

Strauss&co

Fine Art Auctioneers | Consultants



# Important South African and International Art

Monday 13 November 2017

2 pm Session One

5 pm Session Two

8 pm Session Three

## VENUE

The Wanderers Club

Ballroom, 21 North Street, Illovo, Johannesburg

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

## PREVIEW

Friday 10 November to Sunday 12 November from 10 am to 5 pm

## WALKABOUT

Saturday 11 November at 11 am and Sunday 12 November at 11 am

## ENQUIRIES AND CATALOGUES

Office: +27 (0) 11 728 8246

Fax: +27 (0) 11 728 8247

## CONTACT NUMBERS DURING VIEWING AND AUCTION

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Fax: +27 (0) 11 728 8247

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## ILLUSTRATED CATALOGUE R200.00

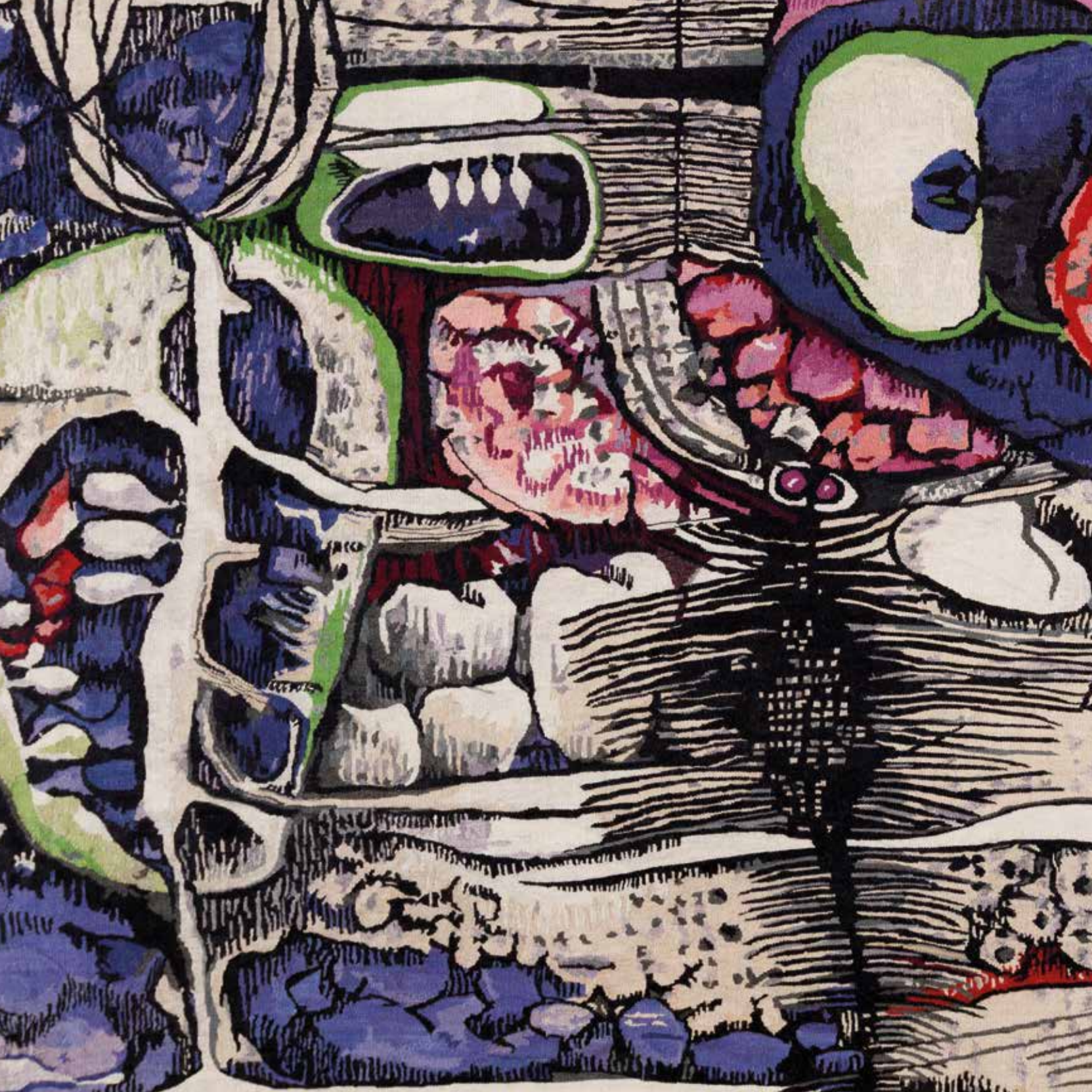
ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE

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E BRADLEY, C STRAUSS, C WIESE, C WELZ,

V PHILLIPS (MD) AND B GENOVESE (MD)





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## Sale Information

### Auction

Monday 13 November 2017  
2 pm (Lots 1–170)  
5 pm (Lots 171–300)  
8 pm (Lots 301–391)

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21 North Street, Ilovo, Johannesburg

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Fax +27 (0) 11 728 8247

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+27 (0) 79 367 0637  
Fax +27 (0) 11 728 8247

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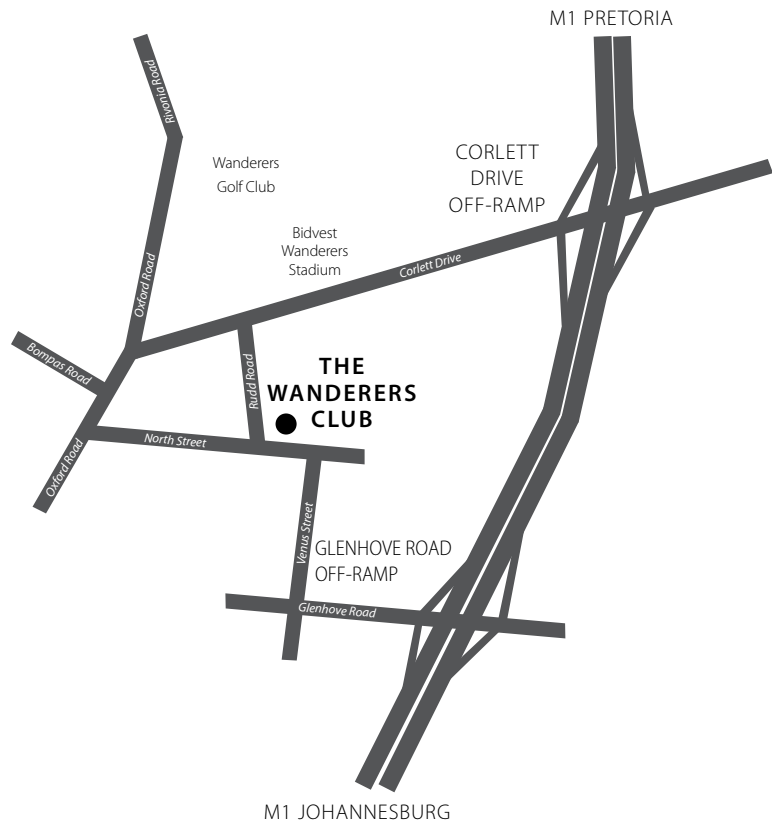
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+27 (0) 82 336 8761  
bids@straussart.co.za  
Fax 086 565 9324

### Payment

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

### Condition reports

conditionreports@straussart.co.za  
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### Directions from Johannesburg CBD

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

# Specialists and Services

## JOHANNESBURG

### **Susie Goodman**

*Client Advisory, General Manager*  
+27 (0) 72 896 7706  
susie@straussart.co.za

### **Janine Roux**

*Logistics*  
+27 (0) 79 407 5140  
janine@straussart.co.za

### **Jackie Murray**

*Client Advisory*  
+27 (0) 82 901 1246  
jackie@straussart.co.za

### **Michelle Parfett**

*Subscriptions & Administration*  
+27 (0) 79 407 5140  
michelle@straussart.co.za

### **Alastair Meredith**

*Specialist, Art*  
+27 (0) 71 593 5315  
alastair@straussart.co.za

### **Wilhelm van Rensburg**

*Specialist, Art*  
+27 (0) 82 808 9971  
wilhelm@straussart.co.za

### **Marion Dixon**

*Specialist, Art*  
+27 (0) 82 775 5520  
marion@straussart.co.za

### **Bertha Masemola**

*Receptionist*  
+27 (0) 11 728 8246  
bertha@straussart.co.za

### **Matshelane Xhakaza**

*Cataloguer*  
+27 (0) 79 407 5140  
matshelane@straussart.co.za

### **Arisha Maharaj**

*Cataloguer*  
+27 (0) 79 407 5140  
arisha@straussart.co.za

### **Eddie Ubisi**

*Store Manager*  
+27 (0) 79 407 5140  
eddie@straussart.co.za

### **Debbie Watson**

*Office Manager & Accounts  
Absentee, Telephone Bids & Payments*  
+27 (0) 82 336 8761  
debbie@straussart.co.za

## CAPE TOWN

### **Vanessa Phillips**

*Joint Managing Director  
Furniture, Decorative Arts  
& Jewellery*  
+27 (0) 72 445 4717  
vanessa@straussart.co.za

### **Bina Genovese**

*Joint Managing Director  
Client Advisory,  
Marketing & Media*  
+27 (0) 83 680 9944  
bina@straussart.co.za

### **Shirley Daniels**

*Store Manager, Assistant  
Decorative Arts*  
+27 (0) 78 044 8185  
shirley@straussart.co.za

### **Gail Duncan**

*Administrator Absentee,  
Telephone Bids and Payments*  
+27 (0) 78 044 8185  
gail@straussart.co.za

### **Ann Palmer**

*Emeritus Director, Art*  
+27 (0) 82 468 1098  
ann@straussart.co.za

### **Ian Hunter**

*Specialist, Art*  
+27 (0) 84 257 6495  
ian@straussart.co.za

### **Kirsty Colledge**

*Specialist, Art*  
+27 (0) 83 326 8283  
kirsty@straussart.co.za

### **Jean le Clus-Theron**

*Specialist, Art*  
+27 (0) 76 125 8162  
jean@straussart.co.za

### **Gera de Villiers**

*Intern, Client Services and Media*  
+27 (0) 21 683 6560  
gera@straussart.co.za

### **Camilla Bin**

*Administrator, Art*  
+27 (0) 21 683 6560  
camilla@straussart.co.za

### **Olivia Barrell**

*Assistant, Cataloguer, Decorative Arts*  
+27 (0) 21 683 6560  
olivia@straussart.co.za

### **Matthew Partridge**

*Specialist, Art*  
+27 (0) 76 183 6290  
matthew@straussart.co.za



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A step by step guide for buying at auction.

### 1. Browse upcoming sales

The sale can be viewed on our website:

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Catalogues can be purchased from our offices or by subscription.

#### Cataloguing information

- Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
- Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
- 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 prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view the lots coming up for sale. 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.

### 2. Create a Strauss & Co Account

Get in touch and share your details with us. Pre-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 R5 000 holding deposit.

### 3. Bid in the sale

If you are unable to attend an auction there are other ways to bid:

#### Telephone Bid

If you prefer to bid by phone, we will call you from the saleroom and bid on your behalf.

#### Absentee Bid

Submit your maximum bid and we will bid for you. We will confirm your bids by sms.

To arrange a Telephone or Absentee Bid please complete a bidding form and email: [bids@straussart.co.za](mailto:bids@straussart.co.za) or contact our Client Services Departments: Cape Town 021 683 6560, Johannesburg 011 728 8246.

Remember to check our terms and conditions regarding charges, including buyer's premium which is added to the hammer price on each lot.

### 4. If your bid is successful ...

You will receive an invoice and payment instructions shortly after the sale. 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.

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#### 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.

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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.

##### 3) From Strauss & Co, Cape Town

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# Sales Calendar 2018

## CAPE TOWN

### Contemporary Art

Saturday 17 February 2018

*Entries close approximately 10 weeks before the sale*

### Important South African and International Art, Decorative Arts & Jewellery

Monday 5 March 2018

*Entries close approximately 10 weeks before the sale*

## JOHANNESBURG

### Important South African and International Art

Monday 4 June 2018

*Entries close approximately 10 weeks before the sale*

Lot 181 Cecily Sash *Female Figures* (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.

Titles given by Strauss & co are descriptive, unless otherwise stated.



# StraussOnline



Alexander Calder, *Composition with Spiral and Blue Circle* R30 000 - 40 000

## South African and International Art and Decorative Arts

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contemporary

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02 | 2018

# art auction

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now inviting consignments

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Erik Laubscher, *Still Life with Coffee Pot and Fruit* R1 500 000 – 2 000 000

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**Strauss & co**

## The Barloworld Collection

Barloworld, founded in 1902, is a leading distributor of global brands, and one of South Africa's oldest companies with a 115-year old history. In 1972, some 45 years ago, the Barlow Park campus in Sandton was built to house the company's head office; and with the move into the premises in 1977, a large number of artworks befitting the new building were acquired to adorn the hallways, conference rooms and offices of the then new headquarters with additional works being added over the years.

This represented a rich ethos of art collecting and is now, through a bold new initiative, being transformed to be more representative of a dynamic and diverse group founded on African soil. The proceeds of the sale of artworks on auction will go towards the regeneration of the group's cultural programme with a focus on contemporary art, including photography, and the development of new creative talent, building up a meaningful legacy for future generations.

'The Barloworld art collection represents part of a rich heritage that will be of great benefit towards the future as we drive a new ethos and a bold view. We look forward to continue supporting this legacy of culture to showcase our firm foundation as an African company with a new perspective of the future', said Barloworld Group CEO Dominic Sewela.

**Lots 3, 49, 53, 71, 82, 89, 126, 146, 185, 189, 197, 199, 200, 202, 203, 204, 207, 208, 210, 211, 225, 226, 234, 235, 315, 319, 336, 337, 359, 373, 380, 383, 386, 387, 389 and 390**



Lot 319 Adolph Jentsch *After the Rain*

## Estate Late Danie de Jager (1936 – 2003)

Danie de Jager, who pursued sculpture his whole life, struggled at the outset of his career. He doggedly entered every possible competition until he finally won his first major commission. This was the Hertzog Monument in Bloemfontein which kept him at work for the greater part of the 1960s. Later his reputation was such that that he could rely on patrons approaching him directly, and he had to employ a number of assistants to cope with the volume of work. Yet his sculpture is not widely represented in South African museums, pointing, if nothing else, at the divide between 'public' and 'high art' taste.

De Jager explored the great freedom often given to him by his clients to conceptualize a new commission, but he was also quick to adapt his style to their demands, with naturalistic images of historical figures and political dignitaries, wildlife studies for Sun City, and abstract pieces at such venues as Bela Bela, Polokwane and O R Tambo International Airport.

His most famous sculpture is arguably *Shawu*, the life-size elephant at the entrance to the Lost City Palace Hotel at Sun City. De Jager stated that *Shawu* was cast in Italy because only there could something of that size be undertaken in the ceramic shell technique, which would also have facilitated the detailed replication of the texture of the elephant's hide. But it is notable that the extensive, eagerly collected editions of this small-scale work was cast locally by Mike Edwards at the IMI Sculpture Studio at Lanseria.

*Oscar the Seal*, at the Table Bay Hotel in Cape Town, became another favourite of the public, especially as Nelson Mandela attended the inauguration.

Later in life De Jager gained widespread international status with such prominent commissions as the *Flying Horses*



Photograph of the late Danie de Jager's studio.

at the Atlantis Royal Hotel in the Bahamas, the *Water at last* group of camels at the Royal Mirage Hotel, Jumeirah, Dubai, and the *Arabian Horses* for the Jumeirah Beach Hotel, Dubai. His oeuvre spans sculpting a war memorial at Delville Wood in France as well as a series of impala heads adorning the façade of the Impala Building on 5th Avenue, New York. His clients included such luminaries as Bill and Hillary Clinton, Margaret Thatcher, His Highness Sheikh Ahmed Bin Saeed al Maktoum, Cliff Richard, Natalie Cole, Sting, Michael Jackson, and the actor, Robert de Niro.

### Lots 171 to 178



## A Selection of Artworks from KwaZulu-Natal

In no way do the sixty KwaZulu-Natal artworks selected here represent the remarkable, lively and moving history of artmaking in the province. While never trying to present a survey of the area's artmaking, or re-evaluate it, the selection reveals a number of clear points and trends. A strong influence from British Modernism is evident, both stylistically and in terms of tertiary guidance. The touch of Bloomsbury's Roger Fry, Vanessa Bell and Duncan Grant, for instance, as well as Stanley Spencer, Wyndham Lewis, the Nashes, Edward Bawden and Graham Sutherland – a roll call of thrilling, vanguard painters – is unmistakable in the pictures by Merlyn Evans, Bertha Everard, Leonora Everard-Haden, Normand Dunn, Jack, Jane and Jinny Heath, Carola Brotherton and Susan Davies. No surprise that most would have had access to eye-popping modern British pictures in the permanent collections of the Tatham Gallery and the Natal Art Gallery. Yet despite a British inflection, most of these artists sought to animate their works with a distinctly African spirit. Dunn and Jack Heath did so most dramatically, perhaps, drawing on bold Zulu motifs, vernacular pattern, daring, uninhibited colour combinations, and indigenous, natural symbols, particularly thorns and horns.

The development of prominent and gifted artist-families is particularly notable in the province. The four generations of Everard women need little introduction, of course, but the Heaths, Alcocks and Taylors are perhaps not as widely known. Collaborative studios have also played a significant role in KwaZulu-Natal. The Ardmore Ceramic Studio has harnessed the creative energies of Fée Halsted, Bonnie Ntshalintshali, Josephine Ghesa and Wonderboy Nxumalo, to name only a few, allowing each to develop their own unique aesthetic.



Lot 263 Diamond Bozas *Gavin Wiseman's Farm*

Similarly, the Rorke's Drift Arts and Crafts Centre and the Vukani Arts Association have given a platform to talented artists and makers, many of whom uphold traditional methods.

As might be expected, the province's landscape provides the inspiration for many of the works on offer. There are beautiful and important topographical views by Methven, Charlesworth, Brotherton and Saint Mokoena, as well as vivid, expressively painted local scenes by David Moon, Leonora Everard-Haden, Jane Heath, Scott Bredin and Celeste Matthews.

This selection of works from KwaZulu-Natal offers an opportunity to present together the provocative, erudite and innovative works by Walter Oltmann, Hussein Salim, Rauri Alcock, Virginia MacKenny, Patrick O'Connor and Andrew Verster. Moreover, it gives reason to showcase the work of Clement Sénèque and Diamond Bozas, two distinctive, astonishing, contrasting and often-overlooked painters, both of whom had European exposure, and both of whom have produced breathtaking pictures. Sénèque, born in 1896, dying in the Durban Sanatorium in 1930, aged only 33, and Bozas, still painting from his Eshowe studio at 94 years old, just hint at the long, distinguished and diverse artistic tradition in the province.

**Lots 239 to 298**

## Wartime South African Artworks

Human conflict has long been a subject of art. The earliest depictions of war and conflict in South Africa include Charles Bell's 60 drawings of the seventh Cape frontier war (1846–47), various drawings and portfolios by Thomas Baines portraying the eighth Cape frontier war (1850–53), and a diverse constellation of San rock paintings describing various skirmishes, including those with Boer commandos and Nguni herders. The selection in this sale focuses on two important historical conflicts: Anglo-Boer War (1899–1902) and World War II (1939–45). Highlights include Alexis Preller's *Fleurs du Mal* (1944), a moving study of a prone figure whose shrapnel wounds are transformed into petals and butterflies, Irma Stern's portrait of her friend and patron, Freda Feldman (1943), and Dorothy Kay's striking piece of reportage, *War News* (c.1945).

Various artists, including C Meredith Bleach, Gwelo Goodman, Erich Mayer and Frans Oerder, depicted the Anglo-Boer War. Mayer was part of a Boer commando and unofficially recorded the war, sketching at farms visited by his battalion. He was banished to the island of St Helena after his capture at Mafeking where he continued to record aspects of the war. Anton van Wouw is represented in this selection with his 1907 study of exiled South African Republic president, Paul Kruger. Van Wouw's first major commission, in 1896, was a ceremonial statue of Kruger, which is currently displayed at Church Square, Pretoria.

A great many South African artists served in World War II, including Robert Hodgins, Alexis Preller and Cecil Skotnes, who witnessed the unpacking of Michelangelo's *David* at the Uffizi Museum, Florence. An accomplished illustrator, Dorothy Kay was one of the first artists to be employed as an official war



Lot 302 Thomas Baines *A Party Attacked*

artist. Other notable war artists included Philip Bawcombe, Francois Krige, Neville Lewis and New Group co-founder Terence McCaw. Bawcombe covered both the North African (1940–43) and Italian (1943–45) campaigns; his work is held in the collection of The Ditsong National Museum of Military History, Johannesburg. Adolph Jentsch's *After the Rain, SWA* (1939) may seem far removed from the nascent conflict in Europe, but the German-born painter's studio in Dresden would be destroyed, dispelling any thoughts of returning to his homeland.

**Lots 30, 31, 33, 302, 304, 309, 314, 319, 324, 329, 332 and 333**

## Highveld Landscapes

The highveld is a prominent subject of South African arts and letters. The grassy plains of the country's inland plateau, a high-lying region functionally named the *hoëveld* by early Boer farmers who used it for stock grazing, have occupied artists as diverse as JH Pierneef, John Koenakeefe Mohl and William Kentridge. The use of the word highveld is now so naturalised that one forgets its long usage in English. The 1879 edition of lexicographer James Stormonth's *Etymological and Pronouncing Dictionary of the English Language* defined it as the 'plains above the altitude of thorns'. This antique definition is useful in highlighting the physiographic meaning of the word. Over time, though, the highveld has also come to refer to the physical landscapes of Johannesburg, Pretoria and the surrounding areas.

The selection of works offered here encompasses both definitions. The lots on offer range from bucolic studies of the highveld's long, gently tilting landscapes to works descriptive of urban settlement and industry. The earliest work on offer, Frans Oerder's *Farm Bezuidenhout* (c.1890s), embraces both meanings. Oerder immigrated to South Africa in 1890, and initially lived on the farm Doornfontein, in present-day central Johannesburg, before moving to Pretoria. In lieu of board and lodging Oerder gifted the farm's owner, Frederick Jacobus Bezuidenhout, a painting of his rural homestead, a landscape soon to be erased by industrialisation. John Meyer and Walter Meyer are contemporary heirs to the rustic naturalism of Oerder.

Urbanism and the ambiguities of progress are important themes in the works of Mohl, Kentridge, Gerard Sekoto and Moses Tladi. The latter two artists were both born on

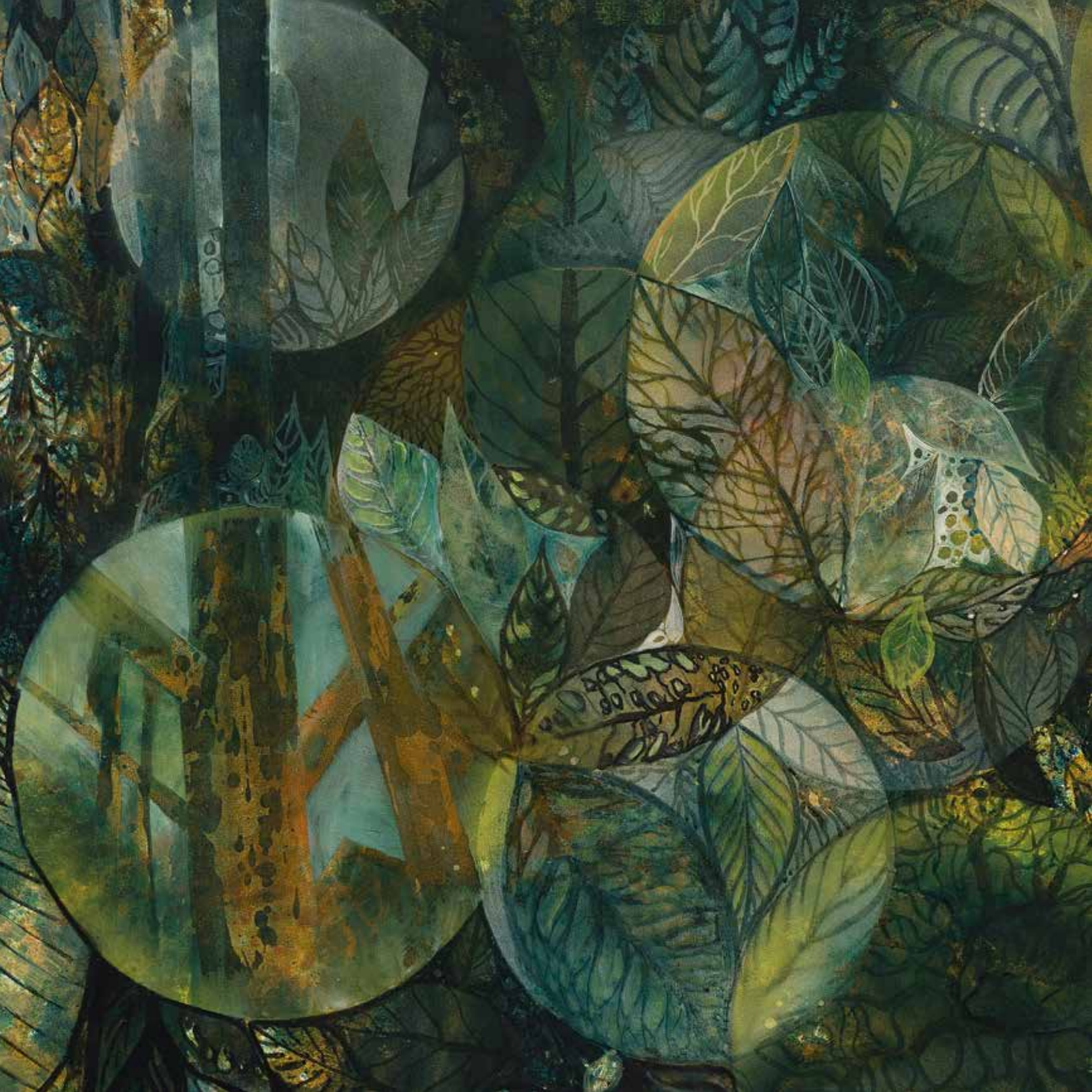


Lot 236 Cecil Skotnes *Highveld Landscape*

the verdant eastern cusp of the highveld, Tladi painting in a traditional landscape idiom where Sekoto was more a social portraitist. JH Pierneef is an acknowledged master of the rural highveld landscape. As Esmé Berman noted: 'For him the highveld plateau and the bushveld were never merely aggregations of soil and rocks and vegetation. He looked beyond the surface of the scenery and perceived a structural system, which he then translated into distinctive formal compositions.'<sup>1</sup> A similar affection and understanding of the harsh light that bathes this high-lying landscape characterises the lots by Ernst de Jong and Cecil Skotnes.

1. Esmé Berman, *Painting in South Africa*, Johannesburg: Southern Book Publishers, 1993, p.50

**Lots 23, 25, 34, 100, 119, 162, 187, 206, 236, 238, 305, 308, 327, 328, 375 and 389**





The Wanderers Club, Illovo, Johannesburg  
13 November 2017 – 2 pm

## **South African and International Art**

Session 1  
Lots 1–170

Lot 199 Gordon Vorster *S.W.A Impression* (detail)



1

## Enslin du Plessis

SOUTH AFRICAN 1894–1978

### *View from Window: Mecklenburgh Square, London*

signed  
oil on board  
55 by 70,5 cm

R30 000 – 40 000

#### LITERATURE

Esmé Berman (1983). *Art & Artists of South Africa*, Cape Town: AA Balkema. A similar example is illustrated on page 120.

If the two original stylistic poles of The London Group were Wyndham Lewis and Walter Sickert, Standerton-born Enslin du Plessis, elected a member of the Group in 1929, was more drawn towards the latter. His agitated surfaces, always showing off his agile brushwork and feathery marks, were more often than not counteracted by the simple rigidity of his composition. Genteel domestic interiors remained a favourite subject, and were dotted with closely observed trinkets and commonplace items. In the present lot, assorted glass bottles and collected ceramics are positioned carefully on the windowsill in front of a quiet, wintry view over Mecklenburgh Square.



2

**Jacob Hendrik Pierneef**

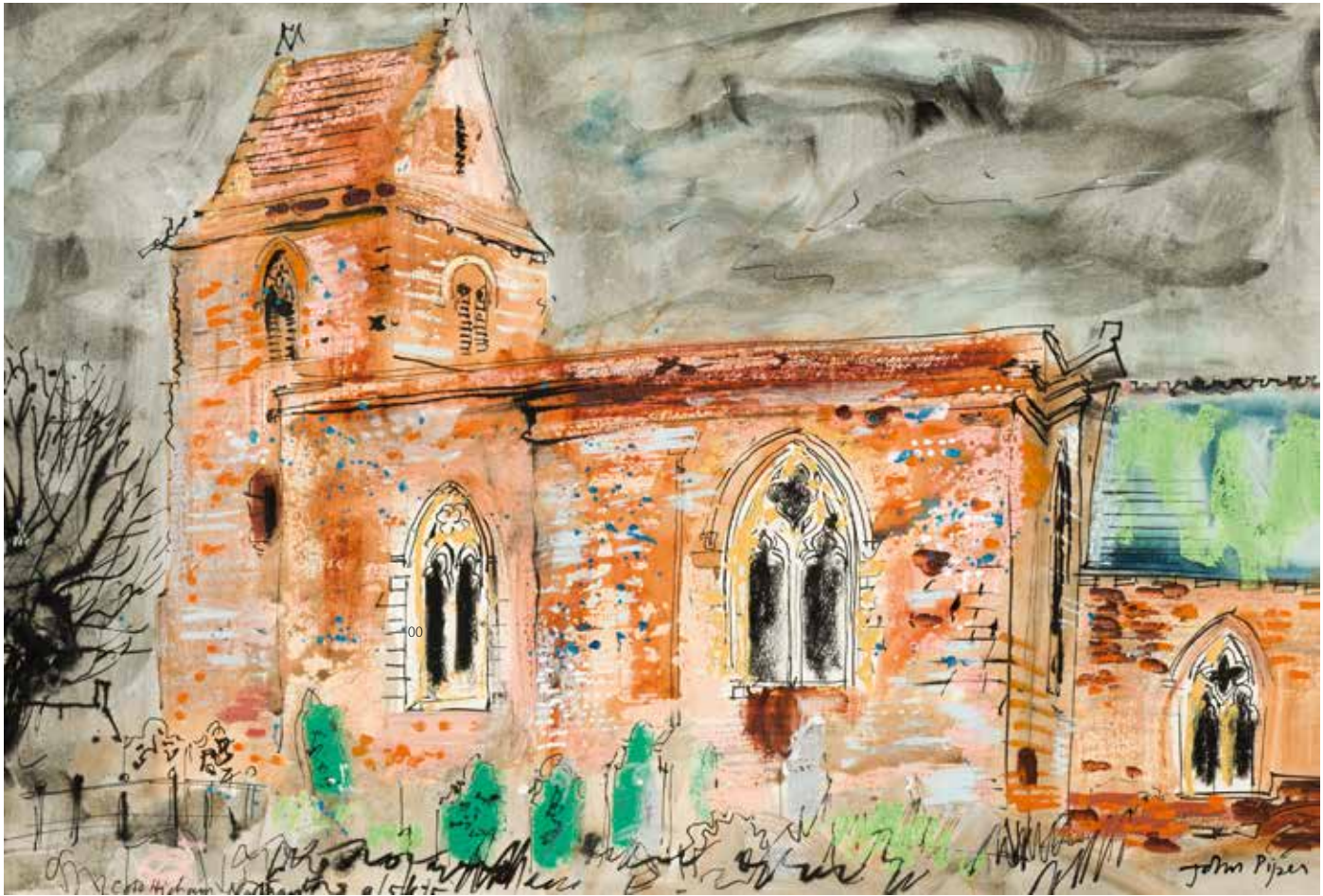
SOUTH AFRICAN 1886–1957

***Lac d'amour, Bruges***

signed and inscribed with the title  
charcoal and gouache on paper  
laid down on card  
30 by 47 cm

**R50 000 – 70 000**

The proceeds of an exhibition of Pierneef's work in the Meintjieskop rondavel of Gordon and Dora Price enabled the artist to make his first serious working trip to Europe in July 1925. After arriving in London in August, and immediately selling a number of his linocuts to the Victoria & Albert Museum, Pierneef and his wife May spent the following months visiting exhibitions and museums in Rotterdam, The Hague, Amsterdam, Paris, Dusseldorf, Berlin, Munich, Antwerp and Bruges. The latter city made a particularly strong impression on the artist, and he sketched or painted a number of its landmarks with extra feeling and care. The best known of these might be *Beguinage*, a depiction of the famous nunnery using electric greens for the lawn and windowpanes, and shadowy creams for the brickwork, but drawings also survive of the Goudenhand canal, the Gentpoort, and the city's Market Square. In the present lot Pierneef presents a delicate, still, wintry view of Lac d'Amour – the Lake of Love – with its bankside trees and Sashuis memorably reflected on the water.



3

**John Piper**

BRITISH 1903–1992

*Cold Higham, Northamptonshire*

signed, dated 9/5/75 and inscribed with the title;

inscribed with the title on the reverse

mixed media on paper

37,5 by 55,5 cm

R80 000 – 120 000

PROVENANCE

Barloworld Collection





© Irma Stern Trust | DALRO

4

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Children*

fibreglass

33 by 44 by 5 cm

R80 000 – 120 000



5

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Bosham Harbour*

signed; inscribed with the  
title on the reverse  
watercolour on paper  
29 by 43 cm

R40 000 – 60 000



6

6

### Alexis Preller

SOUTH AFRICAN 1911–1975

#### *Ygdrasil*

signed  
pencil on paper  
18,5 by 24,5 cm

R10 000 – 15 000

Ygdrasil, Preller's one-time home and studio, was built in 1945 east of Pretoria near Pierneef's Elangeni. This pencil study corresponds to two paintings of Ygdrasil, one of which is housed at the Tatham Art Gallery, Pietermaritzburg.



7

© Irma Stern Trust | DALRO

7

### Irma Stern

SOUTH AFRICAN 1894–1966

#### *Two Arabs*

signed and dated 1945  
ink on paper  
44,5 by 29,5 cm

R70 000 – 100 000

## 8

### Irma Stern

SOUTH AFRICAN 1894–1966

#### *The Beechams of Zanzibar, six*

each signed

charcoal and ochre conté

22,5 by 31 cm; 29 by 20 cm; 20 by 29 cm;

32 by 22 cm; 25 by 18 cm; 20 by 29 cm

(6)

R90 000 – 120 000

Irma Stern predominantly portrayed local people on her visits to Zanzibar in 1939 and 1945. Her portraits of Arab priests and youths, Zanzibar women, sheiks and sultans are well-known. Lesser known are her charcoal sketches of the Beechams, the family with whom she stayed while on the island. Writing on 22 October 1939 after her first visit to Zanzibar to Richard and Freda Feldman, close friends of hers in Johannesburg, she referred to the Beechams when she wrote: 'Had the most fantastic time in Zanzibar – a heap of new friends – partly white – partly brown. A life so full of interest and fun – I am sorry I am back;' and again, on her arrival in Zanzibar on 8 September 1945: 'The evenings I spend either alone or in most elaborate dinner parties all in long evening dress – which the people love throwing. I have quite a nice circle of people around me – but I do not really need them – as my work eats me up entirely';<sup>2</sup> The present lot depicts the family in prosaic, if not preoccupied terms: playing board games, readings, conversing, and so on. The sketches are also unique in the sense that some of them contain such titles as *The Beechams of Zanzibar* in Stern's own handwriting.

<sup>1</sup> Mona Berman (2003). *Remembering Irma: Irma Stern: A Memoir with Letters*. Double Storey, page 82.

<sup>2</sup> *Ibid.*, page 92.







9

10

9

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*Old Gates at Paarl*

signed; inscribed with the  
title on the reverse

oil on board

19 by 28,5 cm

R70 000 – 100 000

10

**John Henry Amshewitz**

SOUTH AFRICAN 1882–1942

*A Historical Scene*

oil on canvas

74,5 by 49 cm

R30 000 – 40 000



11

11

**David Botha**

SOUTH AFRICAN 1921–1995

*Zeenatul Mosque, Muir Street,  
District Six*

oil on board  
40 by 51 cm

R30 000 – 50 000



12

12

**Cecil Higgs**

SOUTH AFRICAN 1898–1986

*Dorp Street, Stellenbosch*

oil on canvas  
34 by 24 cm

R30 000 – 40 000



---

13

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*Mountainous Landscape*

signed

oil on board

21 by 27 cm

R50 000 – 70 000



14

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

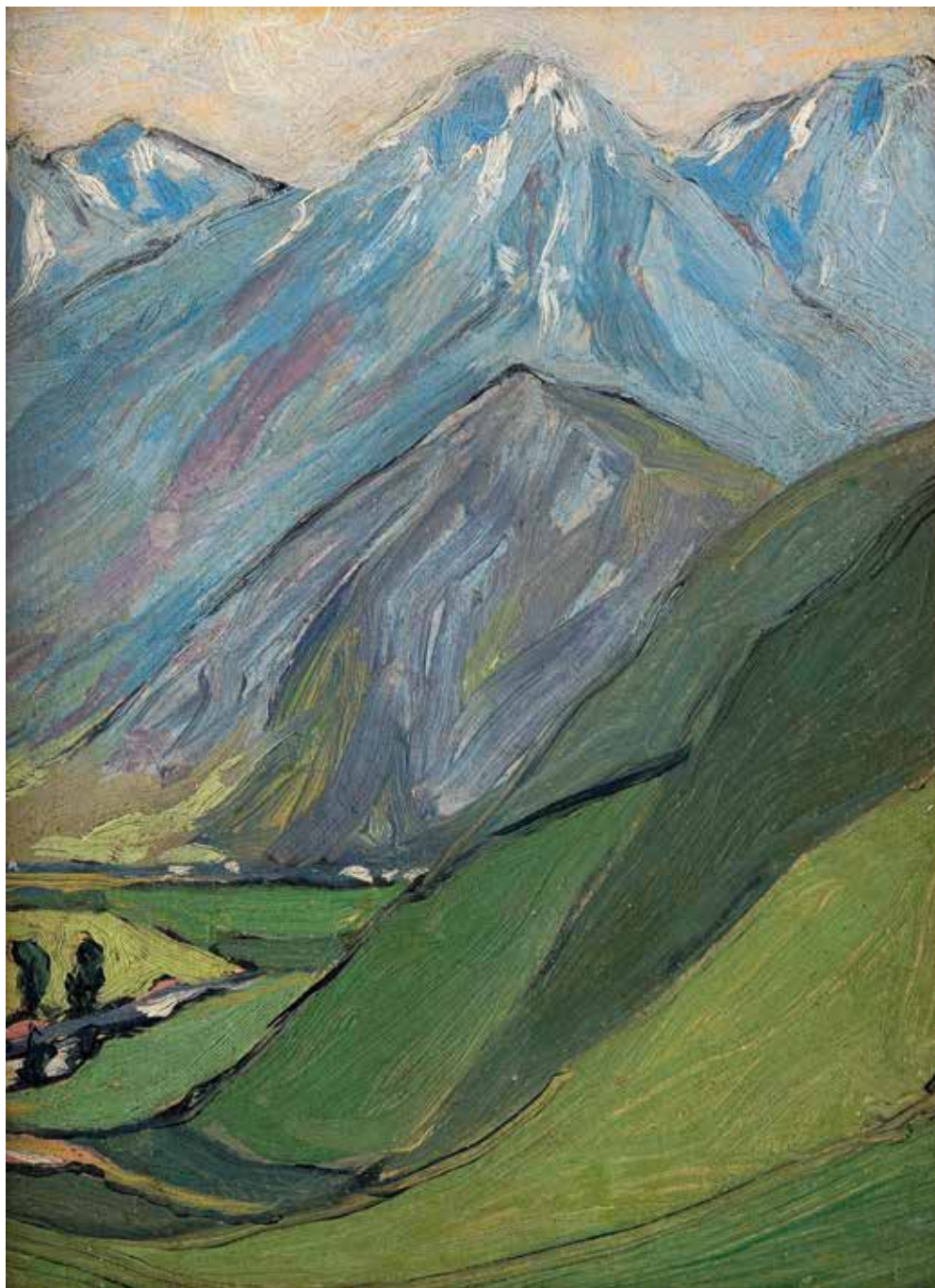
*Mountain Study*

inscribed with the artist's name,  
the title and medium on a Dennis  
Hotz Fine Art label adhered to the  
reverse

oil on board

14 by 10 cm

R80 000 – 120 000



15

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*Landscape with Purple  
Mountains beyond*

signed

oil on board

12,5 by 20 cm

R20 000 – 30 000



15

16

**Piet van Heerden**

SOUTH AFRICAN 1917–1991

*Koringlande*

signed and dated '90; inscribed  
with the title on the reverse

oil on board

39 by 49 cm

R30 000 – 40 000



16

17

**Jan Ernst Abraham Volschenk**

SOUTH AFRICAN 1853–1936

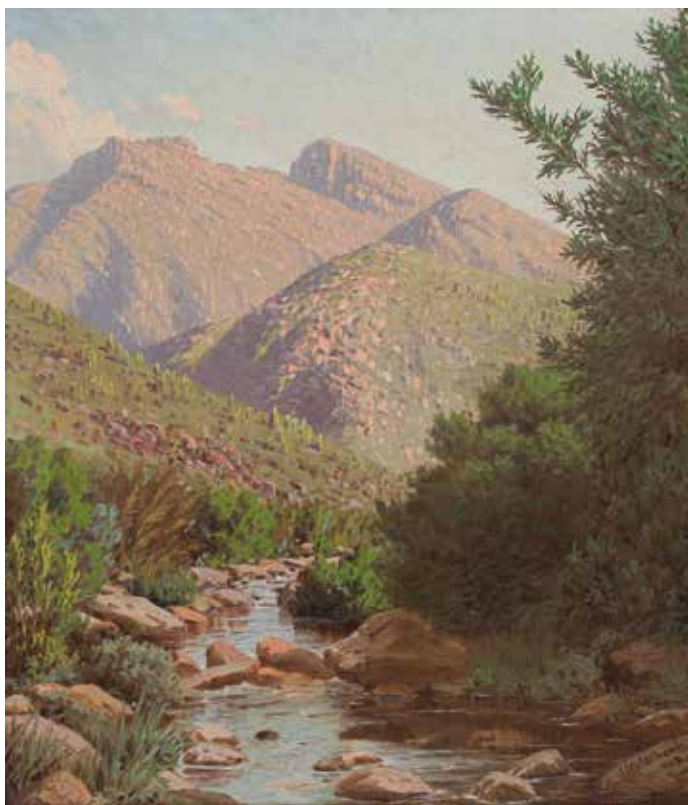
*Near the Source of the Vette River,  
Riversdale*

signed and dated 1918; signed, dated  
and inscribed with the title on the  
reverse

oil on canvas

40 by 34,5 cm

R30 000 – 50 000



17

18

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Road through the Countryside*

signed

watercolour and ink on paper

48 by 64 cm

R20 000 – 30 000



18

19

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Cape Dutch House***

signed, dated 1928, numbered 11/50 and inscribed 'impr' in pencil in the margin etching and aquatint  
plate size: 9 by 13,5 cm

R12 000 – 16 000



19

20

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Mimosa N. TVL (Nilant 99)***

signed, dated 1927, numbered 8/50 and inscribed 'impr' in pencil in the margin linocut  
plate size: 10,5 by 13 cm

R15 000 – 20 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014). *JH Pierneef in Print*, Bela Bela: Dream Africa Publishing. Another example from this edition is illustrated on page 138 with the title *Mimosa, Springbok Flats, Northern Transvaal*.



20

21

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Miershope, S.W.A. (Nilant 113)***

signed, dated 1930, numbered 38/50 and inscribed 'impr' in pencil in the margin linocut  
plate size: 19,5 by 13,5 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014). *JH Pierneef in Print*, Bela Bela: Dream Africa Publishing. Another example from this edition is illustrated on page 105 with the title *Anthills in South West Africa*.



21

22

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Pontdrif, Limpopo*

signed, dated Junie 1956 and  
inscribed with the title in pencil  
pencil on paper

38 by 53 cm

R50 000 – 70 000



22

23

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Zoutpansberg*

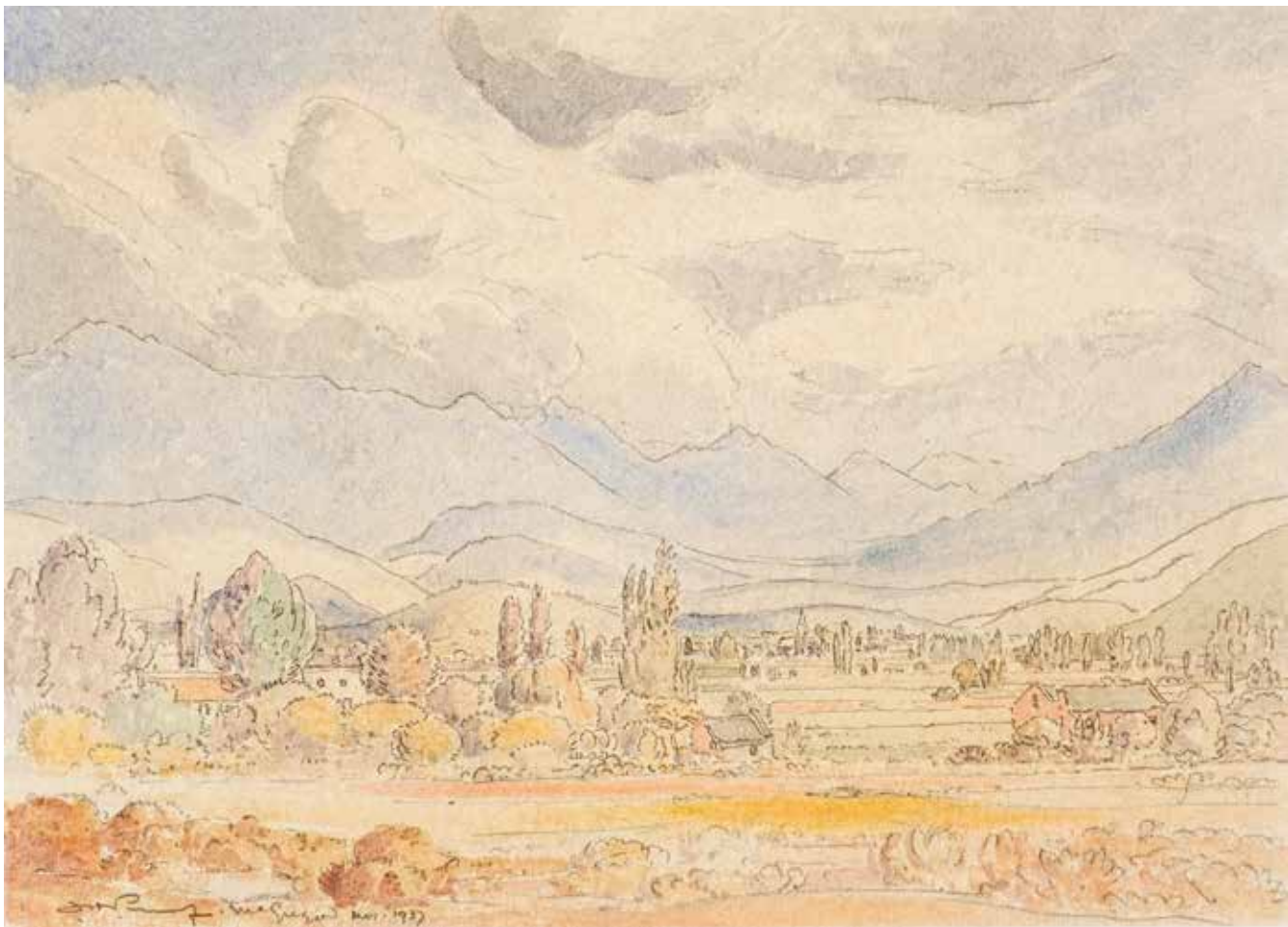
signed, dated 1941 and inscribed  
with the title in pencil  
pencil on paper

12,5 by 20 cm

R25 000 – 40 000



23



24

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*McGregor*

signed, dated May 1937 and inscribed  
with the title in pencil

watercolour and pencil on paper

37 by 52 cm

**R60 000 – 90 000**



---

25

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Cloud Study*

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

oil on board

10 by 14 cm

R80 000 – 120 000

26

**Adolph Jentsch**

SOUTH AFRICAN 1888–1977

*S.W. Afrika*

signed with the artist's initials and dated 1948; signed, inscribed with the title and numbered 48–138 in pencil on the reverse

watercolour on paper  
11 by 23 cm

R5 000 – 7 000

27

**Adolph Jentsch**

SOUTH AFRICAN 1888–1977

*Farm Kleinplatz*

signed and dated 1929; signed, dated 28 Sept 1929, inscribed with the title and a dedication to 'Richard von Adolf Jentsch' in pencil on the mount

watercolour on paper  
20 by 26 cm

R7 000 – 10 000

28

**Adolph Jentsch**

SOUTH AFRICAN 1888–1977

*River Bed*

signed and dated 1964  
watercolour on paper  
14 by 35 cm

R8 000 – 12 000

26



27



28







29

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Springbok Vlakte*

signed

coloured pencil and  
watercolour on paper

23 by 33 cm

R50 000 – 70 000

30

**Philip Bawcombe**

SOUTH AFRICAN 1906–2000

*Naples (Dock Area) after the Bombing*

signed, dated '45 and inscribed with the title  
pen, ink and gouache on paper  
36 by 49 cm

R7 000 – 10 000

While initially joining the South African forces as a member of the Camouflage Unit in 1939, Bawcombe spent the last years of World War II as an Official War Artist in Italy and the Middle East. His steady hand, trained in the decorating and film industries in Britain, made for particularly fine, emotive reportage.



30

31

**David Botha**

SOUTH AFRICAN 1921–1995

*Cape Town Railway Station*

signed and dated 44  
oil on canvas  
30,5 by 40,5 cm

R25 000 – 35 000.



31



32

**Sydney Carter**

SOUTH AFRICAN 1874–1945

***East London Docks***

signed; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse  
gouache on card  
25,5 by 76 cm

R10 000 – 15 000

In the early 1930s the Postal Services commissioned a number of South African artists to design murals for the main hall and public concourses of the new Post Office in Jeppe Street, Johannesburg. Sydney Carter submitted this watercolour. It illustrates part of the motto, *By road, rail, sea and air* that is carved on the façade of the building.



33

**Erich Mayer**

SOUTH AFRICAN 1876–1960

***Campsite (St Helena)***

signed and dated 1901

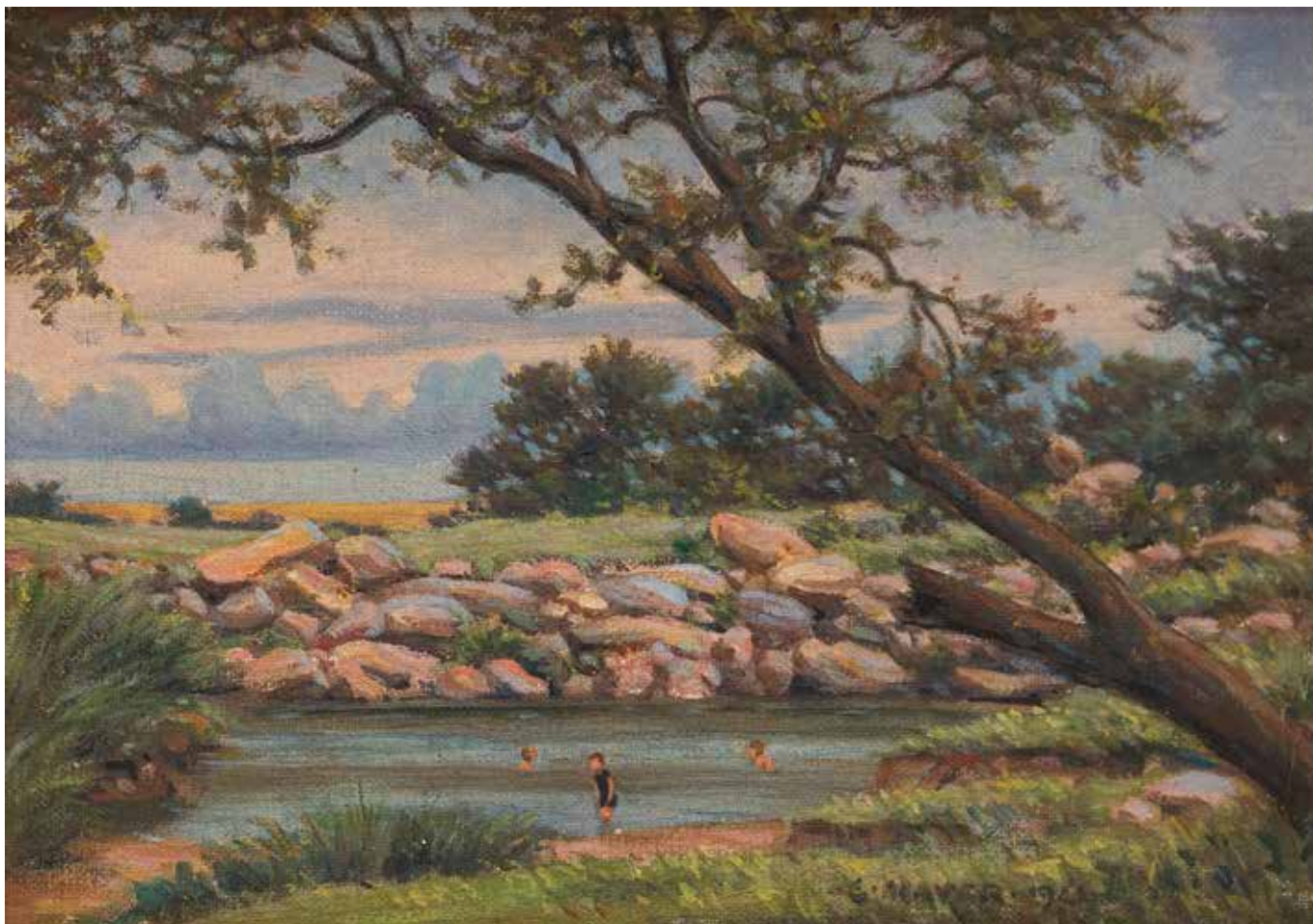
watercolour

10 by 16 cm

R5 000 – 8 000

Appointed Assistant Land-Surveyor at Vrede soon after his arrival from Germany in 1898, Erich Mayer joined a Boer commando at the outbreak of the Anglo-Boer War. Captured by British forces as the Siege of Mafeking was lifted, the artist boarded the prisoner train to Cape Town in June 1900, bound for the guarded, Deadwood Camp on the island of St Helena. Mayer and his fellow prisoners arrived in Jamestown late that June, joining the already considerable number of Boer men confined to the rows of sagging military tents and makeshift shacks. Typically, Mayer wasted little time recording the conditions, characters and events around him, always in his small-scale, charming and straightforward style.

Bearing in mind the island's barren landscapes that Mayer more often than not depicted, one can only guess at the location of the makeshift campsite in the present lot, or indeed the ghost-like figures. But as the artist was only repatriated to Germany in the December of 1902, there is no doubt that the work was painted on St Helena. For this reason it has huge topographical and historical significance, of course, but it also falls into the impressive and largely overlooked tradition of South African wartime pictures.



34

**Erich Mayer**

SOUTH AFRICAN 1876–1960

*Swimming*

signed and dated 1920

oil on card

15,5 by 22,5 cm

R15 000 – 20 000

35

**Tinus de Jongh**

SOUTH AFRICAN 1885–1942

*Cederberg*

signed

oil on canvas

45 by 63 cm

R50 000 – 60 000



35

36

**Tinus de Jongh**

SOUTH AFRICAN 1885–1942

*Near Congo Caves, Oudtshoorn*

signed

oil on canvas

63 by 101 cm

R70 000 – 100 000



36



---

37

**Tinus de Jongh**

SOUTH AFRICAN 1885–1942

*View of Table Mountain*

signed

oil on canvas

30,5 by 49,5 cm

R40 000 – 60 000

38

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Figure and Unicorn*

oil on canvas  
22 by 29,5 cm

R30 000 – 40 000



38

39

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Roadway through Mountains*

signed  
watercolour on paper  
26 by 34,5 cm

R40 000 – 60 000



39

40

**May Hillhouse**

SOUTH AFRICAN 1908–1989

*Bottles at a Window*

signed; inscribed with the  
artist's name and the title on a  
South African National Gallery  
label adhered to the reverse  
oil on canvas  
49,5 by 59,5 cm

R30 000 – 50 000

**EXHIBITED**

Pretoria Art Museum, Pretoria,  
*May Hillhouse: Prestige*  
*Retrospective Exhibition*, 1979.  
South African National Gallery,  
Cape Town, *Women Artists in*  
SA, 1985.



40





41

41

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Summer Landscape*

signed

watercolour and pen on paper laid

down on card

48 by 63 cm

R40 000 – 60 000

42

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Eathorpe Gardens*

signed

watercolour and ink on paper

46 by 61 cm

R20 000 – 30 000



42



43

43

**Conrad Theys**

SOUTH AFRICAN 1940–

*Firewood Gatherers*

signed and dated 1995; signed, dated and inscribed with the title on the reverse

oil on canvas  
44,5 by 36,5 cm

R60 000 – 80 000

LITERATURE

Alexander Duffey (2010) *The Art of Conrad Theys: Soul of the Land*, Stellenbosch: Stellenbosch Art Gallery. Illustrated in colour on page 85.



44

44

**Pieter van der Westhuizen**

SOUTH AFRICAN 1931–2008

*Figure Walking Between Trees*

signed and dated 61  
oil on board  
28,5 by 38,5 cm

R30 000 – 50 000



45

**45**  
**Pieter van der Westhuizen**

SOUTH AFRICAN 1931–2008

*Houses in a Landscape*

signed and dated 58

oil on board

28 by 43 cm

R35 000 – 50 000

**46**  
**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Near Worcester*

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

oil on canvas laid down on board

60 by 90 cm

R40 000 – 60 000



46

47

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Valley of a Thousand Hills*

signed

oil on card

50,5 by 61 cm

R50 000 – 70 000



47

48

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Temporary Home of Baragwanath;  
The Downs, N.Tvl, Near Leydsdorp*

signed and dated 43; inscribed with the  
title in another hand on the reverse

oil on board

27,5 by 57 cm

R30 000 – 40 000



48

49

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Landscape with Snowy  
Mountains in the Distance*

signed  
oil on board  
59,5 by 70 cm

R40 000 – 60 000

PROVENANCE  
Barloworld Collection

49



50

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Riders in the Foothills,  
Drakensberg*

signed  
pastel on paper  
32 by 42,5 cm

R18 000 – 24 000

50





51

51  
**George Enslin**

SOUTH AFRICAN 1919–1972

*Roof Tops*

signed and dated 69

oil on canvas

39 by 79 cm

R25 000 – 35 000

52

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Venetian Canal Scene*

signed and dated 1972

oil on canvas

30 by 40 cm

R80 000 – 120 000



52

53

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Street with Vegetable Cart,  
Old Cape Town*

signed and dated 1973; signed  
and inscribed with the title on  
the reverse  
charcoal and watercolour on  
paper

39 by 57 cm

R20 000 – 30 000

PROVENANCE

Barloworld Collection



53

54

**Conrad Theys**

SOUTH AFRICAN 1940–

*House with Balcony,  
District Six*

signed and dated '69; inscribed  
with the date and the title on  
the reverse

oil on canvas

50 by 60 cm

R50 000 – 70 000



54

55

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Street Scene with Figures*

signed and dated 1991

oil on board

40 by 44,5 cm

R70 000 – 100 000



55

56

**Ruth Prowse**

SOUTH AFRICAN 1883–1967

*View of False Bay*

signed with the artist's initials

oil on canvas

23,5 by 34 cm

R25 000 – 35 000



56

57

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Landscape with Hut*

signed and dated 44

oil on board

17 by 24 cm

R18 000 – 24 000



57





58

58

**Sidney Beck**

SOUTH AFRICAN 1936–

*Little Mama*

signed and numbered 1/10

bronze

height: 38,5 cm

R20 000 – 30 000



59

59

**Sidney Beck**

SOUTH AFRICAN 1936–

*Little Papa*

signed and numbered 1/10

bronze

height: 42 cm

R20 000 – 30 000



60

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Urn and Copper Pot*

signed

oil on canvas

70,5 by 91 cm

R80 000 – 120 000



61

**Irmin Henkel**

SOUTH AFRICAN 1921–1977

*Stillewe met Pampoen*

signed and dated 77; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse

oil on canvas

49 by 64 cm

R70 000 – 100 000



62

**Irmin Henkel**

SOUTH AFRICAN 1921-1977

***Iceland Poppies in a Glass Vase  
with a Bowl***

signed and dated 77

oil on canvas

39 by 48,5 cm

**R70 000 – 100 000**

**LITERATURE**

Margot Henkel and Karin Skawran  
(1983). *Irmin Henkel*, Durban & Pretoria:  
Butterworth Publishers. A similar example  
is illustrated in colour on the cover.



63

63

**Reginald Turvey**

SOUTH AFRICAN 1882–1968

*Daisies in a Jug*

signed  
oil on board  
52 by 41,5 cm

R15 000 – 20 000



64

64

**Walter Meyer**

SOUTH AFRICAN 1965–

*Carnations and Chrysanthemums in a Jug*

signed with the artist's initials and dated 01; inscribed  
with the artist's name, date and the title on the reverse  
oil on canvas  
49,5 by 40 cm

R20 000 – 30 000



65

65

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Mare and Foal*

signed

oil on canvas laid down on board

60 by 65 cm

R80 000 – 120 000

66

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Farmhouse*

signed

oil on canvas

38,5 by 58,5 cm

R80 000 – 120 000



66



67

67

**Harry Fidler**

BRITISH 1856–1935

*Harvesting*

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

oil on board

98,5 by 114,5 cm

R30 000 – 50 000



68

68

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Children Feeding Pigeons*

signed

oil on canvas laid down on board

45 by 60 cm

R50 000 – 80 000

69

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Cape Dutch Houses  
and Mountains*

signed

oil on canvas  
55 by 75 cm

R30 000 – 40 000

69



70

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Farmstead with Figures  
and Trees*

signed

oil on canvas laid down on board  
59,5 by 90 cm

R25 000 – 35 000

70



71

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Farmstead in Valley*

signed

oil on canvasboard  
50 by 65 cm

R30 000 – 40 000

PROVENANCE

Barloworld Collection

71





72

**Christopher Tugwell**

SOUTH AFRICAN 1938–

*Willows at River Bend*

signed

oil on canvas laid down on board

59,5 by 90,5 cm

R18 000 – 24 000



72

73

**David Botha**

SOUTH AFRICAN 1921–1995

*Landscape with River*

oil on board

24,5 by 29,5 cm

R18 000 – 24 000



73

74

**Conrad Theys**

SOUTH AFRICAN 1940–

*Kokerbome (Quiver Trees),  
Namakwaland*

signed and dated 2014; signed,  
dated and inscribed with the title on  
the reverse

oil on canvas

33,5 by 39 cm

R50 000 – 70 000



74



75

75

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Afternoon Tea*

signed

oil on canvas laid down on board

27,5 by 29,5 cm

R20 000 – 30 000



76

76

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Girl Reading*

signed

oil on canvas laid down on board

15,5 by 21,5 cm

R15 000 – 20 000



77

77

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Washing Day*

signed

oil on canvas laid down on board

49 by 59,5 cm

R40 000 – 60 000



78

78

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Figures Beneath Trees*

signed

oil on canvas laid down on board

27 by 12,5 cm

R18 000 – 24 000



79

**Alexander Rose-Innes**

SOUTH AFRICAN 1915–1996

*Woman on Sofa*

signed

oil on canvas

43,5 by 58,5 cm

R70 000 – 100 000

80

**Alexander Rose-Innes**

SOUTH AFRICAN 1915–1996

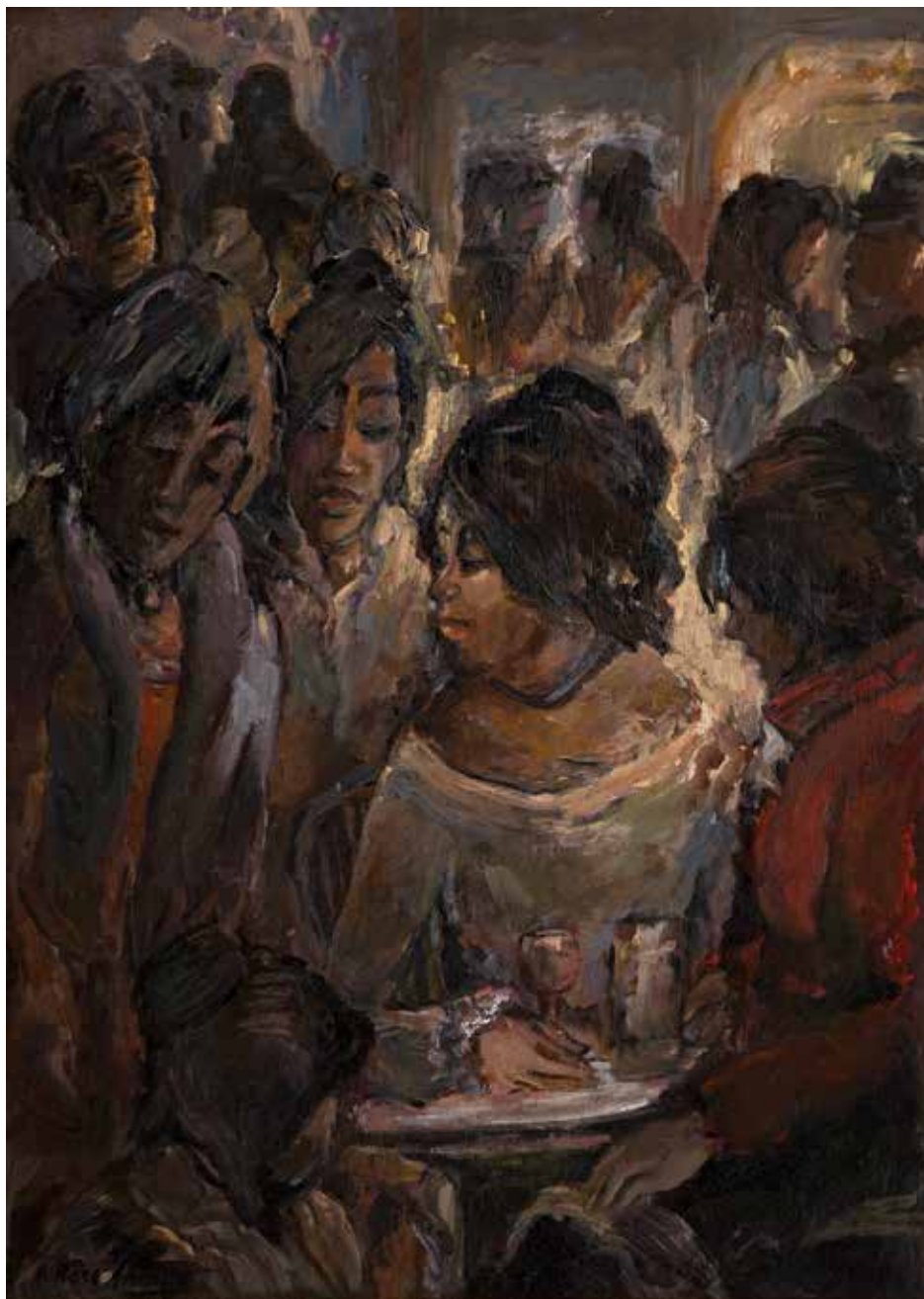
*Friday Night in the Pub*

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

oil on board

62 by 45 cm

R60 000 – 80 000



81

**Marjorie Wallace**

SOUTH AFRICAN 1925–2005

*Self Portrait in Her Studio, Onrust*

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

80 by 63,5 cm

R70 000 – 100 000





82

82

**Clement Serneels**

SOUTH AFRICAN 1912–1991

*Proteas in a Vase*

signed and dated 74

oil on canvas

91 by 71 cm

**R25 000 – 40 000**

**PROVENANCE**

Barloworld Collection



83

83

**Clement Serneels**

SOUTH AFRICAN 1912–1991

*Lady in Green*

signed and dated 1956; inscribed with the artist's

name and medium on an Everard Read label

adhered to the reverse

oil on canvas

79 by 69,5 cm

**R25 000 – 35 000**

84

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972–

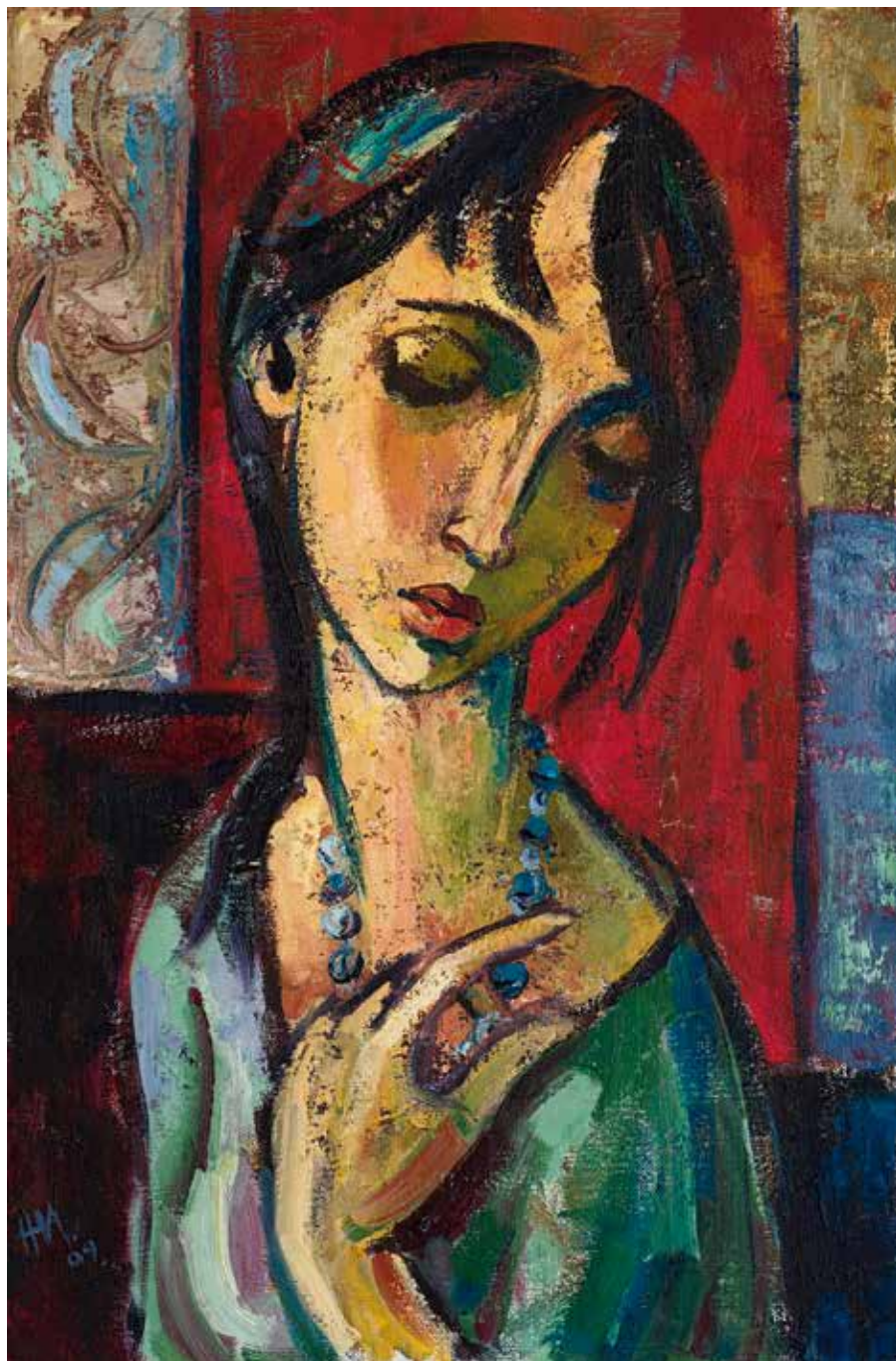
*The Blue Necklace*

signed with the artist's initials and dated 09; signed, dated and inscribed with the title on the reverse

oil on canvas

59,5 by 39 cm

R80 000 – 120 000





85

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*Mother and Child*

signed with the artist's initials and  
dated 11; signed, dated and inscribed  
with the title on the reverse

oil on canvas

99 by 59 cm

R100 000 – 150 000





86

**86**  
**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Roses in a Bowl*

signed and dated 1929  
oil on canvas  
32 by 37 cm

R40 000 – 60 000



87

**87**  
**Frans Claerhout**

SOUTH AFRICAN 1919–2006

*Back to Earth*

signed  
oil on board  
74,5 by 90,5 cm

R60 000 – 90 000



88

88

**Marie Vermeulen-Breedt**

SOUTH AFRICAN 1954-

*Woman Reading*

signed and dated 2009

oil on canvas

50 by 40 cm

R25 000 – 35 000



89

89

**Marie Vermeulen-Breedt**

SOUTH AFRICAN 1954-

*Still Life with Blue Ginger Jar*

signed

oil on canvas

99 by 78,5 cm

R30 000 – 50 000

PROVENANCE

Barloworld Collection



90

90

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*The Sea Hath Its Pearls No. 5*

signed and dated 81  
oil on canvas laid down on board  
29,5 by 39,5 cm

**R40 000 – 60 000**

LITERATURE

Willem Hermanus Coetzer (1982).  
*W.H Coetzer: Stillewes/Still lifes*,  
Roodepoort: Cum Books. Illustrated  
on page 38.



91

91

**Douglas Portway**

SOUTH AFRICAN 1922–1993

*Nude with Towel*

signed and dated 81; inscribed with the artist's  
name, date and the title on a Gilbert Parr  
Gallery label adhered to the reverse  
oil on paper

65,5 by 50,5 cm

**R40 000 – 60 000**

EXHIBITED  
Gilbert Parr Gallery,  
London



92

**James Butler**

BRITISH 1931–

*Girl, Mattress and Carpet*

signed, dated 80, numbered III/X  
and inscribed with the title  
bronze with a brown patina,  
mounted on a marble base  
length: 39 cm

R35 000 – 50 000

93

**Errol Boyley**

SOUTH AFRICAN 1918–2007

*Boats at Sea*

signed

oil on canvas laid down on wood

61 by 79 cm

R40 000 – 60 000



93

94

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Coastline*

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

oil on board

61 by 76 cm

R18 000 – 24 000



94



95

95

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Crashing Waves*

signed

oil on board

58,5 by 94 cm

R80 000 – 120 000

96

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*South Coast*

signed; signed and inscribed with  
the title on the reverse

oil on canvas laid down on board

59,5 by 90,5 cm

R35 000 – 50 000



96



97



98

97

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Three Figures*

signed with the artist's monogram

oil on board

60 by 44 cm

R30 000 – 50 000

98

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Karoo Landscape*

signed

oil on board

43 by 57,5 cm

R30 000 – 50 000



99

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

*Daybreak in Lesotho*

signed and dated 'in the 20th century'; signed, dated and inscribed with the title on the reverse

oil on board

47,5 by 71,5 cm

**R60 000 – 90 000**

**PROVENANCE**

Acquired from the artist by the current owner's grandmother in the early 1970s.

100

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

*Miners 'Loading the Barrel at Night' at Crown Mines Jo-burg (S.A)*

signed and dated 'in the 20th century'; signed, dated and inscribed with the title on the reverse

oil on board

59,5 by 44,5 cm

**R50 000 – 80 000**

**PROVENANCE**

Acquired from the artist by the current owner's grandmother in the early 1970s.



99



100



© The Estate of Peter Clarke | DALRO

101

## Peter Clarke

SOUTH AFRICAN 1929–2014

### *Doing what we have to do, we get on with our lives*

signed, numbered 24/29 and inscribed with the title in pencil in the margin; inscribed with the artist's name and the title on a SAM Art Gallery label adhered to the reverse colour linocut on Japanese tissue paper  
image size: 26 by 31,5 cm

R25 000 – 35 000

#### EXHIBITED

Cité Internationale des Arts, Paris, in association with Iziko South African National Gallery, Cape Town, *A Portrait of South Africa: George Hallett, Peter Clarke and Gerard Sekoto*, 30 October 2013 – 27 November 2013.

Institute of International Visual Arts, London, *Peter Clarke: Wind Blowing on the Cape Flats*, 16 January 2013 – 09 March 2013.

DAK'ART Biennale of Contemporary African Art, Dakar, *Peter Clarke: That is our Artist, that is our Poet*, 11 May 2012 – 10 June 2012.

Iziko South African National Gallery, Cape Town, *Listening to Distant Thunder: The Art of Peter Clarke*, 20 October 2011 – 13 May 2012.

Standard Bank Gallery, Johannesburg, *Listening to Distant Thunder: The Art of Peter Clarke*, 04 May 2011 – 02 July 2011.



102

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103



104

102

### Peter Clarke

SOUTH AFRICAN 1929–2014

#### *Fable*

signed, dated 1971, numbered 18/33  
and inscribed with the title in pencil  
in the margin  
colour linocut  
image size: 34,5 by 25 cm

R15 000 – 20 000

103

### Peter Clarke

SOUTH AFRICAN 1929–2014

#### *Knowledge*

signed, dated May 2006,  
numbered 1/22 and inscribed with  
the title in pencil in the margin  
colour linocut  
image size: 14 by 11,5 cm

R10 000 – 15 000

104

### Peter Clarke

SOUTH AFRICAN 1929–2014

#### *Thorns and Birds*

signed, dated 21.11.1962, numbered  
3/6 and inscribed with the title in  
pencil in the margin  
colour linocut  
image size: 25 by 11,5 cm

R10 000 – 15 000



105



106



107

105

**Fred Page**

SOUTH AFRICAN 1908–1984

*Lower Russell Road (Shop with Jug)*

signed, numbered 'Artist's Proof' III/X,  
inscribed with the title in pencil in the margin  
linocut

plate size: 30,5 by 30,5 cm

R9 000 – 12 000

106

**Fred Page**

SOUTH AFRICAN 1908–1984

*Lower Russell Road (Shop with Mannequin)*

signed, numbered 'Artist's Proof' III/X, inscribed  
with the title in pencil in the margin  
linocut

plate size: 30,5 by 30,5 cm

R9 000 – 12 000

107

**Fred Page**

SOUTH AFRICAN 1908–1984

*The Summons, study*

signed, dated '77 and inscribed  
with the title  
ink on paper  
23,5 by 18 cm

R10 000 – 15 000

108

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Song of Solomon*

signed, dated 1981 and  
inscribed with the title  
white ink on black paper  
image size: 30 by 40 cm

R20 000 – 30 000



108

109

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Orgy*

signed and dated 5 Nov 1981  
white ink on black paper  
image size: 29 by 47 cm

R20 000 – 30 000



109

110

**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*Intermission, Ode to  
Keith Jarrett*

signed and dated 96; signed,  
dated and inscribed with  
the title on the reverse  
oil and collage on canvas  
76,5 by 101,5 cm

R60 000 – 90 000



110

111

**Billy Monk**

SOUTH AFRICAN 1937–1982

*The Catacomb Series, twelve*

gelatin silver print  
38 by 25,5 cm, each  
(12)

R120 000 – 160 000

PROVENANCE

Galvin Furlonger Gallery

EXHIBITED

International Center of Photography,  
New York, *Rise and Fall of Apartheid:  
Photography and the Bureaucracy of  
Everyday Life*, 14 September 2012 –  
06 January 2013







112

© The Estate of Ephraim Ngatane | DALRO

113



112

### Ephraim Ngatane

SOUTH AFRICAN 1938–1971

#### *The Barber Shop*

signed  
mixed media on paper  
52 by 71,5 cm

R40 000 – 60 000

113

### Walter Battiss

SOUTH AFRICAN 1906–1982

#### *No Certificate of Immunity*

signed  
mixed media and watercolour  
on paper  
sheet size: 45 by 32 cm

R30 000 – 40 000

#### LITERATURE

Warren Siebrits (2016). Walter Battiss: "I invented myself" *The Jack Ginsburg Collection*, Johannesburg: Ampersand Publication. A similar example is illustrated in colour on page 141.



114

**Ernest Mancoba**

SOUTH AFRICAN 1904–2002

*Untitled*

signed, dated 89, numbered 119/120  
and inscribed with the title in pencil  
colour lithograph  
image size: 39 by 28 cm

**R30 000 – 40 000**

**LITERATURE**

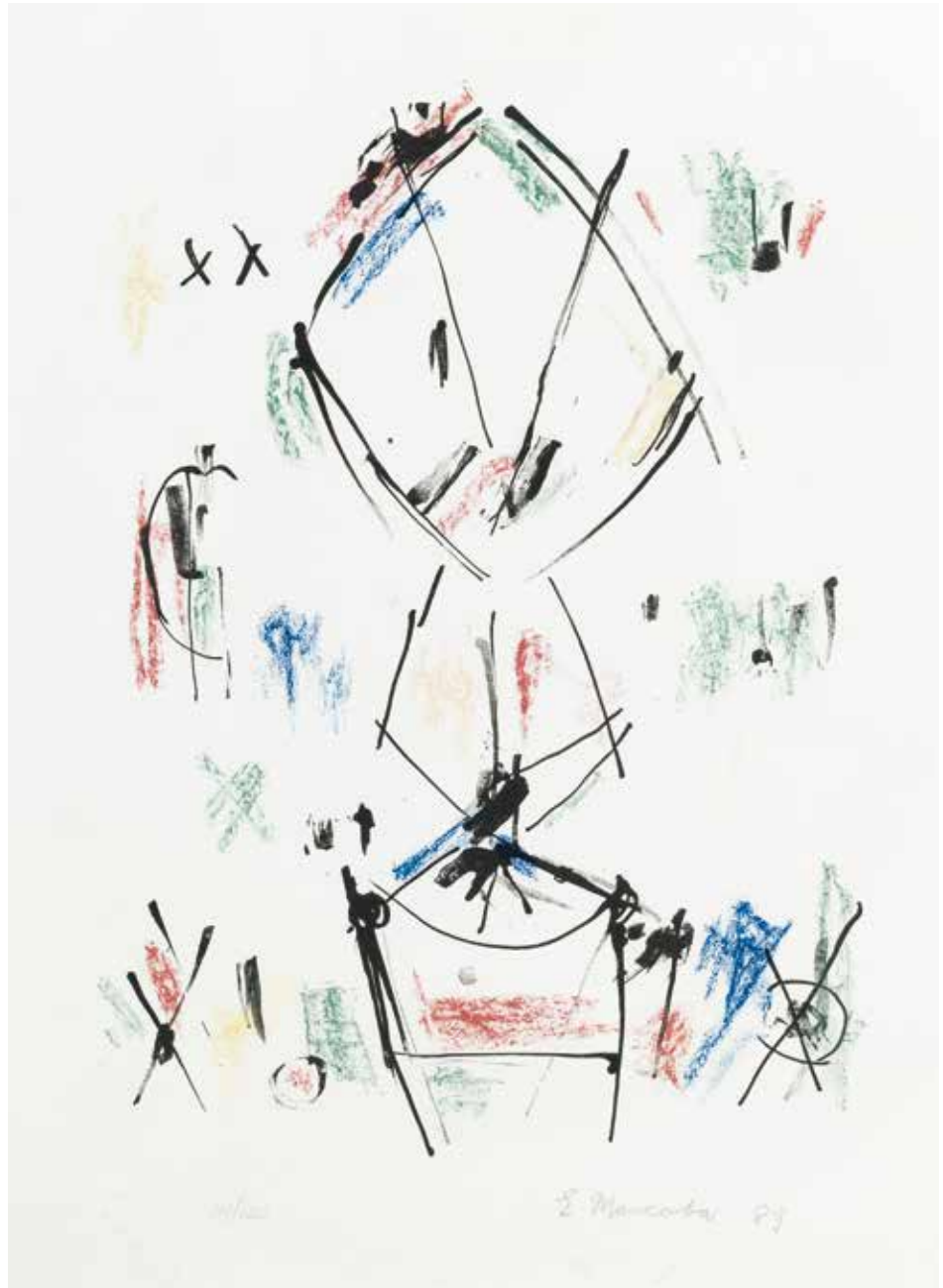
Elza Miles (1994). *Lifeline out of Africa: The Art of Ernest Mancoba*, Cape Town & Johannesburg: Human & Rousseau. A similar example is illustrated on page 88, plate number 151.

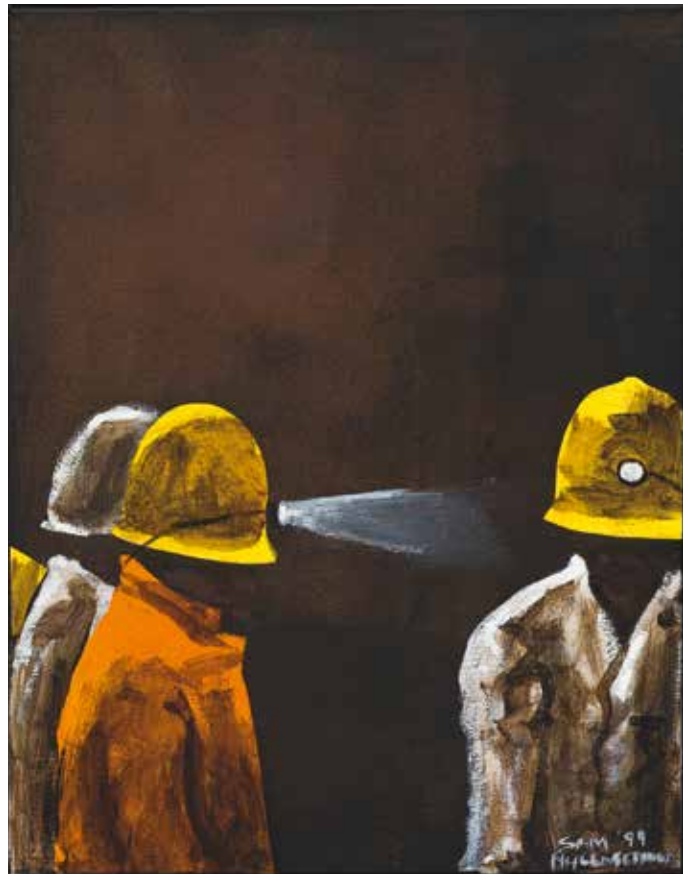
Ernest Mancoba dedicated this lithograph to his sister Edith Ntomtela (1910–2006), Diepkloof, Johannesburg.

One evening in 1990 Ernest Mancoba recalled the Mfingo ancestral history as told by Florence (born Mangwangwa) his mother. Their forebears were fleeing from Shaka's tyranny in Zululand. Among their clan was an aged and weak granny. At a point she realised that she, being carried by the younger, more able members, was endangering their flight. She insisted and eventually persuaded them to leave her. This gave them a better chance to escape, and they bid her farewell.

The image of the lonely, fragile yet courageous lady that was conjured up in Mancoba's mind on that evening stuck, and it became an icon. He merged this image with the time-honoured Kota figures of West Africa. The image of *Untitled* evolved from *L'Anc être* (1968–70), a major oil on canvas work, now in the Johannesburg Art Gallery. *L'Anc être* is based on that historic moment of the Mfingo flight.

Elza Miles





115

**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*Done*, diptych

signed and dated '99; signed, dated and  
inscribed with the title on the reverse

oil on canvas

45,5 by 35,5 cm, each

R80 000 – 120 000



116

**Colbert Mashile**  
SOUTH AFRICAN 1972–

*Huts*

signed and dated 90  
oil on canvas  
101,5 by 75,5 cm

R18 000 – 24 000

PROVENANCE  
Themba Mhlongo



117

**Colbert Mashile**  
SOUTH AFRICAN 1972–

*Couple*

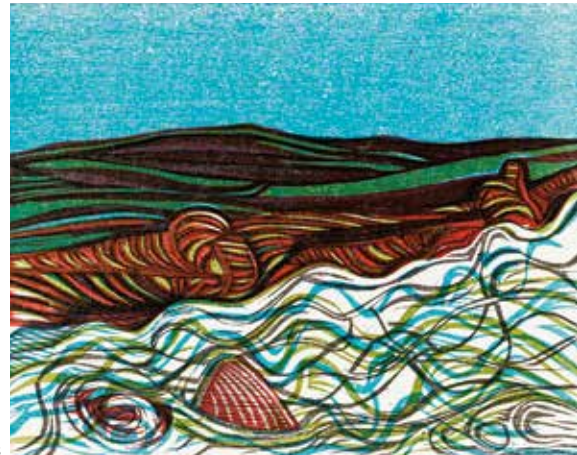
signed and dated 99  
oil on canvas  
101 by 76 cm

R18 000 – 24 000

PROVENANCE  
Themba Mhlongo



118



118



119

© The Estate of Cecil Skotnes | DALRO



119

118

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### *Malmesbury*, original woodblock and woodcut

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

carved and incised woodblock with accompanying colour woodcut

woodblock: 24,5 by 30,5 cm

(2)

R25 000 – 40 000

119

### Cecil Skotnes

SOUTH AFRICAN 1926–2009

#### *Mining*, original woodblock and woodcut

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

carved and incised woodblock with accompanying colour woodcut

woodblock: 24,5 by 30,5 cm

(2)

R25 000 – 40 000

120

**Cecil Skotnes**

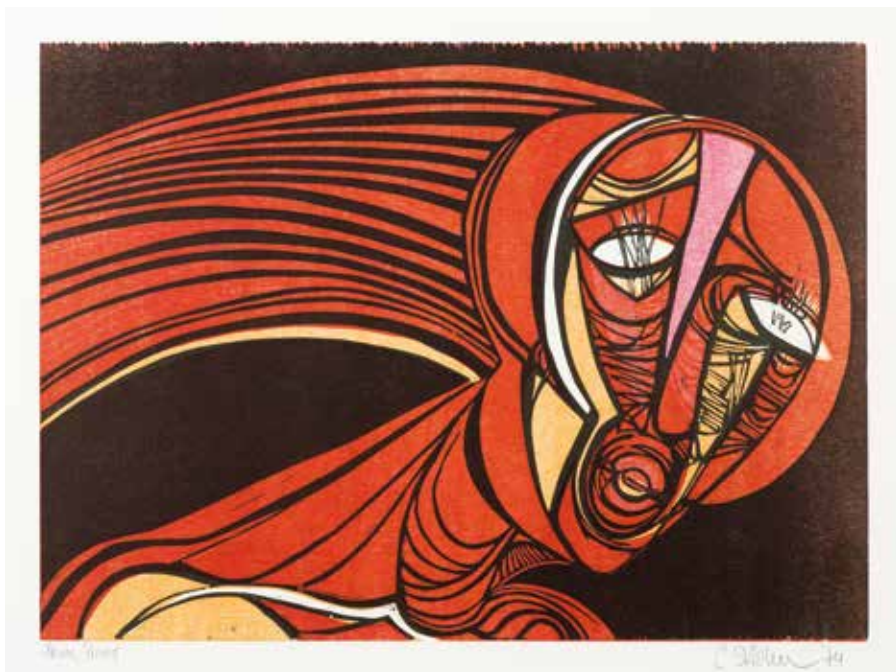
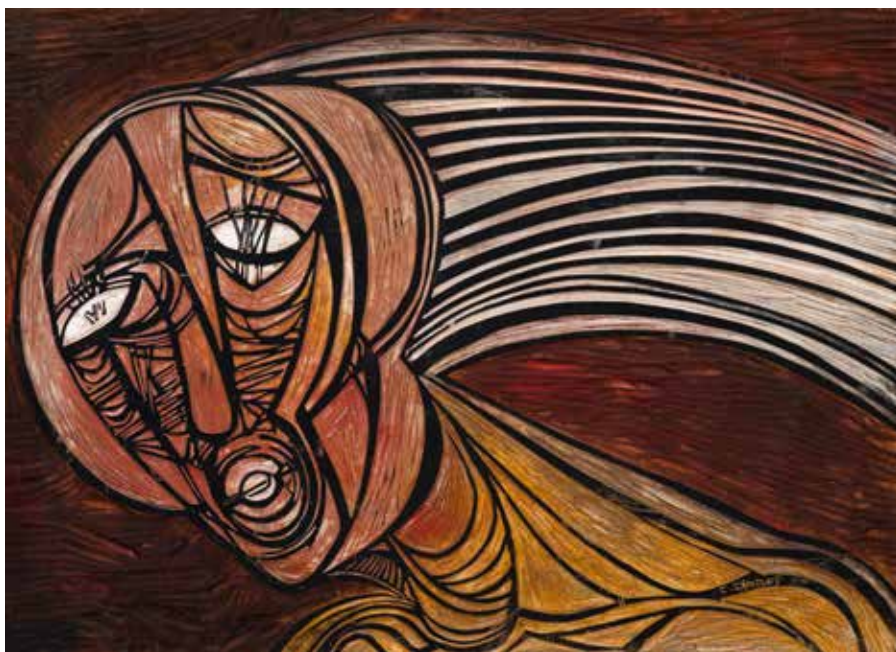
SOUTH AFRICAN 1926–2009

***Homage to Albert Luthuli,***  
original woodblock and  
woodcut

signed, dated 74 and inscribed  
'Trial Print' in pencil in the margin;  
signed, inscribed with the artist's  
name, date and the title on a Johans  
Borman Fine Art Gallery label  
adhered to the reverse  
carved and incised woodblock with  
accompanying colour woodcut  
woodblock: 40,5 by 56 cm  
(2)

**R100 000 – 150 000**

In 1974 Skotnes contributed to a 33  
artist Nobel Peace Prize portfolio.  
This three colour woodcut was  
in honour of South African Nobel  
Peace Prize winner Chief Albert  
Luthuli.



© The Estate of Cecil Skotnes | DALRO



121

121

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Head in Pink*

signed, dated 87, numbered 77, inscribed with the title and 'Finestrat, Alicante, Spain' in pencil  
oil on paper

44 by 31,5 cm

R20 000 – 30 000



122

122

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Bride and Groom*

signed  
oil on canvas laid down on canvas

15 by 20 cm

R30 000 – 40 000

123

**Nhlanhla Xaba**

SOUTH AFRICAN 1960–2003

*Three Figures*

signed and dated 2000

oil on board

98 by 85,5 cm

**R60 000 – 90 000**

**PROVENANCE**

Purchased by the current owner  
from the artist.



**Helena Stegman**

SOUTH AFRICAN 1921–

***Portrait of Herman Charles Bosman***

oil on board

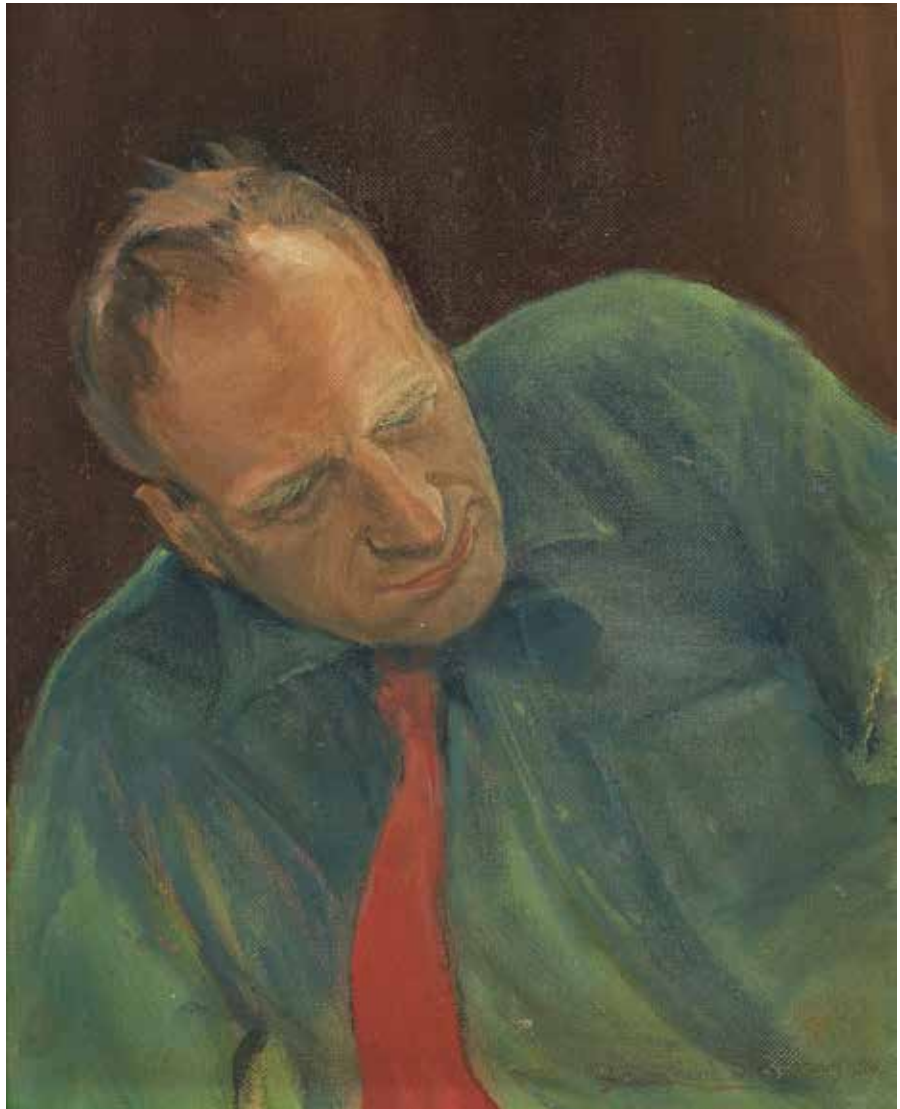
56 by 45,5 cm

**R20 000 – 30 000****LITERATURE**

Illustrated in colour on the covers of Stephen Gray's (1980) *Selected Stories: Herman Charles Bosman* Human & Rousseau, Cape Town, and Aegidius Jean Blignaut's (1981) *Death Hath Eloquence: Herman Charles Bosman* CUM Books, Roodepoort.

Helena Stegman was the third wife of well-known South African short story writer Herman Charles Bosman, best known for the yarns spun by his most famous character, Oom Schalk Lourens from the Groot Marico district in the Northwest. Stegman, a lesser-known member of the famous Wits Group of artists (Christo Coetzee, Nel Erasmus, Larry Scully, Cecil Skotnes, Gordon Vorster), painted this sensitive portrait of her husband in 1948, capturing what Lionel Abrahams, another South African poet and writer, remembers of Bosman: 'so gentle and warm, so genial and enchanted that there was always a sense of the miraculous in the thought of him being here, in Johannesburg, walking the tram-lined street ...'.<sup>1</sup> Commenting in the preface to Blignaut's authoritative biography, *My Friend: Herman Charles Bosman* (1980), Leon Hugo writes that 'Bosman emerges from the shadows of his own making and lives as the endlessly amusing, irrepressible, vitally aware person that he was' in this memoir. Stegman's portrait of Bosman emerges equally strong from the dark background, showing his character to its fullest.

<sup>1</sup> See Jean Blignaut (1981) *Death Hath Eloquence: Herman Charles Bosman*, Roodepoort: CUM Books, page 9.





125

**Breyten Breytenbach**

SOUTH AFRICAN 1939–

*Die Hen*

inscribed with the artist's name, 1975  
and the title on a plaque adhered to the  
frame; inscribed with the title on the  
reverse

oil on board  
44 by 30,5 cm

**R25 000 – 35 000**

Illustrated in colour on the cover of Breyten Breytenbach's anthology of poems, *Voetskrif* (1976), the present lot depicts a surreal scene of man, dog and egg. The lot is accompanied by a handwritten poem by the poet, dedicated to the present owner, and titled 'mens', dealing with those things, lyrical and prosaic, that make us human. Better known for his importance as Afrikaans resistance poet under apartheid, Breytenbach emerged as a fine artist in his own right, designing and painting the images that adorn his numerous anthologies. Of particular interest is the book *Vingermaan* (1980), a collection of the drawings Breytenbach did while he was incarcerated under the Terrorist Act in the early 1970s. The dog appears in no fewer than three of these drawings.





126

**Vusi Khumalo**

SOUTH AFRICAN 1951–

*Sakhelene I and II, diptych*

both signed and dated 2004; inscribed with  
the title and dated 2005 on the reverse  
mixed media on wood

i: 119,5 by 110 cm; ii: 124 by 109 cm  
(2)

R50 000 – 80 000

**PROVENANCE**  
Barloworld Collection

**EXHIBITED**  
Portland Gallery, London, March 2005,  
Catalogue Number 1.



127

127

**Willie Saayman**

SOUTH AFRICAN 1962–

*You Sci-Fi is my Reality*

signed with the artist's monogram  
and dated '13

oil on canvas

139 by 179 cm, unframed

R20 000 – 30 000



128

128

**Paul Blomkamp**

SOUTH AFRICAN 1949–

*Protea II ... The Electric Essence*

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

acrylic on canvas

130 by 130 cm, unframed

R50 000 – 70 000

129

**Bronwen Findlay**

SOUTH AFRICAN 1953–

*Floral Wreath*

signed and dated 2012

oil on canvas

diameter: 75 cm

R20 000 – 30 000



129



130

130

**Deborah Bell**

SOUTH AFRICAN 1957–

*Saskia*

signed, dated 94, numbered 40/45 and  
inscribed with the title in pencil in the margin  
etching

plate size: 51 by 57 cm

R25 000 – 40 000



131

131

**Paul Emmanuel**

ZAMBIAN 1969–

*Bruce's Angel*

signed, dated '96 and inscribed with  
the title in pencil on the mount  
incised Bristol board  
10 by 7 cm

R10 000 – 15 000

132

**Zander Blom**

SOUTH AFRICAN 1982–

***Untitled (1.593)***

signed and dated 2014 on the reverse; inscribed with the date, medium and the title on a Stevenson gallery label adhered to the reverse

oil and graphite on linen  
45 by 40 cm

**R25 000 – 35 000**

**LITERATURE**

Marc Barben and Sophie Perryer (eds.) (2016). *Paintings: Volume II, Zander Blom – A Catalogue Raisonné 2013–2016*, Johannesburg/Cape Town: Stevenson. Illustrated in colour on page 264.



133

**Walter Battiss**

SOUTH AFRICAN 1906–1982

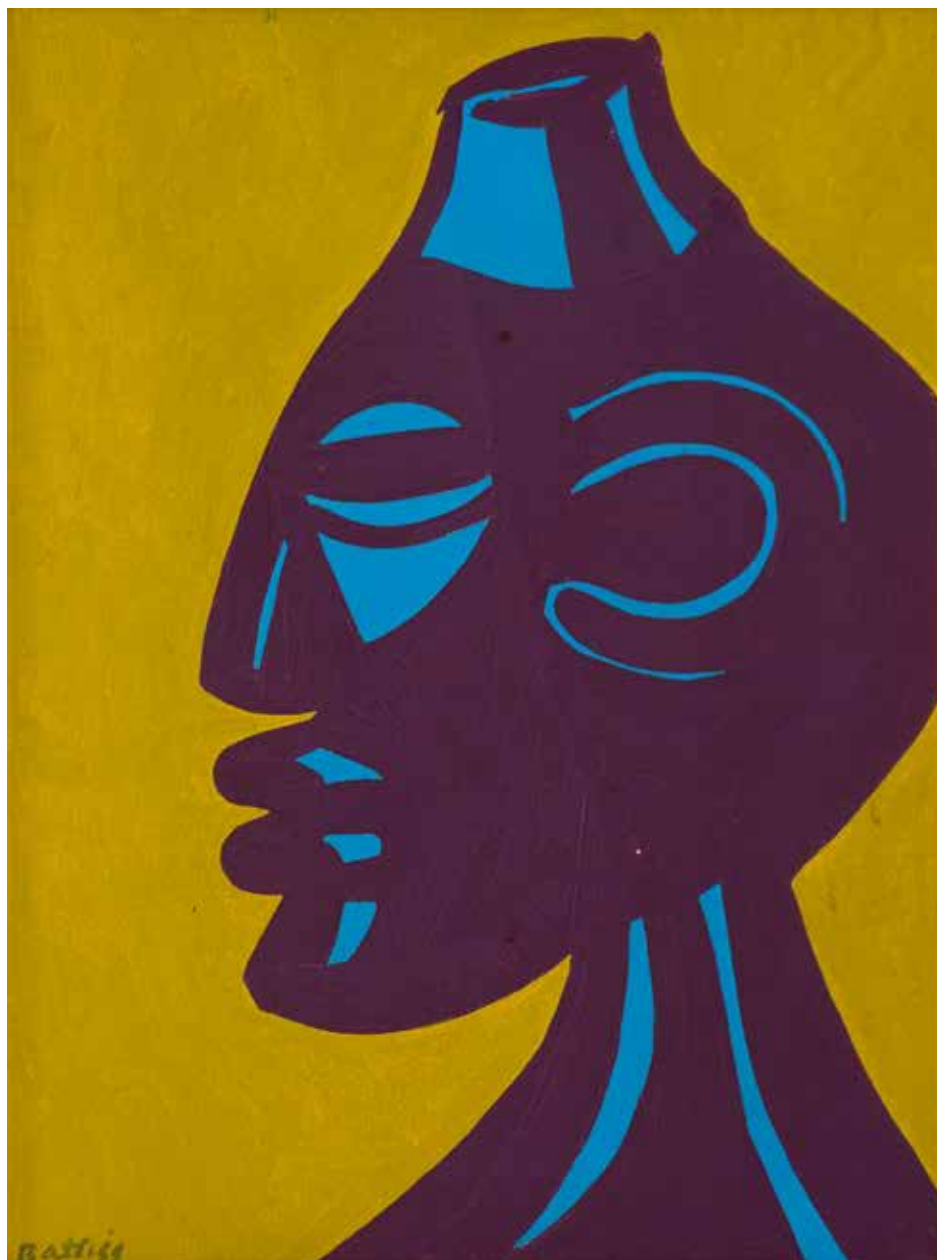
*Purple Head*

signed

oil on canvas

39,5 by 29,5 cm

R80 000 – 120 000



134

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Encounters in Space*

signed, dated 2003, numbered 24/25,  
inscribed with the title in pencil and  
embossed with The Artist's Press  
chopmark

colour lithograph  
sheet size: 57 by 76,5 cm

R20 000 – 30 000



134

135

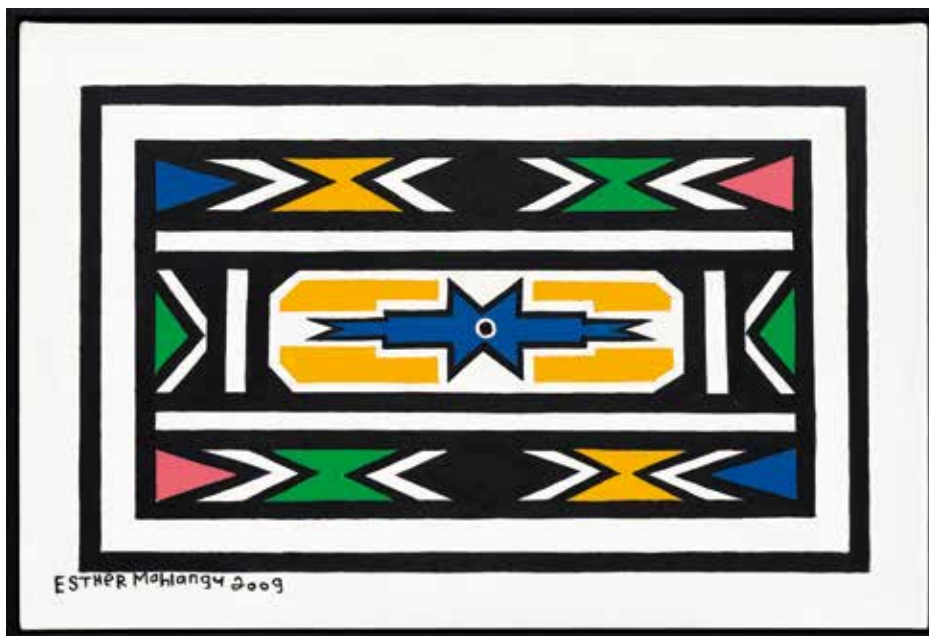
**Esther Mahlangu**

SOUTH AFRICAN 1936–

*Ndebele Patterns*

signed and dated 2009  
acrylic on canvas  
60 by 90 cm

R20 000 – 30 000



135

136

**William Kentridge**

SOUTH AFRICAN 1955-

*Untitled (Artist Sitting)*

signed and numbered 21/50 in pencil etching

plate size: 24,5 by 23,5 cm

R35 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated in colour on page 64.

137

**William Kentridge**

SOUTH AFRICAN 1955-

*Untitled (Artist Bending)*

signed and numbered 25/50 in pencil etching

plate size: 17 by 22,5 cm

R35 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated on page 65.

138

**William Kentridge**

SOUTH AFRICAN 1955-

*Untitled (Artist Standing)*

signed and numbered 21/50 in pencil etching

plate size: 17 by 20,5 cm

R35 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated on page 65.



136



137



138





139

**139**  
**Norman Catherine**  
 SOUTH AFRICAN 1949–  
*Greenface*

signed  
 carved and painted wood  
 height: 39 cm, including base

R20 000 – 30 000



140

**140**  
**Norman Catherine**  
 SOUTH AFRICAN 1949–  
*Bent Neck*

signed  
 carved and painted wood  
 height: 27 cm, including base

R18 000 – 24 000



141

**141**  
**Norman Catherine**  
 SOUTH AFRICAN 1949–  
*Waving Hand*

carved and painted wood  
 height: 41 cm, including base

R20 000 – 30 000

142

**Mr. Brainwash**

FRENCH 1966-

*Life is Beautiful*

signed; signed, dated 2012 and  
inscribed with the title on the reverse  
mixed media  
91,5 by 61 cm

R200 000 – 300 000



143

**Russell Young**

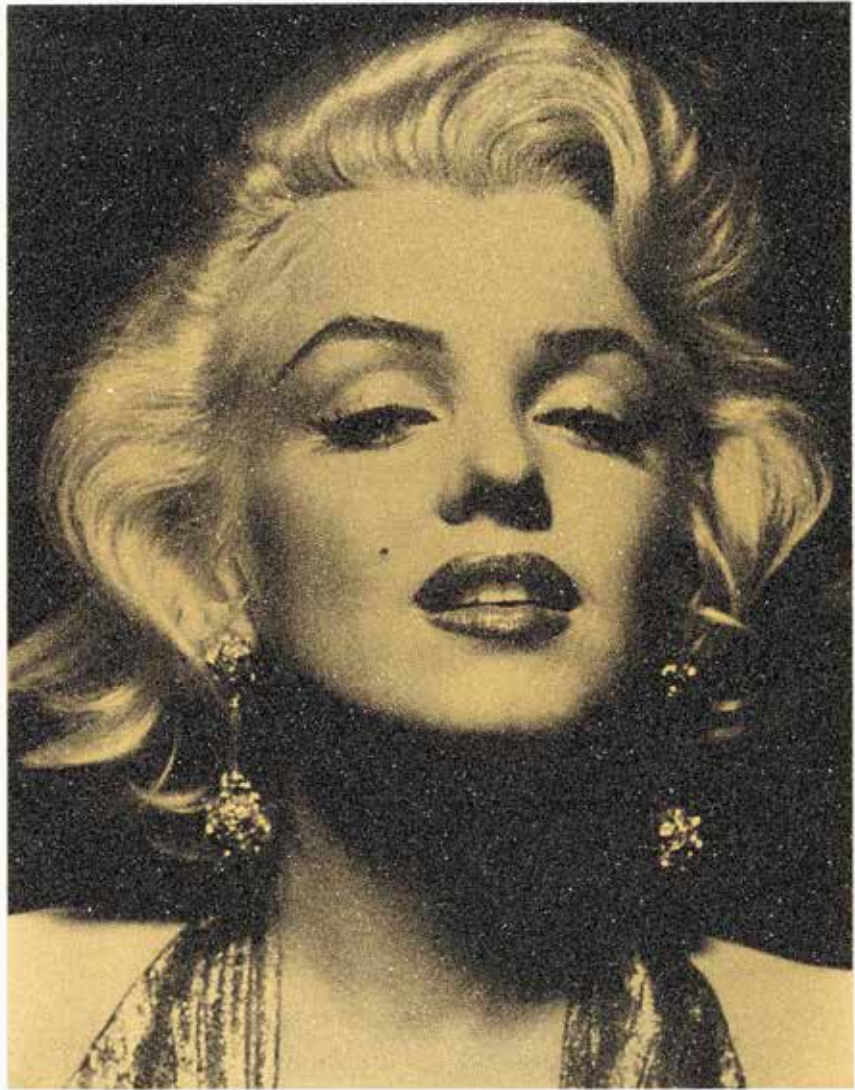
BRITISH 1959–

*Marilyn Monroe*

signed and numbered 34/50 in pencil  
in the margin

colour screenprint and diamond dust  
image size: 91,5 by 71 cm

R 80 000 – 120 000



Russell Young 1960



144

**Frances Goodman**

SOUTH AFRICAN 1975-

*Agonizing Choices*

signed and dated '06 on the reverse

beads, silk, thread

length: 51 cm

R30 000 – 40 000

TWO VIEWS OF LOT 144

145

**Mary Sibande**

SOUTH AFRICAN 1982–

*Her Majesty, Queen Sophie*

signed, dated 2010, numbered 5/10 and inscribed with the title in pencil in the margin; inscribed with the artist's name, the title, medium and edition number on a Gallery MOMO label adhered to the reverse  
colour digital print  
image size: 82,5 by 55 cm

**R80 000 – 120 000**

**EXHIBITED**

Another example from this edition is in the Scheryn Art Collection and will also be exhibited at the upcoming Lagos Photo Festival 2017.

Using a combination of photography, performance and sculpture Mary Sibande invokes the colonial binaries of 'slave' and 'master' in her instantly recognisable works. In this specific binary the artist envisions herself as the character Sophie, who is based on women who were domestic workers in the artist's personal life. Sophie, who is modelled on Sibande herself, is gradually presented as wearing ambitious Victorian dresses which comment on European elitism and how modes of beauty are determined by European standards.



146

**Johann Louw**

SOUTH AFRICAN 1965-

*Suited Men and Landscape*

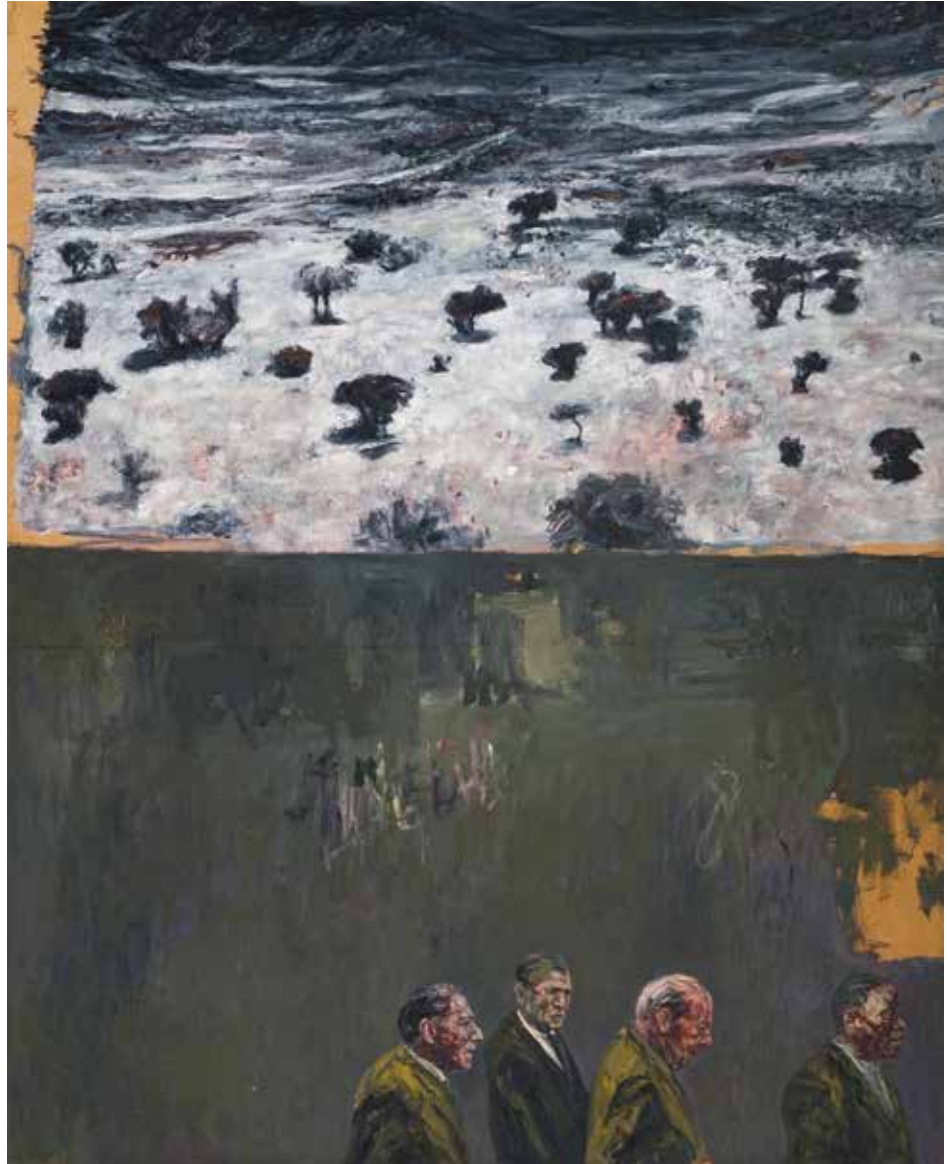
oil on masonite

222 by 177 cm

R40 000 – 60 000

PROVENANCE

Barloworld Collection



147

**Helena Hugo**

SOUTH AFRICAN 1975–

*Plantation Worker*

signed and dated 2017; inscribed with  
the artist's name and the title on a  
label adhered to the reverse  
pastel on board

120 by 78 cm

R30 000 – 50 000





148

**Michael MacGarry**

SOUTH AFRICAN 1978–

*Satrap IV*

AK-47 replica, stitched leather, found objects  
length: 88 cm

R60 000 – 90 000

EXHIBITED

KIASMA Museum of Contemporary Art, Helsinki,  
ARS 11, 15 April 2011 – 27 November 2011.

Volta, Basel, Volta6, 16 June 2010 – 20 June 2010.



149

## Michael MacGarry

SOUTH AFRICAN 1978–

### *The Wanderer*

signed: edition 3 + 1 AP, this one edition 3/3  
bronze with a verdigris patina  
height: 117 cm

R70 000 – 100 000

#### EXHIBITED

Everard Read, Johannesburg, *Michael*

*MacGarry: Between Rot and Genesis*,

7 July 2016 – 30 August 2016.

Everard Read, Cape Town Art Fair,

16 February 2016 – 18 February 2016.

Everard Read, FNB Joburg Art Fair,

8 September 2015 – 10 September 2015.

Michael MacGarry's *The Wanderer* references the form of at least three of his earlier sculptures: *The Economy of Modernity* (2005), *Champagne Socialists* (2008) and *Tippex Politics* (2008). In all three a seemingly amorphous amalgam of detritus emerges, or rather sprouts forth fountain-like from the earth, only to solidify or petrify in its tracks. Each has the strong notion of a dubious beginning. In *The Economy of Modernity*, MacGarry comments on modernist architect Mies van der Rohe's idea of how cheaply one can build a house. In *Champagne Socialists* he criticises armchair communists, and in *Tippex Politics*, he explores the concept of the palimpsest: African politicians wiping out the past and rewriting it the way they see fit. In the present lot, MacGarry invokes Matthew's admonition: 'Woe to you, teachers of the law and Pharisees, you hypocrites! You are like whitewashed tombs, which look beautiful on the outside but on the inside are full of the bones of the dead and everything unclean.' (Matthew 23:27) The sculpture inverts this notion, showing the ugliness outside by spewing forth bone fragments, iron pipes, bits of palisade fencing, staircase railing and plastic rope. Contemporary life in Africa, he seems to say, is in a constant state of invention and flux.





150

150

**William Kentridge**

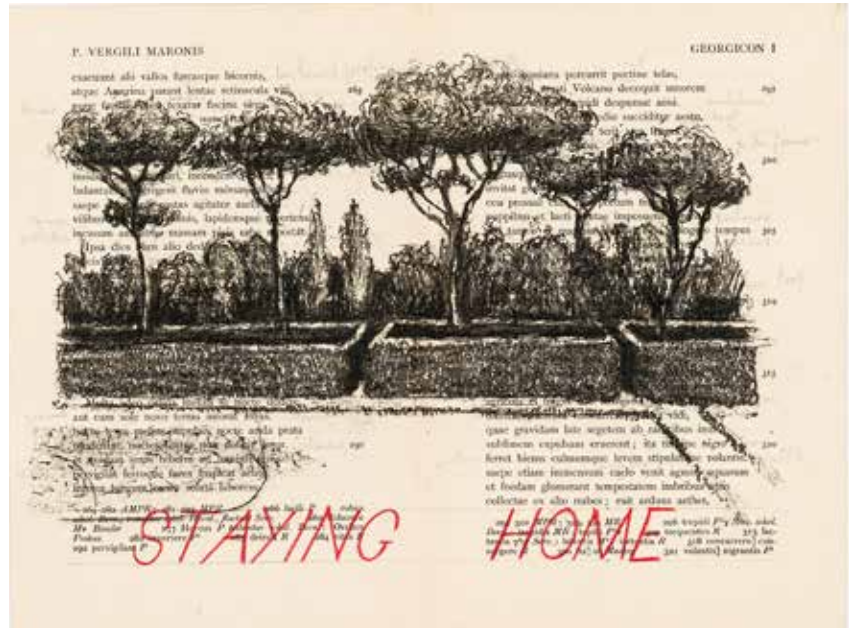
SOUTH AFRICAN 1955-

*Notary's Embossing Press*

signed and numbered 14/20 in pencil  
lithograph

image size: 26 by 18 cm;  
sheet size: 53 by 43 cm

R25 000 – 40 000



151

151

**William Kentridge**

SOUTH AFRICAN 1955-

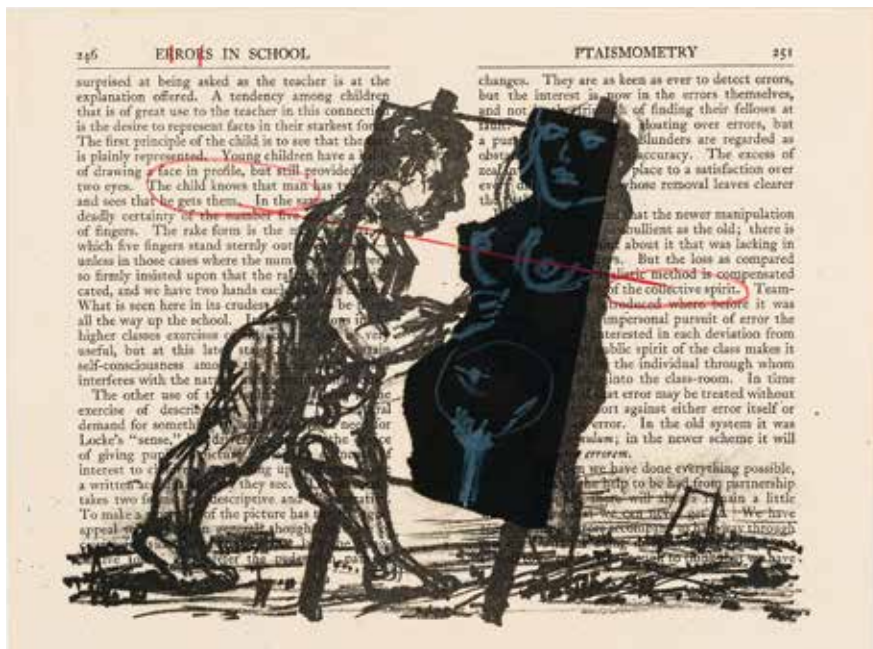
*Staying Home*

signed, numbered 12/60 in  
pencil in the margin  
etching and lithograph  
image size: 18,5 by 24,5 cm

R25 000 – 35 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another example from this edition is illustrated in colour on page 81.



152

152

**William Kentridge**

SOUTH AFRICAN 1955-

*Errors in School, Ptaismometry*

signed, numbered 20/50 in pencil and embossed with The Artists' Press chop mark in the margin  
chine collé and lithograph  
image size: 18,5 by 25 cm

R25 000 – 35 000



153

153

**William Kentridge**

SOUTH AFRICAN 1955-

*Iris*

signed and numbered 14/40  
in pencil in the margin  
aquatint  
plate size: 20,5 by 15 cm

R50 000 – 70 000

154

**Armando Baldinelli**

SOUTH AFRICAN 1908–2002

*Lady of Liberty*

signed and dated 1994

oil on board

63 by 52 cm

R10 000 – 15 000





155

**Helmut Starcke**

SOUTH AFRICAN 1935-

*Still Life with Roses and Dolls*

signed and dated '88; signed, dated and inscribed  
with the title and medium on the reverse

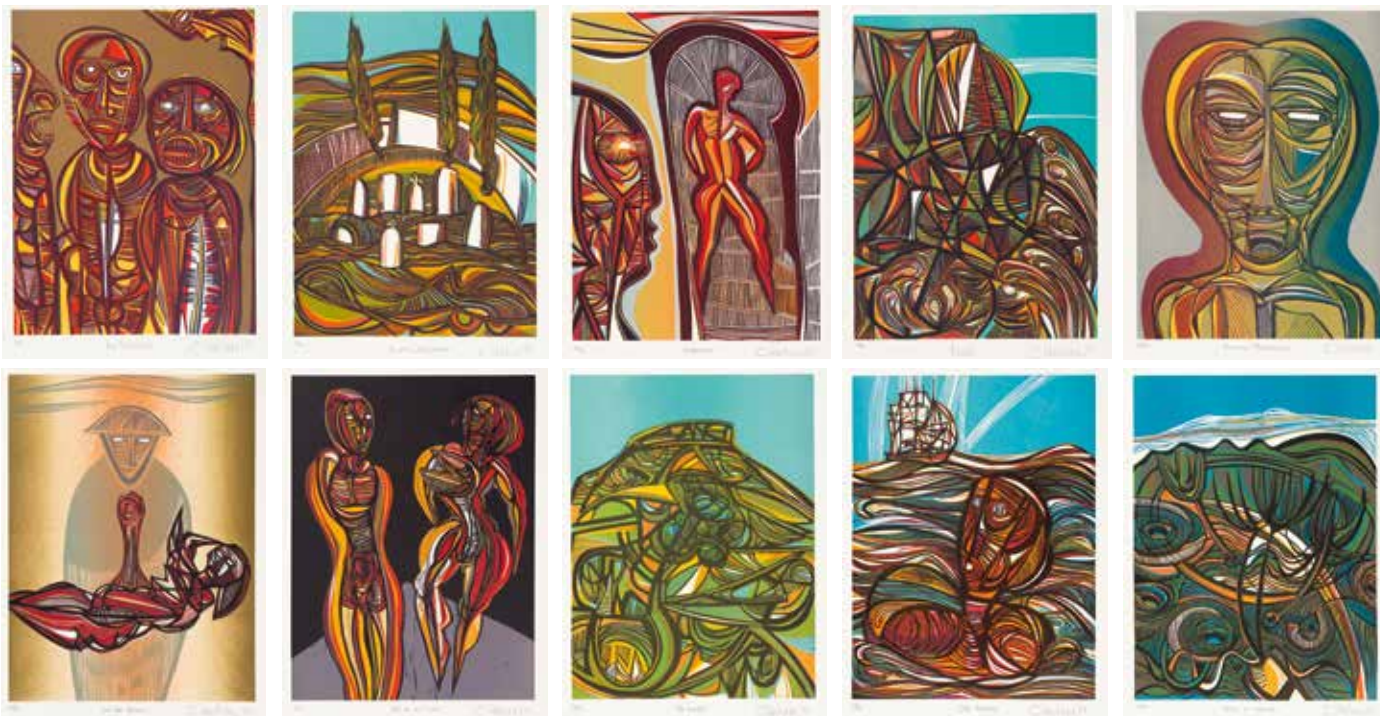
acrylic on canvas

100,5 by 120 cm

R80 000 – 120 000

156

No Lot



© The Estate of Cecil Skotnes | DALRO

157

## Cecil Skotnes

SOUTH AFRICAN 1926–2009

### *In Memoriam Charles Eglington*

A portfolio of ten original woodcuts by Cecil Skotnes and ten poems by Charles Eglington, 1975, edition limited to 75 copies and 15 artist's proofs, this set numbered 68/75, each woodcut signed, dated 75 and numbered by the artist, the title page is signed and numbered by the artist, in original linen portfolio colour woodcuts

image size: 50 by 37 cm, each; portfolio size: 64,5 by 51,5 cm

R30 000 – 50 000

158

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*The Assassination of Shaka by Mhlangane Dingane and Mbopa on 22 September 1828 at Dukuza by which act the Zulu Nation First Lost its Empire*

A portfolio of forty-three original woodcuts by Cecil Skotnes with captions by Stephen Gray, 1973, with a signed and dated original woodcut cover page, edition limited to 225 copies, this set numbered 2/225, each woodcut signed, dated 73 and numbered 2/225 in pencil in the margin, the title page is signed, dated by the artist and signed by the poet, in original linen portfolio

colour woodcuts

image size: 44,5 by 28 cm;

portfolio size: 53,5 by 35,5 by 5 cm

R40 000 – 60 000

159

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Art in South Africa: The Artists of the Rocks*

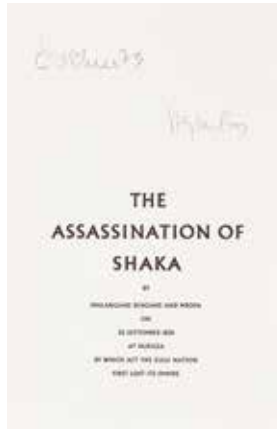
signed twice and numbered 189/500; signed reproduction of ink drawing on the frontispiece artist's book

R20 000 – 30 000

LITERATURE

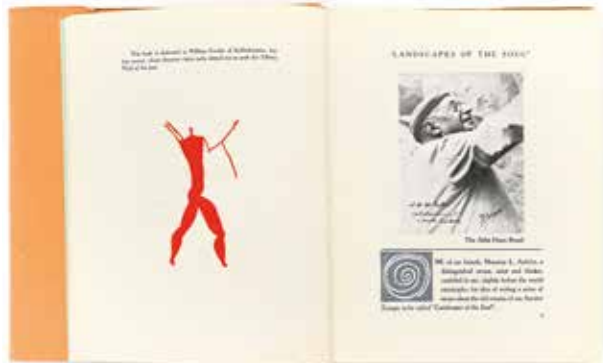
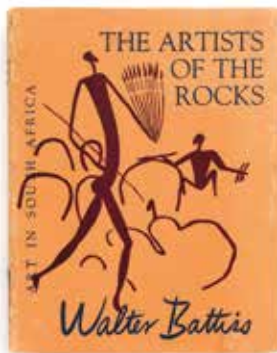
Various plates of intaglios inserted throughout book are illustrated in: Wilhelm van Rensburg (2006) *High Printing: The woodcuts, wood engravings, linocuts and metal cutouts of Walter Battiss*. Johannesburg: Gallery AOP and the Red Fawn Press. Black & white and colour reproductions inserted throughout. Each chapter opening with initial letter as woodcut. Metal high-relief (intaglio) images throughout book.

Warren Siebrits (2016) Walter Battiss: *"I invented myself" The Jack Ginsburg Collection*, Johannesburg: Ampersand Publication. Another example of the book edition is illustrated in colour on page 316.

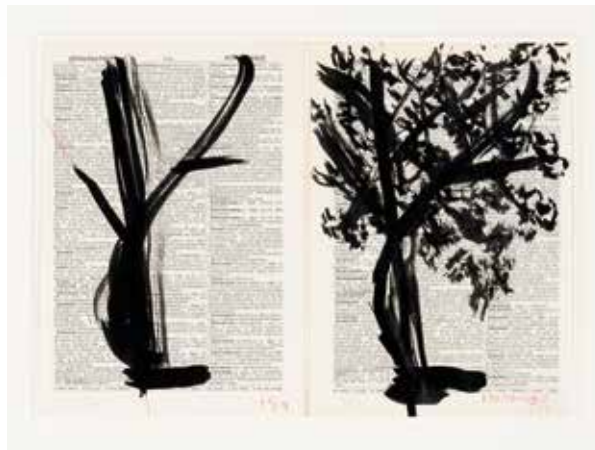


158

© The Estate of Cecil Skotnes | DALRO



159



160

**William Kentridge**

SOUTH AFRICAN 1955–

*Second Hand Reading*

signed and numbered 36/50 in red conté on the imprint page  
 artist's book in slip case book:  
 28 by 20 by 6 cm

**R80 000 – 120 000**

Accompanied by a signed ink drawn diptych on Dictionary pages.



161

**Judith Mason**

SOUTH AFRICAN 1938–2016

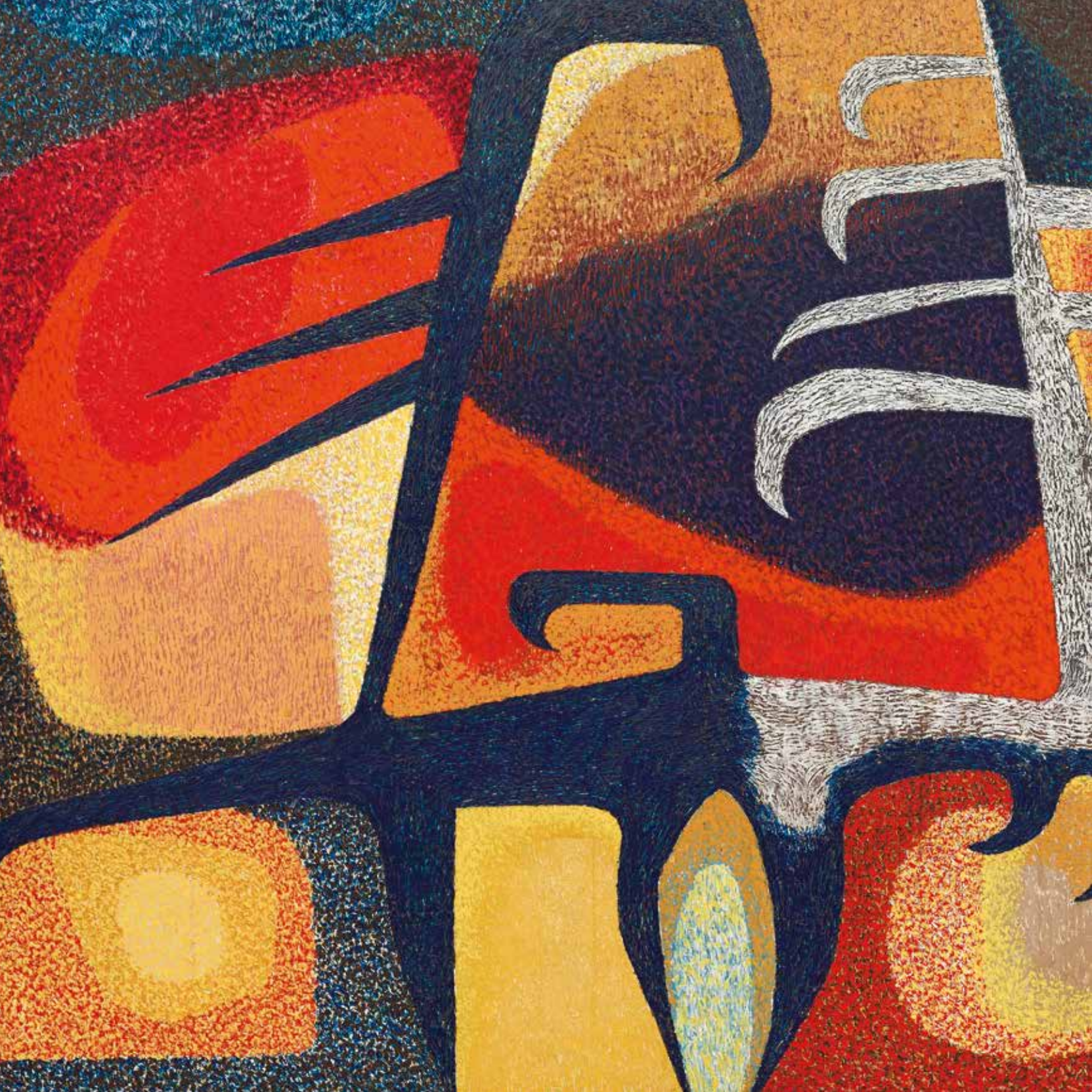
**10 Screenprints**

each signed, dated '73, numbered 20/65 in pencil in the margin and embossed with the Fred Schimmel Studio chopmark, each portfolio limited to 65 this one numbered 20, in leatherbound portfolio colour screenprint sheet size: 70 by 50 cm; portfolio: 72 by 52 cm

**R40 000 – 60 000**



© The Estate of Judith Mason | DALRO



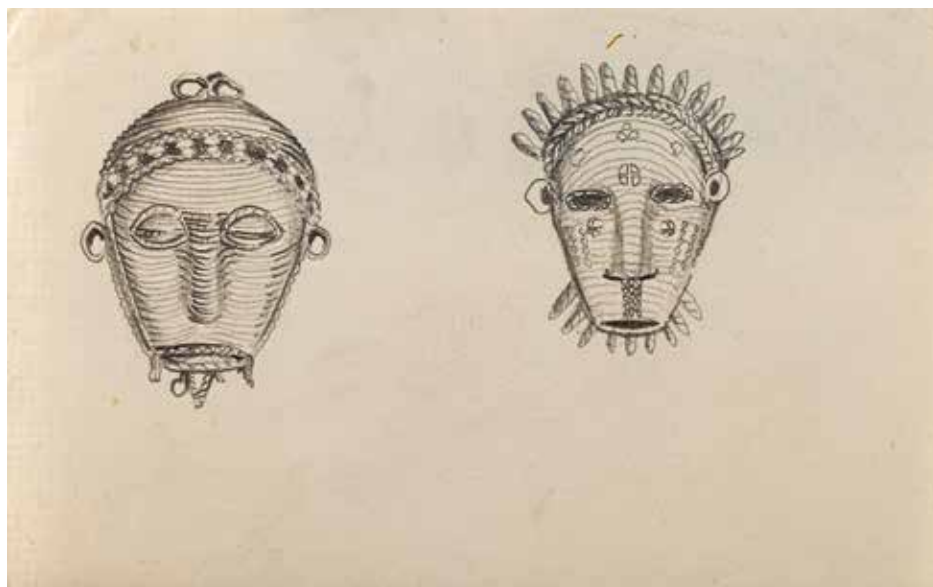


The Wanderers Club, Illovo, Johannesburg  
13 November 2017 – 5 pm

**South African  
and International Art and  
A Selection of Artworks from  
KwaZulu-Natal**

Session 2  
Lots 171–300

Lot 247 Jack Heath *Thornveld Equinox No.261* (detail)



171

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*Masks, two*

pencil on paper  
each: 12,5 by 20 cm  
(2)

R8 000 – 12 000



172

172

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*King Study*

pencil on paper  
16 by 25 cm

R7 000 – 10 000

173

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*Rhinoceros*

pencil on paper  
17 by 22,5 cm

R6 000 – 9 000



173



174

**Danie de Jager**

SOUTH AFRICAN 1936-2003

*Impala Ewe*

signed

bronze with a brown patina

height: 88 cm

R250 000 – 350 000



175

**Danie de Jager**

SOUTH AFRICAN 1936-2003

*Impala Ram*

signed

bronze with a brown patina

height: 140,5 cm

R250 000 – 350 000



176

176

**Danie de Jager**

SOUTH AFRICAN 1936-2003

*The Reader*

signed and dated 1970  
bronze with a brown patina  
height: 50 cm

**R70 000 – 100 000**



177

177

**Danie de Jager**

SOUTH AFRICAN 1936-2003

*Literacy*

signed and numbered 8/200  
bronze with a brown patina,  
mounted on a marble base  
height: 41 cm, including base

**R40 000 – 60 000**





178

**Danie de Jager**

SOUTH AFRICAN 1936–2003

*Shawu (XL): One of the Magnificent Seven*

signed, dated 1989, numbered 8/100  
and inscribed with the title  
bronze with a dark brown patina,  
mounted on a marble base  
height: 49 cm, including base

R450 000 – 600 000

179

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Guna Portrait*

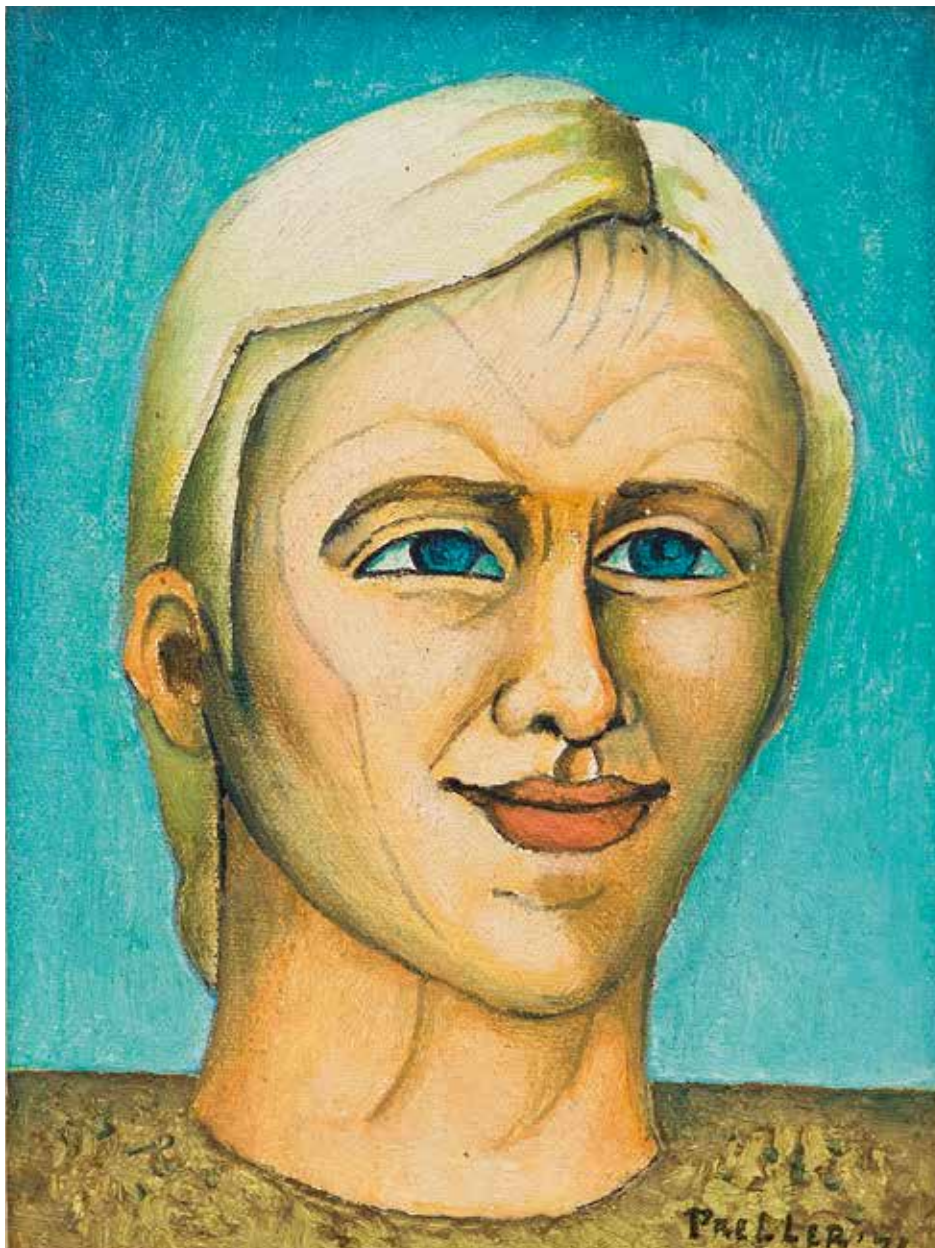
signed and dated '71  
oil on canvas laid down on board  
15 by 11 cm

**R80 000 – 120 000**

**EXHIBITED**

Pretoria Art Museum, Arcadia Park,  
*Alexis Preller Retrospective*, 24 October  
– 26 November 1972, catalogue  
number 183.

This small portrait of Guna Massyn was completed after he and Preller travelled to Greece, Rome and Florence prior to the 1972 *Retrospective* at the Pretoria Art Museum.



180

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Shrowded Figure*

signed

oil on board

14,5 by 13,5 cm

**R100 000 – 150 000**

**PROVENANCE**

Acquired from the artist,  
thence by decent.

The original, carved frame,  
decorated with goldleaf and  
beadwork, by Zakkie Eloff.



181

**Cecily Sash**

SOUTH AFRICAN 1924–

*Female Figures*

signed and dated 50

oil on board

75 by 60 cm

R60 000 – 90 000



182

**Rupert Shephard**

SOUTH AFRICAN 1909–1992

*Bead Sellers (Mapogga VI)*

signed and dated 1954; signed,  
dated and inscribed with the title  
on the reverse  
oil on board  
60 by 49,5 cm

R20 000 – 30 000

Having been guided in drawing by Henry Tonks and Philip Wilson Steer at the Slade School in London, exhibited with the New English art Club and the London Group, and having served as an official War Artist from 1943, Rupert Shephard took up the Directorship of the Michaelis School in Cape Town in 1948. Thereafter, his style, which had relied on a gentle, sober impressionism, gave way to a more decorative approach, typified not only by careful attention to geometric pattern but by rich, unexpected colour. This radical change had much to do with the artist's exposure to the Mapogga people of the then Transvaal; much in the way Alexis Preller had been before him, Shephard was moved by their bold sense of colour and their geometric designs. With this in mind, the figures in the present lot are thoughtfully simplified while their blankets are reduced to an angular patchwork of broadly-painted segments. There is wonderful ambiguity in the way the blankets relate to the ground on which the bead sellers rest: quite where fabric becomes earth or stone is difficult to tell.



183

**Eugene Labuschagne**

SOUTH AFRICAN 1921–1990

*Composition*

signed and dated 59; inscribed with the artist's name and 'South African Ass. of Cape Town' on the reverse  
oil on board

70 by 64,5 cm

R25 000 – 40 000

EXHIBITED

São Paulo Biennial, Brazil, 1959.

183



184

**Lionel Abrams**

SOUTH AFRICAN 1931–1997

*The Meal*

signed  
oil on canvas  
60 by 75,5 cm

R20 000 – 30 000

184





185

185

**Ernst de Jong**

SOUTH AFRICAN 1934–2016

*Mirabilis*

signed and dated 1973; inscribed  
with the title on the reverse

oil on panel

30,5 by 25,5 cm

R7 000 – 10 000

**PROVENANCE**  
Barloworld Collection



186

186

**Nils Burwitz**

SOUTH AFRICAN 1940–

*Abstract on Pink Background*

signed and dated 17.7.1969

oil on canvas

58 by 43 cm

R15 000 – 20 000



187

**Ernst de Jong**

SOUTH AFRICAN 1934–2016

*I am flying*

signed and dated '90; inscribed with the artist's name, the title and exhibition on a Pretoria Art Museum label adhered to the reverse

oil on canvas

99 by 149 cm

R20 000 – 30 000

The artist and designer Ernst de Jong was born in Pretoria. He devoted his school years to painting or swimming. The latter resulted in a sports scholarship to the University of Oklahoma in the USA where he completed a BA Degree in Fine Art, majoring in painting and design. In 1957 he returned to Pretoria with his American wife and fellow student, Gwen Drennan, where they opened the graphic design Ernst de Jong Studios in 1958.

In this expansive landscape de Jong renders abstract forms in full flight through the sparse use of sweeping lines and brilliant colours delicately framed in a theatrical setting. Lizé Groenewald writes that the artist's early work typically focused on fantasy landscapes in oils, but that his commitment to hard edge abstraction appears to have occurred only after he relocated to Pretoria in 1957.





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188

**Ernst de Jong**

SOUTH AFRICAN 1934–2016

*Cleft Landscape*

signed and dated '88; signed and inscribed  
with the title on the reverse

oil on canvas

99 by 129 cm

R20 000 – 30 000



189

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–2010

*Destination*

signed and dated 1977; inscribed with the  
title on a label adhered to the reverse

oil on canvas

90 by 120,5 cm

R60 000 – 90 000

**PROVENANCE**

Barloworld Collection



190

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–2010

*Cyclic Multiplicity*

signed and dated 1967; inscribed with the title and date in another hand on the reverse

oil on canvas

151 by 181 cm

R100 000 – 200 000

**EXHIBITED**

Pretoria Art Museum, Pretoria, *Bettie Cilliers-Barnard: Retrospective Exhibition*, 16 November 1994 – 8 January 1995, catalogue number 53.

191



192



191

**Larry Scully**

SOUTH AFRICAN 1922–2002

*Abstract Composition*

signed and dated 85

oil on canvas

49 by 294 cm

R50 000 – 80 000

192

**Larry Scully**

SOUTH AFRICAN 1922–2002

*Abstract Composition  
with Circular Forms*

signed and dated 85

oil on canvas

49 by 294 cm

R50 000 – 80 000



193

**Larry Scully**

SOUTH AFRICAN 1922–2002

*Red and Black Abstract*

signed and dated '76

oil on canvas

90 by 119 cm

R60 000 – 90 000



194

## Larry Scully

SOUTH AFRICAN 1922–2002

### *Africa*

signed and dated '64-'69

oil on canvas

182 by 212 cm

**R100 000 – 150 000**

#### EXHIBITED

The Association of Arts Gallery, Pretoria October 1966.

#### LITERATURE

*Artlook*, Number 1, November 1966. Illustrated in black and white on page 12.

Barbara Parker & Georges Duby (1973) *Larry Scully*. Self-published catalogue. Illustrated in colour on page 8.

Born in Gibraltar of a father who was serving in the British Army and a South African mother who told the young Scully many stories of the country of her birth, Larry Scully's imagination teemed with images of a distant, exotic place at the tip of Africa. 'I was always aware of South Africa', he said, 'and when we went to England in 1924, this became a vision of space, of great mystery and primitive vitality – in fact Africa!' When Scully was sixteen, the family moved to South Africa, but Larry, already aware of his exceptional drawing skills, had to put his art studies on hold because he enlisted to fight in the Second World War. He became quickly known for the numerous portraits he painted of his fellow officers and, after the War, he studied at the University of the Witwatersrand where he met Christo Coetzee, Cecil Skotnes and Gordon Vorster, a group that, together with Esmé Berman and Nel Erasmus, became known as the Wits Group. He travelled to the Maluti mountains in Lesotho, where the rugged stone beneath his feet and the towering withered cliffs above him became a source of great inspiration. This was the Africa of his imagination. A window had been flung open. The present lot is a prime example of his new vision.

<sup>1</sup> Barbara Parker & Georges Duby (1973) *Larry Scully*. Self-published catalogue, page 1.





195

195

**Dirk Meerkotter**

SOUTH AFRICAN 1922–

*Blue Rogue*

signed and dated 90; signed, dated and  
inscribed with the title on the reverse

oil on canvas

74 by 100 cm

R20 000 – 30 000



196

196

**Raymond Andrews**

SOUTH AFRICAN 1948–

*Portrait*

signed with the artist's monogram  
carved, incised and painted wood panel

120,5 by 93,5 cm

R30 000 – 40 000



197

**Harold Voigt**

SOUTH AFRICAN 1939–

***Soaring***

signed and dated '77

oil on canvas

117,5 by 200 cm

R30 000 – 50 000

**PROVENANCE**

Barloworld Collection

**EXHIBITED**

Everard Read, Johannesburg, *Harold Voigt Exhibition – Selected Paintings 1972–2002*, May – June 2002.

198

**Fred Schimmel**

SOUTH AFRICAN 1928–2009

***Abstract Landscape, No 1054***

signed and dated '04

oil on board

62 by 77 cm

R20 000 – 30 000



197



198



199

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*S.W.A Impression*

signed

oil on board

121,5 by 122 cm

R50 000 – 70 000

PROVENANCE

Barloworld Collection



200

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Karoo Impression*

signed

oil on board

122,5 by 122,5 cm

R50 000 – 70 000

**PROVENANCE**

Barloworld Collection

201

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Namib*

signed; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse  
oil on canvas  
37 by 44,5 cm

**R70 000 – 100 000**

EXHIBITED

Pretoria Art Museum, Arcadia Park,  
*Lifting Clouds*, 1968, catalogue number 6.

202

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Strata*

signed; inscribed with the title on a label adhered to the reverse  
oil on board  
89 by 119,5 cm

**R25 000 – 35 000**

PROVENANCE

Barloworld Collection



201



202

203

**Harold Voigt**

SOUTH AFRICAN 1939–

*Lowveld Mood IV; African  
Landscape*

signed and dated 1979; inscribed  
with the artist's name, the title and  
medium on an Everard Read label  
adhered to the reverse  
oil on panel  
121 by 181 cm

**R25 000 – 35 000**

**PROVENANCE**

Barloworld Collection

204

**Harold Voigt**

SOUTH AFRICAN 1939–

*Lowveld Mood IV; African  
Landscape XXI*

signed and dated 79; inscribed  
with the artist's name, medium and  
another title on an Everard Read  
label adhered to the reverse  
acrylic and oil on panel  
62 by 120,5 cm

**R25 000 – 35 000**

**PROVENANCE**

Barloworld Collection

203



204



205

**Harold Voigt**

SOUTH AFRICAN 1939–

*Dark Landscape*

signed, dated 75 and numbered II

oil on canvas

45 by 100,5 cm

R25 000 – 40 000

206

**Walter Meyer**

SOUTH AFRICAN 1965–

*Sunset with Kameelthorn Trees*

signed with the artist's initials and  
dated '11; inscribed with the artist's  
name, date, the title and a dedication  
on the reverse

oil on canvas

38,5 by 54 cm

R20 000 – 30 000

205



206





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207

**Fleur Ferri**

SOUTH AFRICAN 1929–2004

*Desert Evening near Lüderitz*

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

oil on board

89,5 by 119,5 cm

**R30 000 – 50 000**

**PROVENANCE**

Barloworld Collection

**EXHIBITED**

Republic Festival Arts Exhibition,  
Durban, 1981.

208

**John Meyer**

SOUTH AFRICAN 1942–

*The Drift*

signed; inscribed with the artist's name and the title on a Pieter Wenning Gallery label adhered to the reverse  
mixed media on panel  
27 by 55 cm

**R60 000 – 90 000**

**PROVENANCE**

Barloworld Collection

209

**John Meyer**

SOUTH AFRICAN 1942–

*The Salt Pan*

signed; dated 1975 and inscribed with the title on the reverse;  
inscribed with the artist's name and the title on an Everard Read label adhered to the reverse  
mixed media on board  
16 by 31 cm

**R40 000 – 60 000**



208



209





210

**John Meyer**

SOUTH AFRICAN 1942–

*Oudorp, Klerksdorp*

signed; signed with the artist's initials, dated  
1978 and inscribed with the title on the reverse

mixed media on board

49,5 by 79,5

R180 000 – 240 000

PROVENANCE

Barloworld Collection

211

**Titta Fasciotti**

SOUTH AFRICAN 1927–1993

*Xhosa Women and Child*

signed and dated 90  
oil on board  
84,5 by 120,5 cm

**R80 000 – 120 000**

**PROVENANCE**

Barloworld Collection

212

**Helen Sebidi**

SOUTH AFRICAN 1943–

*Women Walking in a Field*

signed  
oil on board  
28,5 by 48 cm

**R20 000 – 30 000**

**LITERATURE**

Bronwyn Law-Viljoen (ed.) (2009)  
*Mmakgabo Mmapula Mmankgato*  
*Helen Sebidi: Taxi Art Book Series*,  
Parkwood: David Krut Publishing.  
A similar example is illustrated in  
colour on page 26.



211



212



213

213

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Celebratory Figures*

signed and dated 86  
carved and painted wood panel  
57 by 41 cm

R40 000 – 60 000



214

214

**Lucky Sibiya**

SOUTH AFRICAN 1942–1999

*Abstract Composition with Figures*

signed and dated 86  
carved and painted wood panel  
57 by 41,5 cm

R40 000 – 60 000

215

### Lucky Sibiya

SOUTH AFRICAN 1942–1999

#### *Abstract Composition*

signed

carved and painted wood panel

107 by 91 cm

R70 000 – 100 000

216

### Gladys Mgudlandlu

SOUTH AFRICAN 1925–1979

#### *The Fall*

signed

watercolour and gouache on card

55 by 75 cm

R50 000 – 70 000

#### LITERATURE

Elza Miles (2002). *Nomfanekiso Who Paints at Night: The art of Gladys Mgudlandlu*, Vlaeberg: Fernwood Press. Illustrated in colour on page 61, plate 61.

'I don't particularly belong to any school of art. It's a mixture of expressionism and impressionism – but I like to call myself a Dreamer-Imaginitist.' – Gladys Mgudlandlu

Concurring, Elza Miles has noted that the artist's method of free interpretation is untainted by formalist techniques.<sup>1</sup> In *The Fall*, the dream-like quality of the work may be an interpretative depiction of Adam and Eve driven out of Eden.

<sup>1</sup> Elza Miles (2002). *Nomfanekiso Who Paints at Night: The art of Gladys Mgudlandlu*, Vlaeberg: Fernwood Press, page 36.



215



216



217

217

**Diederick During**

SOUTH AFRICAN 1917–1991

*Windblown Lady and Rooster*

signed

oil on board

59 by 36 cm

R30 000 – 40 000



218

218

**Diederick During**

SOUTH AFRICAN 1917–1991

*Tittinetsu*

signed; inscribed with the title

on the reverse

oil on board

79 by 62,5 cm

R40 000 – 60 000



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219

**Martin Qgibinsizi Tose**

SOUTH AFRICAN 1958–2004

*Man's Allegory*, triptych

pastel on paper

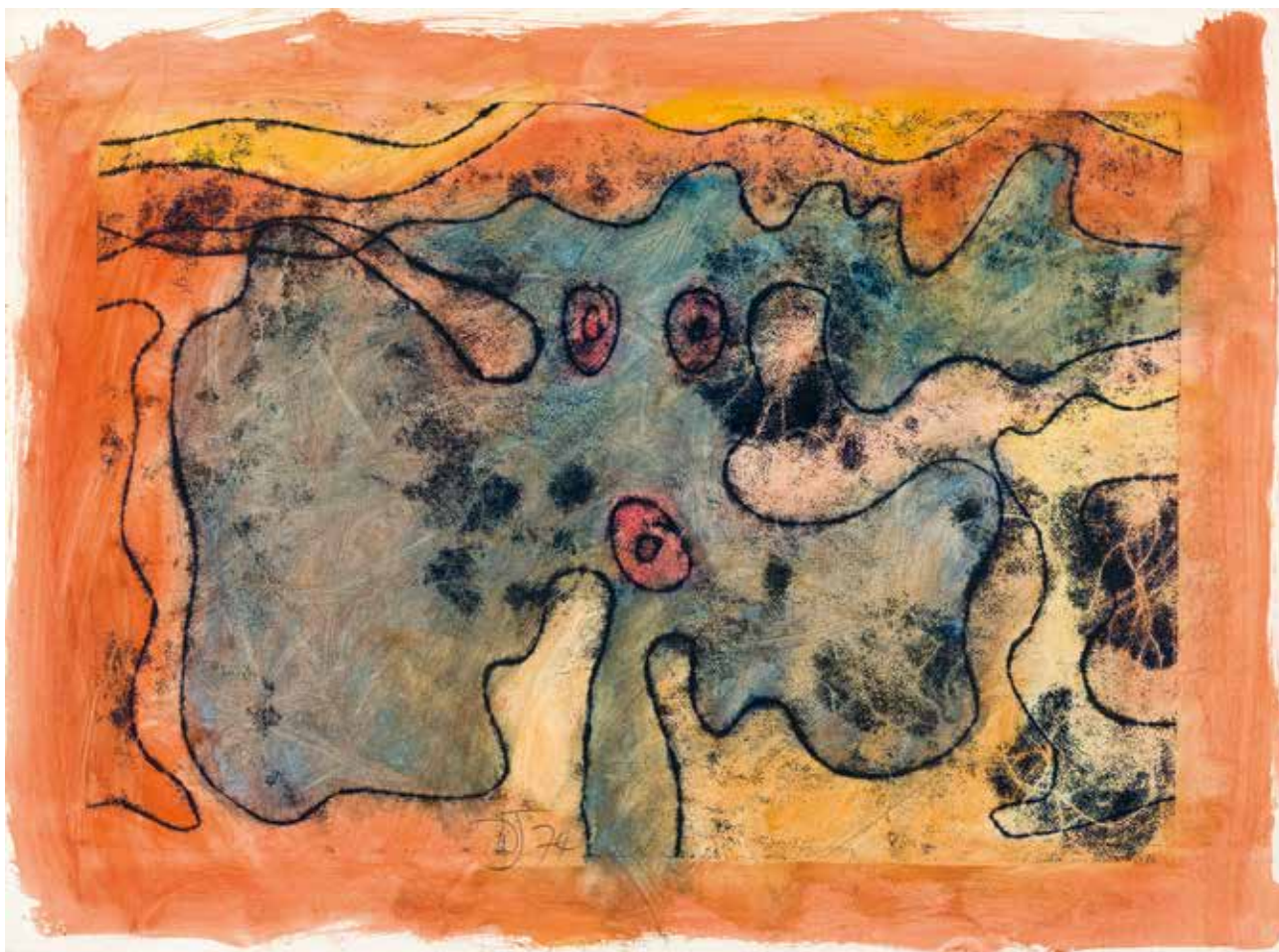
84,5 by 70 cm each

(3)

R15 000 – 20 000

**PROVENANCE**

Acquired from the artist by the  
current owner.



220

**Wopko Jensma**

SOUTH AFRICAN 1939– C. 1993

*Orange and Blue Abstract*

signed and dated 74

mixed media

58 by 78 cm

R20 000 – 30 000

**PROVENANCE**

Wolf Weinek, Gallery Y, Hillbrow

Alet Vorster, Art on Paper.



221

221

**Speelman Mahlangu**

SOUTH AFRICAN 1958–2004

*Seated Figure*

signed twice and numbered 6/9  
bronze with a brown patina  
height: 50,5 cm

R30 000 – 40 000



222

222

**Michael Gagashe Zondi**

SOUTH AFRICAN 1926–2008

*A Robed Figure*

signed with the artist's initials and dated '73  
carved wood  
height: 46 cm

R10 000 – 15 000





223

223

**Noria Mabasa**

SOUTH AFRICAN 1938–

*Suited Man Seated*

signed and numbered 1/5  
bronze with a brown patina  
height: 51 cm

R12 000 – 18 000



224

224

**Speelman Mahlangu**

SOUTH AFRICAN 1958–2004

*Circle of Friends*

signed and numbered 5/15  
bronze  
height: 41,5 cm

R40 000 – 60 000

225

**Brian Bradshaw**

SOUTH AFRICAN 1923–

*In the Highveld, Bulawayo  
(Euphorbia)*

signed; signed and inscribed with  
the title on the reverse; inscribed  
with the artist's name, the title and  
medium on an Everard Read label  
adhered to the reverse  
oil on board  
59,5 by 74,5 cm

**R20 000 – 30 000**

PROVENANCE

Barloworld Collection

226

**Brian Bradshaw**

SOUTH AFRICAN 1923–

*Warthogs in the Bush*

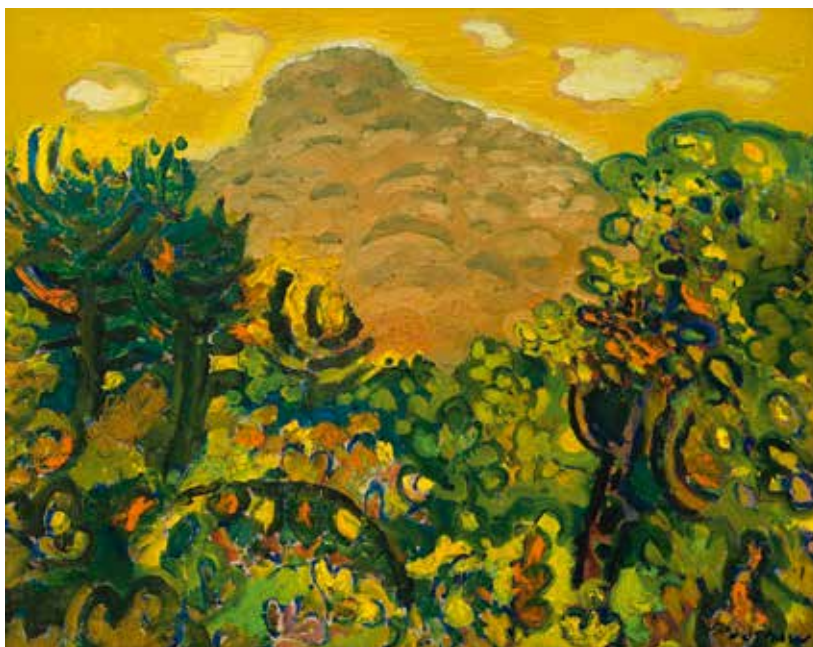
signed; signed and inscribed with  
the title on the reverse; inscribed  
with the artist's name, the title and  
medium on an Everard Read label  
adhered to the reverse  
oil on board  
59,5 by 72 cm

**R20 000 – 30 000**

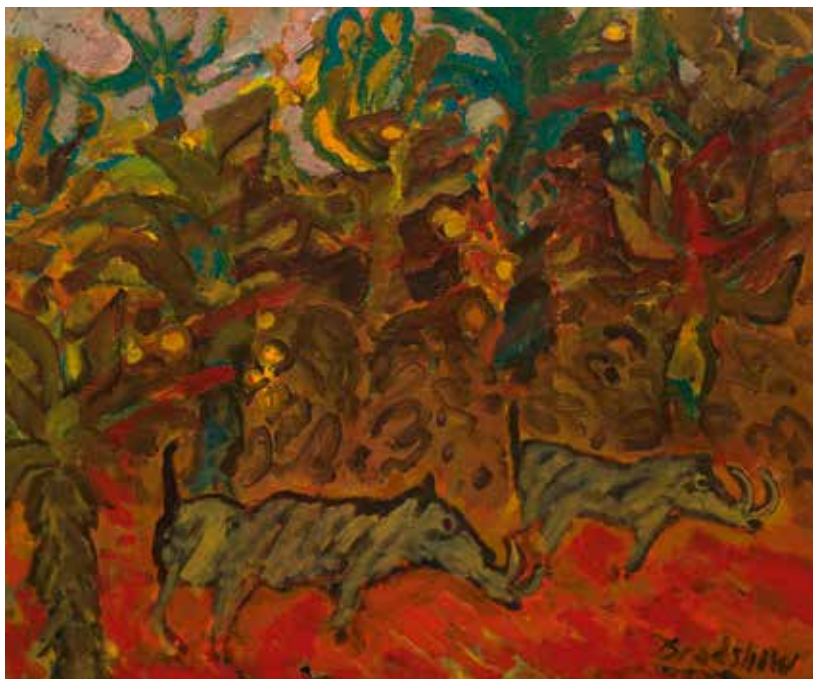
PROVENANCE

Barloworld Collection

225



226





227

227

**Robin Lewis**

SOUTH AFRICAN 1942–1988

*Corn Mice*

signed with the artist's monogram,  
dated 86 and numbered 5/12  
bronze with a green patina  
height: 37 cm

R18 000 – 24 000



228

228

**Robin Lewis**

SOUTH AFRICAN 1942–1988

*Frog*

signed and dated '86 on the leaf  
bronze with a green patina, mounted  
on a Perspex base  
height: 60 cm, including base

R20 000 – 30 000

229

**Fred Schimmel**

SOUTH AFRICAN 1928–2009

*Small Figure II*

signed and dated '76  
oil on board  
61 by 48 cm

**R25 000 – 40 000**

LITERATURE

Marlize van Zyl (ed.) (2008). *Fred Schimmel Retrospective: Artist Monograph*, Stellenbosch: SMAC Art Publishing. Illustrated in colour on page 37.

This work is singled out in *Fred Schimmel Retrospective: Artist Monograph*: 'From this same period date a handful of paintings that contrast radically to (others). Instead of pale colours and layers of smooth acrylic, these works have been built up in thick, luminous impasto brushstrokes. *Small Figure I* and *II* (both 1976) represent odd little persons made up of circles for bodies and heads, their unsophisticated playfulness reminds one of Karel Appel's fantasy child- and animal figures. Their features have been shaped in thick lashings of bright, contrasting colours, squirted from the tubes straight onto the board and plastered down with a palette knife and brush. The surfaces of these paintings invite touch as some shapes, such as the buttons on the belly of *Small Figure II*, are not painted but sculpted into three-dimensional green bumps with the sharp handle of the brush' [van Zyl (ed.), 2008, page 37].



229

230

**Nel Erasmus**

SOUTH AFRICAN 1928–

*Liggaam XI*

signed and dated 1980; inscribed with  
the date and the title on the reverse  
oil on board  
74 by 98,5 cm

**R12 000 – 16 000**

LITERATURE

Marelize van Zyl (ed.) (2011). *Nel Erasmus*, Stellenbosch: SMAC Art Publishing. A similar example is illustrated in colour on page 106.



230



231

231

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Double-Headed Figure*

signed, dated 1976 and numbered 2/6  
bronze mounted on a steel base  
height: 35,5 cm, including base

R50 000 – 70 000



232

232

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Standing Figure*

signed and dated 86  
bronze with a green patina,  
mounted on a wooden base  
height: 32 cm, including base

R70 000 – 100 000

LITERATURE

Chris de Klerk and Gerard de Kamper (eds.)  
(2012). *Villa in Bronze*, Hatfield: University of  
Pretoria Museum. Illustrated in colour on  
page 106.



233

233

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Wildebeest*

signed

acrylic on canvas laid down on board

77 by 164 cm

R35 000 – 50 000

234

**Zakkie Eloff**

SOUTH AFRICAN 1925–2004

*'n Rumoer van Tarentale*

signed; engraved with the artist's

name and the title on a plaque

adhered to the frame

oil on canvas

90,5 by 120,5 cm

R30 000 – 40 000

PROVENANCE

Barloworld Collection



234

235

**Gordon Vorster**

SOUTH AFRICAN 1924–1988

*Pafuri Mood II*

signed; inscribed with the  
title on the reverse  
oil on board  
76 by 115,5 cm

R30 000 – 40 000

PROVENANCE

Barloworld Collection

236

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Highveld Landscape*

signed and dated 54  
oil on board  
30 by 48,5 cm

R20 000 – 30 000

235



236



© The Estate of Cecil Skotnes | DALRO

237

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Totem*

carved and painted wood  
height: 40 cm, including base

R20 000 – 30 000



© The Estate of Cecil Skotnes | DALRO



238

**Eugene Labuschagne**

SOUTH AFRICAN 1921–1990

*Highveld Winter Landscape*

signed and dated 66

oil on board

80 by 73,5 cm

R50 000 – 70 000







## A Selection of Artworks from KwaZulu-Natal

Lots 239–298

Lot 262 Diamond Bozas *Still Life with Mealies, Bread, Onions* (detail)

239

**Cathcart William Methven**

SOUTH AFRICAN 1849–1925

*Landscape*

signed; signed on the reverse  
watercolour on paper

33 by 42,5 cm

**R15 000 – 20 000**



239

240

**Merlyn Evans**

WELSH 1910–1973

*Portrait of Hugh Tracey  
(Musicologist)*

signed, dated Sept. 1938 and  
inscribed with the title  
pencil on paper

56 by 38 cm

**R10 000 – 15 000**

Merlyn Evans, the British abstract painter, fresh from exhibiting at the International Surrealist Exhibition in London in 1936, took up a teaching post at the Durban School of Art in 1938. His sitter, Hugh Tracey, a pioneering ethnomusicologist, recorded and archived authentic, traditional African music from 1921 to 1977. In 1954 he established the International Library of African Music.



240

241

**Clement S n que**

SOUTH AFRICAN 1896–1930

*Aiguille Du Midi – Village et  
Glacier des Bossons*

signed and dated 24; inscribed  
with the title on the reverse  
oil on board  
74,5 by 62 cm

**R80 000 – 120 000**

**PROVENANCE**

Johans Borman Fine Art Gallery.

**EXHIBITED**

Tatham Art Gallery, Pietermaritzburg,  
*Clement S n que Retrospective Exhibition*,  
1984, catalogue number 83.

While marvelling at the short, twisting ribbons of teal, mint and ice-white that shapes S n que's Aiguille Du Midi, it is quite remarkable that the artist received no formal training other than an architectural apprenticeship at the Durban firm Chick & Bartholomew before moving to Paris in 1921. Over and above his work there under the architect and urbanist Alfred Agache, S n que drew and painted seriously, participating on numerous Parisian salons. While his architectural bent tended to give his work a disciplined and balanced compositional structure, the small group of Alpine oils he produced in 1924, shortly after his marriage, are more memorable for their breathtaking scale, as well as their solid, meandrous and densely overlapping strokes of colour. With his first solo show at the Maison des Artistes in Paris behind him, S n que returned to Durban in 1925 to establish his own architectural practice. His reputation as a painter grew quickly, and he built up a spectacular, vivid record of the Durban harbour and its surrounds. His death in 1930, aged only 33, robbed the country of one of its most thrilling and individual artists.





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242

**Bertha Everard**

SOUTH AFRICAN 1873–1965

*Seascape*

inscribed with the artist's name

and the title on the reverse

oil on canvas

29 by 23 cm

**R40 000 – 60 000**



243

244



243

**Leonora Everard Haden**

SOUTH AFRICAN 1937–

*Waterfall at Skurwekop*

signed: signed and inscribed  
with the title on the reverse

oil on board

40 by 34 cm

R30 000 – 50 000

244

**Leonora Everard Haden**

SOUTH AFRICAN 1937–

*Hillside*

signed and dated 72; inscribed with the artist's name, the title  
and medium on an Everard Read label adhered to the reverse

pastel on paper

46,5 by 42,5 cm

R25 000 – 35 000



245

246



245

**Jack Heath**

BRITISH/SOUTH AFRICAN 1915–1969

*Thorns, Thornveld Study*

signed and dated 1966 on the reverse  
gouache on paper  
sheet size: 57 by 39 cm

**R15 000 – 20 000**

246

**Jack Heath**

BRITISH/SOUTH AFRICAN 1915–1969

*Venusian Apartments*

signed, dated 1961 and inscribed with  
the title on the reverse  
Indian ink and watercolour on paper  
sheet size: 50,5 by 38 cm

**R12 000 – 16 000**

The scale and substance of Jack Heath's major paintings are in sharp contrast to his humorous, madcap, and hugely inventive works on paper. In this light, *Venusian Apartments* has at its centre a fantastical geometric construction, linked together by lozenges, squares and strips of translucent pinks, blues and purples, surrounded by blasts of yellow and green from behind an intricate, combed motif.





247

**Jack Heath**

BRITISH/SOUTH AFRICAN 1915–1969

*Thornveld Equinox No 261*

inscribed with the title on the reverse  
encaustic and oil on panel  
120 by 181,5 cm

R100 000 – 150 000

**EXHIBITED**

Tatham Art Gallery, Pietermaritzburg,  
*The Heath Family Retrospective Exhibition*,  
2009.

248

**Jane Tully Heath**

BRITISH 1913–1995

*Foothills*

signed and dated '70; inscribed with the artist's name, date and the title on the reverse watercolour and body-colour on paper 37 by 51,5 cm

**R12 000 – 16 000**

Jane Heath's post-graduate training at the Royal College of Art in London placed her within the orbit of Stanley Spencer, Edward Bawden and John and Paul Nash, some of Britain's greatest modernist painters. While her style remained ever-rooted in this British, vanguard tradition, the work she later produced in South Africa, where she moved with her artist-husband Jack Heath in 1946, was based on careful observation and meticulous design, concerned more with decorative, 'pictorial poetry' than theory for theory's sake. An important teacher at the Port Elizabeth Technical College, and Fine Art lecturer at the Pietermaritzburg campus of the University of Natal from the early 1950s, Jane Heath produced a large body of work in a wide range of media and, while never seeking the spotlight, exhibited successfully around the country. Her plein-air watercolour studies, of which *Foothills* is a fine example, reveal an outrageous comfort in the medium, and a seemingly effortless if decisive use of line. The way her peak-level clouds swirl and catch the sunlight, and the way her valleys fall away in shadow, give a thrilling, wet-nose sense of a vaporous, stifling Drakensberg day.

248



249

**Saint Mokoena**

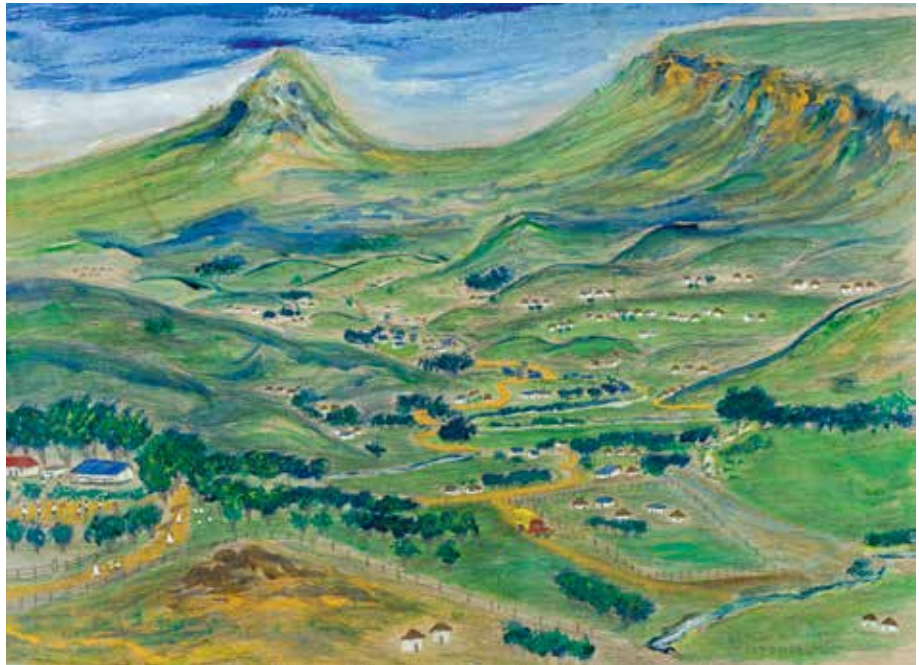
SOUTH AFRICAN 1952–

*Rural Landscape, KwaZulu Natal*

signed and dated '88-01-04 watercolour and pencil on card 41 by 59 cm

**R6 000 – 8 000**

249



250

**Jane Tully Heath**

BRITISH 1913–1995

*Water Plants*

signed and dated '71; inscribed with the artist's name, date and medium on a label adhered to the reverse  
oil on board

61,5 by 81 cm

R30 000 – 50 000

251

**Carola Brotherton**

SOUTH AFRICAN 1940–

*Midlands Landscape*

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

oil on canvas

45 by 54,5 cm

R20 000 – 30 000

Carola Brotherton trained under Jack and Jane Heath at the University of Natal, before becoming a friend and colleague in the Department in the late 1960s. Carola and Jane became particularly close, and with their old, customized Land Rover, made numerous sketching and painting trips into the then wilder parts of Natal. Neither artist moved too far away from natural representation, but on occasion each pursued a gentle, selective and decorative abstraction. Both *Water Plants* (Lot 250) and *Midlands Landscape* (Lot 251) catch the artists in this mood: autumn leaves caught on a stream's surface, and a dry, dusky Midlands view are paraphrased using overlapping, geometric segments of earthy colours, all arranged according to a flat, unpredictable, sophisticated pattern.



250



251

252

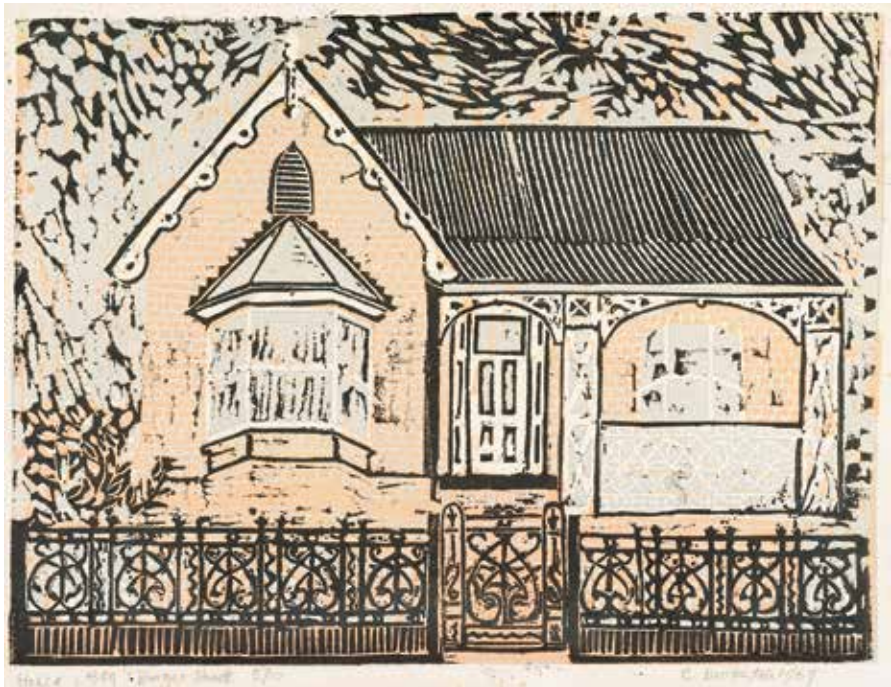
**Carola Brotherton**

SOUTH AFRICAN 1940–

*House 349 Burger Street*

signed, dated 1969, numbered  
5/10 and inscribed with the title  
in pencil in the margin  
colour etching  
plate size: 23 by 30 cm

R6 000 – 9 000



252

253

**Carola Brotherton**

SOUTH AFRICAN 1940–

*Andries Street*

signed and dated 1971; signed,  
dated, inscribed with the title  
and medium on the reverse  
mixed media on paper laid down  
on card

38 by 53,5 cm

R15 000 – 20 000

EXHIBITED

South African Association of Arts,  
Pretoria, *Jane Heath and Carola  
Brotherton*, 14 August 1972 –  
26 August 1972



253



254

**Geoffrey Terence Charlesworth**

SOUTH AFRICAN 1930–

*A view of the Umgeni River from  
Banfield Crescent, Puntans Hill, Durban*

signed and dated '50; inscribed with the  
artist's name and the title on the reverse  
oil on canvas laid down on board

53 by 87 cm

**R20 000 – 30 000**



255

**Normand Robertson Dunn**

SOUTH AFRICAN 1917–1988

***Shrine with Medallions***

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

oil on canvas

75 by 90,5 cm

**R50 000 – 70 000**

LITERATURE

Chris Perold. (2015) *The Private World of Norman Dunn*, Pietermaritzburg: Otterley Press. Illustrated in colour on page 21.

Otto Schröder. (1969). *Quinquennial Exhibition of South African Art 1969*. A similar example (*Paw-paw Tree with Shields*) is illustrated, catalogue number 16.

Normand Dunn, after winning a scholarship to the Edinburgh College of Art, and serving with distinction in the Burmese campaign during World War II, took up the position of art master at Hilton College in 1947. In addition to his teaching duties he wrote a weekly column for the *Natal Witness* and, under the pseudonym Falk, provided satirical cartoons for the paper. Appropriately, and having already committed himself to an African aesthetic, Dunn held a joint exhibition with Walter Battiss at the Neil Sackler Gallery in Pietermaritzburg in 1961. Then, and throughout that decade, his work might be seen as a unique, decorative, startlingly-coloured conflation of bold Zulu motifs, classical Aegean friezes and a European Gothic spirit. *African Trident* (Lot 256) and *Five 'Basuto Gothic' Figures* (Lot 257) are fine, rare examples from this period, as is *Shrine with Medallions* (Lot 255), which closely resembles *Paw-paw Tree with Shields* purchased for the nation by the then South African National Gallery in 1969.

*Fisherman's Cottage* (Lot 258) is evidence of Dunn's dramatic shift in style and scale after moving to his Swellendam cottage in 1975 and beginning his professional relationship with Everard Read. The work from this latter period of the artist's career, typified by everyday views from the surrounding towns and nearby coastal villages, is memorable for its folksy subjects, intense, whimsical colour, close, humorous observation, and warm, moral anecdotes.



256

**Normand Robertson Dunn**

SOUTH AFRICAN 1917–1988

*African Trident*

signed and dated 1968

acrylic on paper

54 by 36 cm

**R20 000 – 30 000**

LITERATURE

Chris Perold. (2015) *The Private World of Norman Dunn*, Pietermaritzburg: Otterley Press. Illustrated in colour on page 20.







257

**257**  
**Normand Robertson Dunn**

SOUTH AFRICAN 1917-1988

*Five 'Basuto Gothic' Figures*

acrylic on card

19 by 27,5 cm

R10 000 – 15 000

**258**  
**Normand Robertson Dunn**

SOUTH AFRICAN 1917-1988

*Fisherman's Cottage*

signed

oil on card

15,5 by 25,5 cm

R10 000 – 15 000



258



259

259

**Leonora Everard Haden**

SOUTH AFRICAN 1937–

*Hilltops*

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

oil on board

33 by 58,5 cm

R50 000 – 70 000



260

260

**David Moon**

SOUTH AFRICAN 1938–

*Ballito Bush*

signed and dated Dec '75

gouache on paper

51,5 by 37 cm

R8 000 – 12 000



261

**Leonora Everard Haden**

SOUTH AFRICAN 1937–

*Ntwantwani Met Wolkskaduwees*

signed; artist's name and the title  
adhered to the frame

oil on canvas

57,5 by 87,5 cm

**R60 000 – 90 000**

262

**Diamond Bozas**

SOUTH AFRICAN 1923–

*Still Life with Mealies, Bread, Onions*

signed; inscribed with the artist's name, dated 1965,  
with the medium and the title on a Tatham Art Gallery  
label adhered to the reverse

oil on board  
160 by 72 cm

**R60 000 – 90 000**

The work of Diamond Bozas is largely unknown outside KwaZulu-Natal. The artist grew up in Eshowe. After completing school he worked in the family bakery, using his holiday leave to study informally at the Durban Art School where he met and was mentored by Nils Andersen (1897–1972). He became a member of the Natal Society of Artists and, until very recently, maintained an active membership.

In 1955 he was granted leave from the family business to study at the Chelsea School of Art, London. Fellow students included Elisabeth Frink (1930–1993), and Patrick Caulfield (1936–2005), with whom he maintained a life-long friendship. He graduated in 1959 with a National Diploma in Design. He had works accepted for the Royal Academy Summer Exhibitions of 1956, 1957 and 1958. Bozas returned to South Africa with his wife, Tasia, in 1959, and resumed working in the family business until the bakery closed in 1975.

Bozas is a painter of still life, landscape and portraits. The foundations of his style, generally sparse and meticulously painted surfaces, were laid at the Chelsea School of Art. It is a style based in a general English modernist approach to painting developed from the beginning of the twentieth century, which accommodates a gentle abstraction of form based on accurate observation. It also pays homage to the social realism of John Bratby (1928–1992), founder of the Kitchen Sink School, in whose work Bozas and fellow students at Chelsea were particularly interested. However, Bozas remained grounded in tradition, influenced by his admiration of Jean-Baptiste-Siméon Chardin (1699–1779), and Paul Cézanne (1859–1906). He was fascinated by Chardin's placement of objects in simple arrangements on surfaces against sparse backgrounds. His fascination with Cézanne's paintings was the manner in which forms and space were concerted to emphasise the two-dimensionality of surface whilst retaining a sense of three dimensional form.

The underlying influence of both Chardin and Cézanne are evident in *Still Life with Mealies, Bread, Onions* (Lot 262), an ambitious painting entered and accepted for the *Art South Africa Today* show of 1965. It contains all the elements that would characterise the best of Diamond Bozas' still life paintings of future decades: a continued admiration of the choice of simple domestic items favoured by



*continued on page 189*



*continued from page 188*

263

**Diamond Bozas**

SOUTH AFRICAN 1923–

***Gavin Wiseman's Farm***

signed and inscribed with the title on a label adhered to the reverse oil on board  
88 by 124 cm

**R70 000 – 100 000**

Chardin, a similarly sparse setting and limited colour and tonal range. His choice of mealies and bread is, in part, a commentary that soaring bread sales from the family bakery were symptomatic of a change in diet amongst Zulu people. The chicken wire and newspaper suggest a mid-twentieth century contemporaneity, with references to the Kitchen Sink School admired by students of the Chelsea School of Art, and Bozas' ongoing awareness of developments in contemporary art production.

Bozas is best known for his iconic depictions of the Zululand landscape: Isandlwana, Ongoye, Ondini, and the Nkwalini Valley. It is, however, the expansive vistas of sugar-cane farmlands around Eshowe which became his prime focus. In this view across Gavin Wiseman's farm towards Ntumeni (Lot 263), Bozas concentrates attention on one phase in the biennial sugar production cycle, the early season. Cutting season is over, bare fields are scattered with remnants of stripped leaves, amongst which the new season's growth emerges. Attention to accurate detail belies Bozas' deep spirituality in contemplating the cycle of life.

264

**Bronwen Heath**

SOUTH AFRICAN 1944–

*Interior with Moroccan Carpet*

signed and dated '85; signed and  
inscribed with the title on the reverse  
oil on canvas  
257 by 109 cm

**R35 000 – 50 000**

Bronwen (Jinny) Heath studied at the University of Natal under her parents, Jack and Jane. If her still life paintings show the quiet restraint and discipline of her mother's work, the present lot a door-shaped view into the artist's bedroom in the Heath's family home, is no doubt influenced by the strict geometry and bold colour combinations of her father's major pictures. Drawn to the potential of simple interior spaces, the artist creates a complex pattern of quadrate bursts of light, each in grades of yellow, gold and lavender, and each changing direction while crossing differently-angled planes. The ethereal beams of light, ever-enchanted, are off-set by the tactile, embroidered carpet below, intricately painted in pink, plum and indigo. Besides the obvious links to her parents' work, *Interior with Moroccan Carpet* is a beautifully lit if sharper-edged picture in the tradition of the great French Intimists, Pierre Bonnard and Edouard Vuillard.



265

**Bronwen Heath**

SOUTH AFRICAN 1944-

*Interior with Paintings*

signed and dated 85; signed, dated,  
inscribed with the title and medium  
on the reverse

oil and alkyd on paper

49,5 by 34,5 cm

R12 000 – 16 000





266



267



268

266

**Mzuzile Mduduzi Xakaza**

SOUTH AFRICAN 1965–

*Mlambo Shop, KwaZulu-Natal*

engraved with the artist's name, date (2005)  
and the title on a plaque adhered to the frame  
oil on canvas  
74 by 100 cm

**R7 000 – 10 000**

267

**Sthembiso Sibisi**

SOUTH AFRICAN 1976–2006

*Go Karting*

signed and dated '06  
oil on paper  
41 by 64 cm

**R20 000 – 30 000**

268

**Gabisile Nkosi**

SOUTH AFRICAN 1974–2008

*Gabi's Big Adventure*

inscribed with the artist's name  
and title on the reverse  
colour screenprint  
51 by 44 cm

**R8 000 – 12 000**

**PROVENANCE**  
Telkom Art Collection  
number 24/30.





269

**Julius Mfethe**

SOUTH AFRICAN 1956-

*Jockey on Rearing Horse*

signed twice with the artist's initials

carved wood

height: 32,5 cm, including base

R15 000 – 20 000

270

**Virginia MacKenny**

SOUTH AFRICAN 1959–

*From Here to There  
(In memoriam)*

signed, dated 1995 and inscribed  
with the title on the reverse  
oil on canvas  
189 by 73 cm

**R50 000 – 80 000**

A graduate of the University of  
Natal, and an Associate Professor  
in Painting at the Michaelis School  
in Cape Town, Virginia MacKenny  
is represented in numerous public  
collections in South Africa including  
the IZIKO National Gallery, Tatham  
Art Gallery and Durban Art Gallery.





271

**Patrick O'Connor**

SOUTH AFRICAN 1940–

*The Three Graces*

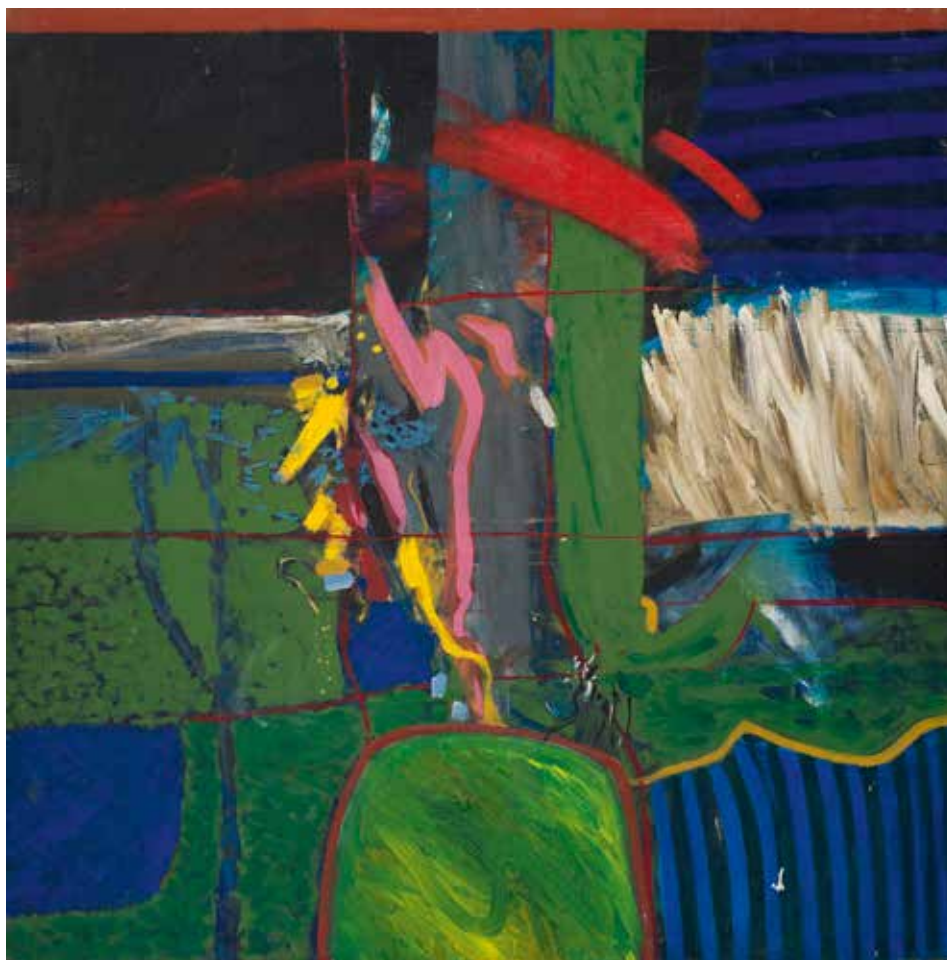
signed and dated 69  
oil on canvas  
99 by 121 cm

**R20 000 – 30 000**

EXHIBITED

Durban Art Gallery, Durban, *Andrew Verster and Patrick O'Connor*, 1969.

Patrick O'Connor, while trained at the University of the Witwatersrand, taught painting at the University of Durban-Westville from 1964, before taking up a senior position at the Natal Technikon in 1971. At both institutions his tenure coincided with that of Andrew Verster. Infamously, O'Connor and Verster staged a two-man exhibition at the Durban Art Gallery in 1969. The current lot was on show, alongside other satirical nudes by Verster. After much controversy, the Gallery's director ordered the show to be taken down, primarily on the grounds of its 'offensive' and so-called pornographic elements. O'Connor emigrated to Ireland in 1977.



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272

**Michael Taylor**

SOUTH AFRICAN 1934–2010

*Abstract Composition*

oil on canvas

153 by 153 cm, unframed

R20 000 – 30 000



273

**Linda Caroll**

SOUTH AFRICAN 1947–2007

*Abstract Composition*

mixed media on board

122 by 122 cm

R20 000 – 30 000

274

**Fée Halsted**

SOUTH AFRICAN 1958–

*Splash*

signed and dated 79  
gouache on paper  
24 by 34 cm

R15 000 – 20 000

Fée Halsted, joint-winner of the Standard Bank Young Artist Award in 1990, is best known as the creative force behind the famed and much-loved Ardmore Ceramic Studio. The present lot, however, from 1979, is an early student work from her time at the University of Natal. It shows a mesmerizing, ever-reflecting pool, interpreted with sinuous lines of turquoise and calligraphic flicks in teal. The electricity in the water is offset by the drying, concrete slabs and tired, sagging fence.



274

275

**Bonakele (Bonnie) Ntshalintshali**

SOUTH AFRICAN 1967–1999

*Ukuzalwa Kukajesu*

signed, dated 95, numbered 31/65,  
inscribed with the title in pencil and  
embossed with the Caversham Press  
chop mark in the margin  
colour screenprint  
image size: 44 by 64,5 cm;  
sheet size: 64 by 76,5 cm

R5 000 – 8 000

After winning the Corobrik National Ceramic Award in 1988, Bonnie Ntshalintshali won the Standard Bank Young Artist Award jointly with Fée Halsted in 1990. Based on her important, sculptural and complex arrangements of animals and figures, Bonnie's screenprints, pulled nearby by the Ardmore Ceramic Studio at the Caversham Press in the mid-1990s, are wildly coloured, whimsical and endlessly engaging.



275

276

**Josephine Ghesa**

LESOTHO 1958–

*Woman with Bird*

handpainted terracotta  
height: 64 cm

R30 000 – 50 000

Josephine Ghesa, now retired, a maverick sculptor under Fée Halsted at Ardmere Ceramics in the early 1990s, produced a wonderful group of hulking, zoomorphic figures based on traditional Sotho narratives and mythologies.



277

**Wonderboy Nxumalo**

SOUTH AFRICAN 1975 – 2008

*Umdlali Uyokusiza Uma  
Ungumlandeli Wakhe  
(The Creator will help you  
if you are His follower)*

signed, dated 1996, numbered  
14/50, inscribed with the title in  
pencil and the Caversham Press  
chop mark in the margin  
linocut  
image size: 41 by 41 cm, unframed

**R4 000 – 7 000**

As much a painter as a poet,  
Wonderboy Nxumalo's work,  
whether in ceramic or linocut,  
is instantly recognizable. With his  
*sgraffito* technique or his v-gouge  
carver, he produced intricate,  
warm, hilarious fables, animated  
by naïvely-drawn creatures and  
annotated by clear-thinking,  
playful slogans and poems, usually  
focusing on historical narrative or  
community concerns.



277

278

**Florence Xaba**

SOUTH AFRICAN 20TH CENTURY

*Rorke's Drift bowls, two*

both signed on the undersides,  
numbered 'k-224-92' and 'k-230-92'  
and painted with Rorke's Drift leaf  
emblem respectively  
glazed stoneware 1:  
height: 7 cm each  
(2)

**R5 000 – 7 000**



278





279

**Rorke's Drift**

SOUTH AFRICAN 20TH CENTURY

*Tree of Life*

executed circa 1972, woven by Philda Majozi and Esther Nxumalo;  
numbered 88–72 and painted with the 'Tree of Life' symbol  
hand-woven Karakul tapestry  
189 by 205 cm

**R60 000 – 90 000**

Besides being an art centre synonymous with the development of printmaking and the exposure of local South African artists in KwaZulu–Natal, Rorke's Drift developed a weaving workshop to help provide employment for local women. A Swedish loom was installed and operational by the mid-1960s. As students were encouraged to move away from geometric Zulu pattern in their designs, a more figural tradition, based on allegorical or everyday narrative, was established.



280

280

**Annie Nicolson**

SOUTH AFRICAN 20TH CENTURY

**Vessels, three**

pit-fired terracotta

heights: 17 cm, 17 cm and 16 cm

(3)

R4 000 – 6 000

281

**The Vukani Association of Eshowe**

SOUTH AFRICAN 20TH CENTURY

**Woven Basket with Cover**

height 30 cm; diameter 32 cm

R2 500 – 4 000

Possibly made by Witness Nene.



281



282

282

**Ian Garrett**

SOUTH AFRICAN 1971-

*Smoke-fired vessel with pattern of concentric  
matt and burnished angled squares*

signed and dated on the base, 1994

height: 19 cm; diameter 20,5 cm

R8 000 – 12 000



283

283

**Ntombi Nala**

SOUTH AFRICAN 1953-

*Iphangela vessel*

signed on the base

height: 38 cm; diameter: 43 cm

R4 000 – 6 000



284

**Juliet Armstrong**

SOUTH AFRICAN 1950–2012

***Bowl with cat's head handles***

signed with the artist's initials and  
dated 2003

terra sigillata

height: 16 cm; diameter: 32 cm

**R10 000 – 15 000**

**LITERATURE**

Brenden Bell and Bryony Clark (eds.)  
(2014). *For Juliet: Ceramic Sculptor 1950  
to 2012*, Pietermaritzburg: The Tatham  
Art Gallery. A similar example is  
illustrated in colour on page 110.

285

**Andrew Verster**

SOUTH AFRICAN 1937–

*Seated Woman with Roses*

signed and dated 86

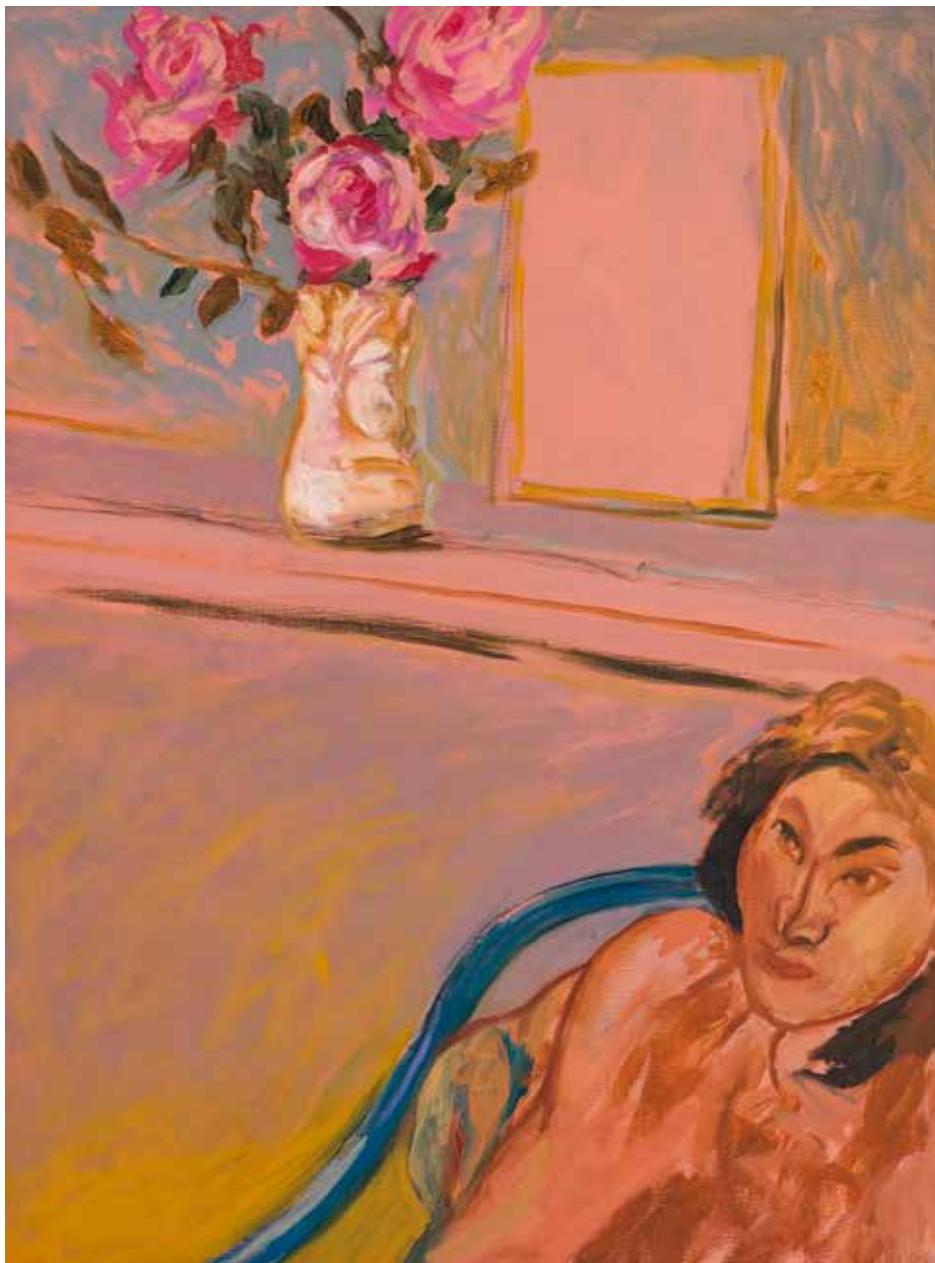
oil on canvas

100 by 75 cm

**R20 000 – 30 000**

EXHIBITED

Tokara Estate, Stellenbosch,  
*WALLS*, September 2014



© Andrew Verster | DALRO



286

**Susan Helm Davies**

SOUTH AFRICAN 1945–

*Halves of Lemons*

signed with the artist's initials and dated '06  
acrylic on board  
20,5 by 25,5 cm

**R8 000 – 12 000**

EXHIBITED

Tokara Estate, Stellenbosch, WALLS, September 2014

The quirky, neat, exquisite still-lives by Susan Davies, playful with perspective, bold in colour, and beautifully, temptingly tactile, have seldom appeared on the secondary market. After glancing at any of her pictures, it should come as little surprise that the artist studied under Jack and Jane Heath at the University of Natal (1963–1966), and has subsequently taught and painted alongside Jinny Heath in Pietermaritzburg.



287

288



287

**Susan Helm Davies**

SOUTH AFRICAN 1945–

*Plates of Fruit on White Table*

signed and dated 2016; inscribed with the artist's name, date and the title on the reverse

acrylic on board

44 by 38,5 cm

R7 000 – 10 000

288

**Susan Helm Davies**

SOUTH AFRICAN 1945–

*Marigold in Box*

signed and dated 2016; signed, dated, inscribed with the title and medium on the reverse

acrylic on board

54 by 47 cm

R7 000 – 10 000



289

289

**Scott Bredin**

SOUTH AFRICAN 1973–

*Verloorn Valle*

signed: signed, dated 2005 and  
inscribed with the title on the  
reverse

oil on canvas  
90 by 99,5 cm

R12 000 – 16 000

290

**Celeste Matthews**

SOUTH AFRICAN 1943–

*Durban Docks*

signed  
oil on canvas  
69 by 79 cm

R12 000 – 16 000



290





291

**Trevor Makhoba**

SOUTH AFRICAN 1956-2003

*Ntambanana Bus*

signed and dated '98; inscribed with the artist's name, the title and date on a SMAC Art Gallery label adhered to the reverse

oil on canvas laid down on board

60 by 90 cm

R80 000 – 120 000

292

**Isabella Quattrocchi**

SOUTH AFRICAN 19??–

*Topographical Series, Drawing II*

inscribed with the artist's name,  
medium and the title on the reverse  
ochre clay, watercolour and carbon on  
paper

30 by 34 cm

R7 000 – 10 000

292



293

**Bronwen Heath**

SOUTH AFRICAN 1944

*Venus with Five Bums*

signed, dated Nov '84 and numbered  
'AP' III/III in pencil in the margin  
lithograph

image size: 51 by 57 cm

R8 000 – 12 000

293



EXHIBITED

Tatham Art Gallery, Pietermaritzburg,  
*The Heath Family Retrospective  
Exhibition, 2009.*

294

**Anna Alcock**

SOUTH AFRICAN 20TH CENTURY

*Guardian Angel*

signed, dated 2014, numbered 'A/P'  
and inscribed with the title in pencil in the  
margin

woodcut print diameter 46,5

R5 000 – 8 000

294





295

295

**Rauri Alcock**

SOUTH AFRICAN 1966–

*Living in the Thukela (Tugela)*

signed and numbered 1/5  
in pencil in the margin  
colour digital print  
image size: 32,5 by 48 cm

R6 000 – 8 000

296

**Rauri Alcock**

SOUTH AFRICAN 1966–

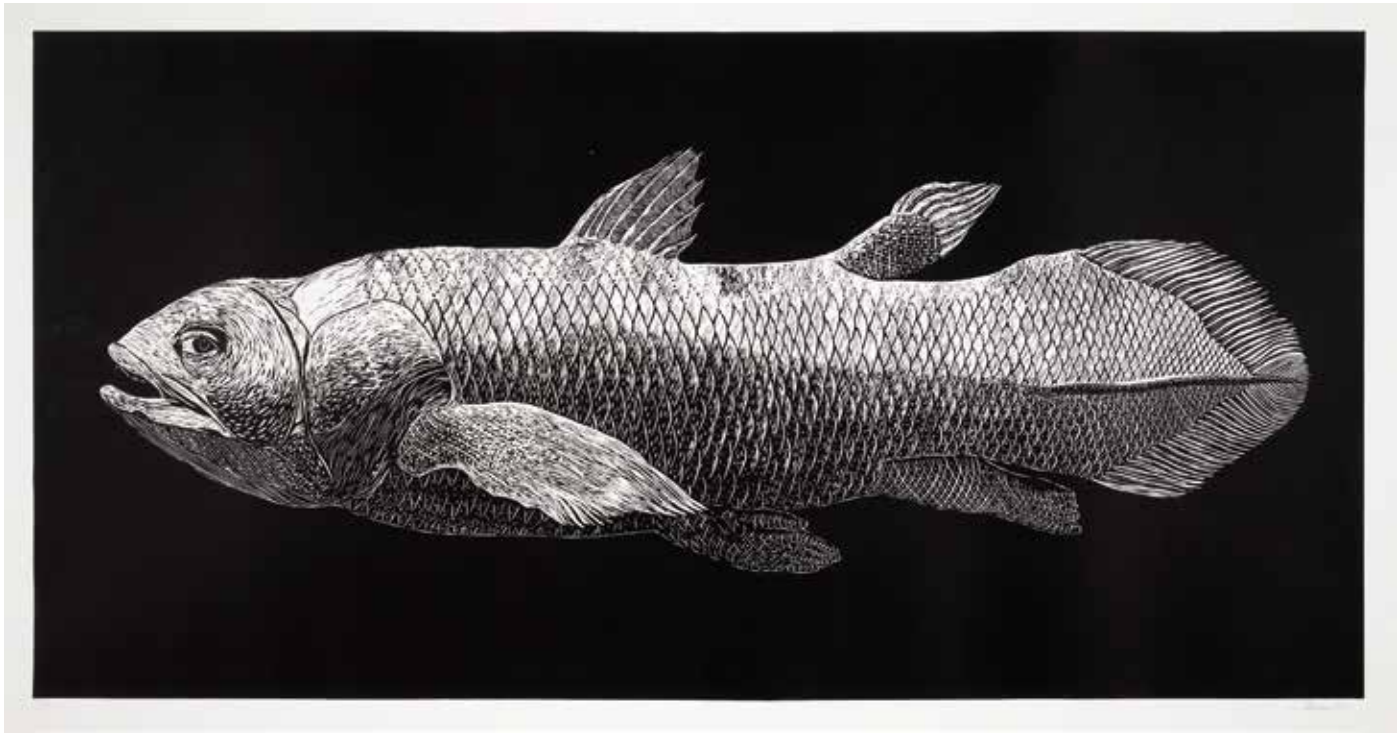
*Thukela (Tugela) River*

signed and numbered 1/5  
in pencil in the margin  
colour digital print  
image size: 32 by 48 cm

R6 000 – 8 000



296



297

**Walter Oltmann**

SOUTH AFRICAN 1960–

*Coelacanth*

signed, dated 2010 and numbered  
7/10 in pencil in the margin  
linocut

image size: 89,5 by 177,5 cm

**R40 000 – 60 000**

**EXHIBITED**

Standard Bank Gallery, Johannesburg,  
*Water, the [Delicate] Thread of Life*, 28  
July to 1 October 2011

**LITERATURE**

Marion Dixon (ed.) (2011). *Water,  
the [Delicate] Thread of Life*,  
Johannesburg: Standard Bank of  
South Africa. Illustrated on pages 69  
and 94.

Another example from this edition is in the Standard Bank Corporate Collection.

Walter Oltmann's linocut of a coelacanth, a deep-sea vertebrate once thought to be extinct, is captivating on a number of levels. Oltmann is particularly attracted to the mythology surrounding the coelacanth as a hybrid form of creature that was thought to represent an evolutionally transitional state between fish and land animal. The artist evokes the mythical duality of the creature by including subtle human elements in the form of a human foot, hand and eye.

Oltmann uses the stark contrast of the linocut medium to render the life size, shy creature that is known to inhabit very deep waters off the South African coastline. The linocut creates the effect of a pale creature suspended against a dark background as if floating in the depth of the ocean while also referencing displaced creatures found in museums bleached by formaldehyde in the tanks in which they are displayed.



298

**Hussein Salim**

SUDANESE 1966–

*Abstract Composition*

signed and dated 90  
oil on canvas

159 by 178,5 cm, unframed

**R50 000 – 70 000**

‘For me, art not only evokes memories and contemplation of the loss of home but it also encounters the present and shapes the future.’ – Hussein Salim

Terence King, formerly Professor in Art History and Fine Art at the University of KwaZulu-Natal, when opening Salim’s 2006 exhibition at the Centre for Visual Art, University of KwaZulu Natal, Pietermaritzburg, observed that Salim’s painting is essentially an account of moments personally recollected. The artist ‘paints literal and sometimes very clear signs of where he comes from. These might include the colours of fabrics and of sands, and the styles of the architecture. He hands us the information but then expects us to work with that information and bring our experience to bear.’

Salim was born in Karima, Sudan in 1966 and graduated at the College of Fine and Applied Arts, Sudan University of Science and Technology, Khartoum in 1994. In 2007 he obtained an MA in Fine Arts at the University of KwaZulu-Natal, Pietermaritzburg. He now lives and works in Pietermaritzburg.





The Wanderers Club, Illovo, Johannesburg  
13 November 2017 – 8 pm

## **Important South African and International Art**

Session 3  
Lots 301–391

Lot 344 Walter Battiss *Camp Fire* (detail)



TWO VIEWS OF LOT 301





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301

**Henry Moore**

BRITISH 1898–1986

*Maquette Square Form with Cut*

1969

signed and numbered 2/9

bronze, mounted on a perspex base

height: 20,5 cm, including base

R500 000 – 700 000



302

**Thomas Baines**

SOUTH AFRICAN 1820–1875

*A Party Attacked*

inscribed with the title on the reverse

oil on canvas

45 by 62 cm

R300 000 – 500 000



303

**Anton van Wouw**

SOUTH AFRICAN 1862–1945

*The Mieliepap Eater*

signed and inscribed 'SA Joh-burg' and 'G. Nisini. Fuse Roma'  
bronze with a dark brown patina, mounted on a marble base  
height: 16 cm, including base

R400 000 – 600 000

LITERATURE

AE Duffey (2008). *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition is illustrated on pages 71 and 72.



TWO VIEWS OF LOT 304

304

### Anton van Wouw

SOUTH AFRICAN 1862–1945

#### *Kruger in Ballingschap*

signed, dated 1907 and inscribed 'Fonderia G Nisini Roma' bronze, mounted on a wooden base height: 17 cm, including base

**R200 000 – 300 000**

#### LITERATURE

AE Duffey (2008). *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition is illustrated on pages 50 and 51.

Paul Kruger – idealist, frontiersman, hunter, guerrilla fighter, diplomat and tragic folk hero – remains instantly recognisable as the obstinate, devout and slack-cheeked face of Boer independence. With his capital and major towns under British control, and Lord Roberts announcing the annexation of the South African Republic, Kruger went into exile in September 1900. While his loyal commandos – die bittereinders – turned to guerrilla tactics, their leader, dogged to the last, sailed from Lourenço Marques to Marseille to raise support for the Boer cause. Despite initially being well-received in Paris, Cologne and The Hague, Kruger's health and influence dwindled. At Oranjestad, his base in Utrecht, he lowered the flags of the South African Republic and the Orange Free State after the Treaty of Vereeniging formally ended the war in May 1902. Refusing to return to his country as a British subject, however, and feeling he might better serve his people

by remaining in exile, he lived out his final days in Clarens in western Switzerland, views of his beloved veld replaced by the Alps. He died in July 1904, having penned his final letter to his people of the Transvaal, asking that each 'seek all that is to be found good and fair in the past'.

Three years later Anton van Wouw, working between Pretoria and Johannesburg, imagined the lonely ex-President sitting deep in his armchair, his knees blanketed, and with his Bible, his only comfort, resting open on his lap. The artist kept the old man's gaze from the pages; Kruger stared above them, either in resignation or resistance. The two versions that Van Wouw made of this work differ only in size, essentially; the current lot is the smaller example, another casting of which was exhibited at the artist's retrospective in 1909 at the Fine Arts Society in London, shortly before the Union of South Africa was formed in 1910.





305

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Farm Bezuidenhout*

signed

oil on canvas

48,5 by 95,5 cm

**R300 000 – 400 000**

**PROVENANCE**

Acquired directly from the artist by Frederick Jacobus Bezuidenhout, and thence by descent.

In his still-lives and portraits Frans Oerder rarely deviated from the naturalistic style befitting his late nineteenth-century Dutch training. Greater freedom in his brushwork, however, and even a sense of adventurous experimentation, is more evident in some of the artist's formative Highveld landscapes. More likely than not, this technical variation was due to his attempts at coming to terms with the particular Transvaal colour, expanse and light. The present example, a sweeping view down to the farm purchased from the voortrekker Barend Viljoen by his son-in-law Frederick Bezuidenhout, is a dazzling case in point. Shifting tints of green, rose and yellow portray the rustling grasses in the wind, while the farmhouse, outbuildings and stone kraal, all standing in dappled, summer light, are built up with flecks and smudges of red, earthy tones. Hinting at the future, thin layers of dirty-white and dashes of blue hang over the horizon, evidence of the area's earliest mining and industrial activities.

With the older suburbs east of downtown Johannesburg in mind, Farm Bezuidenhout, today the area better-known as Bez Valley, running as it does between Observatory on the north and the Kensington ridge on the south, offers a glimpse of the city's bucolic beginnings. Like the best of Oerder's early Transvaal views, it is of enormous topographical and historical importance; that it also happens to be strikingly beautiful is testament not only to the artist's eye for arrangement and colour, but his own fondness for the landscape.



T.A. Deane



306

**Anton van Wouw**

SOUTH AFRICAN 1862–1945

***The Hammer Worker, maquette***

signed and inscribed 'fonderia-G-Nisini Roma'  
bronze, on a wooden base  
height: 13 cm, excluding base

R300 000 – 400 000

LITERATURE

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

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

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





307

**Frans Oerder**

SOUTH AFRICAN 1867–1944

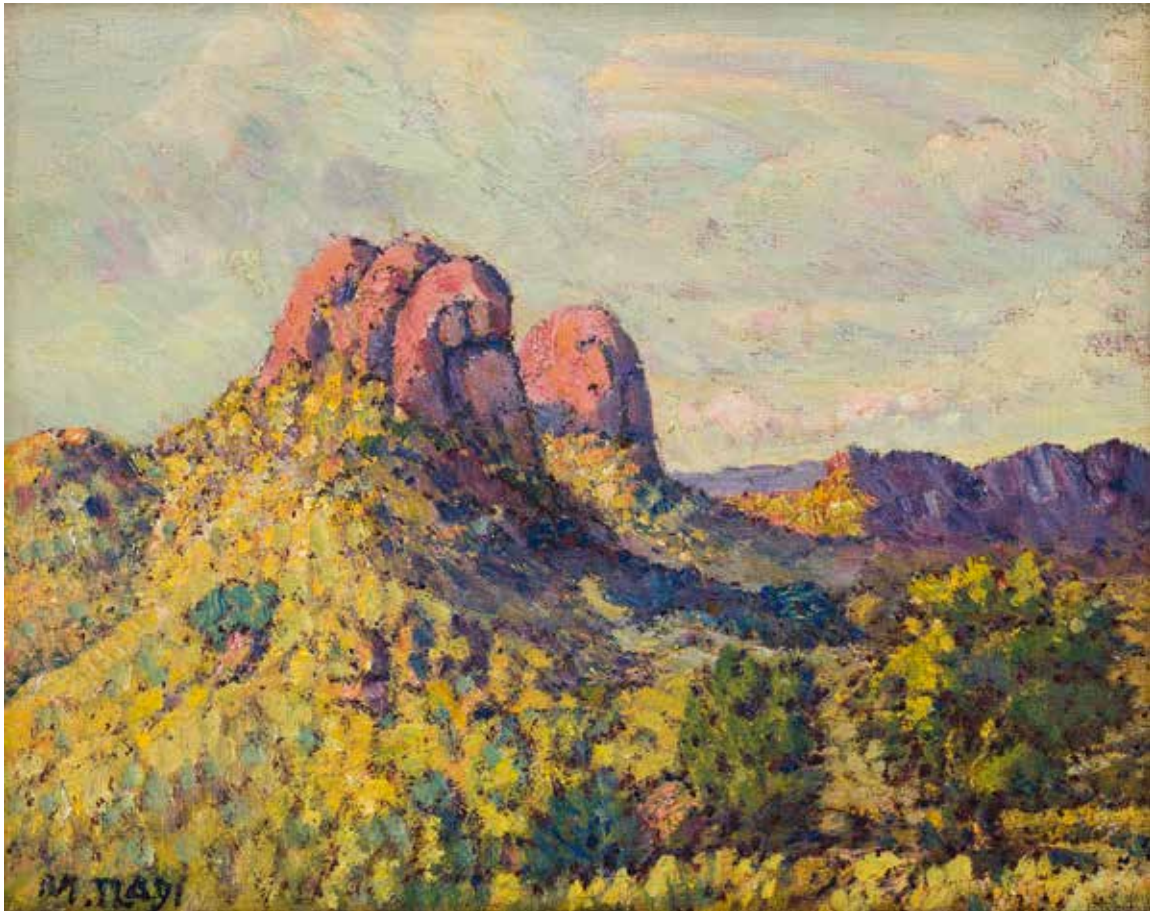
*Rhododendrons in a Vase*

signed

oil on canvas

58,5 by 78,5 cm

R120 000 – 160 000



308

### Moses Tladi

SOUTH AFRICAN 1903–1959

#### *Two Hillocks*

signed, inscribed with the artist's name and title on an Iziko South African National Gallery label adhered to the reverse  
oil on board  
19 by 24 cm

R25 000 – 40 000

#### EXHIBITED

Iziko South African National Gallery, Cape Town, *Moses Tladi Unearthed*, 24 September 2015 – 14 March 2016.

Wits Art Museum, Johannesburg, *Moses Tladi Unearthed*, 15 March 2017 – 16 July 2017.

#### LITERATURE

Angela Read Lloyd (2009). *The Artist in the Garden: The Quest for Moses Tladi*, Print Matters: Noordhoek. Illustrated in colour on page 251.

Described by Howard Pim, one-time Mayor of Johannesburg, as a 'Native genius' as early as 1928, Moses Tladi, perhaps this country's first black landscape painter in the traditional, realist mode, and the first to formally exhibit at the South African National Gallery, has remained largely and sadly unappreciated since his death in 1959. Recently, however, thanks to a nationally touring retrospective of his work, appropriately titled *Moses Tladi Unearthed*, the quality and drama of his intimate landscapes are back in the public eye.

Bearing in mind that he shared his highveld landscape with JH Pierneef, Erich Mayer and Gerard Sekoto, to name only a few of his

*continued on page 227*



309

### Moses Tladi

SOUTH AFRICAN 1903–1959

#### *Near the Mill – Kroonstad (OFS)*

signed: inscribed with artist's name and the title on an Iziko South African National Gallery label adhered to the reverse  
oil on canvas laid down on board  
35 by 50 cm

R70 000 – 100 000

#### EXHIBITED

Iziko South African National Gallery, Cape Town, *Moses Tladi Unearthed*, 24 September 2015 – 14 March 2016.

Wits Art Museum, Johannesburg, *Moses Tladi Unearthed*, 15 March 2017 – 16 July 2017.

#### LITERATURE

Angela Read Lloyd (2009). *The Artist in the Garden: The Quest for Moses Tladi*, Print Matters: Noordhoek. Illustrated in colour on page 201.

*continued from page 226*

more familiar contemporaries, it is remarkable that his work is not better known or celebrated. Admittedly, as the lion's share of Tladi's forty-odd works has remained in his family's hands, the rarity of his pictures has played a role. In fact, *Near the Mill – Kroonstad (OFS)* and *Two Hillocks*, the two examples offered here, are the first of the artist's works to appear at auction.

Tladi served his country during the Second World War, and was based at an army supply depot in Kroonstad. *Near the Mill – Kroonstad (OFS)*, which was certainly painted during this time, is thus particularly significant.



310

**Fanie Eloff**

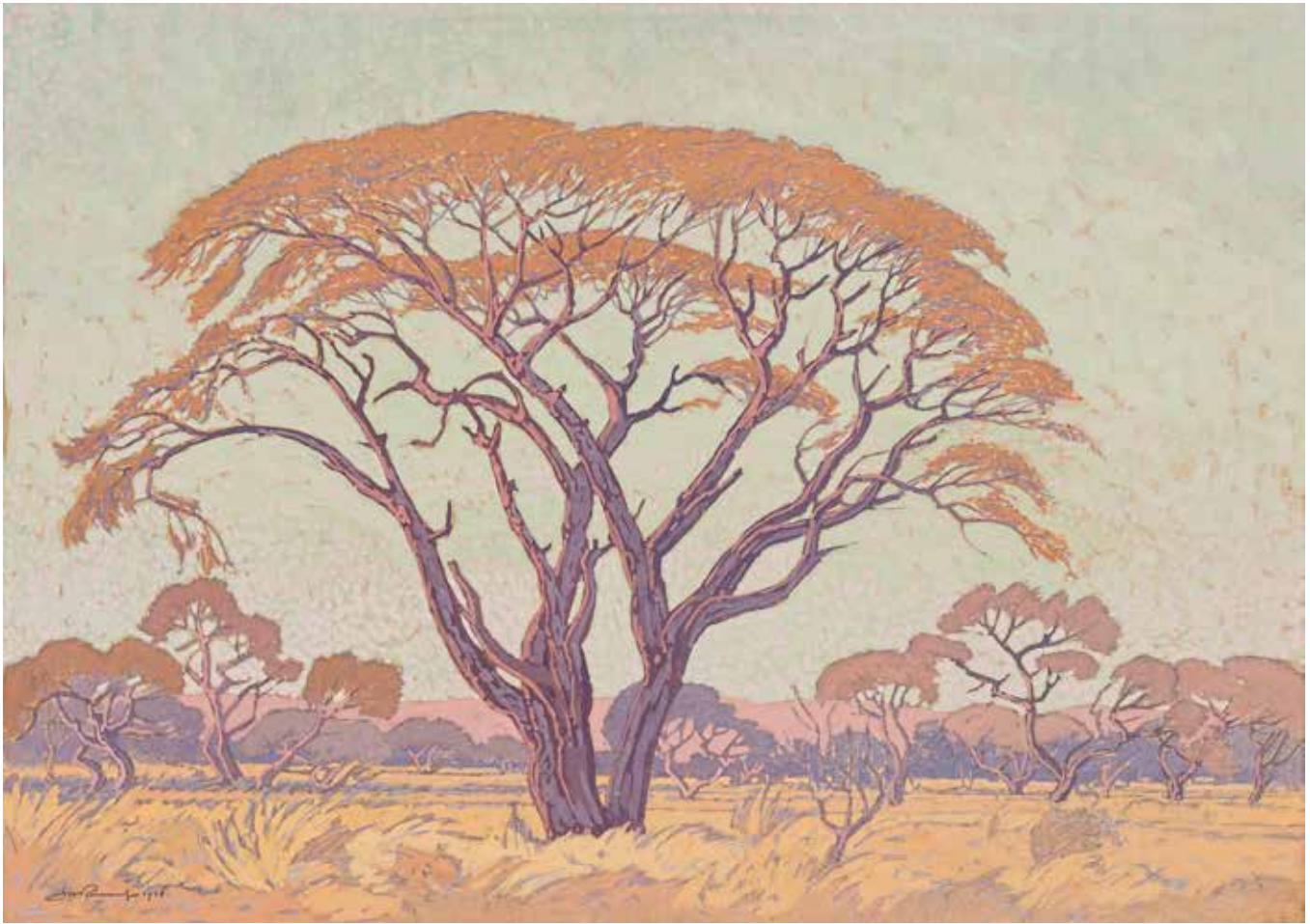
SOUTH AFRICAN 1885–1947

*Dancer*

signed and stamped with the  
Valsuani, Paris foundry mark  
bronze

height: 64 cm, including base

R 200 000 – 300 000



311

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Bosveld*

signed and dated 1929

casein

39 by 55 cm

R700 000 – 1 000 000

312

**Jan Ernst Abraham Volschenk**

SOUTH AFRICAN 1853–1936

*Sunlight Sheen before a Storm*  
(scene in the Langebergen near  
Riversdale)

signed and dated 1912; signed, dated  
and inscribed with the title on the  
reverse

oil on canvas  
94,5 by 75,5 cm

**R120 000 – 160 000**

Accompanied by *Blou Berge*,  
a poem by JFE Celliers.





313

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Valley with Distant Mountains*

signed and dated 1925

oil on card

34 by 51 cm

R300 000 – 400 000

**PROVENANCE**

The current owner's grandfather, the poet AG Visser, purchased this painting directly from the artist in Heidelberg.

314

**Adolph Jentsch**

SOUTH AFRICAN 1888–1977

*Near the Swakop River,  
Farm Schenkswerder,  
Okahandja District*

signed with the artist's initials and dated 1940  
oil on canvas, in the artist's chosen frame from  
Tischlerei Ellmer, Windhoek  
68 by 98 cm

**R900 000 – 1 200 000**

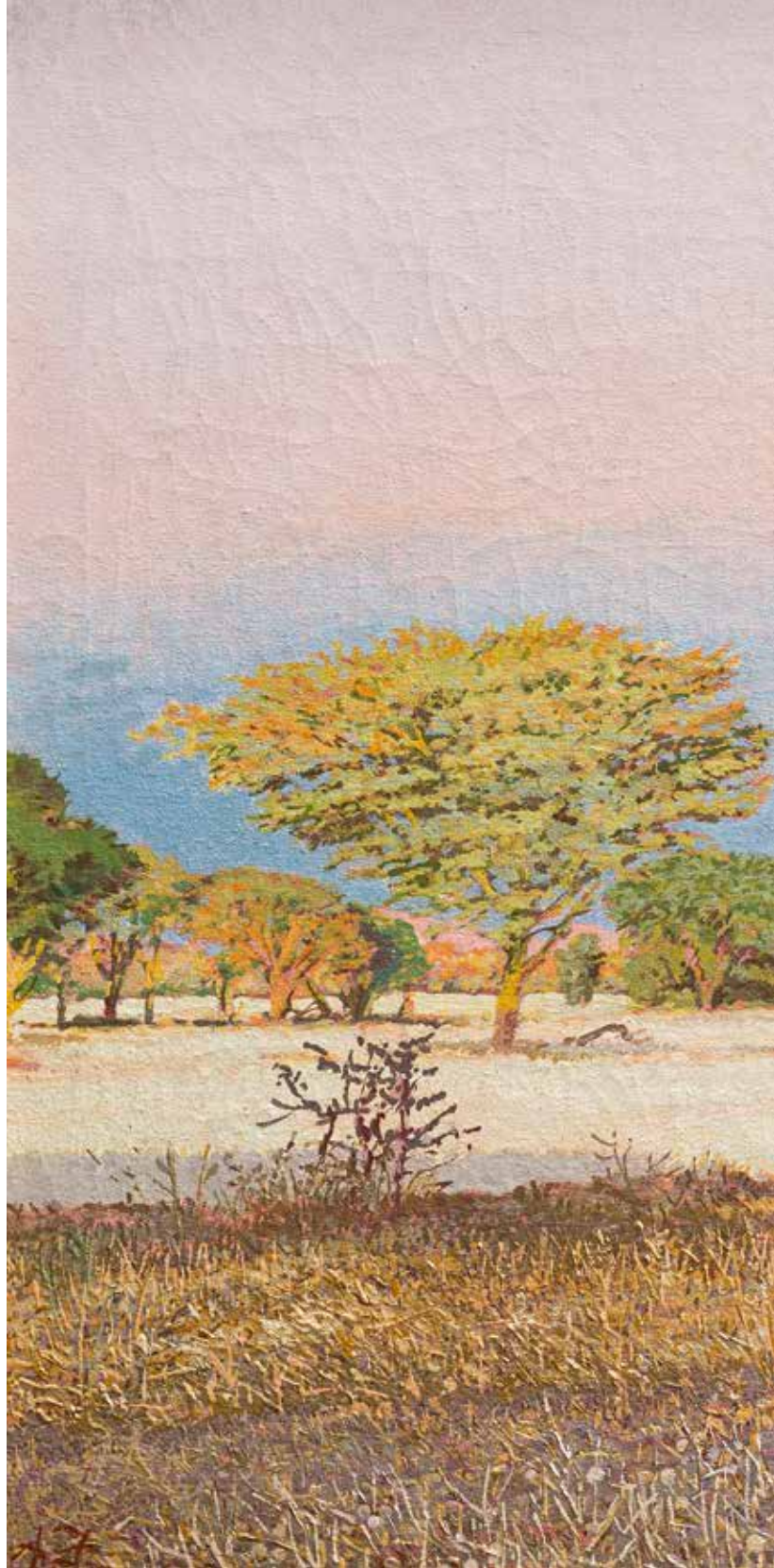
**PROVENANCE**

Commissioned by Dr Bergmann  
Purchased by the current owner from Dr Bergmann's widow

First unmoved by German modernism, then shaken by the country's pre-War outlook, Adolph Jentsch arrived in South West Africa in 1938. Although thrilled and inspired by his new environment, and despite his training in Dresden – a hot-bed of avant-gardism – he remained faithful to his unsentimental, orthodox approach to painting. While tending to exhibit in Windhoek, he travelled widely throughout the country, staying on the farms of friends, and painting, more often than not, for his board. The present lot was painted on *Farm Schenkswerder* on one such trip, and was commissioned by the landowner, Dr Bergmann. The spot from which Jentsch painted was picked by Bergmann and his wife, not only because it was thought at the time to be the very source of the Swakop River, but because it was their favourite farm view.

While from a distance the painted surface is dazzling in its mirage-like shimmer, close up it is alive with detail: the grass carpet in the foreground, for instance, weaving in straw-dry twigs, desert thistles and delicate florets, is flecked and brushed with golds, greys, russets and pinks; furrows and grooves in the sand, moreover, add to the visual complexity, which is doubled again by subtle shadows. These shadows, in fact, always painted in pure, contrasting colours, are as strong a compositional element as the objects they repeat.

Significantly, the work retains its original wooden frame. When possible, Jentsch had his major canvases framed at Tischlerei Ellmer in Windhoek.









315

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Namib Desert No 12*

signed

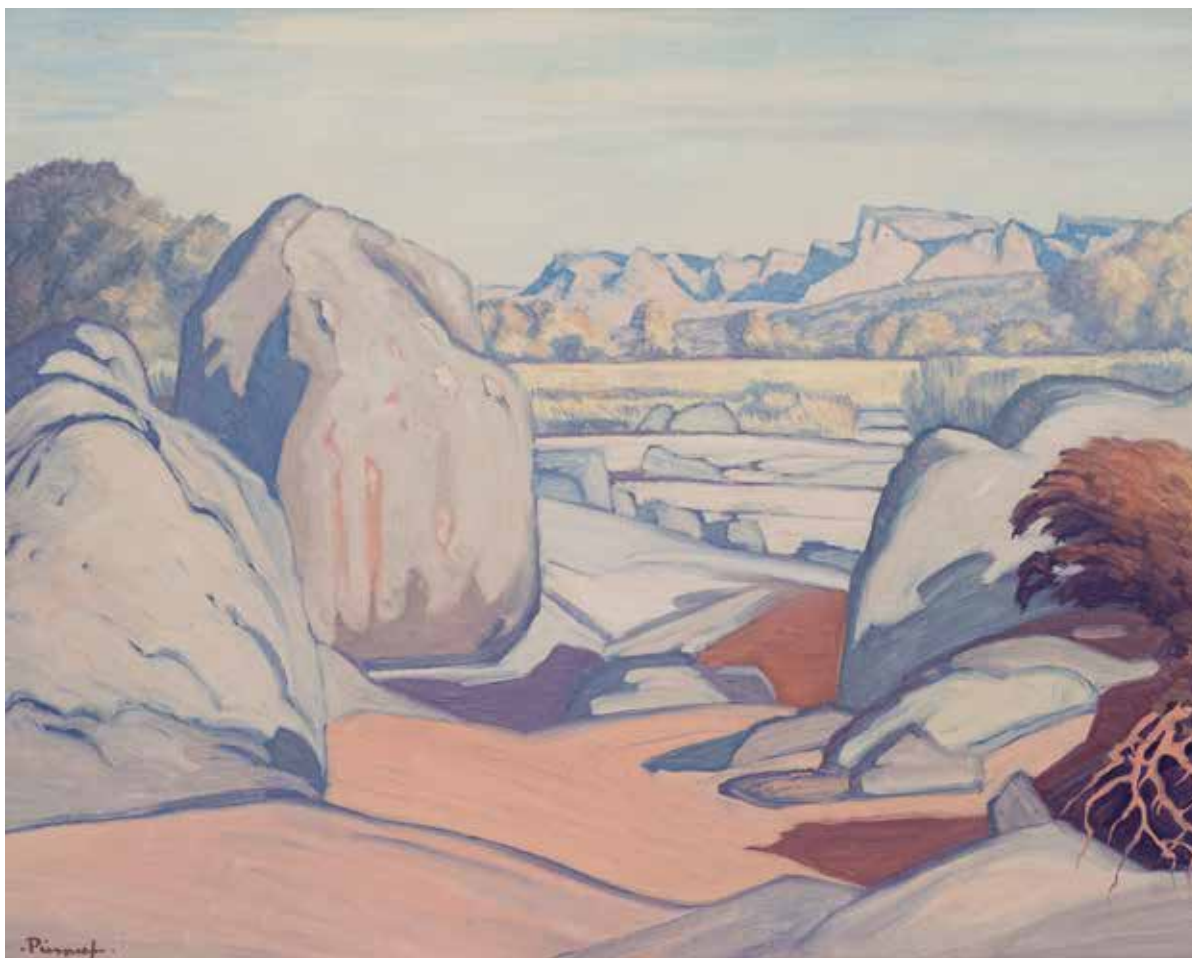
oil on canvas

97 by 129,5 cm

R150 000 – 200 000

**PROVENANCE**

Barloworld Collection



316

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Matopos*

signed

oil on board

43 by 53,5 cm

R700 000 – 1 000 000



317

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***The Brandberg, SWA***

signed

oil on board

28,5 by 38,5 cm

**R400 000 – 600 000**

While exhibiting in Stellenbosch in 1921, Pierneef met Hans Aschenborn, the German-trained artist who had settled in South West Africa in 1909. Aschenborn spoke passionately about the landscape of his adopted country, and along with Toon van den Heever, the judge-poet, convinced Pierneef to visit there in April 1923. Having by then painted predominately on the Highveld, and only more recently in the Cape, the South West African landscape, with its uninterrupted horizons, dramatic shadows, pristine isolation and, most memorably, its rare, startling light, left a deep impression on Pierneef. Inspired, he produced enough painted landscapes and linocuts to hold an exhibition in Windhoek in that June, and made sure to return the following year too. While he revisited his initial South West African visions throughout his career (perhaps most famously in the Karibib and Okahandja panels for the Johannesburg Railway Station), the pictures from his first two trips in 1923 and 1924 are often singled out as some of his most indelible, beautiful and intimate. The present lot is a distant view of the Brandberg range in the then Damaraland. The cloudscape above is an extraordinary example of one of the artist's favourite themes, but it is the colour of the mountains – the rich, uniquely-charged lilac-pink the sun turns that earth at dusk – that makes the picture so special.



318

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Still Life with Blossoms*

signed and dated 1936

gouache on paper

76 by 57,5 cm

R600 000 – 900 000



© Irma Stern Trust | DALRO









319

**Adolph Jentsch**

SOUTH AFRICAN 1888–1977

*After the Rain*

signed with the artist's initials  
and dated 1939; engraved with  
the artist's name and the title on  
a plaque adhered to the frame  
oil on canvas

69 by 100 cm

**R700 000 – 1 000 000**

PROVENANCE

Barloworld Collection



320

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Elim*

signed and dated 1941; inscribed with  
the title in another hand on the reverse

oil on canvas

39 by 49 cm

R150 000 – 200 000

321

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Fruit Carrier in a Landscape*

signed  
oil on board  
44,5 by 35 cm

**R500 000 – 700 000**

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her paintings, drawings and graphics*, Johannesburg & Cape Town: Perskor Press. Illustrated on page 332, catalogue number 1419.



© The Estate of Maggie Laubser | DALRO

## Maggie Laubser

SOUTH AFRICAN 1886–1973

### Harvesters

signed; inscribed with the title on a Johannesburg Art Gallery label adhered to the reverse  
oil on canvas laid down on board  
39,5 by 52 cm

R1 000 000 – 1 500 000

#### PROVENANCE

Mrs M Mentz, Harrismith  
Mrs ML Fobian, Paarl  
Mr G Relly, Johannesburg acquired through  
Mr E Loerincz, Johannesburg  
Sotheby Parke Bernet South Africa (Pty) Ltd.,  
Johannesburg, 22 October 1974, lot 341, illustrated  
on page 341

#### EXHIBITED

Johannesburg Art Gallery, 24 November 1980  
to 4 January 1981, catalogue number 28, lent by  
Mrs J Relly

#### LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 274, catalogue number 1062, with the title Two Harvesters in a Landscape with House in the Background.

No fewer than two photographs in Maggie Lauber's albums housed in the archives at the University of Stellenbosch attest to her interest in harvest scenes. One photo depicting a lone woman in a vast field, gathering sheaves of wheat, was the inspiration for one of her earliest harvest scenes from 1922. The other is a photograph of a harvest scene on the Grosswalding estate of Baron Hafenbrödl near Deggendorf, Germany. He was a friend of Arnold Balwé, son of Jan Balwé, a very close friend and champion of the young Laubser who was studying in England and in Europe at the time.

When Jan suddenly died in 1921, Laubser returned to the family farm at Oortmanspost in the Western Cape finding solace in painting which revived her strong affinity with nature. 'In the dignity of labourers at their task, the meekness of animals, the ephemeral glory of flowers, in the



The lounge in Atyd Lig. Photo by Monique Pelsler.

fertile soil itself, she perceived an interdependence of all things', maintains Johan van Rooyen.<sup>1</sup>

Dalene Marais's *Maggie Laubser: Her paintings, drawings and graphics* records many harvest scenes from this period of the late-1920s and early 30s. In addition, Elza Botha's *Die Lewe en Skilderwerk van Maggie Laubser*, her unpublished Master's Dissertation at the University of Pretoria, records yet another batch of harvest scenes from the early 1960s, of which the present lot is a fine example.

Van Rooyen emphasizes two aspects with regard to Laubser's harvest scenes: the shift in her use of colour; and her strong sense of composition. The shift in colour, verified by Muller Ballot, is evident when comparing the sombre colours of her English and Scottish landscapes and the Belgian, German and Italian landscape of the late-1910s with the harvest scenes of the late-1920s. In the present lot, the yellows and greens of the wheat fields contrast with the purples and blues of the figures and, in turn, with the dark blue clouds in the background.

In terms of composition, Van Rooyen notices in an early harvest scene that the sheaves of wheat and the bent harvesters are arranged in a veritable circle, in clock-like fashion, symbolizing the cycle of life. The composition of the present work, however, is particularly interesting. 'Anybody looking at any one of my pictures', Laubser maintained, 'will see how design is the fundamental basis of all – what is there is an intimate relationship between lines, curves,

full and half-planes in my composition.'<sup>2</sup> In this regard, the two curved figures illustrate Laubser's strong sense of design: one figure curving towards the left, and the other, with the sheaves of wheat in her arms, towards the right. The left and right curves are repeated in the two stacked sheaves, left in the foreground. In addition, the curve of the bent figure on the left is intersected with another curve in the shape of a baby tied to her back with a white blanket.

Although Laubser as a Calvinist never depicted overt or outspoken Christian themes, Van Rooyen maintains that the intensely religious overtones of this harvest landscape become obvious. He likens the reaping women with the biblical reference to Ruth, gleaning the fields of Boas for the last sheaves of corn. The parable of the Samaritan woman in which Jesus admonishes his disciples that there is work to be done, is pertinent in this regard: 'Don't you have a saying, "It's still four months until harvest"? I tell you, open your eyes and look at the fields! They are ripe for harvest. Even now the one who reaps, draws a wage and harvests a crop for eternal life, so that the sower and the reaper may be glad together' (John 4: 35–36). This particular harvest scene always hung to the left of the fireplace in Laubser's sitting room in her house, Atyd Lig.

<sup>1</sup> Anon. (1974) *Maggie Laubser* South African Art Library, page 12.

<sup>2</sup> Muller Ballot. (2015) *Maggie Laubser: 'n Venster op Atyd Lig*. Sun Press. See page 308.



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323

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*Fort Jesus, Mombassa*

signed

oil on canvas

30 by 45,5 cm

R200 000 – 300 000

Hugo Naudé was the first South African artist to train abroad, spending time between 1888 and 1896 at the Slade School in London, the Kunst Akademie in Munich, and with the Barbizon Group in Fontainebleau. Already established as a painter back in the Cape, his homespun impressionism familiar to early-century gallery-goers, he made a second working trip to Europe in 1913, accompanying his nephew on a Grand Tour of sorts. He made memorable paintings on his travels – particularly of Venice – and returned to the Cape down the east coast of Africa. The present lot, a flashy, glittering view of Fort Jesus, was presumably inspired by this voyage. On the southern edge of Mombasa, the Fort, an exceptional example of Renaissance military fortification, and a crucially important base from which its former Portuguese and Arab occupants could control the Indian Ocean trade routes, was under British command when Naudé likely passed.

While the tropical waters shimmer in sunlight, reflecting the sails and brightly painted bows of the bobbing dhows, the walls of the Fort, shadowed and overgrown with vegetation, are painted with thick, luxurious swipes of pink, tangerine and gold. *Fort Jesus, Mombassa* forms part of a wonderful, overlooked tradition of twentieth-century South African artists painting on the east coast of Africa: Oerder, Stern, Lock, Pierneef, Preller, McCaw and Battiss were all moved by its beauty and exoticism.

Built between 1593 and 1596, Fort Jesus was declared a World Heritage Site by UNESCO in 2011.



**Irma Stern**

SOUTH AFRICAN 1894–1966

***Freda in Khaki Dress***

signed and dated 1943

oil on canvas

54,5 by 49,5 cm

**R3 000 000 – 5 000 000****PROVENANCE**

Purchased by the sitter, thence by descent.

**LITERATURE**

Mona Berman (2003). Remembering Irma.

*Irma Stern: A Memoir with Letters*, Cape Town: Double Storey Books. Illustrated in colour on the cover and page 178.

In the final chapter of her 'memoir with letters', *Remembering Irma*, Mona Berman imagines a dinner party that might have taken place at her mother Freda Feldman's Johannesburg apartment in 1986, a year before Freda's death.<sup>1</sup> Stern had been a close friend of the Feldmans for many years, and was a frequent visitor at their gracious Houghton home<sup>2</sup> – a hub of Johannesburg Jewish intellectual and cultural life – when she was at the height of her career from the 1930s to the 50s. Indeed, during her extended visits, the dining room of the house would be converted into a temporary studio for Stern, its walls having been painted celadon green – better to offset her still-lives and portraits – at the artist's behest. Over the years, the Feldmans collected many works by Stern, and sat for numerous portraits.

By Berman's telling, the assembled dinner guests – comprising artists, an art historian, a curator and a collector – inevitably began discussing the Irma Stern portraits to which the walls of Freda's dining room had been given over. Of particular interest to the guests were three portraits of Freda painted during the war years, in 1943, when she was 33 years old. Two of these portraits are presented on this sale, with the third, *Portrait of Freda Feldman in a Basuto Hat*, having been sold at Strauss's Johannesburg sale in May 2016. Although Berman's narrative is fictional (as

she grew more frail towards the end of her life Freda rarely entertained) Berman's recounting of Freda's responses to the guests is based on her first-hand accounts of her mother's relationship with Stern. A certain amount of poetic license notwithstanding, it thus gives a fascinating insight into the primary reception of these works both by the sitter and the artist. It also provides a powerful context for understanding their significance both as portraits of an elegant and interesting woman, and as exceptional examples of Stern's skill as a painter.

Freda shared with her husband Richard a strong sense of social justice. Richard<sup>3</sup>, who came from humble beginnings as a Lithuanian immigrant, went on to become a successful businessman. He was also a prolific public speaker and writer, in English and Yiddish, on topics of social concern. He had a particular interest in race relations, and his writings convey a deep concern with the social and cultural realities of black people in South African cities.<sup>4</sup> Freda, whom he married in 1931, was born in Johannesburg. The oldest of ten children, she grew up in the rural setting of Amersfoort (Mpumalanga) where her father ran a grocery store. Berman describes Freda's story as that of 'a young woman who was awakened by the love and passion of a sensitive, highly moral, enlightened man who taught her about life, world affairs, literature, art, culture, Yiddishkeit,

community organizations and the political reality of South Africa'.<sup>5</sup>

Encouraged by Richard, Freda learned public speaking, and together they established the South African chapter of the ORT organization, a non-profit global Jewish organization devoted to community-based education and training. Freda was elected to the World ORT<sup>6</sup> Union, and became an important and respected leader in the South African Jewish community. She used her natural sense of style to best advantage, and channeled her love of beautiful clothes and accessories into constructing an elegant public persona, 'not with the idea of showing off to others,'<sup>7</sup> but rather to lend distinctiveness and grace to the countless charitable events she organized.

It was also Richard who introduced Freda to Irma Stern, whom he had met in Johannesburg in 1925. Despite the 16-year age difference between the two women, as well as their differences in appearance, temperament and outlook, they became firm friends. As Mona Berman puts it, they 'seemed to complement each other and be stimulated by the diversity of their experiences'.<sup>8</sup> Much of the strength of this relationship is evident in the portraits that Stern painted of Freda. Berman argues that Stern found 'the attractive features of my charismatic mother the perfect subject to express her own moods that allowed her to

*continued on page 258*





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325

## Ernest Mancoba

SOUTH AFRICAN 1904–2002

### *Head of a Mapedi*

carved teak  
height: 17 cm

R70 000 – 100 000

#### PROVENANCE

A gift from the artist to his uncle,  
Reverend Alvin Mangqangwana.

#### EXHIBITED

Johannesburg Art Gallery, Johannesburg,  
*Hand in Hand*, 1994–1995.

The Gold of Africa Museum: Cape Town, *In  
the Name of all Humanity: The African Spiritual  
Expression of Ernest Mancoba*, 2006.

Among Mancoba's wood sculptures, done before he left South Africa to further his studies in Paris, there are two documented pieces, done roundabout 1936, without inscriptions. These are *Head of a Mapedi* (Lot 325), and *Madonna*. Both belonged to members of the artist's family: the former to the Reverend Alvin Mangqangwana, the artist's uncle, and the latter to Doctor Patiswa Njongwe, his cousin. The former, a portrait, conforms to natural appearances and the latter not; therefore foreshadowing the future radical change in Mancoba's oeuvre.

*Head of a Mapedi* was a gift to his uncle, his mother's brother. It was this uncle who arranged for Ernest to attend the well-known Diocesan Training College at Grace Dieu near Polokwane. There Mancoba qualified as a teacher, eventually taught there and also found his calling as a sculptor. His first major piece, *The African Madonna* (Johannesburg Art Gallery), was carved at the college in 1929.

Mr H Mangqangwana of Orlando East inherited

*Head of a Mapedi* from his father and until his death it was a revered piece in his home. He declined many a lucrative offer. It featured in *Hand in Hand* the retrospective exhibition of Mancoba and Ferlov which was held at the Johannesburg Art Gallery from 1994.

Ernest Mancoba inscribed his sculptures with *E Mancoba*, *Ernest Mancoba*, *EM*, *NE Mancoba* and *R Mancoba* (Ro...). The first three are self-explanatory, the two remainders not.

A Shangaan praise-singer, who was a fellow mineworker of the artist's father, Irvine, visited the Mancobas at their home on the East Rand to pay his respects to the parents and their first born. When he saw the baby he called out 'Ngungunyana!' and chanted the praises dedicated to the great chief of the Shangaans, Ngungunyana. He asked Irvine to call the boy by that name. Unfortunately the infant had already been christened Ernest Methuen Mancoba. Nevertheless the Shangaan name stuck and at the training college at Grace Dieu schoolgirls

referred to him as 'king of the Shangaans'.

In 1932, on completion of the sculpture *St Augustine of Canterbury* for the Church of Saint Augustine in Belvedere, Kent, England, Mancoba inscribed *NE Mancoba* on the base of the piece. Thus he acknowledged his African name and reconciled two perspectives: African and Occidental.

*R Mancoba* (Ro...) refers to Ronald – called Ronnie – the artist's younger brother and last born (c.1922) of Irvine and Florence Mancoba's seven children. In 1934 – two years prior to the making of *Head* – Mancoba carved a double portrait of two boys: Ronnie and his friend. Mancoba recalled they were not keen on posing; eventually he persuaded them with the promise of sweets on completion of the piece. He significantly entitled the carving *The Future of Africa* (also documented *Africa to be* and *Future Africa*). Similar to *St Augustine of Canterbury* this piece was carried out in the typical, true-to-nature style of the period.

Whilst in Cape Town in 1935 Mancoba

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**Ernest Mancoba**

SOUTH AFRICAN 1904–2002

*Head*

signed  
carved teak  
height: 15 cm

**R50 000 – 80 000**

**PROVENANCE**

A gift from the artist to Elsa Dziomba

**EXHIBITED**

Johannesburg Art Gallery,  
Johannesburg, *Hand in Hand*,  
1994–1995.



*continued from page 250*

befriended Lippy Lipschitz who recommended that he acquaint himself with *Negro Primitive Sculpture*, the seminal text on the classic art of West and Central Africa by Guillaume and Munro. Mancoba, inspired by the images and text, internalized the contents. Subsequently, he freed himself of the naturalistic viewpoint he had followed in his previous carvings. Inspired, he carves *Faith* in 1936 (whereabouts unknown) and *Head* (Lot 326) which both exemplify the African Renaissance in his oeuvre.

*Head* reinterprets the features of the two boys who posed for *Future Africa* into a kind of African mask expressing unutterable sorrow. In an interview of 1938 Mancoba observed: 'My carvings are made to show Africa to the white man. That is why they are sad!'

By reinterpreting the mood of the two boys as expressed in *Future Africa* in a masklike African manner the artist dedicates *Head* to his brother Ronnie, inscribing it R Mancoba (Ro...).

The provenance of *Head* is most interesting. When Mancoba returned to the Rand from Cape Town in 1936 he carried a letter of introduction

written by Lipschitz to the sculptress Elsa Dziomba (1902–70). Mancoba looked her up in her studio, presented the letter and they became friends. When Mancoba decided to further his art studies in Paris she was among the referees supporting Mancoba's application of a loan and grant of 100 pounds sterling from the Bantu Welfare Trust. Mancoba highly regarded Dziomba's art. Before he left for Europe in 1938, in acknowledgement of their friendship, he gave *Head* to her. Many years later Dziomba told her friend Hermien Domisse McCaul that she knew the gifted Ernest Mancoba who left for Paris to study art and she gave *Head* to her friend. A year before Dziomba died Domisse wrote an in-depth article on Dziomba's art for the December 1969 edition of *Artlook*. When Domisse McCaul learned that the Johannesburg Art Gallery was hosting *Hand in Hand*, a retrospective exhibition of the art of Ernest Mancoba and his Danish wife Sonja Ferlov, she informed the gallery of the piece she held and without any ado *Head* was collected and included in the show. Within the context of the collection of carvings by Mancoba for *Hand in Hand* the importance of

*Head* cannot be over-emphasized. Owing to the fact that the whereabouts of *Faith* is unknown, *Head* is the earliest carving so far located, showing Mancoba's breach with the naturalism of his earlier representations. This piece, expressing the spirit of Africa is a benchmark within the South African context.

To attend the opening of *Hand in Hand* in 1994 Mancoba visited South Africa for the first time after his departure in 1938. His son Wonga (1947–2015) accompanied him; Sonja Ferlov, his wife, had died in 1984.

McCaul, who only knew of Mancoba through Dziomba, was keen to make his acquaintance and invited him and his son to an afternoon tea at her home in Auckland Park. They enjoyed a memorable afternoon and reminisced about their mutual friend, Dziomba, Greek drama and philosophy as well as Shakespeare.

*Elza Miles*

<sup>1</sup> See Elza Miles (1994), *Lifeline out of Africa*, Cape Town: Human and Rousseau, p.34.



TWO VIEWS OF LOT 326



327

### Gerard Sekoto

SOUTH AFRICAN 1913–1993

#### *Women in the Country*

executed circa 1946–47

signed

oil on canvas laid down on board

60 by 45 cm

**R2 500 000 – 3 500 000**

#### EXHIBITED

Johannesburg Art Gallery, Johannesburg, *Gerard*

*Sekoto: Unsevered Ties*, 1 November 1989 –

10 February 1990, catalogue number 62.

Cité Internationale des Arts, Paris, in association with

Iziko South African National Gallery, Cape Town, *A*

*Portrait of South Africa: George Hallett, Peter Clarke and*

*Gerard Sekoto*, 30 October 2013 – 27 November 2013.

#### LITERATURE

Lesley Spiro (ed.) (1989). *Gerard Sekoto: Unsevered Ties*, Johannesburg: Johannesburg Art Gallery. Illustrated in colour on page 83.

Barbara Lindop and Chloë Reid (eds.) (2013). *Song for Sekoto: Gerard Sekoto 1913–2013*, Johannesburg: The Gerard Sekoto Foundation. Illustrated in colour on page 101.

In 1945, following a lengthy stay in Cape Town, Gerard Sekoto moved to Eastwood, a run-down black settlement outside Pretoria, to live with his mother and stepfather. Sekoto knew he wanted to move to Paris, but viewed his relocation upcountry as a necessary prelude: 'Before leaving, however, I wanted to dig into my ancestral roots, as I no longer believed that the tradition of my forefathers was evil.'<sup>1</sup> However, unable to visit the village of his Pedi forebears Sekoto turned to his immediate environment. Already attuned to describing aspects of black urban life from his extended sojourns in Sophiatown and District Six, Sekoto went on to produce gregarious studies of domesticity and street life marked by their formal innovation and painterly maturity.

It is widely acknowledged that the paintings

Sekoto produced in the two-year period between his arrival in Eastwood and his departure for France in 1947 represent the highpoint of his artistic career. Acknowledged masterpieces like *Sixpence a Door* (1946) and *Song of the Pick* (1946) date from this keynote period. Writing in the catalogue that accompanied Sekoto's first major retrospective exhibition, held at the Johannesburg Art Gallery in 1989, curator Lesley Spiro notes: 'It was a time when he pushed his understanding of colour and form to new heights, when he seemed to sharpen even further his already remarkable sense of mood and movement.'<sup>2</sup>

*Women in the Country* (Lot 327) is a product of this fertile period and was included on Spiro's landmark 1989 exhibition. She identified the painting as bearing many of the hallmarks of Sekoto's Eastwood period,

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328

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*The Pink Road*

executed circa 1940–42

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

oil on canvas

19,5 by 25 cm

**R1 000 000 – 1 500 000**

**EXHIBITED**

Johannesburg Art Gallery, Johannesburg, *Gerard Sekoto: Unsevered Ties*, 1 November 1989 – 10 February 1990, catalogue number 22.

**LITERATURE**

Lesley Spiro (ed.) (1989). *Gerard Sekoto: Unsevered Ties*, Johannesburg: Johannesburg Art Gallery. Illustrated in colour on page 32.

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notably 'the graphic treatment of the landscape, the oil-slick-like shadows, and the solid, three-dimensional drapery'.<sup>3</sup> The painting also reveals how Sekoto looked and positioned himself relative to his subjects. Sekoto's biographer N Chabani Manganyi writes that the artist possessed a 'precocious inquisitiveness and wonder'.<sup>4</sup> This is certainly clear here. Sekoto was an unobtrusive observer, adept at standing to one side and – like a documentary photographer – recording the way people commuted, dressed, mingled, toiled and laughed, without judgement. Oftentimes his subjects don't seem to even register his presence.

*The Pink Road* (Lot 328) is an earlier example of Sekoto's understated way of witnessing. The work was painted during Sekoto's Sophiatown period (1939–42), when he became associated with Johannesburg art dealer Joan Ginsberg of the Gainsborough Galleries, found admiring patrons for his work, and also became acquainted with contemporaries like Alexis Preller and

Walter Battiss. The work was exhibited at the Grand Hotel in Salisbury, Rhodesia (now Harare, Zimbabwe), in July 1943 on an exhibition of paintings by Maud Sumner, together with English and South African artists selected by the Gainsborough Galleries. Spiro notes that Sekoto's contribution to the exhibition was singled out for attention in four contemporary newspaper reports. Although attention waned after his move to Paris, Sekoto is now celebrated as a pioneering modernist painter and participant in the formation of a progressive and authentic canon of South African painting.

1 N. Chabani Manganyi, *Gerard Sekoto: 'I am an African'*, Johannesburg: Wits University Press, 2004, page 43.

2 Lesley Spiro, *Gerard Sekoto: Unsevered Ties*, Johannesburg: Johannesburg Art, 1989, page 41.

3 *Ibid.*, page 39.

4 Manganyi, *op.cit.*, page 45.





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**Irma Stern**

SOUTH AFRICAN 1894–1966

***Freda with Roses***

signed and dated 1943  
oil on canvas  
50 by 50 cm

**R3 000 000 – 5 000 000****PROVENANCE**

Purchased by the sitter, thence by descent.

**LITERATURE**

Mona Berman (2003). *Remembering Irma. Irma Stern: A Memoir with Letters*, Cape Town: Double Storey Books. Illustrated in colour on page 174.

*continued from page 248*

imagine herself with the appearance and bearing possessed by my mother. In every portrait she did of my mother, four oils, several charcoals and a gouache, she showed a completely different aspect of Freda.<sup>9</sup>

*Freda with Roses*, the first to be painted in the series of three portraits, brings together Stern's love of flowers (which was shared by Freda<sup>10</sup>) and skill as a portraitist with dazzlingly intensity. The almost garish lime-green background vividly offsets Freda's blazing blue eyes and red lips, while the pale rose in her immaculately manicured hand creates a visual link between the rose orange, pink and yellow roses in the vase and the bright flecks of colour on the black ground of her dress. While for one of the fictitious dinner guests at Freda's party the painting 'holds no joy... as though the roses were being placed on the graves of fallen soldiers';<sup>11</sup> one could equally argue that this is Stern at her most audacious as a painter, the strident colours and confident, vigorous brushstrokes combining in a flamboyant celebration of friendship and femininity.

The third of the series to be painted, *Freda in a Khaki Dress*, is very different, both in colour and in mood. The formal severity and drab colour of the dress in question is barely mitigated by a blue and orange brooch in the form of a jeweled cockerel. The blue tones of the brooch in turn offset the pale wistfulness of Freda's eyes, which no longer

blaze with the bright intensity of the previous painting, while the distorted elongation of the neck adds to the sense of unease. Indeed, in its melancholy introspectiveness, it is in many ways atypical of Stern's work of the period.

Interestingly, this portrait only came into Freda's possession shortly before Stern's death. Although all three portraits date from the same visit to their home in 1943, this portrait was produced later in Stern's studio from drawings, without Freda's knowledge. In fact, Freda was only alerted to its existence by the Adler-Fielding Galleries in 1966, who sent it to her for verification. She bought it as she 'couldn't bear the idea of it being shown in a gallery or hung in a stranger's home'.<sup>12</sup> She wrote to Stern enquiring after it, but Stern, in one of the last letters she ever wrote to Freda, denied 'ever selling a picture of yours to anybody but yourself'.<sup>13</sup>

Given both the relationship of the sitter to the artist, and in resisting the usual epithets applied to Stern's paintings of the 1940s, this painting is a compelling testimony to the intensity of a 'friendship and mutual dependence [that] had endured through time and circumstance'.<sup>14</sup> In deflecting us for a moment into a space of unquiet intimacy, it also has the effect of rendering more visible and poignant the dazzling sensuousness of Stern's oeuvre.

*Federico Freschi*

1 Freda Feldman, née Ginsberg, 1910–1987.

2 They called their home Ny-Hame, meaning 'new home' in Yiddish (Mona Berman, personal communication, 21 September 2017).

3 Richard (Rachmiel) Feldman, 1897–1968.

4 Below, Irene. 'Between Africa and Europe', in Paul Cullen (ed.), *Expressions of a Journey*, Standard Bank Gallery, Johannesburg, 2003, p. 36. In 1935 Feldman published a book of short stories in Yiddish, *Shwartz un Vays* ('Black and White'), which dealt with the plight of the downtrodden black population and the poverty of Jewish immigrants arriving in South Africa.

5 Mona Berman, personal communication, 21 September 2017.

6 From the Russian *Obchestvo Remeslenogo Truda*, 'Association for the Promotion of Skilled Trades'.

7 Mona Berman, personal communication, 21 September 2017.

8 *Ibid.*

9 *Ibid.*

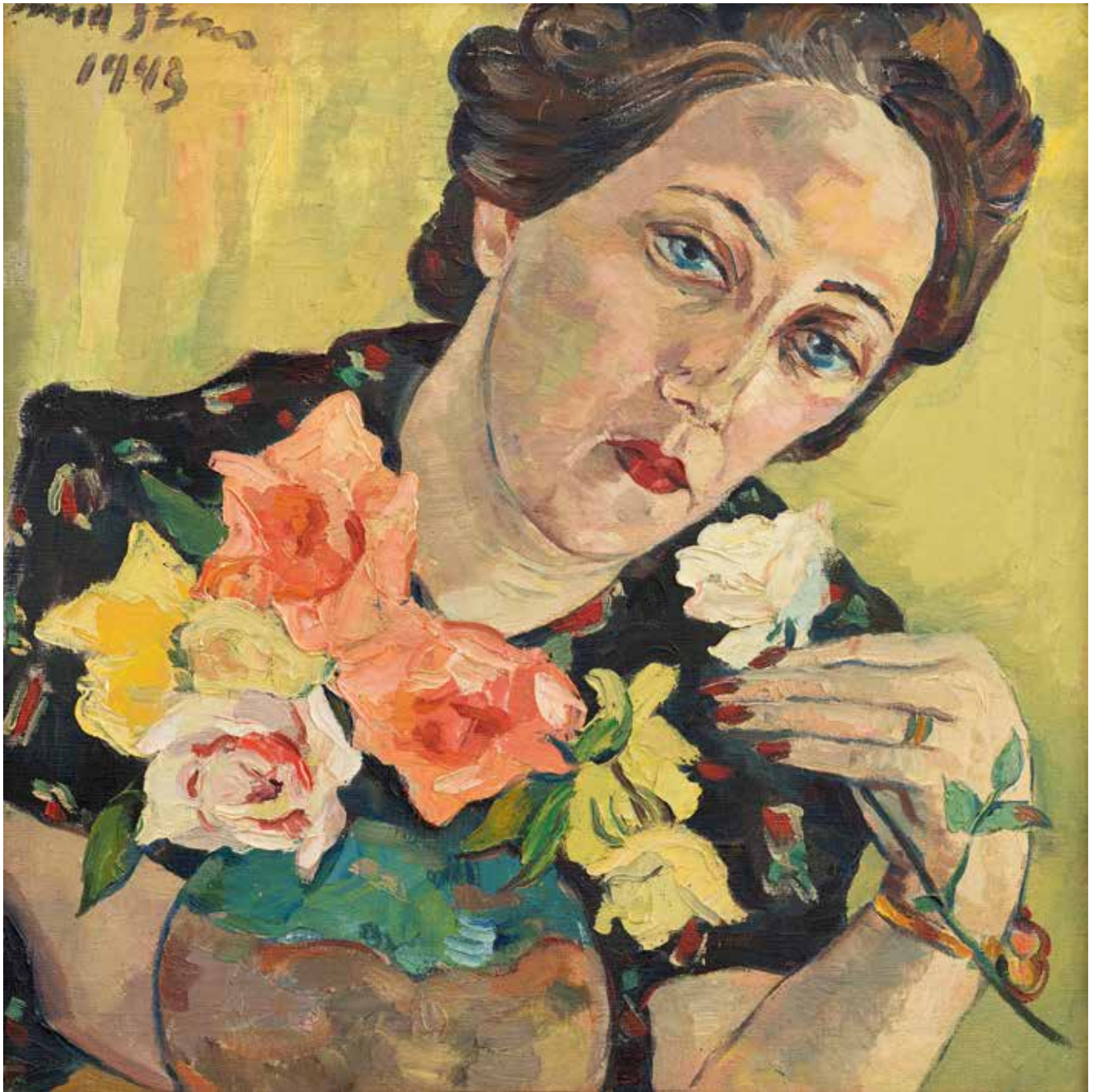
10 Berman, Mona, *Remembering Irma. Irma Stern: A Memoir with Letters*, Double Storey, Cape Town, 2003, page 28.

11 *Ibid.*, page 173.

12 *Ibid.*, page 176.

13 *Ibid.* Berman writes that Freda 'suspected Irma knew that Richard would have disliked [the painting] – which he did when he eventually saw it – and so had stashed it away in her storeroom cupboard. A dealer may have come in the months before she died, and bought a number of her discarded paintings' (*ibid.* 178).

14 *Ibid.*, page 177.



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330

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Still Life with Flowers*

signed  
oil on board  
54 by 39 cm

**R300 000 – 500 000**

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her paintings, drawings and graphics*, Perskor Press: Johannesburg & Cape Town. Illustrated on page 309, catalogue number 1283.



© The Estate of Maggie Laubser | DALRO

331

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Ducks and Flowers in a  
Landscape*

signed  
oil on board  
47 by 37 cm

R250 000 – 350 000

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg & Cape Town: Perskor Press. Illustrated on page 379, catalogue number 1714.



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332

## Alexis Preller

SOUTH AFRICAN 1911–1975

### *Fleurs du Mal*

signed and dated 44

oil on canvas

48 by 116,5 cm

**R4 000 000 – 6 000 000**

#### EXHIBITED

MacFadyn Hall, Pretoria, 1946.

Pretoria Art Museum, Arcadia Park, *Alexis*

*Preller Retrospective*, 24 October 1972 –

26 November 1972, catalogue number 13.

Illustrated, unpaginated.

#### LITERATURE

*Alexis Preller Retrospective*, Pretoria: Pretoria Art Museum. Illustrated, unpaginated.

Esmé Berman and Karel Nel (2009).

*Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Illustrated in colour on page 71.

Esmé Berman and Karel Nel (2009). *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Illustrated in colour on page 18.

This iconic work, *Fleurs du Mal*, was often included in Esmé Berman's public lectures when she was presenting and discussing Alexis Preller. While Berman and I were researching works for the Preller double volume publication, we were unable to track down and photograph this work, and were later informed that it was tragically lost in a fire. This necessitated our inclusion of an older, yellowed image of the work. The surprise of the recent emergence of *Fleurs du Mal* was thrilling and a relief that it had in fact not been destroyed. The revelation of its true colour again reinforces Preller's reputation as a colourist.

*Fleurs du Mal*, painted in 1944 in direct response to his war experiences, is a striking record of his ability as an artist to process significant moments in a highly personalised manner. Preller had enlisted in 1940 to serve in the South African Medical Corps and had left for Egypt by boat, which travelled up the east African coast in April 1941. Preller chose not to be an active protagonist within the war but to serve and tend those injured in the cross-fire on the front lines. This saw him actively positioned with the medical corps as a stretcher-bearer in the north African campaign, positioned at the hotspots of Helwan, Mersa, Maltruh, El Alamein, Sidi Omar, Sidi Rezegh and Tobruk.

Preller was finally captured in June 1942 and sent as a prisoner of war to Italy. He was later moved to Egypt and finally returned to South Africa in 1943 on a troop ship, again voyaging down the east coast of Africa.

This work *Fleurs du Mal* painted a year later after his return reflects his seriousness as a painter and his need to re-engage with the interrupted life he had left behind. His works eloquently embody his attempt to translate, integrate and transform his war experiences into a group of works which included *Remembrance of Things Past* and *Prisoner of War*, both painted in 1943. Both these works were included on his Johannesburg exhibition at the Gainsborough Gallery in June 1944. The exhibition was opened by the poet, Uys Krige.

Esmé Berman, in recounting the genesis of *Fleurs du Mal*, describes how his memories were very real.

They encompassed images of brutally shattered bodies, but also included acts of huge compassion and the exercise of healing, to which he was a witness. The horror of pain was transformed by the transcended beauty of merciful repair. In his mind, the gauze swabs inserted into the shrapnel wounds took on the appearance of butterflies that had settled for a moment on the tortured flesh; and when he began to give artistic expression to wartime images that haunted him, he attempted to convey that paradox of beauty in the midst of horror.

Western convention tended to restrict portrayal of the male nude body to allegorical scenes of gods and history. Even so chaste an image of a nude young man may have appeared provocative. Thus, Alexis Preller avoided defining the gender of the androgynous figure. He transformed the gauze swabs of his memory into flowers scattered across the iodine-painted torso, and he borrowed French poet Charles Baudelaire's literary title, *Flowers of Evil*. Preller's transformation of these painful wounds inflicted by the evils of war into poetic blooms represent a redemptive and healing act, both in his caring capacity as a medic in the tented operating theatres of the desert, and later in the solitary capacity as artist.

*Spirit of the Dead watching Manao Tupapau*, Paul Gauguin's startling work of 1892, was inevitably the inspiration for Preller's *Fleurs du Mal*. This painting is one of the earliest and most significant of his works to be influenced by Gauguin, who was to be an inspiration to Preller's thinking and work over a lifetime.

In both the Preller and Gauguin works, the fluorescent flowers, decorative cloths and a figure set across the horizontal format, create an eerie and otherworldly quality. Both faces reflect a fear and vulnerability, and the paintings evoke an ethereal quality set off against the sheer physicality of the recumbent human form.

The fearful face engaging the viewer in Preller's painting emerges from behind a broad shoulder. The startled almond-shaped eyes, broad forehead, straight nose and soft vermilion lips, cheekbone

*Continued on page 264*



Continued from page 262

and ear are framed by the sharply pointed hair hanging down on one side. In contrast, above, a full body of hair echoes back, almost landscape-like, into the background. The undulating cloth upon which the young person's body with the painfully swollen legs lies appears to transform, in the distance, into snowcapped mountains of the imagination or delirium, receding into the darkness.

The four corners of the work are painted bright yellows, red and black, alluding to the eroded edges of Gauguin's famous work, *Where Do We Come From? What Are We? Where Are We Going?* (1897). These punctuating edges work like quotation marks alluding to the psychological and philosophical quests posed by Gauguin's artistic pursuit and his sense of engaging extremity.

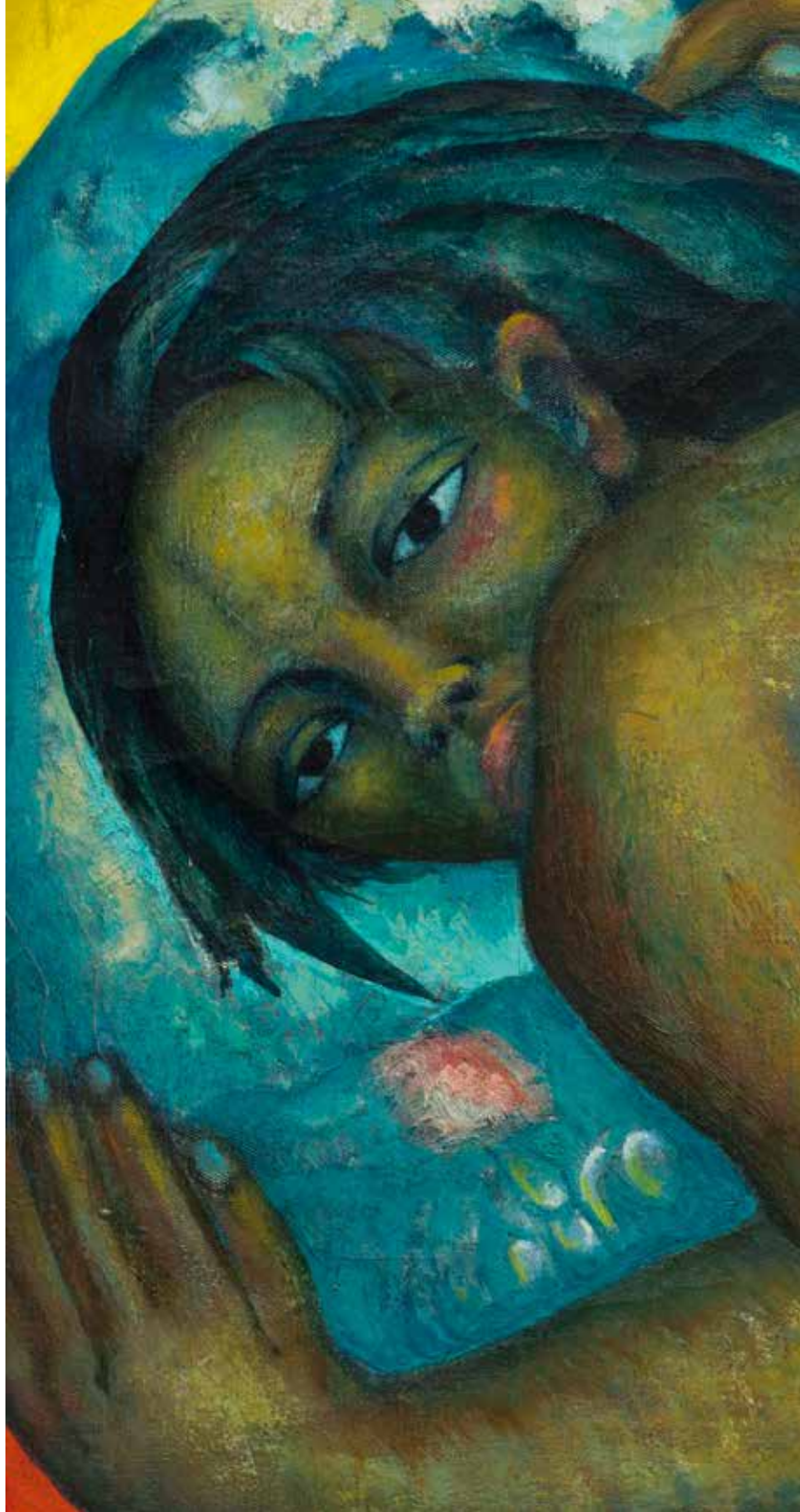
In this early powerfully poetic work, *Fleurs du Mal*, his tragic rendition of this damaged young man is a precursor to the leitmotif of the male nude in his oeuvre. The male nude plays out in many symbolic semblances: Adam, Apollo, David and Sebastian, all appear in different embodiments. These culminate in the empowered and transcendent male forms derived from the kouroi, the 5th century BC Greek marble sculptures. These heroic and iconic torsos are seen in Preller's final triumphant Marathon works of the 1970s. On a profound level, they reflect a self-realisation for Preller himself, both as a man and an artist.

Metaphorically Preller seems to have engaged on a long journey, the vulnerable and damaged young man lying prone on the edge of the battlefield in *Fleurs du Mal* is a far cry from the transcendent Marathon images of his late works.

Karel Nel



Paul Gauguin *Spirit of the Dead watching Manao Tupapau* (1892)









333

**Dorothy Kay**

SOUTH AFRICAN 1886–1964

***War News***

signed; inscribed with the artist's name  
and the title on a label adhered to the reverse  
oil on board  
60 by 53 cm

**R450 000 – 550 000**

**PROVENANCE**

Acquired directly from the artist, and thence by descent.

Having been commissioned by the Union Government in 1941 to contribute to a war record on the homefront, and following an endorsement from Neville Lewis, the country's first and most senior Official War Artist, Kay sketched and painted fitting subjects in the aerodromes, batteries, mines, factories and hospitals of Cape Town, Port Elizabeth and the then Transvaal. Working up most of her pictures in her home studio, preferred examples were consistently sent to Pretoria – to 'H.Q.' as she called it in her letters – for review and possible purchase by the Government. Rather surprisingly, and despite sending numerous works for vetting, only eight were accepted and later absorbed into the National War Museum's collection. The identity of the selection panel remained anonymous, but as the artist felt that her best pictures tended to be rejected, one has to wonder whether Lewis, perhaps for fear of comparison with his own work, played an influential part. While most of the returned pictures were painted out or cut up back in the artist's studio, a small number survived.

The present lot shows four elderly men, all past fighting age, each either bespectacled, gaunt, hunched, balding or swollen-knuckled, carefully reading the wartime news. Each man is utterly absorbed, rigid with uncertainty, disbelief and dread. If sketchbooks from early 1943 suggest that the artist chose to set the scene in the Port Elizabeth Public Library, the relative silence and order of this interior only serves to heighten the sense of anxiety, chaos and hopelessness that the pinned broadsheets no doubt describe. Kay's mid-career style, moreover, deep-rooted in the English academic tradition, and favouring sound, economical draughtsmanship, directness, and restraint in colour, well suited the weighty subject of *War News*.



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**Maggie Laubser**

SOUTH AFRICAN 1886–1973

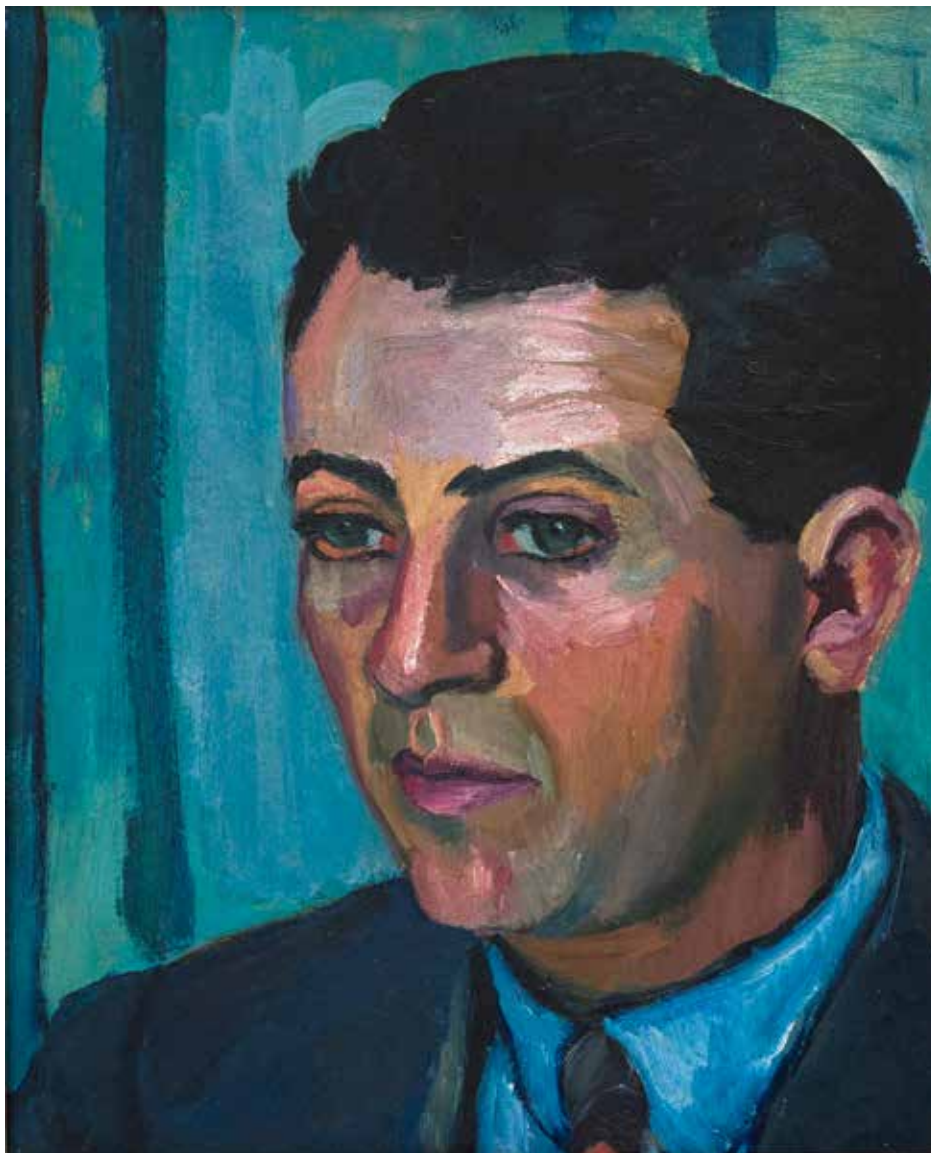
*Portrait of a Man*

oil on board  
42 by 34 cm

R200 000 – 300 000

LITERATURE

Dalene Marais (1994), *Maggie Laubser: Her paintings, drawings and graphics*, Perskor Press: Johannesburg & Cape Town. Illustrated on page 204, catalogue number 650.



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**Maggie Laubser**

SOUTH AFRICAN 1886–1973

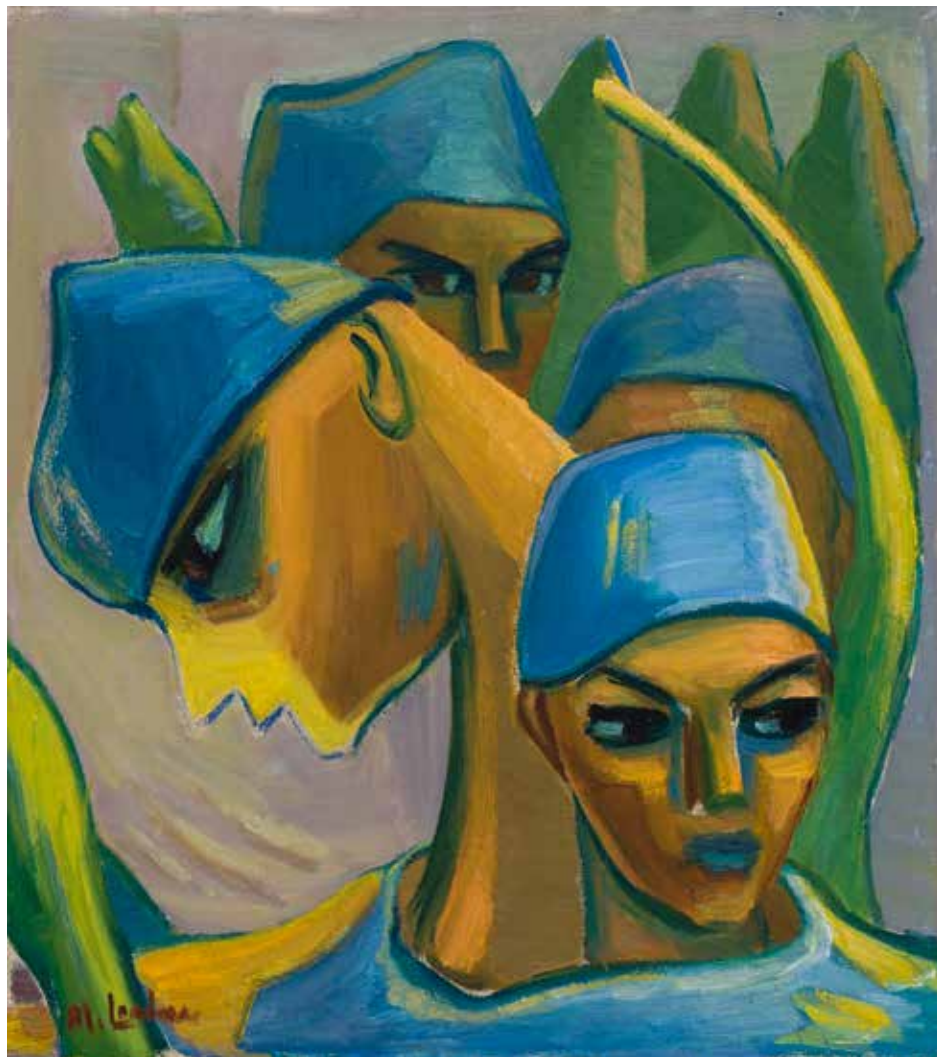
*Composition with Four Heads*

signed; signed on the reverse  
oil on board  
46 by 41 cm

R350 000 – 500 000

LITERATURE

Dalene Marais (1994), *Maggie Laubser: Her paintings, drawings and graphics*, Perskor Press: Johannesburg & Cape Town. Illustrated on page 317, catalogue number 1325.



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336

**Maud Sumner**

SOUTH AFRICAN 1902–1985

***Still Life with Fruit on Blue Table***

signed and dated 49; inscribed with the artist's name and the title on an Everard Read label adhered to the reverse  
oil on canvas  
49 by 59,5 cm

**R500 000 – 700 000**

**PROVENANCE**

Barloworld Collection

This painting, *Still Life with Fruit on Blue Table*, by one of South Africa's most important artists of the twentieth century, Maud Sumner, is particularly commanding in subject matter, composition and in the use of colour. Painted in 1949, after almost two decades of devoted study and artmaking in Oxford, London, Paris and Johannesburg, Sumner incorporates into this still life vignettes of the most important influences of her career, more particularly French modernism and the work of artists such as Cézanne, Bonnard, Braque, Vuillard and Matisse. This still life bears testimony to the consolidation of these influences that shaped her work and robustly demonstrates a confidence in her own direction as an artist.

This still life by Sumner is one of the most important to come on the market in recent years and was painted a year before the outstanding *Nature Mort* (1950) which sold for a record R2 200 000 on Strauss & Co's November 2010 auction. Similar to the 1950 still life, Sumner boldly paints the fruit at the peak of their voluptuous ripeness in a bowl focally placed on a mound of colorfully layered cloths lying on the flat blue table surface. This is in sharp contrast to the soot-black coffee pot with an unusually large spout on the one side of the canvas and the black tree branches dominating the other side, the latter depicting a style of landscape with trees Sumner was to return to over the years.



337

## Irma Stern

SOUTH AFRICAN 1894–1966

### *Still Life with Poinsettias*

signed and dated 1934

oil on canvas

98,5 by 78 cm

R4 000 000 – 6 000 000

#### PROVENANCE

Barloworld Collection

#### LITERATURE

Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Fernwood Press: Vlaeberg. Illustrated on page 33.

#### EXHIBITED

*The Empire Exhibition*, Johannesburg, 15 September 1936 – 15 January 1937.

Flower paintings form a significant part of Stern's oeuvre, a theme to which she returned again and again throughout her career. In effect, they constitute something of a bridge between the other two key subjects that preoccupied her – portraits of those in her social milieu (of which the portraits of Freda Feldman on this sale are a key example), and paintings of 'exotic' others; Africans, Arabs, and Malays that she encountered both on her travels and at home. Like the social portraits, the flower paintings are intimate, and often give us insights into her private and personal preoccupations. Like the 'exotic' portraits, they are lush and sensual, vehicles for her unbounded creativity, sensuality, and love of colour and beauty. But most tellingly, perhaps, they are symbolic portraits of her personal world, a vivid recreation of the myriad artefacts and *objets* with which she surrounded herself, and which gave her pleasure.

Various writers have commented on the extent to which Stern's portraits – whether of graceful and accomplished society women like Freda Feldman, or beautifully sensual 'others' – were a means of sublimating her own lack of self-esteem in relation to her appearance. Her overweight figure, plain appearance and overbearing personality were in marked contrast to the beauty and sensuality of her paintings, and despite being a prolific and skilled portraitist, she never painted a self-portrait. As Esmé Berman put it, 'she surrounded herself with things that gave

her pleasure, and sublimated her blighted hopes and dreams by transforming her pleasurable perceptions into art'.<sup>1</sup> The flower paintings, of which *Poinsettias* is a fine example, play directly into this aspect of Stern's oeuvre. As such, they occupy an important position not only as dazzlingly beautiful objects that continue to delight us, but also as a reminder of the extent to which art allows us the extraordinary intimacy and poignancy of seeing the world through the eyes of another.

While Stern did not restrict herself regarding the choice of flora for her paintings, she returned again and again to certain favoured varieties. These included poinsettias, whose striking scarlet bracts lent themselves well both to her love of the colourful and the exotic. As with most of her flower paintings, the poinsettias are not depicted in isolation, but are accompanied by various domestic items in addition to the vase in which they are placed: a bowl of red apples, fabrics, the edge of a table. In this instance, these items serve formally to balance the composition, while at the same time setting up a sumptuous play of colour. The bright red of the flowers is picked up and intensified in the apples and the hint of the table top that is visible in the bottom right-hand corner. These reds are in turn offset against the poinsettia's leaves and a bright viridian paw paw. The strident complementarity of these colours is further intensified by a background of bright pink, with smears of pale green. This is a characteristically

audacious use of colour, and in keeping with Stern's impatience with colours that 'matched'.

Indeed, this painting is a remarkable example of Stern's brilliant sense of colour, and her ability to explore a vibrant and even riotous palette while remaining true to a single colour theme – in this case, the dominant red – accented by contrasting hues. Although they resemble each other in composition and subject, her flower paintings are never formulaic. Each is a resplendent and vital celebration of life and creativity, defying the lugubrious symbolism of the *memento mori* conventionally associated with the genre.

Painted in 1934, this painting is of particular historical significance in Stern's oeuvre, as it was exhibited at the Empire Exhibition in Johannesburg in 1936, along with *Malay Bride* and *Orange Harvest*.<sup>2</sup> The Empire Exhibition marked a turning point in Stern's career, bringing her both wider exposure to the South African public, and a shift away from the negative reviews that had marked her earlier exhibitions. It was also as a direct consequence of the Empire Exhibition that the South African government began acquiring Stern's work for its legations overseas, marking her out as an artist of significance, and putting in place the foundations of the canonical stature that posterity has bestowed on her.

*Federico Freschi*

<sup>1</sup> Esmé Berman, personal communication, 27 October 2013.

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





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338

**Maurice van Essche**

SOUTH AFRICAN 1906–1977

*Mother and Child*

signed

oil on canvas

53,5 by 37 cm

R150 000 – 200 000



339

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Still Life with Roses and Cherries*

signed

oil on canvas

72,4 by 59 cm

R180 000 – 240 000



340

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Female Form*

signed, dated 1967 and  
numbered 3/6  
bronze with a verdigris patina,  
mounted on a wooden base  
height: 49 cm, excluding base

R150 000 – 200 000





341

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Horseman*

signed and dated '50

oil on board

19,5 by 23,5 cm

R400 000 – 600 000

342

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Flower King*

signed and dated '68

oil on canvas

61,5 by 51 cm

**R2 500 000 – 3 500 000**

**EXHIBITED**

Pretoria Art Museum, Arcadia Park,  
*Alexis Preller Retrospective*, 24 October  
– 26 November 1972, catalogue  
number 144. Illustrated, unpaginated.

**PROVENANCE**

Purchased directly from the artist by  
A Walker and R Bernardi, and thence  
by descent.





343

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Horse Riders*

signed

oil on board

64 by 39,5 cm

R300 000 – 500 000







344

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Camp Fire*

signed

oil on canvas

25 by 50 cm

R180 000 – 240 000

345

## Alexis Preller

SOUTH AFRICAN 1911–1975

### *Sea Amphora*

signed and dated 62

oil on panel

51 by 38 cm

R1 500 000 – 2 000 000

#### EXHIBITED

Pieter Wenning Gallery, Johannesburg,  
November 1972.

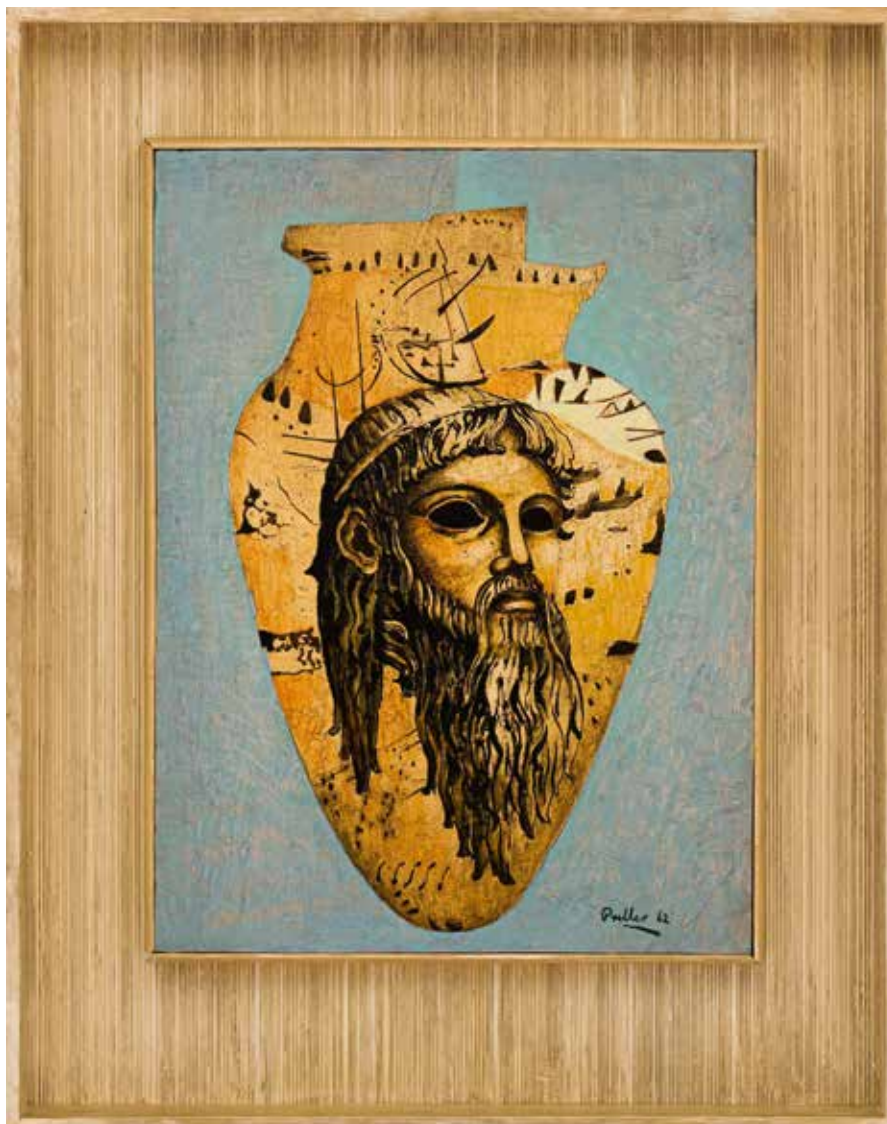
Pretoria Art Museum, Arcadia Park, *Alexis Preller  
Retrospective*, 24 October 1972 – 26 November 1972,  
catalogue number 13. Illustrated, unpaginated.

This work, *Sea Amphora*, was exhibited as part of a series of four works titled, *Sea Amphora*, *Sun Amphora*, *Earth Amphora* and *Winged Amphora*, at the Pieter Wenning Gallery in 1962. This was an unexpected departure in concept and handling of a newly introduced classical Greek theme, a new dimension in Preller's mythography. He had long been fascinated by Grecian art, was widely read and very knowledgeable about the ancient culture, although his only previous use of Grecian subject matter in a major painting had been in *Wounded Sculpture* (1947). The new works projected an altogether different mood. In this painting, an amphora or vessel-like form floats rather flatly on an azure blue background. A stark tonal rendition of a bearded head of Poseidon, from a famous ancient Greek bronze, is imposed on the golden-ochre urn form.

Preller finally travelled to Greece and Turkey in 1968, seeing at firsthand the early Greek bronzes and marble Kouros figures, which further prompted the influence of ancient Greek art on the themes of his future work.

*Sea Amphora* was included on the 1972 Preller Retrospective at the Pretoria Art Museum. The long-term influence of this image of the Poseidon head only became apparent when it was eventually exhibited alongside his subsequent large intaglio mythical heads, made after his return from Greece. These intaglios were an unusual Preller innovation, in his use of a negative cast relief, a mould-like structure cast in resin and then painted to read in reverse.

Karel Nel







J.M.W. Turner



346

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Extensive Landscape*

signed

oil on canvas

44,5 by 60 cm

R1 500 000 – 2 000 000

The objective correlative of Pierneef's *Extensive Landscape*, is certainly the mountain range, extending the view far towards the background, but also extensively in a sideways manner to the left and the right of the picture plane. Not only does it carry the structural elements of the composition, but also the emotive connotations of the landscape.

Apart from trees and clouds, mountains are a recurring motif, often holding together the composition of a landscape with its interesting rock formations, resulting in a monumental decorative aspect in his work, no matter how small the actual size of the canvas. 'The true South African landscape' according to Nobel laureate JM Coetzee, 'is of rock, not of foliage and therefore the South African artist must employ a geological, not a botanical gaze. This geological turn is particularly intriguing because it claims that vegetation disguises landscape.'<sup>1</sup> Pierneef has no trouble laying bare the landscape in its full glory.

Pierneef's perennial interest in the compositional potential of the role of the mountain in a landscape is most evident in the numerous landscapes of the Station Panels dealing with mountains: no fewer than 14 of the 28 large scale panels contain mountains as dominant feature in the composition. Of particular interest is the mountain ranges of Lesotho, the so-called 'Mountain Kingdom', and the Drakensberg mountain range, the latter suggesting Pierneef's interest in prehistoric Rock Art as is evident in the very first commission he executed for the Ficksburg High School: eight panels of rock art images he found in caves in the Eastern Free State and in the Drakensberg range. The prehistory of a country is embedded in the mountains, Pierneef seems to suggest in this *Extensive Landscape*.

<sup>1</sup> JM Coetzee (1988) *White Writing: On the Culture of Letters in South Africa*. New Haven: Radix publishers p167.



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347

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Swakopmund*

signed

oil on canvas

48 by 98 cm

R120 000–160 000

348

**Fritz Krampe**

SOUTH AFRICAN 1913–1966

*Masks of Africa*

signed with the artist's initials  
oil on canvas  
141 by 125 cm

**R250 000 – 350 000**

**PROVENANCE**

South African National Gallery,  
Cape Town, *Commemorative  
Exhibition*, October 1967, catalogue  
number 5.  
Everard Read.

**LITERATURE**

cf. Peter Strack. (2007) *Timeless  
Encounters, Fritz Krampe: A Painter's  
Life in Africa*. Kuiseb Verlag: Namibia.  
A similar example is illustrated in  
colour on the back cover.







349

### Irma Stern

SOUTH AFRICAN 1894–1966

#### *Still Life with Fruit, Urn and Pot*

signed and dated 1948; inscribed with the artist's name, address and the title on the reverse  
oil on canvas  
83 by 60 cm

R2 000 000 – 3 000 000

The central composition of this still life features a representation of a tile depicting The Expulsion of Adam and Eve from the Garden of Eden. It is now set into the wall at the visitor's entrance of her former home, *The Firs* in Rosebank in Cape Town, which today houses the Irma Stern Museum.

Before being fixed into the wall, the painted and glazed earthenware tile, executed in the 17th century style, was a free object in her studio and was most likely collected on a trip to Italy. Stern had an interest in early Christian art which is reflected in a number of her paintings which draw inspiration from familiar themes.

Coupled with a copper coffee pot and a rich bowl of apples and pears, the painting reflects a deeper meditation on the theme of the tile where the ill-fated couple, now shamed by their nudity, are expelled from the orchards of the Garden of Eden.



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350

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Acacias in the Veld***

signed and dated 1940

oil on board

44 by 60 cm

**R1 200 000 – 1 600 000**

**EXHIBITED**

Turbine Art Fair, Johannesburg,  
*Pierneef: A Collector's Passion*,  
14–16 July 2017.

The Acacia is one of many in the Pierneef inventory of indigenous trees that he painted throughout his life, judging from a catalogue list of trees exhibited on one of his exhibitions in Cape Town in 1947: *The White Tree – Lowveld, Thorn Tree – Bushveld, Hardekoolbome, Rooibosboom, Harpuijsboom, Wild Acacia*, and so on. This list can be extended when Pierneef's *Baobab Tree* and *Siringa Tree* paintings were included in the seminal exhibition, *Overseas Art from South Africa* at the Tate Gallery, London in 1948, an exhibition that travelled to The Hague in the Netherlands in 1949. Charles de Water aptly called Pierneef 'the doyen of South African painting' in the catalogue that accompanied this exhibition.

Depicting indigenous trees has always been Pierneef's forte as a fine artist. Commenting on his momentous exhibition at the Lidchi Gallery, Johannesburg in 1942, a *Star* reporter describes it thus: 'Flat, decorative and formal in treatment, and high in key for the most part, the tree



paintings represent an enthusiasm which finds full expression in the large painting, *Patriarch of the Bushveld*. This is a picture one can walk into and explore, it is the Bushveld! With this in mind, the present lot could well have been another patriarch in Pierneef's oeuvre as a foremost painter of trees.

He made numerous sketches of trees while criss-crossing the country on his endless painting trips. Sketches of trees abound in the first biography of Pierneef by JFW Grosskopf (1947). Says Grosskopf: Pierneef himself believes in hard work and patient preparation. For many of the panels of the Johannesburg Station he worked out up to thirty, and even more preliminary sketches and projects. When he puts our South African trees, particularly the Bushveld trees that he loves, into one of his more decorative pictures in a somewhat formalized manner, those that know him also know that he has made hundreds of drawings from nature of all those trees with punctilious detail. He has drawn the roots gripping

the earth, leaves and thorns, blossoms or curled seed pods, with the accuracy of a botanist.<sup>1</sup>

Pierneef places the tree in the present lot slightly off-centre to the left in the overall composition in such a manner that the canopy of the tree forms part of an overarching umbrella, a form completed in the background by dramatic storm clouds. The green canopy is complemented by the cluster of smaller acacia trees in the middle ground, dwarfed by the giant Acacia towering over them. In addition, the big tree contrasts sharply with the white of the cloud behind it. The green and white colours dominate, providing an austere, bleached-out landscape which cuts to the essentials of the veld. Pierneef usually foregrounds his bulbous clouds in a vast sky that takes up most of the picture plane, but in this case, the emphasis is clearly on the tree. The tree is clearly the patriarch of the Bushveld.

<sup>1</sup> JFW Grosskopf 1947 *Pierneef: the man and his work*. Van Schaik publishers, p13



351

**Cecily Sash**

SOUTH AFRICAN 1924–

***Abundance***

signed, dated Dec. 2015, numbered 1/6  
and inscribed with the title on a label  
adhered to the reverse  
hand-woven tapestry  
244 by 353 cm

**R200 000 – 300 000**

Woven in The Stephens Tapestry  
Studio (Weavers)

Marguerite Stephens, renowned South African weaver relates that she often gets requests from artists to *translate* an existing painting of theirs into a woven tapestry, but the best for weaving, she maintains, are those that artists conceptualise as designs, not as fine art. This is in fact the case with the present lot, for which Cecily Sash made a design in the early 1970s. The tapestry could not be woven at the time, but the now elderly Sash signed it once it was completed. Sash and Stephens collaborated on many projects in the past, most notably in the late-1960s, creating such memorable tapestries as *Six Vertical Plant Forms*, and *Pomegranates*. Sash's interest in plant motifs is clearly evident in this tapestry, and so is her strong sense of composition. In fact, Sash is still known today for the ground breaking changes she introduced to the teaching of fine art students at Wits University. She emphasized the essential need for a concerted element of structure, executed in a coherent design, for each of their paintings. Her own work often exhibits a linear sense of design, as is evident in this tapestry with its many cross sections of fruit and seed pods and graphic rendering of the giant flower on the left. Also of note is the bird in the bottom right corner of the tapestry. Sash had a lifelong interest in birds, especially after a bird flew into her classroom one day and knocked itself dizzy when it crashed head on with a closed window while trying to escape. She often depicts birds as having scissor beaks and bearing a target on their backs.



352

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Zebras*

signed and dated 46

oil on panel

20 by 24,5 cm

R350 000 – 500 000

353

## Walter Battiss

SOUTH AFRICAN 1906–1982

### *Calligraphic Forms, recto;* *Abstract Composition, verso*

signed

mixed media on canvas

50 by 45.5 cm

R300 000 – 500 000

The colourful calligraphic forms in the present lot are inspired by Walter Battiss's lifelong interest in South African rock art, which he studied intensively from the early 1930s until his death in the early 1980s. Specifically, they refer to the petroglyphs he recorded at the Lower Riet River in the Douglas district of the Northern Cape, symbols he later equated with the letters in the alphabet of a San language and published in his book, *The Art of Africa* (1958, p50). He used the shapes of these letters, together with those of the letters in Southern Arabic, an area which he visited for the first time in the early 1960s, to devise his own Fook alphabet. Not only do these shapes refer directly to San rock art, but, as Rory Doepel documented in an essay, also to the rock art found in Spain, a form of art that inspired Joan Miro in a profound way.<sup>1</sup> The most important part of this painting, however, is the painted wooden parts attached to the picture plane. Few people are aware of the fact that Battiss was keenly interested in wood carving, a practice he took up one holiday after having picked up bits of drift wood from the beach at Leisure Bay, on the KwaZulu coastline near Port Alfred, where the Battiss family had their holiday home for many decades. The first example of wooden figures on a canvas can be found at the Johannesburg Art Gallery, in a work called *Artist's Hands* (1968) onto which Battiss affixed a number of carved wooden birds to every print of the palm of his hand that covers the entire surface of the painting. The very last work in his studio when he died in 1982 had attached to it many colourfully painted wooden figurines. These wooden pieces lend a sculptural element to the otherwise flat canvas. In a sense they provide an additional dimension to a language.

<sup>1</sup> See 'The Influence of Spanish Rock Art on Miro's Development' in Frieda Harmsen (1973) *Art and Articles: Festschrift in honour of Heather Martienssen*. Cape Town: A. A. Balkema, pp134 – 143.







354

### William Kentridge

SOUTH AFRICAN 1955–

#### *Drawing for 'Il Sole 24 Ore'*

inscribed with the artist's name, date 2007, medium and the title on a Marian Goodman Gallery, New York label adhered to the reverse charcoal, colour pencil, gouache and pastel on paper

213 by 147 cm

R1 800 000 – 2 400 000

William Kentridge was working on one of his stop-frame animation films, *What will come has already come* (2007), dealing with the Italian invasion of Ethiopia in the 1930s, when he received an invitation to do drawings for the front page of the cultural magazine accompanying the weekend edition of the Italian financial paper, *Il Sole 24 Ore*. Paging through back copies of the magazine, Kentridge was struck by the space devoted to Old Masters and to covering large scale restoration projects of the Italian Renaissance artist Giotto, and the most famous artist of the Italian baroque period, Carravaggio. The five drawings which emanated from this commission, of which the present lot is a prime example, combined visual elements of the chemical warfare the Italians used against the Abyssinians, such as gas masks, and images referencing the work of the old masters, such as Giotto's *The Massacre of the Innocents* (1305), at bottom left of the drawing. The *Massacre* is a biblical story, but Kentridge notices a clear similarity between this image and the victims of dead Kurdish villagers in the Middle-East. Since he could not find any actual images of the effect of the chemical warfare in Ethiopia at the time, the image of a crying mother suffices in his mind as relevant and applicable to the victims in the Horn of Africa as well.

The form of the drawings was dictated by the shape and scale of the sheet of newspaper they would be printed on, and by the quality of the printing normally associated with newsprint. Large-scale drawings seemed to be the ideal choice in which detail could be captured and then later reduced to tabloid size. In addition, he was

fully aware of the role images play on the front page of a newspaper, and hence adapted very strategic positioning of the visual elements that complemented the 'verbal' ones, or the text itself, which Kentridge ironically renders illegible, the implication being that history is often obliterated from the records and from public memory.

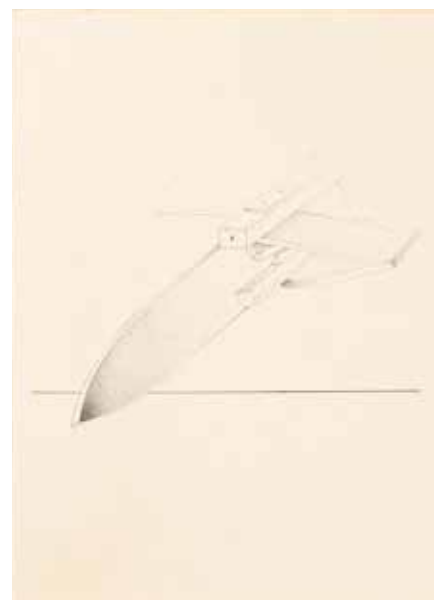
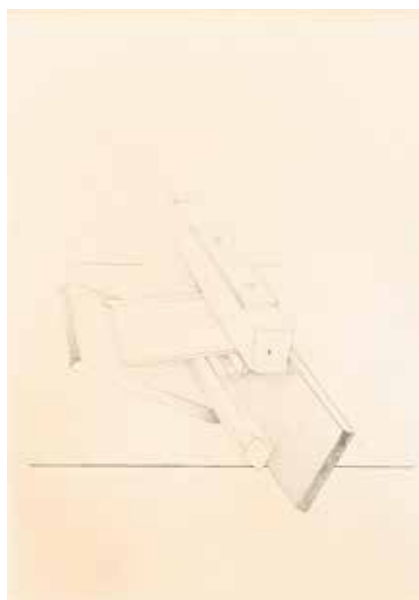
Kentridge, however, quickly abandoned working on a large scale, and instead worked on a series of small sized etchings to generate the five images, which he then later enlarged into the present format of the drawing, approximately eight times the size of the newspaper. When he made the present lot, Kentridge used a very soft Korean paper and included embossing, carried out using a blunt instrument pressed into the paper, and then he applied poster paint for the intense black areas, supplementing these with charcoal and pastel, and erasing certain parts. The large-scale drawings were then used to make the plates for newspaper printing.

The most recent iteration of Kentridge's interest in Italian history is to be found in the majestic project on the banks of the Tiber river flowing through the heart of Rome, in which he captures scenes from Italian history, specifically those pertaining to Rome, by means of applying a stencil to the grime on the walls of the river bank, and spraying the stencil with high pressured water hoses, laying bare the negative spaces which create the final image.

A similar drawing is illustrated in Lilian Tone (ed) (2013) *William Kentridge: Fortuna*. Thames & Hudson, p85.







355

### Karel Nel

SOUTH AFRICAN 1955–

#### *Edge Piece II*

bronze

length: 59 cm

(2)

R70 000 – 100 000

#### LITERATURE

Esmé Berman (1983). *Art & Artists of South Africa*, Cape Town: AA Balkema. Illustrated on page 406.

Accompanied by three pencil preparatory drawings showing the front, back and side.

In 1981 Karel Nel was awarded the prestigious Almaks Prize for his bronze, *Surface Piece*, on the South African Almaks national sculpture competition. He had returned the previous year from his studies in London at St Martin's School of Art, where he had been taught by two of the foremost British sculptors, Anthony Caro and Phillip King. He had previously in 1977 been awarded the Afrox Student Award for Sculpture and in the following year, 1978, the Afrox Prize, a major national award for sculpture. *Edge Piece* (1977), recently sold on auction by Strauss & Co, was one of these prizewinning works. The monetary awards enabled him to undertake his international studies before returning to teach in the Fine Art Department at the University of Witwatersrand, Johannesburg.

Nel's abstract constructed works of this period reflect his interest in sculpture's relationship to base, edge and surface, zones of relational significance, engaging with how sculptures interact with the physical world and the interface between their physicality and their allusions to imagery and the illusionistic world.

*Surface Piece*, a one-off bronze cast, reflects Nel's engagement with a tipped-up ski like form which implies a sense of poise and gliding over a 'surface'. Its load of a slab of bolted white felt, normally used as a buffer between two hard surfaces, is here displaced, its soft visual warmth set in contrast to the precise constructed forms cast in bronze, a metal with a deep historic ancestry.



356

**William Kentridge**

SOUTH AFRICAN 1955–

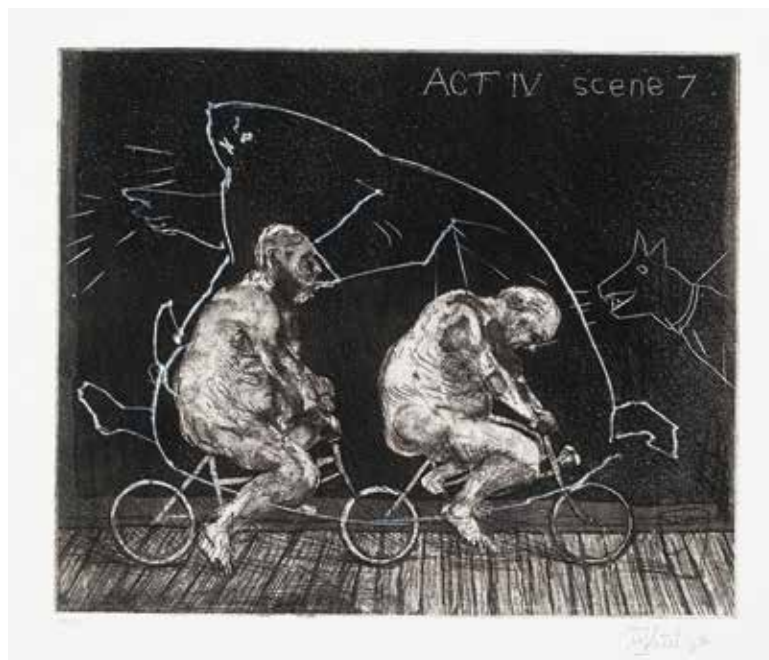
***Ubu Tells the Truth*, eight**

each signed, numbered 41/50 in pencil in the margin and embossed with the Caversham Press chop mark  
hardground, softground, aquatint, drypoint and etching  
plate sizes: 25 by 30 cm

**R250 000 – 350 000**

**LITERATURE**

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Parkwood: David Krut Publishing. Another set from this edition is illustrated in colour on pages 60–63.







357

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Rock Formations*

signed

oil on canvas

43 by 56 cm

R250 000 – 350 000



358

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Figures and Stripes*

signed

oil on canvas

50 by 60 cm

R200 000 – 300 000

359

## Karel Nel

SOUTH AFRICAN 1955–

### *Wayfarer, Mudif, Johannesburg*

signed, dated 2004/2005 and inscribed with the title on the reverse; inscribed with the artist's name, title, date and medium on an Art First Contemporary Art label adhered to the reverse charcoal, pastel and sprayed pigment on bonded fibre fabric  
sheet size: 181 by 181 cm

**R400 000 – 600 000**

#### PROVENANCE

Barloworld Collection

'Much of my drawing and environmental artwork explore the external and internal phenomena we call reality and, in my work, I draw on both artistic and scientific ways of making the world.' Karel Nel  
*Wayfarer, Mudif, Johannesburg* forms part of a series of drawings by Karel Nel shown on his 2005 London Exhibition titled, *In the Presence of Leaves*. This series of works constitute a breathtaking body of drawings that are elegies for our times: tributes to the beauty and symbolic value of trees and their threatened position through environmental exploitation.

Nel has travelled extensively to remote parts of the world, collecting some of the largest leaves in existence. From the famous Coco de Mer palms on the Seychelles to Baobab fibres found in Morandava in Madagascar, and the Pandanus leaves of Rabal, New Island, in Micronesia, these exquisite specimens have been taken to Nel's studio in Johannesburg to become the very substance of his investigations into nature and the ecological conundrums of our time.

Nel says, 'Leaves have always struck me as such remarkable structures. They have the ability to produce nutrition from sunlight, and their

#### EXHIBITED

Standard Bank Gallery, Johannesburg, *Lost Light: Fugitive Images from Deep Space*, Karel Nel, 12 April 2007 – 26 May 2007.

Art First Contemporary Art, London, *In the Presence of Leaves*: Karel Nel, 13 September 2005 – 13 October 2005.

#### LITERATURE

Chris Spring (2008). *Angaza Afrika: African Art Now*, Cape Town: Francolin Publishers. Illustrated in colour on page 229.

Karel Nel and Emile Maurice (eds.) (2007). *Lost Light: Fugitive Images from Deep Space*, Johannesburg: Standard Bank Gallery. Illustrated on page 35.

forms clearly reflect the radiant nature of their purely contained and diffuse energy fields. For they have been a model for me of the sacred, purposeful and non-wasteful life that continues quietly without partaking in the violent food chain of consumption upon consumption. They are nonetheless flamboyant, while transitory and cyclical, with transcendent inevitability in their life cycle.'

In *Wayfarer, Mudif*, Nel draws the vast leaf of the coco-de-mer palm of the Seychelles in his studio, Mudif, in Johannesburg. Two wooden stools of the Asante people of Ghana stand before the leaf as testament to the enforced exile of Asantehene (king) Prempe I to the Seychelles by the British in the late nineteenth century.

*Wayfarer, Mudif*, evokes the simple life on North Island, a beautiful until recently uninhabited island in the Seychelles where over the past years Nel has explored and had the opportunity to work. With a lean-to made of a huge palm leaf for shelter, and later in the exquisitely designed structures by architect Silvio Rech, he scoured the great palm forests of the island observing plants, birds, fruits and hundred-year-old tortoises.

After complex negotiations with the Seychelles Ministry of Environment, Nel was able to harvest three vast coco de mer palm leaves to accompany him back to his studio. These were transformed into a magnificent series of large drawings that describes a natural luxuriance. The leaves are set in atmospheric, elemental architectural spaces. Reflected in the works is Nel's meditative approach to the natural world: to its temporal dynamics and the lines, points and relations where art, science and biology meet.

Nel is one of South Africa's most distinguished and internationally respected artists. He is Associate Professor of Fine Art at the University of the Witwatersrand, travels extensively and is a renowned collector and curator of traditional African artefacts. He is a former Fulbright scholar to the University of California, Berkeley and is the winner of numerous awards, commissions and residencies. His work may be found in most museums and public and private collections in South Africa, the Smithsonian's National Museum of African Art, Washington DC, the Metropolitan Museum of Art, New York and in the British Museum, London.







360

## Peter Clarke

SOUTH AFRICAN 1929–2014

### *Landscape with Sisal Trees*

signed and dated Feb 1966

gouache on paper

53,5 by 45 cm

R350 000 – 500 000

During the 1960s Peter Clarke visited Tesselaarsdal which he described as ‘very quiet, peacefully, soothingly quiet after the racket left behind at the Peninsula.’<sup>1</sup> Describing his rural scenes Philippa Hobbs and Elizabeth Rankin suggest that Clarke was ‘revisiting this pleasurable subject matter at a time when his own urban world was filled with unease.’<sup>2</sup> Noting the characters that people his landscape from this period, Hobbs and Rankin suggest that ‘most of the figures in his rural scenes lack a strong sense of individuality, as though they are willingly part of a life of agrarian labour. This is not out of tune with other subjects in his work: while Clarke rarely creates individualised portraits, his figures are not devoid of the dignity of self-will, whatever their setting.’<sup>3</sup>

Commenting on his formal compositions of clouds Clarke noted that he was ‘exploring patterns as if they were woven in a tapestry. I have spent a long time looking at clouds. You can find one type of cloud here that is unique simply because of the topography. This was a formal gesture of shaping the clouds. The sky is never really cloudless here ...’<sup>4</sup>

1 Clarke, Peter. 1964. *Winter Shepherding*. Contrast X: South African Quarterly 3(2). October, p 40.

2 Hobbs, Philippa & Rankin, Elizabeth. (2011) *Listening to Distant Thunder: the Art of Peter Clarke*, Johannesburg: The Standard Bank of South Africa. Page 108.

3 *Ibid.*

4 *Ibid.*



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361

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

***Forma Decorem***

signed and dated 79; signed, dated and inscribed 'Spain' on the reverse  
mixed media, with a detached Perspex  
cover painted by the artist  
122 by 122 cm

**R200 000 – 300 000**

Christo Coetzee's formidable work, *Forma Decorem*, is a prime example of his interest in portraiture. It constitutes a fulcrum between the numerous portraits of brides he painted in the early years of his career, after his studies at Wits in the late-1940s, and the hundreds of facile portraits on paper rendered in linear profile in the 1980s and 90s.

Coetzee abandoned portraiture for much of the 1960s and 70s and pursued a more abstract, non-figurative style in his work, largely due to his exposure to contemporary abstract expressionist trends in Europe, employed by such artists as Georges Mathieu, Lucio Fontana and Alberto Burri, as well as by members of the Gutai Artists Association, a movement in post-war Japan.

In *Forma Decorem*, however, Coetzee creates a veritable inventory of art historical concepts and ideas that are all spliced together in this singular, angelic portrait. He includes Byzantine angels in collaged form on the frame, as well as references to Renaissance portraiture, and even to the famous Dutch 17th century portrait tradition by satirically



using a cut-out image of the famous Rembrandt self-portrait from a popular cigarette brand at the time in this work.

Not only does he reference the Renaissance interest in the study of Mathematics and Astronomy, as is evident in the numerous equations embellishing the portrait, and the orbs surrounding the sitter's face, but he also suggests wider cultural-historical traditions of the Italian performance and dramatic arts by invoking the Commedia del Arte stock character of the Pierrot in the dress of this sitter. In addition, Coetzee suggests something of the science of perspective, closely associated with the painting of the Renaissance, by using many diagonal lines which criss-cross the picture plane. Coetzee frames the portrait numerous times, from his own hand-painted frame, to no fewer than five other framing devices or suggestions of borders surrounding the portrait.

One of the most interesting and novel aspects of this portrait, however, is that the picture plane is obscured by a sheet of painted plexi-glass that

is affixed on top of it. It obscures the identity of the sitter and at the same time, provides an additional, if embellished, one. The plexi-glass can be reversed, or turned around, encouraging ongoing viewer participation, and provides different perspectives on the portrait: the one, by means of the painted eyes on the Perspex which are reflected on the actual painting, effectively adding an additional pair of eyes; the other side, emphasizing the locks of hair of the sitter.

'What could be more compelling in our time than this angel with its *incomprehensible face*?' Coetzee observed in the catalogue notes to an exhibition, *Tableux Peintures*, at the Rand Afrikaans University in 1987. It is certainly the case with this portrait. He also invokes the word, 'iudicium', meaning a form of self-assessment of what the artist has produced, and in terms of that, the title of this portrait, *Forma Decorem* appears somewhat ironic, given all the various ways Coetzee deconstructed the conventions of portrait painting in this work.



362

**Sydney Kumalo**

SOUTH AFRICAN 1935–1988

*Homage to Maillol*

signed with the artist's initials  
and numbered 5/10  
bronze with a green patina,  
mounted on a wooden base  
height: 34 cm, excluding base

R150 000 – 200 000





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363

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Still Life with Bowls and Utensils*

signed and dated 93

incised and painted wood panel

74 by 99 cm

R400 000 – 600 000



364

**George Pemba**

SOUTH AFRICAN 1912–2001

*The Bus Shelter*

signed and dated 89; inscribed with the title in  
another hand on a label adhered to the reverse

oil on board

41 by 54,5 cm

R150 000 – 200 000



365

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Senegalese Figures*

signed and dated 60  
oil on canvas laid down on board  
26 by 20,5 cm

R100 000 – 150 000



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HOMAGE  
to DUMILE

&  
to the children,  
the brothers & sisters  
of the Diaspora  
where ever they  
might be.

Clarice



No effort may be made to  
excuse, since you're not  
allowed to be so free.  
I am my own freedom  
fighter... And it is  
my job beyond  
the historical  
instrument of  
hypocrisy  
that I will  
include the  
case of my  
freedom.

The details of the  
man of color led  
in the fact that  
he was brutalized.  
The details of the  
inhumanity.

If the white man be in the fact that somewhere  
he has killed man.

§ The man of color, want only this:  
that the fact have, possess the man that the enslavement  
of man by man cease for ever. That is,  
if one man by another, that it is possible for me  
to discover & to love man,  
without he may be...

My final prayer:  
"No better make of me always a man  
who questions." - Frantz Fanon



366

## Peter Clarke

SOUTH AFRICAN 1929–2014

### *Homage to Dumile*

signed, dated 29.4.1979 and inscribed 'France'; engraved with the date, the title, 'acquired from Artist's collection' and medium on a plaque adhered to the frame  
gouache and collage  
49 by 65 cm

R300 000 – 500 000

#### EXHIBITED

Iziko, South African National Gallery, Cape Town, *Listening to Distant Thunder: The Art of Peter Clarke*, 20 October 2011 to 19 February 2012. Institute of International Visual Arts, London, *Peter Clarke: Wind Blowing on the Cape Flats*, 5 December 2012 to 30 April 2013

#### LITERATURE

Philippa Hobbs & Elizabeth Rankin (2011). *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank Gallery, P144 – 146, 156, 170 & illustrated in colour on page 145.

Peter Clarke's gouache, *Homage to Dumile*, was painted at the home of photographer Peter Hallett in Boule d'Amont in the Spring of 1979. Clarke's work is dominated by a simulacrum of a Dumile Feni drawing *Homage to Soweto*, a double-headed beast, held in the collection of the Johannesburg Art Gallery (JAG). Hallett showed Clarke a UNESCO poster in which this image was used. Clarke's work effectively acts as a veritable poster on a wall that could well have announced some sort of political rally during the Struggle. The image is surrounded by a dedication written graffiti-like on a wall by Clarke to Feni, as well as by quotes from



Langston Hughes and Frantz Fanon. Feni, in exile in New York at the time, was one of many political activists, part of a large scale diaspora community living abroad. In *Homage to Dumile* Clarke pays tribute to the work these exiles did for the Struggle while living away from the country of their birth. The Hughes and Fanon quotes, ironically, are about reconstruction and reconciliation, not about resistance, war and destruction. Clarke, who was first introduced to the work of Feni by Hallett, subsequently saw and greatly admired Feni's work, particularly *Train Disaster* at Iziko: South African National Gallery.



367

**Fred Page**

SOUTH AFRICAN 1908–1984

***Untitled***

signed and dated '67

acrylic on board

70 by 80 cm

**R250 000 – 350 000**

LITERATURE

Jeanne Wright and Cecil Kerbel (eds.) (2011) *Fred Page: Ringmaster of the Imagination*, Publishers Jeanne Wright and Cecil Kerbel: Port Elizabeth. Illustrated in colour on page 111.

Fred Page is regarded as South Africa's foremost Surrealist. He died in 1984 at the age of 76 having produced a body of work remarkable for its unique personal imagery. He represents a rare example in the 20th century of a painter who portrays with some accuracy the particular architectural features of the city in which he lived. Reclusive by choice, Port Elizabeth formed the backdrop for his extraordinary fertile visual imagination between 1947 and 1980.

Page appears to have been obsessed with cataloguing the dynamics of the relationships between men women and with the salacious aspects of adult human behavior. *Untitled* is a large and powerful painting in which he returns to imply sexual commerce or a covert meeting between a seemingly emasculated male and female protagonists, typically portrayed in an unflattering manner. In the dark of night, the suave looking man is rendered impotent in the once impressive vehicle now without an engine, with a broken grill and no wheels.



368

**Fred Page**

SOUTH AFRICAN 1908–1984

*Lighthouse and Owl*

signed and dated '80  
oil and pencil on artist's board  
74,5 by 39 cm

R100 000 – 120 000



369

**Fred Page**

SOUTH AFRICAN 1908–1984

*The Summons*

signed and dated 82  
oil on canvas laid down on board  
59 by 50 cm

R150 000 – 200 000

Most of Fred Page's paintings feature spaces defined by architecture, and when figures appear in these settings, they seem to have little logical function but to enhance the intended sense of oddness and disquiet. *The Summons* depicts a young boy in a room, an oversized white Knight associated with the game of chess, a toy train engine on a table, and beyond the window a real train and a boy with bugle summoning someone, but who we do not know. Typically, Page's palette is restricted to black and white, but here he makes generous use of a muted shade of pink, a curious choice for the subject matter, but then that is what Page does: he keeps us guessing.



370

## Sydney Kumalo

SOUTH AFRICAN 1935–1988

### *Madala VI*

signed with the artist's initials and numbered I/X  
bronze, mounted on a wooden base  
height: 86 cm excluding base; base 6,5 cm high

**R700 000 – 900 000**

#### PROVENANCE

Acquired directly from Egon Guenther in 1967.

Sydney Kumalo was a still a teenager when, in 1952, he began attending biweekly art classes at a hall designated for 'non-European' adult recreation on Polly Street in central Johannesburg. Sophiatown-born Kumalo pursued painting, an interest sparked by youthful encounters with paintings and sculptures seen in white suburban homes serviced by his house-painter father. The death of Kumalo's father prompted a sudden transition from watercolour painting to sculpture. His first sculptural work was a ceiling mural at St Peter Claver Church in Seisoville, Kroonstad, which he executed with his mentor, Cecil Skotnes. Kumalo additionally produced bas-reliefs of the 14 Stations of the Cross, photographs of which Skotnes showed to Edoardo Villa. In 1958 Villa agreed to mentor Kumalo twice a week at his studio.

A figural sculptor interested in synthesising the idioms of West and Central African sculpture with the volumetric experiments and simplifications of the human form by modernist sculptors like Brancusi and Moore, Kumalo's syncretic style gained him great acclaim. In 1962 Kumalo held his debut solo exhibition with Johannesburg dealer Egon Guenther, who further aided Kumalo's early public reception by, from 1963, showing him under the Amadlozi banner with fellow artists Giuseppe Cattaneo, Cecily Sash, Skotnes and Villa (and later Ezrom Legae). His work was included on a group show organised by American dealer Eric Estorick at his Grosvenor Gallery in London. *The New York Times* discussed the show. After introducing Kumalo as South Africa's 'best-known, most admired and most sought-after figurative sculptor', the newspaper's critic favourably remarked on

the 'powerful monumentality' of Kumalo's works.<sup>1</sup> In 1966 Kumalo represented South Africa at the Venice Biennale.

Kumalo's mature style, of which this is a representative work, is noted for its expressive figuration and preference for stippled and/or lacerated surface finishes. His output included both human and animal subjects. Kumalo would sometimes show his human subjects as sitting or crouching; while anatomically awkward, these distorted portrayals of the human figure were nonetheless meant to suggest reverence and devotion. The mood in these peak-career works, noted poet and critic Lola Watter in 1968, 'is one of intense contemplation'.<sup>2</sup>

An additional note from Dr Gavin Watkins: In what many regard as his golden period, from 1966 to 1968 Kumalo produced a number of sculptures under Egon Guenther's tutelage in a series which has been labelled his 'Madala series'. Madala is the Zulu word for 'old man'. In her thesis *Sydney Kumalo en ander bantoeekunsteners van Transvaal* (University of Pretoria, 1970), Susanna Jansen Van Rensburg writes as follows: 'During 1966, Kumalo started a series of sculptures with the old man as the theme. He conceived a number of figures of old men and compassionately expressed the peculiarities and specific characteristics of old age'.

According to Jansen van Rensburg, the precursors to the Madala series are the wonderfully evocative sculptures *Tongue-out* and *High Shoulders* (conceived in 1966) with the powerful large sculpture *The Listener*, conceived in 1968, forming

the conclusion and pinnacle of this series.

In addition to these before-mentioned sculptures, there are eight Madala figures in the series (*Madala I* to *Madala VII* and *Happy Madala*) conceived in 1966 (*Madala I*), 1967 (*Madala II, III, IV, V, VI* and *VII*) and 1968 (*Happy Madala*). Egon Guenther cast only one or two editions of each of these sculptures so they are very rare. It is worth noting that the only other casts of these sculptures are a small edition of *Madala II* and *Madala IV* cast in 1976 after Linda Goodman had replaced Egon Guenther as Kumalo's art dealer.

*Madala VI* is a particularly large and striking example from the Madala series. In the absence of any photographic records of this work, until recently this sculpture was known only from Egon Guenther's records and from Jansen van Rensburg's thesis. The face of *Madala VI* is however familiar because the upper half of the body of *Madala VI* was recast by Linda Goodman in the early 1990s as a new sculpture which she titled *The Patriarch*. Given the fact that *Madala VI* was cast as a single edition only, discovering the original *Madala VI* cast is a very rare and important find indeed especially when one considers that it hasn't changed hands since it was bought directly from Egon Guenther in 1967.

Many thanks to Mr Gerard de Kamper, Chief Curator of Museums at the University of Pretoria, for his assistance in identifying this lot.

<sup>1</sup> Anon. (1965) *Art under apartheid*, New York Times Magazine, 28 March.

<sup>2</sup> Lola Watter. (1968) *Sydney Kumalo: Sculptor*, Lantern, September, page 42.







371

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Dancing Figures, recto;  
Figure and Fruit, verso*

signed

oil on canvas

61 by 76 cm

R200 000 – 300 000



372

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Braves*

signed, dated 2003 and inscribed  
with the title on the reverse

oil on canvas

91 by 121 cm

R350 000 – 450 000

373

**Deborah Bell**

SOUTH AFRICAN 1957–

*Sentinel Figure*

signed and dated 2002  
mixed media on paper  
sheet size: 158 by 121,5 cm

**R200 000 – 300 000**

**PROVENANCE**

Barloworld Collection

Important artworks of this size by the artist Deborah Bell rarely come to auction, and this work embodies the 'mystical godliness' of her art making. Bell's art is created in dialogue with multiple worlds, texts, histories and consciousness. For Bell art is a spiritual practice in which the role of the artist is to 'co-create the world, to materialize what exists for all time'. Her work incorporates multi-layered visual, symbolic and iconographic references to past and present worlds. She is fascinated by ancient civilizations and excavated objects displayed in museums. She searches for the spiritual within the material and for the material within the spiritual.



374

**William Kentridge**

SOUTH AFRICAN 1955–

***Head: Blue***

signed and inscribed 'Proof Slate 3'

colour etching

plate size: 103 by 79 cm

**R600 000 – 800 000**

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006).

*William Kentridge Prints*, Parkwood:

David Krut Publishing. Another

example from this edition is illustrated  
in colour on page 47.





375

**William Kentridge**

SOUTH AFRICAN 1955–

*Highveld Landscape*

signed

charcoal on paper

37 by 44 cm

R700 000 – 1 000 000

Having to come to terms with the Highveld landscape in and around Johannesburg, William Kentridge adopted the habit of driving out of the city for any arbitrary distance, say, 6.3 or 19.8 kilometres in the late-1980s, and drawing the scene in front of him. 'Generally I ended up with a catalogue of civil engineering details,' he relates. 'It became clear that the variety of human intervention on the landscape was far greater than anything the land itself had to offer: the varieties of high-mast lighting, crash barriers, culverts and so on. The transitions from veld, to fence, to road, to field, are as great as any geological shifts anywhere.' Added to this list, one can enumerate the headgear of an abandoned mine shaft, sluice pipes, and a set of railings as is clearly visible in the present lot of one of Kentridge's typical Highveld scenes.

The history of the landscape is clearly evident in all these human manufactured structures. And despite his practice of erasing elements of the landscape when he produces his stop-frame animation films, it is impossible to negate the traces of a previous presence in this Kentridge landscape.

Writing about South Africa under apartheid in an essay titled 'Landscape in a state of siege' (1988), Kentridge points out that the Highveld landscape in which he grew up, especially the dreary winter landscapes with the burnt grass which renders everything in stark black and white, was very different from the Pienaar landscapes with which he was familiar. He says they seem to not contain any traces of the history of the land, although it would be foolish to deny the beauty of a Pienaar landscape.<sup>1</sup> Kentridge recently renewed his interest in mining but added yet another layer of the history of place when he drew Highveld landscapes on double page sheets torn from old mining ledgers (*Accounts and Drawings from Underground*, 2015) which lays bare the political economic history of the land in financial detail.

<sup>1</sup> William Kentridge (1988) 'Landscape in a state of siege'.

Johannesburg, *Stet* magazine, volume 5 number 3, pp15–18.





376

**Vladimir Tretchikoff**

SOUTH AFRICAN 1913–2006

*Still Life with Vase and Fabric*

signed and dated 50

oil on steel

60 by 90 cm

R200 000 – 400 000



377

**Helen Sebidi**

SOUTH AFRICAN 1943–

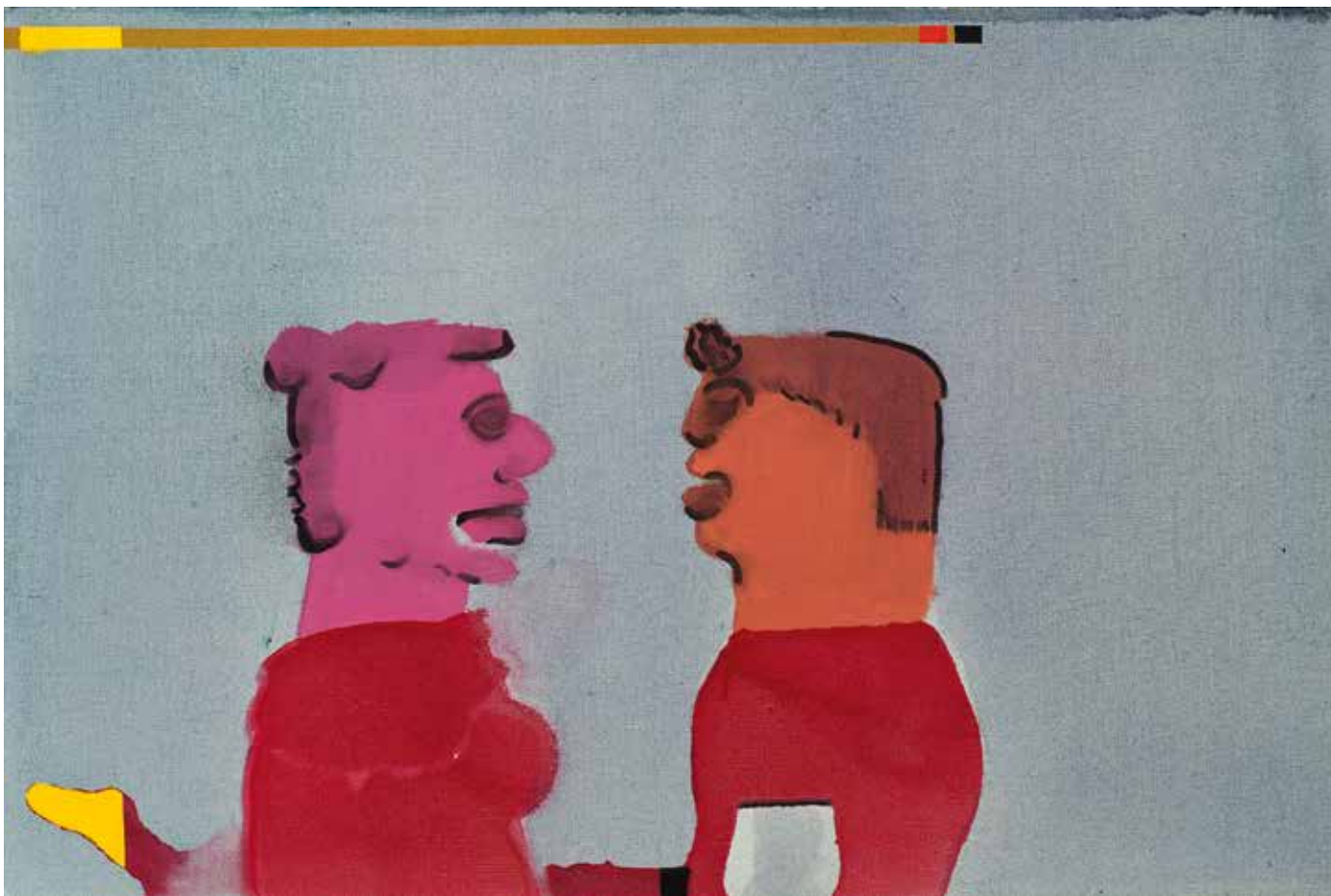
*The Traditional Lovers*

signed; signed, dated 2013/14 and  
inscribed with the title on the reverse  
oil on canvas  
115,5 by 66,5 cm

**R150 000 – 200 000**

A beneficiary of a Fulbright scholarship, and the winner of the Standard Bank Young Artist Award in 1989, Helen Sebidi is best known for her dazzling surfaces built up in globular, high-relief impasto. The present example shows tender, intertwined lovers, lost in each other's gaze, surrounded on all sides by an expanse of water, but seemingly joyful and safe. More often than not drawing on traditional rural life and mythology, Sebidi's work was recently and prominently represented at *South Africa: The Art of a Nation* at the British Museum in London.





378

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Poaching on Norman Territory*

signed and inscribed with the title and 'This title by Genial Permission of Mr Norman Catherine. South African Artist' on the reverse  
oil on canvas  
60 by 90 cm

**R200 000 – 300 000**

After an unsuccessful attempt at an exhibition career in the 1950s and early 1960s, Robert Hodgins worked as an art critic and university lecturer. He retired from the art department of the University of the Witwatersrand in 1983 and committed himself to painting. A survey of his work was mounted in Grahamstown in 1986. A year later he began his lengthy professional association with dealer Linda Givon and the Goodman Gallery. This lot was originally offered on an exhibition at the gallery and tracks a lesser-known aspect of the painter's creative associations with artists represented by the Goodman Gallery. As is well known, Hodgins often collaborated with Deborah Bell and William Kentridge. But he also worked with Norman Catherine, for instance producing an enigmatic double portrait: each artist painted an interpretive study of the other; the two portraits, both in oil, function as one work. This lot is not a collaborative work, but nonetheless speaks of Hodgins' spirit of camaraderie, even when producing a resolutely Hodgins-esque work depicting two rudimentary figures on a typically flattened, monochromatic plane.



379

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

***Girls in the Grass***

signed, dated 2000 and inscribed with the title and 'released by me 27/5/07' on the reverse  
oil on canvas  
90 by 120 cm

**R500 000 – 700 000**

Whether fully described or roughly delineated in a few brushstrokes, Robert Hodgins' idiosyncratic treatment of the human figure was functionally rooted in the expressionist tradition. An assiduous student of western modernism, Hodgins drew inspiration from the scathing caricatures of George Grosz, fraught figuration of Francis Bacon, and sardonic optimism and exuberant colouration of later Philip Guston. The present lot, made after a personal trip to the Transkei, hints at the painter's familiarity with Otto Müller, a first-generation German expressionist known for his many lyrical studies of female nudes and bathers. Hodgins, a gay man, rarely produced female nudes. His elementary description of the three female figures and bold colour palette functionally deracialises his subjects and mitigates the latent exoticism. The lot typifies his painterly mission to reconcile 'the abstract and expressive life of the paint' with 'the volatile suggestion of representation,'<sup>1</sup> without forsaking the agency of the other.

1. Ivor Powell, *Robert Hodgins*, Johannesburg: Robert Hodgins, 1996, p.6





380

**Keith Alexander**

SOUTH AFRICAN 1946–1998

***Petrified Land***

signed and dated 87  
acrylic on canvas  
155 by 209 cm

**R700 000 – 1 000 000**

**PROVENANCE**

Barloworld Collection

**LITERATURE**

David Robbins (2000). *Keith Alexander: The Artist in Retrospect*, Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 69.

381

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Some Years Later*

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

oil on canvas

45 by 45 cm

R150 000 – 200 000



382

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Fortress Figure II*

signed, dated 1992 and  
indistinctly numbered  
bronze

height: 91 cm

R300 000 – 400 000





383

**Keith Alexander**

SOUTH AFRICAN 1946–1998

***Kolmanskop in Fog***

signed and dated 83; inscribed with the title in another hand on the reverse

oil on canvas

90 by 120,5 cm

R350 000 – 500 000

**PROVENANCE**

Barloworld Collection

**LITERATURE**

David Robbins (2000). *Keith Alexander: The Artist in Retrospect*, Johannesburg: Jonathan Ball Publishers. Listed on page 233.



384

**Simon Stone**

SOUTH AFRICAN 1952–

*The Cave*

signed and dated 2012

oil on panel

100 by 78 cm

R100 000 – 150 000







385

**Karel Nel**

SOUTH AFRICAN 1955–

*Inventory*

signed, dated 1996–97  
mixed media on paper  
100 by 180 cm

**R300 000 – 400 000**

A bird's eye view of a complex group of objects are scattered across a surface transparently underscored and structured by a series of coloured squares. The work challenges traditional notions of still life painting usually set on a horizontal table surface. Nel's interest in the complex nature, the origins and 'lives' of objects is central to the making and reading of this piece. Titled, *Inventory*, it alludes to a drawing and engagement with many objects collected on various of his travels. For him seems to become a way of engaging the object by drawing it and creating a visual lexicon, an inventory, of significant objects. Rich and radiant colour exudes from the many series of unusual and modest objects, at times defining their very nature while at others obscuring them by the ambiguity of the intensity of the colour fields.

The horizontality of the surface is constantly challenged, a small blue and white Ming bowl tips precariously in the center of the work while a flattened Chinese Pi-disk with its dark center punches a hole in the middle of the drawing. Next to it leans a pointed green Thai tile, collected from the restoration of the roof of the great Royal Palace in Bangkok. Two small skull-like terracotta forms in the bottom right hand corner, one elevated on a small transparent plexi slab, are archaic Italian whistles collected many years before in Rome. A wooden conical spindle found near the hill site of the Oracle in Delphi in Greece abuts the small Ming bowl. The series of seemingly disconnected objects together create a tracery of connections of Nel's itinerant and searching life. Ghostly green leaves, a leitmotif of many of his works, are scattered casually across the surface of this mysterious and complex still life.



386

**John Meyer**

SOUTH AFRICAN 1942–

*Schoonspruit Valley (W. Tv)*

signed

mixed media on canvas

149 by 242 cm

R500 000 – 700 000

PROVENANCE

Barloworld Collection



387

**John Meyer**

SOUTH AFRICAN 1942–

*Miner's Cottage Pilgrim's Rest*

signed and dated 1979; engraved with the artist's name and the title on a plaque adhered to the frame  
mixed media on canvas  
117 by 177 cm

R500 000 – 700 000

PROVENANCE

Barloworld Collection

John Meyer is regarded as the leading figure in the hyper-realist movement in South Africa. Born in 1942, Meyer became a professional painter in 1972. Meyer's representational painting appears to capture the essence of the land so accurately that the viewer senses a familiar place with wonder, yet what he presents are strikingly real illusions, ultimately invented.

In this fantastic landscape Meyer dramatically captures the isolated cottage with its emphatic red roof and aquamarine walls, set against the vast emptiness of the dune-like rolling hills. The contradictions of his illusionary realism are captivating as Meyer builds each layer of tension or emotion creating a credible, charged and tangible panorama.

388

**Brett Murray**

SOUTH AFRICAN 1961–

*The Party vs. The People*

painted bronze

height: 56 cm

**R280 000 – 340 000**

The present lot was first exhibited on Brett Murray's solo exhibition, *Hail to the Thief*, held at the Goodman Gallery, Cape Town, in 2010. Billed as a continuation of Murray's 'acerbic attacks on abuses of power, corruption and political dumbness,'<sup>1</sup> the exhibition was primarily composed of wall-hung sculptures, mixed-media text pieces and silkscreen graphics based on anti-apartheid posters. This lot was one of two anthropomorphic bronze sculptures prominently displayed at the centre of the gallery. The stunted form, curvilinear features and graphic styling of the sculpture are hallmarks of Murray's output and harken back to his earliest professional work, notably *Fat Sculptures* (1991), painted resin sculptures depicting various animals including apes.

Murray is a graduate of the Michaelis School of Fine Art at the University of Cape Town where he was mentored by the modernist sculptor Bruce Arnott. His MFA exhibition in 1989 was made up of



TWO VIEWS OF LOT 388

painted resin sculptures depicting various white authority figures, including policemen, soldiers and potentates. The reduced formal language of these early sculptures bear out the strong influence of Arnott. But Murray's early sculptures also heralded a practice marked by strong social commentary and use of pop iconography. Whether working in resin, steel or – since 2001 – bronze, Murray's sculptural practice remains anchored in the figure and the complications of being a social being.

The polished-bronze animal figures that feature prominently in his mature practice were first introduced in his 2006 exhibition, *Sleep Sleep*, which included squat interpretations of a donkey, gorilla and pig. In a 2017 interview, Murray spoke of how his 'little short fat' sculptures are both autobiographical, quoting his stout physical form, and informed by the graphic simplicity of Asian vinyl toys.<sup>2</sup> The action

depicted in the present lot is self-evident, as is the artist's criticism of the post-Mbeki political order. It bears noting that the present lot was also exhibited on Murray's controversial 2014 exhibition, *Hail to the Thief II*, at Goodman Gallery, Johannesburg. A sequel to the artist's earlier Cape Town exhibition, it included a satirical painting portraying President Jacob Zuma with his genitals exposed. The artist received death threats, his exhibition was picketed, the gallery served a legal injunction, and the painting ultimately vandalised, twice on the same day. Murray however remains true to the arc of his career and continues to produce bronze sculptures offering strident allegories of contemporary life.

<sup>1</sup> Press release for *Hail to the Thief*, 20 November 2010, Goodman Gallery, Cape Town

<sup>2</sup> Alexander Matthews, 'Coal mine canary Brett Murray shows the elephant in room', *Business Day*, 29 March 2017





389

**John Meyer**

SOUTH AFRICAN 1942–

*Above Sterkfontein*

signed; inscribed with the title on the reverse

mixed media on board

56 by 79 cm

**R350 000 – 500 000**

**PROVENANCE**

Barloworld Collection





390

**John Meyer**

SOUTH AFRICAN 1942-

*Karoo Sluice*

signed; signed with the artist's initials,  
dated July 1976 and inscribed with  
the title on the reverse  
mixed media on board  
55 by 110 cm

**R200 000 – 300 000**

PROVENANCE

Barloworld Collection

391

**David Shepherd**

BRITISH 1931–2017

*Mother and Calf*

signed and dated '96  
oil on board, in the artist's  
hand-painted frame  
60 by 90 cm

**R250 000 – 350 000**

Sadly, the artist died on  
20 September 2017 at the  
age of 86.





David Shepherd '96

# Strauss & Co

Fine Art Auctioneers | Consultants

## Conditions of Business

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

### 1 DEFINITIONS

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

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

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

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

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

## 2 CONDITIONS MAINLY CONCERNING BUYERS

### 2.1 The buyer

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

### 2.2 Examination of lots

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

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

### 2.3 Exclusions and limitations of liability to buyers

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

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

### 2.4 Import, export and copyright restrictions

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

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

### 2.5 Conduct of the auction

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

### 2.6 No cancellation or Returns

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

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

### 2.7 Payment and collection

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

### 2.8 Remedies for non payment or failure to collect

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

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

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

### 3 CONDITIONS MAINLY CONCERNING SELLERS

#### 3.1 Strauss & Co's powers

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

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

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

#### 3.2 Estimated selling range and descriptions

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

#### 3.3 Warranties of the seller

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

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

#### 3.4 Commission and expenses

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

#### 3.5 Reserve

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

#### 3.6 Insurance

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

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

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

### 3.7 Payments for the proceeds of sale

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

### 3.8 Withdrawal fees

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

### 3.9 Photography and illustration

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

### 3.10 Unsold lots

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

## 4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, the bidders' record, marketing and otherwise as required by law.
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- 4.6 If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
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- 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.
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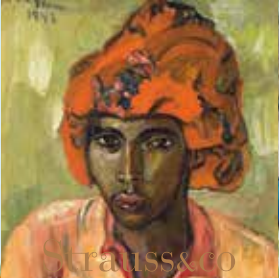
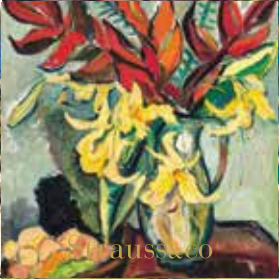
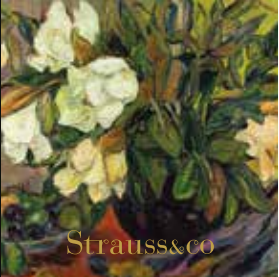
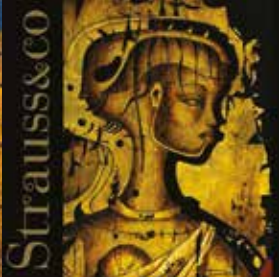
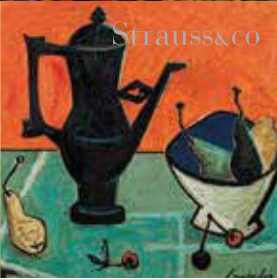
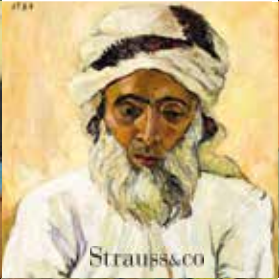
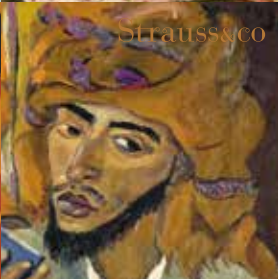
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 89 Central Street, Houghton, 2198

## CAPE TOWN

Tel: +27 (0) 21 683 6560 / +27 (0) 78 044 8185  
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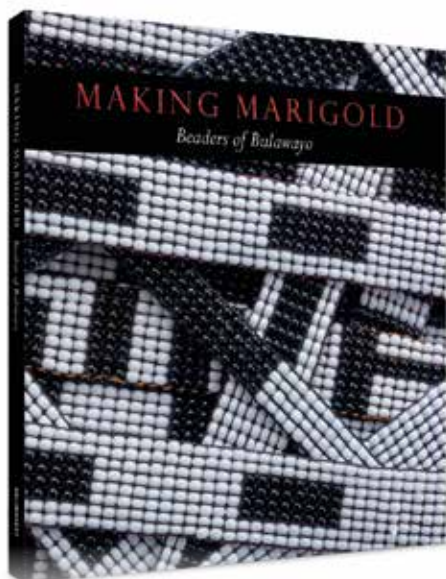


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