Ibid. Page 105

7. Ibid.

8. Ibid. Page 57

9. Ibid. Page 75

10. Ibid. Page 108

11. Ibid. Page 112

301

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Mexico: Priest, Wife, Midwife

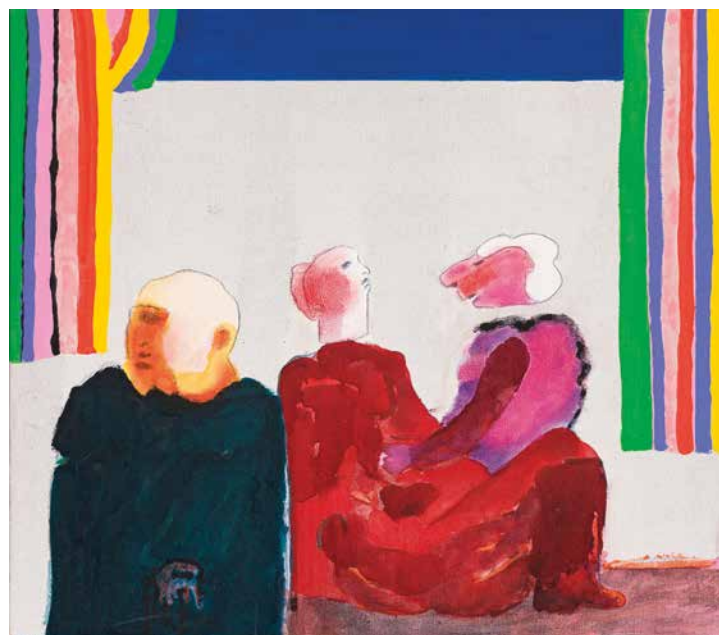
signed twice, dated 2002/3 and inscribed

with the title on the reverse

oil on canvas

70 by 80 cm

R250 000 – 350 000



Priests feature frequently in the work of Robert Hodgins among the businessmen in striped suits, military men and other representatives of institutional power. They form part of what Sue Williamson refers to as Hodgins' 'retinue of fools for mocking'. Hodgins seems to have an endless capacity for satirising these men, derived from the Ubu figure that appears in so much of his work. Kendell Geers notes: 'Behind the pin stripes and the dark suit lurk the lurid ogres of rampant convention, the sloths of greed and the priests of emotional apathy.'²

Just such a priest haunts the scene in *Mexico: Priest, Wife, Midwife*, appearing 'as both witness and emblem, to represent the presence of evil'³, as Michael Godby describes the role of the Ubu figure.

The ambiguity of the scene – is it the birth or death of a child? – is central to Hodgins' technique, expressed also in its formal dimension. Geers refers to 'the hide-and-seek play of forms'⁴ in Hodgins' work. He calls Hodgins' method of working 'image divination'⁵, because he allowed the forms he painted 'slowly [to materialise] with neither premeditation or preemptiveness'⁶ from the paint itself.

The curtains in the scene are reminiscent of stage curtains, suggesting 'a theatre of paint'⁷ that is as much about painting as about the purported subject matter. The bands and blocks of colour in the background resemble the explorations of colour and form in the works of artists like Mark Rothko or Gerhard Richter. Geers points out: 'Where

Gerard Richter explores the mechanics of expression through the convention of paint, Hodgins explores the mechanics of paint through the convention of expression.'⁸

This doubling of abstraction and representation allows spontaneous associations to spring up in the viewer's mind through the distortions and the performative dimension of Hodgins' works. Brenda Atkinson notes, 'Hodgins' genius is in his ability to produce chillingly effective visual instances of the archetypal unconscious'⁹ *Mexico: Priest, Wife Midwife* certainly is one such instance.

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

2. Kendell Geers. (2002) 'Undiscovered at 82' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 67.

3. Michael Godby. (2002) 'The Old Man Mad About Painting' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 77.

4. Kendell Geers. (2002) 'Undiscovered at 82' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 67.

5. Ibid. Page 66.

6. Ibid. Page 63-4.

7. Ibid. Page 67.

8. Ibid. Page 68.

9. Brenda Atkinson. (2002) 'Old Loves, New Affairs' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 17.

302

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

A Military Disaster

signed, dated 2005 and inscribed with
the title and medium on the reverse
oil over graphite on canvas
84 by 60 cm

R250 000 – 350 000





303

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Yellow Figures

signed

oil on canvas

49,5 by 74,5 cm

R280 000 – 340 000



recto



verso

304

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Crowd, recto; *Abstract
Composition*, verso

signed

oil on canvas

46,5 by 56 cm

R250 000 – 350 000

305

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

All the Long Tomorrows

signed and dated 71

acrylic on board

106,5 by 101 cm

R200 000 – 300 000

PROVENANCE

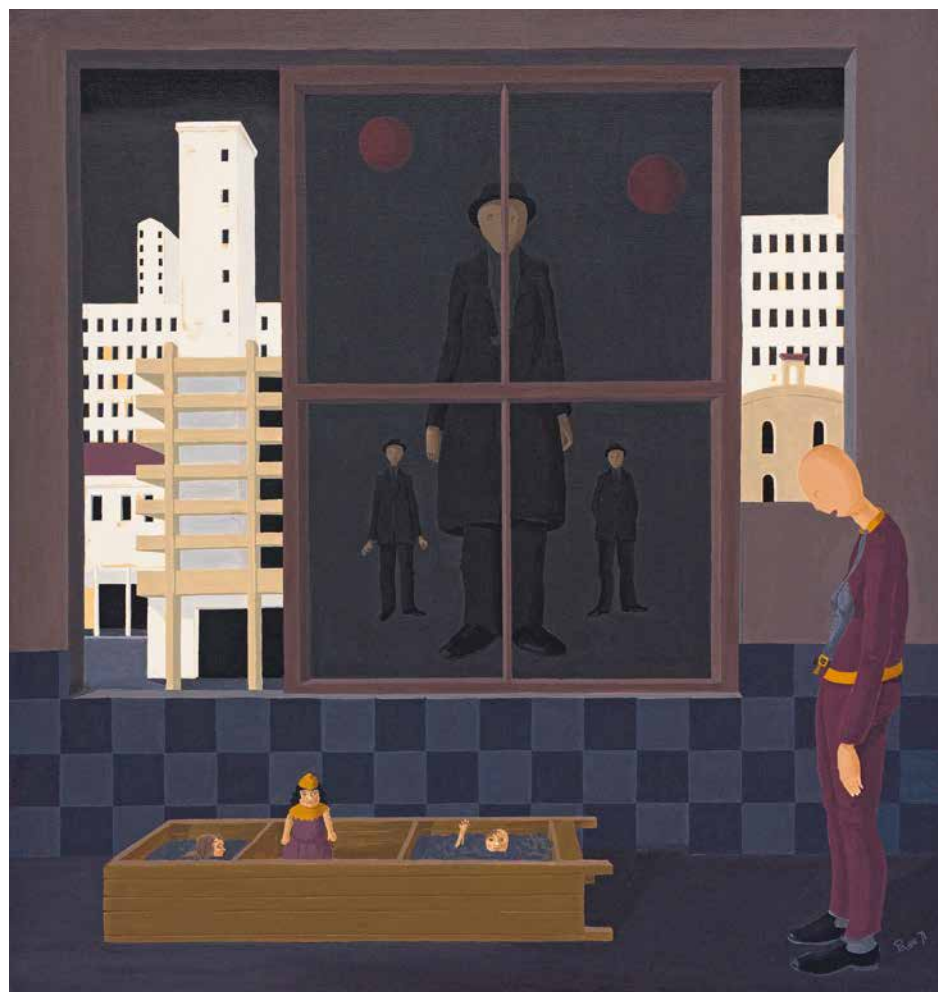
Bonhams, London, *Liknaitzky Collection*,
3 October 2013, lot 103

LITERATURE

Wright, Jean and Kerbel, Cecil.

(2011) *Fred Page: The Ring Master of
Imagination*, Port Elizabeth: Cecil

Kerbel and Jean Wright. Illustrated in
colour on page 15, plate 4.



306

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

Man with Chicken on Plate

signed and dated '67

oil on board

76,5 by 54 cm

R120 000 – 160 000

EXHIBITED

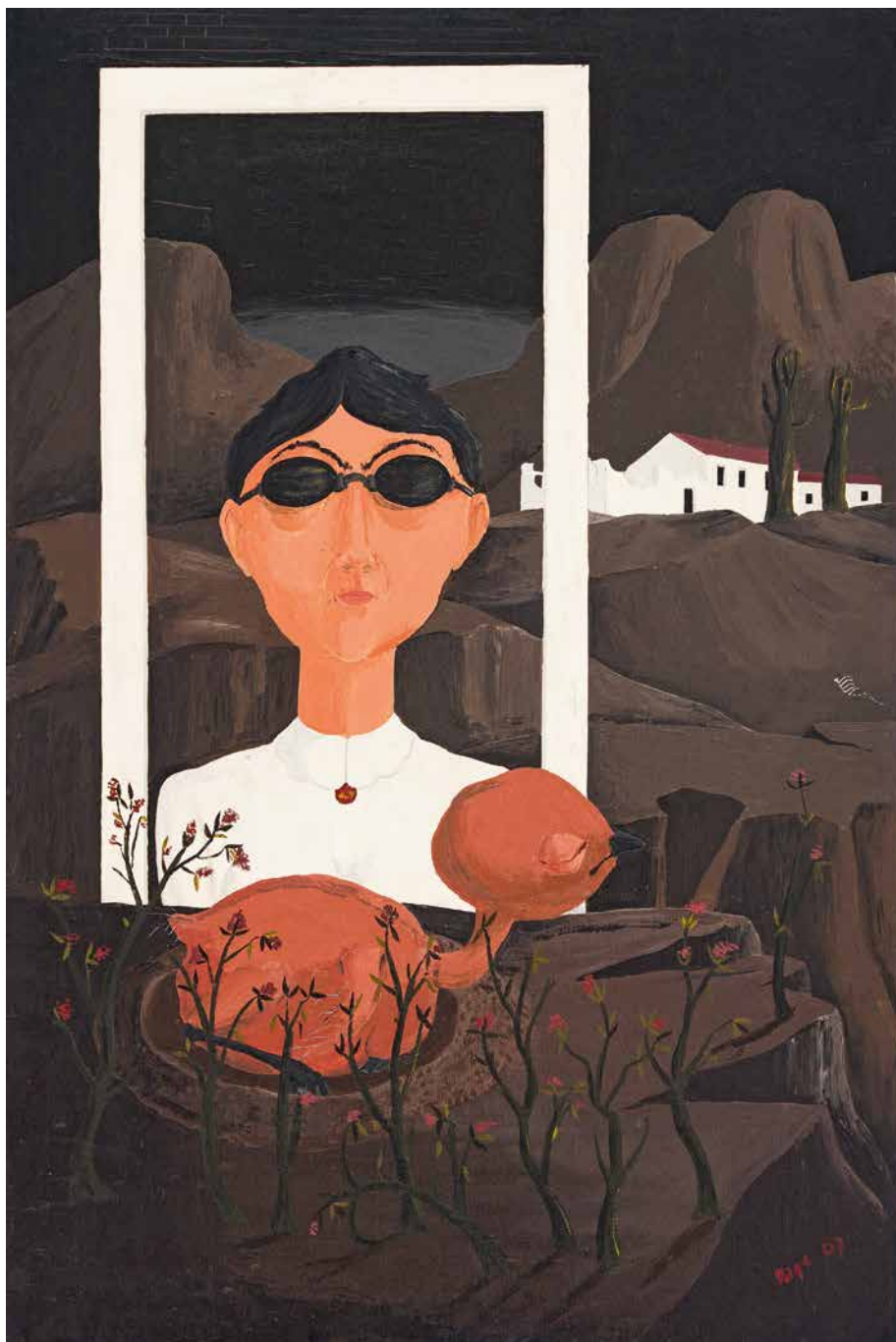
Unisa Art Gallery, Pretoria, *Fred Page 1908–1984*, 1992, illustrated on page 18 of the catalogue

LITERATURE

Wright, Jean and Kerbel, Cecil.

(2011) *Fred Page: The Ring Master of Imagination*, Port Elizabeth: Cecil

Kerbel and Jean Wright. Illustrated in colour on page 4, plate 17.



307

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

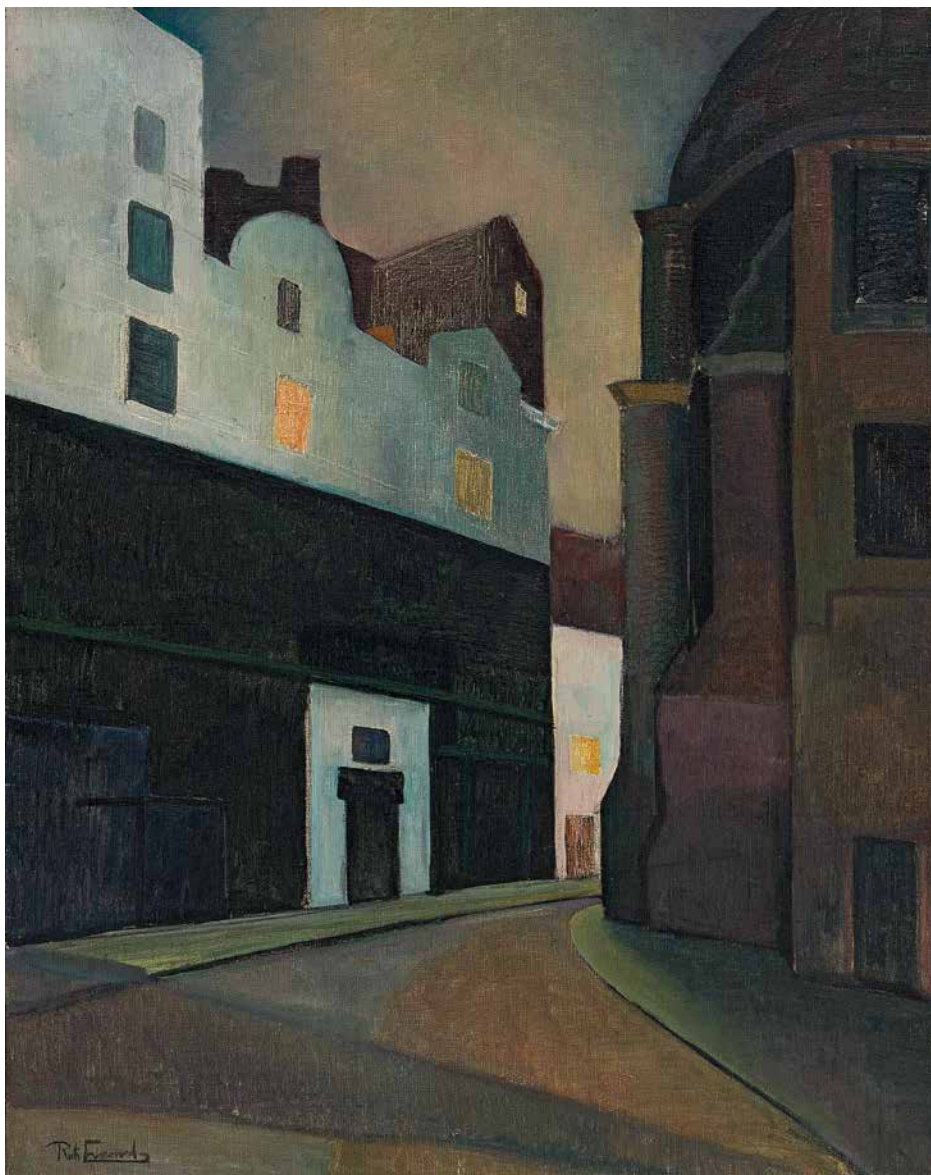
Behind St-Sulpice, Paris

signed; authenticated by Leonora
Everard-Haden, the artist's daughter,
on the reverse
oil on canvas
92 by 73 cm

R80 000 – 120 000

PROVENANCE

Everard Read Gallery, Johannesburg



308

Keith Savel
ALEXANDER

SOUTH AFRICAN 1946–1998

The Incident

signed and dated 91; inscribed with
artist's name and title in another hand

on the reverse

oil on canvas

72 by 38,5 cm

R90 000 – 120 000



309

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Group III

signed and dated 1970
bronze with a white patina
height: 33 cm

R200 000 – 250 000

PROVENANCE

Collection of Mr and Mrs Harry
Gottlieb, founder of JH Isaacs

LITERATURE

Engel, E.P (ed.) (1980) *Edoardo Villa:
Sculpture*, Victoria: United Book
Distributors. Illustrated on page 113.

This sculpture is a unique cast.



310

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Maquette for Sculpture III

signed and dated 1970
bronze with a brown patina, mounted
on a marble base
height: 42cm, including base

R100 000 – 150 000

PROVENANCE

The Linda Givon collection

LITERATURE

cf. Engel, E.P (ed.) (1980) *Edoardo Villa: Sculpture*, Victoria: United Book Distributors. The larger version illustrated on page 193, plate 44. Pretoria Art Museum exhibition catalogue. (1970) *Sculpture by Edoardo Villa 1960–1970*, Pretoria: Hansa Press Pty Ltd. The larger work illustrated, unpaginated.

This sculpture is a unique cast.



311

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Uranium

36 carved, incised and painted wood panels, the last panel engraved with poem and signed by Stephen Gray
200 by 200cm, framed
each panel: 29 by 29 cm

R500 000 – 700 000



© The Estate of Cecil Skotnes | DALRO



312

Lucky Madlo
SIBIYA

SOUTH AFRICAN 1942–1999

Three Figures

signed and dated '89
four carved, incised and
painted wood panels held
together with a metal frame
105 by 61,5 cm

R70 000 – 90 000





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313

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

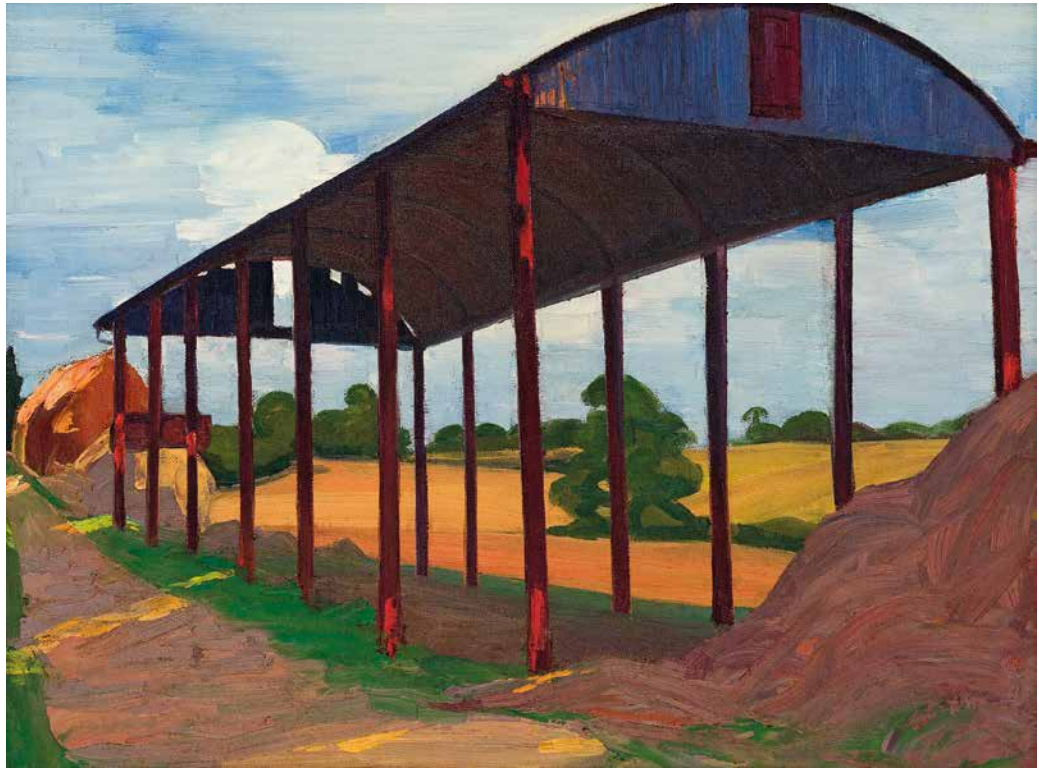
Reclining Figure

signed and dated 76

carved, incised and painted wood panel

76,5 by 121,5 cm

R200 000 – 300 000



314

Bertha Amy

EVERARD

SOUTH AFRICAN 1873–1965

Haycover

inscribed with the artist's name and title on a label and authenticated by Leonora Everard-Haden, the artist's granddaughter, on the reverse oil on canvas

44,5 by 59 cm

R80 000 – 120 000

Before their Parisian studies in 1925 and 1926, Bertha Everard and her daughters Ruth and Rosamund settled in Hertfordshire late in September 1922, first in Harpenden, and then later in Kimpton. The paintings she produced in the surrounding countryside showed, to Frieda Harmsen at least, the author of *The Women of Bonnefoi: The Story of the Everard Group*, 'a definitive change of style'.¹ Not only are these works smaller than previous examples, and invariably without any figural forms, but 'the colours are bright and directly applied, the shapes are simple, the lines crisp, (and) the brush strokes long, sweeping and rhythmic'.² *Haycover* certainly fits this formal description, but in Harmsen's eyes it also suggests 'a surreal character that points to an interest in the work of Paul Nash'.³ Besides the pictures of Nash who, with the likes of Stanley Spencer, Mark Gertler and Edward Wadsworth, had been part of the exceptional pre-War class at the Slade School, Bertha's 'Hertfordshire landscapes (also) show a resemblance to the work of the Bloomsbury Group of painters – Duncan Grant, Vanessa Bell, Roger Fry – rebellious *avant-garde* artists who were exhibiting regularly during the years in which the Everard group was in England'.⁴

1. Harmsen, Frieda. 1980. *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: J.L.van Schaik. Page 95.

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*

315

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

The Meeting, maquette

signed and dated 1975

painted steel

height: 185 cm

R400 000 – 600 000

LITERATURE

cf. Engel, E.P (ed.) (1980) *Edoardo Villa: Sculpture*, Victoria: United Book Distributors. The larger version illustrated on pages 150–151.

cf. Nel, Karel; Burroughs, Elizabeth and Von Maltitz, Amalie (eds.) (2005) *Villa at 90*, Johannesburg: Jonathan Ball Publishers and Shelf Publishing. The larger version illustrated on pages 172 to 171.





316

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Standing Figure

bronze mounted on a steel base
height: 113 cm, including base

R120 000 – 160 000

This work is a unique cast.



317

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Not Again (Ngeke) – LS8121

signed; executed in 1981

carved yellowwood on a tambotie base

height: 56,5 cm

R60 000 – 90 000

PROVENANCE

Gallery 21, Johannesburg, 1985

Julia Meintjes Fine Art, Johannesburg, 2011

Goodman Gallery, Johannesburg, 2011

EXHIBITED

Gallery 21, Johannesburg, *Recent*

Acquisitions, July 1983

Goodman Gallery, Johannesburg, *Battiss & Company*, 30 June to 6 August 2011



© The Estate of Ephraim Ngatane | DALRO

318

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Family Group

signed and dated '69
oil on board
49 by 74,5 cm

R100 000 – 150 000

LITERATURE

Bester, Rory (ed.) (2009) *Ephraim
Ngatane: A Setting Apart*,
Johannesburg: Blank Books.
Illustrated on page 70.

319

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of Miena

signed with the artist's initials and
dated '24

oil on board

47 by 35,5 cm

R300 000 – 400 000

PROVENANCE

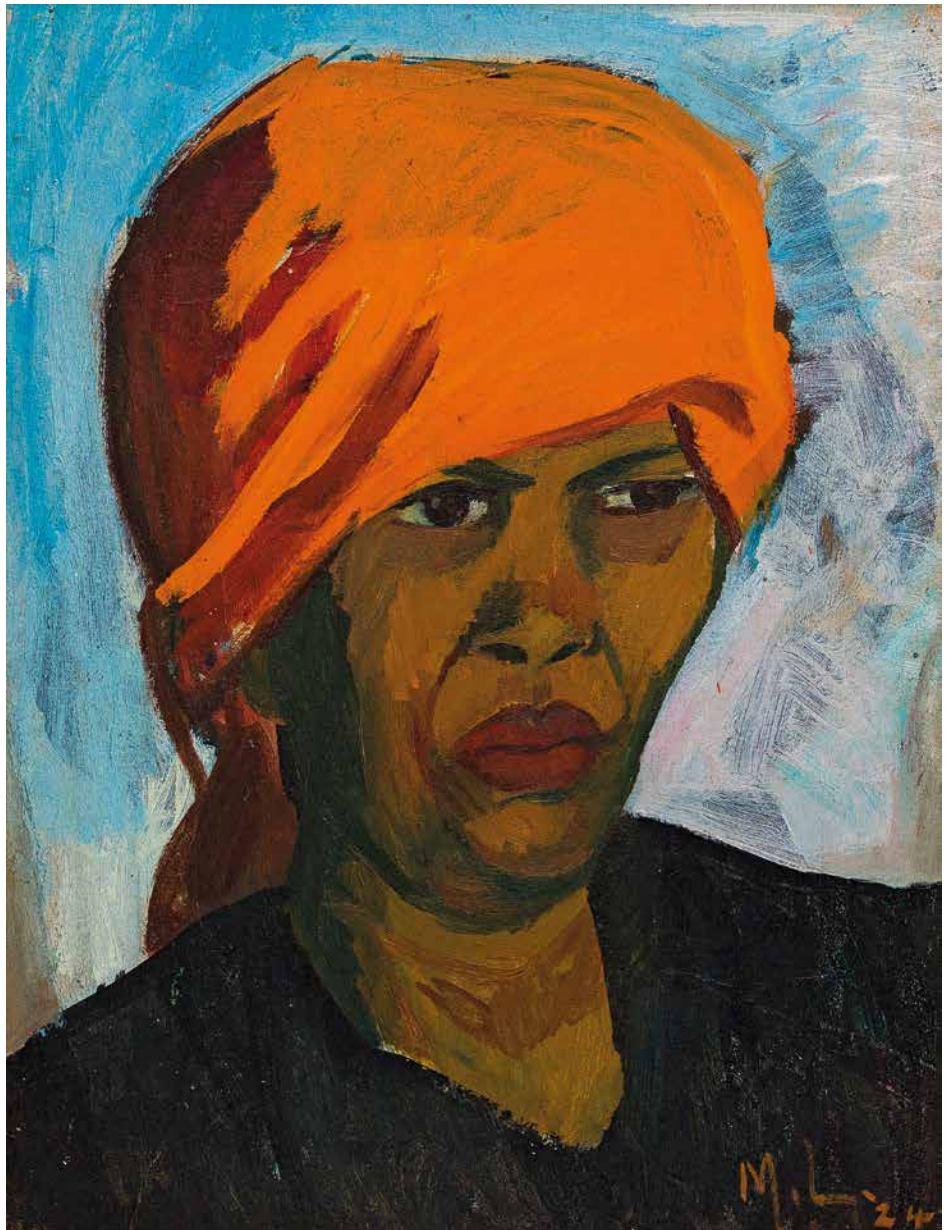
Sotheby Parke Bernet, Johannesburg,
October 1974, catalogue number 156,
illustrated in catalogue.

EXHIBITED

South African National Gallery, Cape
Town, *Maggie Laubser Retrospective*,
1969

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 186, catalogue
number 535, where the title *Portrait of a
Woman with Head Scarf* is given.



© The Estate of Maggie Laubser | DALRO



320

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Labyrinth II

signed and dated 1996

painted steel

height: 139 cm

R250 000 – 400 000

EXHIBITED

Everard Read Gallery, Johannesburg, *Edoardo Villa*
at the Everard Read Gallery, May to June 1997, the
unpainted sculpture illustrated on the back cover
of the catalogue



321

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Various Encounters

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

oil on canvas

60 by 60 cm

R180 000 – 240 000

322

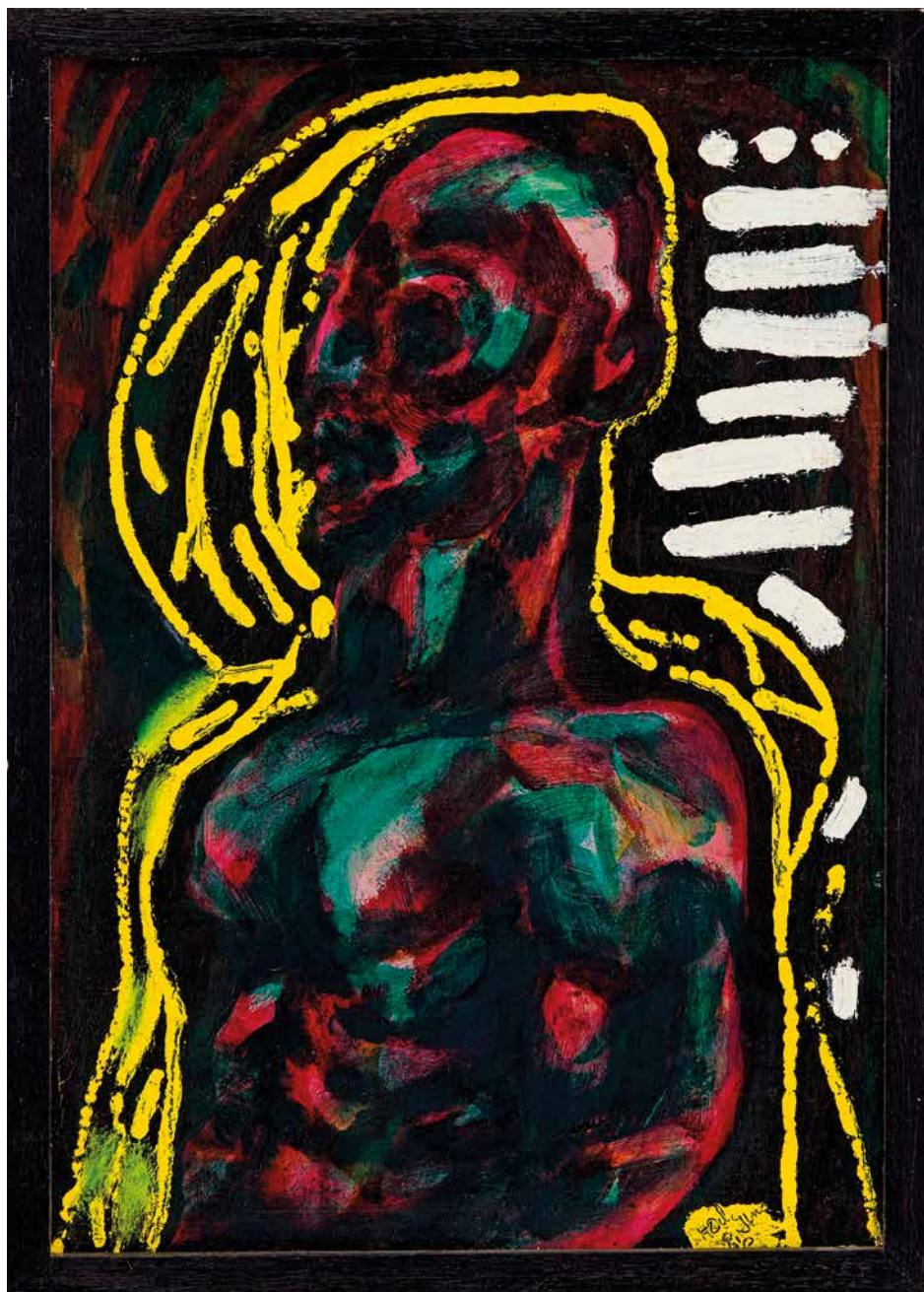
Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Orange Man

signed and dated 86; inscribed with
the title on the reverse
oil on board
50,5 by 35,5 cm

R100 000 – 150 000



323

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

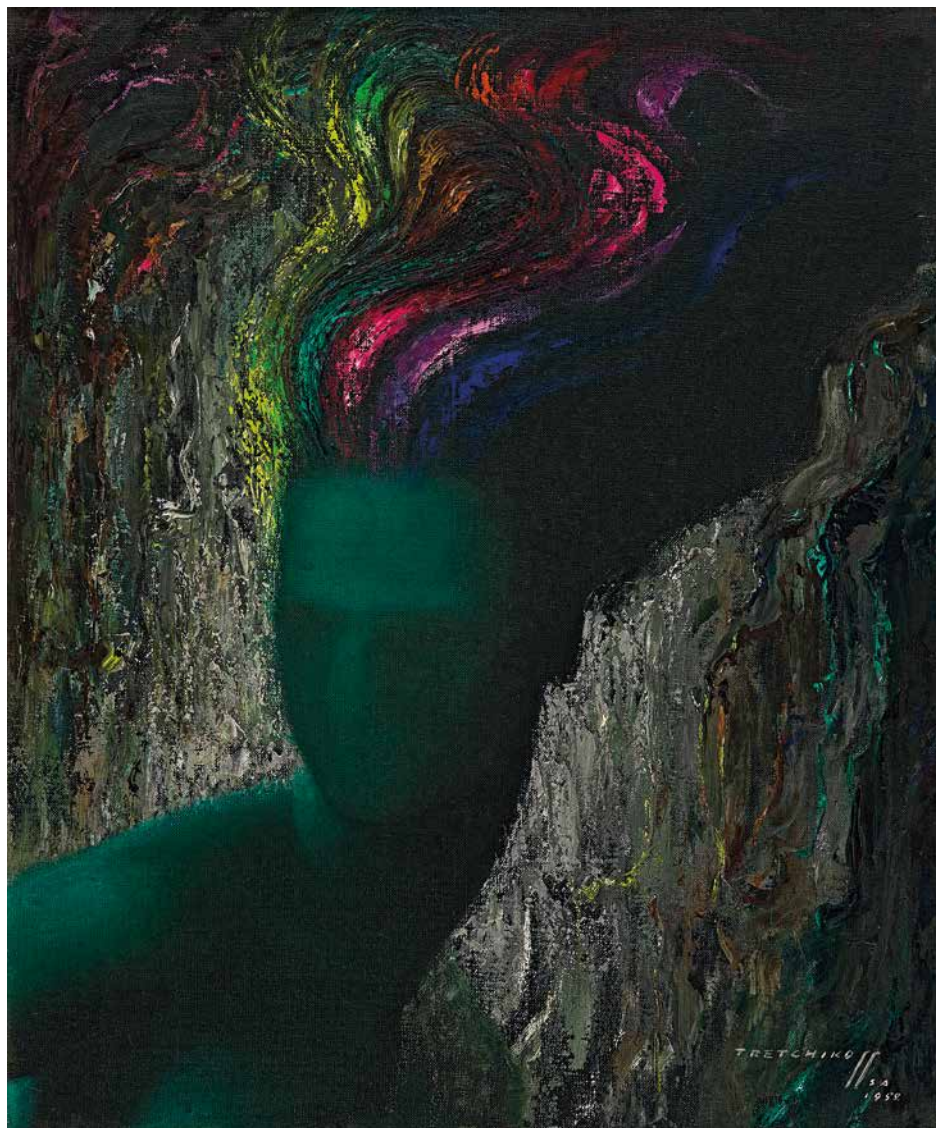
Woman with Colourful Hair

signed, dated 1952 and inscribed 'SA'

oil on canvas

75,5 by 63 cm

R120 000 – 160 000



324

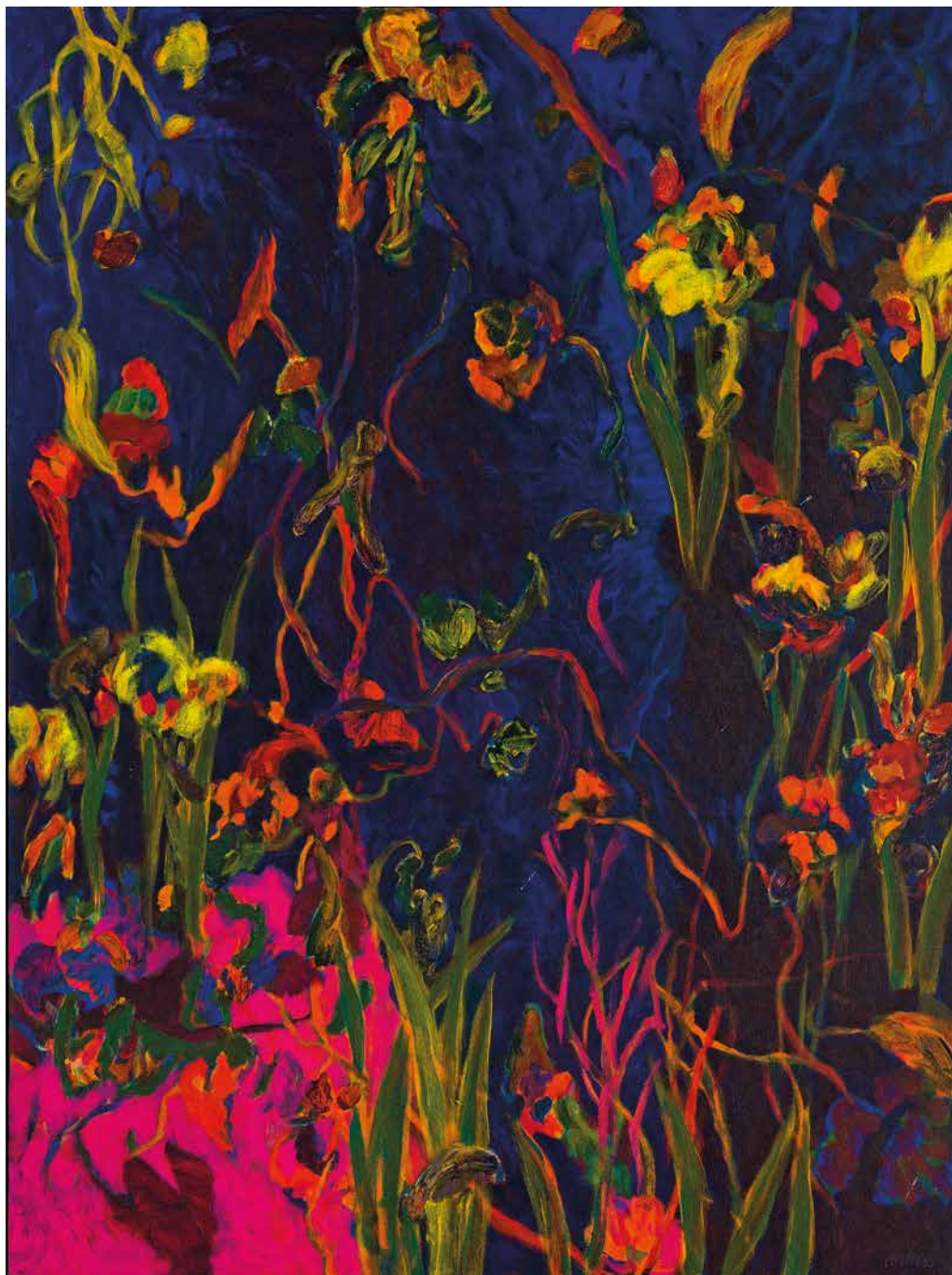
Andrew Clement
VERSTER

SOUTH AFRICAN 1937–

Composition

signed and dated 95
oil on canvas
121,5 by 90 cm

R60 000 – 90 000



© Andrew Verster | DALRO



325

Cecily

SASH

SOUTH AFRICAN 1924-

Target Composition

signed and dated 73; inscribed with the artist's name and numbered 1/6 on a

'Tapisserie d'Abusson' label adhered to the reverse

handwoven tapestry

139 by 208,5 cm

R80 000 – 120 000

326

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Standing on a Chair

signed; inscribed with the

title on the reverse

oil on panel

80 by 59,5 cm

R80 000 – 120 000



327

Simon Patrick
STONE

SOUTH AFRICAN 1952–

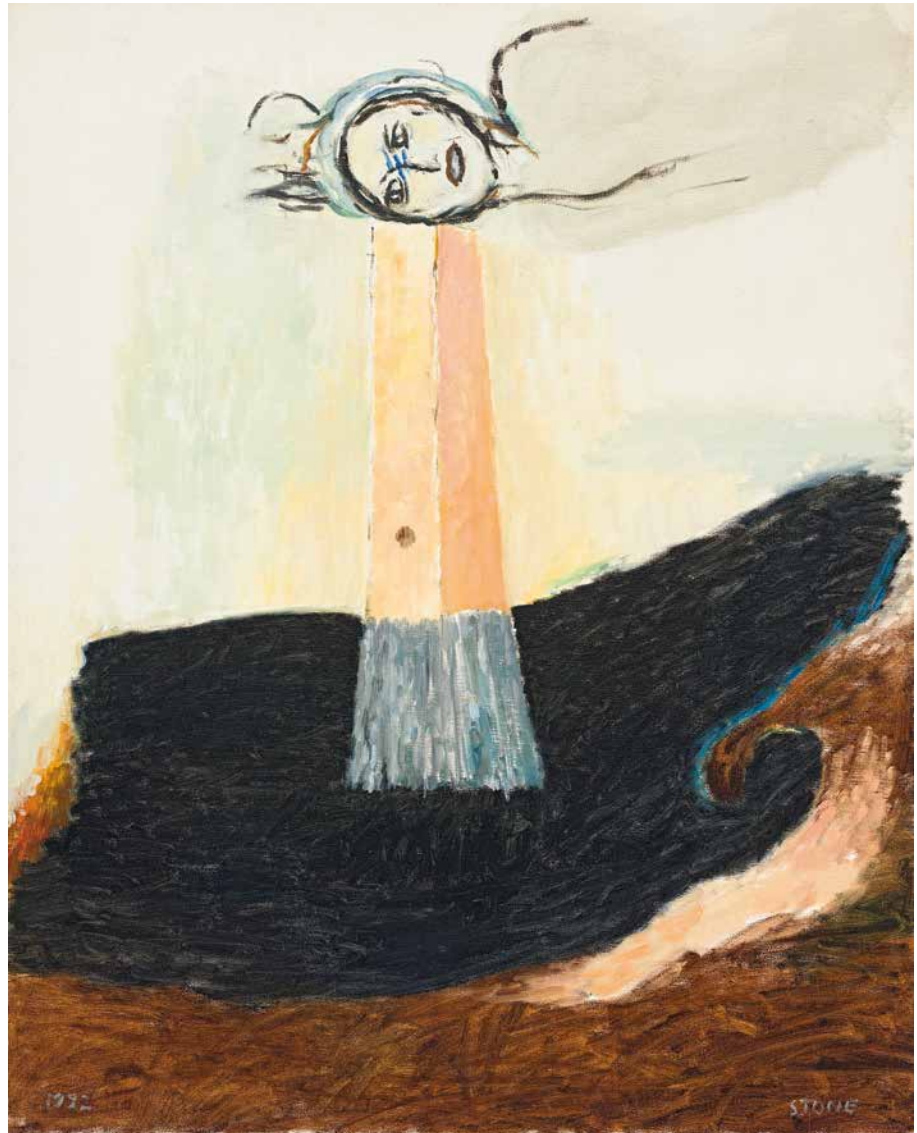
Exposed Foundation

signed and dated 1992; signed, dated
1992 and inscribed with the title on
the reverse

oil on canvas

116 by 93,5 cm

R70 000 – 100 000





328

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Playing in the Rock Pools

signed

oil on board

45 by 59,5 cm

R80 000 – 120 000



329

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Children on the Slipway

signed

oil on canvas laid down on board

73,5 by 121 cm

R250 000 – 400 000

330

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Seated Form

painted steel, on a painted steel

base

height: 223 cm, including base

R200 000 – 300 000



331

Hennie (Hendrik Christiaan)
NIEMANN JNR

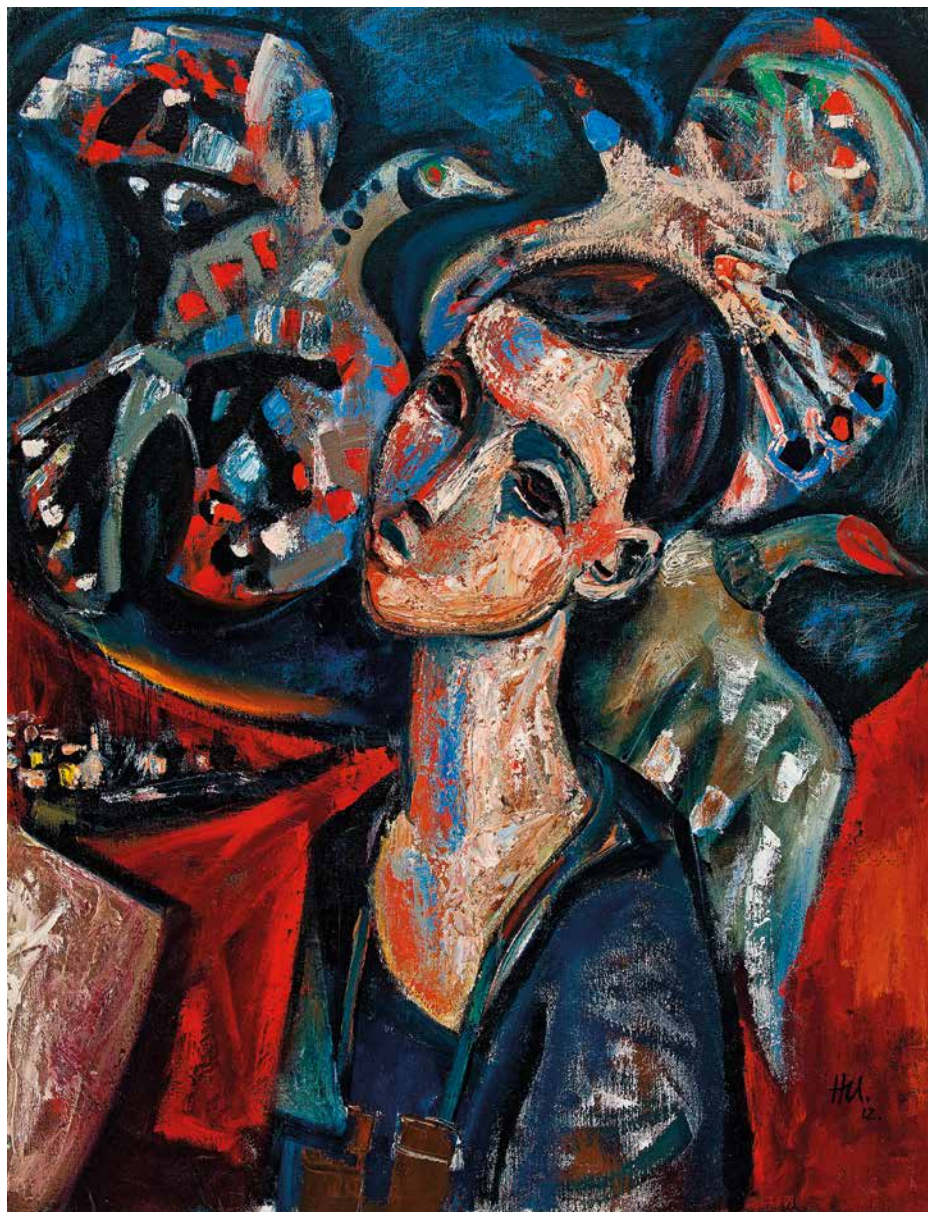
SOUTH AFRICAN 1972–

Return of the Summer Migrants

signed with the artist's initials and
dated 12; signed, dated 2012 and
inscribed with the title on the reverse
oil on canvas

89,5 by 69 cm

R100 000 – 150 000





332

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Ear, Nose and Throat

signed

oil on canvas

59,5 by 69,5 cm

R100 000 – 150 000



333

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Eye to Eye I

signed and numbered 4/5; signed and numbered 4/5 on the reverse

tufted wool

297 by 215,5 cm

R120 000 – 160 000

334

William Joseph
KENTRIDGE

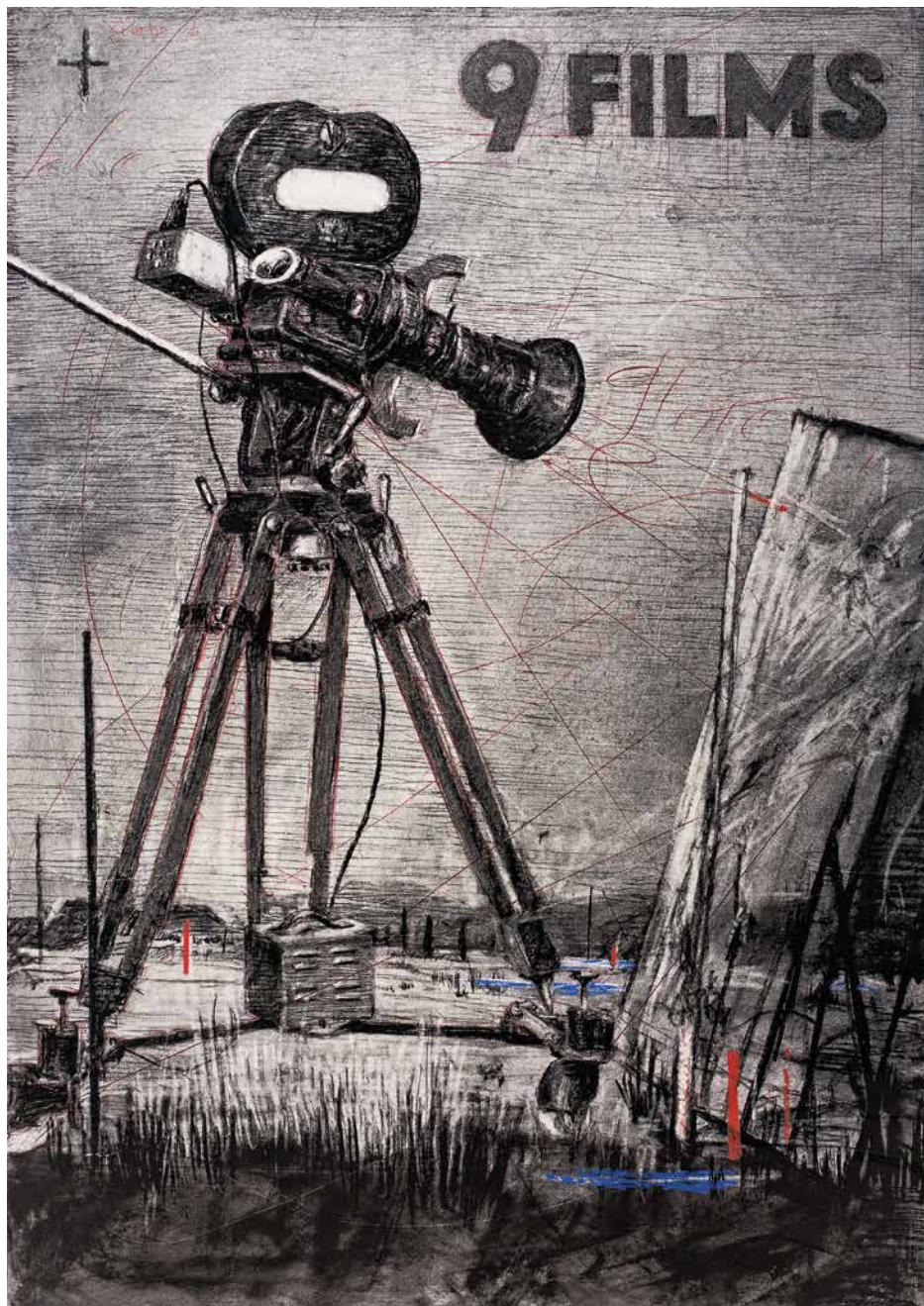
SOUTH AFRICAN 1955–

9 Films

signed and numbered 1/10 in
red conté

colour photolithograph
sheet size: 219 by 154 cm

R275 000 – 375 000



335

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Telephone Lady

signed and numbered 'Printer's Proof 2'
on the reverse
linocut on canvas
204 by 99 cm

R400 000 – 600 000

LITERATURE

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

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

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

cf. Stewart, Susan. (2004) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition on paper illustrated on page 97.



336

Cameron
PLATTER

SOUTH AFRICAN 1978–

I Love Durban

executed in 2010
pencil crayon on paper
170 by 170 cm

R100 000 – 150 000



Although trained as a painter, Cameron Platter chiefly works with drawing, sculpture and film. His output is marked by its vivid colour palette, surreal humour and recombinant visual style, which sutures together quotations from outdoor advertising, tabloid newspapers, TV culture and art history, notably artist John Muafangejo. His work explores themes of power, faith, security, sex and consumption. Platter's large-scale drawings, each painstakingly produced with Faber-Castell pencils, have been a mainstay of his practice since his debut solo exhibition

at the Bell-Roberts Gallery, Cape Town, in 2005. Lot 337 was included on this exhibition. The self-conscious simplicity of this work – both in style and subject – is consistent with Platter's earlier drawings. These works were followed by a series of text-based drawings exploring the signage attached to prophecy, healing and sexual commerce. Lot 336 was included on his 2010 solo exhibition at Whatiftheworld Gallery, Cape Town. It references, amongst other things, a real-life nightclub and brothel in Durban called La Mirage.



337

Cameron
PLATTER

SOUTH AFRICAN 1978–

The Attack of the Killer Zebras From Outta Space (The Second Coming ...)

executed in 2005
pencil crayon on paper
128 by 188 cm

R60 000 – 90 000



338

Karel Anthony
NEL

SOUTH AFRICAN 1955–

Rod Latent Light

dated 1991

graphite, charcoal, pastel and painted
wood

174 by 296 cm

R300 000 – 500 000

LITERATURE

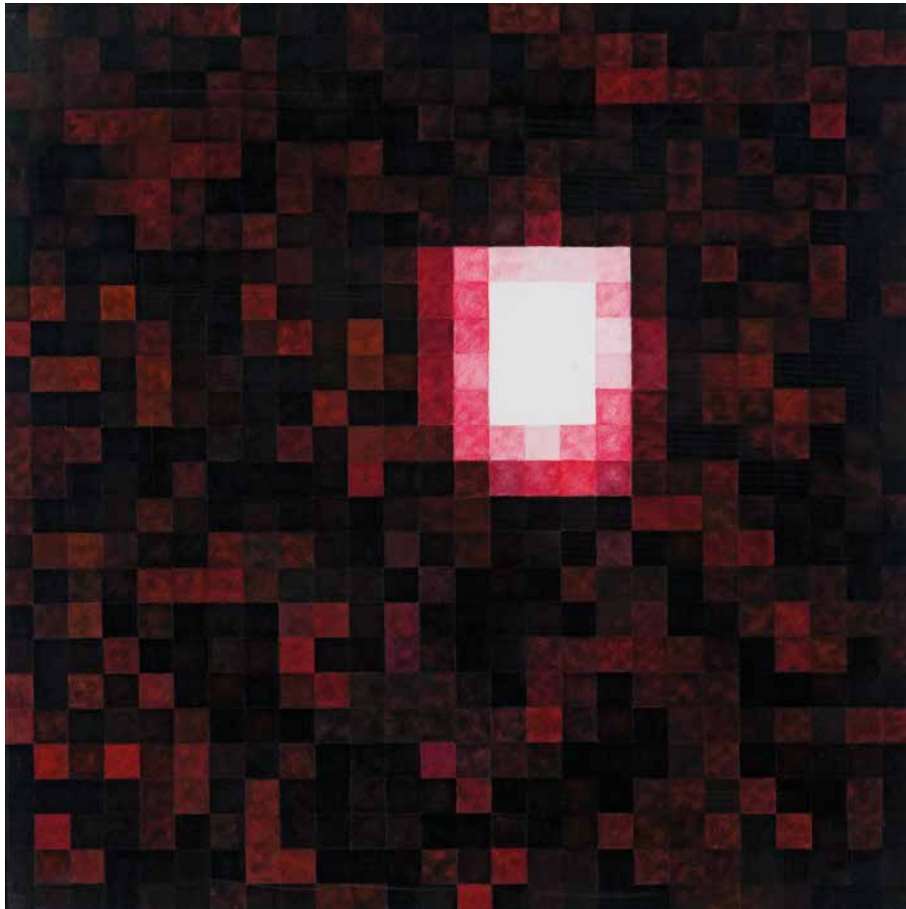
Siebrits, Warren. (March 2009) *Exit Ahead Push Trolley Now*, Johannesburg. Illustrated, unpaginated.

Drawing is central to Karel Nel's worldly, science-interested practice. 'For me drawing has always been a kind of reconnaissance, a means to explore the world around me,' he has stated.¹ This drawing was produced shortly after Nel returned to Johannesburg from an extended period abroad, notably at the University of California at Berkeley where he was a Fulbright Scholar (1988-89) and Simpson Fellow (1991). It evidences his accumulative style of drawing where 'fugitive but precise' elements are layered to create the final composition.² The work forms part of a series of drawings portraying rod-like objects. 'The rod is a signifier of transition and power in many cultures,' says Nel, who is an accomplished scholar of sacral objects from pre-capitalist societies.³ The juxtaposition of the flare-like red object with a similarly scaled black rod is purposeful and speaks to the artist's interest in mental (or eidetic) imagery. The work was acquired directly from Nel's studio by architects Meyer Pienaar & Partners, and thereafter passed on.

1. Nel, Karel. (1999) *Wedge*, Johannesburg: Wits. Unpaginated catalogue for staff exhibition of Department of Fine Arts, University of the Witwatersrand, at NSA Gallery, Durban.

2. Burroughs, Elizabeth. (2015) *Karel Nel: Observe*, London: Art First. Page 15.

3. Telephonic interview with artist, 20 April 2016



339

Richard

PENN

SOUTH AFRICAN 1976–

Quaoar and Quaoar (enhanced), two

signed and dated 09

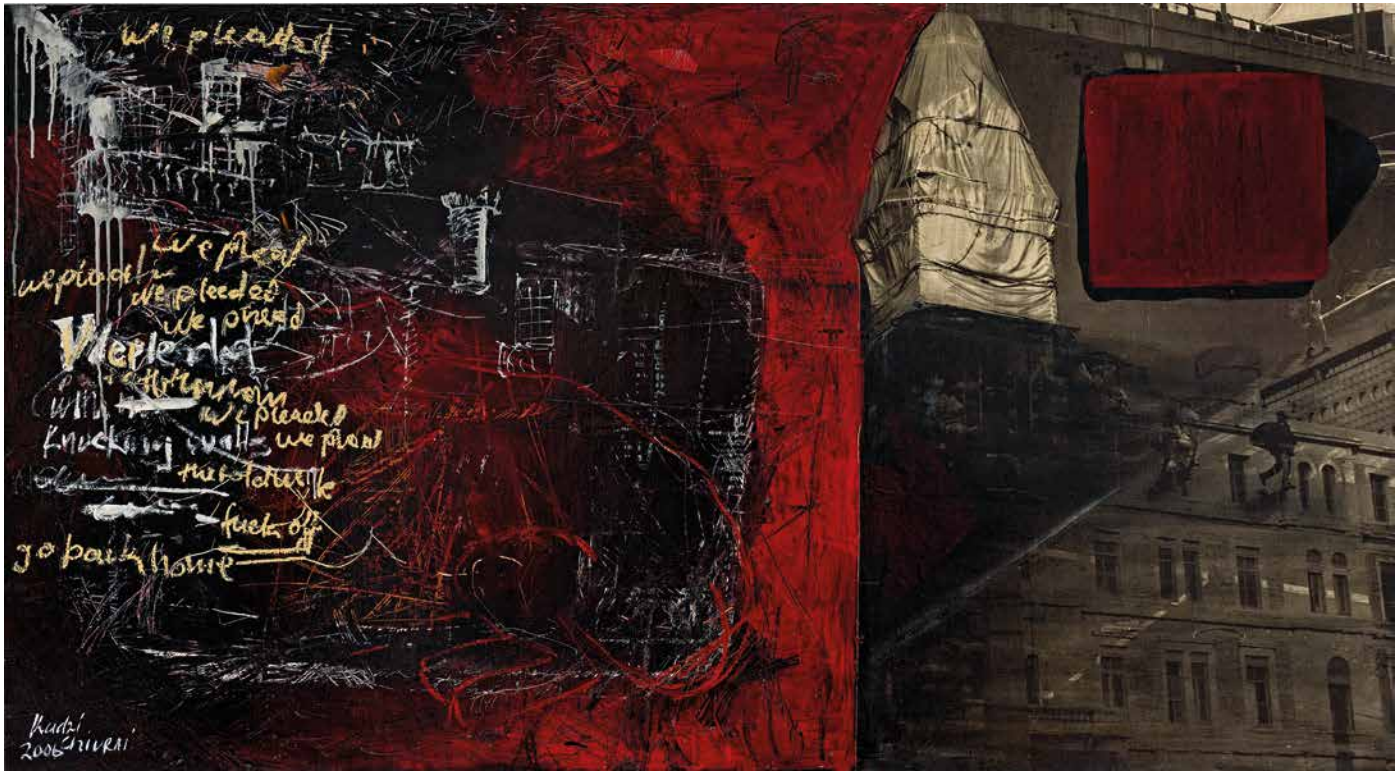
pastel; ink

129,5 by 129 cm

(2)

R60 000 – 90 000

Penn's interest in origins naturally draws him toward observations of objects that are extremely large and distant as well as extremely small and equally distant. Images of the cosmos and of the microscopic and even the quantum realities of atoms and energies are often conflated in his works. Quaoar is a distant object in our solar system situated in the Kuiper belt beyond the orbit of Neptune and is one of thousands of such Kuiper belt objects. Pluto is now one of three Kuiper belt objects to be officially recognised as a dwarf planet. *Quaoar*, 2009 is a pastel drawing of our best optical image of the object as it drifts slowly around the sun and is accompanied by a small ink drawing, *Quaoar (enhanced)*, 2009 of the same object based on a different imaging system.



340

Kudzanai

CHIURAI

ZIMBABWEAN 1981–

Go Back Home

signed and dated 2006

mixed media and collage on board

110,5 by 200,5 cm

R90 000 – 120 000

The rough compositional style of Kudzanai Chiurai's early paintings, which melded new trends in contemporary street art (such as collage and stencil) with the influence of expressive mark makers like Jean-Michel Basquiat, generated widespread interest. Chiurai was the subject of a 2005 profile in the *Sunday Times*, in which he spoke of the complexities involved in openly criticising Zimbabwe's veteran president, Robert Mugabe: 'I might sound brave, but I am very disturbed ... my mother still lives in Zimbabwe ... I still want to go back ... The country is in my bloodstream.'¹ This mixed-media work was produced a year after his breakout exhibition *Y Propaganda* at Obert Contemporary and appeared on curator Storm Janse van Rensburg's 2006 travelling group exhibition, *New Painting*. This work's muted colour tones register Chiurai's sombre mood at the time, while its scratchy text component highlights a complication faced by many Zimbabwean exiles: xenophobia. Two years after making this work South Africa experienced widespread anti-immigrant violence, which Chiurai witnessed first-hand from his Johannesburg studio.

1. Madondo, Bongani (2005). 'Pop goes the easel', *The Sunday Times*, 1 May 2005.



341

Wim

BOTHA

SOUTH AFRICAN 1974–

The Kill

oil on board

178,5 by 41,5 cm

R100 000 – 150 000

The following is an excerpt taken from an interview with Michael Stevenson published in the *Standard Bank Young Artist for the Visual Arts 2005* catalogue on page 63.

MS: Are the hyenas, antelope and wildebeest that appear in your work related in some way to the fact that your father was the administrative director of the National Parks Board?

WB: My experience through my father's position at the Parks Board is based almost entirely on seeing live animals in the parks.

342

Michael

MACGARRY

SOUTH AFRICAN 1978–

Fetish V

AK47 and rusted nails

36 by 91,5 cm

R70 000 – 100 000





343

Pieter

HUGO

SOUTH AFRICAN 1976–

Animal Handler with Ajusco, Lagos, Nigeria, 2007

C-print mounted on plexiglass

image size: 100 by 100 cm

R70 000 – 100 000

LITERATURE

Hugo, Pieter. (2007) *The Hyena and Other Men*, Munich: Prestel.
Illustrated on page 2.

Accompanied by a certificate of authenticity.

344

Willem Hendrik Adriaan
BOSHOFF

SOUTH AFRICAN 1951–

Hot Cross Bowl I

signed and dated '85 on the underside
assembled wood
90 by 66 by 35 cm

R150 000 – 200 000

EXHIBITED

Standard Bank Gallery, Johannesburg,
*Willem Boshoff: Word Forms and
Language Shapes 1975–2007*, 25
September to 1 December 2007,
illustrated in colour in the catalogue
on page 67

Accompanied by the Standard Bank
Gallery, *Willem Boshoff: Word Forms and
Language Shapes 1975–2007* exhibition
catalogue.

Although raised in a conservative Afrikaans household, it was only in 1971, while studying at the Johannesburg College of Art, that Willem Boshoff became interested in the Jesus movement. Inspired by its restorationist theology and promotion of ascetic values, in 1973 he briefly dropped out of art school and became a full-time lay preacher. Christian faith has often surfaced as a subject in Boshoff's masterfully crafted sculptures. This work was produced during the dissolution of his marriage in 1985. It is one of a pair of bowls produced by the artist, although the other bowl was only fully completed in 1997. The bowls were initially intended as receptacles for the large hot cross buns eaten during Easter.¹ This bowl features a cross form in its construction, a symbol of Christ most obviously, but also in the artist's view suggestive of 'the lacerations on the body after a whipping.'²

1. Siebrits, Warren. (2007) Willem Boshoff: Word Forms and Language Shapes, Johannesburg: Standard bank Gallery, p. 66.

2. Ibid., p. 66.



345

Willem Hendrik Adriaan

BOSHOFF

SOUTH AFRICAN 1951–

Berylloid

wood

40 by 49 by 130 cm

R90 000 – 120 000

As this work could not be located at the time the *Willem Boshoff Word Forms and Language Shapes 1975–2007* exhibition was being curated, it does not appear in the catalogue. The importance of this work as a transition piece cannot be overstated, the base was produced in 1982/83 whilst making the 370 Day Project – the bereloid form is part of Letter B of the Blind Alphabet made in 1993–94.

Accompanied by the Standard Bank Gallery, *Willem Boshoff: Word Forms and Language Shapes 1975–2007* exhibition catalogue.



346

Angus

VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Chartered Self

executed in 2014, from an edition of 3
rammed earth and Belfast granite,
Rustenburg granite, hematite from
Thabazimbi, and granite from just
above the Jukskei River
198 by 40 by 64 cm

R150 000 – 200 000

EXHIBITED

Everard Read Gallery, Johannesburg,
From Explicit to Implicit, 23 October to
November 2014, illustrated in colour in
the exhibition catalogue on
pages 48 to 49.



347

Harry

BERTOIA

AMERICAN 1915–1978

Spray

signed on the underside
welded stainless steel rods mounted
on a wooden base
height: 44 cm, including base

R60 000 – 90 000

'Spray (1956) was produced using fine stainless steel rods which were tightly gathered at their base and expertly welded by Bertoia. These rods being thin and lightweight are then allowed to open up, with the help of gravity, the further they emerge away from their welded core. The rods are so fine and delicate that the work also doubles up as a kinetic sculpture, moving at the slightest touch or air-movement. A decade later in the mid-sixties Bertoia would make larger and more complex versions of these early experiments in form and space.' Taken from Warren Siebrits and The Art of Collecting. (March 2015) *Harry Bertoia and the Importance of Where You Find Yourself*



348

Willem Hendrik Adriaan

BOSHOFF

SOUTH AFRICAN 1951–

Blind Fish IV

signed

wild olive wood with braille text in
escutcheon pins

height: 38,5cm; length: 74cm; width: 18 cm

R80 000 – 120 000

Willem Boshoff decided to become a sculptor at age 14. At the time he was already serving an informal apprenticeship with his carpenter father, Martiens Boshoff. Although financially supported by his family during his studies at the Johannesburg College of Art, Boshoff had to make up for shortfalls by teaching part-time classes. This work traces its beginnings to a series of 13 metal sculptures, some fish-like in form, produced by the artist in a Parktown stable he rented for his popular night-time art classes. Years later he reinterpreted these forms into wood, producing two works in kiaat (African teak) with the assistance of his son, Martin. The *Blind Fish* series runs to nine sculptures in various wood types. This is the only work produced in wild olive. Each work additionally features a Braille text marking. The text here quotes a line from US rock band Nirvana's song 'Something in the Way' (1991): 'It's OK to eat fish because they don't have any feelings.'





349

Stefanus

RADEMEYER

SOUTH AFRICAN 1976–

Differential Modulation, diptych

executed in 2007/8

laminated wood

178 by 200 by 50cm, each

R80 000 – 120 000

LITERATURE

Siebrits, Warren. (March 2009) *Exit Ahead Push Trolley Now*, Johannesburg. Illustrated, catalogue number 27.

Rademeyer has only made five sculptures using wood and interlocking elements. The first four were exhibited at Warren Siebrits Modern and Contemporary Art in November 2004; they were all sold to prominent collectors. *Differential Modulation* was made three years later and was exhibited at the first Johannesburg Art Fair in March 2008.



350

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Partnership

signed and dated 2005

oil on canvas

100 by 130 cm

R150 000 – 200 000



351

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Totem

signed and numbered 3/3
carved and painted wood
height: 208cm, including base

R100 000 – 150 000



352

Kendell
GEERS

SOUTH AFRICAN 1968–

(X) Version I

signed, dated 1993 and inscribed with the title on the reverse
photocopy collage on masonite with X
shape form cut-out
102 by 196cm (2)

R80 000 – 120 000

PROVENANCE

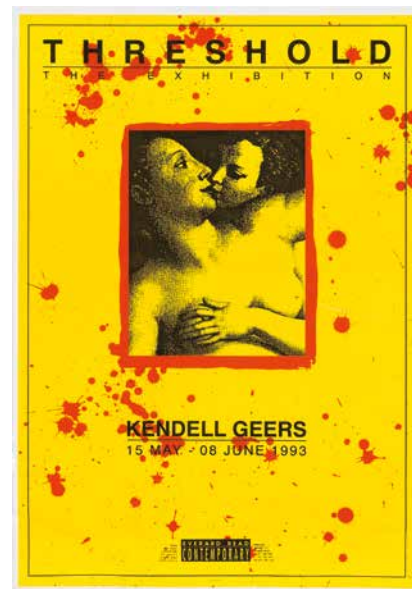
Strauss and Co., *South African and
International Art*, 1 November 2010, lot
223

EXHIBITED

Everard Read Contemporary,
Johannesburg, *Threshold The Exhibition*,
15 May to 8 June 1993

LITERATURE

Siebrits, Warren. (September 2011)
Aspects of South African Art II: 1910–2010,
Johannesburg: Warren Siebrits.
Illustrated in colour, unpaginated.
Accompanied by a *Threshold The
Exhibition* poster



353

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Owl I

signed, dated 95 and numbered 6/6

bronze with a brown patina,

mounted on a marble base

height: 53 cm, including base

R80 000 – 120 000

LITERATURE

De Klerk, Chris and De Kamper, Gerard.

(2012) *Villa in Bronze: A Comprehensive*

Reference to the Castings of Edoardo

Villa, Pretoria: University of Pretoria

Museum. Another example from this

edition illustrated on page 113.



END OF SALE

Conditions of Business

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

1 DEFINITIONS

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

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

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

seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and

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

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

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

2.2 Examination of lots

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

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

2.3 Exclusions and limitations of liability to buyers

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

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

2.4 Import, export and copyright restrictions

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

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

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or reoffer lots for sale, to accept and refuse bids and/or to reopen the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 No cancellation or Returns

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

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

2.7 Payment and collection

- 2.7.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.7.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.7.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.7.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.7.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.7.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.7.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.8 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of

2.7 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.8.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, or to store the lot, as contemplated in 2.8.1, pending resale. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining objects submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer

is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller, save for the circumstances contemplated elsewhere in these general conditions of business.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
 - 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
 - 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
 - 3.3.1.3 the lot and any written provenance given by the seller are authentic;
 - 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
 - 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

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

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have had the sale been at the reserve.
- 3.5.5 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6 Insurance

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

& Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.

- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
 - 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
 - 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
 - 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

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

3.8 Withdrawal fees

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

3.9 Photography and illustration

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

3.10 Unsold lots

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

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, the bidders' record, marketing and otherwise as required by law.
- 4.2 The bidder and seller agree to the processing of their personal

information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.



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Bidder Number

(for office use only)

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- Please write clearly and place your bids at least 24 hours prior to the sale.
- The telephone bids service is offered for lots with a minimum low estimate of R10 000.

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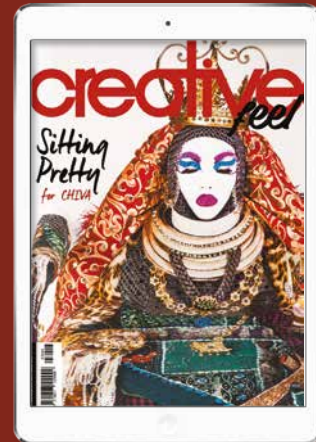
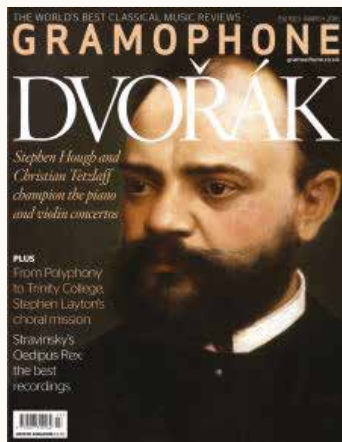
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an authorised Financial Services Provider

| LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL |
|--------|---------|--------|---------|--------|--------|--------|--------|--------|---------|--------|---------|
| 1 | 34 104 | 46 | 14 779 | 91 | 11 710 | 136 | 5 270 | 181 | 7 378 | 226 | 31 831 |
| 2 | 39 788 | 47 | 68 208 | 92 | 39 788 | 137 | 13 642 | 182 | 25 010 | 227 | 12 505 |
| 3 | 39 788 | 48 | 102 312 | 93 | 39 788 | 138 | 31 831 | 183 | 59 114 | 228 | 7 026 |
| 4 | 17 052 | 49 | 11 710 | 94 | 93 218 | 139 | 12 505 | 184 | 9 368 | 229 | - |
| 5 | 17 052 | 50 | 68 208 | 95 | 12 505 | 140 | 56 840 | 185 | 17 052 | 230 | 204 624 |
| 6 | 12 505 | 51 | 12 505 | 96 | 8 783 | 141 | 11 710 | 186 | 295 568 | 231 | 5 621 |
| 7 | 73 892 | 52 | 21 600 | 97 | 3 513 | 142 | 21 600 | 187 | - | 232 | 47 746 |
| 8 | 18 189 | 53 | - | 98 | 21 600 | 143 | 18 189 | 188 | 30 694 | 233 | 102 312 |
| 9 | 13 642 | 54 | 9 368 | 99 | 1 757 | 144 | 8 197 | 189 | 36 378 | 234 | 45 472 |
| 10 | - | 55 | 7 026 | 100 | 5 855 | 145 | - | 190 | 4 099 | 235 | 9 134 |
| 11 | - | 56 | 397 880 | 101 | 17 052 | 146 | 5 270 | 191 | 9 368 | 236 | 45 472 |
| 12 | 9 368 | 57 | 25 010 | 102 | 8 783 | 147 | 13 642 | 192 | 7 963 | 237 | 47 746 |
| 13 | 210 308 | 58 | 28 420 | 103 | 6 441 | 148 | 34 104 | 193 | 4 684 | 238 | 11 710 |
| 14 | 34 104 | 59 | 2 342 | 104 | 5 855 | 149 | - | 194 | 12 505 | 239 | 22 736 |
| 15 | 47 746 | 60 | 4 684 | 105 | 4 684 | 150 | - | 195 | 14 210 | 240 | 54 567 |
| 16 | 62 524 | 61 | 11 125 | 106 | - | 151 | - | 196 | 18 189 | 241 | 10 539 |
| 17 | - | 62 | 2 225 | 107 | 5 855 | 152 | 17 052 | 197 | 7 612 | 242 | 11 710 |
| 18 | 34 104 | 63 | 2 928 | 108 | 5 855 | 153 | - | 198 | 8 197 | 243 | 8 197 |
| 19 | 8 197 | 64 | 10 539 | 109 | 4 684 | 154 | - | 199 | 10 774 | 244 | 20 463 |
| 20 | 170 520 | 65 | 4 684 | 110 | 11 710 | 155 | - | 200 | 10 539 | 245 | 363 776 |
| 21 | 15 916 | 66 | 5 621 | 111 | 8 783 | 156 | - | 201 | 10 539 | 246 | 96 628 |
| 22 | - | 67 | 15 916 | 112 | - | 157 | - | 202 | 10 539 | 247 | 341 040 |
| 23 | 26 147 | 68 | 11 125 | 113 | 4 216 | 158 | - | 203 | 21 600 | 248 | 34 104 |
| 24 | 39 788 | 69 | 43 199 | 114 | 9 954 | 159 | - | 204 | 7 612 | 249 | 31 831 |
| 25 | 9 954 | 70 | 31 831 | 115 | 4 450 | 160 | - | 205 | 8 783 | 250 | 9 368 |
| 26 | - | 71 | 9 954 | 116 | 9 368 | 161 | 4 919 | 206 | 18 189 | 251 | 9 954 |
| 27 | 36 378 | 72 | 21 600 | 117 | 9 603 | 162 | 4 684 | 207 | 22 736 | 252 | 10 539 |
| 28 | 20 463 | 73 | 7 612 | 118 | 25 010 | 163 | 2 108 | 208 | 28 420 | 253 | 9 368 |
| 29 | 17 052 | 74 | 8 197 | 119 | - | 164 | 4 450 | 209 | 25 010 | 254 | 34 104 |
| 30 | 20 463 | 75 | 9 954 | 120 | 8 197 | 165 | 39 788 | 210 | 15 916 | 255 | 15 916 |
| 31 | 5 855 | 76 | 47 746 | 121 | 8 783 | 166 | 3 513 | 211 | 8 197 | 256 | 20 463 |
| 32 | 15 916 | 77 | 13 642 | 122 | 36 378 | 167 | - | 212 | 11 125 | 257 | 9 368 |
| 33 | 14 779 | 78 | 284 200 | 123 | 4 684 | 168 | 14 779 | 213 | - | 258 | 12 505 |
| 34 | 22 736 | 79 | 19 326 | 124 | 11 710 | 169 | 17 052 | 214 | 5 270 | 259 | 7 612 |
| 35 | 22 736 | 80 | 14 779 | 125 | 10 539 | 170 | - | 215 | 5 855 | 260 | 9 368 |
| 36 | 2 928 | 81 | 19 326 | 126 | - | 171 | - | 216 | - | 261 | 10 539 |
| 37 | 19 326 | 82 | 14 779 | 127 | 43 199 | 172 | - | 217 | - | 262 | 7 026 |
| 38 | 17 052 | 83 | 9 368 | 128 | 11 710 | 173 | 7 026 | 218 | 28 420 | 263 | 8 197 |
| 39 | 43 199 | 84 | 318 304 | 129 | 13 642 | 174 | - | 219 | - | 264 | 10 539 |
| 40 | 13 642 | 85 | 4 450 | 130 | 8 783 | 175 | 96 628 | 220 | 3 162 | 265 | 7 026 |
| 41 | 34 104 | 86 | 17 052 | 131 | 18 189 | 176 | - | 221 | 28 420 | 266 | 7 612 |
| 42 | 13 642 | 87 | 51 156 | 132 | 12 505 | 177 | 51 156 | 222 | 5 855 | 267 | 9 954 |
| 43 | 22 736 | 88 | 8 783 | 133 | 68 208 | 178 | 13 642 | 223 | 8 432 | 268 | 4 099 |
| 44 | 318 304 | 89 | 20 463 | 134 | 25 010 | 179 | 43 199 | 224 | 2 928 | 269 | 17 052 |
| 45 | - | 90 | 5 855 | 135 | - | 180 | - | 225 | 20 463 | 270 | 204 624 |

Auction Results

| LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL |
|--------|---------|--------|---------|--------|---------|--------|---------|--------|-----------|--------|-----------|
| 271 | 193 256 | 316 | 102 312 | 361 | - | 406 | 18 189 | 451 | 397 880 | 496 | 625 240 |
| 272 | 34 104 | 317 | 15 916 | 362 | 36 378 | 407 | 31 831 | 452 | 363 776 | 497 | 306 936 |
| 273 | 682 080 | 318 | - | 363 | - | 408 | 47 746 | 453 | 704 816 | 498 | 341 040 |
| 274 | 704 816 | 319 | 28 420 | 364 | 56 840 | 409 | - | 454 | 1 477 840 | 499 | 159 152 |
| 275 | 181 888 | 320 | 20 463 | 365 | 43 199 | 410 | - | 455 | 159 152 | 500 | 409 248 |
| 276 | 261 464 | 321 | 36 378 | 366 | 62 524 | 411 | 39 788 | 456 | 170 520 | 501 | 104 586 |
| 277 | 25 010 | 322 | 28 420 | 367 | 28 420 | 412 | - | 457 | 170 520 | 502 | 272 832 |
| 278 | 73 892 | 323 | 62 524 | 368 | 68 208 | 413 | 51 156 | 458 | 125 048 | 503 | 181 888 |
| 279 | 11 710 | 324 | 30 694 | 369 | 22 736 | 414 | 27 284 | 459 | 181 888 | 504 | 181 888 |
| 280 | 34 104 | 325 | 31 831 | 370 | 34 104 | 415 | 79 576 | 460 | 397 880 | 505 | 2 387 280 |
| 281 | 34 104 | 326 | - | 371 | - | 416 | 31 831 | 461 | - | 506 | 159 152 |
| 282 | - | 327 | 85 260 | 372 | 79 576 | 417 | 20 463 | 462 | 73 892 | 507 | - |
| 283 | 56 840 | 328 | - | 373 | 68 208 | 418 | 51 156 | 463 | 102 312 | 508 | 1 023 120 |
| 284 | - | 329 | 85 260 | 374 | - | 419 | 51 156 | 464 | 1 136 800 | 509 | 204 624 |
| 285 | 8 783 | 330 | 20 463 | 375 | - | 420 | 54 567 | 465 | 170 520 | 510 | - |
| 286 | 4 216 | 331 | 68 208 | 376 | 28 420 | 421 | 45 472 | 466 | - | 511 | 886 704 |
| 287 | 7 612 | 332 | 31 831 | 377 | 22 736 | 422 | 20 463 | 467 | 125 048 | 512 | 909 440 |
| 288 | 5 270 | 333 | - | 378 | 43 199 | 423 | 147 784 | 468 | 181 888 | 513 | 90 944 |
| 289 | 17 052 | 334 | 43 199 | 379 | 61 388 | 424 | 96 628 | 469 | 102 312 | 514 | 193 256 |
| 290 | - | 335 | 31 831 | 380 | 54 567 | 425 | 25 010 | 470 | - | 515 | - |
| 291 | 39 788 | 336 | 30 694 | 381 | 73 892 | 426 | 45 472 | 471 | - | 516 | - |
| 292 | 34 104 | 337 | 39 788 | 382 | 28 420 | 427 | 45 472 | 472 | - | 517 | 261 464 |
| 293 | 159 152 | 338 | - | 383 | 28 420 | 428 | 54 567 | 473 | 113 680 | 518 | 227 360 |
| 294 | 25 010 | 339 | 73 892 | 384 | - | 429 | 25 010 | 474 | 68 208 | 519 | 61 388 |
| 295 | 18 189 | 340 | 28 420 | 385 | 34 104 | 430 | 18 189 | 475 | 318 304 | 520 | 204 624 |
| 296 | 73 892 | 341 | - | 386 | 90 944 | 431 | - | 476 | 1 818 880 | 521 | 73 892 |
| 297 | 54 567 | 342 | 45 472 | 387 | 20 463 | 432 | 45 472 | 477 | - | 522 | - |
| 298 | - | 343 | 43 199 | 388 | 68 208 | 433 | 22 736 | 478 | 227 360 | 523 | 90 944 |
| 299 | 90 944 | 344 | 18 189 | 389 | 107 996 | 434 | 187 572 | 479 | 591 136 | 524 | 159 152 |
| 300 | 79 576 | 345 | 28 420 | 390 | 31 831 | 435 | - | 480 | 181 888 | 525 | 568 400 |
| 301 | 28 420 | 346 | 28 420 | 391 | - | 436 | - | 481 | 682 080 | 526 | 738 920 |
| 302 | 35 241 | 347 | 90 944 | 392 | - | 437 | - | 482 | 147 784 | 527 | 204 624 |
| 303 | 51 156 | 348 | 73 892 | 393 | 45 472 | 438 | - | 483 | 272 832 | 528 | 136 416 |
| 304 | 28 420 | 349 | 68 208 | 394 | 39 788 | 439 | - | 484 | 125 048 | 529 | 85 260 |
| 305 | 39 788 | 350 | 28 420 | 395 | 90 944 | 440 | - | 485 | - | 530 | 284 200 |
| 306 | 85 260 | 351 | 68 208 | 396 | 65 935 | 441 | 79 576 | 486 | 318 304 | 531 | 215 992 |
| 307 | - | 352 | - | 397 | - | 442 | 56 840 | 487 | - | 532 | 170 520 |
| 308 | - | 353 | 45 472 | 398 | 51 156 | 443 | - | 488 | 261 464 | 533 | - |
| 309 | 51 156 | 354 | 22 736 | 399 | 51 156 | 444 | 102 312 | 489 | 136 416 | 534 | - |
| 310 | 12 505 | 355 | 34 104 | 400 | 45 472 | 445 | 113 680 | 490 | 341 040 | 535 | - |
| 311 | 51 156 | 356 | 56 840 | 401 | 19 326 | 446 | - | 491 | 170 520 | 536 | - |
| 312 | 96 628 | 357 | - | 402 | 20 463 | 447 | 932 176 | 492 | 250 096 | 537 | 204 624 |
| 313 | - | 358 | 56 840 | 403 | 31 831 | 448 | 90 944 | 493 | 90 944 | 538 | 90 944 |
| 314 | 45 472 | 359 | 93 218 | 404 | 77 303 | 449 | 363 776 | 494 | - | | |
| 315 | 56 840 | 360 | 36 378 | 405 | 47 746 | 450 | 397 880 | 495 | 102 312 | | |

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