# Strauss&co

Fine Art Auctioneers | Consultants





# Important South African and International Art

Monday 7 November 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 4 November to Sunday 6 November from 10 am to 5 pm

WALKABOUT

Saturday 5 November at 11 am and Sunday 6 November at 11 am

ENQUIRIES AND CATALOGUES

Office: +27 (0) 11 728 8246

Fax: +27 (o) 11 728 8247

CONTACT NUMBERS DURING VIEWING AND AUCTION

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ILLUSTRATED CATALOGUE R200.00

DIRECTORS:

F KILBOURN (EXECUTIVE CHAIRMAN), E BRADLEY, C STRAUSS, C WIESE, C WELZ, V PHILLIPS (MD) AND B GENOVESE (MD)

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



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8 pm Important South African and International Art Evening Sale

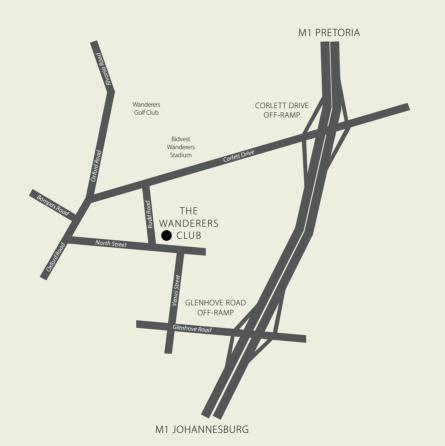
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Lot 256 Walter Battiss, Limpopo (detail)



#### Directions from Pretoria

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

## Directions from Johannesburg CBD

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



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

Preview and Auction at

The Wanderers Club

21 North Street, Illovo, Johannesburg

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## Sale Information

#### Auction

Monday 7 November 2016 4 pm Day Sale (Lots 1–200) 8 pm Evening Sale (Lots 201–293)

#### Venue

#### The Wanderers Club

21 North Street, Ilovo, Johannesburg

#### Preview

Friday 4 November to Sunday 6 November 2016 10 am to 5 pm

#### Walkabout

Saturday 5 November at 11 am and Sunday 6 November at 11 am

## **Enquiries and Catalogues**

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

## Contact Numbers during Viewing and Auction

Mobile: +27 (0) 79 407 5140 and +27 (0) 79 367 0637 Fax: +27 (0) 11 728 8247

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#### **Condition reports**

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www.straussart.co.za



## 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 SB7A 7A 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



An oak and walnut cabinet-on-stand, 18th/19th century R20 000 – 25 000

## **FURNITURE & DECORATIVE ARTS**

from the Estate Late Mrs Liselotte Hardebeck

Online-Only Auction 9–14 November 2016

Preview at Strauss & Co Johannesburg for the duration of the auction

Proceeds will be donated to the Umamawothando Trust

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

straussartonline.co.za

## StraussOnline

# Strauss&co

Fine Art Auctioneers | Consultants

## Sales Calendar 2017

## **Cape Town**

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

Monday 6 March 2017 Entries close approximately 10 weeks before date of sale

## **Johannesburg**

Important South African and International Art

Monday 22 May 2017 Entries close approximately 10 weeks before date of sale

## StraussOnline

South African and International Art and Decorative Arts

February 2017 April 2017 July 2017 September 2017 Entries close 2 weeks before date of sales

Dates are subject to change



Lot 274 Deborah Bell, I (detail)



## **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.

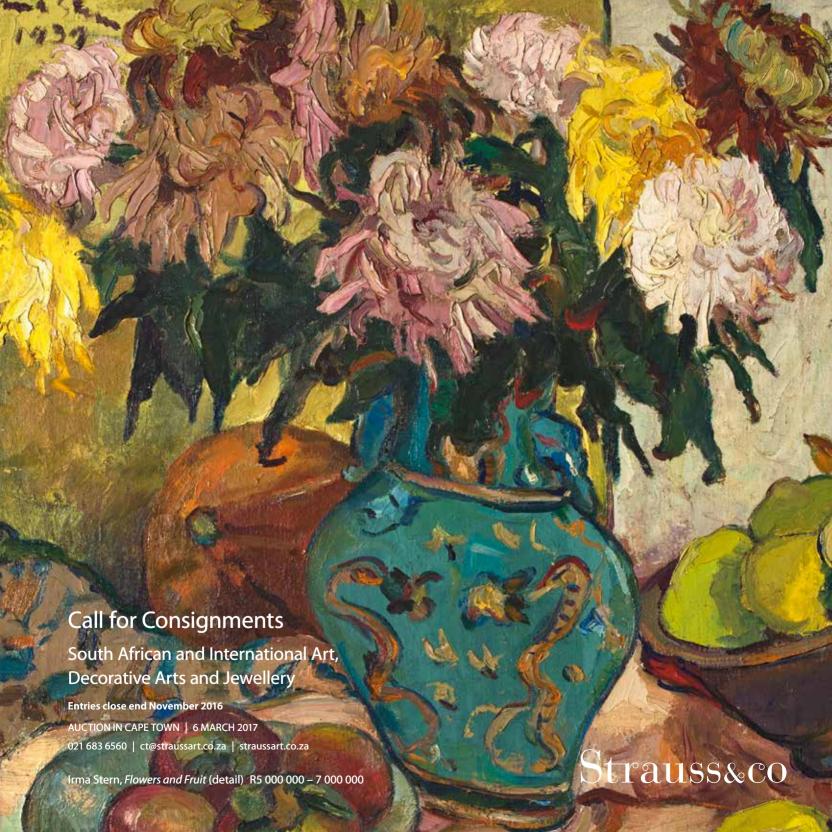
## 'signed ..., dated ..., inscribed ...'

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.

Lot 280 Andrew Verster *Table* (detail)





## The Collection of the Late Mr Chris (Tos) Du Toit

Pretoria based Chris (Tos) du Toit (1933–2016) was a long-time friend of Walter Battiss. Tos published the novel *Some People* on his 80th birthday, and the book was illustrated with 'exquisitely witty and tender drawings that Walter Battiss prepared for him'.

Tos is remembered by Justice Edwin Cameron, a former pupil at Pretoria Boys High, as an inspiring linguist who taught English and Afrikaans at the school from 1955–1967. He enraptured his class, was funny, richly knowledgeable, and entertaining. He was a pedagogue at heart and dedicated to the well-being and intellectual development of his charges. He went on to teach English at the University of Pretoria.

A very handsome man, Tos was also an Afrikaans actor, director, scriptwriter, producer. He gained prominence for his roles as the romantic lead in films such as *Sien Jou Môre, Die Vlindervanger, Boland!* and *Flying Squad.* He wrote and directed *Elsa se Geheim* starring Anna Neethling Pohl and an excellent cast of South African actors. He subsequently started his own film production company, CT Films, wrote five TV series and directed the movie *Big Game.* He is quoted as saying that 'the only time you have to experience life is now, so don't live in the past or in the future. Let everything be as it is.'

Lots 20, 21, 23, 24, 29, 63, 68, 83, 84, 99, 120, 231, 241, 243, 250



## The Collection of the Late Mrs Liselotte Hardebeck

The Hardebeck Collection consists of paintings that belonged to well-known Johannesburg philanthropist and socialite, Lisolette Hardebeck (1920–2014). The proceeds of the sale will benefit the Umamawothando Trust, which she set up in 2009 to help disadvantaged students obtain their second degree. Umamawothando means Mother of Love, a name given to her by those she helped in her own capacity during the rule of apartheid.

The Hardebecks travelled extensively, visiting South America and notably Peru, Chile and Mexico, as well as many countries in eastern and southern Africa. They collected many artefacts on their travels, from the Aztecs and Incas as well as from various African countries. They also amassed a substantial collection of African and South African art, tending to buy standout examples, either directly from artists or from well-established galleries.

Lisolette Hardebeck outlived her husband by 25 years, and towards the end of her life requested that a trust be formed after her death to educate disadvantaged students. She was convinced by current trust members to establish the trust while she was still alive so that she could witness its benefit herself. She requested that after her death the contents of their home be placed on auction so that the proceeds could benefit the trust. The furniture, jewellery and silver were auctioned by Strauss & Co in Cape Town in October. The residual contents of the Hardebeck home will be auctioned on a dedicated online sale from 9–14 November 2016.

Lots 1, 3, 6, 8, 9, 10, 16, 19, 35, 37, 38, 42, 69, 144, 178, 186, 201, 212, 213, 217, 222, 223, 226, 232, 233, 242, 249



The Wanderers Club, Illovo, Johannesburg 7 November 2016 – 4 pm

# South African and International Art

Day Sale Lots 1–200



#### Pieter Willem Frederick WENNING

SOUTH AFRICAN 1873-1921

Aapies River, Pretoria signed with the artist's initials and dated 1916 pencil and watercolour 20,5 by 40,5 cm

#### R25 000 - 35 000

#### PROVENANCE

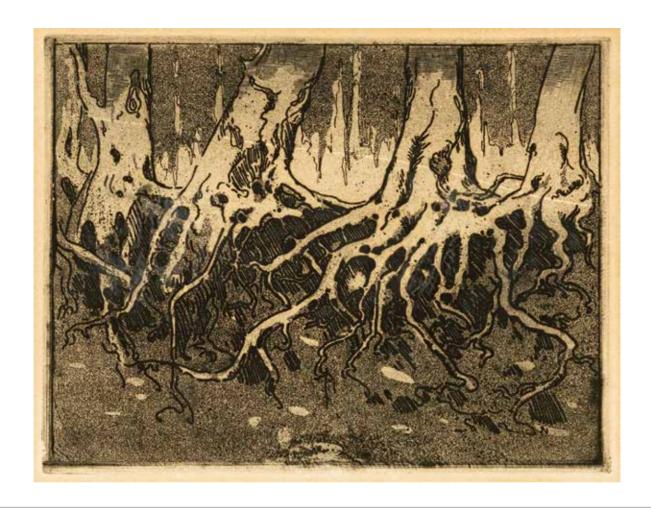
The Collection of the Late Mrs Liselotte Hardebeck. Purchased by the late owners from Pieter Wenning Gallery, 1958.

#### LITERATURE

Gregoire Boonzaier and Lippy Lipshitz. (1949) Wenning, Cape Town: Unie Volkspers. Illustrated in black and white on page 9.

Pieter Wenning was born at the Hague, and was 32 years old when he arrived in Pretoria to take up a position as clerk in the De Bussy bookshop in Van Erkom's Buildings. Having previously sketched the windmills, gabled cottages and lonely trees of Zaandam, the quarries, eroded ravines and tin shanties of his new Highveld surroundings provided him with the fresh subjects that he drew repeatedly during his first years in Pretoria. His drawing style during this period was dramatically influenced by Chinese and Japanese prints, which he handled daily at the bookshop. The sketches he made on the outskirts of town relied on an economy of line, some restraint, a gentle sense of spontaneity, and revealed a growing distrust of superfluous detail. These traits were unique at the time, as local artists focused instead on more saleable scenes of pinky sunsets, blooming jacarandas and approaching thunderstorms.

The present lot was sketched in 1916, and shows the recently completed Union Buildings on the horizon, as well as Government House. Gregoire Boonzaier and Lippy Lipshitz, co-authors of Wenning, an early monograph on the artist, thought these early Pretorian drawings to be 'among his finest works', despite the fact that the artist was happy enough to sell them to friends for a few shillings apiece. 1 Gregoire Boonzaier and Lippy Lipshitz. (1949) Wenning, Cape Town: Unie Volkspers, pages 5–7.



## Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Roots etching

plate size: 14,5 by 19 cm

R15 000 - 20 000

#### LITERATURE

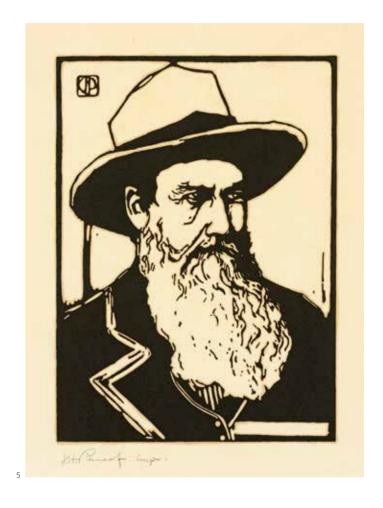
FL Alexander. (1974) *South African Graphic Art and its Techniques*. Human & Rousseau Publishers. Illustrated on page 223.

Gerard De Kamper & Chris De Klerk. (2014) *JH Pierneef in Print*. Bela Bela: Dream Africa Productions and Publishing. Illustrated on page 130.

Roots, a very rare line etching by Pierneef, has seldom appeared on the secondary market. Better known for his black and white linocuts of South African homesteads and indigenous trees, in the present lot Pierneef instead focused on an extensive, intricate root system. The close-up view is unusual for the artist, as he was more interested in the expansive vista of the landscape. The decorative patterns made by the exposed roots certainly attracted the artist, as he chose a similar subject for a linocut, *Drakensburg Mountains and Tree Stumps*.







## Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Zebra (Nilant 150)

stamped with the artist's studio stamp in the margin linocut

13 by 14 cm

R10 000 - 15 000

PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck. Purchased by the late owners from Gallery 21, 1975.

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## Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Jess Cottage, Pretoria (Nilant 30)

signed and inscribed 'impr' in pencil in the margin linocut

image size: 14,5 by 26 cm

R12 000 - 16 000

5

## Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Portret van n Voortrekker (Nilant 136) signed and inscribed 'impr' in pencil in the margin linocut

image size: 25,5 by 18,5 cm

R15 000 - 20 000

## Erland WINDFELDT

DANISH 1910-?

## Seated Monkey

signed with the artist's initials and dated 56; stamped with the artist's studio stamp on the underside carved and polished wood height: 27 cm

## R10 000 - 15 000

## PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.



## Adolph Stephan Friedrich JENTSCH

SOUTH AFRICAN 1888-1977

Bushveld

signed and dated 1965 watercolour on paper 18 by 31,5 cm

R15 000 - 20 000

## 8

## Adolph Stephan Friedrich JENTSCH

SOUTH AFRICAN 1888-1977

South West African Landscape signed with the artist's initials and dated 1953 watercolour 18,5 by 27 cm

## R12 000 - 15 000

## PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Purchased by the late owners from Sotheby Parke-Bernet South Africa, 1978.





## Pieter Willem Frederick WENNING

SOUTH AFRICAN 1873-1921

## Lourenço Marques

signed, dated 4-10-17 and inscribed with the title in pencil; inscribed 'To Hazel, with my best love Fred, Xmas 1917' on a label adhered to the reverse pencil and watercolour 25,5 by 36,5 cm

## R15 000 - 20 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Purchased by the late owners from Lezard & Company, 1958.

## 10

## Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

## Okahandja

signed, dated 30 Sept '24 and inscribed with the title in pencil in the margin pencil and watercolour on card 23 by 34 cm

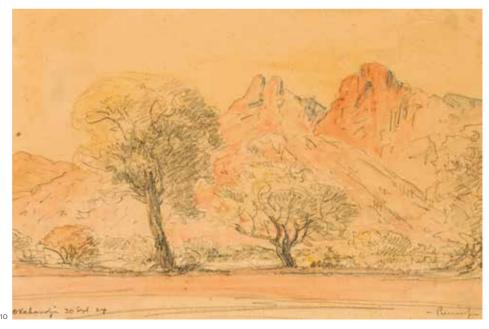
## R25 000 - 40 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Purchased by the late owners from Pieter Wenning Gallery, 1958.





## Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885-1942

Mountain Gorge

signed

oil on canvas

30 by 48,5 cm

## R20 000 - 30 000

## 12

## Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885-1942

Houses at Sunset

signed

oil on canvas

30 by 48 cm

## R40 000 - 60 000

## 13

## Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885-1942

Farmhouse

signed

oil on canvas

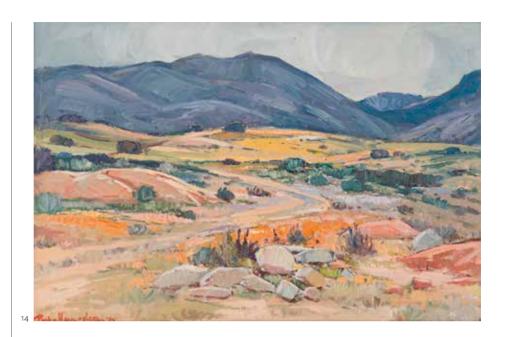
23 by 29,5 cm

R18 000 - 24 000









14 Piet (Pieter Gerhardus) VAN HEERDEN

SOUTH AFRICAN 1917-1991

Namaqualand signed and dated '82 oil on board 29,5 by 34,5 cm

R25 000 - 30 000

15

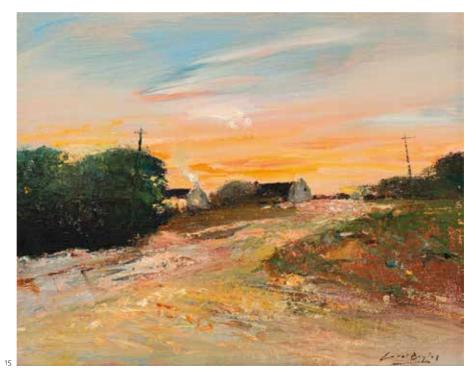
Errol Stephen BOYLEY

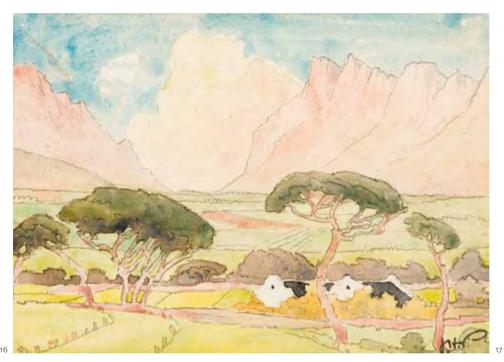
SOUTH AFRICAN 1918-2007

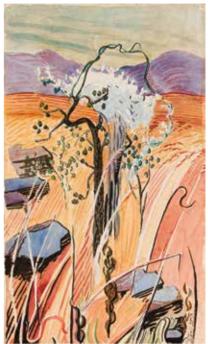
Arniston Cottages

signed; inscribed with the title in another hand on the reverse oil on hessian 47,5 by 60 cm

R25 000 - 35 000







## Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

## The Farmstead

signed with the artist's initials watercolour over pencil 14 by 20 cm

R20 000 - 30 000

#### PROVENANCE

Fielding Galleries, 1967.

The Collection of the Late Mrs Liselotte Hardebeck. Purchased by the late owners from Adler

15,5 by 29,5 cm

, ...

## 17

## Edith Luise Mary KING

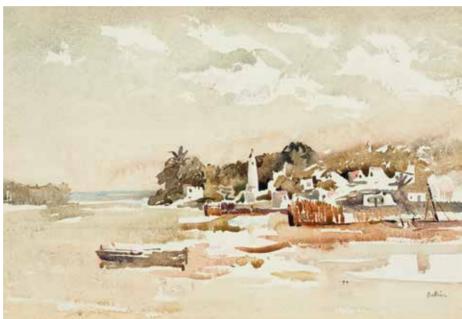
SOUTH AFRICAN 1869-1962

## Flowering Cherry

signed; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse watercolour

R25 000 - 35 000





## Edith Luise Mary KING

SOUTH AFRICAN 1869-1962

Beach Aloes and Dunes (South Coast, Natal)

executed circa.1952

inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse watercolour

52 by 36 cm

R25 000 - 35 000

## 19

## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Shela, Lamu Island, East Coast of Africa signed; inscribed with the title on the reverse watercolour 37 by 53 cm

## R15 000 - 20 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.
Purchased by the late owners from Adler Fielding Galleries, 1964.

## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

## Glenmore, Natal

signed, dated 14 November 1975 and inscribed with the title

watercolour on paper laid down on card 39 by 49 cm

## R40 000 - 60 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.

#### EXHIBITED

Standard Bank Gallery, Johannesburg, Walter Battiss: Gentle Anarchist, 20 October – 3 December 2005

#### LITERATURE

Karin Skawran (ed.) (2005) Walter Battiss: The Gentle Anarchist, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 144.

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## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

## Leisure Bay, Natal

signed, dated 14.NOV.75 and inscribed with the title

watercolour on paper laid down on card 40 by 49 cm

## R40 000 - 60 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.

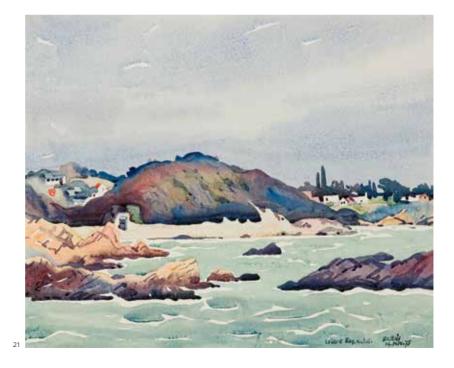
#### EXHIBITED

Standard Bank Gallery, Johannesburg, *Walter Battiss: Gentle Anarchist*, 20 October – 3 December 2005

## LITERATURE

Karin Skawran (ed.) (2005) Walter Battiss: The Gentle Anarchist, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 144.







## Gabriel Cornelis DE JONGH

SOUTH AFRICAN 1913-2004

A Deserted Beach

signed oil on board 66,5 by 100 cm

## R20 000 - 30 000

## 23

## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Port Edward, Natal

signed, dated 17.NOV.75 and inscribed with the title watercolour on paper laid down on card

35 by 50 cm

## R40 000 - 60 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.



## Joseph Charles Louis Clement SÉNÈQUE

SOUTH AFRICAN 1896-1930

Entering the Harbour signed and dated 22 oil on board 35 by 29,5 cm

## R30 000 - 50 000

#### PROVENANCE

The Collection of the Late Estate Mr Chris (Tos) Du Toit. Sold: Sotheby Parke-Bernet, South Africa, 31 October 1975, lot 136.

## 25

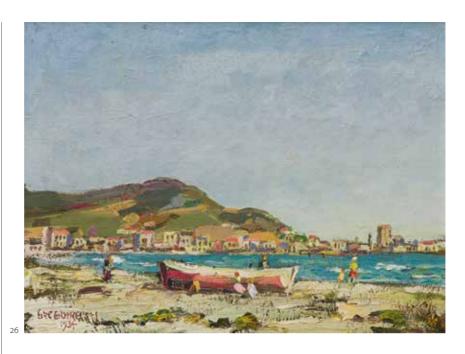
## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Trees Along the River signed and dated 1924 oil on board 16 by 26 cm

R30 000 - 50 000





## Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

On the Beach signed and dated 1934 oil on board 29,5 by 39 cm

R80 000 - 100 000

27

## Terence John MCCAW

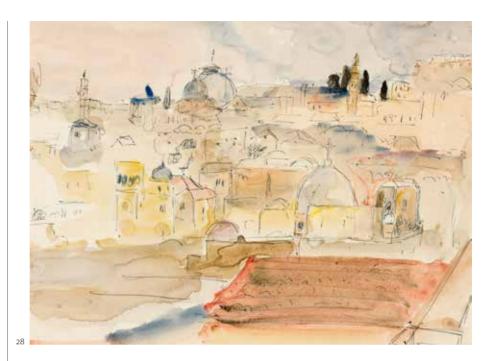
SOUTH AFRICAN 1913-1978

Venice

signed and dated 57 oil on board 48 by 58 cm

R30 000 - 50 000





## Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

## Rooftops

signed

pen and watercolour on paper 26,5 by 35,5 cm

## R15 000 - 20 000

29

## Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

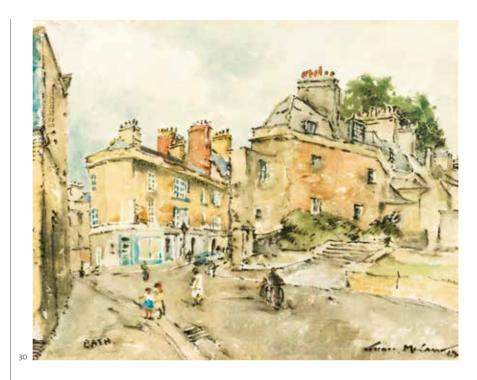
Cows Grazing Beneath the Trees signed ink and watercolour on paper 44 by 57.5 cm

## R25 000 - 40 000

PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.





Terence John MCCAW

SOUTH AFRICAN 1913-1978

Street Scene, City of Bath signed and dated 63 watercolour and charcoal 43 by 54 cm

R15 000 - 20 000

31

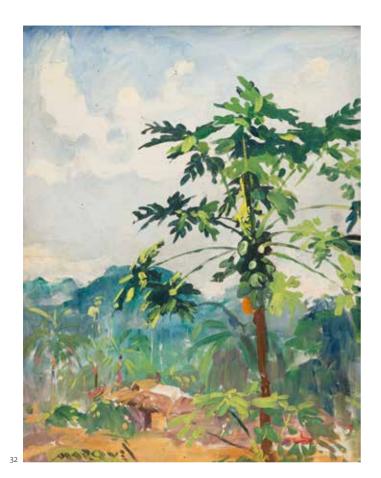
Maud Frances Eyston SUMNER

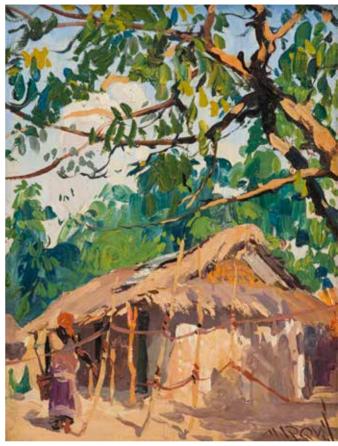
SOUTH AFRICAN 1902-1985

The Street by Night signed acrylic and charcoal on paper 45 by 61 cm

R30 000 - 40 000







Guilherme Marques D' OLIVEIRA

BRAZILIAN 1887–1960

Coconut Tree; Woman Near a Hut, two

both signed

oil on panel

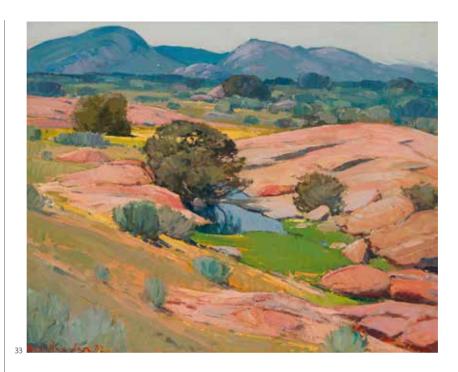
34,5 by 26,5 cm; 34,5 by 26 cm (2)

R20 000 - 30 000

PROVENANCE

Sold: Christie's, Amsterdam, 24 May 2000,

lots 40 and 122.



## Piet (Pieter Gerhardus) VAN HEERDEN

SOUTH AFRICAN 1917-1991

Landscape with Trees and Mountains Beyond signed and dated '83 oil on board 39,5 by 49 cm

R25 000 - 35 000

## 34

## Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

The Kloof

signed and dated 1944; inscribed with the title on the reverse acrylic on board 39 by 49 cm

R30 000 - 40 000







## Gordon Frank VORSTER

SOUTH AFRICAN 1924-1988

Antelopes in Long Grass

signed

oil on board

57,5 by 70,5 cm

R18 000 - 24 000

PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

36

Dylan LEWIS

SOUTH AFRICAN 1964-

Aloe Study

signed and dated 95

oil on canvas 75 by 49,5 cm

75 - 7 12/2 - 1

R20 000 - 30 000

### Gordon Frank VORSTER

SOUTH AFRICAN 1924-1988

Lionesses

signed oil on panel 32,5 by 45,5 cm

### R12 000 - 16 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Purchased by the late owners from Adler Fielding Galleries, 1962.

### 38

### Gordon Frank VORSTER

SOUTH AFRICAN 1924-1988

Gemsbok near a Rocky Outcrop signed

oil on panel 37 by 77 cm

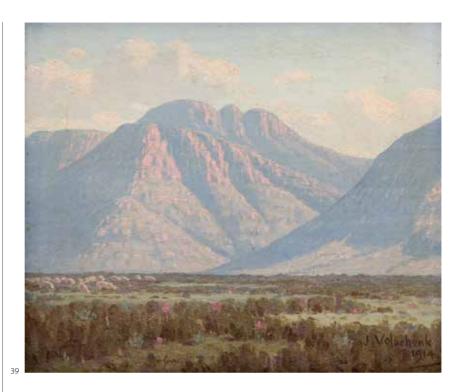
### R18 000 - 24 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.







## Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

View in the Courente River Mountain, Riversdale

signed and dated 1914; signed, dated and inscribed with the title on the reverse oil on canvas 14,5 by 17 cm

# R15 000 - 20 000

### 40

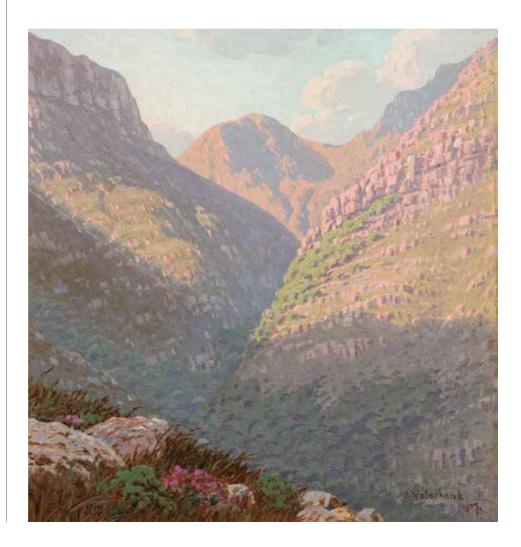
Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

Drakensberg, vanaf-from Lowveld signed and dated 80; signed and inscribed with the title on the reverse oil on board 44,5 by 60 cm

R30 000 - 40 000





# 41 Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

A Mountain Kloof, South Africa signed and dated 1917; signed and inscribed with the title on the reverse oil on canvas 30 by 28,5 cm

R40 000 - 60 000



### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

The Wall

signed

oil on board 14,5 by 24,5 cm

### R40 000 - 60 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Purchased by the late owners from Adler Fielding Galleries, 1964.

### 43

# Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

Abstract in Orange

signed and dated 68 acrylic on canvas 91 by 117 cm

R40 000 - 50 000





### John Koenakeefe MOHL

SOUTH AFRICAN 1903-1985

Firewood Bundles

signed and dated 'in the 20th Century'; inscribed 'Fire Wood Bundles W. TVL. (S.A) by J. Koenakeefe Mohl in the 20th Century' on the reverse oil on board 29 by 62 cm

R50 000 - 70 000

45

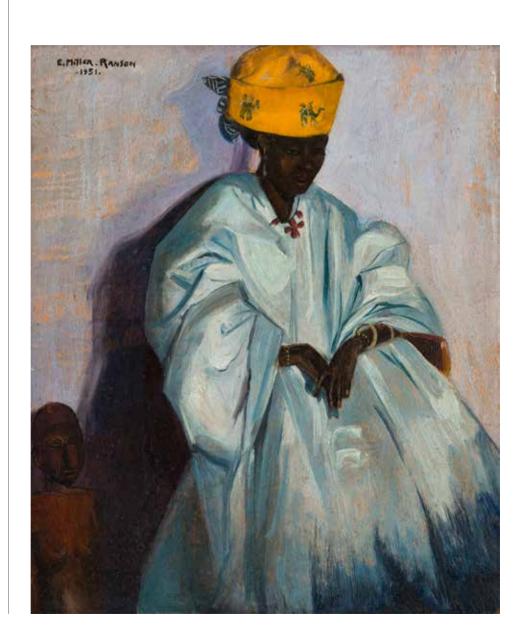
Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Three Women and a Child signed and dated 79 oil on canvas laid down on board 60 by 90,5 cm

R80 000 - 120 000





# 46 Elie MILLER-RANSON

FRENCH 1907-1989

Portrait of a Woman signed and dated 1931; signed on the reverse oil on board 59,5 by 49 cm

# R30 000 - 50 000

PROVENANCE
Sold: Christie's, Amsterdam,
24 May 2000, lot 3.

### Nurullah BERK

TURKISH 1906-1982

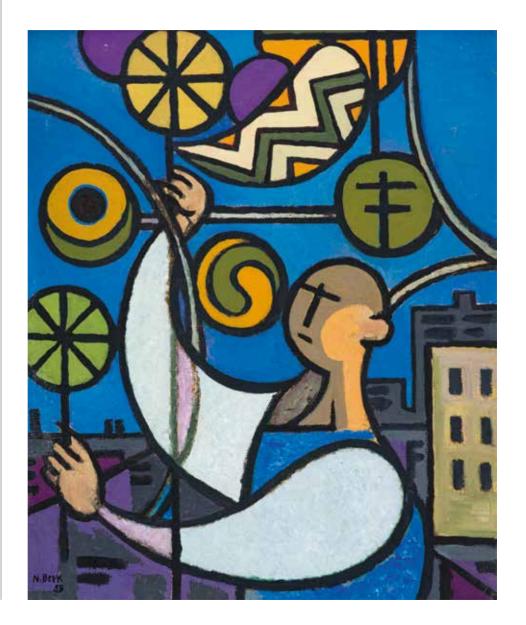
Man at the Window signed and dated 59 oil on canvas 45 by 37 cm

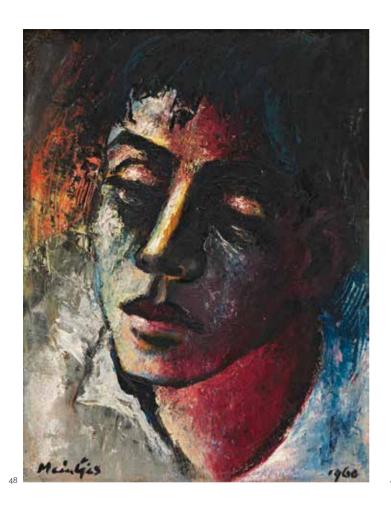
### R40 000 - 60 000

#### EXHIBITED

The University Art Gallery, the State University of New York, Binghamton, USA, Contemporary Turkish Painting, 13 December 1970 to 17 January 1971.

After studying at the Academy of Fine Arts in Istanbul, Berk relocated to Paris in the 1930s where he studied under André Lhote and Fernand Léger, as did Erik Laubscher from 1950 to 1951. Interesting comparisons can be drawn between the influence of Léger on their developing styles that utilised strong, dark outlines and flat areas of bright colour.







### Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Воу

signed and dated 1960 oil on panel 32 by 24 cm

R30 000 - 50 000

LITERATURE

Catalogue number JM 678.

49

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Portrait of Lady Charlotte Bonham

mixed media 26 by 18,5 cm

R25 000 – 35 000

#### Josef HERMAN

BRITISH 1911-2000

#### Two Miners

signed and inscribed with the title on the reverse oil on canvas 50,5 by 60,5 cm

#### R35 000 - 50 000

#### 51

#### Anton VAN WOUW

SOUTH AFRICAN 1862-1945

The Execution of JJ (Jopie) Fourie bas-relief bronze panel with a verdigris patina, mounted on a wooden base 16 by 40 cm, excluding base

#### R20 000 - 30 000

#### PROVENANCE

Sold: Sotheby Parke-Bernet, Johannesburg, 3 March 1975, lot 47.

#### LITERATURE

AE Duffey. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another example illustrated on page 195.

Jopie Fourie was executed in Pretoria Central Prison on 20 December 1914. Van Wouw's depiction of the scene, first cast from 1918, was made using photographs and descriptions from the Reverend CA Neethling (who is standing to the right of the three observing officers).

The present lot is one of the five that were cast in 1970. Another edition, along with the original plaster cast, is at the Pretoria Art Museum.





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52 Edward ROWORTH

SOUTH AFRICAN 1880-1964

Overcast Day signed oil on board 67,5 by 80 cm

R25 000 - 35 000

53

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Landscape with Church signed oil on board 54,5 by 75 cm

R30 000 - 50 000

54

Christopher TUGWELL

SOUTH AFRICAN 1938-

Cottage by the River signed oil on board 29,5 by 39,5 cm

R15 000 - 20 000





# Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Ploughing in Spring signed

oil on canvas 120,5 by 78,5 cm

R45 000 - 60 000

### 56

# Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Trees

signed

oil on board 75 by 55 cm

R30 000 - 50 000

### 57

### Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Landscape with Cottage

signed oil on canvas

36 by 72,5 cm

R25 000 - 35 000







# 58 Moses KOTTLER

SOUTH AFRICAN 1892-1977

African Head carved ebony height: 17 cm

R20 000 - 30 000





### Bettie CILLIERS-BARNARD

SOUTH AFRICAN 1914-2010

Konfrontasie

signed and dated 1979 oil on canvas 90 by 120,5 cm

R70 000 - 100 000



#### **Ruth EVERARD-HADEN**

SOUTH AFRICAN 1904-1992

### Portrait of Leonora

signed; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse oil on canvas 90,5 by 63,5 cm

# R70 000 - 100 000

#### LITERATURE

Alan Crump. (2006) *The Everard Group: Then & Now,* Johannesburg: Everard Read. Illustrated in colour on page 24.



# 61 Ruth EVERARD-HADEN

SOUTH AFRICAN 1904-1992

Hillslope and Sky

signed; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse oil on canvas 53 by 53 cm

R60 000 - 80 000



# Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Farm Scene signed oil on canvas 45 by 60 cm

### R40 000 - 60 000

63

### Irmin HENKEL

SOUTH AFRICAN 1921-1977

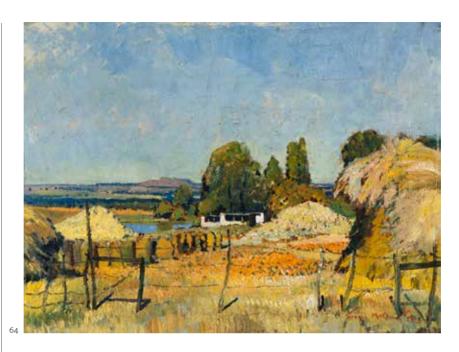
Moored Boats on a Lake signed oil on canvas 70,5 by 90,5 cm

### R80 000 - 120 000

PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.





Terence John MCCAW

SOUTH AFRICAN 1913-1978

Free State Landscape signed and dated 59 oil on board 45 by 60 cm

R30 000 - 50 000

65

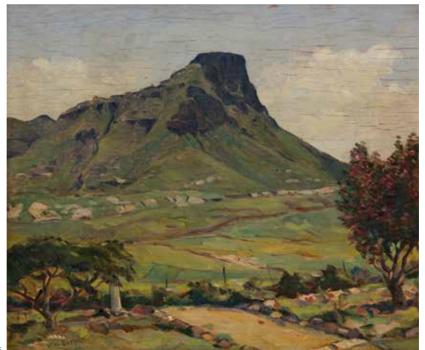
Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Fitzhenry, Reedsbell to Wartraill, Barkley East

signed and dated JAN. 1941; inscribed with the title on the reverse oil on panel 35 by 41 cm

R60 000 - 90 000





# Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Berg River Estuary

signed; inscribed with the title in another hand on the reverse oil on board 49,5 by 75 cm

# R30 000 - 50 000

67

Christopher TUGWELL

SOUTH AFRICAN 1938-

Fishing on the Beach

signed oil on board 60 by 90 cm

R20 000 - 30 000



### Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

Near Swakopmund

signed; dated and inscribed with the title on a Pretoria Art Museum label adhered to the reverse oil on canvas 49 by 64 cm

### R80 000 - 120 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.

#### EXHIBITED

Pretoria Art Museum, Arcadia Park, 26 November 1990

#### 69

### Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

Sand Hills and Sea (Stillbaai)

signed, dated 1911; signed, dated and inscribed with the title on the reverse oil on canvas
18 by 34,5 cm

### R35 000 - 50 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck. Purchased by the late owners from The Collectors Gallery, 1978.







### Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Landscape with Figures signed oil on board 49 by 73,5 cm

R90 000 - 120 000

71

### Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

A Herd of Cattle

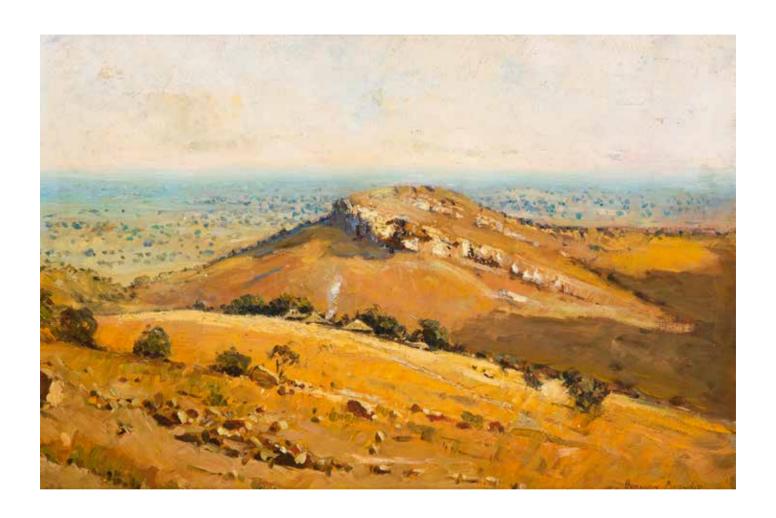
signed

oil on canvas laid down board

65 by 92,5 cm

R90 000 - 120 000



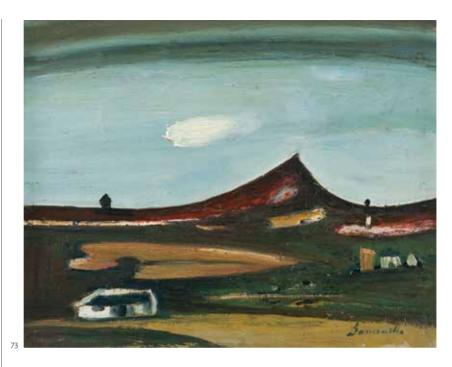


# Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

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

R70 000 – 100 000



### Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

### Karoo I

signed; signed and inscribed with the title on the reverse oil on board 43 by 54 cm

R40 000 - 60 000

# 74

Piet (Pieter Gerhardus) VAN HEERDEN

SOUTH AFRICAN 1917-1991

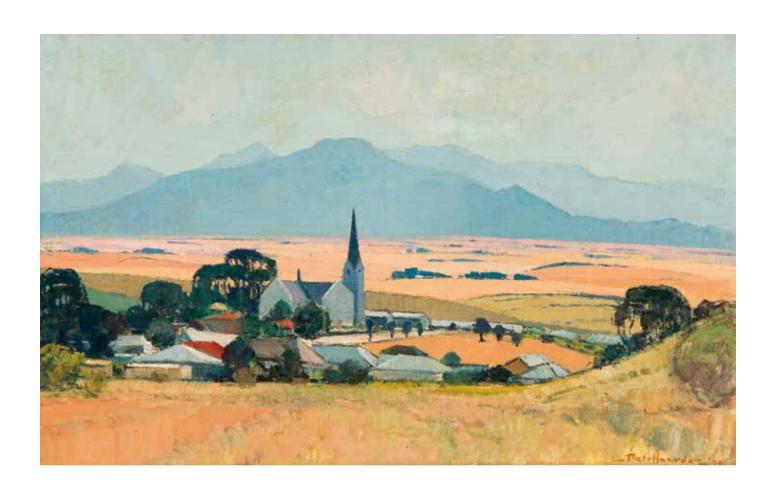
Farm House and Figures

signed oil on board

39 by 48,5 cm

R25 000 - 35 000





# Piet (Pieter Gerhardus) VAN HEERDEN

SOUTH AFRICAN 1917-1991

Village with Church in a Cape Landscape signed and dated '79 oil on canvas laid down on board 37 by 59 cm

R70 000 – 90 000



Helmi Ahlman BIESE

FINNISH 1867-1933

Winter Forest signed oil on canvas

71 by 73,5 cm

R15 000 - 20 000

77

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Blossoming Trees signed and dated 1991 watercolour and pastel on paper 35 by 53 cm

R20 000 - 30 000







# Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Straat met twee bome en oranje dakke. Kenilworth, Kaap

signed and dated 1961; signed and inscribed with the title on the reverse oil on canvas laid down on board 33,5 by 33 cm

R90 000 - 120 000

79

### Frans David OERDER

SOUTH AFRICAN 1867-1944

A Village Lane signed

oil on canvas 44 by 39 cm

R60 000 - 90 000



Irmin HENKEL

SOUTH AFRICAN 1921-1977

Petunias in a Glass Vase signed and dated 72 oil on canvas 40 by 50 cm

R70 000 - 100 000

81

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Still Life with Daisies

signed

oil on canvas

39,5 by 29,5 cm

R30 000 - 40 000





# Irmin HENKEL

SOUTH AFRICAN 1921–1977

Still Life with Iceland Poppies
signed and dated 77
oil on canvas
39 by 49 cm

R70 000 - 100 000





# Marjorie WALLACE

SOUTH AFRICAN 1925-2005

Self Portrait in Studio

signed

oil on board

128,5 by 95 cm

### R70 000 - 100 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.

# 84

#### Terence John MCCAW

SOUTH AFRICAN 1913-1978

Self Portrait

signed

oil on canvas laid down board

59,5 by 44,5 cm

### R20 000 - 30 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.



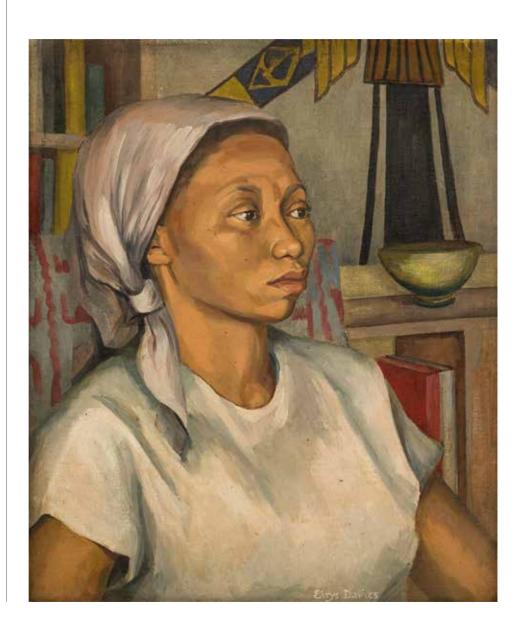
### John Garden BOYD

SCOTISH 1940-2001

Girl with a Boat House

signed; inscribed with the artist's name and title on an Everard Read gallery label adhered to the reverse oil on canvas 120 by 120 cm

R100 000 - 150 000



# Eirys DAVIES

SOUTH AFRICAN 20TH CENTURY

African Portrait signed; inscribed with the artist's name and title on the reverse oil on canvas

R20 000 - 30 000

60 by 49,5 cm





8/

# 87

### Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Kitchen Interior with Elderly Woman signed oil on canvas 80,5 by 64,5 cm

R70 000 - 100 000

### 88

### Carl Walter MEYER

SOUTH AFRICAN 1965-

Still Life with Vessels signed and dated '11 oil on canvas 40 by 50 cm

R25 000 - 40 000



### Jane Tully HEATH

BRITISH 1913-1995

Still Life with Fruit and Glass Bottle signed and dated 1959 oil on board 28,5 by 39 cm

#### R30 000 - 50 000

Jane Heath trained at the Birmingham College of Arts and Crafts and the Royal College of Art, London, as did her husband, Jack, before immigrating to South Africa in 1946. Owing to their training, particularly in London, both artists forged their styles in the wider

circle of the great British Modernists, Sir Stanley Spencer and Paul and John Nash. While establishing herself as an influential teacher at the Port Elizabeth Technical College, the Pietermaritzburg Technical College, and as Fine Art lecturer at the University of Natal, perhaps because of her indifference to public attention, or indeed her private nature, the majority of Jane's oeuvre remains little-known.

Despite a limited, muted palette, the present lot shows off the artist's tonal range and control. Areas of dry creams, browns, olives and eggshell blues are subtly arranged side by side but rarely mixed. The scale of the picture is unusual too, as is the chosen perspective. The fruit and glass bottle are partially obscured by fabric folds and shadow. Moreover, because the artist has included the table in its entirety, with a dark interior extending into the background, they assume a miniature, jewel-like quality.





SOUTH AFRICAN 1903-1980

Abstract Female Figure signed and dated 1939 carved ironwood height: 40,5 cm, including base

R35 000 - 50 000

91

Hennie (Hendrik Christoffel) POTGIETER

SOUTH AFRICAN 1916-1992

Mother and Child signed and dated 1975 carved wood height: 49 cm, including base

R12 000 - 16 000





### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Limpopo

signed oil on canvas 30 by 40 cm

R60 000 - 80 000

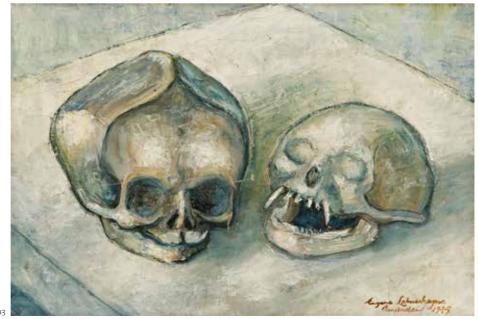
93

# Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

Monkey Skulls (Amsterdam) signed, dated 1949 and inscribed 'Amsterdam'; dated and inscribed with the title on the reverse oil on canvas 27,5 by 40,5 cm

R25 000 - 40 000





# Thomas KUBAYI

SOUTH AFRICAN 1972-

Fish

signed and dated o3 carved wood length: 300 cm

R18 000 - 24 000



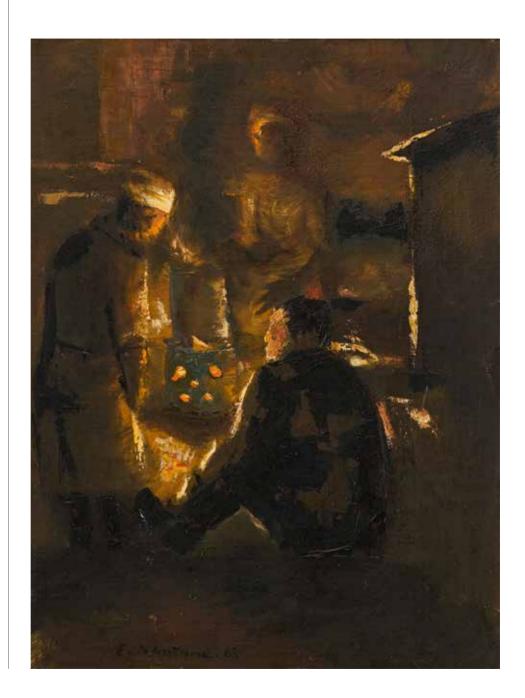
# 95 Helmut STARCKE

SOUTH AFRICAN 1935-

Dreams and Nightmares of M.de la Q.

signed and dated '03; signed, dated and inscribed with the title on the reverse oil on canvas 150 by 150 cm

R90 000 - 120 000



96 Ephraim Mojalefa NGATANE

SOUTH AFRICAN 1938-1971

Around the Brazier signed and dated 63 oil on board 60 by 44,5 cm

R80 000 - 120 000



# Lucky Madlo SIBIYA

SOUTH AFRICAN 1942-1999

The Peacemaker

signed

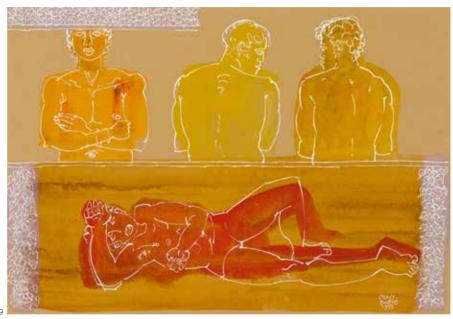
carved, incised and painted wood

panel

height: 82,5 cm

R70 000 - 100 000





Fleur FERRI

SOUTH AFRICAN 1929-2004

Three Figures Dancing signed and dated 64 oil on board 45 by 33,5 cm

R10 000 - 15 000

99

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

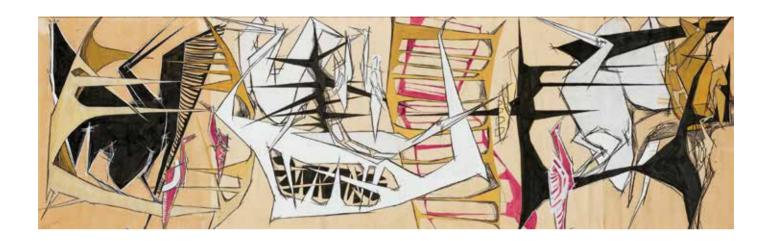
Coast

signed, dated 1975 and inscribed with the title ink and watercolour on paper laid down on board 33,5 by 48,5 cm

R40 000 - 60 000

PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.



#### Cecily SASH

SOUTH AFRICAN 1924-

Study for Rand Show Mosaic signed and dated '60 oil on paper 38 by 123 cm

#### R 35 000 - 50 000

The bird motif in Cecily Sash's oeuvre can be traced back to 1955 when she was teaching at Jeppe Girls High School. A dove had trapped itself in her art room, and she was able to make a series of quick sketches of the bird as it flew around in panic. She focused immediately on the monochromatic colour and the ruffling of feathers, but it was the vulnerability of the bird that left a mark on the artist.¹ Slightly later in her career, after the loss of her best friend,

Professor Heather Martienssen, and her move to Britain, the bird came to symbolise a heightened sense of desperation in some of her work. Any undertones of restlessness or anxiety are difficult to find in the present lot, however, perhaps because it was sketched as a design for a very public mosaic in Johannesburg. Sash chose angular shapes for each bird, with wide wingspans and scissor-like beaks.

Heather Martienssen, writing in the Cecily Sash Retrospective Exhibition 1954–1974 catalogue, made a point to mention Sash's bird depictions: 'The fine singing precision in drawing that has been building up all these years, the finesse of paint, the fearlessness of colour, the birds who are personages, trapped, vulnerable, heartbreaking, struggling with the vain rosettes of targets from which they cannot escape, the mocking frivolous ribbons that almost, but not quite, conceal the anguish – what is all this to be called if not surrealism? Is there verity beyond reality?'2

<sup>1</sup> Charles MacCarthy. (2013) *Cecily Sash: Artist and Teacher.* Presteigne, United Kingdom: Studio Sash, page 9.

<sup>2</sup> Heather Martienssen. (1974) Cecily Sash Retrospective Exhibition 1954–1974. Pretoria: Pretoria Art Museum, unpaginated.





101

Cecily SASH

SOUTH AFRICAN 1924-

A Sheep

signed and dated 58 enamel on board 90 by 69,5 cm

R40 000 - 60 000

102

Cecily SASH

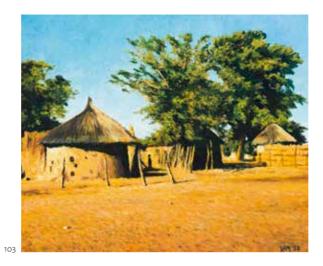
SOUTH AFRICAN 1924-

A Church by Moonlight

signed and dated '56 mixed media on board

74,5 by 39,5 cm

R30 000 - 50 000



#### Carl Walter MEYER

SOUTH AFRICAN 1965-

Huts, Botswana signed and dated '12 oil on canvas 48,5 by 58 cm

R40 000 - 60 000

104

# Carl Walter MEYER

SOUTH AFRICAN 1965-

Landscape with Stream signed and dated 14 oil on canvas 50 by 75 cm

R50 000 - 70 000

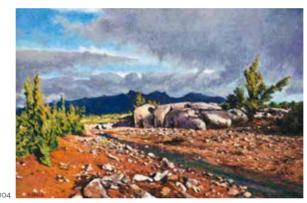
105

Otto KLAR

SOUTH AFRICAN 1908-1994

Seaside Cottages signed oil on board 25 by 34,5 cm

R20 000 - 30 000







Sidney GOLDBLATT

SOUTH AFRICAN 1919-1979

Cottages and Sand Dunes signed oil on canvas laid down on board 39 by 49 cm

R 18 000 – 24 000

107

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

District Six, Old Cape Town signed oil on board, in the artist's handpainted frame 32 by 43 cm

R20 000 - 30 000



#### Clare MENCK

SOUTH AFRICAN 1969-

#### Bakkie, Combi, House, Prince Albert

signed and dated '04; inscribed with the title, artist's name and medium on an Everard Read gallery label adhered to the reverse oil on canvas 38,5 by 43 cm

#### R20 000 - 30 000

#### 109

#### Carl Walter MEYER

SOUTH AFRICAN 1965-

# Karesburg Church

signed and dated 12; inscribed with the title on the reverse oil on canvas 49 by 59 cm

#### R40 000 - 60 000

#### 110

#### Sipho NDLOVU

SOUTH AFRICAN 1968-

#### Siyalima

signed and dated 09; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse oil on canvas 75 by 105 cm

#### R50 000 - 80 000

#### LITERATURE

Everard Read. (2011) *Sipho Ndlovu: Imfuyo,* Johannesburg: Everard Read. Illustrated in colour on page 20.



108



10





# Lionel ABRAMS

SOUTH AFRICAN 1931-1997

Blue Abstract signed and dated '73 oil on canvas 70,5 by 90,5 cm

R12 000 - 16 000

# 112

Walter VOIGT

SOUTH AFRICAN 1971-

Karoo Storm Clouds signed and dated '08; inscribed with the title on the reverse oil on canvas 60 by 139 cm

R25 000 - 35 000



#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Tahiti I

signed gouache on paper 19,5 by 25,5 cm

#### R20 000 - 30 000

#### LITERATURE

Warren Siebrits (ed.) (2016) *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)*, Johannesburg: The Ampersand Fund. Another example illustrated in colour on page 211.

#### 114

#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Tahiti II

signed gouache on paper 20 by 25 cm

#### R20 000 - 30 000

#### LITERATURE

Warren Siebrits (ed.) (2016) Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), Johannesburg: The Ampersand Fund. Another example illustrated in colour on page 211.

#### 115

#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

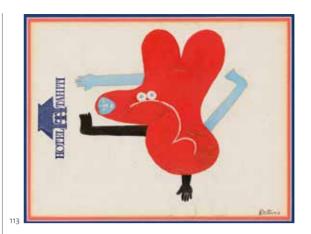
Tahiti III

signed gouache on paper 20 by 26 cm

#### R20 000 - 30 000

#### LITERATURE

Warren Siebrits (ed.) (2016) Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), Johannesburg: The Ampersand Fund. Another example illustrated in colour on page 211.













# Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

Still Life with Skull

stamped with the artist's signature oil on canvas laid down on board 59 by 59 cm

R20 000 - 30 000

118

Aileen LIPKIN

SOUTH AFRICAN 1933-1994

Still Life with Hydrangeas

signed

oil on canvas

112 by 79 cm

R20 000 - 30 000





# Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Basotho Shepherds

signed

oil on board

79 by 58,5 cm

R60 000 - 80 000

120

# May (Mary Ellen) HILLHOUSE

SOUTH AFRICAN 1908-1989

Two Indian Women

signed and dated 75 oil on canvas

77 by 50,5 cm

R35 000 - 50 000

PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.



# 121 Kagiso Patrick MAUTLOA

SOUTH AFRICAN 1952-

Profile signed mixed media 40 by 35 cm

R20 000 - 30 000



#### Phillemon HLUNGWANI

SOUTH AFRICAN 1975-

# Kutsaka Ka Mbilu II

signed and dated 09; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse charcoal on paper 90 by 117 cm

R30 000 - 40 000



# Jabulane Sam NHLENGETHWA

SOUTH AFRICAN 1955-

Abstract in Orange and Blue signed and dated '91; signed and dated on the reverse oil and mixed media on canvas 150 by 166 cm

R60 000 - 90 000



# Richard PENN

SOUTH AFRICAN 1976-

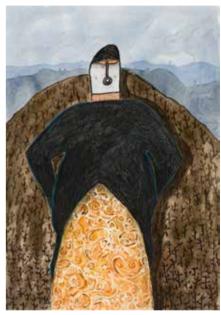
The World For It

oil on canvas

100 by 100 cm

R60 000 – 90 000





#### Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

A Little Tiff

signed, dated '05, numbered 1/1 and inscribed with the title in pencil in the margin colour monotype image size: 31 by 50 cm

R 25 000 - 40 000

#### 126

#### Colbert MASHILE

SOUTH AFRICAN 1972-

#### Mmathari

signed and dated 08; inscribed with the date, artist's name, medium and title on a Gallery On The Square label adhered to the reverse mixed media on paper 100 by 70 cm

R18 000 - 24 000



# Jabulane Sam NHLENGETHWA and Robert Griffiths HODGINS

SOUTH AFRICAN 20TH CENTURY

Figures in Lounge signed mixed media 49,5 by 64, cm

R60 000 - 80 000

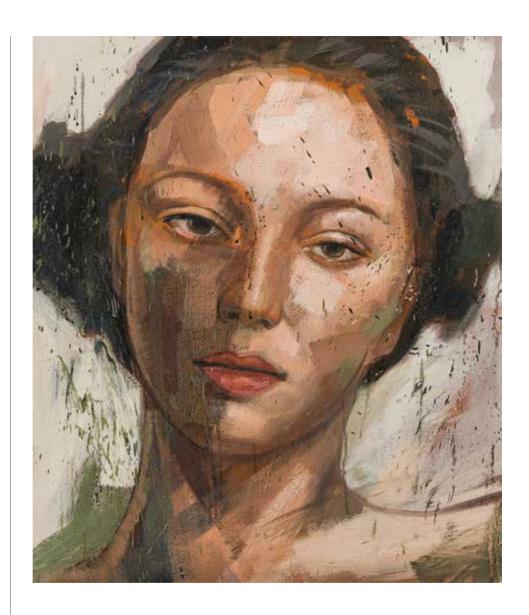
# 128

# Lucky Madlo SIBIYA

SOUTH AFRICAN 1942–1999 Abstract Figural Composition signed carved, incised and painted wood panel 75 by 91,5 cm

R70 000 - 90 000



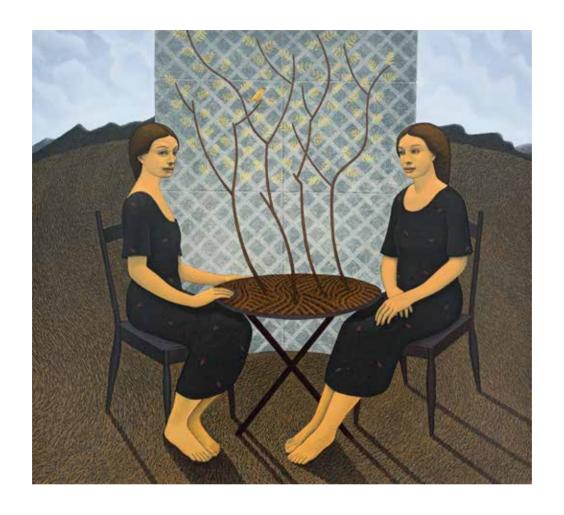


# Lionel SMIT

SOUTH AFRICAN 1982-

Portrait of a Girl signed and indistinctly dated '07 oil on canvas 70,5 by 60 cm

R70 000 - 90 000



# Kevin ROBERTS

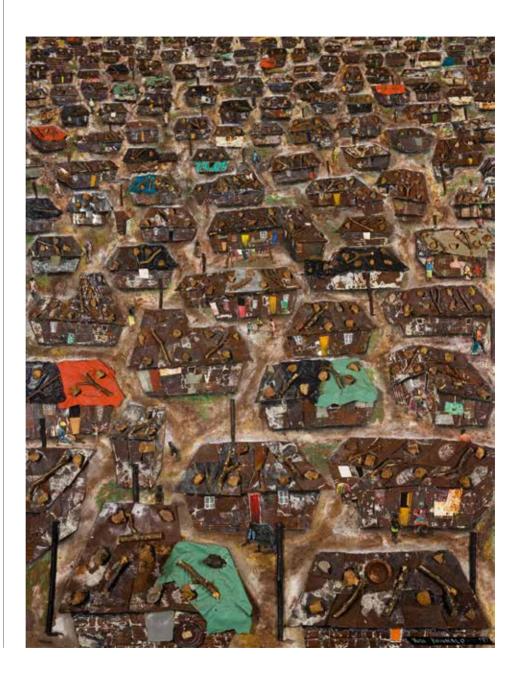
SOUTH AFRICAN 1965-2009

April and May

signed and dated 01/05 oil on board

120,5 by 132,5 cm

R80 000 - 120 000



# Vusi KHUMALO

SOUTH AFRICAN 1951-

# Dukatholi

signed and dated 97/8; inscribed with the artist's name and title on an Everard Read gallery label adhered to the reverse mixed media on board 156 by 121 cm

R70 000 - 90 000



132 Dylan LEWIS

SOUTH AFRICAN 1964-

Samango Monkey

signed, dated 94 and numbered 6/12 bronze with a brown patina height: 31 cm

R70 000 – 90 000







#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Taxman

signed

carved and painted wood height: 40 cm, including base

R15 000 - 20 000

134

#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Catalyst

signed

carved and painted wood height: 48,5 cm, including base

R15 000 - 20 000

135

#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Self Service

signed

carved and painted wood height: 38 cm, including base

R18 000 - 25 000





# William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Lulu; Alban, two

both signed, numbered 'S/P' 1/2 in pencil and embossed with the MK and Artist Print Workshop chopmark in the margin etching both 19,5 by 15 cm (2)

R30 000 - 50 000

# 137

# William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Self Portrait

signed and numbered XX/XXV in pencil in the margin linocut

image size: 18,5 by 20,5 cm

R 18 000 - 24 000



# Car as a rea Vi





### Deborah Margaret BELL

SOUTH AFRICAN 1957-

Marriage-a-la-Mode, seven each signed, dated 87, numbered 8/30 in pencil and embossed with the Caversham Press chop-mark etching and aquatint plate size: 25,5 by 29,5 cm (6); 16,5 by 24,5 cm (1)

#### R60 000 - 80 000

#### EXHIBITED

Everard Read and CIRCA, *Deborah Bell – Presence*, 17 March – 30 April 2011

#### LITERATURE

Ricky Burnett and Sandra Klopper. (2011) Deborah Bell – Presence, Johannesburg: Everard Read CIRCA on Jellicoe. Another example from this edition illustrated on page 19. Pippa Stein. (2004) Deborah Bell, Johannesburg: David Krut Publishing. Another example from this edition illustrated on pages 53 and 54. Hogarth in Johannesburg is a collaboration between Deborah Bell (Marriage á la Mode), Robert Hodgins (The Rake's Progress) and William Kentridge (Industry and Idleness) based on a series of engravings produced between 1733-1747 by William Hogarth (British 1697-1764).













139

#### MR. BRAINWASH

FRENCH 1966-

Miles Davis

signed and numbered 9/50 in pencil colour screenprint sheet size: 55,5 by 77 cm

R20 000 - 30 000

140

#### Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Standing Form

signed and dated 2003 painted steel on a painted steel base height: 76 cm, including base

R50 000 - 70 000





# Willem Hendrik Adriaan BOSHOFF

SOUTH AFRICAN 1951-

*Firestorm* 

signed and dated '77 gouache on paper 28,5 by 40 cm

R20 000 - 30 000

142

#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Untitled

signed and dated '84 acrylic, oil and mixed media 33,5 by 41,5 cm

R40 000 - 60 000



#### Durant Basi SIHLALI

SOUTH AFRICAN 1935-2004

The Initiate 2003

signed

paper pulp painting 97 by 186 cm

#### R40 000 - 60 000

#### EXHIBITED

1:54 Contemporary African Art Fair, London, 13–18 October 2015

#### 144

# Nils BURWITZ

SOUTH AFRICAN 1940-

# Entry

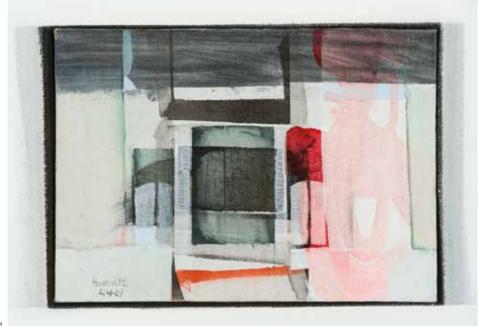
signed and dated 4.4.69 mixed media on canvas board 49 by 60 cm

# R18 000 - 24 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck. Purchased by the late owners from Henri Lidchi Art Gallery, 1969.







# Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Spell

ink, oil and glue on paper 25 by 34 cm

# R40 000 - 60 000

#### EXHIBITED

Stevenson Gallery, Johannesburg, Penny Siopis: Lasso, 20 September – 20 October 2007, catalogue number 30.

#### LITERATURE

Sophie Perryer (ed.) (2007) *Penny Siopis: Lasso*. Illustrated in colour, unpaginated.

#### 146

# Penny (Penelope) SIOPIS

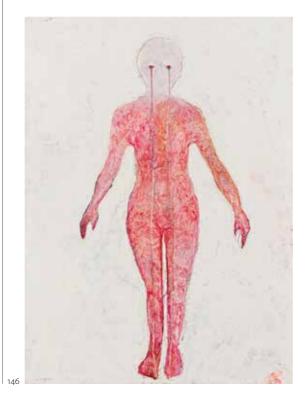
SOUTH AFRICAN 1953-

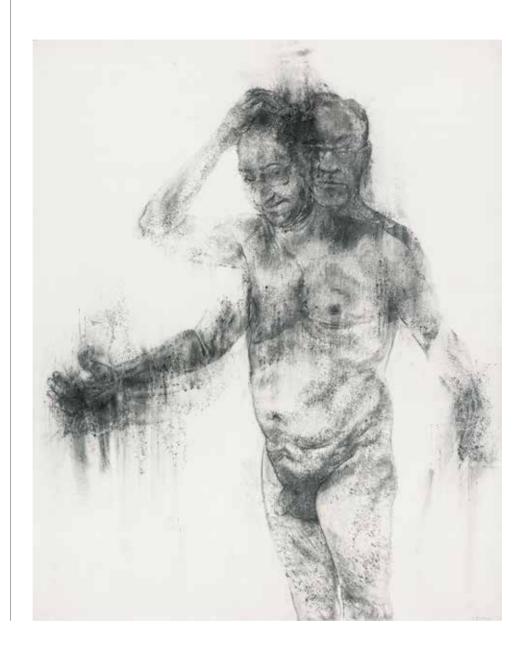
Body: Blush

signed

ink, oil and glue on paper 37,5 by 27 cm

R40 000 - 60 000





# Diane Veronique VICTOR

SOUTH AFRICAN 1964-

Ricky

signed and dated 2011 charcoal on paper 147 by 118,5 cm

# R50 000 - 70 000

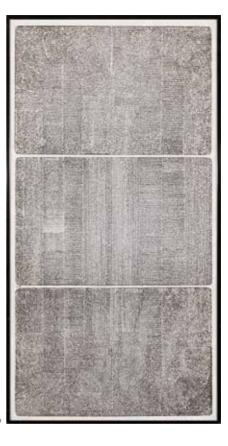
#### LITERATURE

Karen von Veh. (2012) *Diane Victor: Burning the Candle at Both Ends,*Johannesburg: David Krut Publishing.
Illustrated on page 33.









148

# Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Bathing Figures signed and dated 19.8.81 white ink on black paper 35 by 50 cm

R20 000 - 30 000

#### 149

#### Paul EMMANUEL

ZAMBIAN 1969-

Parade of Shadows signed, dated '09, numbered 6/35 and inscribed with the title in white conté lithograph and watercolour 80 by 157 cm

#### R 25 000 - 35 000

Paul Emmanuel: *Transitions* (2008) Art Source South Africa: Rivonia. Another example illustrated on page 16.

#### 150

# Willem Hendrik Adriaan BOSHOFF

SOUTH AFRICAN 1951-

Kleinpen I photolithograph facsimile 67,5 by 35 cm

R20 000 - 30 000

#### EXHIBITED

Standard Bank Gallery, Johannesburg, word forms and language shapes 1975–2007, 25 September – 1 December 2007

#### LITERATURE

Pippa Lange (ed.) (2007) *Willem Boshoff: word forms and language shapes 1975–2007,* Johannesburg: Standard Bank Gallery. Another example illustrated on page 53.

Ivan Vladislavic. (2005) *Willem Boshoff*, Johannesburg: David Krut Publishing. Another example illustrated on pages 42 and 43.

This item is a photolithograph facsimile of the original given to the current owner by the artist.





#### Thomas MULCAIRE

SOUTH AFRICAN 1971-

Translation

edition 1/2

Durst Lambda transparency on 1000 watt lightbox

100 by 100 cm

R50 000 - 70 000

152

# Kathryn SMITH

SOUTH AFRICAN 1975-

Façade

photographic print with text emerging under UV light

69 by 54 cm

R10 000 - 15 000



# Speelman MAHLANGU

SOUTH AFRICAN 1958-2004

Two Seated Figures

signed and numbered 1/7 bronze

height: 49 cm

R30 000 - 50 000



#### Gerhard MARX

SOUTH AFRICAN 1976-

Immanent Ocean: Water Collected for the Space of the Head III signed and dated 2005 cut and reconstituted map fragments 45 by 69,5 cm

R25 000 - 40 000

#### LITERATURE

Warren Siebrits (ed.) (2005) Gerhard Marx, Johannesburg; Warren Siebrits Modern and Contemporary Art. Illustrated in colour, unpaginated. Accompanied by a signed, dated (2006) and numbered (8/50) Gerhard Marx catalogue.

#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

The Strasse Der Grosse Freiheit, Hamburg, recto; Girls Skipping, verso signed colour screenprint image size: 40,5 by 75 cm

#### R30 000 - 40 000

#### EXHIBITED

Gallery 101, Johannesburg, New Serigraphs and Paintings with Reference to Man, 27 October 1969

#### LITERATURE

Warren Siebrits (ed.) (2016) Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), Johannesburg: The Ampersand Fund. Another example from this edition illustrated in colour on page 97.

Walter Battiss visited Germany between April and October 1969 at the invitation of the Deutscher Akademische Austauschdienst. In Munich he met master printer, Josef Kroll, and experimented with silkscreen printing and photography. The prints he made during this visit, which often integrated strips of photographs, and typically documented the hippy scenes in Düsseldorf, Hamburg and Munich, are rarely exhibited or illustrated in the Battiss literature. He continued his experimentation with the photographic processes of screen printing when he met Chris Betambeau of Advanced Graphics in London later that year. Betambeau was master printer to such eminent British artists as David Hockney, Allen Jones, Victor Vasarely, Eduardo Paolozzi, Bridget Riley, R B Kitaj and Richard Hamilton.



155





Kagiso Patrick MAUTLOA

SOUTH AFRICAN 1952-

The Wealth of No Nations signed and dated og mixed media 101,5 by 159 cm

R40 000 - 60 000



# 157 Sidney BECK

SOUTH AFRICAN 1936-

Street Boy Smoking signed and numbered 2/10 bronze with a verdigris patina height: 42 cm, including base

R25 000 - 40 000

# 158

# Lawrence Anthony CHAIT

SOUTH AFRICAN 1943-

Acrobat on Horseback signed and numbered 1/10 bronze mounted on a wooden base height: 29 cm

R15 000 - 20 000



Karin Synmove Aurora JAROSZYNSKA

SOUTH AFRICAN 1937-2014

Dolores

signed

oil on canvas

121,5 by 143 cm

R60 000 - 80 000



# Durant Basi SIHLALI

SOUTH AFRICAN 1935-2004

# Rhimi Wall II

embossed with the artist's signature and dated 98; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse mixed media
118 by 84 cm

# R30 000 - 40 000



# Durant Basi SIHLALI

SOUTH AFRICAN 1935-2004

# Porcupine

embossed with the artist's signature; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse mixed media 54 by 80 cm

R25 000 - 35 000

### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Bone Meal

executed in 2004

signed

carved and painted wood height: 38 cm, including base

R18 000 - 25 000

## 163

#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Shark Attack

executed in 2003

signed

carved and painted wood height: 38 cm, including base

R18 000 – 25 000

#### 164

#### MR. BRAINWASH

FRENCH 1966-

Spray Cans, three

each signed and dated 2013 used spray cans, enclosed in a perspex case

height: 29 cm (3)

R25 000 - 40 000







164

#### Wilma STOCKENSTRÖM and Judith MASON

SOUTH AFRICAN 21ST CENTURY

Skoelapperheuwel, Skoelappervrou

printed with the artists' names, title and dated 1988; signed by the artists and numbered 12/30 in pencil artists' book containing pencil drawings and photolithographic prints, linen bound, in original slip case book size: 41,5 by 31 cm

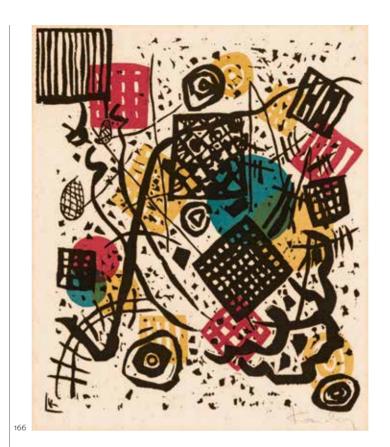
#### R 18 000 - 24 000

This important artist's book was thought to have been lost in 1988, but has recently been rediscovered in Johannesburg. Consisting of a poem, 'Skoelapperheuwel, Skoelappervrou', especially written for the publication, the book is illustrated by acclaimed artist Judith Mason. The poem is in Stockenström's inimitable style (which has been described by theorists and critics as 'ironic realism'), and is about the origins of the creative process as experienced and verbalized by a single parent raising her two children. Mason's visceral, yet lyrical illustrations take on the shape of original pencil drawings, re-worked photolithographic images, lithographs, and collages of lithographs. The poem was translated from the Afrikaans by Malcolm Hacksley and Casper Schmidt in 1989, and the translation appears as a loose insert. The book was printed on a lithographic etching press on 250gm Rives BFK paper by Bruce Atwood of the former Broederstoom Press. The text was set in Visigoth, a typeface especially designed for the book by Cynthia Hollandsworth of Alpha Omega Typography in New York. Judith Mason, in the revised colophon, made it clear that '(after) being printed, but before being bound, all Artist's Proofs and the entire edition of Skoelapperheuwel, Skoelappervrou was lost. Twenty-two vears later thirty copies were found in Johannesburg, and a donor paid for their binding by Peter Carstens in Johannesburg. The printed illustrations seemed, in retrospect, a little meagre for the book, and I undertook to illustrate each of the 30 books with an additional set of drawings, each unique to the book in which they appear. Each book contains a reference to a particular South African butterfly species, with its Latin and common name provided. As each book is in a sense unique, it was decided to number the edition from 1 to 30, with no Artist's Proofs. Should any further copies of the original edition be found they will be destroyed. These 30 copies in 'altered' form are all that are being published, and this handwritten colophon updates to 2010 that which was originally printed by The Broederstroom Press'.









# Wassily KANDINSKY

RUSSIAN 1866-1944

Small World

signed

colour lithograph

image size: 29 by 24 cm

# R25 000 - 40 000

# 167

# William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Adam and Eve

signed, numbered AP I/X in pencil in the margin colour etching

plate size: 29,5 by 41,5 cm

R20 000 - 30 000







168

Marino MARINI

ITALIAN 1901-1980

La Sorpresa

signed and numbered P.A. in pencil in the margin etching

plate size: 62 by 47 cm

R15 000 - 20 000

169

David HOCKNEY

BRITISH 1937-

Reclining Figure

signed, dated 75 and numbered 11/75 in pencil in the margin etching

sheet size: 45 by 49,5 cm

R30 000 - 40 000

#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

## Orgy 4

signed, numbered 15/39 and inscribed with the title in pencil in the margin colour screenprint 43 by 62 cm

# R20 000 - 25 000

#### EXHIBITED

Wits Art Museum, Johannesburg, Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), 6 July – 9 October 2016

#### LITERATURE

Warren Siebrits (ed.) (2016) Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), Johannesburg: The Ampersand Fund. Another example from this edition illustrated in colour on page 121.

#### 171

# Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

# Sleeping Baby

signed, dated 2007, numbered 22/22, inscribed with the title in pencil and embossed with the Artist Proof Studio chopmark in the margin colour lithograph with chine collé 34 by 46 cm

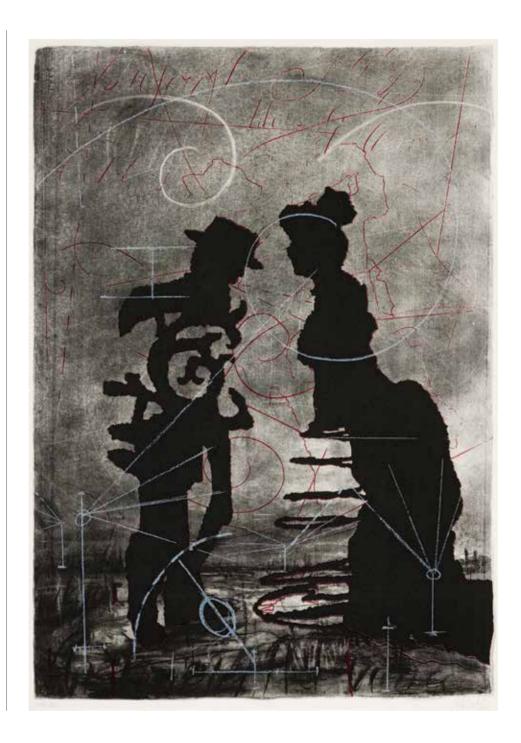
R10 000 - 15 000



170



118



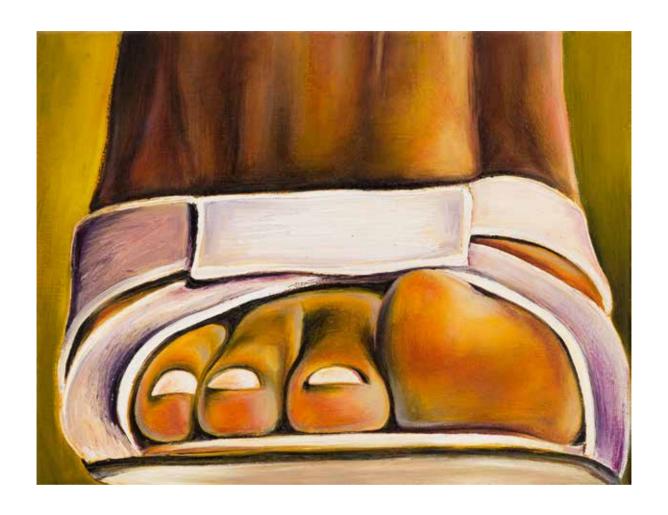
William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Studio Portrait signed and numbered 106/120 in pencil in the margin photolithograph image

R70 000 - 100 000

size: 92 by 65 cm



# Ina VAN ZYL

SOUTH AFRICAN 1971-

# Landed

signed, dated Aug 2002 and inscribed with the title on the reverse oil on canvas 35 by 45 cm

R25 000 - 35 000







# Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Headrest I

executed in 2001 signed and numbered A/P bronze with a verdigris patina height: 27 cm

R40 000 - 60 000

# 176

# Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Headrest II

executed in 2001 signed and numbered 5/12 bronze with a verdigris patina height: 43 cm, including base

R40 000 - 60 000





# Malangatana Valente NGWENYA

MOZAMBICAN 1936-2011

Crowd of Beasts

signed and dated 67/69 oil on canvas 35 by 45,5 cm

# R10 000 - 15 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

# 179

# Lucky Madlo SIBIYA

SOUTH AFRICAN 1942-1999

Abstract Composition

signed

carved, incised and painted wood

panel

68,5 by 68 cm

R40 000 - 60 000



124





180

## Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Back Chat

signed

carved and painted wood height: 36,5 cm, including base

R18 000 - 25 000

181

## Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Nailed

signed

carved and painted wood height: 40 cm, including base

R15 000 - 20 000







#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

#### Candidate

signed and numbered 3/11 bronze with a green patina height: 42,5 cm

R40 000 - 60 000

# 183

#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

# Jung and Jang

signed, dated 2001, numbered A/P and inscribed with the title bronze with a brown patina height: 35,5 cm

R40 000 - 60 000

## 184

#### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

# Eye to Eye

signed and numbered A/P bronze with a green patina height: 37 cm

R40 000 - 60 000

#### Various Artists

VARIOUS COUNTRIES 21ST CENTURY

#### look at me 2006

24 signed and 1 unsigned various printmaking techniques in a slip case various sizes

#### R40 000 - 50 000

#### LITERATURE

Accompanied by the catalogue

Woman Artists and Poets advocate Children's Rights, A Project of Art for Humanity:

Louise Almon: Laughter Remembered, screenprint Giselle Baillie: Imagine the Language, digital print

Kim Berman: Mothers Grief, etching

Lien Botha: Living Children and Dead Children, digital print Angela Buckland: My Birthday Wish, digital print

Dina Cormick: How Often Do We Bend Down to Help the Children?. linocut

Brownwen Findlay: *Face Cloth,* etching with hand painting

Yasmin Flett: *Janus*, woodcut Este Mcleaod: *Boy*, etching

Nomusa Makhubu: *Ukunqamuka Kwe Mbeleko*, intaglio with pin embossing

Marjorie Maleka: *This is my Story'*, etching and oil pastel Judith Mason: *A Flower for Malika*, lithograph

Gabisile Nkosi: Sisterhood, linocut

Nontobeko Ntombela: Born to Raise a Man, screenprint with embroidery

Kerry-Lyn Potgieter: *Push 'n Pull*, etching and embroidery Beverley Samler: *Where are the Cows?* (Ziphi Inkomo?), etching

Berni Searle: *Untitled*. 2006, digital print Pontso Sikhosana: *Sindiswe*, lithograph

Avitha Sooful: Children Should be Seen and Heard,

woodcut and digital print

Bronwen Vaughan-Evans: Hope, linocut

 ${\it Elizabeth \, Vels:} \, \textit{Mother-Daughter}, \, {\it drypoint \, and \, woodcut}$ 

Diane Victor: Weighing and Wanting, zinc etching Ernestine White: Precious Cargo, screenprint Judy Woodborne: ... An Angel of Mercy, etching

Kara Walker: Untitled, digital print









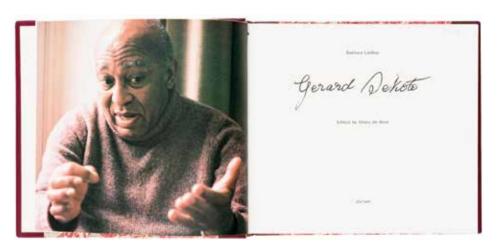
# 186 Barbara LINDOP and Mona DE BEER (ed.)

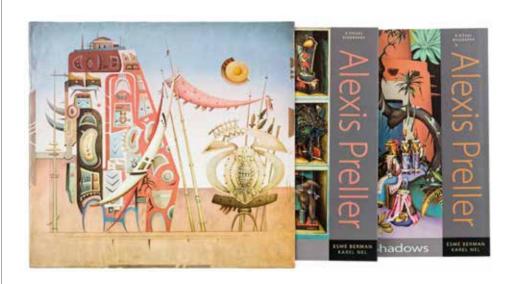
# Gerard Sekoto

Special edition of this book. This copy is 41/50. Signed by Gerard Sekoto and Barbara Lindop.

# R12 000 - 15 000

Hard cover full colour 312 pages First published on 1988 by dictum publishing; half red Morrocco in slip case





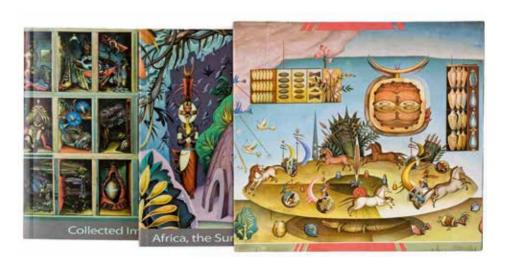
## Esmé BERMAN and Karel NEL

Alexis Preller: Africa, the Sun and Shadows: Collected Images Two Volumes, Shelf Publishing, colour

and black and white illustrations. Each numbered 152 of 1000 Pictorial boards in slip case with pictorial covers, Johannesburg 2009.

## R8 000 - 12 000

Published in 2009 by Shelf



188-200 NO LOTS



The Wanderers Club, Illovo, Johannesburg 7 November 2016 – 8 pm

# Important South African and International Art

Evening Sale Lots 201–293



## Pieter Willem Frederick WENNING

SOUTH AFRICAN 1873-1921

Protea Road

signed

oil on canvas

20 by 29,5 cm

R100 000 - 150 000

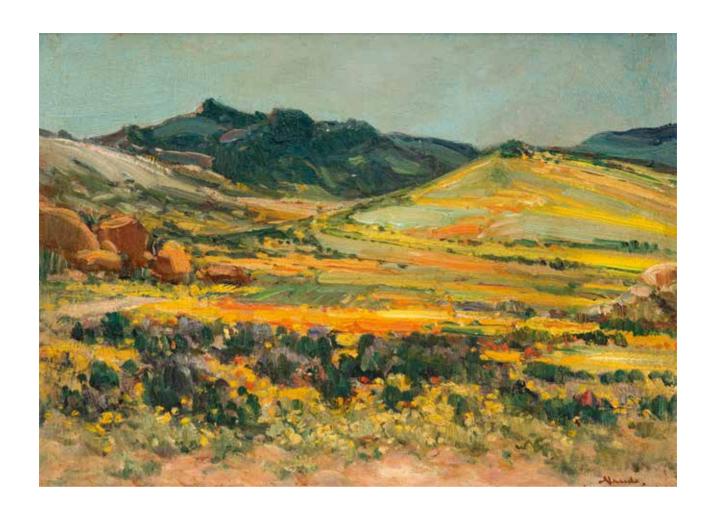
PROVENANCE

The Collection of the Late Mrs Liselotte

Hardebeck.

Purchased by the late owners from Pieter Wenning Gallery, 1958.

1100 000 130 000



# Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Springtime, Namaqualand

signed

oil on board

24 by 34 cm

R200 000 - 300 000



# Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

Namib Landscape

signed

oil on canvas

32 by 54 cm

R100 000 - 150 000



# Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

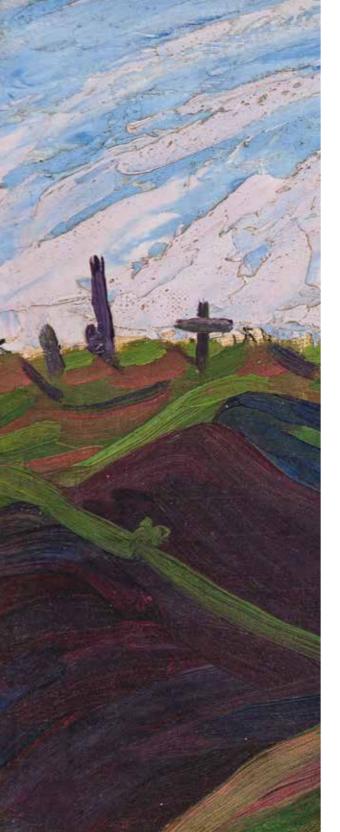
Extensive Landscape in Pink, Orange and Rose

signed

oil on card

36 by 52 cm

R250 000 - 350 000



#### Bertha Amy EVERARD

SOUTH AFRICAN 1873-1965

#### Delville Wood

signed; inscribed with the artist's name, title and medium on an Everard Read gallery label adhered to the reverse oil on board 25 by 33,5 cm

#### R150 000 - 200 000

#### LITERATURE

Alan Crump. (2006) *The Everard Group: Then & Now,* Johannesburg: Everard Read. Illustrated in colour on the cover

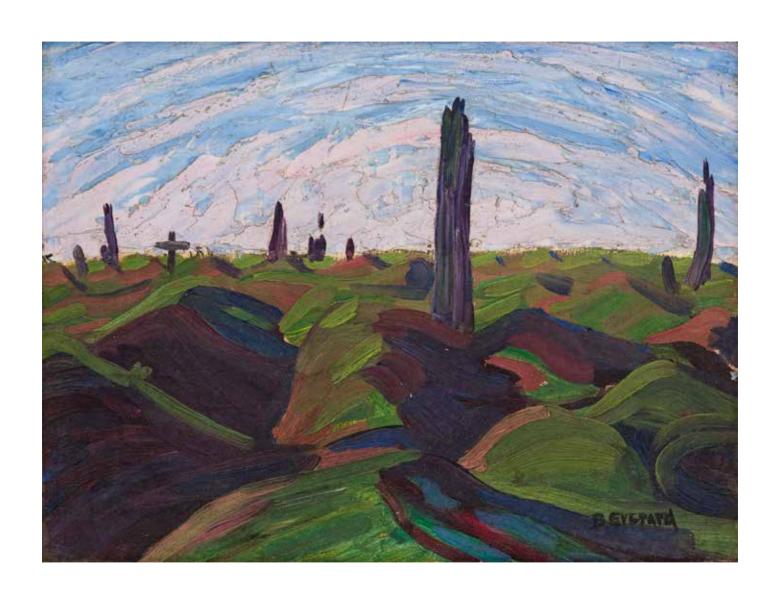
In the July and August of 1916, the 1st South African Infantry Brigade, making its debut on the Western Front, suffered huge losses at Delville Wood. The South African National Memorial there, designed by Sir Herbert Baker, and adorned by Alfred Turner's symbolic bronze sculpture of Castor and Pollux, was completed a decade later in October 1926. Only months prior, in that March, Bertha Everard had visited the site with her sister Edith King and daughter Ruth, and felt utter bewilderment and horror at the still devastated scene and lingering evidence of battle. Although based in the nearby village of Longueval, Bertha returned day after day to paint the landscape, and possibly produced ten pictures that focused on the mindlessness of war made so clear by the wounded earth in front of her, the charred, split or mangled trees, the water-filled craters and the deep, empty trenches.

It is easy to sense the artist's own anguish in the way paint is smeared across the surface of the present lot, whether by brush or palette knife. Deep greens, browns and purples clash violently, while the 'tree ghosts', as Frieda Harmsen has described them in The Women of Bonnefoi: The Story of the Everard Group, 'stand sentinel as far as the eye can see.'

Bertha's series of Delville Wood pictures, while painted a decade after the events, firmly belong to the great tradition of British World War One paintings by, among others, Paul Nash, Christopher R.W. Nevinson, Muirhead Bone, William Roberts and William Orpen. The links to Nash are particularly evident in the present lot, and while Bertha's style was perhaps more fiercely Fauvist than the Englishman's, the same eerily still, poignant mood that settles over Delville Wood settles also over Nash's *Sunrise, Inverness Copse* (1917), We Are Making a New World (1918), and The Menin Road (1919).

Two of Bertha's larger paintings of Delville Wood hang in South Africa House, London, and in the Pretoria Art Museum.

1 Frieda Harmsen. (1980) The Women of Bonnefoi: The Story of the Everard Group, Pretoria: J.L van Schaik. Pages 124 and 125.



# 206 Alfred Neville LEWIS

SOUTH AFRICAN 1895-1972

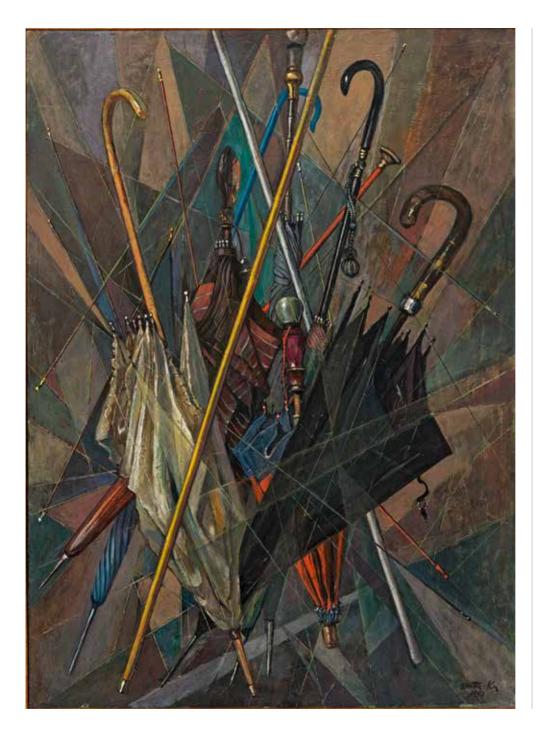
Portrait of Blanche Behrmann signed oil on canvas 58 by 45,5 cm

# R70 000 - 100 000

Blanche Behrmann was the wife of Cecil G. Behrmann, the prominent mid-century art collector, art patron, and property developer (among other prime sites, Behrmann was responsible for Hyde Park Corner in 1969). He would have commissioned this portrait of his then thirty-one year old wife directly from the artist.







# 207 Dorothy Moss KAY

SOUTH AFRICAN 1886-1964

Variations on a Theme signed and dated 1959; inscribed with the title and artist's name on a South African National Gallery label adhered to the reverse oil on board 85 by 61 cm

## R200 000 - 300 000

#### EXHIBITED

South African National Gallery, Cape Town, *Dorothy Kay*, June 1982, catalogue number 67 Eastern Province Society of Arts and Crafts, 42nd Exhibition, 13–24 October 1959

#### LITERATURE

Marjorie Reynolds (ed.) (1991) *The Elvery Family; A Memory: Dorothy Kay*, Cape Town: The Carrefour Press. Illustrated in colour on page 182.

Marjorie Reynolds (1989) Everything You Do is a Portrait of Yourself: Dorothy Kay, A Biography, Rosebank: Alec Marjorie Reynolds. Pages 359,361–365 and 378. Illustrated in colour on page 361.

Dorothy Kay married and settled in South Africa in 1910, and is perhaps best known for her closely-observed figure and portrait pictures painted in an academic mode. Bearing in mind her signficant ouevre of private, society and mayoral portraits (many of the latter sadly lost in the Port Elizabeth City Hall fire of 1977), as well as her traditional, early-century training at the Metropolitan School of Art and the Royal Hibernian Academy School in Dublin, the regular comparison between her rigorous style and the more expressive approach of her contemporary, Irma Stern, comes as little surprise. Kay's deliberate and studious hand was certainly well-suited to formal portraiture, while her attention to detail led to numerous industrial commissions that more often than not relied on the accurate depiction of medical, mining and military equipment. But in the final two decades of her career. Kay produced a remarkable group of eccentric portraits and absurdist still-lives to which the present lot belongs. Variations on a Theme, painted in 1959, shortly after her iconic Deck Chairs in the Wind, and in the same year as the very witty Three Mirrors, was chosen for exhibition by the Eastern Province Society of Arts and Crafts in 1959. The work had been inspired by the sight of a group of family umbrellas hanging from a recently acquired stand:

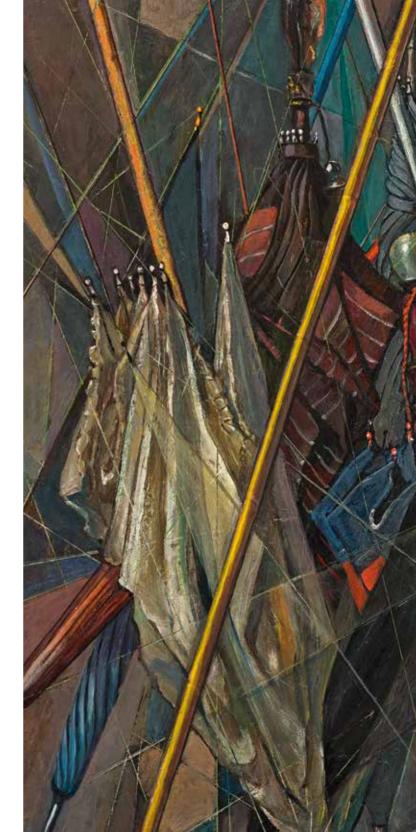
'look what I've found ... Variations on a theme would be the best way of explaining it – a group of umbrellas & the theme is really a straight line – which comes in to it too – lots of them & six umbrellas - ... My old Aunt Annie parasol (wedding present) Jeffrey's black brolly – 2 of Joan's, very elegant! & 1 I bought from C.T. – I mended it – & an old beach brolly of mine – & a stick!'

The composition of *Variations on a Theme* is wonderfully complex. What appears at first glance to be a group of casually stacked brollies is rather a sophisticated arrangement of angular and overlapping planes, spindly and crisscrossing lines, and strong, bisecting bands of colour. On close inspection, whatever depth the artist suggested in the flapping and pleated fabric canopies is consistently undermined by the interlocking shards of flat colour, not to mention the scored lines cut into the veneer of the board. Moreover, lines and painted edges beginning out of frame end as wire rib tips or ferrules, while others simply disappear altogether into the painted surface. These lines, together with the inflexible steel shafts, crook handles in cane, delicate steel ribs, the clean folds of waxed fabric, and the other more recognisable umbrella components, make certain that the picture is held firmly together by a grid that is elaborate and subtle, but always pleasingly decorative.

The artist was thrilled with the painting: 'the umbrellas is a delightful picture to look at & add to: on & on, always something else to do ... more colour – more line, more imagination – such Heaven!'

1 Marjorie Reynolds. (1989) Everything You Do is a Portrait of Yourself: Dorothy Kay, A Biography, Rosebank: Alec Marjorie Reynolds. Page 361.

2 *Ibid.* Page 362.





#### Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

Steam Train in the Karoo signed; inscribed with the title, medium and date on a label adhered to the reverse oil on canvas 48,5 by 148 cm

#### R150 000 - 200 000

#### LITERATURE

Elza Miles (ed.) (2005) *A Journey Beyond the Immediate*. Graham's Fine Art Gallery. Illustrated in colour, unpaginated.

Frieda Harmsen. (1992) *Maud Sumner: Painter and Poet*. Pretoria: JL van Schaik Publishers. Illustrated in black and white on page 122.

Evidence of a major shift in Maud Sumner's subject matter appears in the 1950s. Up to that point she had almost exclusively focussed on interiors and still-lifes. A devout Catholic, Sumner's spiritual concerns developed alongside her art, and she increasingly found peace in the silence of the Namibian desert and the vast, outstretched planes of the Karoo. Yet in the present lot the stillness of the desert is spectacularly disturbed by a steam train powering through the landscape. Frieda Harmsen, writing about the painting, noted the Karoo's 'warm pastel colours, its endless vistas, and its peaked and flat-topped koppies. It is an accurate rendering of what anybody can in fact see. And yet it betrays Sumner's yearnings and preoccupations. A man-made machine is propelled by an unseen driver through what appears to be an uninhabited wasteland. With a great deal of noise humanity wants to travel through this space, and leave behind its promise of guietude which is implicit in the small dam with its attendant trees. Sumner has very decidedly opposed the contrasts of hurry and time, the restless and the peaceful, the materialistic and the idyllic. Not only does she formulate this statement with the depiction of man-made objects (the train, rails and cattle grid) intruding on God's creation which is here epitomised by land, trees, water and sky, but she emphasises her point with tone and colour. The right quarter of the painting where we see the train is darker, the colours stronger and the forms more crisply defined than in the rest of the picture. As a result the train 'reads' as a noisy intruder. The curve of the rails, however, sweeps out of the format, and drags the train along with it. In this painting the train is crossing space, but because it cannot part from itself, it cannot enter the silence it traverses. Mysticism and a hankering for silence (which to a large extent is explicit in Steam Train in the Karoo) was to be Sumner's impetus for the rest of her career.'1

1 Frieda Harmsen. (1992) Maud Sumner: Painter and Poet. Pretoria: JL van Schaik publishers. Pages 121 and 122.

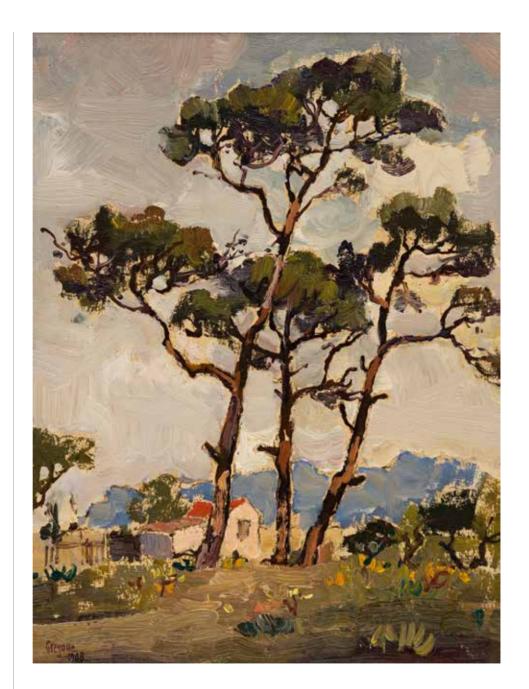


# Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Landscape with Clouds signed oil on board 29,5 by 39,5 cm

R180 000 - 240 000



# 210 Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Trees and Cottages signed and dated 1968 oil on board 40,5 by 30 cm

R140 000 - 160 000



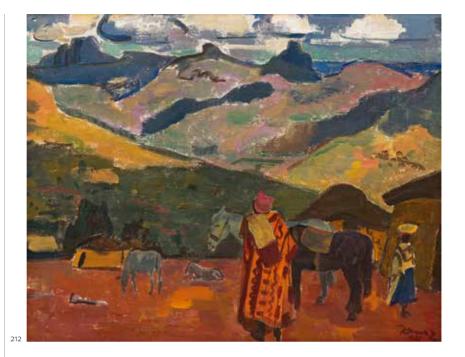
## Maurice Charles Louis VAN ESSCHE

SOUTH AFRICAN 1906-1977

Brakdak Homes in the Knersvlakte District near Nieuwoudtville

signed oil on canvas 53,5 by 64 cm

R150 000 - 200 000



#### Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Basotholand View with Figures and Ponies

signed and dated 1955 oil on canvas 39,5 by 49,5 cm

## R40 000 - 60 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Purchased by the late owners from The Lidchi Art Gallery, 1955.

## 213

#### Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Basotho Rider

signed and dated 1955 oil on canvas 39,5 by 49,5 cm

## R40 000 - 60 000

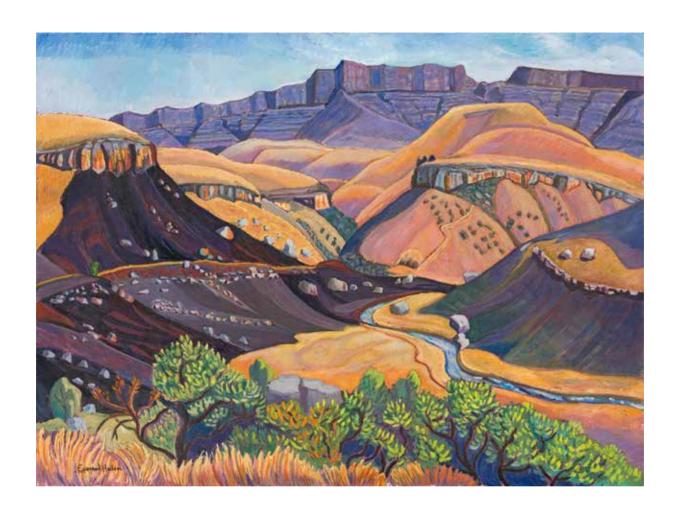
#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Purchased by the late owners from The Lidchi Art Gallery, 1955.



2



## Leonora EVERARD-HADEN

SOUTH AFRICAN 1937-

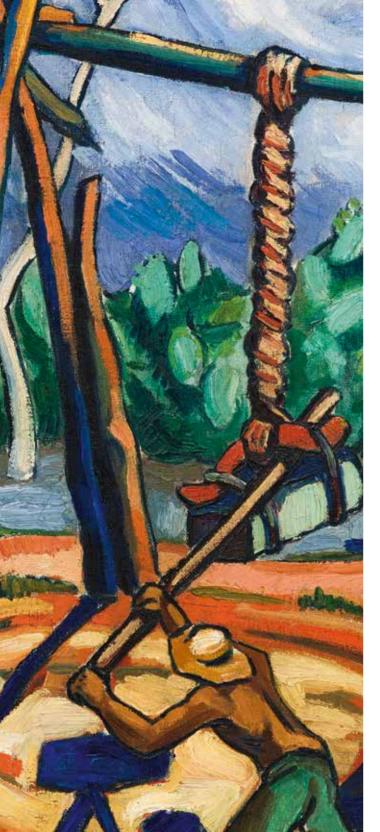
Winter Burn: Giant's Castle

signed; signed and inscribed with the title on the reverse

oil on canvas

75,5 by 101,5 cm

R60 000 - 90 000



#### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Breying The Riems signed and dated '35 oil on canvas 61 by 46 cm

#### R900 000 - 1 200 000

#### PROVENANCE

Purchased directly from the artist and thence by descent.

#### LITERATURE

Esme Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows* and *Alexis Preller: Collected Images*. Saxonwold, Johannesburg. Shelf Publishing. Illustrated in colour on page 29.

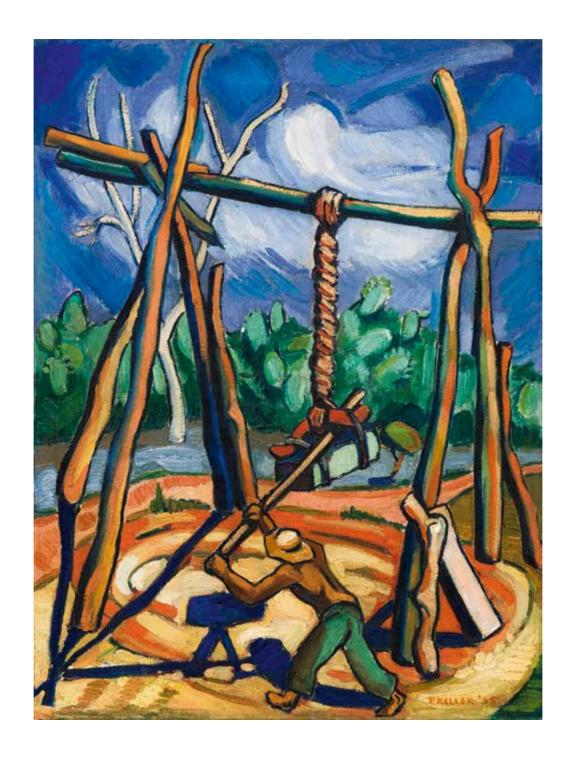
Alexis Preller returned from London in 1935 and showed new work the following year, initially in Johannesburg at Leon Levson's photographic studio, followed by an expanded version of the exhibition in December in Pretoria at Glen's Music Salon. These exhibitions included his iconic *Man in the Sun* of 1936 and this work entitled *Breying the Riems*. Two versions of this painting are known, this one from 1935 and the other, a copy, from 1936. Both are characterised by the broad, definitive brushmarks, a stylized approach, and the intense colour that reveals Preller's indebtedness to Van Gogh.

The rural, 'peasant-like' figure, with straw hat, engaged in manual labour, iconographically links the works to Van Gogh's paintings made in the South of France forty-seven years earlier in 1888. Yet Preller's subject matter of *Breying the Riems* is particularly South African. The hat and the striding figure echo Van Gogh's images of himself as an itinerant painter walking through the sundrenched landscape. The dramatic light in Preller's work casts intense blue shadows on the vivid orange-yellow circular tread path, a powerful contrast to the complementary and intense, gusty blue sky beyond the emerald green band of cacti.

Preller's scaffolded, formal composition is based on the rudimentary structure built to enable the twisting and softening of lengths of leather to make the bindings or *riempies* used in the stringing of seats of local furniture, as well as more generally for the securing of wooden structures. The composition has strong resonances of Van Gogh's distinctive structural and vivid colourful renditions of the drawbridge in his famous series of works of the Langlois-Bridge-at-Arles, 1888.

Pierneef, who had been encouraging to Preller on his initial undertaking to study in London, and was later helpful in the organization of the Pretoria exhibition in 1936, is known to have acquired two of the young Preller's works on the exhibition

Karel Nel





## 217 Douglas Owen PORTWAY

SOUTH AFRICAN 1922-1993

The Lovers signed and inscribed with the title on the reverse oil on canvas 74,5 by 59,5 cm

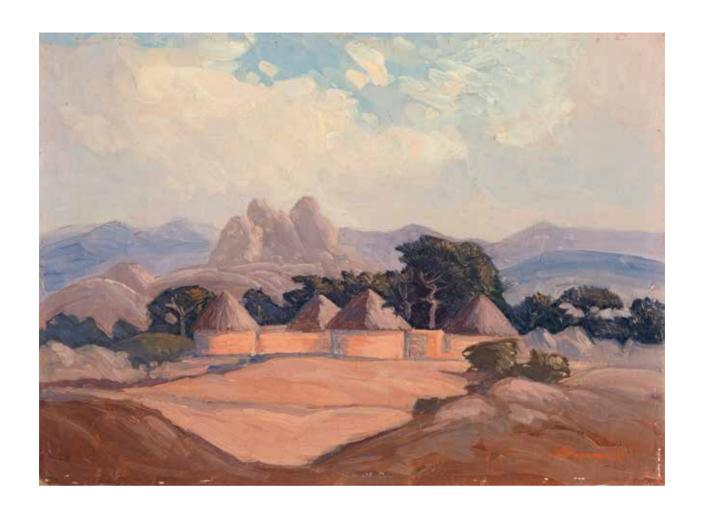
## R70 000 - 100 000

PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

Portway is perhaps better known for his large abstract canvases of translucent colour fields; his figural works are rare. The present lot, with its solid, fleshy figures, immediately calls to mind Picasso's neoclassical phases, as well as other European, post-War examples by, amongst others, André Derain, Georges Braque and Henri Matisse, each of which reflected the prevailing interest in *Le rappel à l'ordre* (a return to order).





## Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Village with Mountains Beyond signed oil on board 21,5 by 30 cm

R180 000 - 240 000



## Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

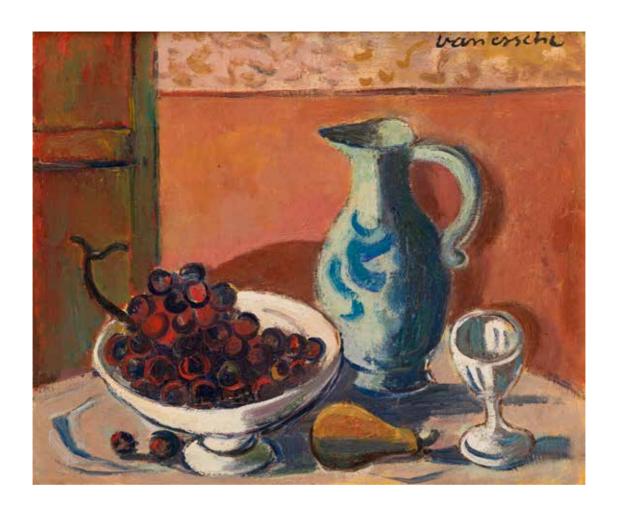
Abstract Landscape

signed

oil on canvas

59,5 by 119 cm

R120 000 - 160 000



## Maurice Charles Louis VAN ESSCHE

SOUTH AFRICAN 1906–1977

Still Life with Grapes and Jug
signed
oil on board
49 by 59,5 cm

R200 000 - 300 000



# 221 Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

Tabletop Still Life signed oil on canvas laid down on board 36,5 by 44 cm

R200 000 - 300 000

Tabletop Still Life bears testimony to Maud Sumner's close affiliation to Paris as the epicenter of European culture in the early part of the twentieth century. She began her art career as a student of the L'École de Paris, and throughout her life returned to live and work in the city that nurtured her artistic sensibilities. She returned to Paris after the war in 1947 and was immediately drawn to the new artistic trends, 'the new preoccupation with abstract art and the importance of colour.'

The work of Henri Matisse was now certainly absorbed and adapted in to her painting. We see a distinctive simplification of form, the use of bold colours and a move towards a more abstract vision. The blocks of colour arranged on the surface, moreover, some very thinly applied, are reminiscent of Matisse's early Fauvist still lifes in which he deliberately left the texture of the unpainted canvas showing through.

- 1 Frieda Harmsen. (1992) Maud Sumner: Painter and Poet, Pretoria: J. L. van Schaik. Page 76.
- 2 Ibid. Pages 76 and 77.
- 3 Federico Freschi. (2016) Henri Matisse: Rhythm and Meaning, Johannesburg: Standard Bank Gallery. Page 42.



#### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Tower of Babel II signed and dated '75 oil and sand on canvas 50,5 by 40,5 cm

#### R500 000 - 700 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.
Purchased by the late owners from Goodman Gallery, 1975.

#### LITERATURE

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows* and *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. A similar example is illustrated in colour on page 240.

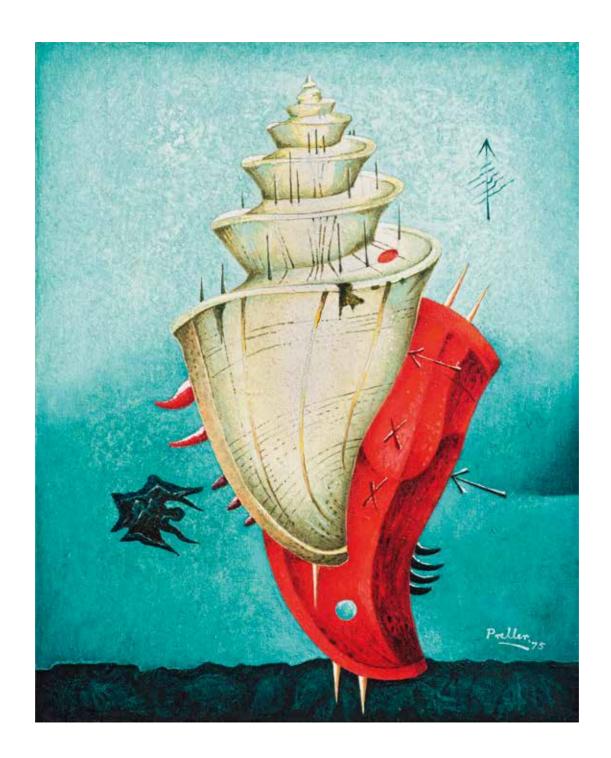
Tower of Babel II is one of the last paintings to be produced for Alexis Preller's1975 exhibition at Goodman Gallery. There is a second version of this work, very similar, which is reproduced in Esmé Berman and Karel Nel's two volume publication Alexis Preller: Africa, the Sun and Shadows and Alexis Preller: Collected Images (2009).¹ Unlike the example illustrated in the book, however, Preller omits the floating dark form on the left of the 'tower' in the present lot. The spiralling, shell-like form in both these works alludes to the archaic symbol of the Tower of Babel, the metaphor of human aspiration and ability to go beyond boundaries, and of the ensuing chaos.

In *Tower of Babel II* the architectonic shell structure floats in a recessive aquamarine field typical of Preller's hues. This magnificent colour is played off against the radiant white of the shell, and the red sub-structure with its iconic spikes hovering above a dark horizon or coastline.

This late work is a highly stylized version of the tower and differs substantially to Preller's earlier interpretation of this theme in the very large oil on gesso, titled *The Tower*, in the Pretoria Art Museum collection.<sup>2</sup> In this work he creates a shimmering, layered structure with prismatic colour that dissipates into the turquoise and aquamarine background.<sup>3</sup>

- 1 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Page 240.
- 2 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 320.
- 3 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Page 241.

Karel Nel



#### Irma STERN

SOUTH AFRICAN 1894-1966

## Watussi Chief's Wife (with Head Dress)

signed and dated 1946; signed, dated 46 and inscribed with the title and the artist's address on the reverse charcoal

61 by 46 cm

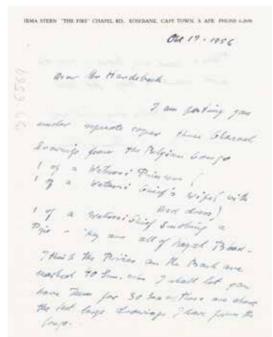
#### R200 000 - 300 000

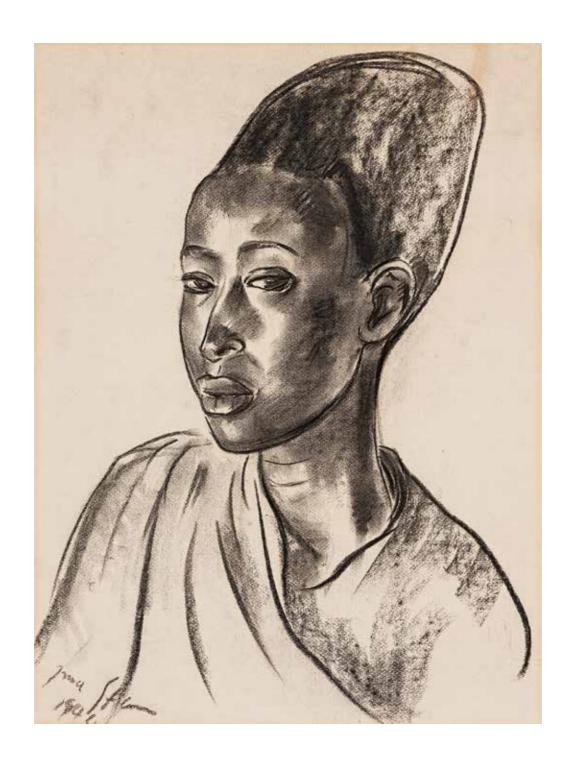
#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

A very charming correpondence between Walter Hardebeck and Irma Stern is kept in the Hardebeck estate archives. Some of these letters, two of which are illustrated here, refer to the group of three charcoal drawings of Watussi figures that the artist offered Mr Hardebeck, and which had been inspired by her visit to the Belgian Congo in 1942. Mr Hardebeck was quick to choose the present lot, Watussi Chief's Wife (with Head Dress), and returned the others by passenger train. 'Thank you again for your beautiful pieces of art', Mr Hardebeck ended his letter, 'which will always increase the glamour in our home and remind us of your grand personality'.







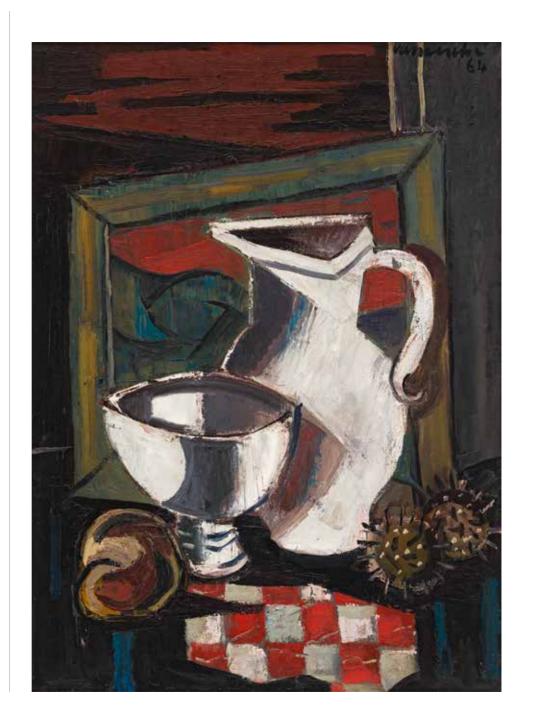


## 224 Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902–1985

Still Life with Fruit
signed
oil on canvas laid down on board
59,5 by 40,5 cm

R120 000 - 160 000



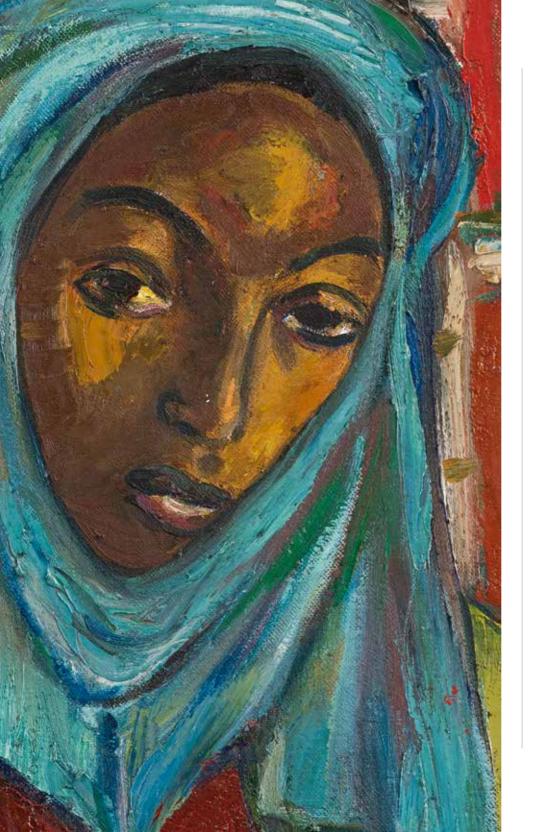
## Maurice Charles Louis VAN ESSCHE

SOUTH AFRICAN 1906–1977

Still Life with White Jug
signed and dated 64
oil on canvas
54,5 by 39,5 cm

## R200 000 - 300 000

PROVENANCE
Collection of Lippy Lipschitz.



## Irma STERN

SOUTH AFRICAN 1894-1966

Woman with Blue Headscarf signed and dated 1956 oil on canvas 62 by 49,5 cm

## R2 000 000 - 3 000 000

#### PROVENANCE

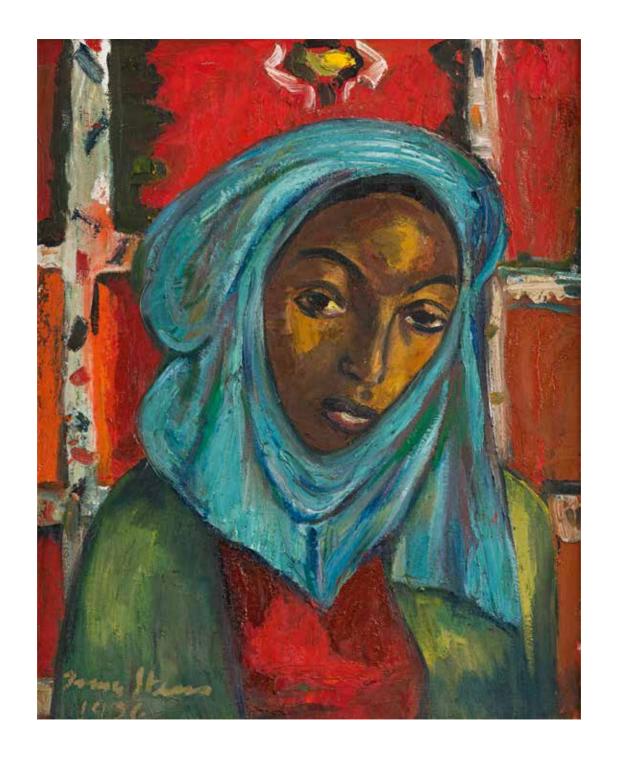
The Collection of the Late Mrs Liselotte Hardebeck.

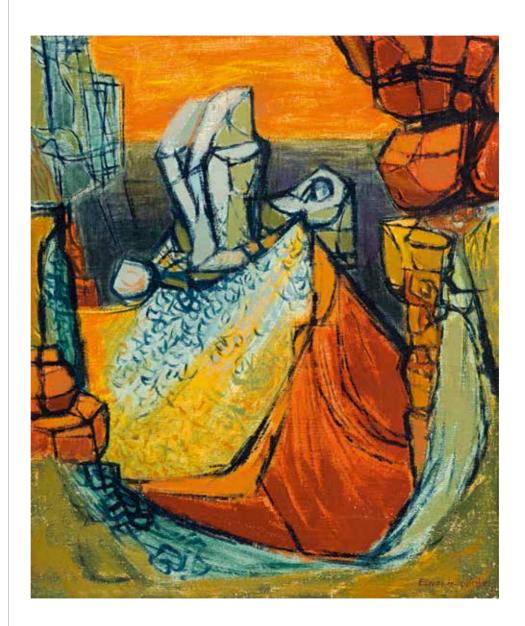
Purchased by the late owners from Gainsborough Galleries, 1956.

#### EXHIBITED

Gainsborough Galleries, Johannesburg, *Irma Stern*, 25 September 1956 – 8 October 1956.

Irma Stern's South African modernism combined elements of German Expressionism and Fauvism. Her portraits often played on the intrigue and exoticism of her sitters, but the artist never compromised on likeness or individual personality. The symbolic headscarf worn in the present lot might hint at the sitter's religion or background, but her unruffled, intimate gaze is as particular as it is unforgettable.





# 227 Eleanor Frances ESMONDE-WHITE

SOUTH AFRICAN 1914-2007

Volcanic Landscape

signed and dated '53; inscribed with the artist's name, title and medium on a Graham's Fine Art Gallery label adhered to the reverse oil on canvas 60 by 51 cm

R 70 000 – 100 000



#### Cecily SASH

SOUTH AFRICAN 1924-

Swazi Birds signed and dated '59 oil on board 55 by 121 cm

#### R150 000 - 200 000

#### LITERATURE

Frieda Harmsen and Victor Thorne. (1999) *Cecily Sash: Working Years*, Presteigne: Studio Sash. Page 51. The present lot was inspired by a roadside curio of a simply carved black bird with a red beak. Such was Sash's imagination that the little rustic souvenir was transformed instantly into a single, regal bird, and then into a jostling, inquisitive flock. Frieda Harmsen, recalling the anecdote, noted that 'the model for Swazi Bird was a crude primitive Swazi carving. Even in the early compositions a sense of primitive design was apparent, but this is probably the first time that a bird is painted directly from an indigenous prototype. Like the carving, the painting is decorative. The painter has used the black pattern burned into the wood, but has intensified it by making the outlines more austere and alternating the black with white. The background to the bird is the familiar, sensitive ochre-grey, now displaying assurance and full competence of handling.'

Frieda Harmsen and Victor Thorne. (1999) Cecily Sash: Working Years, Presteigne: Studio Sash. Page 51.



## Erik (Frederik Bester Howard) LAUBSCHER

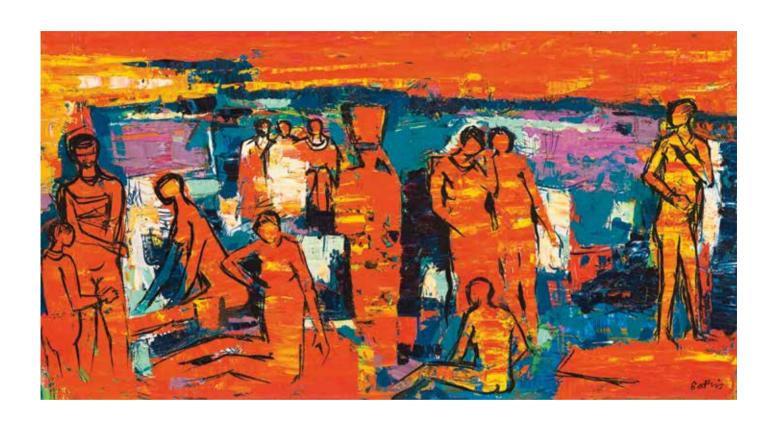
SOUTH AFRICAN 1927-2013

Still Life with Pumpkin Slice signed and dated 65; signed, dated and inscribed with the title on the reverse oil on canvas 58,5 by 70 cm

R300 000 - 400 000

#### LITERATURE

Hans Fransen. (2009) *Erik Laubscher, A Life in Art,* Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 120.



## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

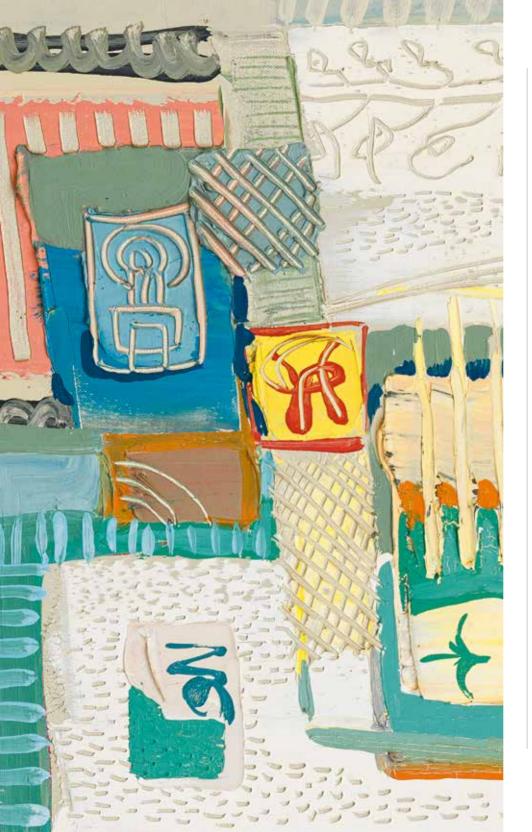
Gathering

signed

oil on canvas

40 by 75 cm

R300 000 - 500 000



#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Homage to Cavafy signed and inscribed with the title oil on canvas 50 by 60,5 cm

#### R 250 000 - 350 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit

#### EXHIBITED

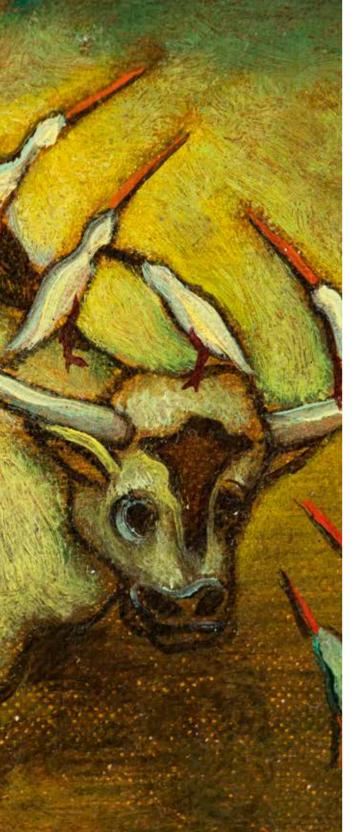
Standard Bank Gallery, Johannesburg, *Walter Battiss: Gentle Anarchist*, 20 October – 3 December 2005

#### LITERATURE

Karin Skawran. (ed.) (2005) *Walter Battiss: The Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 45.

Constantine Cavafy (1863-1933) was a Greek poet, journalist and civil servant. His consciously individual style earned him a place among the most important figures not only in Greek poetry, but in Western literature too. His poems were typically concise but intimate evocations of real or literary figures from Greek culture, while his thematic focus was more often than not concerned with the future, sensual pleasures, the moral character and psychology of individuals, homosexuality, and nostalgia. Battiss was certainly moved by Cavafy's poetry, and the homage he paid the Greek in the current lot, defined by a fragmentary composition, stolen glimpses, naked flesh and vignettes of cool pattern, might hint at the artist's personal interpretation of Cavafy's oeuvre.





#### Alexis PRELLER

SOUTH AFRICAN 1911-1975

#### Ritual Bull

signed; printed with the title on a label adhered to the reverse oil on canvas laid down on board 7.5 by 9 cm

#### R80 000 - 120 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck. Purchased by the late owners from Sotheby's South Africa, 1986.

Alexis Preller is known to have produced a number of very small-scale works through the earlier part of his career. These were often very specifically framed in the late 1940s, either by himself or with the help of the young Zakkie Eloff. In this example, the white Ndebele-beaded surround and scalloped grey frame were crafted by Eloff to enhance the work. These small, jewel-like paintings talk to his ability to make striking works no matter what their scale. *Ritual Bull* relates to a lineage of works focusing on the iconic status of the bull within the southern African region where these horned creatures, with their very distinctive hump, elicit great respect. These ceremonial and monumental animals are associated with the ancestral world among many groups living along the eastern seaboard of Africa, and the white Nguni cattle in particular are associated with royal clans within KwaZulu-Natal. Preller's *The Small White Bull* of 1953 in the Sasol collection refers specifically to this reverence.

The importance and scale of the piebald animal in *Ritual Bull* is amplified by the low horizon, and the yellow radiance that glows behind it suggests a symbolic significance. The bull looks at us with a wide-eyed and strangely bemused expression, possibly as a result of all the activity on his back. A delightful syncopated line-up of white egrets with their bright red beaks pointing in various directions, are perched along his rump, back, his pronounced hump, his forehead and on one horn.

Preller is well known for the repeated exploration of both subject matter and images that are used and reused in variations, and Esmé Berman has described how he carefully tended and burnished these over a lifetime. An identical bull is found in another small exquisite work entitled *Herd Boy* from 1949, in which the same animal is depicted with the same stance, same markings, same gestalt of birds placed on the back of the bull, but with eyes more slanted and inscrutable. Sleeping below the bull in this lonely and extended landscape is a herd boy, well built, stocky, with a white loincloth, brass armband, bracelet and anklet. With his bearded, broad face he sleeps oblivious of his surroundings, of the bull, and of the egrets that curiously look at him or tend him. It is somewhat startling to see here, as early as 1949, the emergence of the strong physiological prototype and likeness which emerges much later to inform Preller's distinctive, almost life-size intaglio, *Adam* (Lot 239) in 1969.

Karel Nel





#### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Archaic Sandals signed and dated '48 oil on canvas laid down on board 25.5 by 35.5 cm

#### R200 000 - 300 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.
Purchased by the late owners from Sotheby Parke-Bernet South Africa, 1979.

Preller completed a series of evocative paintings of a pair of sandals. He uses them successively as still life objects in relation to beautifully decorated cloths, mangoes and other talisman-like objects collected during his extended period on Mahé in the Seychelles between October 1948 and February 1949. During this time he travelled between the beautiful Indian Ocean islands, and lived and painted near the beach at Beau Vallon.

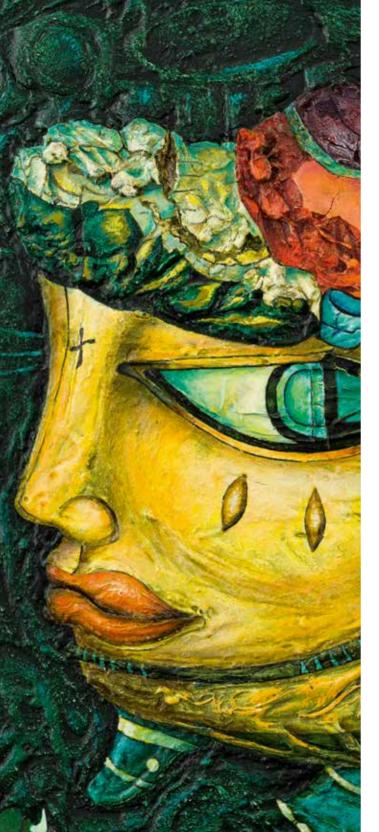
Many artists have painted their shoes as a form of self-portrait or as a social comment on their daily lives, as in the case of Van Gogh, whose work Preller greatly admired. The heavy, closed, workmanlike shoes that Van Gogh painted alluded to the oppressive conditions of farmers in the fields of the Boriage where he ministered to the poor. Preller's exquisitely crafted Indian or Arabic style sandals, however, which were worn on the beaches of the east African islands, allude in some way to his distancing himself from the constraints of the conservative and oppressive environment from which he came. Preller's sandals evoke a sense of carefreeness, direct evidence of Preller's change of mindset in the new context. The sandals in all these still lifes, depicted in golden hues, are handcrafted with woven checkerboard detailing and red decorative embellishments, and stitched with geometric precision around their perimeters. All these distinctive features are also clearly evident in the Johannesburg Art Gallery version, and in the Standard Bank collection painting entitled *Sandals*, where they seem to float like boats on the decorative east African cloths.

In this work, *Archaic Sandals* (1948), the same pair of sandals is fastidiously painted on to a fine cotton-duck stretched over board. What is particularly unusual in this painting is the intrusion of the human presence. An almost biblical foot wearing a sandal strides into the right hand side of the picture with a pharaonic-like authority. The foot has stepped off a woven palm mat onto an aquamarine surface that suggests fine sand compacted by a thin film of sea water. Traces of cord or seaweed are caught below the foot.

In the true spirit of Preller, in this series of unusual still lifes, he is able to evoke a sense of the idyllic, the poetic, and conjure majestic qualities, all from a modest pair of local East African sandals.

Karel Nel





#### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Space Angel signed and dated '71 oil and gesso on canvas 111 by 121 cm

#### R4 000 000 - 6 000 000

Preller's image of a disembodied head in aquiline profile, with full lips and a large Egyptian-like eye, became the prototype for an extended, seminal series of works to which *Space Angel* firmly belongs. The left-facing profile, animated by the sleekest, almond eye and stylized teardrops, merges spectacularly with a fragment of turquoise and sunglow skull. A deep, empty eyesocket balances the composition, and the head is edged by a pharaonic beard and golden teeth.

Preller's unique motif appeared initially in a number of related intaglio works such as *Angel of the Lord* (1969) and *Angel King* (1971), while in 1970 the same image was transfigured in *Two Angels*. The latter work, a large, square oil painting of heads floating in space, remains in the Pretoria Art Museum.

Space Angel shows Preller exploring the translation of this archaic or heiratic head into yet another technique; he used high relief gesso built up in a Tachist manner, and then over-painted to simulate an opulant and textured surface. The piece is testament to Preller's lifelong and ongoing process of working and reworking images that were significant to his iconographical vocabulary, with each version systematically attempting to release a new and nuanced reading of his original, iconic, and prototypical image.



Two Angels





## The Collection of Ruth and Jerome Siegel, New York

Over the course of many years, influential New York art collectors Ruth and Jerome Siegel assembled a remarkable private art collection that filled their residences. The Siegel Collection includes a range of artistic styles and periods, from the likes of Howard Hodgkin and Anish Kapoor to David Hockney and the Pop masterpieces of their friend Robert Indiana. The collection also includes a number of rare and important pieces from South Africa. The American and European pictures will be auctioned at Christie's, New York, but the South African component is to be auctioned locally by Strauss & Co.

Ruth Siegel was an art consultant and founder of the Art Latitude Gallery and the Ruth Siegel Art Gallery in New York. She was also a board member of MoMA PS1, the Museum of Art and Design, and the Foundation for Art and Preservation in Embassies. Jerome 'Jerry' Siegel was a prominent American entrepreneur, and founder of steel and commodities firm Titan Industrial Corporation. Ruth in particular did much to support young artists and developing talent. The couple were also known as generous philanthropists, particularly in the fields of education and medicine.

Lots 235, 236, 237, 238, 239



## Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Female Form

signed, dated 1969 and numbered 1/4 bronze with green patina, on a wooden base height: 70 cm, including base

## R120 000 - 160 000

#### PROVENANCE

The Collection of Ruth and Jerome Siegel, New York.

## Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Relief

signed and dated 1956 bronze

13 by 7,5 cm, excluding base

## R15 000 - 20 000

#### PROVENANCE

The Collection of Ruth and Jerome Siegel, New York.

## 237

#### Peter HAYDEN

SOUTH AFRICAN 1939-

## Elongated Form

bronze with a green patina, mounted on a wooden base height: 56 cm, including base

## R20 000 - 30 000

#### PROVENANCE

The Collection of Ruth and Jerome Siegel, New York.









## 238 Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

#### Head

signed; inscribed with the artist's name, title and dated 1969 in another hand on the reverse carved, incised and painted wood panel 91,5 by 75 cm

## R140 000 - 160 000

#### PROVENANCE

The Collection of Ruth and Jerome Siegel, New York. Egon Guenther Gallery, Johannesburg.

#### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Adam

signed and dated 1969 intaglio, oil on fibre glass 183 by 91 cm

R6 500 000 - 9 000 000

#### PROVENANCE

The Collection of Ruth and Jerome Siegel, New York. Purchased from The Lidchi Gallery, Johannesburg

#### LITERATURE

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows,* Johannesburg: Shelf Publishing. Pages 281, 283, 297 and 308, and illustrated in black and white on page 281. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images,* Johannesburg: Shelf Publishing. Pages 229–231 and illustrated in black and white on pages 228 and 231. *Artlook.* No. 35, October 1969. Illustrated in black and white on page 23.

Alexis Preller's *Adam*, made in 1969, is a powerful, enigmatic work of immense complexity. It holds a pivotal place in his complex *oeuvre*, engaging the intersection of mythology and the human body.

In 2009, at the time of publishing the comprehensive Alexis Preller: Africa, the Sun and Shadows and Alexis Preller: Collected Images, the whereabouts of this major work was unknown. Nevertheless, because it was seen as so important, the work was reproduced in the books in black and white from the only extant photograph, which had appeared in the October 1969 issue of Artlook magazine, just prior to the artist's groundbreaking exhibition of intaglios in the same year at the Lidchi Art Gallery, Johannesburg. Esmé Berman holds this work in such high esteem that she devoted a four-page spread to the analysis of this Adam. The work has only recently come to light in New York and has returned to South Africa where it can now be seen for the first time in many years.

This work is an almost life-size rendition of Adam, and is executed in Preller's innovative intaglio method. The image appears at a distance to be in high relief but is in fact produced as a negative, a concave form, cast in fibre glass resin. The cast is then meticulously painted to create the illusion of a convex rendering of the form. In the finished work, the eye is constantly challenged by an ambivalent reading of surface and image, making the work even more enigmatic and ungraspable.

The male nude appears prominently throughout Preller's career, from the heroic, early *David* (Lot 242) to the iconic Kouros figures of 1969, where the male torso is highly stylized and celebrated. In contrast, works such as *African Sebastian* of 1949, and here, in this Adam of 1969, the human figure is used as an embodiment of pain and suffering, often historically associated in Preller's work with external conflicts in belief and ideology, yet also personally alluding to his own internal struggles.

The powerful vertical stance of the body of Adam seems to float on the cerulean blue, shield-like background. The floating line of sparsely placed studs, aligned to Adam's navel, and two sharp vertical arcs in red, punctuate this recessive ovoid.

The pathos of the figure is concentrated in the downcast head, closed

eyes, and inner focus. The chin rests on the well-defined chest bracketed by the purity of the shoulders. The absence of arms is curious, prompting the question as to whether the artist edited them for aesthetic purposes or if they are in fact folded behind the body. Whichever, this leads to an elongation and elevated reading of the floating figure. The elegant torso, with its longitudinal decorative striations, is in contrast to the relative stockiness of the lower body with its stylized kneecaps and decorative anklets

Adam's masculinity is much more pronounced here than in Preller's more abstracted Kouros figures. Adam here is symbolically an embodiment of the creation of the first man. The distinctive facial features, with almond shaped eyes, rough beard and angular face, though, have strong references to ancient images of pagan Greek satyrs, the Bacchanalian qualities also alluding to the power of the natural, the sexual, the virile.

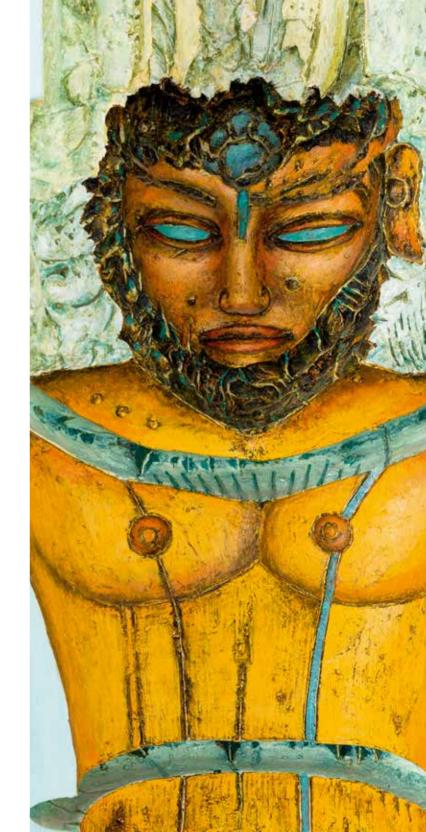
In contrast to the notion either of the virile or the sense of bodily pain, Preller focuses on the potential spiritual and transcendental qualities within Adam. Preller's works are characteristically multilayered in his cross-cultural quotations of sacred art. He extends a large radiant crownlike structure above Adam's downcast head and defines a pronounced circle on Adam's forehead, making reference to the bindi or third eye of expanded consciousness, often seen in early Hindu renditions of Krishna and images of the Buddha.

The power and ambiguity of this piece lies in its complex connections to many biblical and mythological figures in Preller's work throughout his life: be it hieratic Egyptian pharaohs, Adam, the stylized Luba and Dogon ancestor figures, David, the great Greek marble Kouri, and the Christ.

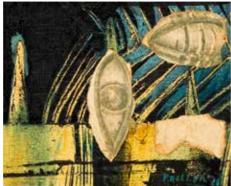
In the end, the uncanny experience of viewing these intaglio pieces from a distance creates an anomaly: they seem to project a physical presence, but when the viewer approaches to view them at close quarters, they collapse in on themselves reversing the image into a negative space. This strange and innovative technique is particularly associated with Preller's intensively explorative career as an artist.

Karel Nel











### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Moon Suite, three all signed and dated '71 collage and oil on board 11,5 by 12 cm; 11,5 by 14 cm; 11,5 by 13,5 cm; artist's frames: 47,5 by 44,5 cm (3)

### R150 000 - 200 000

### EXHIBITED

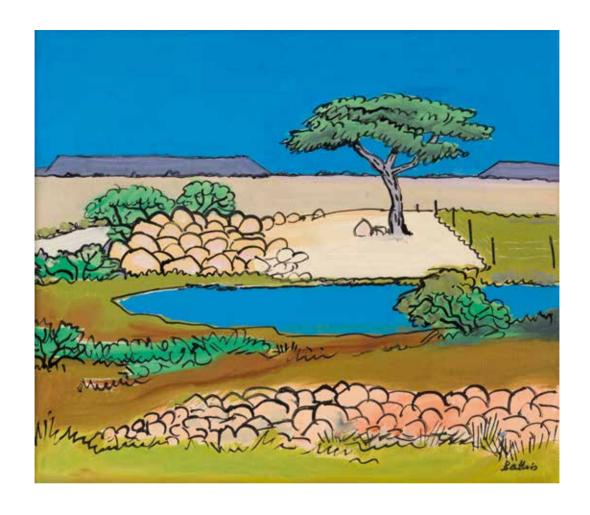
Pretoria Art Museum, Pretoria, Alexis Preller Retrospective, 24 October to 26 November 1972, catalogue number 182 Exhibited on the exhibition at the Pretoria Art Museum, and illustrated in the catalogue (no pagination).

#### LITERATURE

A.J. Werth. (1972) *Alexis Preller Retrospective*. Ilustrated in black and white, unpaginated.

Although Alexis Preller painted Moon Suite quite late in his life, the three miniature paintings, respectively titled Rendezvous, In orbit, and Blast-off, constitute the synthesis of an important strand in his artistic sensibility: the nonfigurative, abstract expressionist side of his work. They reflect Preller's interest in space travel in the late 1960s in the wake of the Apollo landing on the moon. Moon Suite evokes the surrealist imagery in Preller's work on his return to South Africa in 1943, having spent time as a prisoner of war in Italy and in North Africa, while the abstract shapes are redolent of the austere landscapes of well-known French surrealist painter Yves Tanguy. In addition, Moon Suite can be related to Preller's strong reaction to the precision and decorative requirements of the mural he was commissioned to paint for the Transvaal Provincial Administration Building in Pretoria in 1958. Preller subsequently resorted to an abstract expressionist style, which Esmé Berman calls a form of 'abstract symbolism' or 'an informal taché-ism'.1

1 Esmé Berman. (1983) Art & Artists of South Africa, Cape Town: A.A. Balkema. Page 350.



## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Karoo Waterhole

signed

oil on canvas

38,5 by 44,5 cm

R80 000 - 120 000

PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.

### Alexis PRELLER

SOUTH AFRICAN 1911-1975

David signed and dated '52 oil on panel 25,5 by 30,5 cm

### R250 000 - 350 000

#### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.
Purchased by the late owners from Henri Lidchi Art Gallery, 1967.

This painting appears in a number of remarkable photographs, taken by the photographer Richard Cutler, of Alexis Preller in his Toscadi studio in Pretoria in 1949, shortly after the artist's return from the Seychelles. When Esmé Berman and I were working on the double volume, *Alexis Preller: Africa, the Sun and Shadows* and *Alexis Preller: Collected Images,* we were unable to find or trace this painting in the exhibition listings of the time. We therefore deduced that the work left his studio between exhibitions and was therefore unrecorded. It is a much-delayed but special experience to be able to view this work at close quarters now.

Preller's themes are often complex, mythological, symbolical and biblical. Figures such as Adam, St. Sebastian and Christ appear as protagonists in his work. They appear as mythological themes rather than religious Christian motifs, but are used as tropes of deep psychological experiences empathized with, by both himself, and his potential viewers.

By deduction I surmise that this young lithe man, with his beautifully rendered hand in its poignant gesture of being raised to his chest, is the youthful biblical David: the striking torso, a taut loincloth around his hips, stands facing us with a sling held in his lowered hand. His self-composed stance ambiguously reads either as courageous readiness or incredulous disbelief of his miraculous defiance and defeat of the giant, Goliath. A majestic, dark viridian green mountain looms behind him as he stands with poise in a valley. A thin arced line at the mountain base alludes to a river, where he stands alone on the umber-coloured alluvial plane.

The characteristic presence of egrets, typical of this period in Preller's work, create a spatial ambiguity as the sumptuous, ruffled-feathered bird closest to him looks out beyond, while the small egret seems to clamber awkwardly up the vertical terrain.

Curiously, Preller edits the David, focusing specifically on the body language of the torso rather than the extremities of head and lower legs. His youthful body type is not yet stylized into the Kouroi figures of Preller's later *oeuvre*, but talks to a refined but nevertheless heroic representation. The representation is possibly an unconscious reflection of Preller's own slight, light yet muscular body, which can be seen under the artist's white overall in the Constance Stuart-Larrabee photograph of the young Preller in his studio in the mid-1940s.

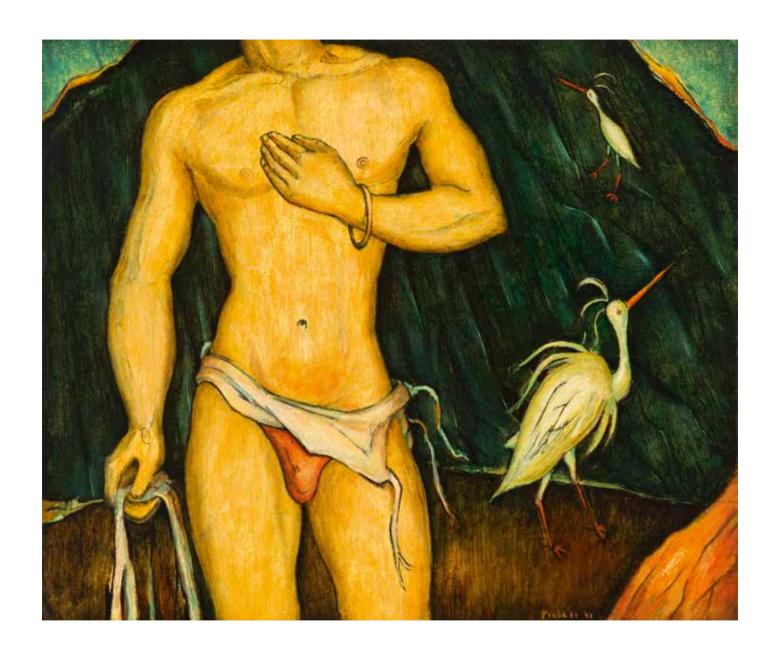
Karel Nel

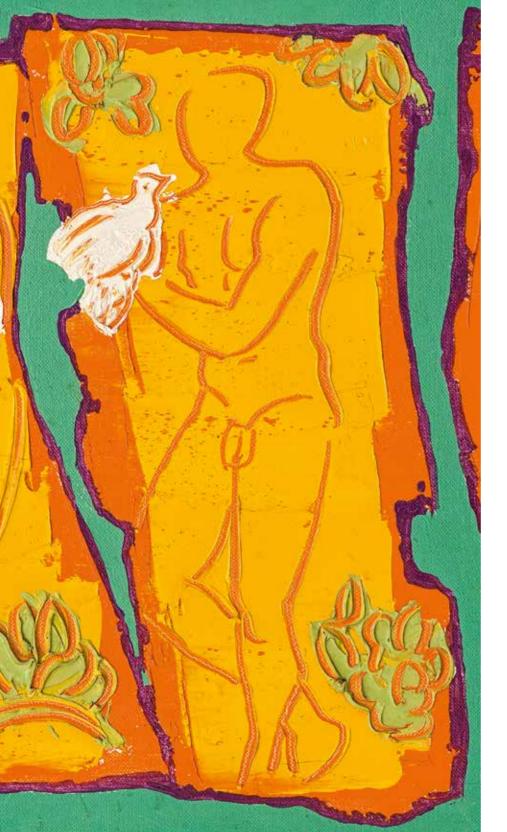


Left: Preller at Ygdrasil. Photograph: Constance Stuart-Larrabee.

Below: Preller in his studio with *David*. Photograph: Richard Cutler







## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Genesis – Adam

signed oil on canvas 34 by 50 cm

## R150 000 - 200 000

#### PROVENANCE

The Collection of the Late Mr Chris (Tos) Du Toit.

Walter Battiss's *Genesis – Adam* is a splendid celebration of the genesis of man, with three Adam figures given life in a glorious, paradisiacal setting. The artist used the technique of scraffito to score the male form, doves and foliage, from three swathes of orange and yellow-sunrise hues that are framed in magenta.

Battiss built up the painting by layering smooth-surfaced fields of colour before deftly, with a single outline, carving from the paint the three Adam figures. The first figure is tender and genderless, the central Adam figure is muscular, poised, virile and assured of his masculinity, while the third is modestly crouching in the implied landscape with two doves and shrubs.



### 244 & 245

### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Rock Art Composition I and II

'To date, no single event has had a more profound influence on the art of Walter Battiss than his encounter with primitive art.'

While traces of Battiss's obsession with rock art are easily found throughout his huge and wildly-variant *oeuvre*, these two large works, repatriated from Sydney, Australia, are rare examples of the artist engaging so directly with rock art in a major composition. These works were originally a single panel, and were later split in two under Battiss's supervision (one panel was re-signed too). Despite the division, they remain some of the largest Battiss works to appear on the market for some time.

Battiss was a worldwide authority on rock art, and published seven books on the subject, including *Artists of the Rocks* (1948), a copy of which he gave to Picasso via his art dealer Henri Kahnweiler on his second trip to Europe in 1949. Picasso subsequently invited Battiss to his studio and, according to Murray Schoonraad, was deeply impressed. 'Tell me now Battiss,' said the Spaniard, 'am I as good as your Bushman artists?'

Rock Art Composition I and II illustrates an important point as Battiss negotiated the relationship between rock art and modernism. He tirelessly traversed the country to visit wellknown rock art sites in the 1930s and copied and traced the images he found on rocks and cave walls, many of which are now housed in the Origins Centre at the University of the Witwatersrand. He also painted rock art scenes in watercolour on paper but, as Marion Arnold has argued, rock art, for Battiss, was typically more a stimulus to modernism than something he imitated. She noted that 'he was ready to assimilate alternatives to verisimilitude'.3 Karin Skawran similarly noted that the influence of rock art on Battiss's style is usually seen as a 'highly personal<sup>4</sup> interpretation, or as Andries Walter Oliphant puts it, they were 'individualised re-workings of rock art' in which he synthesised 'technologies and aesthetic ideas of modern European art ranging from Impressionism, Fauvism, Cubism, Dadaism, Surrealism and various forms of abstraction on the one hand, and the complex visual grammar of rock art on the

other'5

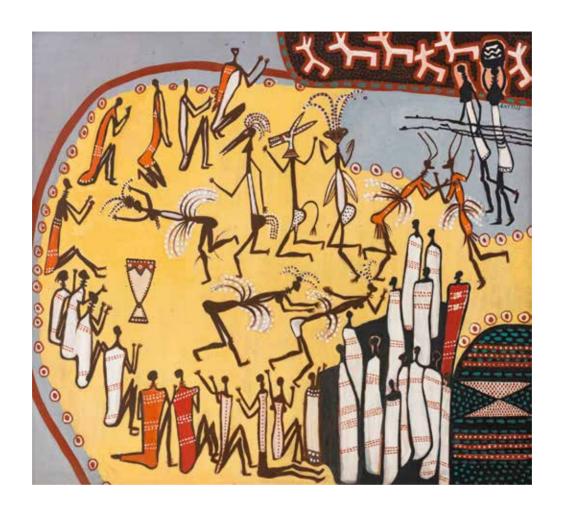
These two works represent neither this modernist approach nor the mimetic scenes of rock art originals. Rather, he has made the leap to the rock-art-inspired flattening of the picture plane so that it is difficult to distinguish which figures represent rock paintings and which might be the artists making them. While remaining more faithful than usual to rock art depictions, this spatial ambiguity represents a 'multi-level reality' that dissolves the distinction between the phenomenal and the spiritual realm and presents a more conceptual interpretation of reality.'6

'Battiss', Oliphant concluded in his contribution to *The Gentle Anarchist*, 'would not have become the artist he did without the magisterial repository of Southern African rock art which he worked to preserve and promote. His work is not a homage to the past but a signal of the passages South African art in the twentieth century had to negotiate. In this, he opened a path leading from the repressive past to the present and perhaps to the future of creative freedom beyond prejudice and prescription'.

Rock Art Composition I and II are likely just such a homage, showing Battiss poised between the rock art that provided his inspiration and the radical modernism for which he is so widely recognised.

- 1 Murray Schoonraad. (1976) Walter Battiss. Cape Town: C. Struik Publishers. Page 11. 2 Ibid., page 16.
- 3 Marion Arnold. (1989) 'The Spirit of the Picture: Thoughts on the Paintings of Battiss' in *Battiss and the Spirit of Place*. Pretoria: University of South Africa. Page 40–41.
- 4 Karin Skawran (ed). (1989) *Battiss and the Spirit of Place*. Pretoria: University of South Africa. Page 4.
- 5 Andries Walter Oliphant. (2005) 'Modernity and Aspects of African in the art of Walter Battiss' in *Walter Battiss: Gentle Anarchist Johannesburg:* Standard Bank Gallery. Page 22.
- $6\,\text{Karin Skawran}$  (ed). (1989) Battiss and the Spirit of Place. Pretoria: University of South Africa. Pages 16 and 17.
- 7 Andries Walter Oliphant. (2005) 'Modernity and Aspects of African in the art of Walter Battiss' in *Walter Battiss: Gentle Anarchist* Johannesburg: Standard Bank Gallery. Page 23.





# Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Rock Art Composition I

signed

oil on board

116,5 by 138 cm

R1 800 000 - 2 200 000



## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Rock Art Composition II

signed

oil on board

117 by 129 cm

R1 800 000 – 2 200 000

# Ezrom Kgobokanyo Sebata LEGAE

SOUTH AFRICAN 1938-1999

Sheep

signed and numbered 3/6 bronze with a brown patina height: 23 cm

R100 000 - 120 000





### Lucas Thandokwazi SITHOLE

SOUTH AFRICAN 1931-1994

Had Enough!

signed

carved wood

height: 66 cm

## R350 000 - 500 000

#### EXHIBITED

Gallery 21, Johannesburg, 1982. Republic Festival Arts Exhibition, May-June 1981, catalogue number 290.

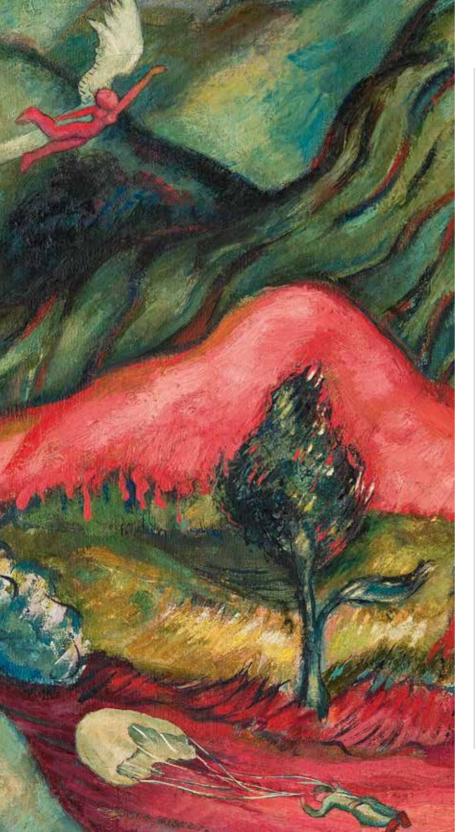
#### LITERATURE

The Haenggi Foundation. (2015) *Lucas Sithole, 1931–1944*: *Highlights,* Basel and Johannesburg: The Haenggi Foundation. The work is illustrated in colour on the cover and page 95. Catalogue of the Republic Festival Arts Exhibition, 1981. Page 54.

Lucas Sithole attended the Polly Street Art Centre from 1959 to 1960, where he studied painting and sculpture with Cecil Skotnes. This was the turning point of his career. In his practise he allowed the wood to dictate the form of his sculpture, while his subjects were ever-rooted in African mythology.

Sithole's *Had Enough*!, carved from Nkunsibomvu wood, bears testimony to Marilyn Martin's observation that '(the artist's) method of sensed realism combined with expressive distortions, his concentration on surface manipulation and the play of light and shadow over the figures, emerge and merge with an iconography of the human being, the human condition, and animals'.

1 Marilyn Martin. (1993) *Lucas Sithole: Our Art 4 = Ons Kuns 4.* Pretoria: Pretoria Foundation for Education Science and Technology. Pages 178–185.



### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Revelation signed and dated 45 oil on canvas 59,5 by 70 cm

### R400 000 - 600 000

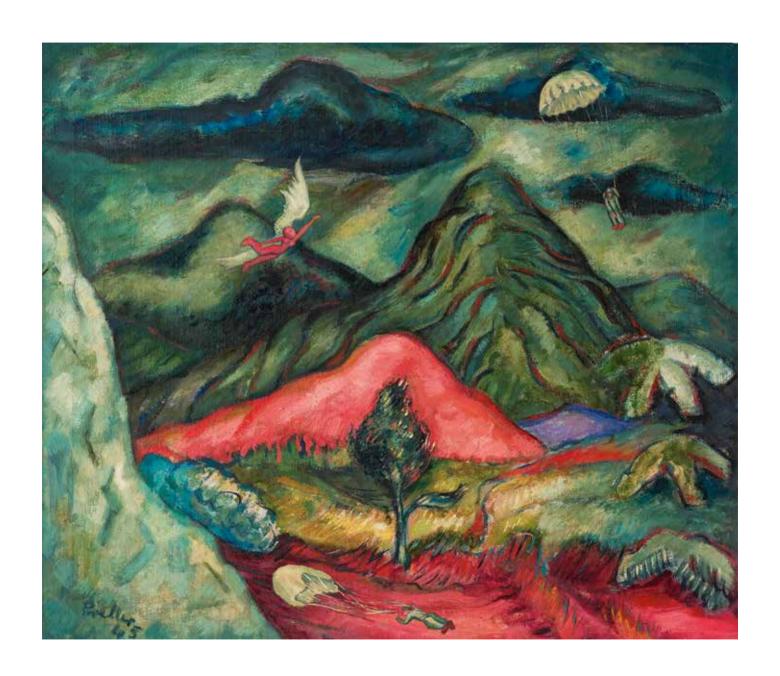
#### LITERATURE

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows,* Johannesburg: Shelf Publishing. Illustrated in black and white on page 87.

Preller was taken prisoner in June 1942 when Tobruk fell to Rommel's forces. After stints in prisoner-of-war camps in Libya and Italy, he returned to Pretoria in August 1943, and was demobilized that October. The North African Campaign had left a telling mark, and despite having witnessed moments of compassion throughout, the inhumanity and violence had still scarred him. No surprise then that images from his service, whether of loneliness, divinity, mutilation, or optimism, pervaded the group of pictures in the years after his homecoming. Revelation was painted in 1945, and exhibited in the August and September that year at the Gainsborough Gallery in Johannesburg. It showed the kind of leafy, jungle landscape he had seen in the Belgian Congo in 1939 painted thickly with viridian, dark olive and midnight blue - but above which a paratrooper, slack-shouldered and lifeless, drifts downward. A fellow soldier lies waiting, likely dead, in a lava-pink clearing, reminiscent of the erupting Nyiragongo volcano the artist had witnessed at Lake Kivu, and which left a life-long impression of both beauty and terror. Revelation would be utterly hellish but for the winged angel floating between the two mountain peaks; she suggests the 'paradox of beauty in the midst of horror' that Preller continued to explore in his post-War canvases.1 In the opinions of Karel Nel and Esmé Berman, the picture always 'had a meditative, almost mystical quality, for which precision of draftsmanship was entirely secondary to overall mood<sup>2</sup>

1 Esmé Berman and Karel Nel. (2009) Alexis Preller: Africa, the Sun and Shadows, Johannesburg: Shelf Publishing. Page 87.

2 Ihid





### Alexis PRELLER

SOUTH AFRICAN 1911-1975

Woman with Red Hair or Ophelia signed and dated '44 oil on canvas 45 by 30 cm

### R200 000 - 300 000

### PROVENANCE

The Collection of the Late Mrs Liselotte Hardebeck.

An early work of 1944 in Preller's characteristically staccato-like and fluttering paint marks of the period, *Woman with Red Hair* or *Ophelia*, depicts a striking young woman with a distinctive, elongated profile and full lips. Her forehead is prominently defined by a horizontal headband of twisted cloth that encircles her head, and is fixed by a floral metal hairpin.

Her pink pallor within the dominantly blue work seems to allude to theatrical make-up that suggests that she is enacting a part. Her lithe and nubile body is tinted in a sheath of blue shades, and decorated with a scattering of delicate flowers, buds and a butterfly wings. This ambiguous reading of body surface, skin and embellished flower-like symbols is similar in style to the rendition of the enigmatic figure, lying on a white petal-strewn cloth, in the artist's famous and psychologically-charged painting, *Fleur du Mal*, from the same year.

Besides the rare self-portraits, or images of people in his close circle such as his sister Minnie, Christi Truter, and much later Guna Massyn, Preller seldom did portraits of identifiable figures. But a small work from 1952 entitled *The Profile*, an unusual portrait of Pat Philip that showed the sitter's full lips and auburn hair, seems to link her to the earlier, theatrical rendering of the young woman in the present lot. Further evidence that Pat Philip is indeed the *Woman with Red Hair* or *Ophelia* can be seen in a contemporary photograph of her next to *The Profile* at the opening of Preller's 1952 exhibition at Gallerie Vincent in Pretoria.

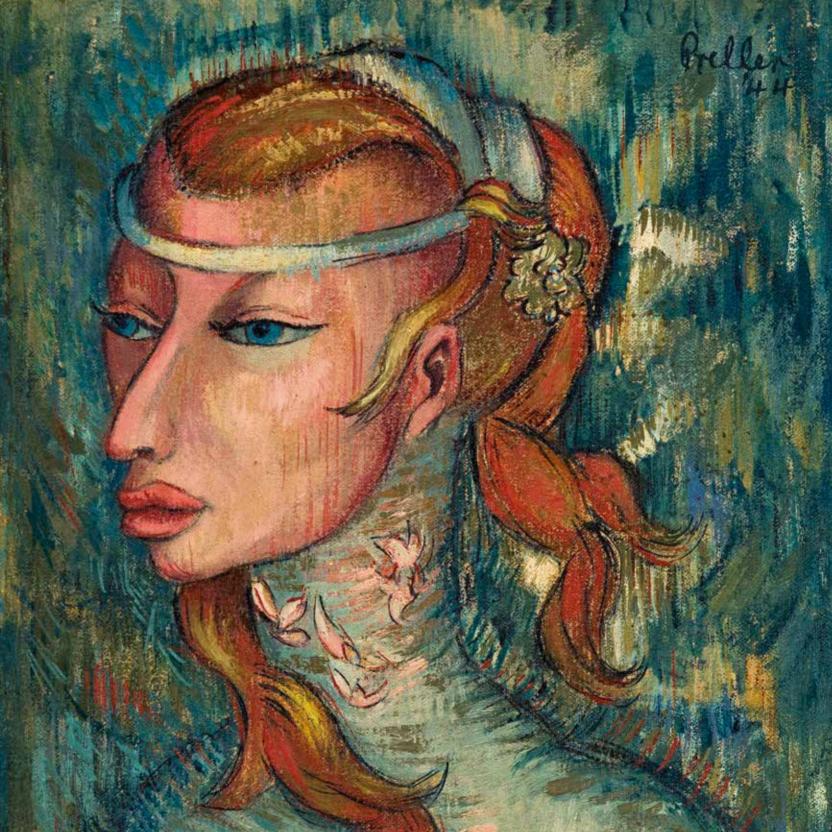
Karel Nel







The Profile.





## Larry (Laurence Vincent) SCULLY

SOUTH AFRICAN 1922-2002

City Skyline signed and dated 68 oil on canvas 182,5 by 304 cm

## R100 000 - 150 000

#### PROVENANCE

The Collection of the Late Estate Mr Chris (Tos) Du Toit.

It should come as little surprise that *City Skyline* coincided with Larry Scully's move to Johannesburg. The canvas's shimmering light, its gleaming towers of colour, and it's visionary aesthetic evoked the ambitious, energetic and technology-charged spirit of the city in the late 1960s.

'He was plunged into daily contact with the hub-bub of Hillbrow and the frenzied animation of a developing metropolis', noted Esmé Berman in her entry for the artist in her landmark dictionary of *Art & Artists of South Africa*. 'Into the calm breadth of his painted vistas was interjected a pulsating rhythm,' she continued, 'the percussive syncopation of the city. He was fascinated particularly by the ambiguous night image of sparkling lights and shadowed finite forms of building reaching into the infinite darkness of the starlit sky.'

Esmé Berman. (1983) Art & Artists of South Africa: An illustrated biographical dictionary and historical survey of painters, sculptors and graphic artists since 1875, Cape Town: A.A. Balkema. Page 391.



### Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Figure Panels, four all signed carved, incised and painted wood two: 151,5 by 90 cm; two: 151,5 by 120 cm (4)

## R2 000 000 - 3 000 000

#### PROVENANCE

Purchased from Michael Stevenson in 2001; at the time Skotnes himself touched up the panels.

This large-scale frieze of ten figures on a series of four abutting wooden panels has a contemporary yet archaic African presence. Cecil Skotnes's distinctive rendering of the human form came from an extended evolution, both from his interest in the process of printmaking and in the appreciation of traditional African art. Early in Skotnes's career as a professional artist, he encountered the art dealer Egon Guenther, a goldsmith and former gallery director in Germany who had immigrated to South Africa. Skotnes was introduced to Guenther towards the end of 1954, and the meeting proved to be a turning point in the artist's career. Through Guenther, Skotnes became more closely acquainted with German Expressionism and the expressive similarities between it and great African art.

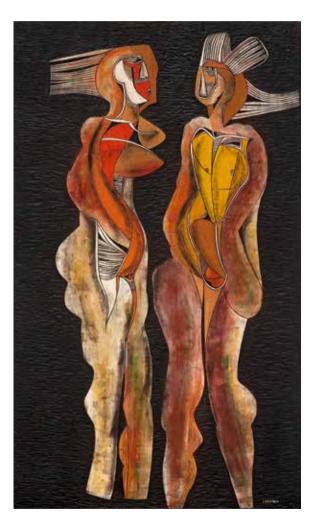
Guenther attracted a number of artists to his gallery with a shared sensibility. These included Eduardo Villa, Sydney Kumalo, Pino Cattaneo, Cecily Sash and Skotnes himself. Their interest in a contemporary African aesthetic was formalized into a group that exhibited internationally as the Amadlozi Group, a name meaning 'spirit of our forefathers', originally suggested to Guenther by Kumalo. They had greatly differing artistic styles but were unified in their pursuit for a pronounced, indigenous character to their art, something essentially true to its African context.

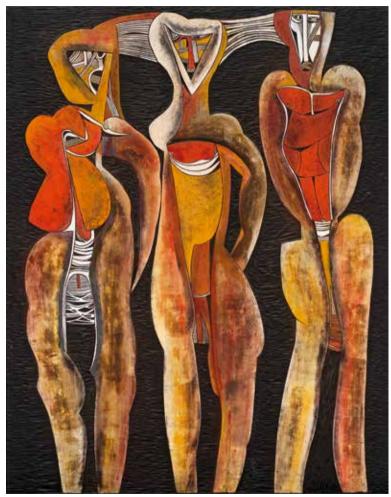
It was Guenther who encouraged Skotnes to engrave on hardwood blocks, initially making abstract, bold, black and white prints. The evolution of the scale of these woodblock prints eventually led Guenther and Skotnes to recognise the potential of these incised blocks in their own right. This developed into the inking and colouring of the blocks with dry pigment as stand alone artworks, evolving into large compositions where the distinctive shapes of the figures were coloured with ochres, reds and whites. As in the present lot, the dramatic, coloured figures are set off against a dark background created by whittling a rich complex surface, related to a technique used in traditional southern African carvings.

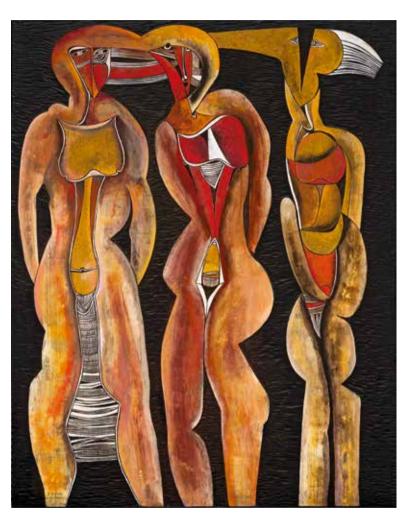
The groups of iconic figures here stand in this series of panels at times next to each other and at others abutting or nudging each other, but it is the fluid linear traceries between the heads of the figures that seem to allude to a human connection on another level.

This expanisve work, most likely painted around 1975, epitomizes the artist's mastery of his unique medium. The unusual, composite nature of the work enables Skotnes to extend the confines of the single wooden panel more characteristic of his work. This quadtych is uncommon in its scale as it seems more mural-like, more public in its breadth and its collective engagement.

Karel Nel













## **Robert Griffiths HODGINS**

SOUTH AFRICAN 1920-2010

Bye-Bye Darling

signed, dated 1995, inscribed with the title and 'For Little Flo with great affection' on the reverse oil on canvas 49 by 75 cm

R250 000 - 400 000

Little Flo was the nickname the artist used for his gallerist Linda Givon.



### William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Drawing for Felix in Exile signed and dated '96 charcoal on paper 56 by 75 cm

R500 000 - 700 000

Felix in Exile, one of Kentridge's most important works, was the fifth of eight films that occupied the artist between 1989 and 1999. Each of these films consisted of 30 to 40 drawings; each engaged editing, dissolving, erasing and overdrawing techniques, not simply as a form of animation but as a conscious part of the artistic process. The deserted landscape, Felix's homeland, was used as the backdrop for the film's credits.

'In the same way that there is a human act of dismembering the past,' Kentridge wrote by way of introduction to *Felix in Exile*, 'there is a natural process in the terrain through erosion, growth, dilapidation that also seeks to blot out events. In South Africa this process has other dimensions. The very term 'new South Africa' has within it the idea of a painting over the old, the natural process of dismembering, the naturalization of things new.'2

- 1 William Kentridge: Felix in Exile, [Online], Available: http://www.medienkunstnetz.de/works/felix-in-exile/
- 2 William Kentridge, [Online], Available: http://en.wikipedia.org/wiki/William\_Kentridge

### Jack HEATH

BRITISH/SOUTH AFRICAN 1915-1969

Strange City

signed and dated 1962; signed and inscribed with the title on the reverse crushed glass and oil on board 121,5 by 244 cm

### R100 000 - 150 000

Juliette Leeb-du Toit, writing in a catalogue essay accompanying the Jack Heath retrospective exhibition at the Tatham Gallery in 2009, noted that the artist was part of 'an English modernist diaspora' that arrived in South Africa after World War Two.¹ As might then be expected, the artist's early associations and influences included the 'many contemporary British painters working in or around London, such as Stanley Spencer and Paul Nash'.²

Heath was deeply moved by the embrace of abstraction among his British contemporaries, particularly in the aftermath of the war. 'Artists reacted to war in various ways', wrote Leeb-du Toit, 'to some it resulted in increased incorporation of metaphysical content, even recourse to sacred themes, as reflected in the work of Graham Sutherland, Paul Nash and others. Jack Heath's abstraction was clearly influenced by his familiarity with the work of Sutherland, Nash and other English contemporary artists'. Heath's enthusiasm for abstraction was attended by an abiding interest in spirituality and mysticism, particularly the relationship between art and spirituality, and 'his interest in the universality of Biblically derived themes also stemmed from his awareness of major projects being undertaken by artists such as Graham Sutherland for post-war religious and secular environments'. One example is the Cathedral Church of Saint Michael in Coventry where, opposite a large tapestry by Sutherland is a stained glass baptistery window by John Piper, who introduced abstraction and the modernist tendency to express spirituality in a religious context through 'pure form and ... truth to materials'.

Heath's later abstract work particularly is characterised by the use of saturated colour and various other methods to achieve a certain visionary intensity and spiritual quality. '(He) made several large works in wax medium on board during the period 1966 to 1969,' wrote his daughter, Jinny Heath, that have 'wonderful glow.'6 Another medium he experimented with to achieve a heightened luminosity was crushed glass, as in the present lot, *Strange City*. The abstract composition and geometry of the work is reminiscent of some of Piper's pieces, and the colouring and the inclusion of glass also suggests Heath's interest in the medium. Heath's will to transform painting to pure light in this work evokes a powerful sense of spirituality, but his location of the image in an urban context reflects a secular spirituality, and a preference for expressing spirituality through art, not necessarily through religious institutions.



<sup>1</sup> Juliette Leeb-du Toit (2009) *Jack Heath: Mediating Modernism in KwaZulu-Natal*, Pietermaritzburg: Tatham Art Gallery. 2–5 *Ibid*.

<sup>6</sup> Jinny Heath. (2015) Jinny Heath: An Artist Family, [Online], Available: http://jinnyheath.tumblr.com/



### Jack HEATH

BRITISH/SOUTH AFRICAN 1915-1969

Cosmic Events signed and dated 1959 oil and enamel on board 121 by 244 cm

### R100 000 - 150 000

In Heath's work, the influences of '(Graham) Sutherland, (Paul) Nash and other English contemporary artists' meet a 'new cultural and geographic terrain' in South Africa.¹ *Cosmic Events* is an exemplary large work from the last decade of the artist's career, during which he turned almost entirely to abstraction, although in the tradition of British modernism, the roots of representation remain. Leeb-du Toit describes these works as 'powerful and ominous, their strength located in their sublimity in scale, saturated colour and hermetic content'.²

Heath's daughter Jinny, commenting on the present lot, noted that her father's 'fascination with thorn forms started shortly after his arrival in South Africa in 1947'. Images of thorns recur in Heath's work 'until the year of his early death in 1969, when he produced the powerful painting *Thornveld Fire*'. In reference to another sketch, Jinny notes the 'multiple possible meanings' of the thorn forms, which might include the Karroo landscape and perhaps even Christ's thorny crown.

Cosmic Events is an example of an identifiably 'modernist-inspired contemporary South Africa idiom' that deals directly with the same crises of faith and representation that occupied many of the artist's British contemporaries. The painting combines Heath's characteristic visual intensity in its 'expressive interpretation of form, diaphanous layering of saturated colour and tone [and] conceptual form and content!

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

2 Ibid.

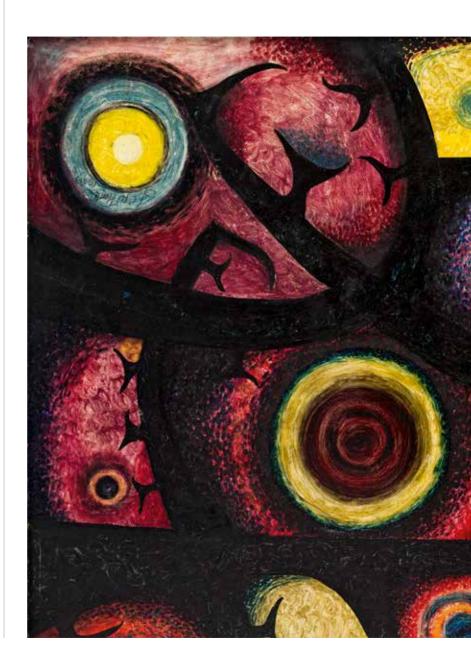
3 Jinny Heath. (2015) *Jinny Heath: An Artist Family*, [Online], Available: http://jinnyheath.tumblr.com/

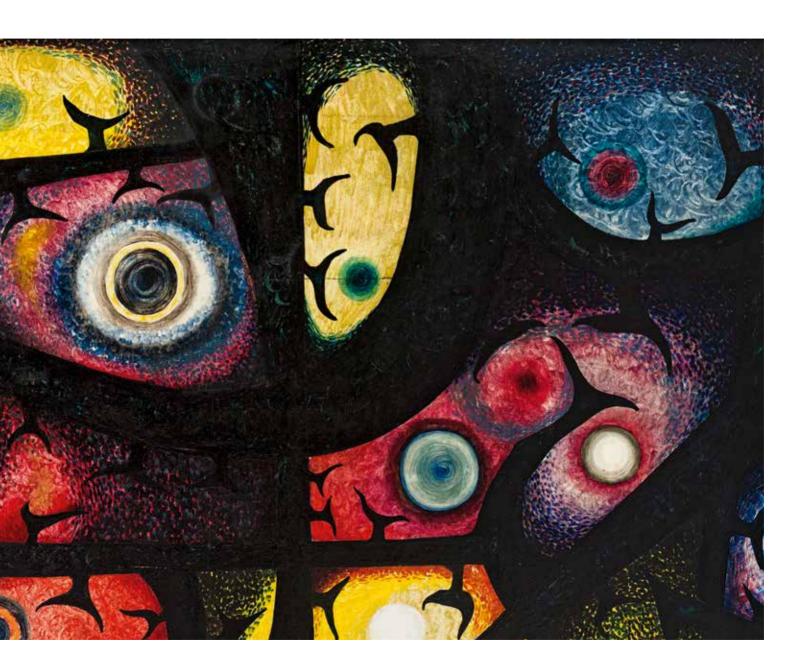
4 Ibid.

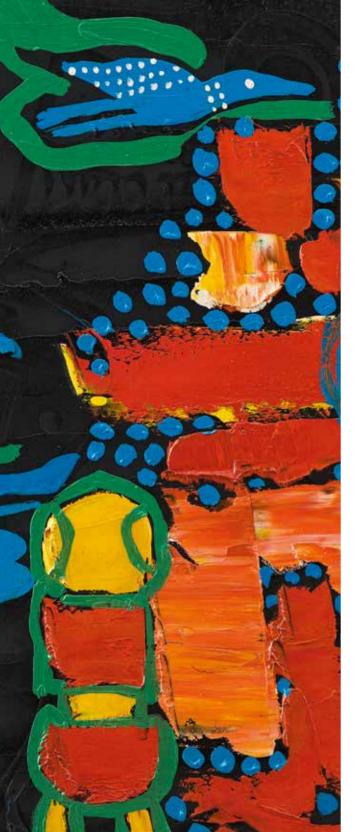
5 Ibid.

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

7 Ibid.







#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Limpopo signed oil on board 45,5 by 61 cm

### R900 000 - 1 200 000

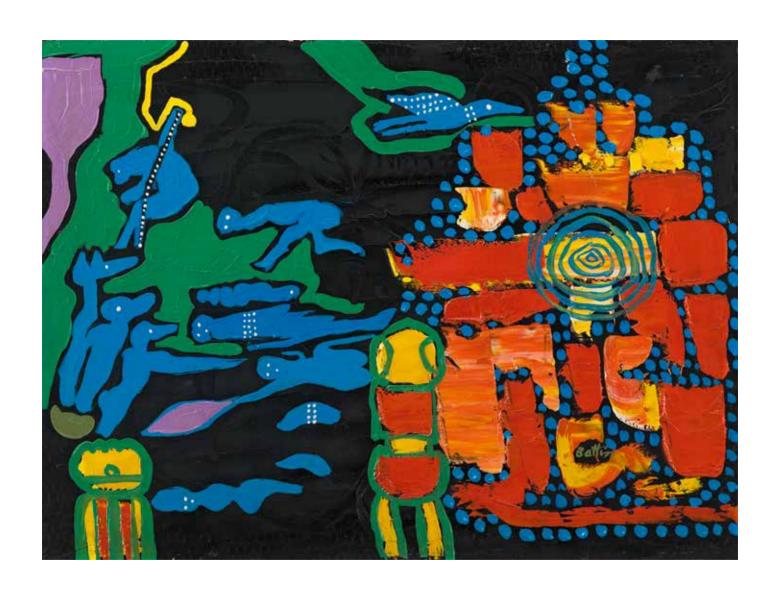
For Water Battiss collectors, the original oil rendition of the iconic *Limpopo* holds a special place in the artist's *oeuvre*. It is the basis for one of Battiss's most recognisable, popular and well-collected screenprints of the same title. Battiss painted the iconic work soon after his return from a series of trips to the Limpopo River in the early 1950s. A decade later, in 1965, when he published his book, *Limpopo*, the painting was exhibited at Gallery 101 at the Johannesburg launch of the book, where the present owner acquired it.

Although the oil painting and screenprint are almost the same size, the painting reveals extra, noteworthy details and much more information than the print. Battiss thickly applied paint in certain areas in the oil, while the design is more uniform and simplified in the screenprint. One of the most significant areas of difference is the calligraphic marks in the black areas of the canvas.

Murray Schoonraad recorded that Battiss would assimilate his impressions in sketches after his Limpopo trips. 'The calligraphic forms, which we have come to see as characteristic of his art, had their origin in a visit to the Limpopo Valley where he copied the interesting roots, shadows and shapes he perceived in the dry riverbed and in the arid veld,' he noted.' He added that 'these in their turn suggested human and animal figures and even later, an alphabet which he has developed for Fook Island'. This idea is developed further by Jack Ginsberg in his essay in *Walter Battiss: I Invented Myself*, which accompanied the major exhibition at the Wits Art Museum this year. Thus the hidden information in the oil original of *Limpopo* gains additional significance in the development of Battiss's ideas and in his evolution as an artist.

The work is remarkable in terms of its internal perspectival workings. The right hand side of the painting is a view from above looking down on a fountain, while the left hand side, with its anthropomorphic figures – humans merging into animals – represents a spiritual realm. These perspectives are presumably merged in the consciousness of the elemental figure placed at the centre foreground. The multidimensional reality, synthesising the perspectives of the natural, spiritual and physical realms, are at the heart of Battiss's fusion of rock art and modernism, one of his crowning achievements as an artist.

1 Murray Schoonraad. (1976) Walter Battiss. Cape Town: Struik Publishers. Page 12.





### Christo COETZEE

SOUTH AFRICAN 1929-2000

Skull

signed and dated 72 oil on canvas 86 by 114 cm

### R140 000 - 160 000

Christo Coetzee was schooled in the European modernism of France and Italy, and fell under the sway of the avant-garde of the Far East, especially that of Japan, where he studied with members of the Gutai Art Association in 1959 and 1960. He exhibited with Georges Mathieu and Lucio Fontana in Paris, while his studies in Japan reinforced his interest in abstract expressionism. This style was quite unfamiliar in South Africa at

the time, where the dominant focus was on the so-called search for the 'spirit of Africa' in the work of such artists as Walter Battiss, Alexis Preller and Cecil Skotnes. The arabesque lines that characterise this work led to the label of 'neo-Baroque'. Soon after Coetzee painted this work in 1972, he performed an unthinkable act at the opening of his exhibition in Cape Town in 1975: he slashed similar abstract works such as this one into ribbons. It created an unparalleled sensation in the press at the time. Coetzee, the indefatigable creative artist, then went on to 'repair' these works, and essentially inventing a number of new 'isms' in modern art, including tearism, fragmentism, shatterism as well as repairism. He considered the destruction of his work as a form of 'art as theatre', or an 'intuitive happening'.1 Seen in this context, Coetzee's *Skull* could be viewed as symbolic of the demise of the old order, and the advent of a new direction in his artistic career.

1 Christo Coetzee. (1975) PROTESTISM – IS IT ART? Summary of a public lecture at the former SA Association of Arts (Western Cape) in Cape Town on 7 February 1975, first published in *Arts Calendar*, March 1975, and reproduced in Muller Ballot (1999) Christo Coetzee. Cape Town: Human & Rousseau. Pages 85 and 86.



## Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Middleman

signed

carved and painted wood

95 by 130 cm

## R250 000 - 350 000

PROVENANCE

Goodman Gallery, Johannesburg, 2002



### **Robert Griffiths HODGINS**

SOUTH AFRICAN 1920-2010

Howling at the Edge of Dawn

signed, dated 1997/8 and inscribed with the title on the reverse oil on canvas 91 by 121,5 cm

### R700 000 - 900 000

In Howling at the Edge of Dawn, Robert Hodgins, this country's colour-supremo, placed two disembodied heads, both in profile, and both with their tongues lolling out their mouths, yowling at a full, hazy moon. The horizon line, defined with strokes of vaporous blues, and punctuated by an enigmatic marker, splits the canvas in two, while the stone pedestals that support the heads, floating in a midnight-black space and encrusted in thin, dirty reds and faint, emerald greens, suggest a ritualistic or debauched mood. Perhaps the most arresting detail in the painting, however, is the grotesque, crippled form isolated in the bottom right corner that Hodgins lifted directly from the *oeuvre* of Francis Bacon. The reference might immediately bring to mind Bacon's harrowing and canon-defining series of screaming popes based on Velázquez's portrait of *Pope Innocent X*, but the form Hodgins chose is more closely related to the Irish-born artist's bleak, breakthrough triptych of *Three Studies for Figures at the Base of a Crucifixion* that was painted in 1944, and remains a linchpin of the post-War collection at the Tate, London.

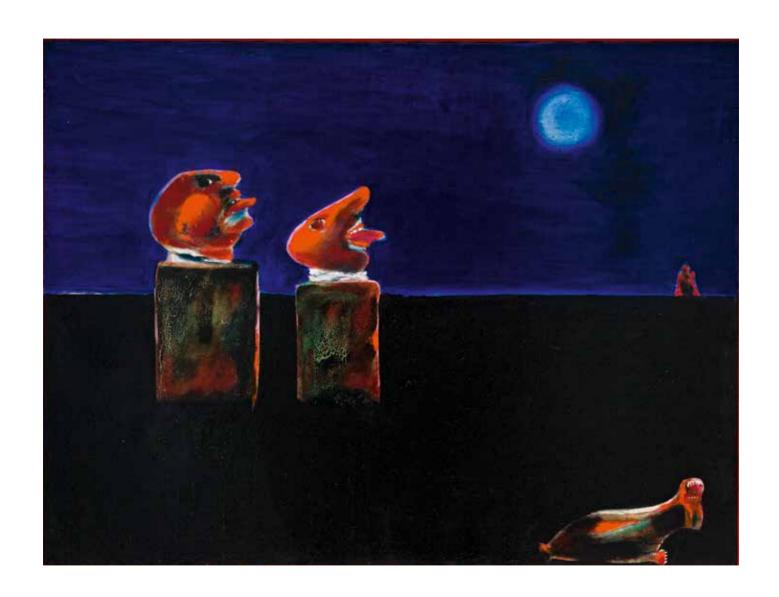
Bearing in mind so many of Hodgins's depraved, distorted figures, all painted with restless, vivid marks, it comes as no surprise that Bacon played such a pivotal role in his iconography and style. Evidence of Bacon's influence on the South African is everapparent in works such as *Ubu Screams* (1984), *End Game* (1994), the record-breaking *J'accuse* (1995–1996), and *Circus: Strongman* (2006) – all recently sold at Strauss & Co – and it is worth noting how frequently Hodgins mentioned Bacon in conversation and interviews. On one such occasion, while chatting with William Kentridge and Deborah Bell, Hodgins picked out a selection of Bacon's 'black' pictures, mentioned some of his 'nice bluish-pink limbs', and described them all as 'stunning pictures'.'

Howling at the Edge of Dawn is not simply Hodgins's homage to a painter he loved. The work might borrow directly from Bacon, but it is painted in the South African colourist's unmistakable spirit. Despite the inclusion of the open, screaming mouth in the corner, with its teeth like claws suggesting the existential agony and human vulnerability on which Bacon played, one cannot help but sense the tongue-in-cheek humour that characterizes the best of Hodgins's paintings.

1 Brenda Atkinson (ed). (2002) Robert Hodgins, Cape Town: Tafelberg. Page 52.



Three Studies for Figures at the Base of a Crucifixion, 1944, Francis Bacon 1909–1992 © Tate, London 2016





# Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Vertical Form

painted steel

height: 287 cm, including base

R300 000 - 400 000



# 261 Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Figure signed and indistinctly dated painted steel height: 343 cm, including base

R350 000 - 500 000



## Christo COETZEE

SOUTH AFRICAN 1929-2000

Soft Pool

signed, dated 65 and inscribed 'Paris' oil on canvas 109,5 by 109,5 cm

R80 000 - 120 000



## Walter OLTMANN

SOUTH AFRICAN 1960-

Spotted Beetle

steel wire

length: 86 cm

R100 000 – 120 000







## William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

## Zeno Writing, nine

each signed, numbered 16/40 in pencil and embossed with the Caversham Press chop mark; each inscribed with the artist's name, title and edition size on a Goodman Gallery label adhered to the reverse photogravure

image size: 21 by 27,5 cm each (9)

## R350 000 - 500 000

#### LITERATURE

Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example of this edition illustrated on pages 124–129.













#### Jane ALEXANDER

SOUTH AFRICAN 1959-

something's going down, 1993–94 signed, dated and inscribed with the title on the underside synthetic clay, oil paint, wood, aluminium, leather and prints height: 135 cm; depth: 131 cm

### R 1 200 000 - 1 600 000

#### PROVENANCE

The Louis and Charlotte Schachat Collection.

#### EXHIBITED

Standard Bank Young Artist Award, July 1995 – April 1996, Exhibition Venues: Monument Gallery, Grahamstown; King George VI Art Gallery, Port Elizabeth; Standard Bank Gallery, Johannesburg; Oliewenhuis Art Museum, Bloemfontein; Tatham Art Gallery, Pietermaritzburg; Durban Art Gallery, Durban; South African National Gallery, Cape Town

#### LITERATURE

Ivor Powell. (1995) Jane Alexander, Sculpture and Photomontage, Standard Bank National Arts Festival. Illustrated in colour on page 29.

Simon Njami and Akiko Miki. (2002) *Jane Alexander*, Ostfildern-Ruit:Hatje Cantz Verlag. Illustrated in colour on pages 51 and 115.

Perhaps the best description of Jane Alexander's landmark work appears in Ivor Powell's monograph on the internationally-recognised artist. *something's going down*, he began, 'has four figures, the tallest around 35 centimeters in height. The four – respectively a woman with her arm raised, a child activist disguised in a balaclava, a man, probably an albino, wearing a hat and dragging behind him an unspecific survival bundle, and another male figure dressed in a nauseous green discard coat – are moving in something like a procession along a ramp painted in military camouflage. Their attention is focused on something that is happening, so to speak, at stage right, and responding to it they lean slightly forward, like sunflowers towards a poisoned sun.

Behind all this, and conditioning it all, is the twice repeated image of an Ayrantype angel girl, her hands clasped as if in racially pure prayer; the galvanizing vision of the innocence and purity that is threatened by the dangerous Other. Images like this in history have usually masked the most corrupt and inhuman of ideologies, and indeed it is with this sinister double message that Jane Alexander uses the image in this context. On the back of the same billboard, the source of the agitation is explained. There, a message is appended, gleaned from a police roadblock. It reads as follows, and the same message is repeated in Xhosa:

WE ARE HERE TO:

\*Search for stolen property

\*Search for unlicensed firearms and ammunition

\*Identify suspects and arrest them

This is necessary to maintain law and order and to protect (sic) you from troublemakers.

You have no reason to fear us.

Thank you for your co-operation.

Something's going down. Literally it is the disturbance down the road: figuratively it is something that takes place in the camouflage environment and it has to do with control, the fragility of the human in the face of the machinations of the inhumans.'

1 Ivor Powell. (1995) Jane Alexander, Sculpture and Photomontage, Standard Bank National Arts Festival. Page 28.



#### Johannes PHOKELA

SOUTH AFRICAN 1966-

Collar Series, seven

2006

3 signed and dated '06; 3 inscribed with the artist's name, title, medium and date on a Gallery MOMO label adhered to the reverse oil on paper each 58 by 40 cm (7)

### R120 000 - 160 000

#### EXHIBITED

South African Pavilion, Venice Biennale, *Imaginary Fact: Contemporary South African Art and the Archive*, 2013

#### LITERATURE

Imaginary Fact: Contemporary South African Art and the Archive (2013). Illustrated in colour on pages 129–132.

Johannes Phokela, who lived in London for seventeen years, used the unusual technique of oil sketching when he painted these seven portraits that make up The Collar Series. Such a sketch is done on a sheet of acetate, similar to that used by architects for their drawings, on which oil paint, thinned with turpentine, is guickly applied, usually with a piece of tissue paper. The result is a luminous glow emanating from the image that cannot be achieved by any more traditional means. As inspiration for these portraits, Phokela referenced the conventions of the seventeenthcentury Dutch portraiture, such as those of Jan van Riebeeck and his wife Maria de la Ouellerie, both with elaborate lace collars, in the Castle of Good Hope in Cape Town. In addition, he looked to photographs in newspapers of academics receiving honorary doctorates from South African universities, as well as famous spiritual leaders with religious insignia of various kinds and ritual garments with elaborate collars. What is so striking about these portraits, however, is the fact that the sitters are all cyphers: none of their faces are visible. Anybody could don such a pose, or wear such regalia as these seven sitters.

















## Helen (Mmakgabo Mapula) SEBIDI

SOUTH AFRICAN 1943-

Mo Mahaena Ke Mathata (At Home is Difficult) signed and dated 93 oil on canvas 150 by 108 cm

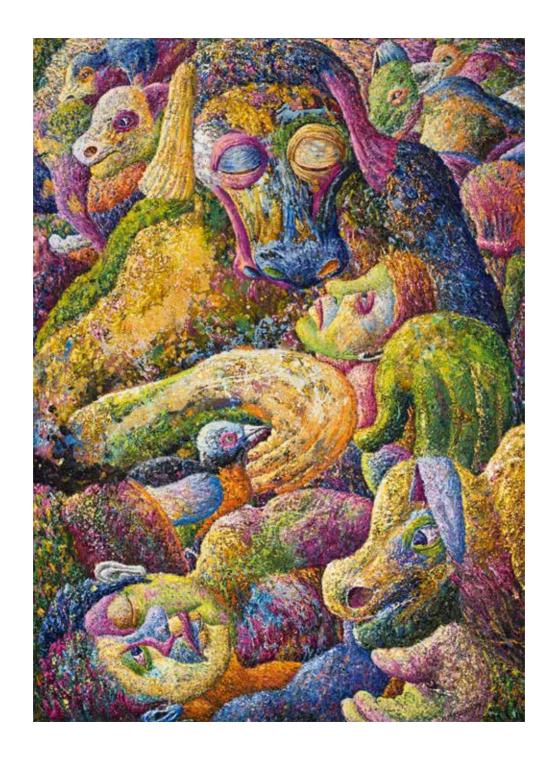
### R100 000 - 150 000

#### LITERATURE

Juliette Leeb-du Toit. (ed). (2009) *Mmakgabo Mmapula Mmankgato Helen Sebidi*, Johannesburg: David Krut. Illustrated in colour on page 79.

Helen Sebidi is one of the most important South African painters of her generation, and has had a long and sustained career producing a large body of work. Her art making is informed by her traditional Venda background and she uses traditional imagery in a complex manner, making her palette very much her own. Her work is a colourful and vibrant fusion of the physical and the spiritual world, which she skillfully morphs in her images. In the present lot, Sebidi's religious and cultural affinities, as well as metaphysical forces and ancestral reverence, are made manifest, but perhaps the most strikingly beautiful aspect of the work is its intricately textured surface of power-exploded colour.

There is a resurgence in interest in Sebidi's work. She recently had an important solo exhibtion at Everard Read, Johannesburg, and was invited to participate in the 32nd Biennale de Sao Paulo in May this year. She has also been awarded The Order of the Baobab in Gold by the Presidency of the Republic of South Africa for her excellent contribution in the field of visual and traditional arts and crafts.



## Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Invention de l'Hysterie signed pastel on paper 125 by 83 cm

#### R200 000 - 300 000

#### EXHIBITED

The Goodman Gallery, Johannesburg, *Pictures within Pictures*, 1987

#### LITERATURE

Kathryn Smith (ed.) (2005) *Penny Siopis*, Johannesburg: Goodman Gallery Editions. Illustrated in colour on page 23. As winner of the first Volkskas Atelier Award in 1986, Penny Siopis had the opportunity of living and working at the Cité Internationale des Arts in Paris. There she continued her critical interest in western painting, developing specific connections between illusionism, femininity and psychoanalysis. The Cité is in the vicinity of Pitié-Salpêtrière Hospital, where Jean-Martin Charcot researched hysteria. A young Sigmund Freud was one of his students. Hysteria was popularly known as 'woman's disease', something that Siopis counters as 'woman's dis-ease' in works like *Invention de l'Hystérie*. She writes as follows:

'Hysteria was an affliction of particularly intelligent women who desired (for instance) more in life – education and so on ... Charcot, a late nineteenth-century neurologist, began using hypnosis in treating hysteria. His 'presentations' of hysterical patients became famous 'scientific' spectacles in which he displayed the afflicted patients before a select (male) audience. The patients' performances' - lifting their skirts, bearing their breasts etc – made these exhibitions the occasion for male voyeurism under the guise of 'objective science'.

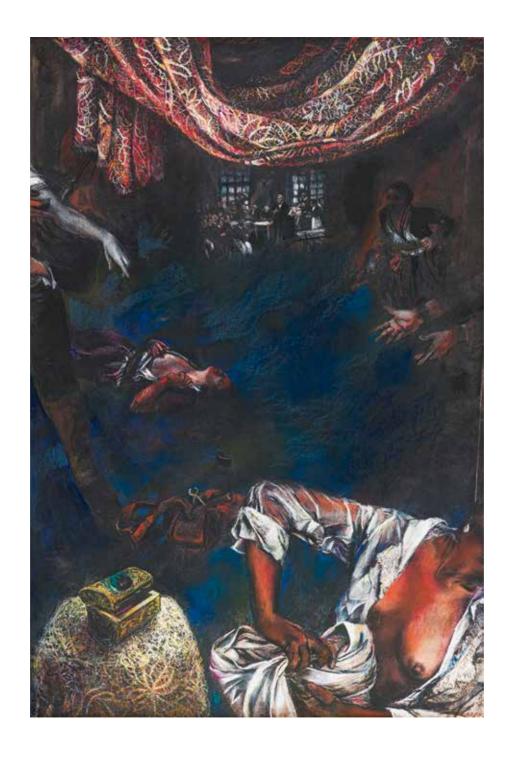
Invention de l'Hystérie presents figures in a dream-like space, appearing at once natural and artificial through a mix of illusionistic rendering and expressive mark. The lower register shows a woman's torso, her hands wringing a cloth, and a jewellery box perched on a lace support. A similar jewelery box - a reference to Freud's analysis of the dream of his famous 'hysterical' patient Dora - is present in Siopis' later pastel, the canonical Dora and the Other Woman (1988).

The middle register of the work shows gestures of apparent distress as hands and bodies enter the visual field from left and right. Above is a black and white image depicting a photograph of Charcot demonstrating hypnosis on a 'hysterical' patient. Siopis used a copy of this photograph years later in her site-specific installation in the Freud Museum in London (2005). All the figurative elements are linked but also separated by a vertical serge of bright blue gestural marks that charge the image with energy.

Crowning the whole scene is a delicately wrought lace curtain marking the theatricality of the setting. The structure of the image evokes a visual disturbance that could correspond to a psychic state, or a faint, one of the apparent symptoms of hysteria. This unease is emphasized by the way the head of the main protagonist continues beyond the picture's edge. Her face is left to the viewer's imagination.

Invention de l'Hystérie represents a key example of Siopis' Paris pastels demonstrating the conceptual and formal complexity she is known for and her command of a challenging medium. Three decades have passed and its vibrant colour has not faded. Nor has Siopis' knack of drawing our attention to historical subjects that are still relevant today.

1 Penny Siopis 'Dissenting Detail: Another Story of Art and Politics in South Africa' in Brenda Atkinson and Candice Breitz (eds.) (1999) *Grey Areas: Representation, Identity and Politics in Contemporary South African Art,* Johannesburg: Chalkham Hill Press. Page 248.





### Joni BRENNER

SOUTH AFRICAN 1969-

Idea

inscribed with the artist's name, date, title and medium on an Everard Read gallery label adhered to the reverse enamel painted plaster mounted on board 55,5 by 70 cm

R40 000 - 60 000

270

### Joni BRENNER

SOUTH AFRICAN 1969-

Zoltan Karpathy

inscribed with the artist's name, date, medium and title on an Everard Read gallery label adhered to the reverse enamel painted plaster mounted on board

55,5 by 70 cm

R40 000 - 60 000



230

### Pieter HUGO

SOUTH AFRICAN 1976-

Steven Mohapi, South Africa, 2003 signed, numbered 3/3 and inscribed with the title in pencil in the margin digital print image size: 100 by 80 cm

irriage size. 100 by 80 cm

### R40 000 - 60 000

#### LITERATURE

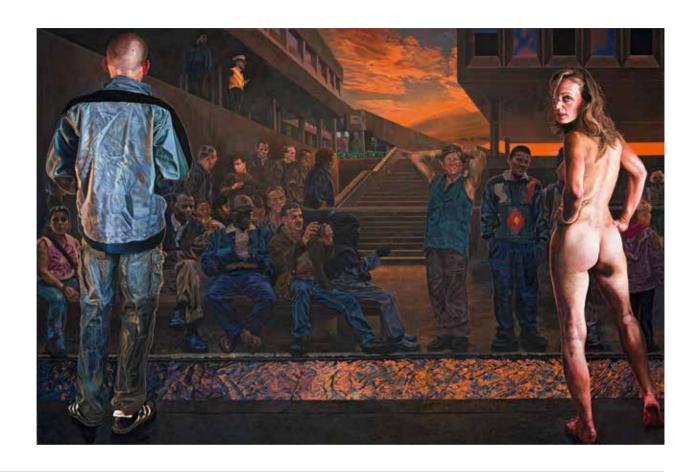
Pieter Hugo. (2006) *Looking Aside: South African studio portraits 2003–2006,*Rome: Punctum. Illustrated in colour on page 7.

Jillian Carman (ed.) (2010) 1910–2010: One hundred Years of Collecting: The Johannesburg Art Gallery, Pretoria: Design-Magazine. Another example from the edition illustrated on in colour on page 174.

Barbara Freemantle (ed.) (2014) From Sitting to Selfie: 300 years of South African portraits, Johannesburg: Standard Bank Gallery. Another example from the edition illustrated on page 23 and the back cover.

Accompanied by a signed and dated copy of Looking Aside: South African studio portraits 2003–2006.





#### Deborah POYNTON

SOUTH AFRICAN 1970 -

Safety and Security, diptych each signed, dated 2005 and inscribed with the title on the reverse oil on canvas each: 205,5 by 300 cm (2)

### R400 000 - 600 000

#### LITERATURE

Sophie Perryer (ed.) (2006) *Deborah Poynton:* Safety and Security, Cape Town: Stevenson Gallery. Illustrated in colour on pages 24–28.

Deborah Poynton's diptych *Safety and Security* (2006), which was also the title of her 2006 solo exhibition at Stevenson in Cape Town, depicts some 60 individuals gathered in the public square of the Cape Town Civic Centre. The artist's characteristic rich and realistic depictions of the people who populate her works, are here shown in great detail, with each individual personality highly developed.

Poynton's expansive canvasses are inhabited by a group of individuals. She assiduously collects fragments of images from which she then selects the people, objects and settings to include in her imposing paintings, which bear veracious witness to the world around us.

The public square is historically a space where people meet, socialize, interact and communicate. Yet here she depicts the gathering of modern day humans as figures set against a stark twilight-lit concrete architectural space. All the characters are detached and isolated from



one another, in spite of their close proximity, keeping them 'safe and secure' from interaction with other human beings.

Even the striking, sensual, central nude female figure is viewed with muted interest and a lack curiosity or sexual tension. She is remotely viewed through the lens of desensitizing electronic gadgets, or not at all. Her gaze is directed at the viewer, reminiscent of Edouard Manet's *Dejeuner sur l'Herbe* (1863), but the disinterested and distracted audience denudes her of her sexuality. The hint of ageing and decaying flesh so prevalent in Poynton's work, here underscores the fleeting nature of beauty and our mortality – even of the stereotypically beautiful woman.

She is a provocative woman fully illuminated by the evening sky, and with her female curves accentuated with a glowing outline. Yet she is 'safe' from the unengaged and bored looking spectators, many barricading themselves from their surroundings in various ways. Similarly

the fully-clothed man on the left of the canvas is entirely ignored, an outsider, and he himself is oblivious of the erotic naked woman next to him.

In Safety and Security the elderly couple in the foreground turn their back on the crowd, setting themselves apart from a world that no longer makes sense to them. They seem simultaneously bemused, resigned and removed from the scene. The lackluster crowd behind the couple focus attention on something out of sight of the viewer. The characteristically bored and mostly ineffectual security guards are as disinterested in the scene attracting the attention of the crowd as they are of the woman, those around them, and the viewer too.

It is a powerful comment and indictment on the world we inhabit today, a world in which the isolated person is shielded and disconnected, showing little or no engagement with those around them.



## Deborah Margaret BELL

SOUTH AFRICAN 1957-

### Unearthed VI

stamped with the artist's name and numbered 2/5 bronze with a brown patina height: 199 cm

## R600 000 - 800 000

## 274

## Deborah Margaret BELL

SOUTH AFRICAN 1957-

## Unearthed I

stamped with the artist's name and numbered 2/5 bronze with a brown patina height: 187 cm

## R600 000 - 800 000

#### LITERATURE

Pippa Stein. (2004) *Deborah Bell*, Johannesburg: David Krut Publishing. Another example from this edition illustrated on pages 31 and 42.







## Deborah Margaret BELL

SOUTH AFRICAN 1957-

Unearthed IV stamped with the artist's name and numbered 2/5 bronze with a brown patina height: 215 cm

R700 000 - 900 000

276

## Deborah Margaret BELL

SOUTH AFRICAN 1957-

Unearthed VII

bronze with a brown patina height: 211 cm

R700 000 - 900 000



#### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Nesos, fifty-four

executed in 1968

each signed and numbered 4/25 in pencil in the margin; handwritten colophone reads: Nesos is the Greek word for island. The contents of this book are images from sixteen Greek islands that I knew. All the serigraphs have been made by me and no printer has touched the pages. There are a few odd proofs and only 25 numbered copies. Walter Battiss, Athens, 1968 colour screenprint

53: 28 by 40 cm;

1: 34 by 49 cm (54)

### R400 000 - 600 000

#### EXHIBITED

Wits Art Museum, Johannesburg, *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)*, 6 July – 9 October 2016

#### LITERATURE

Warren Siebrits (ed.) (2016) Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), Johannesburg: The Ampersand Fund. Illustrated in colour on pages 87–93.



Nesos, the book produced by Walter Battiss over eight months after 'five consecutive trips to the Greek islands between 1966 and 1968' 1 formed a significant part of the major exhibition this year, Walter Battiss: 'I Invented Myself' (The Jack M Ginsberg Collection).' This exact edition, the fourth of a possible twenty-five handmade copies (although it is likely that even ten were produced), was the same example used in the show.

In the magnificent book accompanying the exhibition, Warren Siebrits, who curated the exhibition and conceptualised the book, wrote that this series of fifty-four screenprints, which was dis-bound for the exhibition, 'surpassed anything previously achieved by any other artist in technical virtuosity'. He added that in his opinion 'there are no other silkscreens from the hundreds made by Battiss over the years that come close to the technical and visual sophistication of the exquisite images in *Nesos*, which are testament to the sheer pleasure the artist felt when visiting Greece'.

In an essay for *Walter Battiss: Gentle Anarchist*, published for the retrospective exhibition of his works at the Standard Bank Gallery in 2005, Frieda Harmsen confirmed the intense pleasure Battiss found in Greece. 'Greece and the islands cast him under a spell from which he could never again escape,' she wrote, 'this Mediterranean world was his Eden'.'

Murray Schoonraad provided additional insight to Battiss's achievements in Greece:

'He had been using silkscreen as art medium for some 15 years prior to this date (1967... when he *discovered* Greece), but now he began to master the technique of a great artist. Because of his love for colour and kinetic forms, he was particularly attracted to this graphic medium. Although of late he sometimes employs young artists to print his graphic works, at this time when his production of seismographs was so prolific he printed each one personally. He rebelled against the machine age and, probably as a tribute to the unsophisticated life he encountered on the Greek islands, he decided to produce a handmade book... Even the text was handcut and hand painted by Battiss. Many of the pages are technically experimental in order to obtain particular effects. The pages are evidence of a tremendous *joie de vivre*. They are gay and colourful, full of spontaneous use of colour and form. This is truly an ode to beauty – a poem in colour.'5

1 Warren Siebrits. (2016) Walter Battiss: 1 Invented Myself' Johannesburg: The Amersand Foundation. Page 78.

2 Ibid.

3 Ibid.

4 Frieda Harmsen. (2005) 'Walter Battiss – Universal Traveller' in *Walter Battiss: Gentle Anarchist* Johannesburg: Standard Bank Gallery. Page 46.

5 Murray Schoonraad. (1976) Walter Battiss. Cape Town: Struik Publishers. Page 20.





## Karel Anthony NEL

SOUTH AFRICAN 1955-

Edge Piece
bronze and steel
width: 52 cm

R60 000 - 80 000

Karel Nel has made a number of large and important site-specific sculptures such as *Trembling Field* (2010) at Circa, *Reflective Field* (2011) on *Water, the [Delicate] Thread of Life* exhibition and *Forest Veil* (2014) on the the exhibition *Exact Imagination*, both at Standard Bank Gallery. This rare, early small bronze and steel sculpture, entitled *Edge Piece*, was awarded the national Afrox Metalart Award in 1977 in the student category. At the time Nel was majoring in sculpture in the Wits Fine Arts Department under Neels Coetzee and Malcolm Payne.

The constructed aesthetic of *Edge Piece* and its conceptual engagement with the relationship of sculpture to base, and the base's relationship to the surface it was placed on, was significant. These concerns in the genesis of the sculpture related it to the work of internationally renowned steel sculptor, Anthony Caro. This led in the following year, 1978, to Nel going to study under Caro at one of the most famous sculpture schools at the time, St Martin's School of Art, London. That same year Nel was awarded the overall Afrox Metalart award in the open category back in South Africa.

The second award-winning work was illustrated in Berman's enlarged edition of *Art & Artists in South Africa* which included sculpture for the first time. This work had evolved directly from *Edge Piece*.



## Georgina GRATRIX

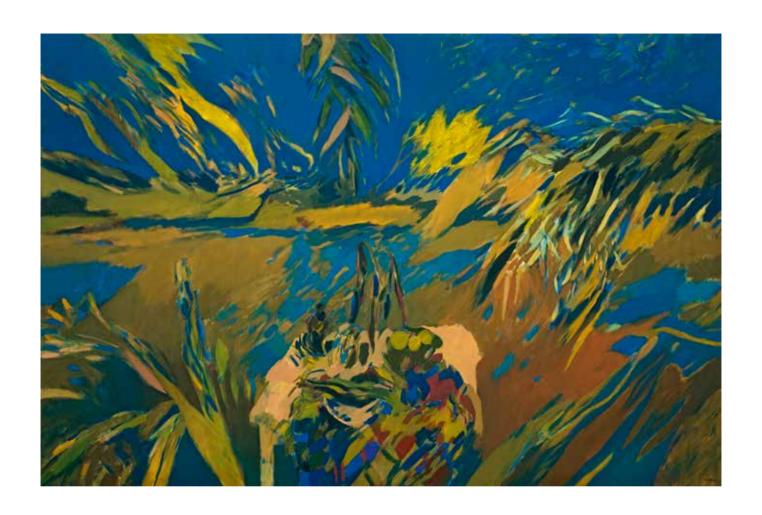
SOUTH AFRICAN 1982-

Muse (Marilyn)

oil on canvas

70 by 90 cm

R60 000 - 80 000



## Andrew Clement VERSTER

SOUTH AFRICAN 1937-

Table

signed and dated 83 oil on canvas 160 by 240 cm

R120 000 - 160 000





#### **Robert Griffiths HODGINS**

SOUTH AFRICAN 1920-2010

A Distant Connection

signed, dated 1994 and inscribed with the title on the reverse oil on canvas 121,5 by 91 cm

R450 000 - 550 000

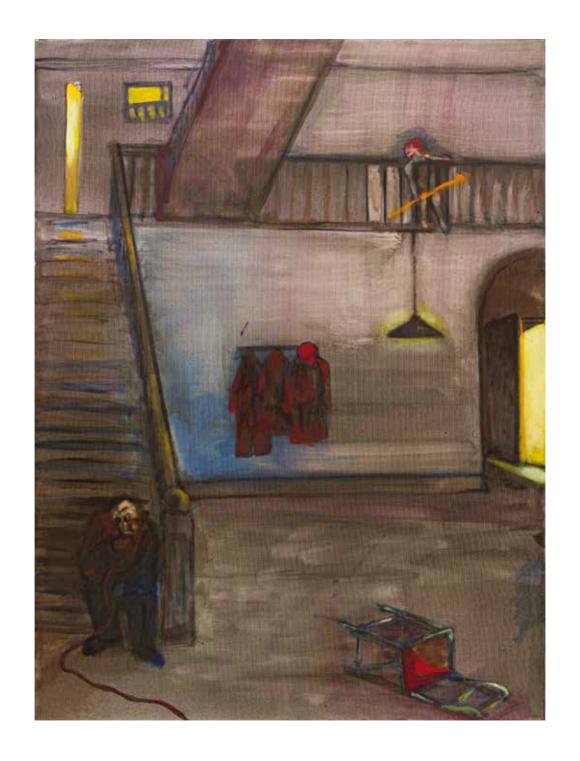
In its form and content, this powerful Hodgins painting seems to relate to *The Scene of the Crime*, a work he made in the same year, 1994, which forms part of the Constitutional Court Art Collection. The year marked South Africa's first democratic election, a time of great hope for the future, but also a time of reflection on the violations of the past. Both paintings depict scenes suggestive of the latter. But whatever they imply, the depiction feels more filmic than a real-life situation. This is as much to do with this expressive form of painting as iconography.

Both scenes show a dark interior. We are unsure if they are actually connected in time and place or the sequence of the scenes. Does the landing or hallway of *A Distant Connection* lead to the corridor of *The Scene of the Crime* or the other way around? Does the hanging lamp in both works suggest the interrogation bulb motif present in many Hodgins paintings, or does it comment on a specific moment of suffering?

In A Distant Connection, the dimly lit interior is punctuated by four yellow shapes indicating light sources. Red forms collect in the centre of the composition depicting clothes hanging on the wall. The intense colour is echoed in the torn seat of the overturned chair occupying the foreground. The small figure leaning over the banister connects visually and seemingly narratively with the large figure at the bottom of the staircase, both marked by painted lines, orange and maroon respectively, that attach to their bodies. The proximity of the large figure to the overturned chair suggests an ominous scene, perhaps a memory. But, for all the forensic form of diagrammatic line and composition, the precise narrative is not forthcoming. In true Hodgins style he favours painterly expressiveness that keeps us guessing.



The Scene of the Crime





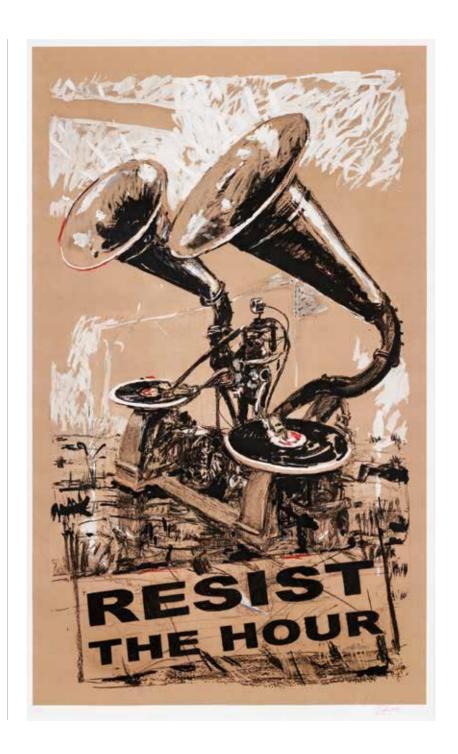
## 282 Diane Veronique VICTOR

SOUTH AFRICAN 1964-

Rhino

signed and dated 2016 smoke drawing on paper 149 x 120 cm

R100 000 - 150 000



## William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Resist The Hour

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

R80 000 - 120 000



## Norman Clive CATHERINE

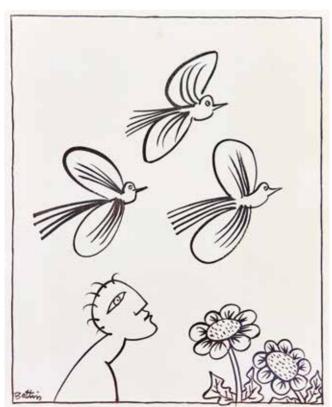
SOUTH AFRICAN 1949-

Speaker

signed and dated 88 mixed media height: 174 cm, including base

R200 000 - 250 000





### Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

### Fook Book II

signed, dated 14.11.79, numbered 5/40 and dedicated; signed on the original drawing colour lithographs in leather-bound artist's book

### R100 000 - 150 000

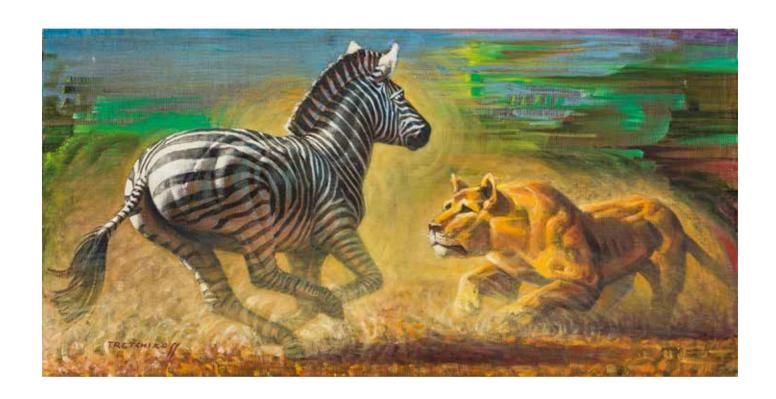
#### EXHIBITED

Wits Art Museum, Johannesburg, Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), 6 July – 9 October 2016

### LITERATURE

Warren Siebrits (ed.) (2016) Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection), Johannesburg: The Ampersand Fund. Another example of the edition illustrated in colour on page 321.

Original drawing included.



## Vladimir Griegorovich TRETCHIKOFF

SOUTH AFRICAN 1913-2006

Confrontation

signed

oil on canvas

61 by 122 cm

R300 000 - 500 000

According to Boris Gorelik, who has published widely on Tretchikoff, an image of this work was used extensively to publicise exhibitions of the artist's work in the early 1970s.

Accompanied by a signed copy of *Pigeon's Luck* by Vladimir Tretchikoff and Anthony Hocking, 1973



## Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Bedtime Story

signed

oil on canvas

120 by 201 cm

R200 000 - 300 000

### Norman Clive CATHERINE

SOUTH AFRICAN 1949-

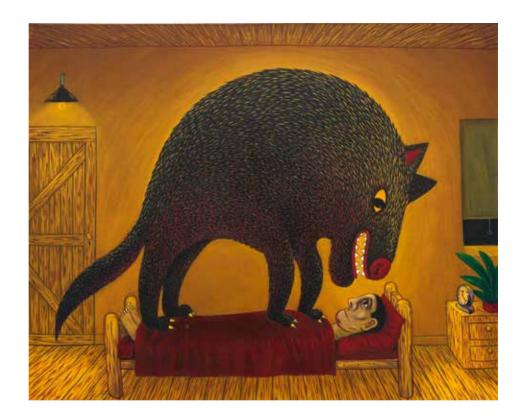
Bedlam

signed and dated 2011 oil on canvas 120 by 149,5 cm

## R200 000 - 300 000

At the heart of the work of Norman Catherine is the notion of communication: people communicating with one another, or conversing with themselves or their alter egos, often in and through the monstrous images of their nightmares. Man and beast are clearly engaged in some conversation. 'The topic', Wilhelm van Rensburg has written, 'is equally compelling: they seem to talk about their fears and aspirations, and about the world in which they live. They fear looming danger and imminent assault. Their world is one of zombies, mummies, amputees, multi-headed mutants, monsters with multiple mouths and eyes, suffering deathbed patients, robotic humans and thorny cactus-like creatures. In this regard, many critics inadvertently relegate these veritable 'living dead' types to Catherine's resistance art under apartheid, which the argument goes, gave rise to such creatures'.1

1 Wilhelm Van Rensburg. (2014) *Norman Catherine: Print Editions 1968–2014*, Johannesburg: Gallery Art on Paper. Page 1.



## Dylan LEWIS

SOUTH AFRICAN 1964-

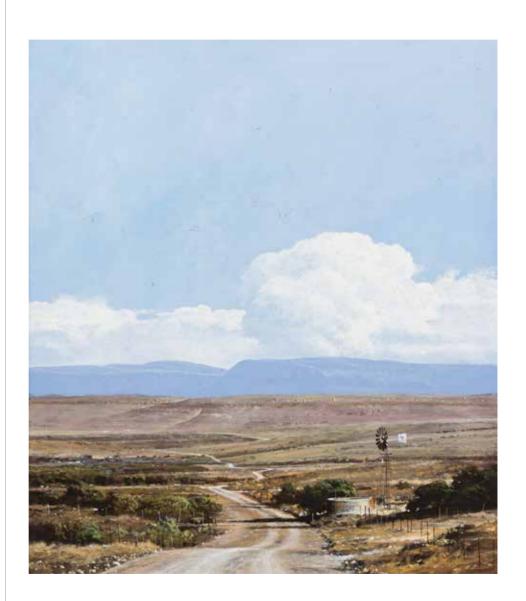
Leopard

signed and numbered 4/15 bronze with a brown patina height: 68 cm

R200 000 - 300 000

Dylan Lewis Studio number S310.





## 290 John MEYER

SOUTH AFRICAN 1942-

*Ripplemead Vlei* (East-Griqualand near Mount Currie)

signed; inscribed with the title in another hand on the reverse oil on linen 78,5 by 68,5 cm

R200 000 - 300 000



# 291

# Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

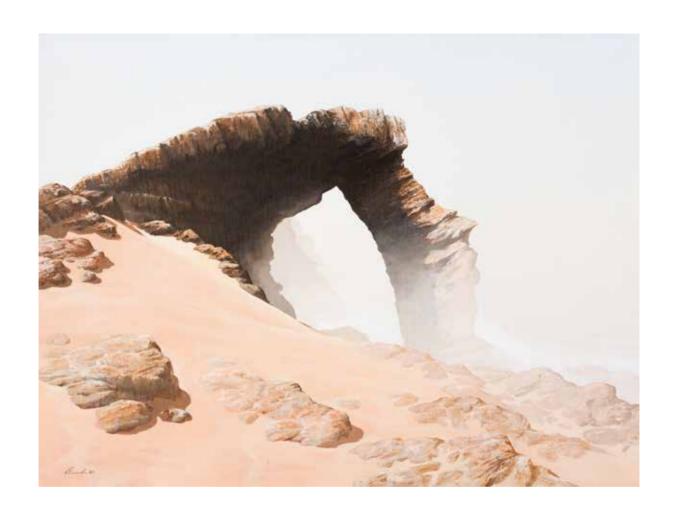
Cattle Pulling Wagon

signed

oil on board

40,5 by 80,5 cm

R140 000 - 160 000



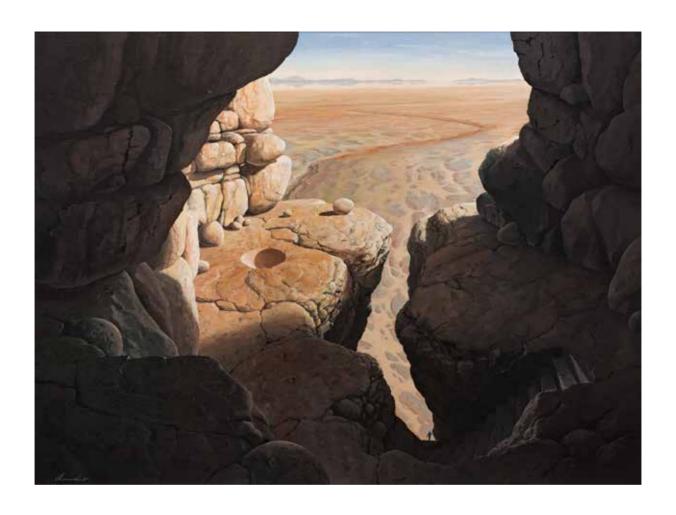
# 292

# Keith Savel ALEXANDER

SOUTH AFRICAN 1946-1998

Desert Rocks signed and dated 83 oil on canvas 91,5 by 122 cm

R300 000 - 400 000



## 293

## Keith Savel ALEXANDER

SOUTH AFRICAN 1946-1998

The Ancient Ascent signed and dated 90 oil on canvas 89,5 by 120,5 cm

R300 000 - 400 000

#### LITERATURE

David Robbins. (2000) *Keith Alexander: The Artist in Retrospect*, Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 107.

END OF SALE



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- 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
- 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;
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- 1.7 'catalogue' means any advertisement, brochure, estimate, pricelist 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;

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- 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.

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- 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.
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- 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.
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- 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.

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- 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:
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- 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.
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- 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.
- $4.2 \quad \hbox{The bidder and seller agree to the processing of their personal} \\$

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



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SALE NO.: JHB 2016/4 SALE DATE: 7 November 2016 SALE VENUE: THE WANDERERS CLUB, ILLOVO ENQUIRIES: TEL +27 (0) 11 728 8246 / +27 (0) 79 407 5140

- See information regarding Absentee/Telephone bidding as set out in the accompanying catalogue.
- 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.

Lot No	Lot Description	Max BID SA Rands	
If successful, please debit my card immediately			

I will collect the purchases myself or		
Mr/Mrs	will collect on my behalf	
Please forward me the purchaser sh	nipping instruction form	

JOHANNESBURG

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

Absentee	☐ Bidding Form	
(*)Telephone (Please tick applicable	2.000	
PLEASE FORWARD Fax: 086 565 9324	COMPLETED FORM TO: E-mail: bids@straussart.co.za	
Title	First Name	
Last Name		
ID Number		
Company Name		
Address		
Telephone (home)		
Telephone (business	3)	
Mobile		
E-mail		
(*)If bidding by tele during the auction.	ephone, please specify the numbers to be dialled	
1		
2		
Visa Master	rcard Diners Club Debit Card	
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Card Number		
Expiry date 3/4 digit code on reverse  Billing address (if different from above)		
Billing address (if dif	rerent from abovej	
Cardholder signatur	'e	
	und by Strauss & Co 'Conditions of Sale' which are alogue and govern all purchases I make at auction.	
Signature	Date	

#### **CAPE TOWN**

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



# Shipping Instruction Form

Bidder Number
(for office use only)

Please return to Strauss & Co
by fax on 086 565 9324 or e-mail bids@straussart.co.za
Enquiries Tel: +27 (0) 11 728 8246 / +27 (0) 79 407 5140

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

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

Please arrange packaging and shipping of the following lots:			
Lot	Lot		

Is Insurance required?	
Insurance Value:	
Please indicate if you would like the shipping company to provide unpacking, crate removal, and/or installation of your purchases at your expense.	
Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.	

INH	SRI	IRG

Tel: +27 (0) 11 728 8246 Mobile: +27 (0) 79 367 0637 Fax: +27(0)117288247 jhb@straussart.co.za 89 Central Street, Houghton, 2198

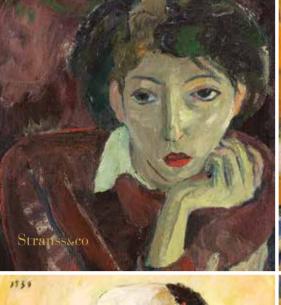
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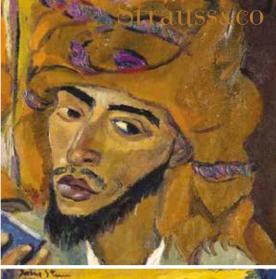
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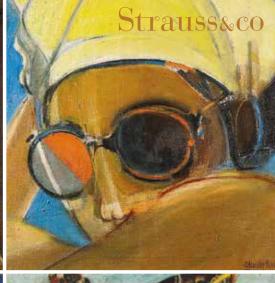
Client Signature:

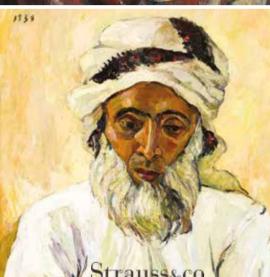
Client Printed Name:

Tel: +27 (0) 21683 6560 Mobile: +27 (0) 78 044 8185 Fax: +27 (0) 21683 6085 ct@straussart.co.za The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700 P O Box 851, Houghton, 2041 Postnet Suite 200, Private Bag X26, Tokai 7966



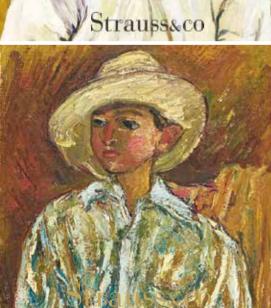




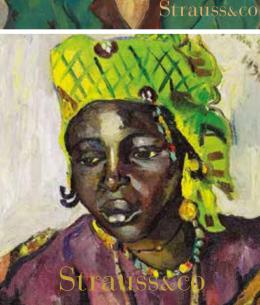














# Catalogue Subscription Form

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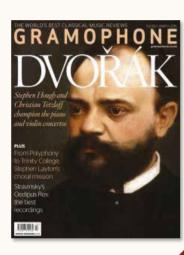
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