

Strauss&co

Fine Art Auctioneers | Consultants



Important South African and International Art

Monday 12 November 2018

2 pm Session One

6 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 9 November to Sunday 11 November from 10 am to 5 pm

WALKABOUT

Saturday 10 November at 11 am and Sunday 11 November at 11 am

ENQUIRIES AND CATALOGUES

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ILLUSTRATED CATALOGUE R220.00

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) B GENOVESE (MD), AND
S GOODMAN





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Lot 319 Alexis Preller *Apple II* (detail)

LEFT
Lot 276 Irma Stern *Congo Woman* (detail)

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Buying at Strauss & Co

A step-by-step guide to buying at auction

1. Browse upcoming sales

The sale can be viewed on our website:
www.straussart.co.za

Catalogues can be purchased from our offices or by subscription.

Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **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.
3. **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 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.

How much will I pay (Live Auctions)?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows:

12% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque under R500 000 (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- d) Direct Cash deposit into our Current Account

Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
Swift address: SBZA ZA JJ

Insurance

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

Collection of Purchases

1) The Wanderers Club, Illovo

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

The premises must be cleared by 2pm.

2) From Strauss & Co, Johannesburg

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

3) From Strauss & Co, Cape Town

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

Door to Door Delivery Service

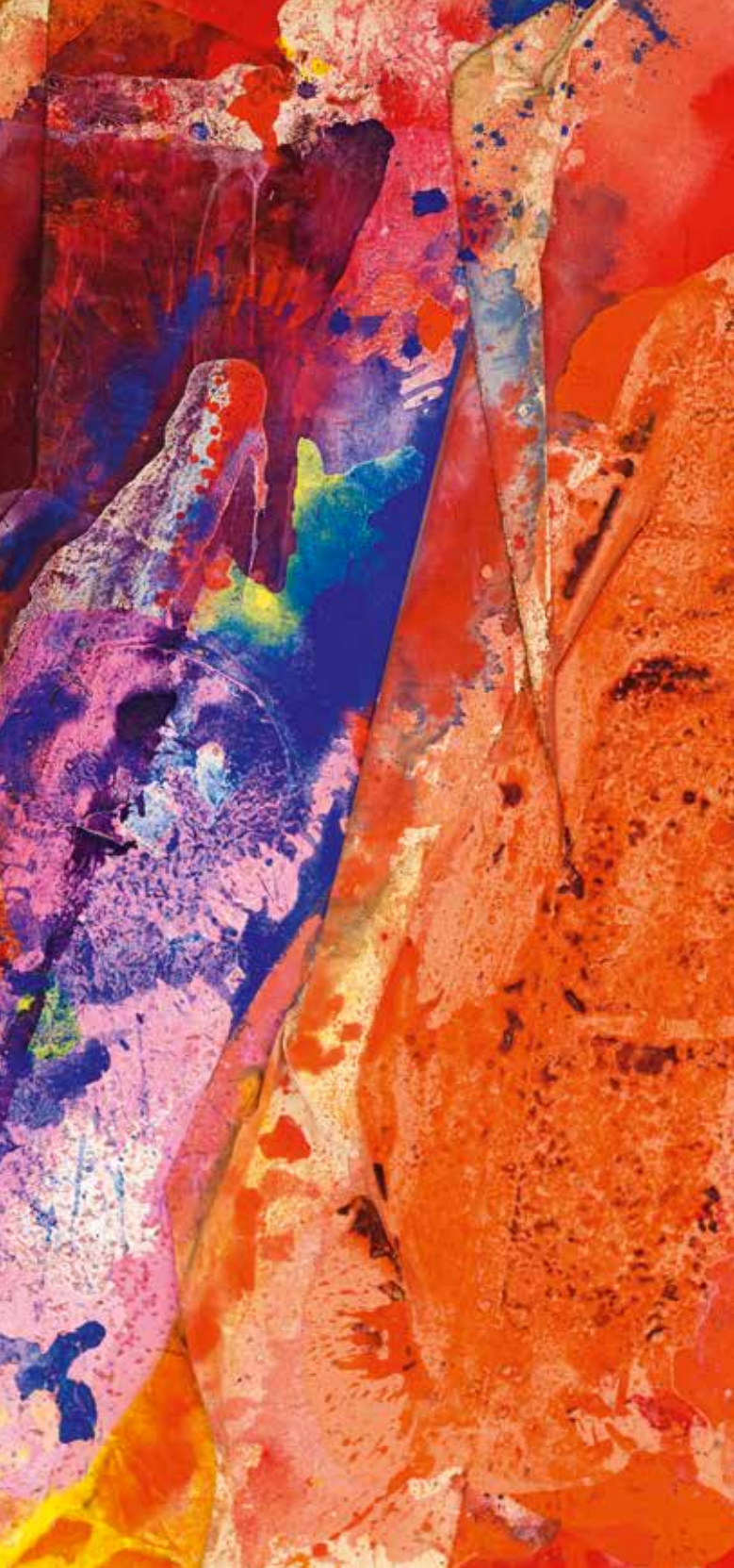
A representative from Airwings and Stuttaford will be available on the night and the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

Airwings

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



An Unsung History: Moving on from *The Neglected Tradition*

A ground-breaking exhibition, *The Neglected Tradition: Towards a New History of South African Art (1930–1988)* was hosted by the Johannesburg Art Gallery (JAG) in 1988. The Director of the gallery at that time, Christopher Till, had assembled a formidable team of young curators, and he consulted with the late Matsemela Manaka, myself, and others in the art community, about how to transform the Johannesburg Art Gallery into a relevant museum – that would include more of the art of black South Africans. At that point, its collection of work by black artists was tiny.

Till's project began in earnest when he approached me to curate an exhibition of black South African art. Thus began a rapid tour through many private collections, ethnographic museums, universities, and libraries that could assist in such a project.

The exhibition eventually brought together 100 artworks from 60 collections, private and public, with a first edition catalogue of 1000 copies and a reprint of 1000.

In the introduction to the catalogue, I wrote:

'As I began the preliminary research for the exhibition, the significant gaps in museum collections with regard to representation of art by black South Africans became apparent. I became painfully aware of how insubstantial, unreliable and frequently conflicting the available written information is.

'I also hope that this exhibition will serve as a catalyst for re-examining prevailing notions of the nature of 'black art' and indeed the very definitions of art which have in many cases been adopted unquestioningly from Western art traditions.'

The idea of a neglected tradition involved a very specific use of the words 'neglected' and 'tradition'. Museums and public collections in South Africa had established a visual tradition based on an almost entirely Eurocentric pictorial account of our history. There was little or no interest shown in black art: paintings, sculptures, drawings or prints by black artists were simply not collected by municipal, provincial or national art galleries.

Furthermore, such works rarely appeared on the auction market.

Yet important and extraordinary works by black artists were to be found in other public collections, like ethnographic museums and archives such as the Africana Museum (now Museum Africa) and the Killie Campbell Collection.

The situation that prevailed before 1988 was that white artists were trained in the universities and technical colleges – which were, of course, closed to black students. (Other than the 'white' universities, only Durban Westville University had been teaching art and art history, since the 1970s.) Aspirant black artists shared information among themselves and turned to the Polly Street Art Centre, and mission schools like the Diocesan Training College (Grace Dieu) in Pietersburg, Rorkes Drift Art and Craft Centre, and Ndahleni Art School. The contribution of Polly Street and Rorke's Drift has now been thoroughly documented, but in 1988 this was still a largely untold story.

In too many cases, artists died young, under the age of 40 or 50, and their outputs were often small.

Nevertheless, even from the 1920s, there were a few individuals who supported and bought the work of particular black artists (Howard Pim, for example, who promoted the work of Moses Tladi). Art competitions, academy exhibitions, and agricultural shows, gave platforms to a small number of black artists, and later, from the 1950s and 60s, the private galleries – the Adler-Fielding Gallery, Gallery 101, and others – began to deal in works of black artists.

Thus, for *The Neglected Tradition*, I was able to source important works from some private collectors, as well as from the artists themselves, many of whom I had known through my work at the Funda Centre in Soweto, Katlehong Art Centre, and the Johannesburg Art Foundation.

After the exhibition in 1988, there was an immediate increase in interest from a handful of collectors, and between 1998 and 2018 there has been enormous growth in the demand for art by black South Africans.

Looking back, one could focus on the gaps: the absence of photography, for example, from the original exhibition. In the 1980s, the art world had not embraced photography as an art form per se and 'serious' photography was at a distance from the art world, being most at home on the thresholds of social conflict.

Looking forward, what or who still remains 'unsung'? There is a flourish of interest in the contemporary, but we need to ensure that there is proper consideration of the past, and of those diverse talents that may remain unrecognised. We no longer talk about black and white, but about diversity and inclusion.

But we still experience neglect, in some ways, albeit neglect of a different order. What we experience is no longer a neglect specifically of black artists, but a neglect of resources: our public museums, libraries, and research collections are under-resourced, there is an absence of catalogues raisonnés of artists in general, and archives are under-researched.

Perhaps this could become part of the work of the newly-resourced privately-owned museums.

The prospects for the 'unsung' involves ensuring that the commercial galleries, auction houses, and museums, private and state, develop a common practice of writing, researching and re-introducing the unsung to diversified audiences.

Steven Sack, September 2018

Now, on the thirtieth anniversary of the Johannesburg Art Gallery's landmark show, Session 2 of the sale, *An Unsung History*, presents a selection of work by artists included in the original *Neglected Tradition* exhibition, as well as others whose work could fall under the same banner.

Lots 161–270



**THE NEGLECTED TRADITION:
Towards a New History of South African
Art (1930–1988)**

23 Nov 1988 – 8 Jan 1989

JOHANNESBURG ART GALLERY
JOHANNESBURGSE KUNSMUSEUM

Joubert Park

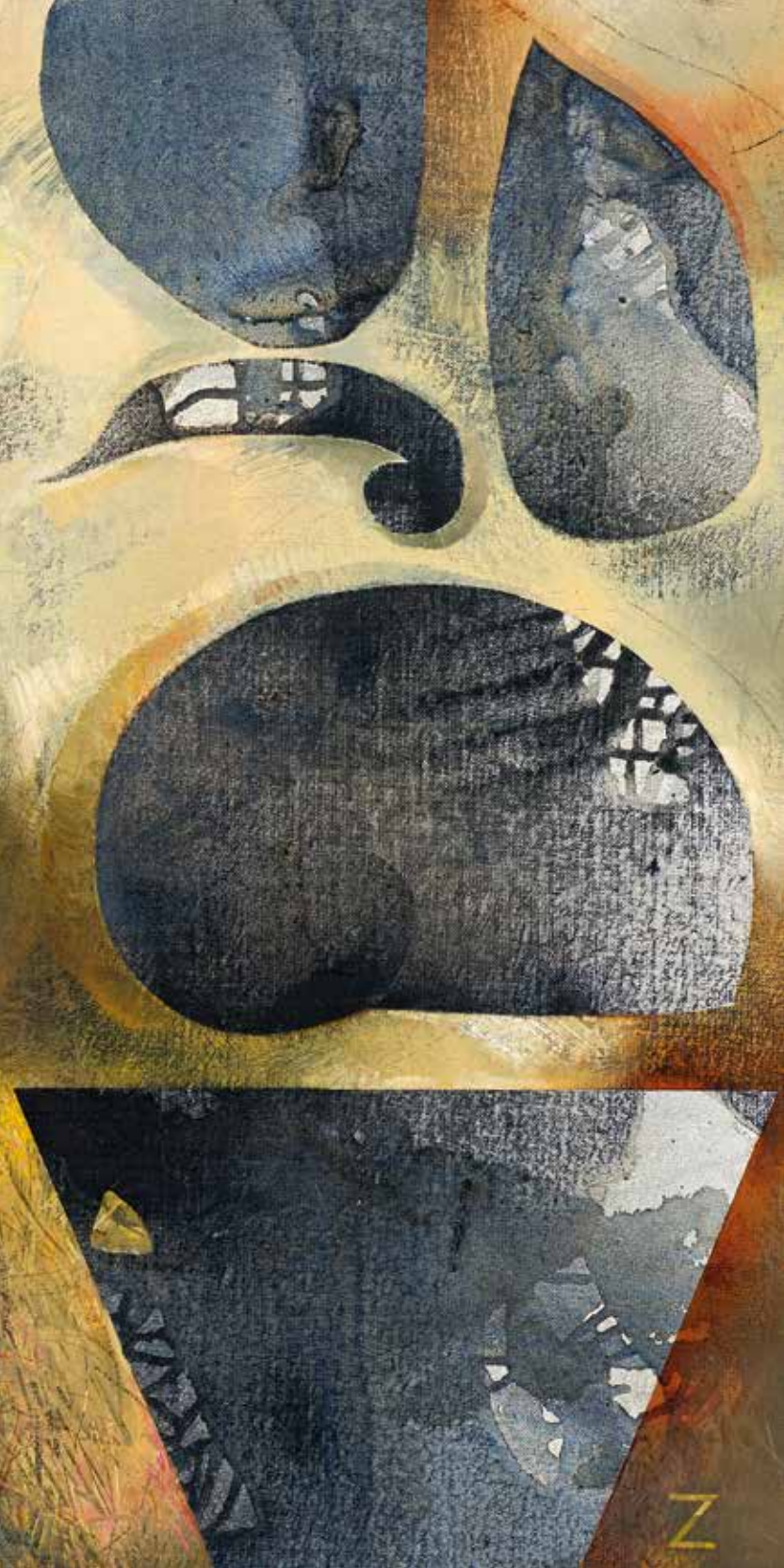
Tel. 725-3130

Joubertpark

Original poster for *The Neglected Tradition* exhibition.



530



The Wanderers Club, Illovo, Johannesburg
12 November 2018 – 2 pm

South African and International Art

Session 1
Lots 1–160

Lot 129 Michael Pettit *Dig* (detail)

1

Alfred Krenz

SOUTH AFRICAN 1899–1980

Curaçao

signed, dated 1954 and inscribed
with the title
gouache on paper
45,5 by 58,5 cm

R30 000 – 50 000



2

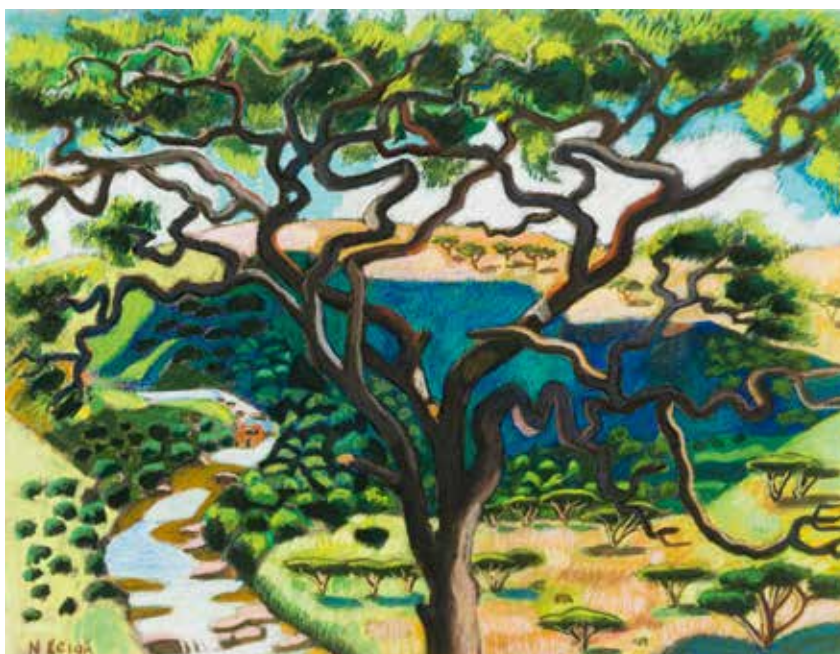
Nicky Leigh

SOUTH AFRICAN 1966–2017

Thorn Tree with Umgeni River

signed; dated and inscribed with the
artist's name, the title and 'Cat 494'
on the reverse
pastel on paper
50 by 64,5 cm

R20 000 – 30 000



3

Alfred Krenz

SOUTH AFRICAN 1899–1980

Basotholand View with Figures and Ponies

signed and dated 1955

oil on canvas

39,5 by 49,5 cm

R30 000 – 50 000

PROVENANCE

The Collection of the Late Mrs
Liselotte Hardebeck.

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

NOTE

The proceeds of the sale will benefit
the Umamawothando Trust.



4

Nicky Leigh

SOUTH AFRICAN 1966–2017

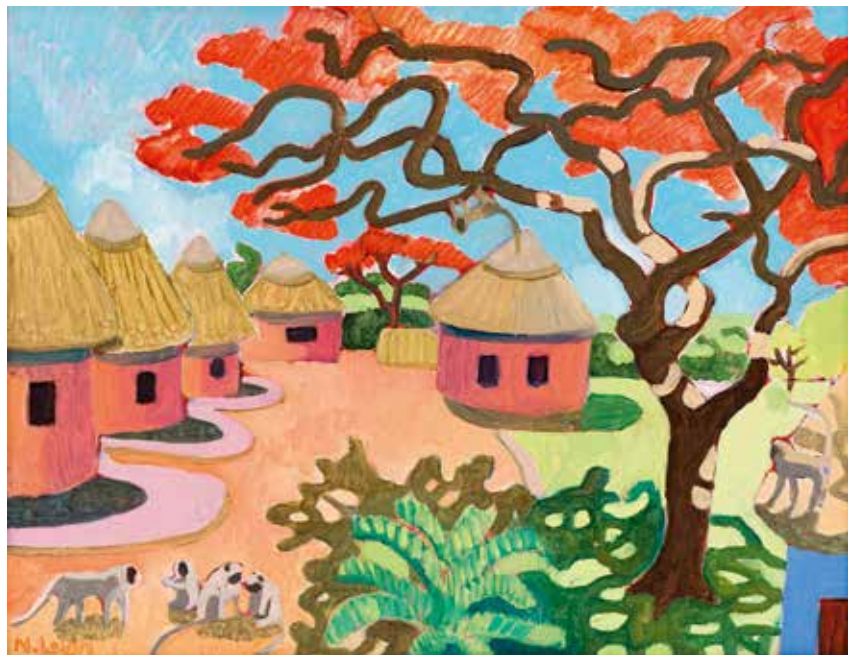
Kruger Park

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

acrylic on artist's board

34,5 by 45 cm

R20 000 – 30 000



5

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Dist. Six with Table Mt.

signed and dated 1990; signed,
dated and inscribed with the title on
the reverse

oil on canvas
50 by 59,5 cm

R60 000 – 80 000



6

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Die Blou Sinkheining en Kaal
Eikeboom*

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

oil on board
35 by 32 cm

R30 000 – 50 000



7

David Botha

SOUTH AFRICAN 1921–1995

*Landscape with House and
Two Figures*

authenticated by Jane Botha, the
artist's wife, on the reverse
oil on canvas laid down on board
40 by 50 cm

R30 000 – 50 000



8

Terence McCaw

SOUTH AFRICAN 1913–1978

Genadendal Mission

signed and dated 42; *The Argus*,
Tuesday March 24, 1987, article about
Genadendal Mission, "Bringing a
Community Back to Life", adhered to
the reverse
oil on board
55 by 65 cm

R30 000 – 50 000



9

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Miershoop (Termite Mound),
SWA (Nilant 115)***

signed, dated 1925 and inscribed
with 'impr' and the title in pencil in
the margin

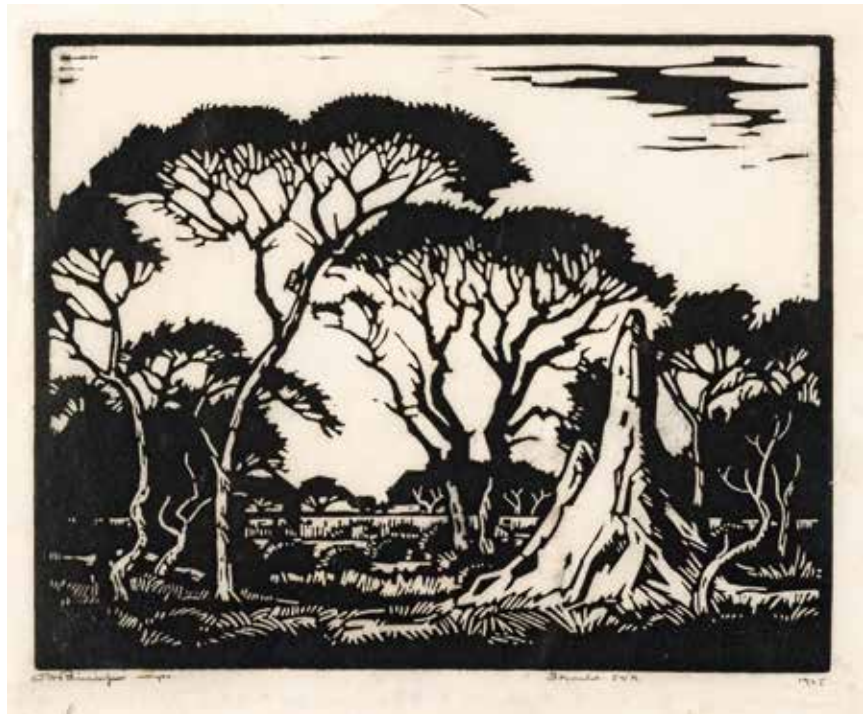
linocut

24 by 28,5 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk
(2014). *JH Pierneef in Print*, Bela-Bela:
Dream Africa, illustrated in black and
white on page 106.



10

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Tree Roots

signed, dated 1920 and inscribed
'impr' in pencil in the margin

etching

18 by 25 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk
(2014). *JH Pierneef in Print*, Bela-Bela:
Dream Africa, illustrated in black and
white on page 119.



11

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Shells

signed and dated 1949

watercolour on paper

26,5 by 36,5 cm

R40 000 – 60 000



12

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Zoutpansberg

signed, dated 1941 and inscribed with the title

pencil on artist's drawing board

13,3 by 21 cm

R20 000 – 30 000



13

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Landscape with Cattle

signed

oil on board

49,5 by 74,5 cm

R80 000 – 120 000



14

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

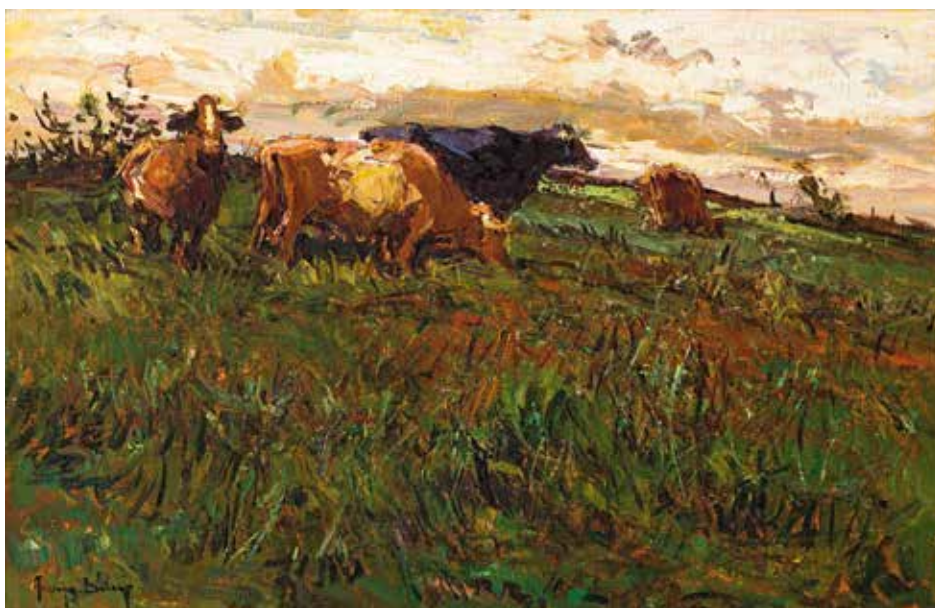
Cattle Grazing

signed; inscribed with the medium
and 'AB4629' on the reverse

oil on canvas laid down on board

54,5 by 84,5 cm

R150 000 – 200 000





15

Anton van Wouw

SOUTH AFRICAN 1862–1945

Miner with Hand-drill, maquette

signed, numbered 11/12 and stamped with the Singer foundry mark
bronze with brown patina on granite base
height: 27 cm excluding base

R50 000 – 70 000

The original plaster of Paris model of this work was acquired from the artist by Mrs S. Dowling in 1928. On 31 October 1975 it was offered at auction by Sotheby Parke Bernet South Africa, in Johannesburg (lot 81) where it was acquired by Mr Morris Cohen. In 1982, Mr Cohen was granted permission by the University of Pretoria, the copyright holders of Van Wouw's work, to have 12 bronze casts made of which this is one.

cf. Duffey, AE (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition is illustrated on page 92.

16

Irma Stern

SOUTH AFRICAN 1894–1966

Five Harvesters

signed and dated 1961
mixed media on sketchbook page
24 by 30,5 cm

R30 000 – 50 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1778.



© Irma Stern Trust | DALRO

17

Irma Stern

SOUTH AFRICAN 1894–1966

Washer Women

signed and dated 1950
gouache and ball-point pen on
paper
17 by 25 cm

R40 000 – 60 000

PROVENANCE

Irma Stern Trust Collection, accession
number 974.



© Irma Stern Trust | DALRO

18

Irma Stern

SOUTH AFRICAN 1894–1966

Mother and Child

signed and dated 1948
ink and pencil on paper
54,5 by 42,5 cm

R50 000 – 70 000

PROVENANCE

Irma Stern Trust Collection, accession
number 928.



© Irma Stern Trust | DALRO

19

Irma Stern

SOUTH AFRICAN 1894–1966

Study for Tomato Pickers

signed and dated 1962
felt tip pen and pastel on paper
32,5 by 50 cm

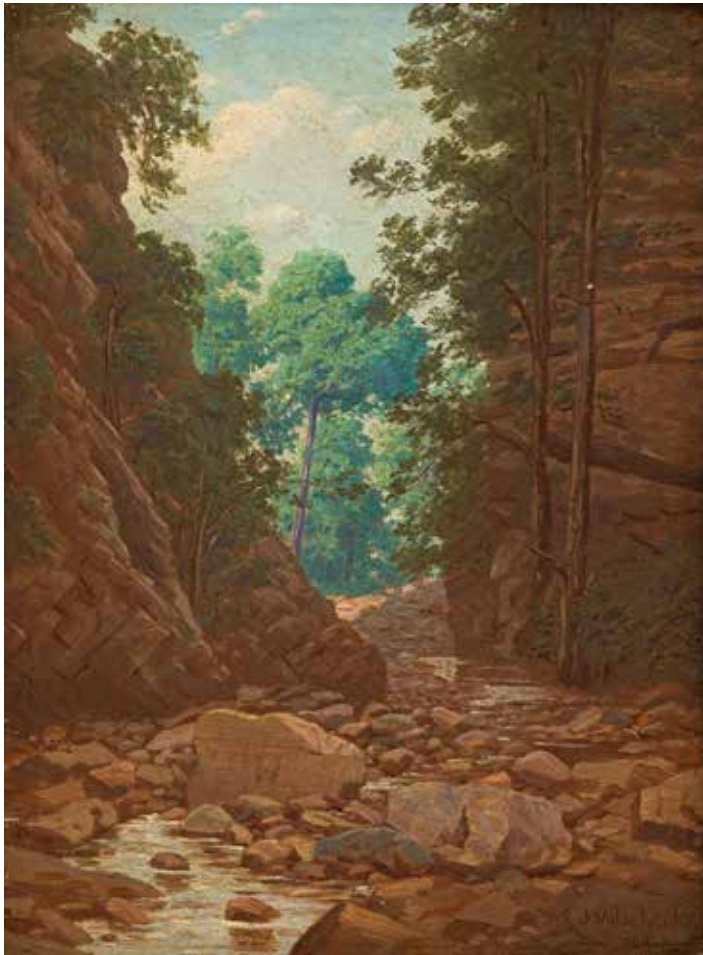
R100 000 – 150 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1289.



© Irma Stern Trust | DALRO



20

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

The Gorge, Rust en Vrede (Oudtshoorn)

signed and dated 1908; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

35 by 26 cm

R25 000 – 30 000



21

Titta Fasciotti

SOUTH AFRICAN 1927–1993

Seascape

signed and dated 74

oil on canvas laid down on board

50 by 75,5 cm

R25 000 – 35 000



22

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Majuba

signed and dated 46; plaque with the artist's name and the title adhered to the frame;

inscribed with the title on the reverse

oil on canvas

45 by 55 cm

R40 000 – 50 000

23

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Below the Drift: The Morass
River, Oudtshoorn*

signed and dated 1929; signed, dated
1929 and inscribed with the title on
the reverse

oil on canvas

40 by 60 cm

R70 000 – 100 000



24

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Landscape with Mountains

signed and dated 59

oil on canvas laid down on board

29,5 by 39,5 cm

R25 000 – 30 000



25

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Shadowed Pool and Krantz,
Graaff-Reinet*

signed and dated 1926; inscribed
with the artist's name, the date and
the title on the reverse

oil on canvas

59 by 42 cm

R30 000 – 40 000



26

Frans Claerhout

SOUTH AFRICAN 1919–2006

Woman and Vase of Sunflowers

signed

oil on board

49,5 by 60 cm

R40 000 – 60 000



27

Frans Claerhout

SOUTH AFRICAN 1919–2006

Men Carrying a Goose

signed

oil on board

50 by 59,5 cm

R40 000 – 60 000



28

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Magnolias

signed

oil on canvas laid down on board

121 by 91 cm

R200 000 – 300 000



Dorothy Kay

SOUTH AFRICAN 1886–1964

Pack of Dogs; Two Dogs, two

Pack of Dogs: signed; inscribed with 'Sept 19th' and the caption on the reverse; inscribed with the publication's name and the caption on a label adhered to the reverse; *Two Dogs*: signed; inscribed with 'Dec 22nd' and the caption on the reverse; inscribed with the publication's name and the caption on a label adhered to the reverse mixed media on artist's board each 36 by 52 cm (2)

R15 000 – 20 000**NOTE**

Inscription on the reverse of *Pack of Dogs* reads: No. 1 'The Outspan'. Illustration, Original.

Caption: "In a minute both Bles and Napoleon were completely surrounded by a pack of some of the ugliest, fiercest dogs in creation".

Inscription on the reverse of *Two Dogs* reads: No. 17 'The Outspan'. Illustration, Original.

Caption: "Between the greyhound and Bandit there soon developed a deep affection; strengthened in the months that followed by a common love of the chase, by mighty trials of speed and by adventurous larcenies".

In 1927, the editor of *The Outspan* asked Dorothy Kay to produce illustrations for the stories in the new weekly magazine, and for the next eighteen years, she regularly produced from two to four illustrations a week in charcoal, with white gouache accents, on artist's illustration board. Kay was an absolute stickler for accuracy and posed and sketched family and friends in the inevitable action poses required by the adventure stories. She spent hours researching accurate detail, such as military insignia or the correct way to tie the knot in a noose, in the Public Library or at the zoo if a story included animals, and she amassed vast quantities of anything that might conceivably be helpful, which she stuck into voluminous scrapbooks for future reference. In the 1940s, Kay gradually withdrew from producing illustrations and passed the torch to her daughters Joan and Patricia, who were subsequently to have their own work published in *Outspan* magazine on their mother's recommendation to the editor.



30

Dorothy Kay

SOUTH AFRICAN 1886–1964

Flora

signed, dated 1953 and inscribed
with the title
painted and glazed ceramic
height: 24 cm

R10 000 – 15 000



31

Jean Welz

SOUTH AFRICAN 1900–1975

Girl Reading

signed and dated 54; inscribed with the title in another hand on the reverse

oil on canvas laid down on board
39,5 by 29 cm

R140 000 – 180 000



32

Maggie Laubser

SOUTH AFRICAN 1886–1973

Cows and Rainbow

signed

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

R70 000 – 100 000

PROVENANCE

Sotheby Park Bernet, Johannesburg,
November 1976, catalogue number 94.

LITERATURE

Dalene Marais (1994).

*Maggie Laubser: Her Paintings, Drawings
and Graphics*, Johannesburg: Perskor,
illustrated in black and white on page
349, catalogue number 1521.



© The Estate of Maggie Laubser | DALRO

33

Jean Welz

SOUTH AFRICAN 1900–1975

Seated Figure

signed and dated 57

oil on board

40,5 by 30,5 cm

R80 000 – 100 000

This picture is an enigma. At first glance, arrested movement comes to mind. Who is this youth? Is he a dancer or an actor? Is he taking a short break between two acts? Or has he just acknowledged a final curtain call?

The youth's pose echoes the quintessential *contrapposto* of classical sculpture. Welz refrains from meticulous delineation and underscores the sense of balance by suggestive colour touches of the artist's brush. A touch of warm colour, crimson, in the overall cool palette, suggests the finery embellishing the youth's cap. Seated for a moment, the youth's weight finds support on an armrest. Subsequently his hand freely weighs down. The other hand balances its counterpart. It is the active element and seemingly holds a bouquet close to his chest.

The composition is a study in balance and counter balance.

Elza Miles



34

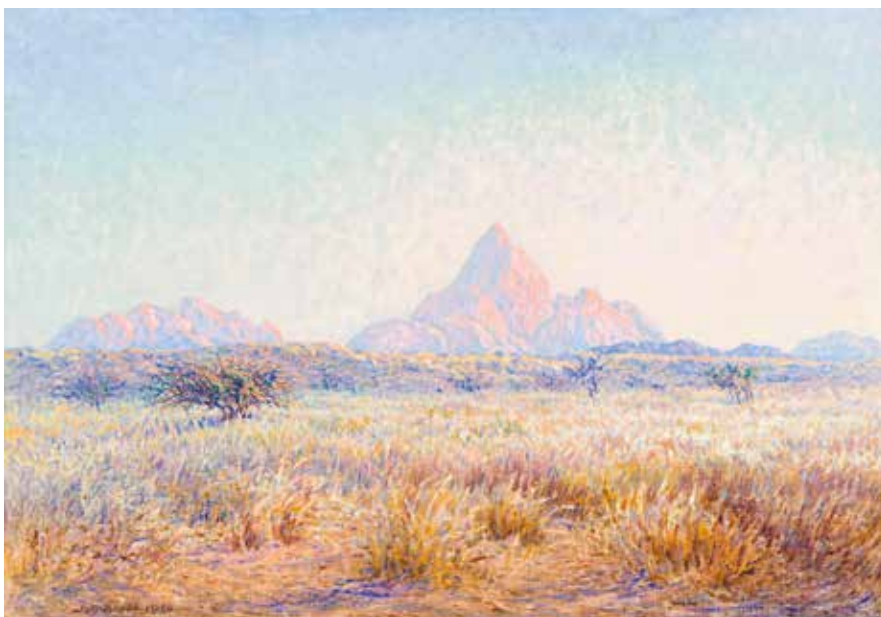
Johannes Blatt

SOUTH AFRICAN 1905–1972

*Gross Spitzkoppie Nordseite:
Namib – Aristida Gras Breite,
SWA*

signed and dated 1954; signed and
inscribed with the title on the reverse
oil on canvas laid down on board
61,5 by 64 cm

R25 000 – 35 000



35

Carl Ossmann

NAMIBIAN 1883–1935

Landscape with Dirt Track

signed and dated 1932
oil on board
36,5 by 45,5 cm

R20 000 – 30 000



36

Walter Meyer

SOUTH AFRICAN 1965–2017

Namib, with Euphorbia

signed with the artist's initials and dated 03; inscribed with the title on the reverse

oil on canvas

60 by 80 cm

R40 000 – 60 000



37

Conrad Theys

SOUTH AFRICAN 1940–

Ou Kokerbome, Kamieskroon

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

oil on canvas

39,5 by 50 cm

R50 000 – 70 000



38

Piet van Heerden

SOUTH AFRICAN 1917–1991

Kokerboom

signed and dated '82

oil on canvas laid down on board

56 by 76 cm

R50 000 – 70 000



39

Alfred Neville Lewis

SOUTH AFRICAN 1895–1972

Flower Arrangement

signed

oil on canvas

39,5 by 49,5 cm

R25 000 – 30 000



40

Enslin du Plessis

SOUTH AFRICAN 1894–1978

Mantlepiece, Mecklenburg Square

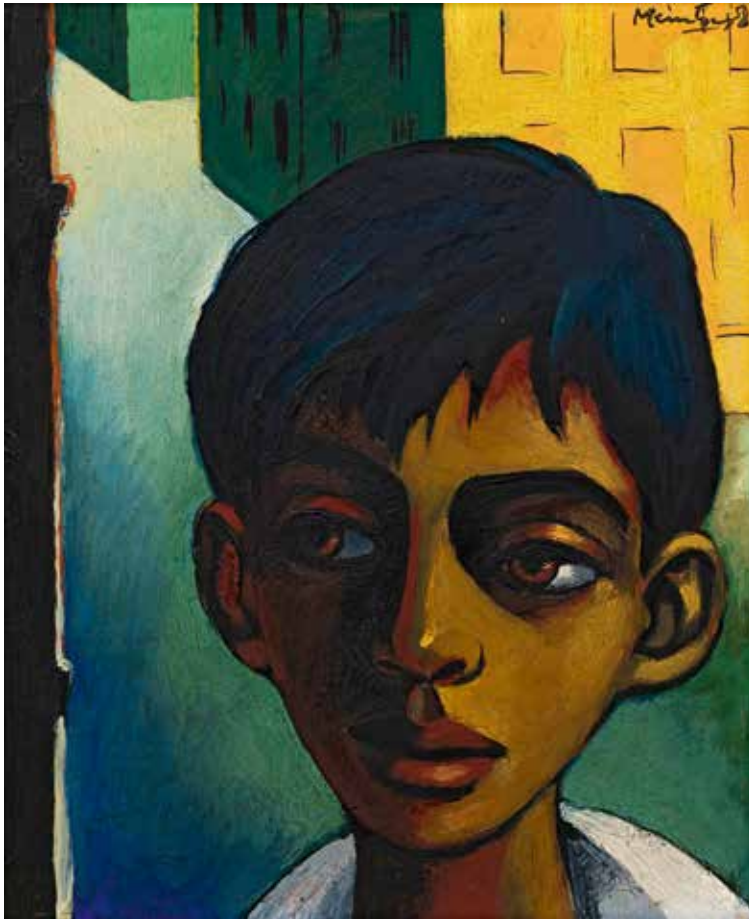
signed and dated '71; inscribed with the title on the reverse

oil on canvas

44,5 by 53 cm

R40 000 – 50 000





41

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Boy in Street

signed and dated 58
oil on board
30 by 24,5 cm

R40 000 – 60 000

LITERATURE

JM catalogue number 593.



42

François Krige

SOUTH AFRICAN 1913–1994

Portrait of a Basuto Man

signed and dated 1932
oil on canvas
52 by 34 cm

R50 000 – 70 000

PROVENANCE

Given by the artist to his first
cousin, the present owner's
mother, in 1933.

43

Erich Mayer

SOUTH AFRICAN 1876–1960

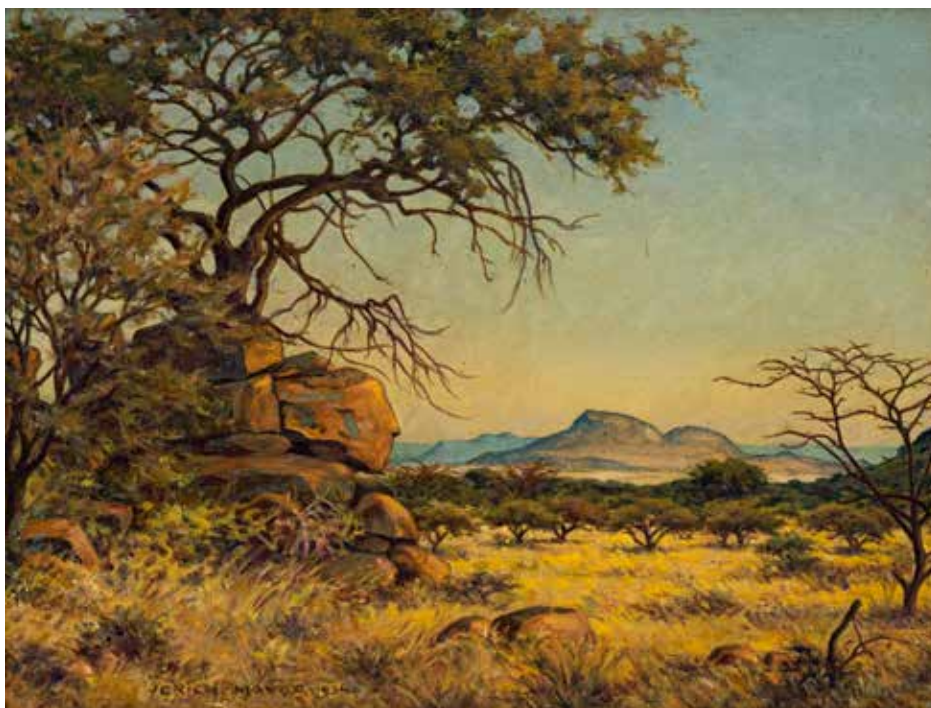
The Bushveld near Potgietersrust

signed and dated 1934; inscribed with the title in English and Afrikaans on the reverse

oil on board

37,5 by 49,5 cm

R30 000 – 40 000



44

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

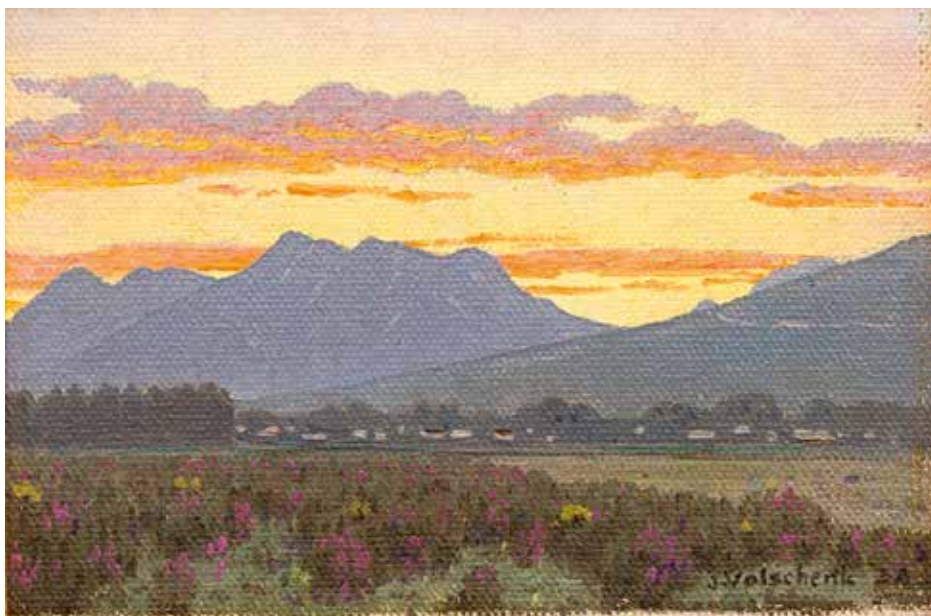
Evening: George

signed and dated '34; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

14,5 by 21,5 cm

R20 000 – 30 000



45

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Landscape with Distant Peaks

signed and dated 43

oil on canvas laid down on board

66,5 by 97 cm

R50 000 – 70 000



46

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Oribi Gorge

signed and dated 65; inscribed with
the title on the reverse

oil on board

29,5 by 39,5 cm

R30 000 – 40 000





47

Clement Serneels

SOUTH AFRICAN 1912–1991

Two Models

signed and dated '61
oil on canvas
108 by 88,5 cm

R40 000 – 60 000



48

Clement Serneels

SOUTH AFRICAN 1912–1991

Le Bois de la Cambre (Brussels, Belgium)

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

R25 000 – 35 000



49

Frans Oerder

SOUTH AFRICAN 1867–1944

Still Life with White Flowers

signed
oil on canvas
50 by 60 cm

R100 000 – 150 000

50

Olivia Musgrave

IRISH 1958-

Horse and Rider

signed and numbered 3/7
bronze with green patina
height: 42 cm including base

R30 000 – 40 000





51

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Jug of Anemones

signed with the artist's monogram
oil on canvas laid down on board
71 by 44,5 cm

R30 000 – 50 000



52

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with Vase of Flowers

signed and dated 1934
oil on canvas
74,5 by 54,5 cm

R80 000 – 100 000



53

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Pondo Women

signed with the artist's monogram
oil on board
60 by 47 cm

R40 000 – 60 000



54

Frank Spears

SOUTH AFRICAN 1906–1991

Pierrot

signed

oil on canvas laid down on board

59,5 by 43,5 cm

R18 000 – 24 000



55

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Regal Portrait Series: No. 1 Judgement

signed and dated 2000; inscribed with the
title on the reverse

oil on canvas

80 by 60 cm

R30 000 – 50 000

56

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Farm House

signed and dated 1945
pastel on paper
29 by 39 cm

R35 000 – 40 000



57

David Botha

SOUTH AFRICAN 1921–1995

Cottage in a Forest

signed and dated '55
oil on canvas
39,5 by 49,5 cm

R35 000 – 50 000



58

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Landscape with Cottage and Mountains

signed
oil on canvas
30,5 by 49,5 cm

R35 000 – 50 000



59

Nita Spilhaus

SOUTH AFRICAN 1878–1967

House and Trees

signed with the artist's monogram

oil on board

28 by 36 cm

R30 000 – 40 000



60

Terence McCaw

SOUTH AFRICAN 1913–1978

Waterway

signed and dated 48

oil on canvas

59,5 by 74,5 cm

R50 000 – 70 000





61

Irmin Henkel

SOUTH AFRICAN 1921–1977

Die Granate

signed and dated 75
oil on canvas
50 by 59 cm

R70 000 – 100 000



62

Irmin Henkel

SOUTH AFRICAN 1921–1977

Still Life with Vase of Thunbergia Grandiflora (Blue Sky) Flowers

signed and dated 73; inscribed with the title on the reverse
oil on canvas
53,5 by 58,5 cm

R60 000 – 80 000



63

Jean Janssem

FRENCH 1920–2013

Nature Morte (Still Life)

signed and dated 73; inscribed with the artist's name, the title and the medium on a Pieter Wenning Gallery label adhered to the reverse

oil on canvas

95,5 by 193 cm

R200 000 – 300 000

64

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Waenhuiskrans

signed and dated 1961

oil on canvas

55 by 64,5 cm

R100 000 – 150 000



65

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Rotten Row, District Six

signed and dated 1944; inscribed with
the artist's name and the title on the
reverse

oil on board

45,5 by 59,5 cm

R70 000 – 90 000





66

Cathcart William Methven

SOUTH AFRICAN 1849–1925

Simon's Town from Kalk Bay

signed; inscribed with the title on a plaque adhered to the frame
oil on canvas
50 by 75 cm

R80 000 – 120 000

LITERATURE

Nigel Hughes (2005).
Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925), illustrated in colour on page 31 and on page 114 as no. 12.

Edinburgh-born Cathcart William Methven, architect, engineer and landscape artist, emigrated to South Africa in 1888 having been appointed Harbour Engineer-in-Chief at Port Natal. As civil and marine engineer he surveyed numerous ports and harbours in Kalk Bay, Mossel Bay, Port Elizabeth, Port Alfred, East London and Port St Johns. Outside his profession, his rigorous technical training, his natural talent, his extensive travel itinerary, and his interest in the natural splendour of his adopted country, not only made him one of our outstanding pre-World War One landscape painters, but also a vital pictorial historian. The following five lots, all from the Cape and the Natal Midlands, are fine examples from the artist's South African oeuvre, and they show off his romantic palette, his preference for dramatic views, and his careful and beautiful topographical observations.

67

Cathcart William Methven

SOUTH AFRICAN 1849–1925

*Pool on the Umgeni above
Albert Falls*

oil on canvas
75 by 125,5 cm

R60 000 – 90 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 114, no. 11.



68

Cathcart William Methven

SOUTH AFRICAN 1849–1925

*Scene on Umgeni, Howick,
Natal*

signed
oil on canvas
106 by 70 cm

R60 000 – 90 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 87.



69

Cathcart William Methven

SOUTH AFRICAN 1849–1925

Cape St Blaize, Mossel Bay

signed and dated 1904; inscribed with the artist's name and the title on the reverse

oil on canvas

45 by 65,5 cm

R60 000 – 90 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 29 and on page 114 as no. 10.



70

Cathcart William Methven

SOUTH AFRICAN 1849–1925

The Western Buttress, Mt-Aux Sources National Park

signed; inscribed with the title on a plaque adhered to the frame

oil on canvas

40 by 50 cm

R40 000 – 60 000

LITERATURE

Nigel Hughes (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*, illustrated in colour on page 114, no. 13.



71

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Cityscape with Donkeys

signed

oil on board

80 by 121,5 cm

R50 000 – 70 000



72

Terence McCaw

SOUTH AFRICAN 1913–1978

Cathedral, Malaga, Spain

signed and dated '35; inscribed with
the title on the reverse

oil on canvas

55,5 by 49,5 cm

R30 000 – 50 000



73

Gordon Vorster

SOUTH AFRICAN 1924–1988

Herd of Waterbuck

signed

oil on board

70,5 by 85,5 cm

R40 000 – 50 000



74

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Abstract

signed

oil on canvas

63,5 by 101,5 cm

R40 000 – 60 000



75

George Boys

SOUTH AFRICAN 1930–2014

Wave

signed; inscribed with the title and
the date on the reverse

oil on board

121 by 121 cm

R20 000 – 30 000



76

Lionel Abrams

SOUTH AFRICAN 1931–1997

Blue Wedding Scene

signed and dated '80

oil on canvas

61 by 91,5 cm

R30 000 – 40 000



77

George Boys

SOUTH AFRICAN 1930–2014

Abstract

signed and dated 70

oil on board

121 by 182 cm

R20 000 – 30 000



78

George Boys

SOUTH AFRICAN 1930–2014

Abstract Composition in Red

signed

oil on board

108 by 120 cm

R20 000 – 25 000



79

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract #1111

signed and dated 05; inscribed with
the artist's name, the date and the
number on the reverse
mixed media on board
78 by 98 cm

R40 000 – 60 000



80

Larry Scully

SOUTH AFRICAN 1922–2002

Abstract in Blue and Orange

signed and dated '87
oil on canvas
90 by 90 cm

R40 000 – 60 000





81

Paul Stopforth

SOUTH AFRICAN 1945–

Godhead, diptych

each signed, dated 2008 and inscribed with the artist's name, the title, the medium and a dedication 'For J. M.' in the artist's hand on a label adhered to the reverse gouache and acrylic on panel each 25,5 by 20,5 cm

R30 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2010). *Paul Stopforth*, Taxi Art Books Series, Johannesburg: David Krut Publishing, illustrated on pages 26 and 27.

Paul Stopforth is one of the guardians of the memory of an era in which people were callously stripped of their basic human rights, where the death of a political prisoner could be demeaned, diminished and ascribed to a slapstick-like slipping on a bar of soap. His series of artworks portraying the body, bones and injuries of the late Steve Biko based on autopsy reports bears witness to Stopforth being one of the most uncompromising interpreters of South Africa's moral quagmire during the apartheid years.

In 1988 he emigrated to the United States and taught at the School of the Museum of Fine Arts at Tufts University, and in 1996 was appointed to the faculty of the Visual and Environmental Studies Department at Harvard University.

Around the time of South Africa's first democratic elections in 1994, Stopforth's work became even more reflective and more complex. Apartheid was collapsing and Stopforth watched with interest as events unfolded. In 2004, he was invited to spend some weeks on Robben Island as artist-in-residence. The work he produced during and after this visit, makes sophisticated demands on the viewer as the artist unearths implacable truths and the inhumanity endured by those isolated on what was once a leper colony, then a notorious political prison. In *Godhead*, as in other works of the time, Stopforth makes use of a mirroring device that creates an almost intolerable tension between images.

Stopforth's commitment to bearing witness has never changed. He looks at objects, people, incidents and facts in a clear-eyed and compassionate way, and has deduced that a kind of truth resides in an agglomeration of all these things.¹

Adapted from: Judith Mason, 'Introduction', in Bronwyn Law-Viljoen (ed.) (2010). *Paul Stopforth*, Taxi Art Book Series, Johannesburg, David Krut Publishing.



Lot 82



Lot 84



Lot 83

82

Robert Hodgins

SOUTH AFRICAN 1920–2010

*The Children's Hospital Trust
Commemorative Plate*

printed with 'The Children's Hospital Trust'
logo underneath
ceramic plate
diameter: 31,5 cm

R5 000 – 8 000

84

Robert Hodgins

SOUTH AFRICAN 1920–2010

The Blue Suit

signed, dated 2007 and inscribed
with the artist's name and the
title; incised with 'R' and '2007'
on the reverse
painted and glazed ceramic bowl
diameter: 23,5 cm

R12 000 – 18 000

83

Robert Hodgins

SOUTH AFRICAN 1920–2010

Portrait of Miss M West

signed, dated 2005 and inscribed with the
artist's name, 'R' and the title on the reverse;
painted and glazed ceramic plate
diameter: 28,5 cm

R12 000 – 18 000

85

Robert Hodgins

SOUTH AFRICAN 1920–2010

Three Figures

signed and dated 2007
mixed media on paper
21 by 29,5 cm

R30 000 – 40 000

LITERATURE

Wilhelm van Rensburg (2009). *Robert Hodgins: Watercolours*, Johannesburg: Gallery Art on Paper, illustrated in colour on page 17.



86

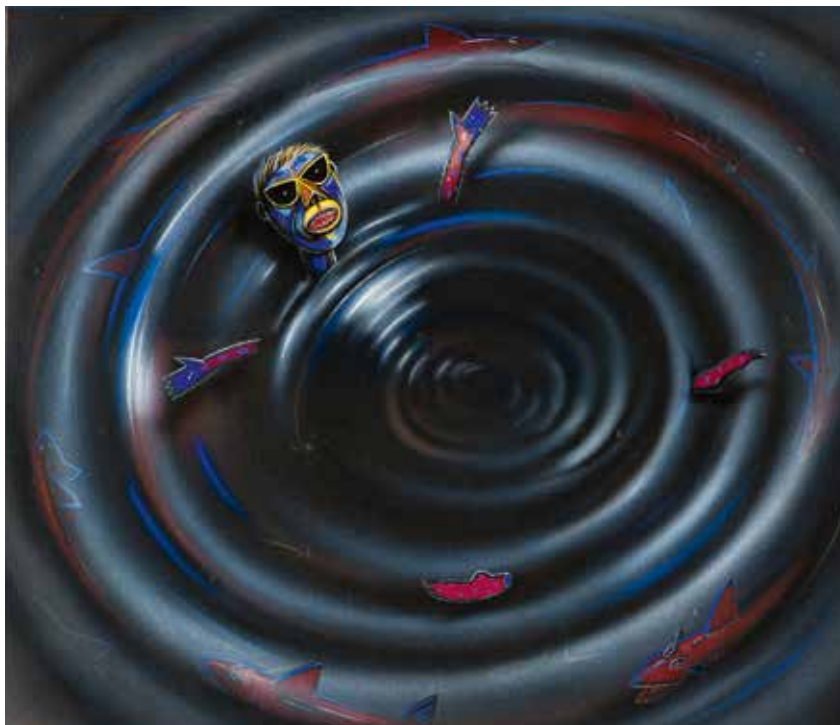
Norman Catherine

SOUTH AFRICAN 1949–

Whirlpool

signed
mixed media on paper
30,5 by 23,5 cm

R15 000 – 20 000





87

Wayne Barker

SOUTH AFRICAN 1963–

*Composition with Landscape after
Pierneef*

signed with the artist's initials and dated 2017
mixed media on paper
100 by 70 cm

R25 000 – 30 000



88

Walter Battiss

SOUTH AFRICAN 1906–1982

Composition with Pictograms

signed; inscribed with the artist's name and the
medium on a plaque adhered to the reverse
watercolour on paper
27,5 by 21,5 cm

R30 000 – 50 000

89

Walter Battiss

SOUTH AFRICAN 1906–1982

The Invention of Walking Feathers

signed, numbered 3/30 and
inscribed with the title in pencil
in the margin
colour screenprint
43 by 61,5 cm

R30 000 – 40 000

LITERATURE

Warren Siebrits (2016). *Walter Battiss: 'I Invented Myself'*, Johannesburg: The Ampersand Foundation, another impression from the edition illustrated in colour on page 138.



90

Walter Battiss

SOUTH AFRICAN 1906–1982

Orgy 5

signed and numbered 5/32
colour screenprint
42,5 by 62 cm

R40 000 – 60 000

LITERATURE

Warren Siebrits (2016). *Walter Battiss: 'I Invented Myself'*, Johannesburg: The Ampersand Foundation, another impression from the edition illustrated in colour on page 127.



91

Johannes Phokela

SOUTH AFRICAN 1966–

St Sebastian

oil on canvas
177 by 100,5 cm

R80 000 – 120 000

PROVENANCE

Purchased directly from the artist.

South African artist Johannes Phokela lived in London for 17 years, first studying towards a Bachelor's degree in Fine Art at the University of the Arts and then towards a Master's degree at the Royal College of Art. During this period, the National Gallery on Trafalgar Square became a haven for the young artist. He was particularly struck by the Old Masters and he repainted their work but always with a postmodern twist. In the permanent collection of the National Gallery, Phokela saw a variety of depictions of St Sebastian, the Christian martyr killed for his religious beliefs on the orders of Roman emperor Diocletian, including those by Bernardino Zaganelli, Carlo Crivelli, Matteo di Giovanni and Lucas Cranach. It was, however, Peter Paul Rubens's Sebastian that impressed him the most. Phokela made a life-sized replication, executed in fairly swift but deft brush strokes. He gives the saint's martyrdom a contemporary twist by replacing the arrows that pierce the saint's body in traditional representations with a modern AK-47 assault rifle. A wound from the weapon is visible on the saint's abdomen, with the thread of a medical wound plug trailing out, and a few bloody discarded wound plugs are strewn around the saint's feet. What Phokela perhaps suggests, is that contemporary warfare can be explained in terms of the past: the martyrs of modern global warfare have their precursors in St Sebastian.



92

Judith Mason

SOUTH AFRICAN 1938–2016

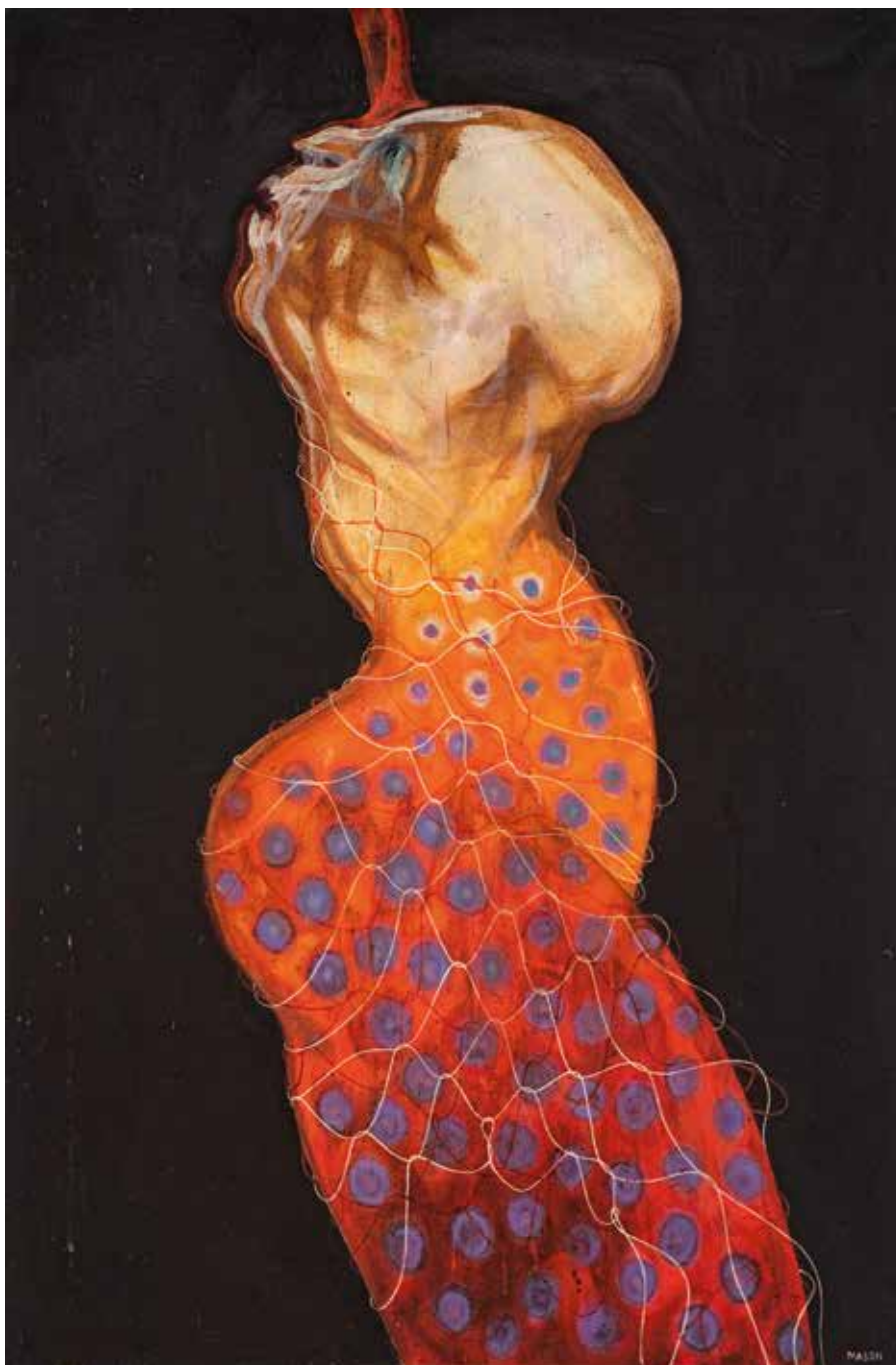
*Toxic Angel Getting
an Eyeful of God*

signed

oil on canvas

120 by 80 cm

R80 000 – 120 000



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93

Terrence Patrick

SOUTH AFRICAN 1944–

*Landscape with Smoke
Stacks, Vereeniging*

signed and dated 92

oil on board

85 by 65,5 cm

R15 000 – 20 000

94

Simon Stone

SOUTH AFRICAN 1952–

*Landscape and
Miniatures of Buildings*

signed

mixed media on metal

20 by 20,5 cm

R20 000 – 30 000



95

Anton Karstel

SOUTH AFRICAN 1968–

*Aerial Landscape,
Lyttleton*

signed and dated '15;

inscribed with the artist's

name and the date on

the reverse

oil on canvas

170 by 170 cm

R60 000 – 80 000





96

Joachim Schönfeldt

SOUTH AFRICAN 1958–

Melville, Winter

dated 2007 and inscribed with the artist's
name and the title on the reverse

mixed media

height: 72 cm; width: 74 cm

R35 000 – 40 000

Robert Hodgins

SOUTH AFRICAN 1920–2010

Mask Head

signed with the artist's initials; inscribed with the artist's name, the date, the title and the medium on the reverse

mixed media assemblage

50 by 38 cm

R80 000 – 120 000

In 1954, Robert Hodgins took up a lectureship at the Pretoria Technical College (now Tshwane University of Technology). Post-war South Africa was, initially at least, 'like heaven' for Hodgins, who had experienced wartime austerity in London. His work from this period comprised mainly idealised male and female nudes. An admirer of the Italian Quattrocento artists, his early paintings, notes art historian Elizabeth Rankin, looked to 'the certainty of past art.'¹ In 1958, Hodgins took a leave of absence to paint and experimented with techniques like sandpapering. That same year artist Ernst de Jong returned to Pretoria from studies at the University of Oklahoma. His enthusiasm for Pollock and Abstract Expressionism rubbed off on Hodgins, whose work immediately headed off in a new direction. He experimented with paint, for instance pouring buckets of Duco onto flat surfaces, and incorporated gold leaf, nails and wire into his oil-based compositions. These new works, of which the present lot, from 1960, is characteristic, were 'harsher in form and colour than his sensuous nudes and explored oil paint in its own right, squeezing it out of the tubes to make lines of the surface'² As is evident in his use of a mask in this composition, Hodgins did not entirely shun figuration in his expressive assemblage pieces. This beautifully restored lot is a striking example of Hodgins embracing uncertainty and charting new directions during his felicitous early Pretoria years.

Sean O'Toole

1 Elizabeth Rankin (1986). 'Biographical Notes Based on Reminiscences of the Artist'; in *Robert Hodgins: Images 1953–1986*, Johannesburg: Standard Bank, no page number.

2 *Ibid.*, no page number.





98

William Kentridge

SOUTH AFRICAN 1955–

Nose 6

signed, numbered 24/50 in pencil and embossed
with the DKW and JR chopmarks in the margin
drypoint engraving and sugarlift aquatint
40 by 34,5 cm

R18 000 – 24 000



99

William Kentridge

SOUTH AFRICAN 1955–

Nose 5 – The Reputation of a Newspaper

signed, numbered 21/50 in pencil and embossed
with the DKW chopmark in the margin
sugarlift aquatint
25 by 20 cm

R18 000 – 24 000

100

Deborah Bell

SOUTH AFRICAN 1957-

Archaeus

signed, dated 2008 and
inscribed with the title
mixed media on paper
60 by 65,5 cm

R40 000 – 60 000



101

Deborah Bell

SOUTH AFRICAN 1957-

Chimaera

signed, dated 2008 and
inscribed with the title
mixed media on paper
60 by 80 cm

R40 000 – 60 000



102

Jürgen Schadeberg

SOUTH AFRICAN 1931-

Mandela in his Law Office, 1952

signed, inscribed with the title and embossed with the Jürgen Schadeberg copyright symbol in the margin; signed 'N Mandela' and dated 12.4.2000 in the margin
gelatin silver print
40 by 30 cm

R80 000 – 120 000



103

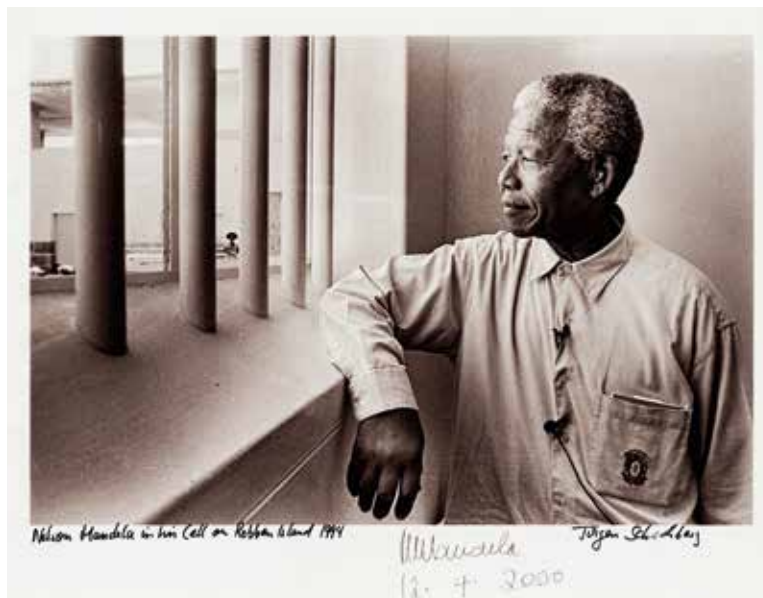
Jürgen Schadeberg

SOUTH AFRICAN 1931-

Nelson Mandela in his Cell on Robben Island, 1994

signed, inscribed with the title and embossed with the Jürgen Schadeberg copyright symbol in the margin; signed 'N Mandela' and dated 12.4.2000 in the margin
gelatin silver print
30 by 40 cm

R80 000 – 120 000



104

William Kentridge

SOUTH AFRICAN 1955-

Seated Figure

signed and numbered 30/30
colour lithograph
41 by 50 cm

R40 000 – 60 000



105

Walter Oltmann

SOUTH AFRICAN 1960-

Bristle Suit

signed and dated '10
ink and bleach on hand-made paper
29,5 by 21,5 cm

R10 000 – 15 000



106

William Kentridge

SOUTH AFRICAN 1955-

Landscape with Monument

signed, numbered 11/12 and
embossed with the Item, Paris,
chopmark in the margin
lithograph
65 by 50 cm

R20 000 – 30 000

107

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953-

De Muze is Moe

signed, dated 1994, numbered
13/100 in pencil in the margin;
titled in the print
colour screenprint
90 by 62 cm

R25 000 – 35 000



108

William Kentridge

SOUTH AFRICAN 1955-

Nude

signed and numbered 'BAT II/
III' in pencil and embossed with
the MK & AW chopmark in the
margin
linocut
62,5 by 49 cm

R40 000 – 50 000



109

William Kentridge

SOUTH AFRICAN 1955-

Portrait of a Woman

signed, numbered 'BAT II/III'
in pencil and embossed with
the MK & AW chopmark in the
margin
linocut
63 by 49 cm

R40 000 – 50 000





110

Bevan de Wet

SOUTH AFRICAN 1985-

Homo Melanoleuca

signed, dated 2012, numbered 4/10 and
inscribed with the title in pencil in the margin
linocut with Chine-collé
197 by 97 cm

R25 000 – 35 000



111

Bevan de Wet

SOUTH AFRICAN 1985-

Homo Oscillum Cutaneous

signed, dated 2012, numbered 9/10 and
inscribed with the title in pencil in the margin
linocut
197 by 97 cm

R25 000 – 35 000

112

Diane Victor

SOUTH AFRICAN 1964-

Smoke Man

signed and inscribed with the
title in pencil
smoke drawing on paper
58 by 42 cm

R20 000 – 30 000



113

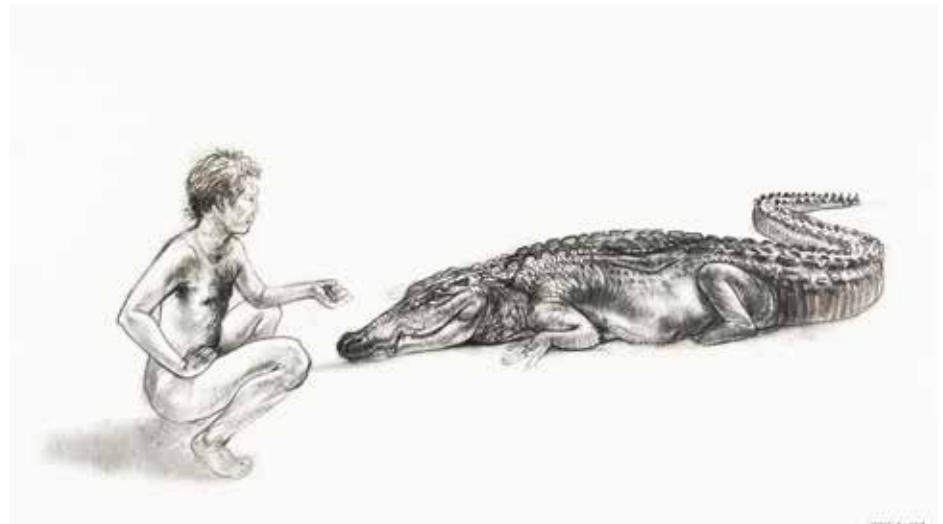
Diane Victor

SOUTH AFRICAN 1964-

Man and Crocodile

signed and dated 2013
charcoal on paper
67,5 by 118 cm

R70 000 – 90 000





114

Christo Coetzee

SOUTH AFRICAN 1929–2000

Still Life with Roses

signed and dated 83

oil on board

112,5 by 113,5 cm

R80 000 – 120 000



115

Fred Page

SOUTH AFRICAN 1908-1984

Two Heads in the Balance

signed and dated '71; inscribed with the artist's name, the title, the date and the medium on a João Ferreira Gallery label adhered to the reverse
acrylic on canvas laid down on board

62,5 by 56,5 cm

R100 000 – 150 000

PROVENANCE

Strauss & Co., Johannesburg,
1 November 2010, Lot 200.



116

Conrad Botes

SOUTH AFRICAN 1969–

Baby Face

carved and painted wood
height: 90 cm

R50 000 – 70 000



117

Brett Murray

SOUTH AFRICAN 1961–

Artist

signed
painted resin
height: 45,5 cm

R40 000 – 60 000

PROVENANCE

A gift from the artist to the current owner.

LITERATURE

Brett Murray and Steven C. Dubin (2013). *Brett Murray*, Johannesburg: Jacana, illustrated in colour on page 60.
Mario Pissarra (ed.) (2011). *Visual Century: South African Art in Context Volume Three 1973–1992*, illustrated in colour on page 176.

118

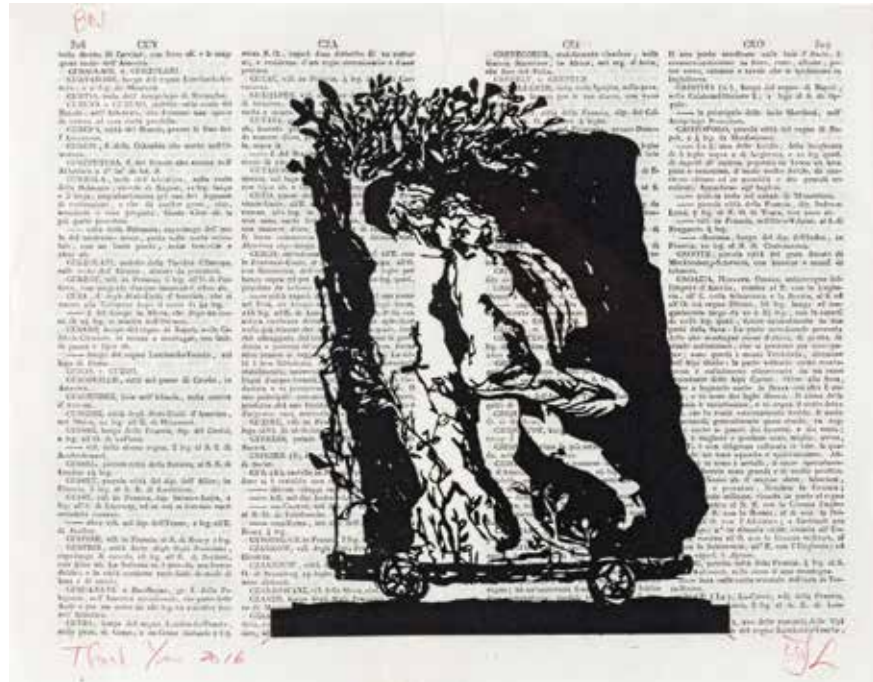
William Kentridge

SOUTH AFRICAN 1955-

*Untitled (Bacchus and Venus
Figures from Triumphs and
Laments)*

signed, dated 2016 and inscribed
'BN' and 'Thank you'
laser-cut collage on paper
23,5 by 30,5 cm

R90 000 – 120 000



119

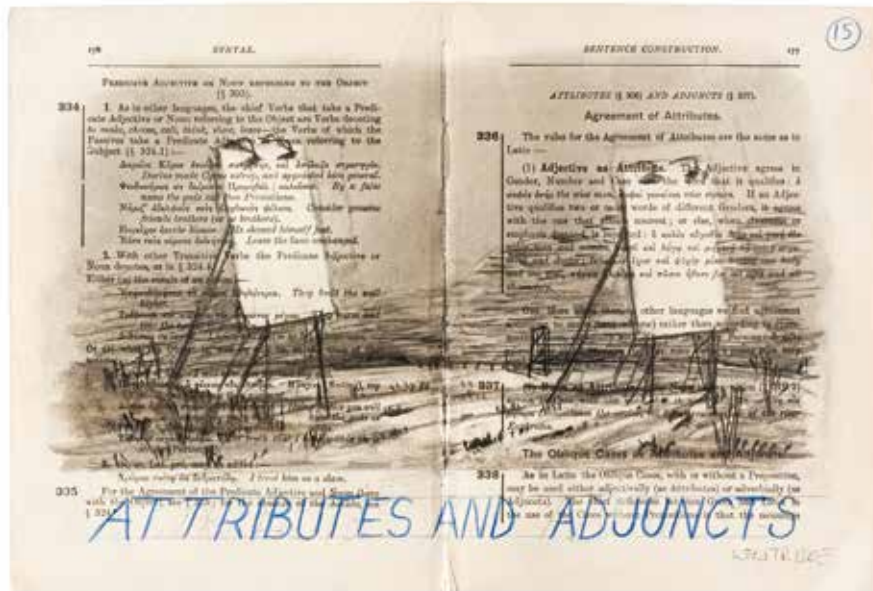
William Kentridge

SOUTH AFRICAN 1955-

Attributes and Adjuncts

signed
mixed media on paper
18,5 by 27,5 cm

R80 000 – 120 000



120

Judith Mason

SOUTH AFRICAN 1938–2016

A Dante Bestiary (Artist's Book)

An artist's book by Judith Mason, referencing *La Divina Commedia* by Dante Alighieri, the Florentine poet, signed and numbered V/V and inscribed with the dedication 'For Mark', published by Ombondi Editions, New York, 1996, bound by Peter Carstens, Johannesburg, using imprinted sheepskin, buckram and Belgian linen with a leather-trimmed slip case.

offset lithograph

book: 42,5 by 31,5 by 5,5 cm; slipcase: 43 by 33 by 6,5 cm

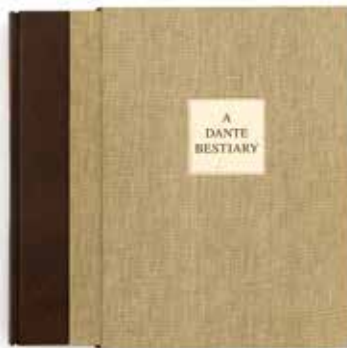
R30 000 – 40 000

PROVENANCE

From the artist's family.

LITERATURE

Standard Bank Gallery (2008). *Judith Mason: A Prospect of Icons*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 112.



Lot 120
© The Estate of Judith Mason | DALRO



Lot 121
© The Estate of Judith Mason | DALRO



121

Judith Mason

SOUTH AFRICAN 1938–2016

Patrick Cullinan, Selected Poems, 1961–1991 (Artist's Book)

Forty lithographs, four drawings and an oil painting on canvas entitled *Before the Rain Really Comes Down: The Quiet*, signed and numbered 'Artist's Proof 3/8', edited and with an introduction by Stephen Watson, hand printed by Mark Atwood, bound with a wood marquetry and leather cover and published by The Artists' Press, Johannesburg, 1992.

book: offset lithographs on paper; cover: inlaid wood in two colours

39 by 29,5 by 4 cm

R20 000 – 25 000

LITERATURE

Standard Bank Gallery (2008). *Judith Mason: A Prospect of Icons*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 120.

In Judith Mason artist's books, *A Dante Bestiary* and the *Selected Poems of Patrick Cullinan*, paintings and drawings are a continuation of the writing in each case, just as the writing is a prolongation of painting and drawing, in turn. She does not indulge one form in place of the other, or elucidate the one form of expression by means of the other. These two, painting and drawing, or art, and writing, are disciplines of being that share the same means. The painting and drawing and the writing are autonomous, yet intertwined.

The *Bestiary* celebrates Dante Alighieri's famous poem, *The Divine Comedy*, and Mason draws all the creatures to which Dante refers: the lion, the leopard, the wolf, the eagle, horses, sheep and goats, as well as such mythological creatures as minotaurs and phoenixes. In explaining her choice of 'beast', Mason invokes a quote by Claude Lévy-Strauss, saying that animals are not only good to eat, they are good to *think* with as well.¹ The artist's book, *Selected Poems by Patrick Cullinan*, contains 40 lithographs, four drawings and one painting.

Walking with and Away from Dante, is a miniature replication of an original large-scale installation, consisting of two panels, two metres by six metres, depicting Dante's *Inferno* on the one side and *Purgatory* on the other. In front of these two panels, mobile forms were placed, referencing the manifold creatures and mythological fires to which Dante refers in *The Divine Comedy*. The present lot is a box set of books of various forms, including detailed texts written by Mason, digital prints and finely crafted 'actors' and 'stage sets'. The whole work is a combination of exquisite creativity, craftsmanship and attention to detail.

¹ Judith Mason (1989). 'An Essay on Encountering Dante's Creatures', in Judith Mason, *A Dante Bestiary*, New York: Ombondi Editions.

122

**Judith Mason, Etienne Koekemoer
and Daniël Jansen van Vuuren**

SOUTH AFRICAN

***Walking With and Away from Dante,*
(Artist's Books and Assemblage)**

Two artist's books from an edition of 8 and 1 P/P and 1 A/P, *Purgatory* and *Inferno*, bound with pig skin leather and unique hand-illustrated supawood covers, with a concertina book, *Paradiso*, in a supawood cover box with two slots, Copper containing 6 digital prints and Silver containing 5 digital prints by Judith Mason, signed and numbered 3/8, in a supawood box with unique laser-cut lid. Maquette book, maquette wall, maquette floor and book stand in a supawood box with unique laser-cut lid. Both boxes also contain a 'Maintenance Kit' in cardboard box. various media

Artist's book box: 37 by 52,5 by 25,5 cm;

Maquette box: 30,5 by 60,5 by 16 cm

R120 000 – 150 000

NOTE

When asked about the project, Judith Mason replied:

'Artists' books appeal to me because they are artworks which in some way involve the manner in which books both enclose and disclose their contents, and require the action of the reader in paging through the work. Such books can have text, but usually the format, imagery and idiosyncratic bindings and materials are at least as important as the written work. Editions are usually very small, and often only single books are produced. The concept is the most important thing, and originality of execution and idea are paramount. A love of books of any kind, and the opportunity to make something which is readable, playful and unique is the attraction for most book artists. It is also often a good way of escaping the limitations of language and producing something accessible to everybody!'

¹ Source: <http://aerodrome.co.za/the-reader-judith-mason/>





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123

Judith Mason

SOUTH AFRICAN 1938–2016

House Snakes, diptych

one signed and inscribed with the title

pencil on artist's drawing board

each 73 by 51 cm

(2)

R20 000 – 30 000



© The Estate of Judith Mason | DALRO

124

Judith Mason

SOUTH AFRICAN 1938–2016

Scarecrow, triptych

each signed and inscribed with the title

pencil on card

each 101,5 by 73 cm

(3)

R30 000 – 50 000



125

Simon Stone

SOUTH AFRICAN 1952–

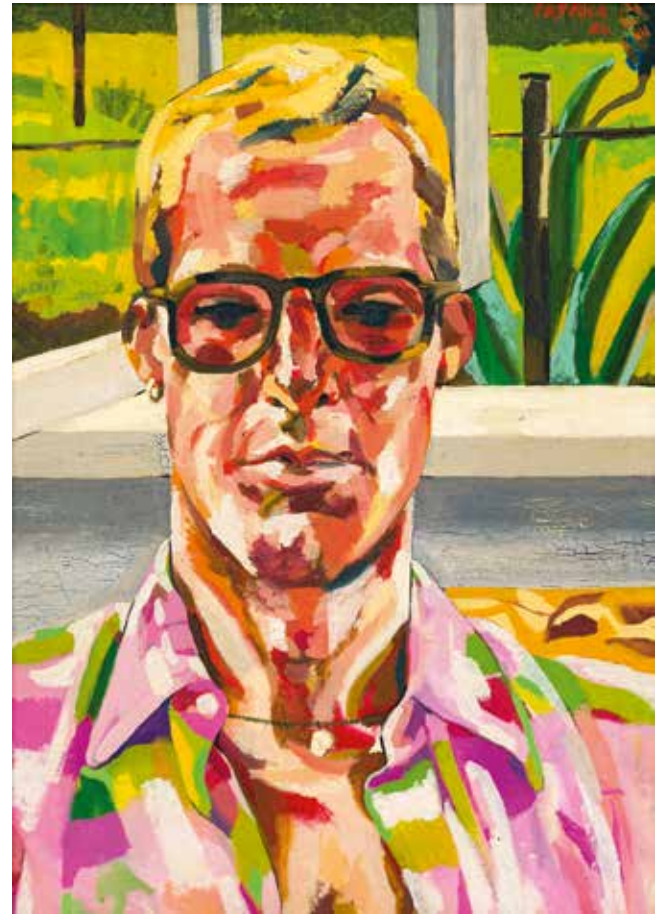
Nude

signed and dated 22.04.97

oil on board

77,5 by 59,5 cm

R80 000 – 120 000



126

Terrence Patrick

SOUTH AFRICAN 1944–

Portrait of André du Toit

signed and dated 82

oil on canvas laid down on board

69,5 by 48,5 cm

R12 000 – 16 000



127

David Brown

SOUTH AFRICAN 1951–2016

Driver

stamped with the artist's initials,
dated 83 and numbered 1/1

bronze

height: 26,5 cm; length: 63,5 cm

R50 000 – 70 000

128

Vivienne Koorland

SOUTH AFRICAN 1957–

Songbook

signed and dated 1998; signed and

dated August, July, June 1998

mixed media on canvas

86 by 77 by 7,5 cm

R30 000 – 50 000



129

Michael Pettit

SOUTH AFRICAN 1950–

Dig

signed; dated 2002–2003 and

inscribed with the artist's name, the

title and the medium on the reverse

oil on canvas

55 by 75 cm

R40 000 – 50 000





Two views of Lot130

130

Barend de Wet

SOUTH AFRICAN 1956–2017

Jester

welded steel
height: 70 cm

R15 000 – 20 000

LITERATURE

Kathryn Smith (2010). *Barend de Wet*, Stellenbosch:
SMAC Gallery, illustrated in colour on page 88.



131

Anton Smit

SOUTH AFRICAN 1954–

Faith II

signed, dated 2016 and
numbered 15/50
reinforced glass polymer on a
concrete base
height: 110 cm

R50 000 – 70 000



132

Danie de Jager

SOUTH AFRICAN 1936–2003

Quo Vadis

stamped 'TLA'
painted metal on a granite base
height: 32,5 cm including base

R250 000 – 300 000

NOTE

This is a maquette for the large-scale work originally installed at the former Jan Smuts Airport, Johannesburg.



Image: SA Panorama February 1973



133

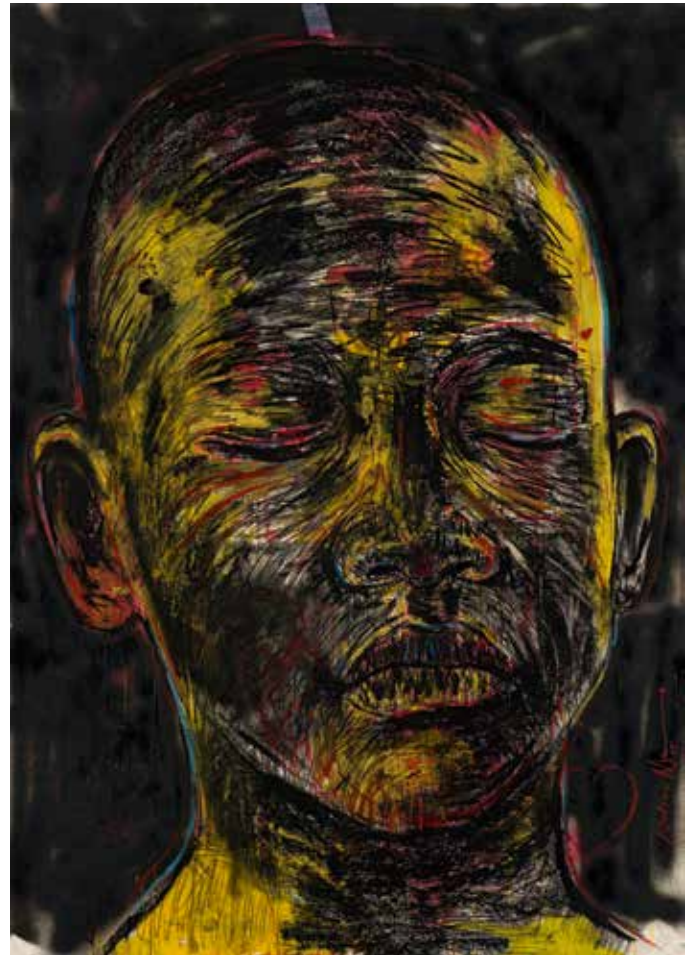
Nelson Makamo

SOUTH AFRICAN 1982-

Portrait

signed and dated 15
charcoal on paper
100 by 70,5 cm

R90 000 – 120 000



134

Nelson Makamo

SOUTH AFRICAN 1982-

Portrait in Yellow

signed and dated 15
mixed media on paper
99 by 71 cm

R90 000 – 120 000



135

Lionel Smit

SOUTH AFRICAN 1982-

*Portrait of Woman in Pink
Headscarf*

signed and dated 2007

oil on canvas

50,5 by 50,5 cm

R40 000 – 60 000



136

Lionel Smit

SOUTH AFRICAN 1982-

Portrait of Woman in Blue Dress

signed and dated 2007

oil on canvas

50,5 by 50,5 cm

R40 000 – 60 000

137

Lionel Smit

SOUTH AFRICAN 1982-

Nude

signed and dated 2007

oil on canvas

50,5 by 50,5 cm

R40 000 – 60 000





138

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Night Watch

signed, dated 4/07, numbered 1/1 and
inscribed with the title in pencil in the margin

58 by 77 cm

R40 000 – 60 000

PROVENANCE

The Artists' Press



The artist at work on *A Night Watch*.



139

Robert Hodgins

SOUTH AFRICAN 1920–2010

Two from Appalachia

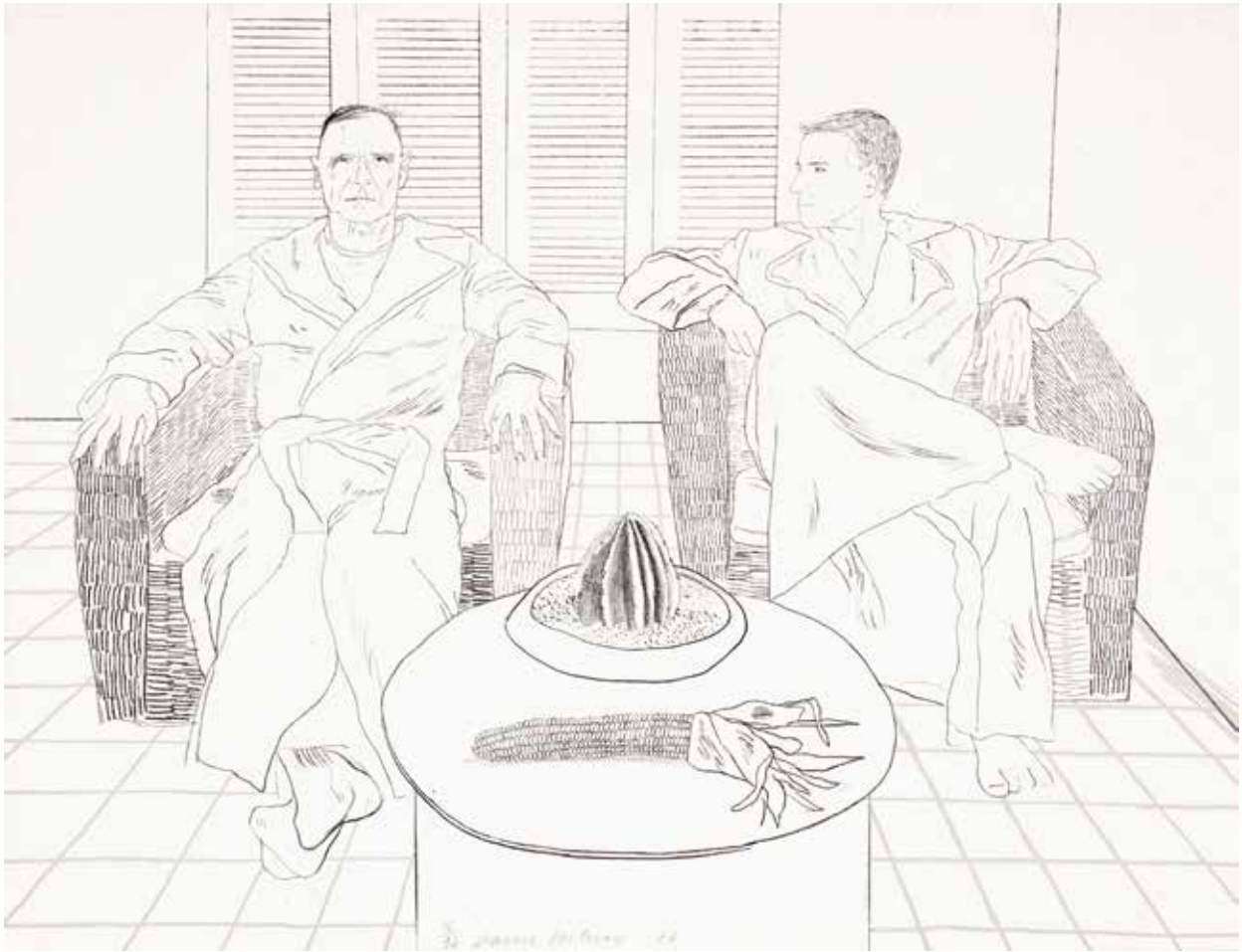
signed, dated '04, numbered 1/1 and inscribed
with the title in pencil in the margin
monoprint

58 by 77 cm

R40 000 – 60 000

PROVENANCE

The Artists' Press



140

David Hockney

BRITISH 1937–

Christopher Isherwood and Don Bachardy

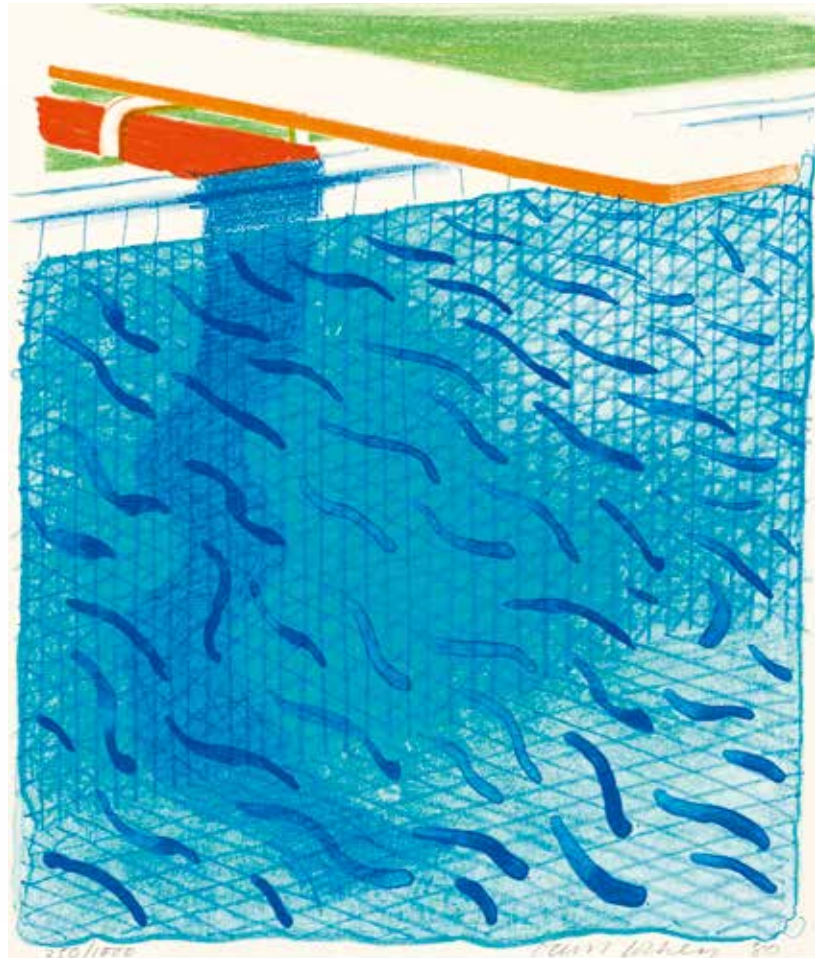
signed, dated 76 and numbered 16/96 in pencil

in the margin

lithograph

73 by 95 cm

R100 000 – 150 000



141

David Hockney

BRITISH 1937–

Paper Pools

book: signed on the colophon page in blue ink, numbered 350;
 lithograph: signed, dated 80, numbered 350/1000 in pencil and
 embossed with the Tyler Graphics chopmark in the margin
 six-colour lithograph
 book: 27,5 by 23,5 by 1,5 cm; lithograph: 26,5 by 23 cm

R180 000 – 240 000

NOTE

Blue linen-covered book printed on wove paper with blue handmade-paper end pages, with cardboard envelope, limited edition of 1000 plus 100 Artist's Proofs, published by Thames & Hudson, London, 1980.
 Lithograph printed by Tyler Graphics Ltd, New York, in blue paper folder.

142

Andy Warhol

AMERICAN 1928–1987

Mick Jagger

signed by the artist and Mick Jagger
and numbered 107/250
colour screenprint
100,5 by 73 cm

R400 000 – 500 000





143

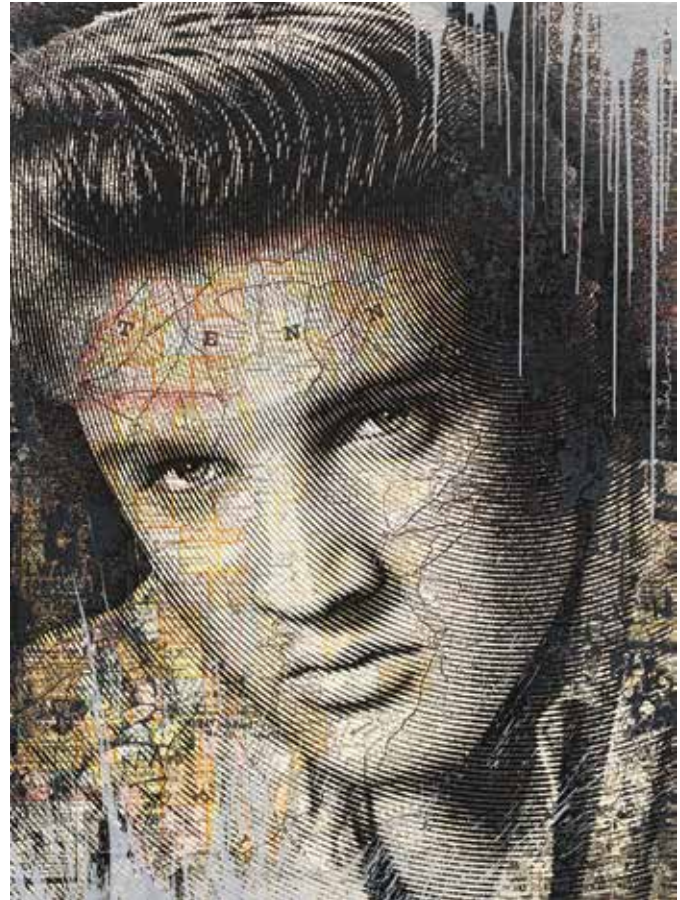
Russell Young

BRITISH 1959–

Bardot

signed and numbered 28/30 in pencil in the margin
colour screenprint and diamond dust
107 by 82 cm

R80 000 – 120 000



144

Mr. Brainwash

FRENCH 1966–

King of Rock (Silver)

2017
signed and numbered 17/50
nine colour screenprint on archival paper
126 by 96 cm

R25 000 – 35 000



145

Edward Wolfe

SOUTH AFRICAN 1897–1982

Song of Songs, portfolio

A portfolio of twelve coloured lithographs on silver paper each signed and numbered 201/250 in pencil on the mount, unframed, in a green Solander presentation box
colour lithograph

each sheet size: 35,5 by 26,5 cm

R20 000 – 30 000

146

Robert Hodgins

The Human Race and *Robert Hodgins*, two

The Human Race: signed, dated 29/12/08 by the artist, numbered 12/20 and inscribed 'artist's proof', published by The Goodman Gallery Editions, Johannesburg, 2002, produced in a limited edition of 100 books and 20 artist's proofs on BFK Rives 250gsm paper with linen cover and slipcase, 24,5 by 17,5 by 2,5 cm.

Robert Hodgins: signed and dated Feb '03 by the artist, published by Tafelberg, Cape Town, 2002, with paper dust jacket, 29 by 25 by 1,5 cm.

R10 000 – 15 000



Lot 147

147

Various Artists

VARIOUS COUNTRIES 20TH CENTURY

Art for Humanity: Women for Children 2006, portfolio

A portfolio of 25 prints, 24 signed and 1 unsigned, each numbered 15/25, in various printmaking techniques in cardboard slip case various print media various sizes

R30 000 – 40 000



Lot 148

NOTE

Art for Humanity's 'Women for Children' print portfolio consists of 25 artworks accompanied by poems by women artists and poets on the issue of children's rights and welfare:

Louise Almon: *Laughter Remembered*, screenprint

Giselle Baillie: *Imagine the Language*, digital print

Kim Berman: *Mothers Grief*, etching

Lien Botha: *Living Children and Dead Children*, digital print

Angela Buckland: *My Birthday Wish*, digital print

Dina Cormick: *How Often do We Bend Down to Help the Children?*, linocut

Bronwen Findlay: *Face Cloth*, etching with hand

painting

Yasmin Flett: *Janus*, woodcut

Este Macleod: *Boy*, etching

Nomusa Makhubu: *Ukunqamuka Kwe Mbeleko*,

intaglio with pin embossing

Marjorie Maleka: *This is my Story*, etching and

oil pastel

Judith Mason: *A Flower for Malika*, lithograph

Gabisile Nkosi: *Sisterhood*, linocut

Nontobeko Ntombela: *Born to Raise a Man*,

screenprint with embroidery

Kerry-Lyn Potgieter: *Push 'n Pull*, etching and

embroidery

Beverley Samler: *Where are the Cows? (Ziphi Inkomo?)*, etching

Berni Searle: *Untitled. 2006*, digital print

Pontso Sikhosana: *Sindiswe*, lithograph

Avitha Sooful: *Children Should be Seen and Heard*,

woodcut and digital print

Bronwen Vaughan-Evans: *Hope*, linocut

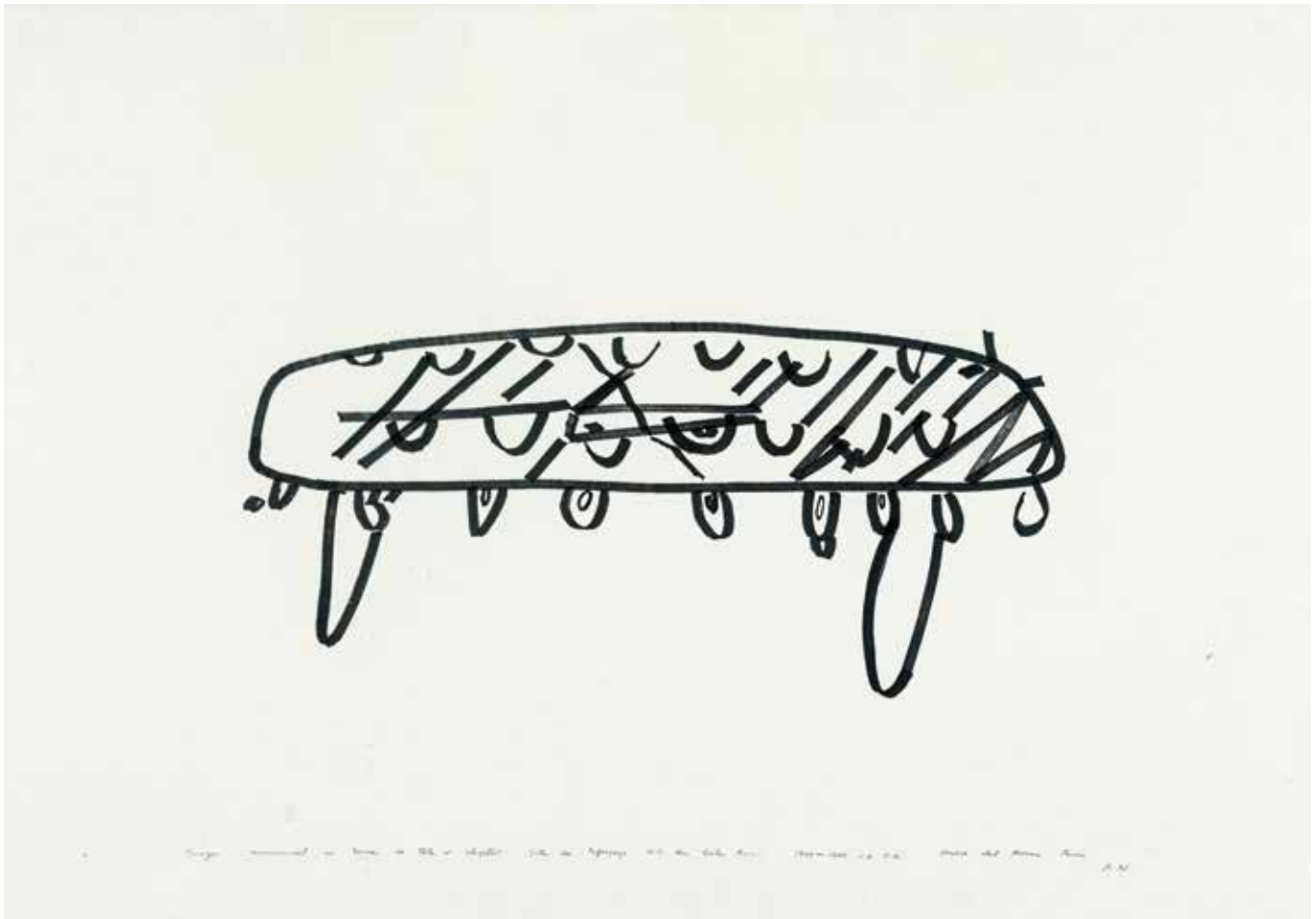
Elizabeth Vels: *Mother-Daughter*, drypoint and woodcut

Diane Victor: *Weighing and Wanting*, zinc etching

Ernestine White: *Precious Cargo*, screenprint

Judy Woodborne: *An Angel of Mercy*, etching

Kara Walker: *Untitled*, digital print



148

Karel Nel

SOUTH AFRICAN 1955–

Memory Drawing: Ceremonial Seat in the Form of an Alligator's Head

signed with the artist's initials and inscribed with 'Siege ceremonial in forme de tête d'alligator. Site de Papaguyo N. O. du Costa Rica a.p. JC. 1200–1600. Musée de l'Homme, Paris'

graphite and Conté chalk on handmade paper

70 by 100 cm

R20 000 – 30 000

LITERATURE

Rory Doepel (1993). *Karel Nel: Transforming Symbols*, Johannesburg: Foundation for the Creative Arts, a work from the same series, shown hanging in the artist's studio, is illustrated in black and white on page 10.

149

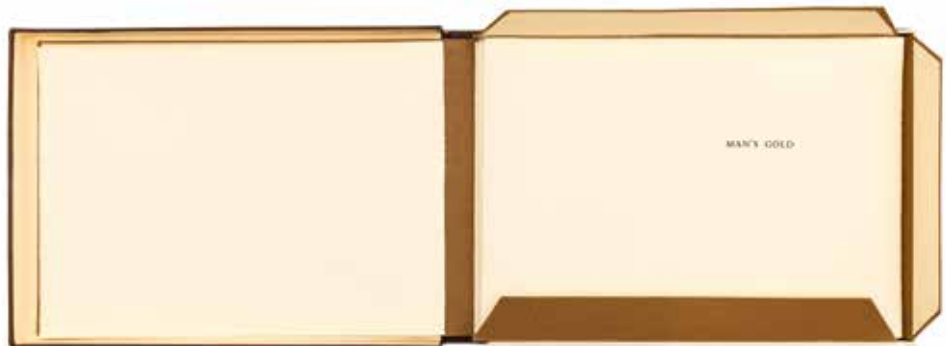
Cecil Skotnes

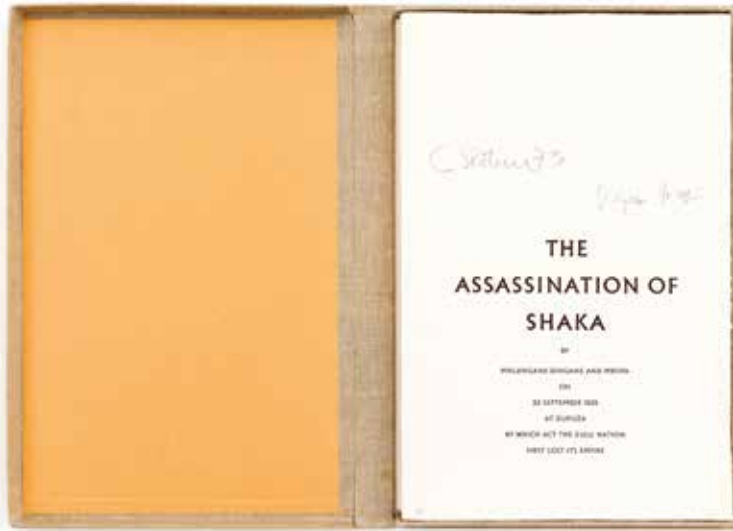
SOUTH AFRICAN 1926–2009

Man's Gold, portfolio

A portfolio of 28 woodcuts by Cecil Skotnes, 6 poems and text by Stephen Gray, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, slipcase is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 to January 1979, edition limited to 75 copies and 15 artist's proofs, these each signed and numbered 69/75 in pencil in the margin, title page signed by the artist and the poet colour woodcuts each sheet size: 38,5 by 53,5 cm; slipcase: 41 by 56 by 5 cm

R30 000 – 40 000





150

Cecil Skotnes

SOUTH AFRICAN 1926–2009

***The Assassination of Shaka,*
portfolio**

A portfolio of 43 woodcuts by Cecil Skotnes with captions by Stephen Gray, 1973, with title and preface, edition limited to 225 copies, this set numbered 91/225, each woodcut signed, dated 73 and numbered 91/225 in pencil in the margin, the title page signed and dated by the artist and signed by the poet, in original linen portfolio.

colour woodcut
each sheet size 50 by 33 cm

R30 000 – 40 000



© The Estate of Cecil Skotnes | DALRO



151

Cecil Skotnes

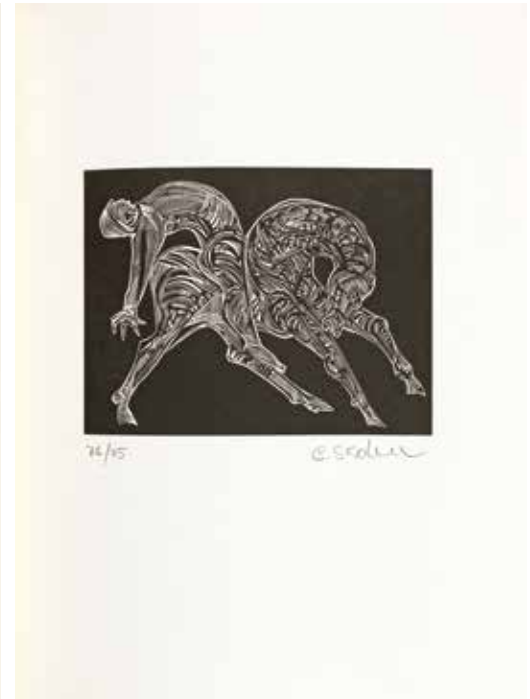
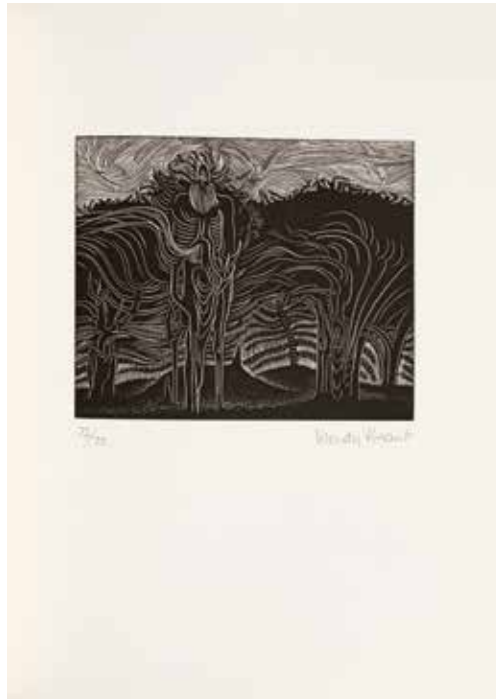
SOUTH AFRICAN 1926–2009

The Rooinek and *The Hunter* (Artist's Books), two

The Rooinek by Herman Charles Bosman: special edition artist's book, printed and published by Egon Guenther, Johannesburg 1981, limited to 75 copies, hand-bound in quarter Oasis goatskin by Peter Carstens, including one colour woodcut and 14 wood engravings by Cecil Skotnes, each signed and numbered 72/75 by the artist. *The Hunter* by Olive Schreiner: special edition artist's book, printed and published by Egon Guenther, Johannesburg 1979, limited to 75 copies, hand-bound in quarter Oasis goatskin by Peter Carstens, including 12 wood engravings by Wendy Vincent, each signed and numbered 72/75 by the artist.

plates: wood engraving on paper
book: each 33 by 25 cm; slip case:
each 34 by 25,5 by 3,5 cm
(2)

R20 000 – 30 000



© The Estate of Cecil Skotnes | DALRO

152–160
NO LOT





The Wanderers Club, Illovo, Johannesburg
12 November 2018 – 6 pm

An Unsung History

Session 2
Lots 161–270

Lot 265 Moses Tladi *Mountain Landscape*
(*Mont-aux-Sources*) (detail)

161

Louis Maqhubela

SOUTH AFRICAN 1939–

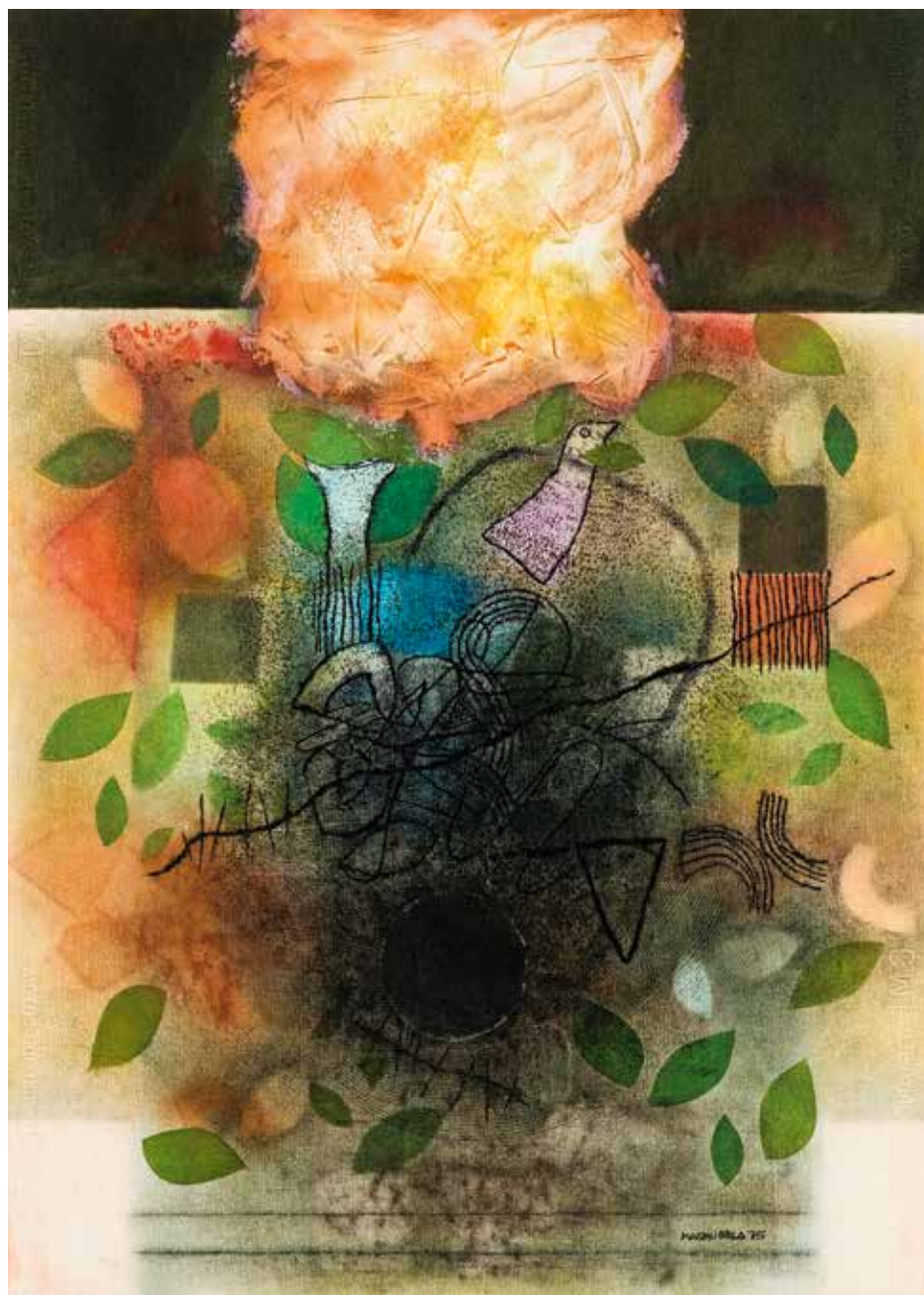
Abstract with Bird and Leaves

signed and dated 75

mixed media

74 by 54 cm

R30 000 – 40 000





162

Phillip Rikhotso

SOUTH AFRICAN 1945–

*Mr Baboon (N'Wanfenhe A
Xisa Vanghana va Yena)*

carved and painted wood
height: 56 cm

R10 000 – 15 000

LITERATURE

Gallery Momo (2005). *Phillip
Rikhotso: Timpuku (Wings)*,
Johannesburg, illustrated in colour
on page 9.



163

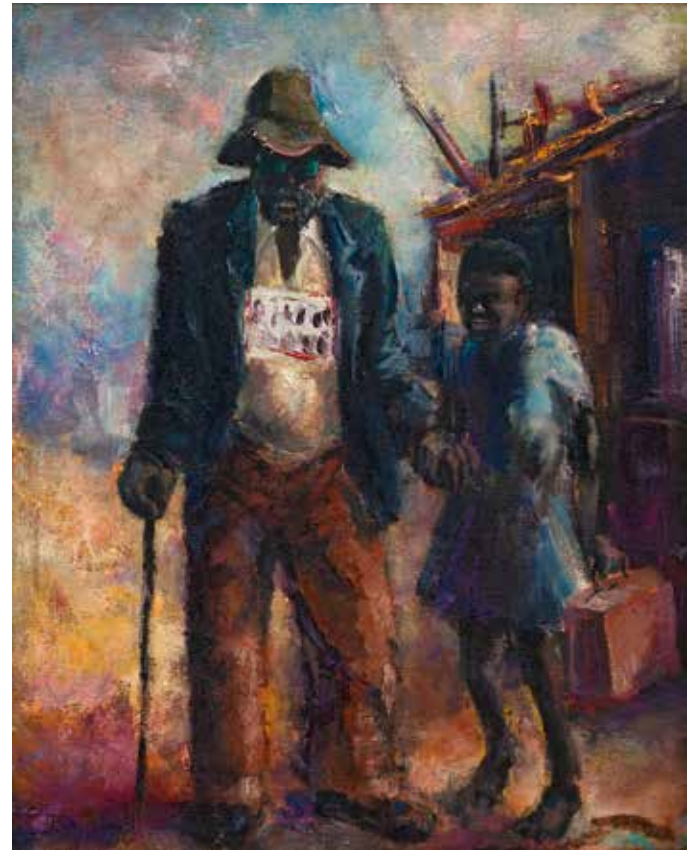
Cyprian Shilakoe

SOUTH AFRICAN 1946–1972

Figure with Clapsed Hands

signed
carved wood
height: 48 cm

R150 000 – 200 000



© The Estate of Durant Sihlali | DALRO

164

Le Roux Smith Le Roux

SOUTH AFRICAN 1914–1963

Four Ndebele Women

signed
oil on canvas
125,5 by 100 cm

R40 000 – 60 000

In 1935, Le Roux Smith Le Roux, a Michaelis art student, was selected alongside Eleanor Esmonde-White to produce a large-scale mural, in pure egg tempera, on the upper floor of South Africa House in London. After training in the technique under William Rothenstein at the Royal College of Art, and making scouting trips to study quattrocento examples, the two completed the so-called Zulu Room, a panoramic, stylised and ambitious interpretation of the tribe's ceremony, landscape, tradition and mythology. Le Roux's linear style, with its flat, strong colour combinations – all on show in the present lot – was well-suited to mural decoration, and certainly conjured the work of his more famous contemporary, Diego Riviera.

165

Durant Sihlali

SOUTH AFRICAN 1935–2004

Man and Girl Walking

signed and dated 71
oil on board
56 by 45 cm

R25 000 – 35 000

166

George Pemba

SOUTH AFRICAN 1912–2001

Township Woman

signed and dated 91; inscribed
with the title on the reverse
oil on board
50,5 by 42,5 cm

R150 000 – 200 000

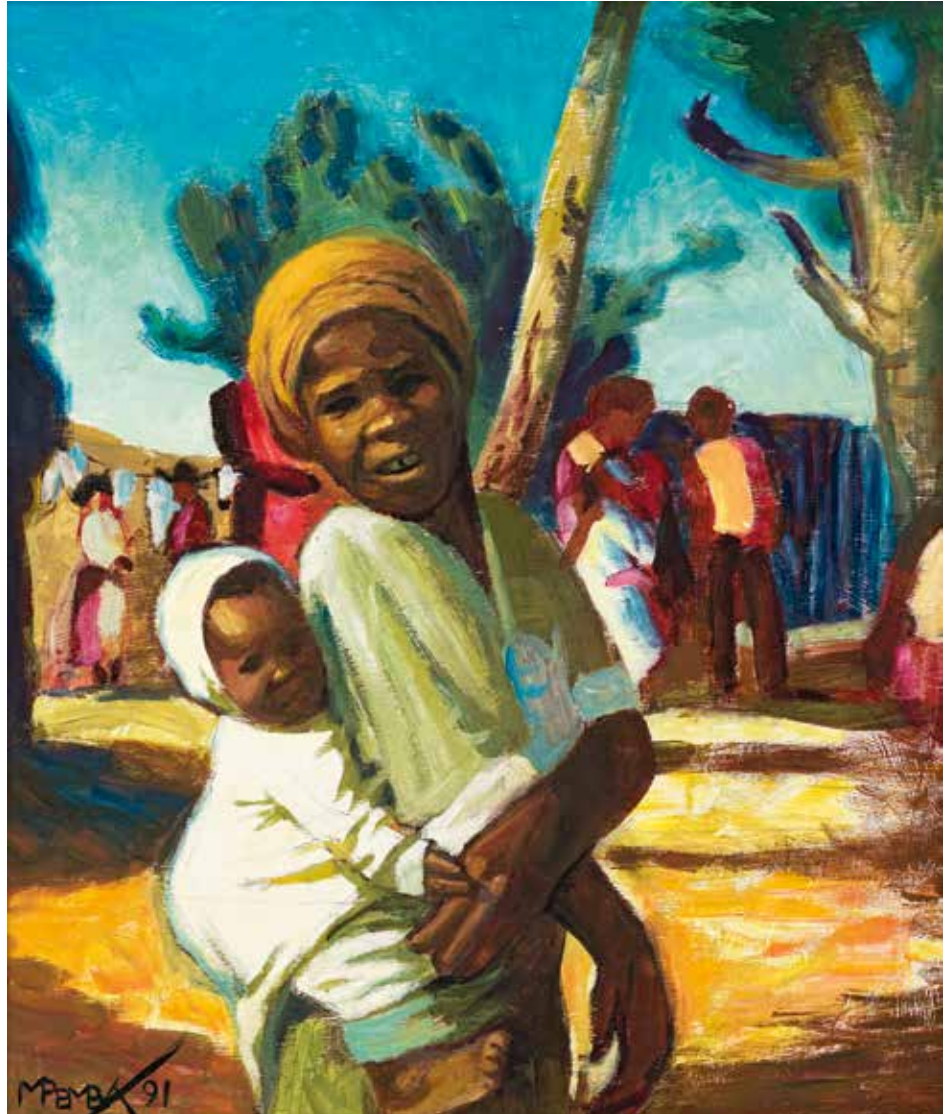
PROVENANCE

Everard Read Gallery

George Pemba's art evolved from a tighter, more detailed style early in his career, to a spare and apparently speedier manner later in life. The present lot, painted in 1991, the last decade of the artist's life, is an example of this later style. Pemba painted scenes from everyday life and liked to go out on sketching trips, often with his friend, artist Louise Almon, to capture township life. Professor Estelle Marais of the Department of Fine Arts at the University of Bophuthatswana (now part of North-West University), wrote that one of Pemba's major contributions was making 'the township experience, a theme' to the artists that followed, although there is a marked difference between Pemba's work and the 'violent onslaught' of the township artists of the 1950s.

The year *Township Woman* was painted was also the year of Pemba's landmark exhibition at the Everard Read Gallery in Johannesburg, which established his reputation as one of the country's leading pioneer black painters. Most of the paintings on that exhibition had originally been sold by Pemba to another Johannesburg dealer for a very modest sum. Recognising that Pemba had been exploited, the Everard Read Gallery paid Pemba a 10% commission on each of the more than 170 paintings that sold, which provided Pemba with enough money to build a studio at his home in Motherwell, Port Elizabeth, and enabled him to live relatively comfortably until his death in 2001. *Township Woman* is almost certainly one of those works and is vintage Pemba, portraying the colourful township life that he loved.

Sarah Hudleston





167

Paul Sekete

SOUTH AFRICAN 1957-

Beggars

signed and numbered 3/15
bronze with brown patina
height: 41 cm excluding base

R25 000 – 35 000



168

Winston Saoli

SOUTH AFRICAN 1950-1995

Expectant Mother

signed
bronze with black patina
height: 32 cm

R50 000 – 70 000



169

Bongani Peter Shange

SOUTH AFRICAN 1951–

Female Figure

signed and numbered 1/5
bronze with brown patina
height: 59 cm

R35 000 – 50 000

NOTE

Two bronze examples by the artist
were included in the David Bowie
Collection; both sold at Sotheby's,
London, in November 2016.



170

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

Concertina Player

signed and numbered 1/9
bronze with brown patina on wooden base
height: 31,5 cm excluding base

R30 000 – 40 000

171

Alfred Richard Martin

BRITISH/SOUTH AFRICAN 1871–1939

Self-Portrait of the Artist

signed and dated 1919; inscribed with the artist's name, the title and 'Walden Studio, Johannesburg' on the reverse
oil on board
74 by 59 cm

R100 000 – 150 000

Alfred Martin studied architecture after leaving school but on realising that Fine Art was his primary passion he transferred to the Liverpool School of Art, where he studied under the artist Augustus John. Architectural applications were an ongoing part of his artistic practice and he completed murals, decorative panels and sculptural bas-reliefs for the Liverpool Town Hall, the Northern Children's Hospital, the Unitarian Church, Liverpool, and St Margaret's, Anfield, among other commissions.

After relocating to London, Martin studied at the Westminster School of Art under Walter Sickert and then opened his own studio, carrying out commissions of decorative panels for Lloyd's Register, P&O ocean liners and the criminal courts of the Old Bailey, as well as sculpting a group of four larger-than-life moose for the Canadian Pavilion at the Franco-British Exhibition in 1908! Martin's experience as a scenic painter for various London theatres led to a contract with African Theatres, and in 1916 he and his wife and daughters emigrated to South Africa. In 1919, the same year the compelling self-portrait that forms the present lot was painted, he was appointed to the staff of the Natal University College, a post he held until his retirement in 1934.

Martin's oeuvre was wide-ranging and eclectic: in 1929, he included studies of 'African peoples' in an exhibition of his work at the American Museum of Natural History in New York – perhaps the two sculptural lots in this auction refer – and in 1936, for the Empire Exhibition in Johannesburg, he painted what was reputedly the longest scenic backdrop in the world.



172

Alfred Richard Martin

BRITISH/SOUTH AFRICAN 1871-1939

African Woman

signed

moulded composite

height: 42 cm

R10 000 – 15 000



173

Alfred Richard Martin

BRITISH/SOUTH AFRICAN 1871-1939

Resting Figure

signed

moulded composite

height: 24 cm

R18 000 – 22 000





174

Michael Gagashe Zondi

SOUTH AFRICAN 1926–2008

Stretching Woman

signed with the artist's initials and dated 75
carved wood on wooden base
height: 110 cm including base

R20 000 – 30 000



175

Noria Mabasa

SOUTH AFRICAN 1938–

Young Woman

signed on and underneath the base
carved wood
height: 65,5 cm including base

R20 000 – 30 000



176

Mashego Johannes Segogela

SOUTH AFRICAN 1936–

Figure with Lion's Head

signed and dated 1993
carved and painted wood
height: 86 cm

R8 000 – 12 000



177

Job Kekana

SOUTH AFRICAN 1916–1985

Head

signed
carved wood
height: 29 cm

R10 000 – 15 000

LITERATURE

Elizabeth Rankin (1989).
*Images of Wood: Aspects
of the History of Sculpture
in 20th Century South
Africa*, Johannesburg:
Johannesburg Art Gallery,
illustrated in black
and white on page 111,
catalogue number 62.

Job Kekana is possibly the pre-eminent formally-trained black sculptor of his generation. Training firstly in South Africa and later in England, Kekana worked primarily in wood although he also produced sculpture in stone and bronze. He always stayed true to his roots, depicting many figures in his prolific body of work as African. Despite being blind in one eye and partially paralysed, he continued working until his death in 1995.

Sarah Hudleston



178

Hannes Harrs

SOUTH AFRICAN 1927–2006

Figure

incised with the artist's
monogram
carved wood
height: 31 cm

R15 000 – 20 000

PROVENANCE

A gift from Egon
Guenther to the
current owner.



179

Bill Ainslie

SOUTH AFRICAN 1934–1989

Pachipamwe No. 5

dated July 1989 and inscribed with the artist's name and the title on the reverse
mixed media

164 by 168 by 4,5 cm

R50 000 – 60 000

LITERATURE

Pat Williams (1990). *Last Paintings by Bill Ainslie 1934–1989*. African Arts Trust and Gencore Development Fund, illustrated in colour on page 7.

NOTE

The word 'pachipamwe' is a Shona greeting to someone one was momentarily parted from, when being reunited. It was also the name of a series of artists' workshops that Ainslie attended in Zimbabwe in the 1980s.

180

Jane Tully Heath

BRITISH 1913–1995

Wild Landscape

signed and dated '79

oil on canvas

90 by 100 cm

R40 000 – 60 000

181

Alice Elahi

SOUTH AFRICAN, TWENTIETH CENTURY

Grotto

signed and dated '78

oil on canvas

90 by 102,5 cm

R 20 000 – 30 000

LITERATURE

Nushin Elahi (2015). *Alice Elahi: Landscape through an Artist's Eyes – A Retrospective*, catalogue for the exhibition at Pretoria Art Museum, 7 February – 26 April 2015, illustrated in colour on page 30.

NOTE

Alice Elahi studied at the University of Cape Town, the Continental School of Art, under Maurice van Essche, and later the Camberwell College of Arts, London, under Victor Pasmore. She was a prize-winner in the 1968 New Signatures competition and became one of South Africa's leading landscape artists, focusing on Cape coast seascapes and Namibian desert landscapes, in particular. Her work is included in public and private collections in South Africa and overseas.





182

Nat (Nathaniel) Mokgosi

SOUTH AFRICAN 1946–

Men

signed and dated 74
pen and ink on paper
123 by 100 cm

R30 000 – 40 000



183

Dumile Feni

SOUTH AFRICAN 1942–1991

Figure Holding Child

signed
pen on paper
37 by 24,5 cm

R30 000 – 40 000



184

Wopko Jensma

SOUTH AFRICAN 1939– C. 1993

Abstract Drawing

signed with the artist's initials and
dated 72

pencil on paper

56 by 38 cm

R18 000 – 24 000



185

Ezrom Legae

SOUTH AFRICAN 1938–1999

To be a Slave?? Never!! (Personal)

signed, dated '74 and inscribed with the title
charcoal on paper

36 by 30 cm

R30 000 – 40 000



186

John Muafangejo

NAMIBIAN 1943–1987

Lion Wants a Boy

signed, dated 1974, numbered 2/50 and inscribed with the title in pencil in the margin
etching

27 by 18,5 cm

R7 000 – 10 000



187

Dan Rakgoathe

SOUTH AFRICAN 1937–2004

Abstract Composition with People and Bird

signed
pen and ink on paper
31 by 42 cm

R12 000 – 18 000

188

Nhlanhla Xaba

SOUTH AFRICAN 1960–2003

South Africa Beneath a Dangeon (sic) of Hope

signed, dated 2001, numbered 5/8 and inscribed with the title in pencil in the margin
etching

82 by 120 cm

R18 000 – 24 000

189

**Aristocrat Mafa William
Ngwenya**

SOUTH AFRICAN 1952–2016

Drinking Beer

signed and dated 78
pencil on card
91,5 by 82 cm

R20 000 – 30 000

EXHIBITED

Akis Gallery, Johannesburg,
1982–83.



190

David Koloane

SOUTH AFRICAN 1938–

Friends

signed and dated 10
mixed media
102 by 105,5 cm

R60 000 – 80 000

PROVENANCE

Purchased directly from the artist.

EXHIBITED

*Space: Currencies in Contemporary
African Art*, Museum Africa,
Johannesburg, May – June 2010



191

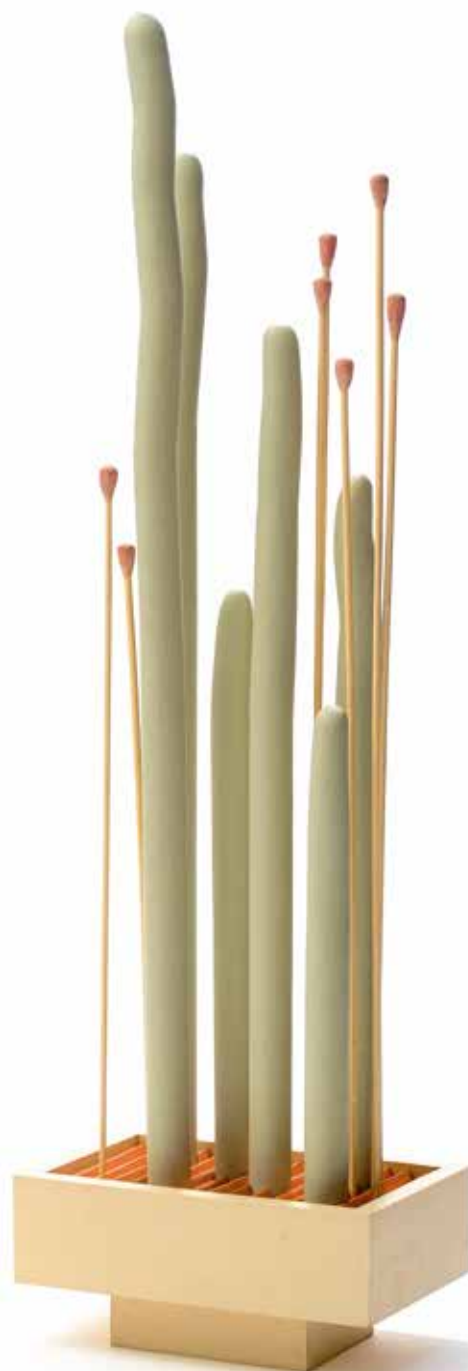
Henry Davies

SOUTH AFRICAN 1944-

Flowerbox

carved and painted wood
height: 114 cm

R40 000 – 60 000



192

Henry Davies

SOUTH AFRICAN 1944–

Game Piece I

wood on a concrete base
height: 81,5 cm including base

R35 000 – 50 000

Together these two sculptural pieces by Henry Davies show the artist's impressive stylistic scope: dominant forms might be sky-reaching, stylised and organic like those of *Flowerbox*, or rigid, calculated and hard-edged like those that fix together *Game Piece I*. Both works show the artist's attention to detail, his technical care and his imagination while, with the output in mind from the likes of Peter Schütz, Keith Alexander and Jeremy Wafer (all of them contemporaries or students of Davies), they also give an indication of his significant influence.





193

Giuseppe Cattaneo

SOUTH AFRICAN 1929–2015

Incised Composition

signed and dated 1970
carved, incised and painted bone on
steel base

height: 90,5 cm including base

R18 000 – 24 000

194

Wilfred Delporte

SOUTH AFRICAN 1937–

African Torso

signed and dated 73
carved and painted wood on
Perspex base

height: 95 cm including base;

R12 000 – 18 000





Wilfred Delporte with *Morning*, 1975.

195

Wilfred Delporte

SOUTH AFRICAN 1937–

Morning

steel with brown patina
height: 143 including base

R80 000 – 120 000

LITERATURE

Esmé Berman (1983).

Art and Artists of South Africa, Cape
Town: AA Balkema, illustrated with
the artist in black and white on
page 401.



196

David Mogano

SOUTH AFRICAN 1932–2000

Phokwane Tribal Village (sic)

signed and dated 1983; signed,
dated and inscribed with the title
on the reverse
watercolour
56 by 74 cm

R12 000 – 16 000



197

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Seated at Table

signed
gouache on paper laid down on
board
54,5 by 70,5 cm

R500 000 – 700 000

LITERATURE

Lesley Spiro (1989).

Sekoto: Unsevered Ties,
Johannesburg: Johannesburg Art
Gallery, illustrated in colour on
page 80.



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198

Gerard Sekoto

SOUTH AFRICAN 1913–1993

The Cyclist

signed and dated 70
gouache on paper
31,5 by 54 cm

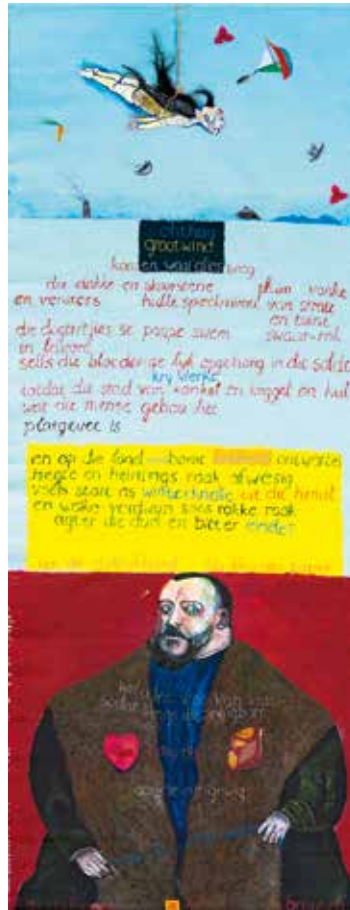
R200 000 – 300 000

LITERATURE

The Gerard Sekoto Foundation
(2013). *Song for Sekoto: Gerard
Sekoto 1913–2013*, Johannesburg:
The Sekoto Foundation,
illustrated in colour on page 77.

'These scrolls/flags/banners/cloths/shrouds originated at a retrospective exhibition of my paintings at the Frans Hals Museum in Harlem, the Netherlands, a couple of years ago. The curators wanted to exhibit the "written" part of my art as well, not only the "visual" and I suggested a series of long banners with words/poems and images on them. At the back of my mind were the examples of Tibetan prayer rugs with mandalas containing formulas and figures used for meditation; also, Chinese scrolls, often of landscapes (suggesting journeys) with calligraphic poems written on them – objects, in other words, that one could roll up and carry with you from place to place, serving as text book, or map, or diary of one's travels. As soon as one starts painting words, they turn into images. Sound, in other words, turns into colour, and the relationships between words create their meaning, compelling one to express the meaning in images. These images are rhythms – precursors ("voorbeelde", in Afrikaans) of the primordial urge in the human consciousness to make sense of the unknown in terms of sound and colour – that repeat one another in a constant exchange of associations. Consciousness is sound in space. And that is when I started dreaming of these book cloths.'

1 Breyten Breytenbach (2001). *Boekdoek/Lappesait*, New York: Bestebbaar, page 1.



199

Breyten Breytenbach

SOUTH AFRICAN 1939–

Boekdoek Lappesait 2

signed, dated 2/2/2000, numbered 2 and stamped with the artist's monogram
mixed media on canvas
316 by 110 cm

R30 000 – 50 000

LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 4.



200

Breyten Breytenbach

SOUTH AFRICAN 1939–

Boekdoek Lappesait 3

signed, dated 2.3/2000, numbered 3 and stamped with the artist's monogram
mixed media on canvas
306 by 110 cm

R30 000 – 50 000

LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 6.



201

Breyten Breytenbach

SOUTH AFRICAN 1939–

Boekdoek Lappesait 9

signed, dated 7/2000, numbered 9 and stamped with the artist's monogram mixed media on canvas 286 by 118,5 cm

R30 000 – 50 000

LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 19.



202

Breyten Breytenbach

SOUTH AFRICAN 1939–

Boekdoek Lappesait 5

signed, dated 4/2000, numbered 5 and stamped with the artist's monogram mixed media on canvas 288 by 110 cm

R30 000 – 50 000

LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 11.



203

Breyten Breytenbach

SOUTH AFRICAN 1939–

Boekdoek Lappesait 4

signed, dated 3.4/2000, numbered 4 and stamped with the artist's monogram mixed media on canvas 306 by 110 cm

R30 000 – 50 000

LITERATURE

Breyten Breytenbach (2001). *Boekdoek Lappesait*. New York: Bestebbaar, illustrated in colour on page 8.

204

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Woman Carrier

signed and dated 73

oil on canvas laid down on board

39,5 by 30 cm

R200 000 – 300 000



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205

Dorothy Kay

SOUTH AFRICAN 1886–1964

The Song of the Pick

signed, dated 1938, numbered 4/75
and inscribed with the title in pencil

in the margin

etching

plate size: 38 by 32 cm

R10 000 – 15 000



Dorothy Kay was best known as a painter and portraitist, producing numerous quirky self-portraits, family portraits and 23 official portraits of the Mayors of Port Elizabeth, but she was also an expert etcher. She acquired her initial art training at the Royal Hibernian Academy in her home country of Ireland, but on settling in Port Elizabeth in South Africa, she enrolled at the city's Art School to study etching under Frank Pickford Marriott. He taught Dorothy the processes of etching, aquatint and dry point using copper and zinc plates, and she revelled in 'the thousand and one difficulties' of the process and the powerful smells of ink and nitric acid.' Kay became a master printmaker, producing more than 44 plates over the course of her career. The present lot, *Song of the Pick*, one of her most popular prints, was etched in 1938, before she began numbering and limiting her editions.

A number of Kay's works focus on groups of men at work, for example, *The Tanning Pits* (1920s), *The Fish Market* (1930s), *Gold* (c. 1936) and *Salt* (1940s). With reference to the tannery workers, in particular, she records being fascinated by

'the rhythmic actions of lifting and moving' their sticks and their own bodies in 'unvarying beautiful movements'. In *Song of the Pick*, Kay makes the rhythm of work the overriding compositional device, the repeated arms and pick handles setting up a visual rhythm that implies a matching vocal rhythm as the men accompany themselves in song. The repeated pose is reminiscent of the work of British post-Vorticist artists Sybil Andrews and Cyril Power, whose work depicted speed and movement through similar repetition of form and manipulation of scale. The source of the title of the present lot is unknown, although Kay may have been familiar with the Australian construction workers' song of the same name that dates from at least the early twentieth century. It goes: 'Click, click, the song of the pick; A bolt in the socket, a bar in the brick; Lay well the foundation, a miniature hell; A prison perchance, therein someday to dwell'. A similar repetition of form was later used in a work of the same title by Gerard Sekoto, first in a watercolour (c. 1939) and later in the iconic oil painting now widely regarded as his masterpiece (c. 1946).



206

Noria Mabasa

SOUTH AFRICAN 1938–

Venda Maiden

signed and indistinctly dated on the base

carved and painted wood

height: 158 cm

R70 000 – 80 000



207

Geoffrey Armstrong

SOUTH AFRICAN 1945–

Abstract Form

carved wood

height: 215 cm including base

R30 000 – 40 000



208

Armando Baldinelli

SOUTH AFRICAN 1908–2002

Abstract

stamped with the artist's name on a plaque set into the mosaic;
numbered 2 on a label adhered to the top right corner
mosaic

56,5 by 79,5 by 7,5 cm

R18 000 – 24 000



209

Brother Andrew

ZIMBABWEAN

Beer Drink on the Mountain

carved wood

height: 77 cm

R100 000 – 120 000

The Beer Drink on the Mountain is a landmark sculpture by Brother Andrew, thought to be a Catholic brother from Serima Mission, one of a handful of mission stations in Zimbabwe that specialised in teaching wood carving. The piece was originally bought in Zimbabwe by the well-known Johannesburg art collector, Adeline Pohl, in about 1973. The invoice says it was carved by 'Brother Andrew' but little is known for certain about the artist other than his name. Tragically, he was rumoured to have been murdered by ZANLA guerrillas in about 1977. Serima Mission, near Masvingo, formerly known as Fort Victoria, was one of the three main centres in the country that taught wood carving, the others being Cyrene Mission, near Bulawayo, and St Faith's Mission, near Rusape, where the artist Job Kekana taught. Brother Andrew is thought to have studied at Serima Mission because the figures in the present lot somewhat resemble,

stylistically, the carved figures that embellish St Mary's Church, designed by Father John Groeber of the Swiss Bethlehem Mission, which was completed in 1956. Groeber was responsible for teaching wood carving at the mission and he also established Driefontein Carving School, which produced some of Zimbabwe's great stone carvers, and to which Brother Andrew may have followed him.

The Beer Drink on the Mountain is carved from a single piece of indigenous hardwood and is a triumph in its expression of a fast disappearing traditional rural culture.

Sarah Hudleston

210

Tapfuma Gutsa

ZIMBABWEAN 1956–

Nude

incised with the artist's symbol beneath
left leg
carved wood
height: 72 cm

R25 000 – 35 000

NOTE

Tapfuma Gutsa was born in Harare, Zimbabwe, in 1956 and studied art at the Driefontein Mission School under Cornelius Manguma. He received a British Council award which enabled him to study sculpture at the City and Guilds School of Art in London from 1982 to 1985. After returning to Zimbabwe, he worked with artist Pat Pearce and the founders of the Triangle International Workshops to establish the Pachipamwe International Art Workshops, the first of which was held at Murewa Culture Centre in 1988, and the second at Cyrene Mission a year later (Pachipamwe is a Shona word meaning 'we come together again'). This model brought young up-and-coming artists together in a creative synergy with more well-established artists. Gutsa established Surprise Studios in Shirugwe, Zimbabwe, in 1997, which provides studio space for professional artists and encourages the exchange of ideas. He has participated in a number of international exhibitions, workshops and residency programmes including *African Artists: Changing Traditions* at the



Studio Museum, Harlem, in 1990, and *Uncomfortable Truths: The Shadow of Slave Trading on Contemporary Art* at the Victoria & Albert Museum, London, in 2007. Gutsa uses a variety of materials in his work beyond the traditional stone, wood and clay, including bone, horn, gourds, paper, string and drawing pins. He now lives and works in Vienna, Austria.



211

Joseph Muli

KENYAN/ZIMBABWEAN 1951–1994

Mother and Child

signed
carved wood
height: 113 cm

R15 000 – 20 000



212

Ernest Mancoba

SOUTH AFRICAN 1904–2002

Woman

signed, dated 89 and numbered
48/120 in pencil in the margin
colour lithograph
image size: 40 by 32 cm

R30 000 – 40 000

LITERATURE

Elza Miles (1994). *Lifeline Out of Africa: The Art of Ernest Mancoba*, Cape Town: Human & Rousseau, illustrated in black and white on page 89.



213

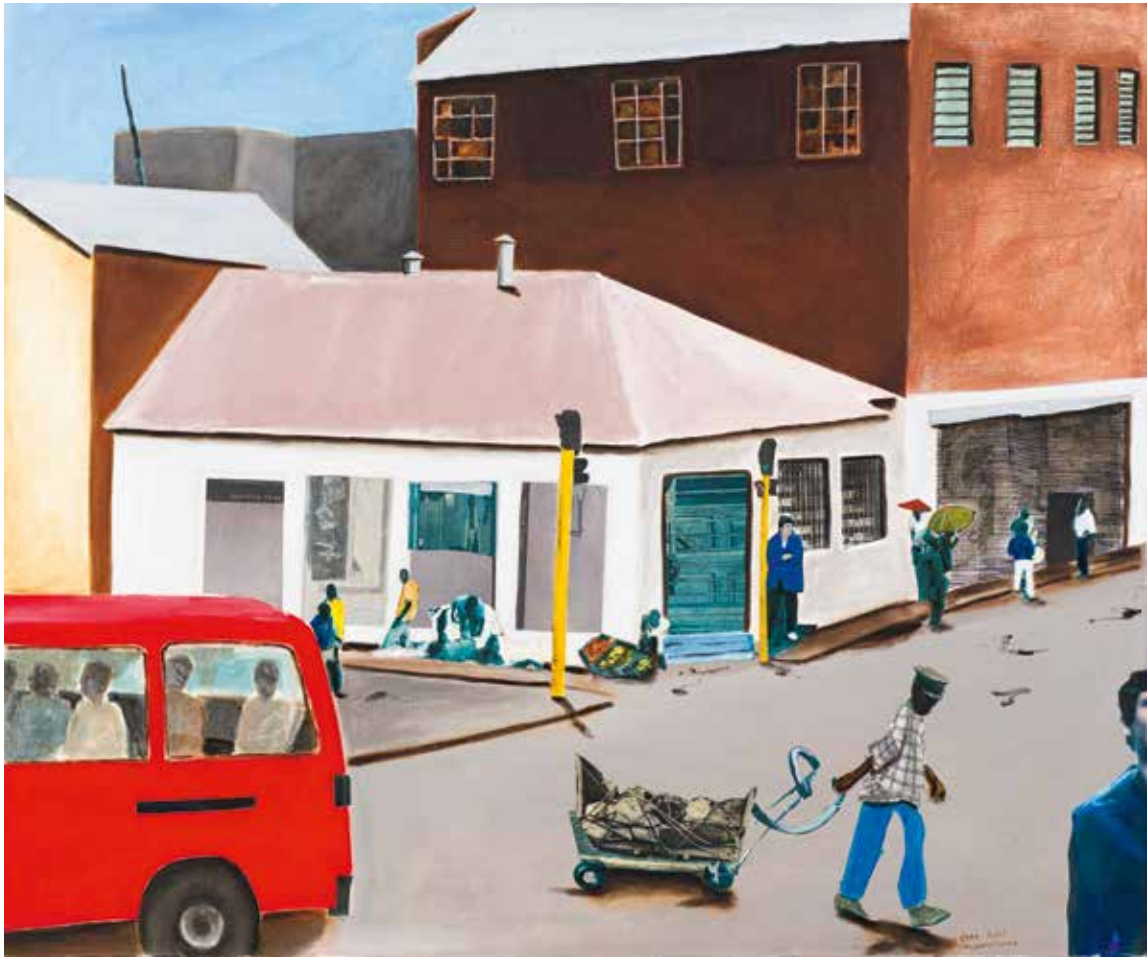
Ernest Mancoba

SOUTH AFRICAN 1904–2002

Man

signed, dated 89 and numbered
48/120 in pencil in the margin
colour lithograph
image size: 40 by 28 cm

R30 000 – 40 000



214

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Street Scene with Red Taxi

signed and dated 2001
oil and collage on canvas
100 by 120 cm

R80 000 – 120 000



215

Diamond Bozas

SOUTH AFRICAN 1923–

Still Life with Mealies

signed; dated 1986, inscribed with the artist's name, the title, the medium and '*Diamond Bozas Life and Work 2013*' on a Tatham Art Gallery label adhered to the reverse
oil on board

81,5 by 100 cm

R50 000 – 70 000

EXHIBITED

Diamond Bozas Life and Work, Tatham Art Gallery, Pietermaritzburg, 2013.

LITERATURE

Brendan Bell and Bryony Clark (2013). *Diamond Bozas Life and Work*, Pietermaritzburg: Tatham Art Gallery, illustrated in colour on page 116, catalogue number 0084.



216

Bronwen Heath

SOUTH AFRICAN 1944-

White Jug

signed and dated '87; inscribed with the artist's name,
the date, the medium and the title on the reverse

oil on gesso ground on board

36 by 46 cm

R25 000 – 35 000



217

Susan Helm Davies

SOUTH AFRICAN 1945-

Still Life with Embroidered Bird

signed and dated 2018; signed and inscribed with the
date 2017, the title and the medium on the reverse

acrylic on board

75 by 44,5 cm

R15 000 – 20 000



218

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Peace will Prevail

signed and dated 82

oil on board

53 by 53 cm

R70 000 – 90 000



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219

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Abstract 6

signed; inscribed with the artist's name, the title and the medium on the reverse carved, incised and painted wood

41 by 46 cm

R70 000 – 100 000



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220

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Pale Prisoners

signed; inscribed with the title and 'In Memoriam Charles Eglinton' on the reverse carved, incised and painted wood

50 by 37,5 cm

R40 000 – 60 000

221

Wopko Jensma

SOUTH AFRICAN 1939– C. 1993

Abstract Figures

woodcut block
30,5 by 29,5 cm

R12 000 – 18 000



222

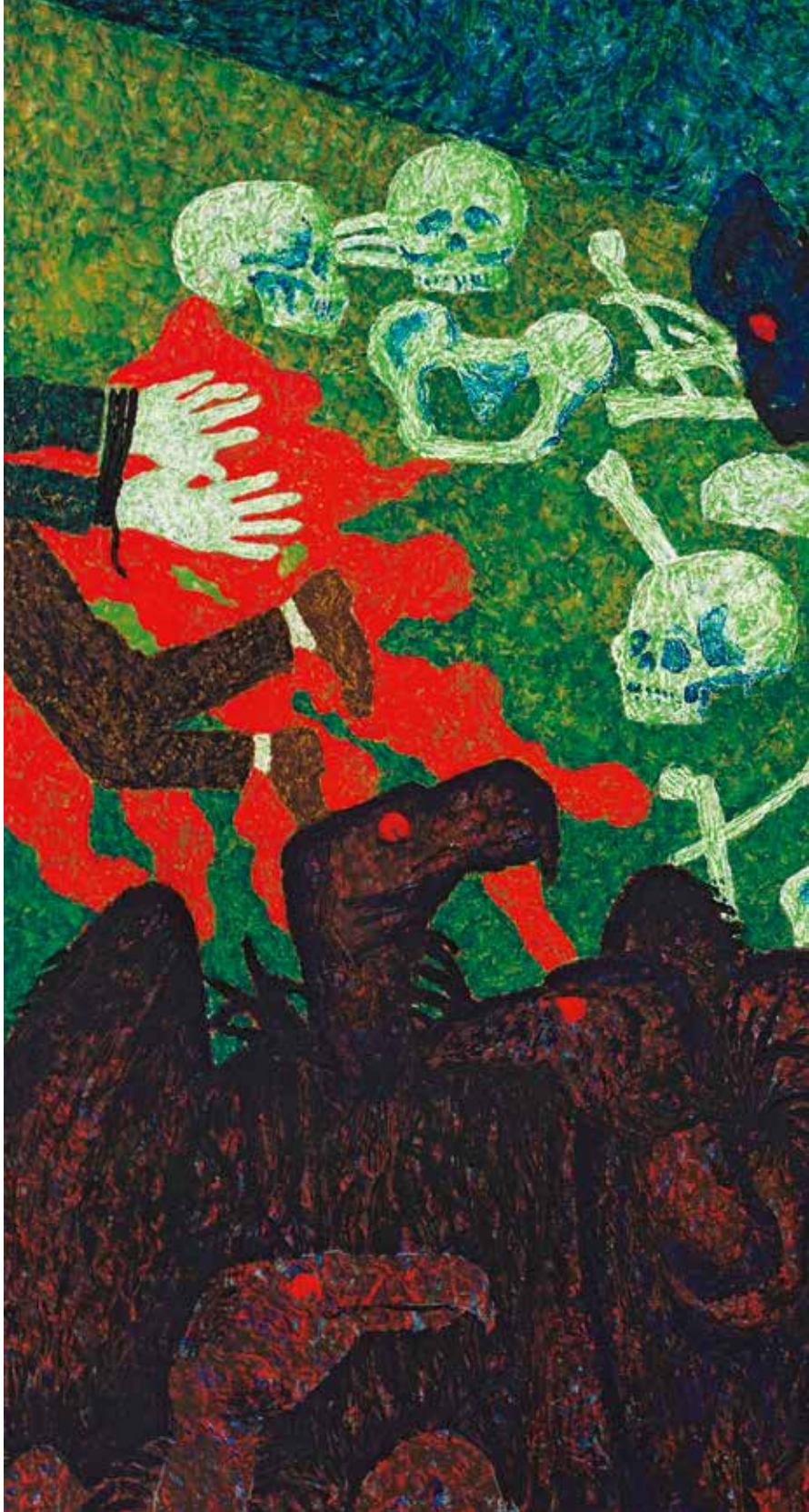
Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

The Day of Dingane

signed, dated 1969 and inscribed
with the artist's name and the
title on the reverse
mixed media on board
120 by 182 cm

R80 000 – 120 000





223

Johan van Heerden

SOUTH AFRICAN 1930–

Magog

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

oil on board
121 by 121 cm

R20 000 – 30 000

EXHIBITED

Johan van Heerden Retrospective
Exhibition, ABSA Gallery,
Johannesburg, 2005.



224

Johan van Heerden

SOUTH AFRICAN 1930–

Gog

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

oil on board
121 by 121 cm

R20 000 – 30 000

EXHIBITED

Johan van Heerden Retrospective
Exhibition, ABSA Gallery,
Johannesburg, 2005.

LITERATURE

Video of Johan van Heerden
Retrospective Exhibition, ABSA
Gallery, Johannesburg, 2005:
[https://www.youtube.com/
watch?v=4T16XGxfpM](https://www.youtube.com/watch?v=4T16XGxfpM)





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225

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Figural Composition

signed

oil on board

75,5 by 107,5 cm

R160 000 – 200 000



Two views of Lot 227



226

Martin Qgibinsizi Tose

SOUTH AFRICAN 1958–2004

Man on Beast

signed, numbered 3/5 and stamped
'TLA Foundry'

bronze with brown patina

height: 26 cm; length: 38 cm

R50 000 – 60 000



227

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Not Far Away

signed and dated 1962; signed and inscribed with the date, the title and the medium on the reverse.

Indian ink, gouache and wax crayon on paper
57 by 39,5 cm

R20 000 – 30 000



228

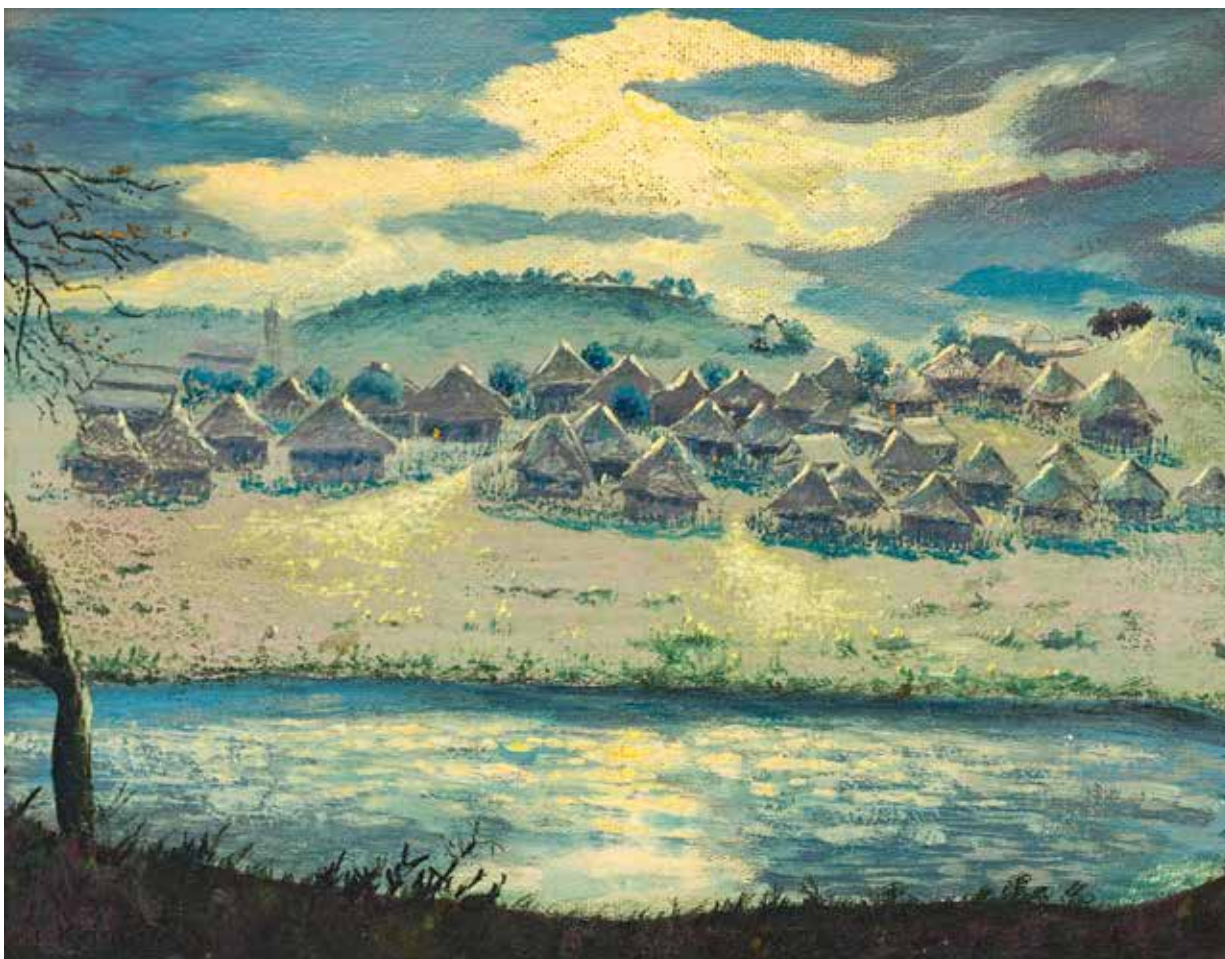
Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Scavengers I

Indian ink over crayon on card
42,5 by 60 cm

R20 000 – 30 000



229

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

Serowe, Botswana

signed and dated 54

oil on canvas laid down on board

34 by 44 cm

R40 000 – 60 000

230

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Night Figure II

signed and dated 1987; inscribed with the artist's name, the title and the medium on a Goodman Gallery label adhered to the reverse
carved, incised and painted wood
102,5 by 80 by 5 cm

R150 000 – 200 000



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231

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

You Can Never Run Away from Shadow

signed; inscribed with the title on the reverse
oil on canvas
92 by 125,5 cm

R30 000 – 40 000





232

Elsa Hermine Dziomba

SOUTH AFRICAN 1906–1970

Bust of a Baboon

signed

bronze with green patina

height: 33 cm; width: 43,5 cm

R10 000 – 15 000



233

Mickey Korzennik

SOUTH AFRICAN 1930–

The Guardian

signed with the artist's initials

bronze on a granite base

height: 102 cm excluding base

R20 000 – 30 000

234

Dr. Phuthuma Seoka

SOUTH AFRICAN 1922–1995

Page v Coetzee, two

carved and painted wood
Greg Page height: 78 cm;
Gerrie Coetzee height: 90 cm
(2)

R40 000 – 60 000

LITERATURE

Sue Williamson (1989).
Resistance Art in South Africa, Cape
Town: David Philip, illustrated in colour
on page 47.

NOTE

American boxer Greg Page took
the World Boxing Association
Heavyweight title from Gerrie
Coetzee on 2 December 1984 when
he knocked out the South African
champion in the eighth round.

It might come as little surprise that the
present lot, a depiction of a famous
fight between black and white boxers
at Sun City in 1984, features in Sue
Williamson's landmark book, *Resistance
Art in South Africa*. The politically-
loaded piece references the defeat
that Greg Page, an African-American
from Louisville, Kentucky, inflicted on
the then WBA heavyweight champion,
Gerrie 'The Boksburg Bomber' Coetzee.
The fight was eagerly anticipated
in the townships – despite Page's
underdog status – and the result
wildly celebrated there.

Williamson's description of the
work follows the obvious political
analogy, and is certainly worth noting:
'In Dr Seoka's lively and evocative
piece, Coetzee is shown slack-jawed,
sagging at the knees, while an agile
Page, possibly feeling the great swell
of black support behind him, moves in
for the kill!'

¹ Sue Williamson (1989). *Resistance Art in
South Africa*, Cape Town: David Philip,
page 47.



235

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Standing Figure

signed and dated 66; incised with
1966 and 'To Hannah Guenther' on
left edge
carved, incised and painted wood
186,5 by 70 by 3,5 cm

R400 000 – 600 000

PROVENANCE

A gift from Egon Guenther to the
current owner.



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236

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Mother and Child

1965

signed

bronze

height: 38 cm

R100 000 – 150 000

EXHIBITED

Grosvenor Gallery, 12 July – 6 August 1966, catalogue number 3.

Grosvenor Gallery, *Art from South Africa* c. 1917–1980, 15 February – 10 March 1995, catalogue number 30.

LITERATURE

Stephan Welz (1996). 'Art at Auction in South Africa', *The Art Market Review*, 1969–1995, page 173.

NOTE

Edition of 10 produced by Grosvenor Gallery, cast by Fiorini and Carney, London. Thanks to Gavin Watkins for assistance with cataloguing information.



237

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Hugging Nude

signed

bronze on a granite base

height: 33,5 cm

R150 000 – 200 000

EXHIBITED

Grosvenor Gallery, 12 July – 6 August 1966, catalogue number 22.

Grosvenor Gallery, *20th Century Sculpture: Archipenko to Reddy*, 6–22 June 2007, catalogue number 22 (edition 3/10).

LITERATURE

Walter Battiss (1967). 'A New African Art in SA', *Optima*, March, illustrated.

NOTE

One of three casts produced by Grosvenor Gallery, London, cast by Fiorini and Carney, all unnumbered. Thanks to Gavin Watkins for assistance with cataloguing information.

238

Lucas Sithole

SOUTH AFRICAN 1931–1994

Mother and Child (LS7003)

1970

signed

bronze with brown patina

height: 138 cm

R300 000 – 500 000

LITERATURE

FF Haengggi (1979). *Lucas Sithole 1958–1979: A Pictorial Review of Africa's Major Black Sculptor*, illustrated on page 85.

239

Edoardo Villa

SOUTH AFRICAN 1915–2011

Brollo

signed and dated 1988; stamped with the title

steel with red patina and paint

height: 102 cm excluding base,

172,5 cm including base

R80 000 – 120 000





240

Johannes Maswanganyi

SOUTH AFRICAN 1949–

Birds in a Tree

signed with the artist's initials
carved and painted wood
height: 180 cm

R20 000 – 30 000



241

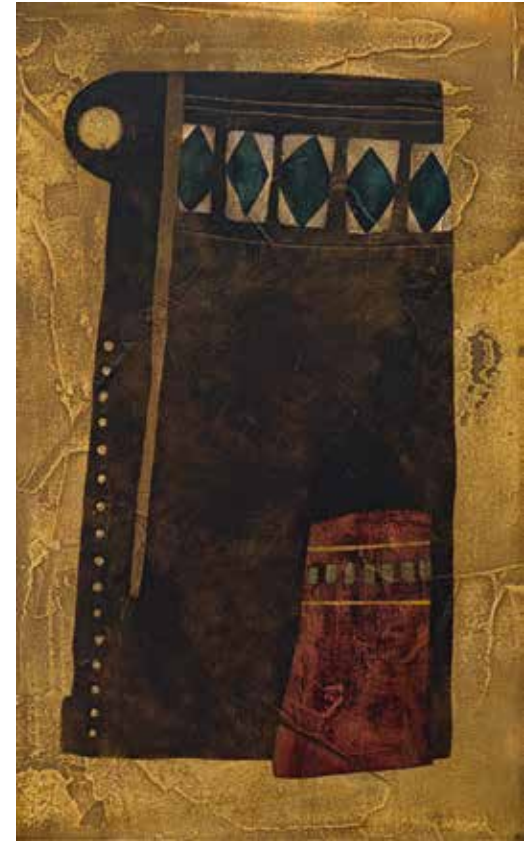
Lucky Sibiya

SOUTH AFRICAN 1942–1999

Celebration

signed
oil on canvas
96 by 96 cm

R70 000 – 100 000



242

Hannes Harrs

SOUTH AFRICAN 1927–2006

Abstract Composition

signed and dated '68 on the reverse
mixed media on board
59,5 by 36,5 cm

R15 000 – 20 000



243

Sydney Kumalo

SOUTH AFRICAN 1935–1988

The Musician

signed and dated 1967

ink on paper

75 by 48,5 cm

R25 000 – 35 000

PROVENANCE

A gift from Egon Guenther
to the current owner.



244

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Female Figure

signed and date 1967

pencil on paper

50 by 42 cm

R25 000 – 35 000

PROVENANCE

A gift from Egon Guenther
to the current owner.

245

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Young Man

signed and dated '59
gouache on card
49 by 32 cm

R200 000 – 300 000



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246

Edoardo Villa

SOUTH AFRICAN 1915–2011

Seated Figure, maquette

signed, dated 1970 and numbered 4/6

bronze with brown patina

height: 27 cm; width: 34 cm

R120 000 – 160 000

NOTE

Villa produced large-scale versions of this work in steel; examples are in the Sanlam Collection and the RMB Art Collection.



247

Edoardo Villa

SOUTH AFRICAN 1915–2011

Reclining Figure

signed, dated 1970 and numbered 3/3

bronze with brown patina

height: 34 cm; length 67 cm

R240 000 – 280 000



© The Estate of Ephraim Ngatane | DALRO

248

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

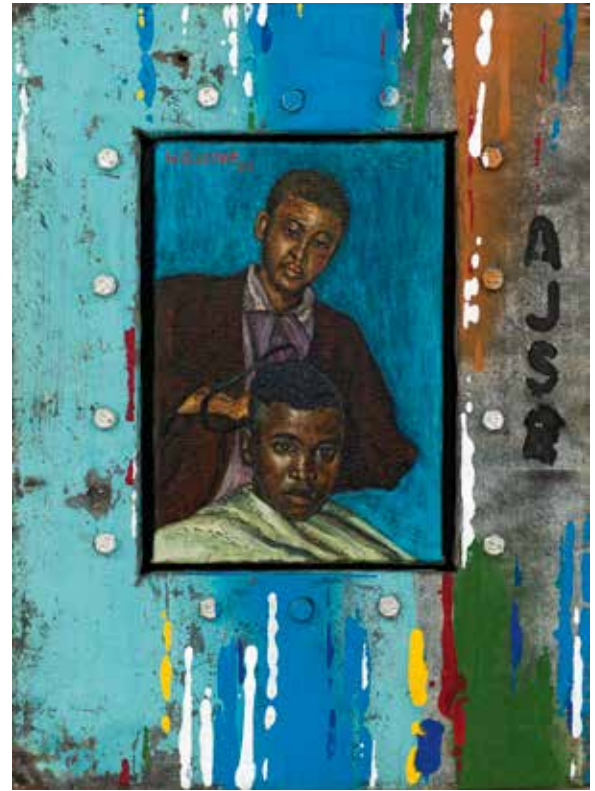
Township Scene

signed and dated 69

oil on board

50 by 75 cm

R120 000 – 160 000



249

Willie (William) Bester

SOUTH AFRICAN 1956–

Barber

signed and dated 00

oil on canvas laid down on board in artist's frame

38,5 by 28 by 3 cm

R10 000 – 15 000



© The Estate of Ephraim Ngatane | DALRO

250

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Abstract

signed and dated 71

oil on board

60 by 99 cm

R150 000 – 200 000

Ephraim Ngatane was raised in Soweto, and in 1952, he made his way to the Polly Street Art Centre to study under Cecil Skotnes and Durant Sihlali.

'We didn't turn anyone away from Polly Street, but the challenge was always to identify those students that stood out from the rest. Ephraim was such an eager learner, always ready to experiment and try something new. We soon discovered that painting was not just a hobby for him, but rather a way of life' (Skotnes, 2008).¹

In *The Neglected Tradition* exhibition catalogue (JAG, 1991), Steven Sack divides the artists of Polly Street into two broad stylistic categories, the 'neo-African' style, used by those inspired by traditional African sculpture, and a 'township' style, used by artists such as Ephraim Ngatane who drew on their everyday reality. During the apartheid era, travelling to the distinctive township locations the artist wanted to represent in his work came with specific challenges – in

addition to sometimes difficult weather conditions, he had to face police pass checks and the dangers posed by gangsters. In the 1960s, Hy Berman (art historian Esmé Berman's husband) would often assist Ngatane and Sipho Ndebele by signing their pass books to make it possible for them to travel.

Ngatane left Polly Street in 1954 and went on to the Jubilee Art Centre, teaching artists Louis Maqhubela and Ben Macala. From the 1960s, he focused on working with oils, insistently developing his own unique technique, and encouraging his students to do likewise. Ngatane took a non-conformist approach to his work, and his experimentation with abstraction can be seen in later works such as the present lots.²

¹ Cecil Skotnes (2008), in Rory Bester, *Ephraim Ngatane: A Setting Apart*, Johannesburg: Blank Books, page 7.

² Rory Bester (2009), *Ephraim Ngatane: A Setting Apart*, Johannesburg: Blank Books.



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251

Peter Clarke

SOUTH AFRICAN 1929–2014

Lovers

signed and dated Nov 1969

oil on card

13,5 by 17 cm

R180 000 – 240 000



252

Jackson Hlungwani

SOUTH AFRICAN 1923–2010

Fish

carved wood
length: 164 cm

R25 000 – 35 000

253

Hannes Harrs

SOUTH AFRICAN 1927–2006

Male Figure

signed and dated 'H68'
carved wood
height: 70 cm

R20 000 – 30 000

PROVENANCE

A gift from Egon Guenther to
the current owner.



254

Peter Hayden

SOUTH AFRICAN 1939–

Rain King and Rain Queen, two

bronze with brown patina on wooden
base

King height: 73 cm excluding base;

Queen height: 72,5 cm excluding base

(2)

R30 000 – 50 000

PROVENANCE

A gift from Egon Guenther to the
current owner.





255

Jackson Hlungwani

SOUTH AFRICAN 1923–2010

Angel

carved wood

height: 59 cm

R20 000 – 30 000

256

Lucas Sithole

SOUTH AFRICAN 1931–1994

Mother Buffalo (Manyathi)
(LS8113)

1983

signed

Swazi teak on a liquid steel base

height: 85,5 cm

R200 000 – 300 000

NOTE

Thanks to Fernand
Haenggi for assistance with
cataloguing information.





257

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Women and Baby in the Street

signed

oil on canvas laid down on board

35,5 by 25 cm

R800 000 – 1 200 000

LITERATURE

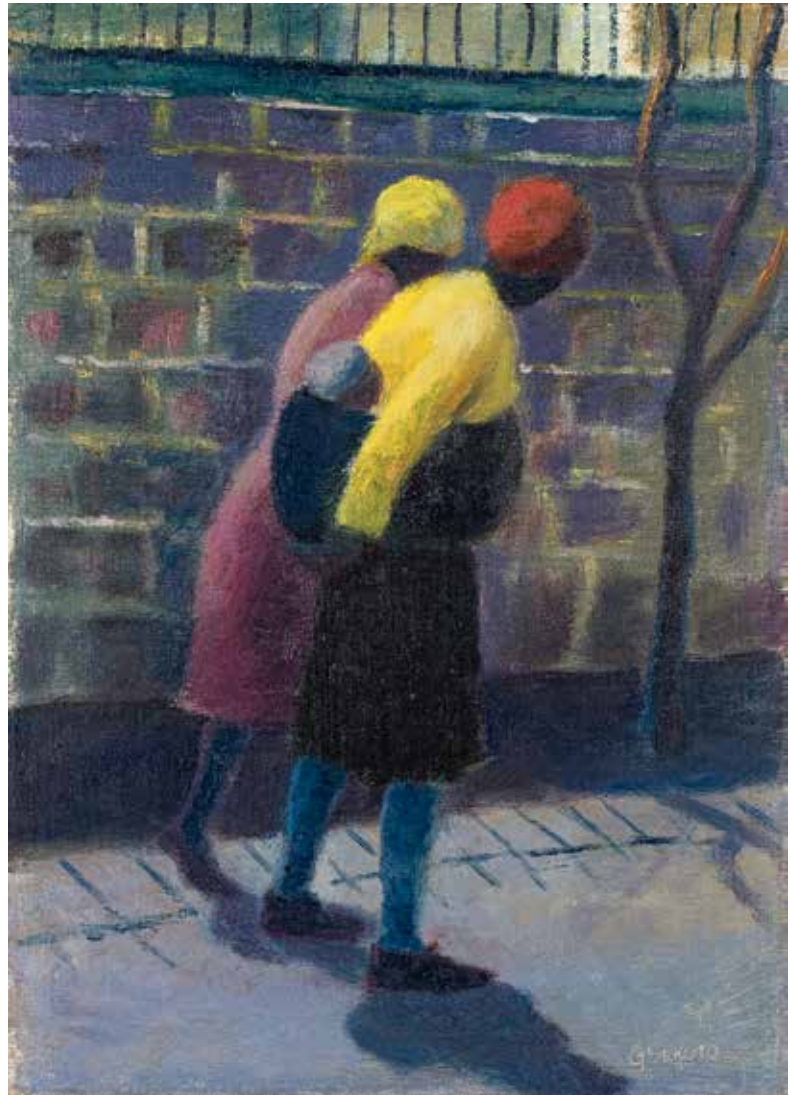
Barbara Lindop (1988). *Gerard Sekoto*, Johannesburg: Dictum Publishing, illustrated in colour on page 163. The caption includes a quote from Sekoto: 'I respect the women for the burden they bear over problems – yet never putting up a real strike before men who always pose to know and resolve everything.'

Gerard Sekoto wrote that the present lot, *Women and Baby in the Street*, 'was done after my return from Cape Town, about 1946–7'. This painting can be definitively attributed to the Eastwood period of Sekoto's oeuvre and linked to other similar works of this period, such as *Women in the Suburbs* and *Women in the Country*, both sold by Strauss & Co in recent years.

All three paintings depict women walking together, engrossed in conversation – a spontaneous snapshot of everyday living, with movement created through light, shadow, and line, and counterpointed colour contrasts creating dynamic compositions. *Women and Baby in the Street* demonstrates Sekoto's matured confidence, his flair for colour and assertive painterly technique. Here the patterned background of muted blues, mauves and soft pink enables the brilliance of the complimentary yellow and oranges of the headscarves and clothing to burst from the composition visually, enlivening it and engaging the viewer's attention and curiosity.

Despite the evocative charm of the painting, Sekoto witnessed and suffered hurt, humiliation and frustration as a result of the political dispensation in South Africa, and shortly after he painted this work, he departed for exile in France. He was a founding member of *Présence Africaine*, established in 1947, which embraced many of the African intellectuals living in Paris. Sekoto spoke at various *Présence Africaine* meetings and described vividly the insult to which blacks were subjected, during the apartheid era, when walking on a pavement, and being forced to step into the road if a white person approached.

Barbara Lindop



© Gerard Sekoto Foundation | DALRO



258

Mickey Korzennik

SOUTH AFRICAN 1930–

Adornment

machined wood and steel

construction

height: 83 cm

R15 000 – R20 000

NOTE

Geometric steel
protruberances are
capable of rotating.



259

Johannes Maswanganyi

SOUTH AFRICAN 1949–

Businessman

carved and painted wood

height: 82,5 cm

R10 000 – 15 000

260

Peter Clarke

SOUTH AFRICAN 1929–2014

The Watercarrier, Windermere

signed and dated 4.1.1962; signed and
inscribed with the artist's name, the
title and the medium on the reverse
oil paint, white wax crayon and
linoprinting ink on card
54,5 by 43,5 cm

R500 000 – 700 000



© The Estate of Peter Clarke | DALRO



© The Estate of Cecil Skotnes | DALRO

261

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Shaka

signed

carved, incised and painted wood

122 by 119 cm

R700 000 – 1 000 000



262

Moses Tladi

SOUTH AFRICAN 1903–1959

Farm Cottage Driefontein, J.H.B.

signed; dated 1939 and inscribed with the title on the reverse
oil on board
14 by 18 cm

R30 000 – 50 000



263

Mmakgabo Mmapula Helen Sebidi

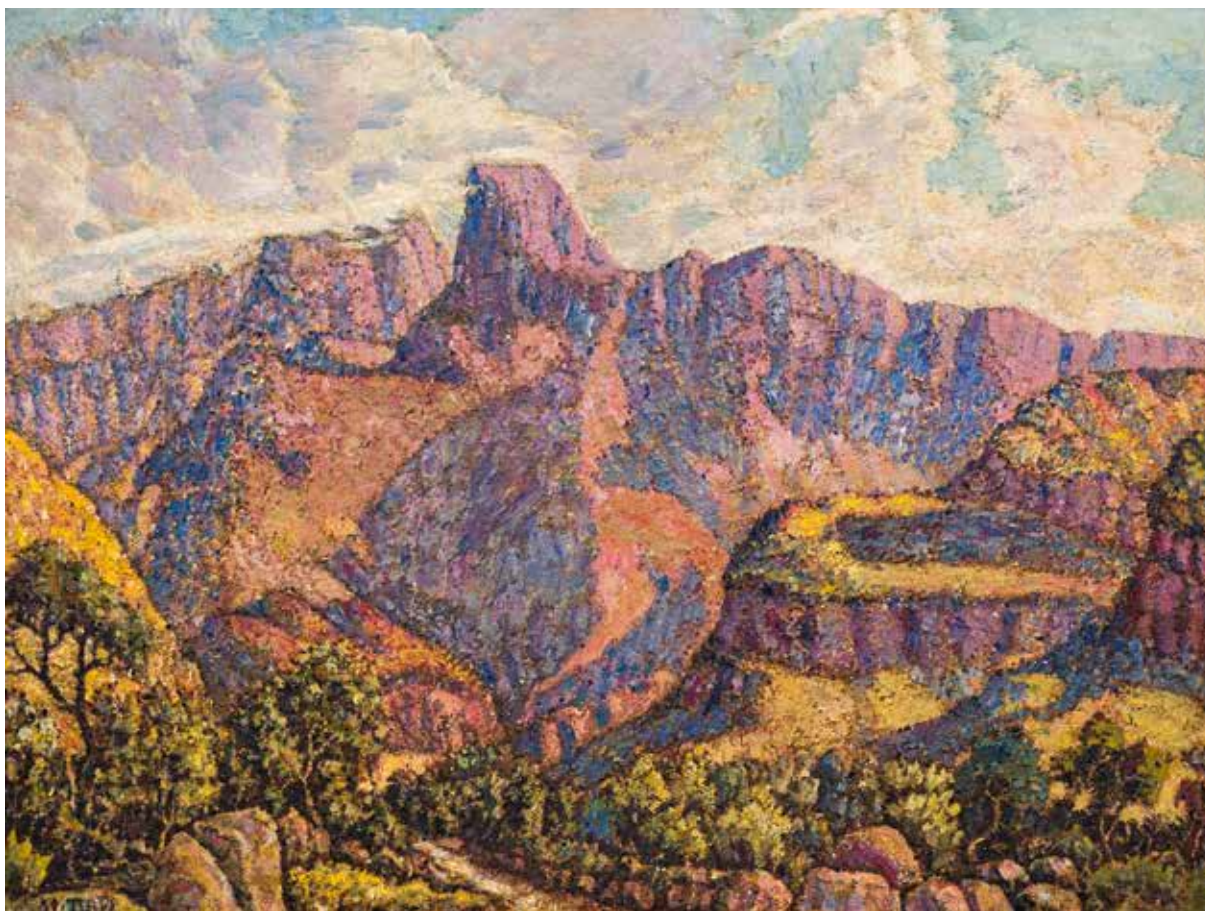
SOUTH AFRICAN 1943–

The Village Scene near Pietersburg N. Tvl

signed; inscribed with the artist's name, the title and 'Tribe Bapedi' on the reverse
oil on board
15 by 20,5 cm

R20 000 – 30 000





264

Moses Tladi

SOUTH AFRICAN 1903–1959

***Mountain Landscape
(Mont-aux-Sources)***

signed

oil on board

33,5 by 44,5 cm

R80 000 – 120 000

As Moses Tladi produced such a small body of work, and as the majority remain part of the artist's estate, examples appear on the market only rarely. Two jewel-like works, *Near the Mill, Kroonstad (OFS)* and *Two Hillocks*, featured in these salerooms in November 2017, and each generated enormous interest. On the back of two major retrospective exhibitions, first at the Iziko National Gallery in Cape Town and then at the Wits Art Museum in Johannesburg, Tladi is finally drawing some of the attention his work deserves. The two works on offer here, *Farm Cottage Driefontein, J.H.B.* and *Mountain Landscape*, show Tladi's gentle, signature approach to the landscape: the light is golden, the air still, and the scene closely and affectionately observed. The former picture, a postcard-size depiction of a favourite farm in the foothills of the Magaliesberg, appreciates a moment of rural, domestic calm, while the mountains of the latter painting, made more compositionally imposing, and given a coarse, earthy texture, are imbued with a sense of majesty and awe.



265

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Horse and Rider

signed, dated 73 and numbered 4/5

bronze with green patina

height: 40 cm

R500 000 – 700 000

LITERATURE

Elize Jacobs (1973). 'Sydney Kumalo', *Artlook*,
December, page 8.

Jenny Basson (1977). 'Sydney Kumalo', *Bantu*,
March, page 19.

Lola Watter (1978). 'Sydney Kumalo', *Our Art III*,
The Foundation for Education, Science and
Technology, a work from the same series is
illustrated on page 73, figure X.

NOTE

Thanks to Gavin Watkins for assistance with
cataloguing information.



266

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Portrait Bleu (Girl)

signed

oil on canvas

61 by 50 cm

R800 000 – 1 000 000



© Gerard Sekoto Foundation | DALRO

267

Gerard Sekoto

SOUTH AFRICAN 1913–1993

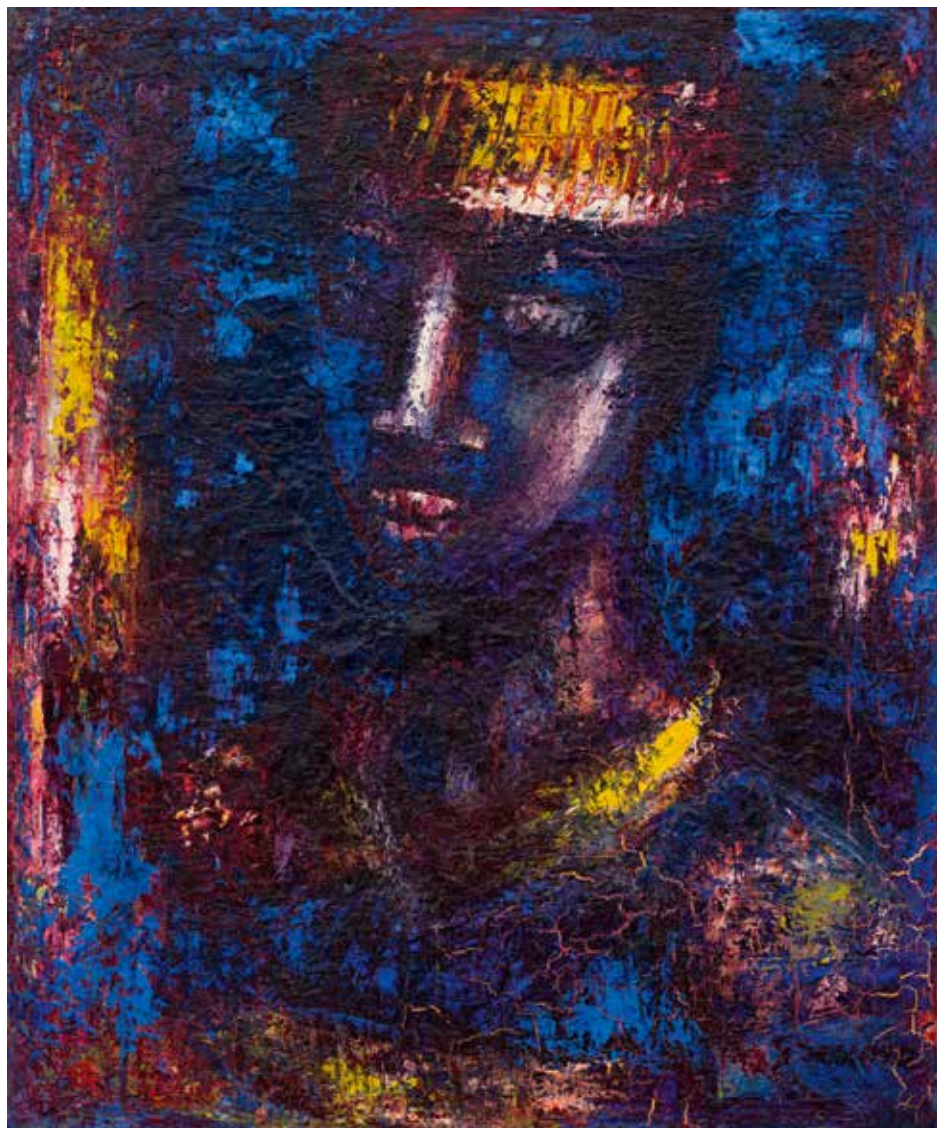
Portrait Bleu (Boy)

signed

oil on canvas

65,5 by 54 cm

R800 000 – 1 000 000



© Gerard Sekoto Foundation | DALRO

268

Edoardo Villa

SOUTH AFRICAN 1915–2011

Thrust II

signed and dated 1983

painted steel

height: 250 cm including base; length: 440 cm

R1 500 000 – 2 000 000

LITERATURE

Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds) (2005). *Villa at 90*, Johannesburg: Jonathan Ball with Shelf Publishing, illustrated in colour on pages 88 and 89.

In the mid-1980s, Edoardo Villa evolved the relationship between pipes and metal sheets into some of the most open, large-scale, space-related works he ever made.

In this outstanding series of works titled, *Thrust* (also sometimes referred to as *War Machines*) the human element of his earlier works, *Prisoners* and *Cages* is replaced by expansive compositions dominated by thick pipes that mimic the aggression of tanks, cannons and rocket launchers – the tools of war. These impressive but threatening works are intended to alert the viewer to the misplaced ingenuity in the making and use of sophisticated weapons of war.





269-270
NO LOT





The Wanderers Club, Illovo, Johannesburg
12 November 2018 – 8 pm

South African and International Art

Session 3
Lots 271–350

Lot 296 Irma Stern *Lady of the Harem* (detail)

271

Celso Lagar

SPANISH 1891–1966

Comédiens de Foire

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

129,5 by 94,5 cm

R250 000 – 350 000





272

Lynn Chadwick

BRITISH 1914–2003

Cloaked Couple VII

signed with the artist's monogram, dated 77,
numbered 3/9 and 767S
bronze with black patina and polished surfaces
height: 19,5 cm

R300 000 – 400 000

NOTE

Thanks to the Artist's Estate for the assistance
with cataloguing information.

Lynn Chadwick's abstracted standing or sitting human forms in bronze or welded steel, with bulky draped bodies and stick-like limbs, are immediately recognisable. The artist works with the tensions set up by contrasts between dark and light, rough and smooth, solid and insubstantial, organic and geometric and matt and polished, and he succeeds equally well at all scales from table-top-sized works to monumental, larger-than-life figures that dominate the landscape. He builds a space frame that is filled in with plaster compound and then cast, so his sculptures invariably appear constructed rather than carved or modelled and his focus on geometric space-displacing forms possibly reflects his original training and experience as an architectural draftsman. In the present lots, the rectangular (male) and triangular (female) headed forms, with featureless bronze faces burnished to a mirror-like sheen, are swathed in voluminous, almost architectural drapery. In *Cloaked Couple VII*, it billows out behind as if blown by a strong wind, even though the figures themselves appear to walk on sedately. Chadwick's large-scale sculptures can be seen in the grounds at Lypiatt Park (Gloucestershire, UK), the Tudor manor house the artist bought in 1958 and slowly renovated and restored until his death in 2003. The estate is now managed by the artist's family.



Two views of Lot 272



273

Lynn Chadwick

BRITISH 1914–2003

Sitting Couple on Base V

signed with the artist's imprint, dated 77,

and numbered 4/8 and 702S

bronze

height: 18,5 cm

R300 000 – 400 000

NOTE

Thanks to the Artist's Estate for the assistance with cataloguing information.



Two views of Lot 273



274

John Piper

BRITISH 1903–1992

Shadwell Park

signed and indistinctly dated

mixed media on paper

39 by 55 cm

R80 000 – 120 000



275

John Piper

BRITISH 1903–1992

The Coast at Goodwick

signed and dated Jan 7 65; dated and
inscribed with the title on the reverse

mixed media on paper

34,5 by 52 cm

R80 000 – 120 000

Irma Stern

SOUTH AFRICAN 1894–1966

Congo Woman

signed and dated 1942
gouache on paper
54 by 74 cm

R2 000 000 – 3 000 000

*The Congo drew me back, and back again. I felt like an explorer. The savagery of the landscape and the people, of snakes and wild birds, of tropical vegetation, of the tiny pygmies of the Bronze Age culture, the giant-like Watussi, a living relic of Neolithic culture, the snow-capped mountains of the equator, the slow moving Congo River – all this meant to me the life and beauty of Africa.*¹

The two decades between 1930 and 1950 mark the highpoint of Irma Stern's career, a period during which her passion for all things sensual and exotic produced an abundance of artworks characterised by expressively lyrical observation and vigorous technical self-assurance. It is also during this period that she began to travel extensively in search of new visual stimuli that would give her the same sense of excitement that she had experienced in 1922 when she visited the KwaZulu-Natal South Coast, a place where, as she put it in her *Umgababa Buch* (published in 1923), 'I believed myself able to hear the heartbeat of Africa.'²

Starting in 1930, her travels took her first to Madeira where, despite personal turmoil brought about by an unrequited love affair and the breakdown of her marriage,³ her palette, as Neville Dubow notes, 'became more luxuriant ... [yielding] to a wider chromatic range.'⁴ In 1933 she visited Swaziland in pursuit of the ostensible 'spirit of Africa' but was disappointed to see the changes wrought by increasing industrialisation and urbanisation.

Stern's pursuit of more 'authentic' subjects took her further north into the continent. She visited Dakar *en route* to Genoa in 1937 and returned there in 1938. In 1939 she visited Zanzibar for the first

EXHIBITED

Expressions of a Journey: Irma Stern, Standard Bank Gallery, Johannesburg, 2003.

LITERATURE

Wilhelm van Rensburg (ed.) (2003). *Expressions of a Journey: Irma Stern*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 90.

time, and in 1942 she travelled intrepidly to the Congo, borrowing a car and chauffeur from the South African High Consul and disappearing into the forest for a number of months. On her return she published *Congo*,⁵ a travelogue illustrated with reproductions of paintings and drawings, in 1943. She returned to Zanzibar in 1945 (publishing a companion volume to *Congo*, entitled *Zanzibar*⁶ in 1948) and to central Africa in 1946; she visited Madeira again in 1950 and returned to the Congo in 1955.

In the Congo and Zanzibar Irma Stern found the unspoiled landscape and models she sought, resulting in an outpouring of resplendent work. 'The Congo has always been for me the symbol of Africa,' Stern wrote. 'The sound 'Congo' makes my blood dance, with the thrill of exotic excitement, it sounds to me like distant native drums and a heavy tropical river flowing, its water gurgling in mystic depths ... the forest is green and luscious, the forest is endless like a green dream of Creation Day.'⁷

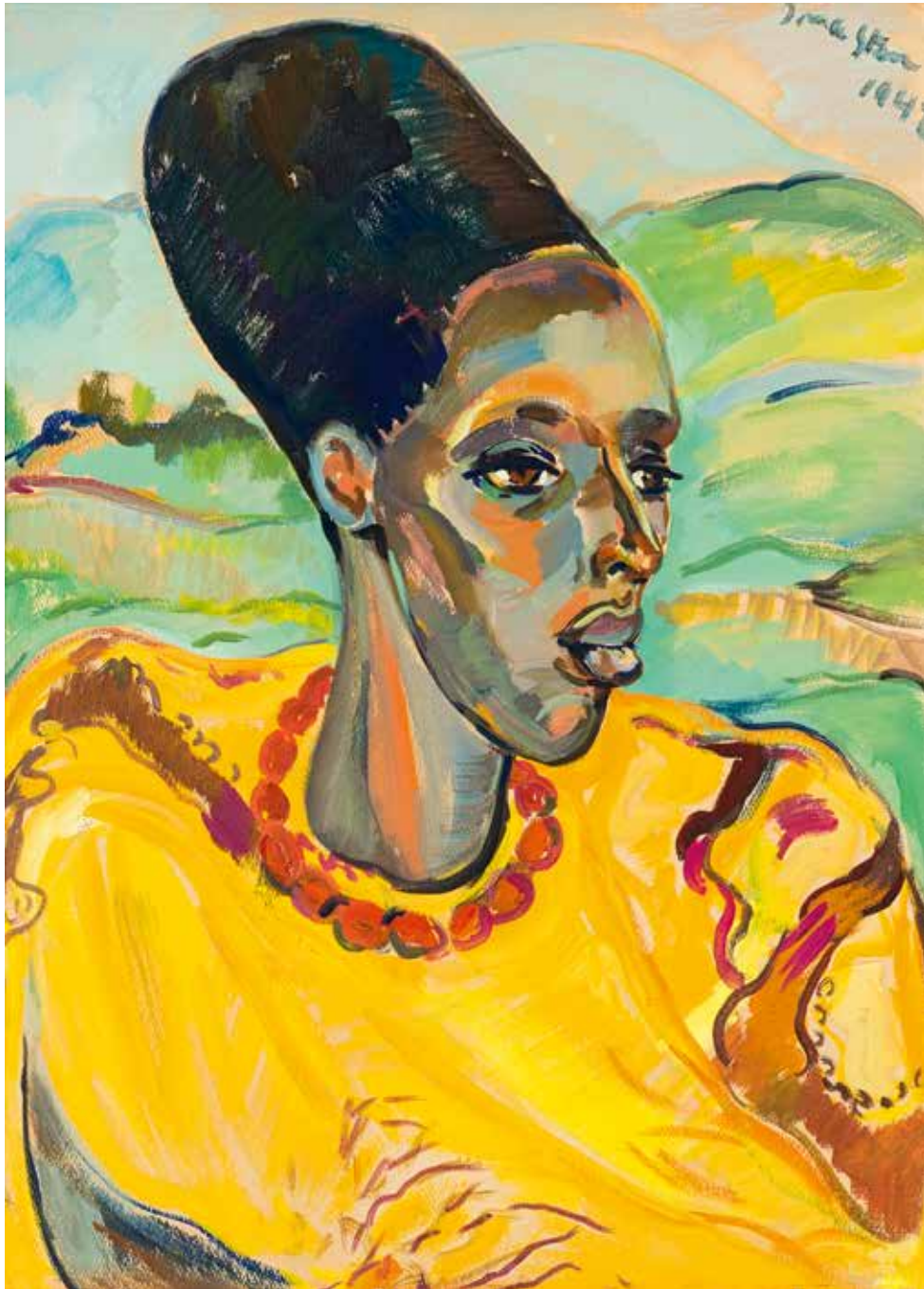
The *Congo Woman* is one of a number of portraits of the women of the Watussi⁸ royal household. In addition to two large oil paintings, *Watussi Queen* (1943)⁹ and *Watussi Woman in Red* (1946), Stern made a number of drawings and colour sketches of these statuesque women, whom she described as 'about the same height as the men, about seven feet, ... [with the] most delicately beautiful limbs and enormous heads, and, on top, enormous heads of hair.'¹⁰ In *Congo* she describes Queen Rosalie Gicanda (whom she does not name) as looking 'like an Egyptian statue ... Her hair is a huge arrangement of black, just perfectly proportioned to the size of her long oval-shaped head. She purses her lips as the Egyptians

did. From beneath her long flowing robe her bare foot emerges. Never have I seen such beauty; it is like the black basalt foot of an Egyptian statue. It is expressive of a highly bred cultured ancient race.'¹¹

In this exquisite work, Stern celebrates the qualities of grace and elegance of these women, with their almond-shaped faces, refined features and dramatically upswept hairstyles. The glowing, saturated tones of the gouache imbue this image with an almost palpable sensuality and liveliness, transcending the constraints of ethnographic depiction to become a celebration of timeless beauty and femininity.

Federico Freschi

- 1 Irma Stern (1954). *National Council of Women (NCW) News*, page 8.
- 2 In Karel Schoeman (1995). *Irma Stern: The Early Years, 1894–1933*, Cape Town: South African Library, page 75.
- 3 Stern married Johannes Prinz, a professor of German at the University of Cape Town who was nine years her senior, in 1942. They were divorced in 1934.
- 4 Neville Dubow (1974). *Irma Stern*, Cape Town: Struik Publishers, page 18.
- 5 Irma Stern (1943). *Congo*, Pretoria: Van Schaik, Pretoria.
- 6 Irma Stern (1948). *Zanzibar*, Pretoria: Van Schaik. Both of Stern's travel books recall Paul Gauguin's decorated accounts of Tahitian folklore, *Ancien Culte Mahorie* of 1892.
- 7 *Congo*, page 1.
- 8 Referred to in colonial parlance as the Watussi or Wahuma, the present-day ethnic grouping is referred to as Tutsi, geographically dispersed between Rwanda, Burundi and the Congo.
- 9 Queen Rosalie Gicanda (1928–1994), whom Stern encountered shortly after her marriage to Mwami (King) Mutara III in 1942.
- 10 Irma Stern (1942). *Sunday Times*, 25 October, quoted by Marion Arnold, *op. cit.*, page 121.
- 11 *Op. cit.*, page 38.



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277

Mollie Faustman

SWEDISH 1883–1966

Girl Raking

signed with the artist's initials

oil on canvas

69 by 50 cm

R18 000 – 24 000

Mollie Faustman was a Swedish artist, cartoonist, poet, writer, journalist, art critic and film maker. She studied at the Valand Art School in Gothenburg from 1905 to 1908 and in Paris from 1908 to 1911, including a stint in Matisse's studio. The influence of Expressionism and Fauvism is evident in the vibrant colours and gestural brushmarks that characterise many of Faustman's artworks.

The vivid lemon yellows and brilliant lime greens of the present lot, *Girl, Raking*, suggest the work is referencing the brief but intense Swedish summer, when many city dwelling families migrate to country homes to enjoy rural living and outdoor pursuits. As a child, Faustman spent summers at her grandfather's home in the district of Flen. Faustman's two children were frequently the subjects of her paintings, and the blond girl in this painting is most likely her daughter Tuttan, whose distinctive bobbed hair style is identifiable across other works including *My Daughter*, *Children Playing on the Beach* and *Girl with a Bunch of Flowers*.

Faustman exhibited with the Optimists, a group of Swedish Modernists, from 1924 to 1932, and later with the Independents and the Color & Form group. She also had a number of solo exhibitions at the Art Centre in Stockholm during the 1930s and 1940s.





278

Jean Welz

SOUTH AFRICAN 1900–1975

Still Life with Grapefruit and Knife

signed and dated 43

oil on canvas laid down on board

22 by 28,5 cm

R90 000 – 120 000

PROVENANCE

Strauss & Co., Cape Town,
8 October 2009, Lot 101.



279

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Lodewijk de Jager & Co. Tobacconist Shop;*
three**

1. signed and dated 07; 2. signed and dated 1907;
3. signed, dated 1906 and inscribed 'Pretoria'
1. watercolour on board; 2. watercolour on board;
3. pencil on paper
1. 25 by 32 cm; 2. 24,5 by 34,5 cm; 3. 24,5 by 27,5 cm
(3)

R200 000 – 300 000

PROVENANCE

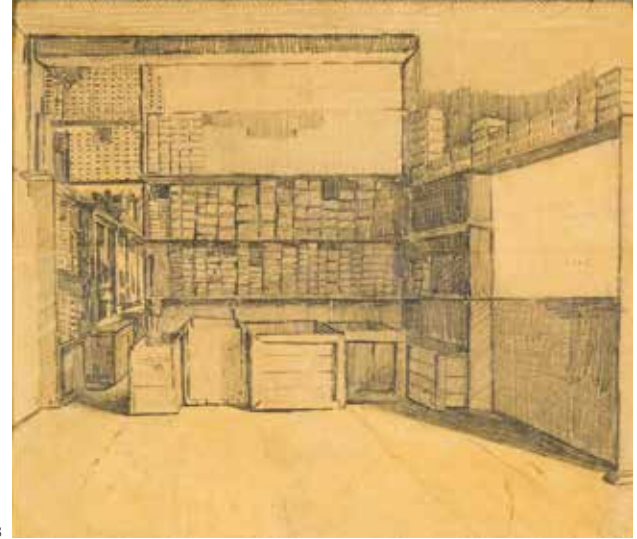
3. Mrs M. Pierneef
Purchased from the Adler Field Gallery,
Johannesburg, c. 1963.
Volks Auctioneers, Important South African and
European Paintings, 20 August 1982, lot 61. Purchased
for R800 by the current owner's father.

LITERATURE

3. J. F. W. Grosskopf (1947). *Pierneef: The Man and His
Work*, Pretoria: Van Schaik, illustrated in black and
white on page 10.



2

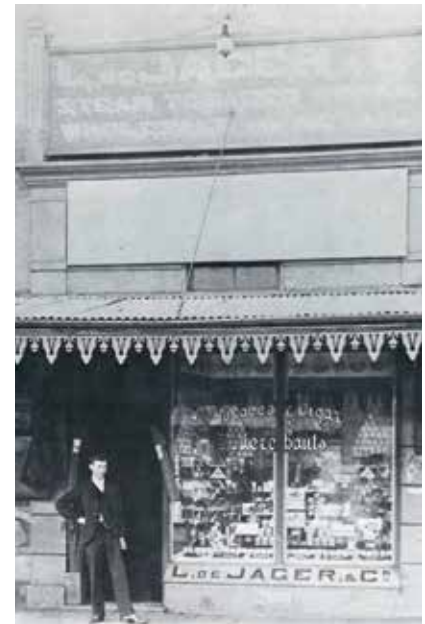


3

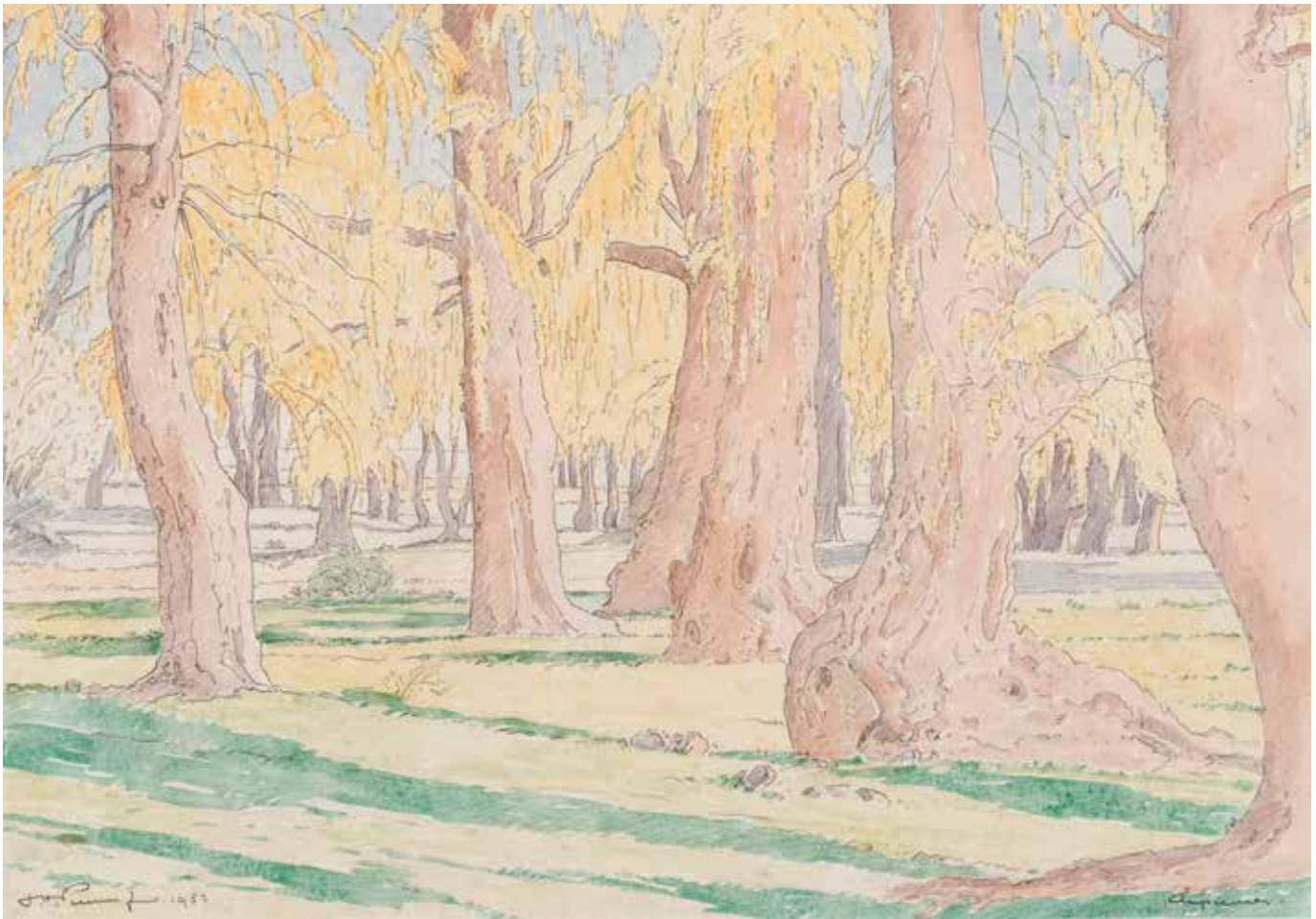
In Hilversum, in the Netherlands, during the Pierneef family's first months in exile during the Anglo-Boer War, a young Henk was afforded late-night lessons in architectural drawing. Having already grown to appreciate clean, practical draughtsmanship from Gerrit Pierneef, his master carpenter father, he continued to refine his line, rely on his observation, and improve his accuracy in the conventional, no-nonsense classes at the Rotterdam Academy. However, after returning to Pretoria shortly after the May 1902 peace, and completing a last year at school on Esselen Street, the teenage Pierneef was expected to make a living. Despite committing in his own mind to becoming an artist, as a result of his father's investment in Lodewijk de Jager & Co., the tobacconist on Church Street West, he had little option but to take up a position there late in 1906. Mischievous anecdotes from JFW Grosskopf and PG Nel, the artist's first biographers, suggest that he was frustrated by his employment, and that he would at the first opportunity neglect his retail duties for his pencils and brushes. A now famous photograph, moreover, of a boyish Pierneef outside the shop, shows him wearing an expression of some displeasure. Yet the image of a bored, wantaway

young artist, holed-up or hiding in a tobacconist's, drawing carefully, and no doubt delighting in the ordered stock around him, has become part of Pierneef lore.

Few drawings then will thrill and delight Pierneef collectors as much as these three interior vignettes from 1906 and 1907. The three-part lot includes a delicate pencil sketch and two spectacular, vivid watercolours: one showing the ordered, lime-green interior of Lodewijk de Jager's tobacco shop, with its oriental jars, its carved counter and set of scales, its exotic cigar boxes, and its ornate display cabinets stocking African and European pipes; the other the back storeroom, complete with sturdy shelving, no-frills lighting and a double delivery door, but bedecked with branded cartons neatly stacked like rows of brilliant, sharp-edged, coloured bricks. The drawings catch a young man wrestling with a sense of responsibility and his desire to spend his time painting; they offer the only full-colour glimpse of the moment. The group of drawings are not only of great historical significance, and a wonderful, unique piece of Pretoriana, but they also provide the most charming evidence of the artist's early gifts and his youthful self-confidence.



Pierneef outside Lodewijk de Jager & Co., Pretoria, 1907.



280

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Kliprivier

signed, dated 1952 and inscribed with the title

pencil and watercolour on paper

38 by 53 cm

R100 000 – 150 000



281

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

By Henley on Klip

signed, dated 1952 and inscribed with the title

pencil and watercolour on paper

37,5 by 53 cm

R100 000 – 150 000

282

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Watermelon, Flowers and Grapes

signed and dated 1933

oil on canvas

57 by 42,5 cm

R1 800 000 – 2 400 000

Many of Irma Stern's still-life paintings include both fruit and flowers, more often than not in combination with objets d'art from her eclectic collection. Several also contain examples of her own ceramics. In most of these works, Stern arranged fruit nestling in bowls or shattered below unruly bunches of freshly-cut flowers. From time to time, she also sliced open watermelons, paw paws, peaches, even pumpkins to reveal their invitingly fleshy interiors, while in a few works dating to the 1920s and 1930s, casually displayed books seem to suggest the presence of a reader.

Throughout her life, Stern returned again and again to the plants that were readily available either in her own garden or from the flower market in Adderley Street in central Cape Town. Always concerned to preserve spontaneity, her seemingly haphazard arrangement of flowers, fruit, bowls, carpets and other items suggest lack of thought. Clearly, though, Stern remained keenly attentive to the spatial and compositional relationships between the different forms she chose to include in her works.

Adapted from: Sandra Klopper (2018). 'Life Force: The Still Lives of Irma Stern', in Wilhelm van Rensburg (ed.), *Life Force: The Still Lives of Irma Stern*, Johannesburg: Strauss & Co.



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283

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Houses at the Foot of a Mountain

signed

oil on board

28,5 by 35 cm

R600 000 – 900 000

PROVENANCE

The Dirk Lion-Cachet Collection.

LITERATURE

A. J. Werth (1965). *The Dirk Lion-Cachet Collection*, Pretoria: Pretoria Art Museum, catalogue number 3, illustrated in black and white.





284

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Mountains and Clouds

signed

oil on board

14,5 by 19,5 cm

R80 000 – 120 000

285

Irma Stern

SOUTH AFRICAN 1894–1966

Mary

signed and dated 1941

oil on canvas

76,5 by 66 cm

R5 000 000 – 7 000 000

LITERATURE

Mona Berman (2003). *Remembering Irma: Irma Stern – A Memoir with Letters*, Cape Town: Double Storey, illustrated in colour on page 166.

Standard Bank Gallery (2003). *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 81.



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The subject of this elegant portrait is Mary Cramer (née Ginsberg, 1912–1988), the younger sister of Irma Stern's friend and confidante, Freda Feldman. Although it has some of the formal characteristics that we associate with Stern's work in this genre – not least the vigorous impasto describing both form and detail – the portrait is uncharacteristically restrained for Stern. Like two other portraits painted during the early 1940s, *Argentinian Woman* (1941) (fig. 2) and *Portrait of Stella, Lady Bailey* (1944) (fig. 3) the painting also has something of a Spanish air.

Photographs of Mary taken around the time this portrait was painted show that she wore her hair with a centre parting (fig. 1), but when combined with the flower behind her ear and the black dress with its transparent chiffon top with puffed sleeves and ruffled collar, the Spanish reference is intensified. In effect, the painting is evocative of Goya's portraits of noblewomen, particularly those of the Duchess of Alba. The Spanish references in these paintings may reflect something of Stern's

nostalgia for Spain at the time (her travels had been curtailed by the war in Europe, and she had not visited the continent since 1937), while they also create a sense of drama that puts the sitters outside of the constraints of everyday life.

Mary was the second daughter, after Freda (who was 15 months her senior), in a family of ten children. Mona Berman, Freda's daughter, notes that, 'Where Freda was outgoing, self-reliant and charismatic, Mary was shy, reserved and inward looking. But despite these differences, they complemented each other and were seldom apart.'¹ Indeed, so often was Mary at the Feldmans' Houghton home that Mona speaks of Mary, who was childless, as a second mother, intimately connected with her childhood.

Irma Stern was also a frequent visitor at the Feldmans during the 1940s and 50s, and Freda would go to considerable lengths to ensure that the artist's considerable physical and practical demands were met, including painting the dining

room walls a specific shade of emerald green at her behest, the better to offset her paintings. Compelled by Freda's elegant appearance and gracious demeanour, Stern produced a number of portraits of her, including four oils (three of which were recently sold by Strauss & Co.), several charcoal drawings and a gouache. In 1941 Stern spent an extended time at the Feldmans during which time, as Mona recalls, 'She painted many subjects, including the portrait of my mother in her model French hat and the portrait of Mary in her stylish black dress.'²

Mary, who was 29 years old when the portrait was painted, was, according to Mona Berman, 'the most beautiful of all the sisters. She had classic features – a wide forehead, clear blue-green eyes, an aquiline nose and well-formed lips ... She had impeccable taste and dressed in stylish but modest clothes ... she looked like a *Vogue* model.'³ Indeed, Stern has made much of Mary's alabaster skin, fine features and poised bearing in this portrait; the

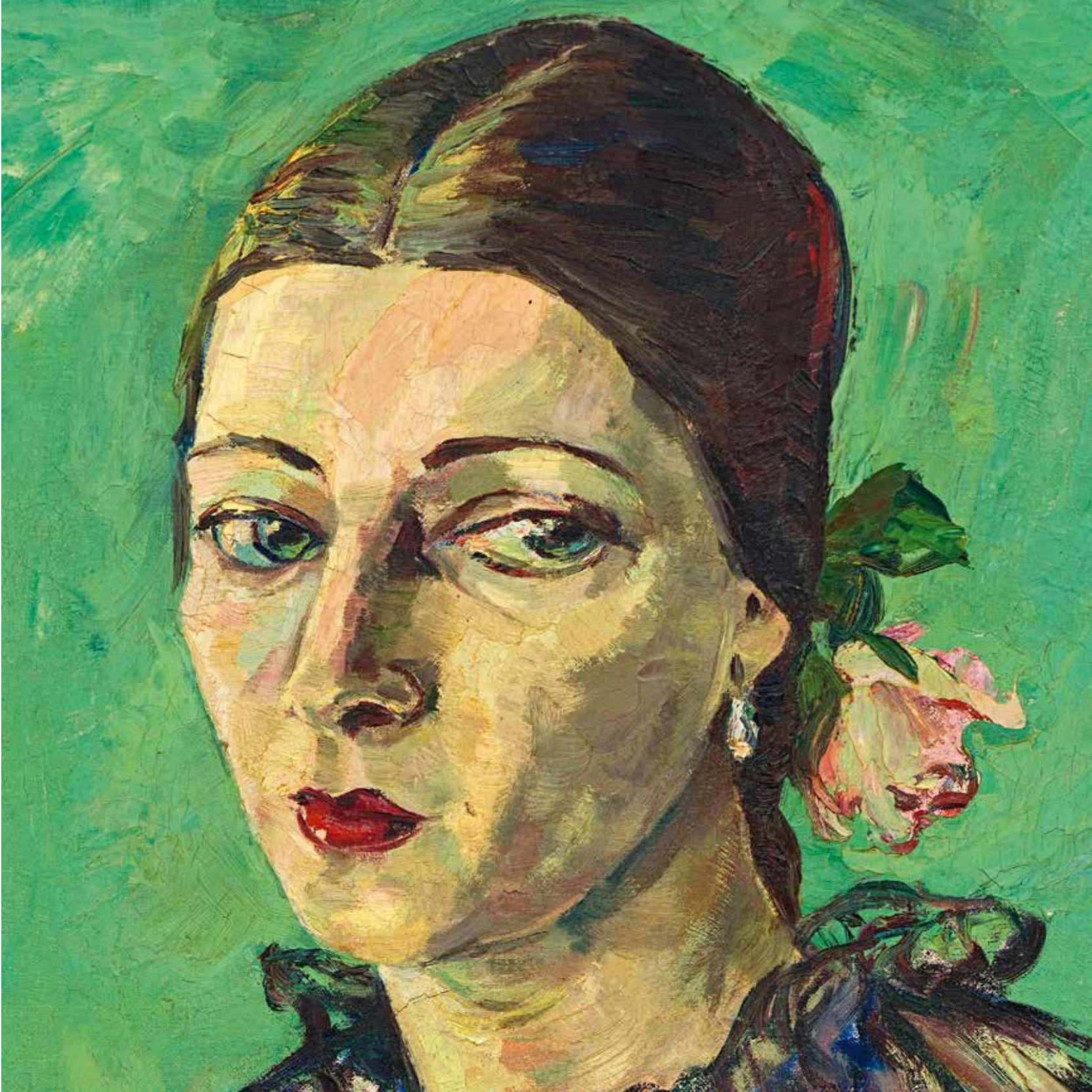




Figure 1 Mary Cramer photographed by Henry Treisman, c. 1941. (Collection Mona Berman).



Figure 2 Irma Stern, *Argentinian Woman*, 1941, oil on canvas, 61 by 51 cm. (Irma Stern Trust Collection, accession no. 12).



Figure 3 Irma Stern, *Portrait of Stella, Lady Bailey*, 1944, oil on canvas laid on board 64 by 77 cm. (Sotheby's Modern & Contemporary African Art Sale, 16 May 2017).

severe centre parting of her swept-back, chestnut hair perfectly framing her face and offsetting the glistening vermilion of her exquisitely painted lips, set dramatically against the emerald-green backdrop.

The sitter's graceful poise is enhanced by Stern's careful depiction of the details of her accessories: a pink rose holding her hair tightly in place, an elegant drop-pearl earring, a slim black-and-gold wristwatch on her slender wrist, and three black-and-gold rings adorning the ring finger of an immaculately manicured hand, which in turn holds a pale orange rose. While these details are clearly markers of gender and social standing there is something disquieting about the painting that makes them seem like talismans, there to protect the exquisitely vulnerable young woman rather than to adorn her. 'Her quiet reserve and aloof manner created an aura of mystery around her that discouraged intimacy,'⁴ says Mona, and it is this

enigmatic air that Stern has uncannily captured.

To the outside world, Mary appeared to lead a charmed life. She was beautiful and married to a successful man who adored her. She lived in a lovely home with a fine garden and was a gracious hostess renowned for her attention to detail and exquisite taste. Yet inwardly, it seems that Mary was driven by passions and torments of which she never spoke. 'Something about her always remained a mystery,' says Mona, 'clouded in conjecture and uncertainty.'⁵ Stern certainly captured Mary's exceptional beauty and grace, but more than that, she produced a compelling portrait of a complex, secretive woman.

There is a pensive aloofness in Mary's expression that speaks also of a certain pathos. While the slight exaggeration of her limpid eyes immediately draws the viewer, this is deflected by her refusal to return the gaze; she stares instead into the middle distance beyond the frame. While she is certainly

poised, she seems somehow emotionally tense, the pearl earring a metonymic displacement, perhaps, of an invisible tear.

Freda hung the work in pride of place in the emerald-green dining room with the portraits that Stern had painted of her. Stern, always the master of expression, presciently captured something of the quiet, unvoiced turmoil of Mary's life, and in so doing gives us an extraordinary portrait of the complexities and contradictions that lie beneath the masks of outward appearance.

Federico Freschi

1 Mona Berman, personal communication, 22 September 2018.

2 *Ibid.*

3 *Ibid.*

4 *Ibid.*

5 *Ibid.*

286

Anton van Wouw

SOUTH AFRICAN 1862–1945

Bust of General Koos de la Rey

1940

inscribed 'JH de la Rey' and 'n Afrikaner op wie sijn volk trots is'
bronze with green patina on a wooden base

height: 42,5 cm including base

R240 000 – 280 000

PROVENANCE

Mr Bill Collins.

EXHIBITED

Anton van Wouw Retrospective Exhibition, University of Pretoria, 2010.

LITERATURE

Professor Alex Duffey, Gerard de Kamper and Daniel Mosako (2010). *Anton Van Wouw (1862–1945)*, Pretoria: University of Pretoria Department of Arts, illustrated in colour on page 35.



Two views of Lot 286

Trained at the Rotterdam Academy, and apprenticed to the Belgian sculptor Joseph Graven, Anton van Wouw immigrated to South Africa in 1890 (the same year, incidentally, as did Frans Oerder). Having planned to work on an architectural scale between the developing cities of Pretoria and Johannesburg, the artist initially found few opportunities. However, after a major commission from Sammy Marks to cast a monument to President Paul Kruger, and syndicated backing to produce the small-scale bronzes of Boer and African figures that perhaps made his fame, his career was well-established in the years leading up to the Union of South Africa, having enjoyed solo shows in Johannesburg, Pretoria and London. But with no foundry in the country capable of casting bronze to the highest European standards, Van Wouw had little choice but to send his models and moulds for casting abroad. He routinely worked with two Roman foundries,

those of Giovanni Massa and Giovanni Nisini. Finally, in 1931, an experienced Florentine foundryman, Renzo Vignali, who Van Wouw likely met in Italy while casting the monument to President MT Steyn, opened a foundry in Johannesburg. While Van Wouw continued to have work cast in Rome, the Vignali Foundry, which moved to its current premises north of Pretoria in 1942, cast a number of the artist's works until his death in 1945.

The present lot, a sensitive portrait of General Koos de la Rey, the so-called Lion of the West-Transvaal, was cast by Renzo Vignali in 1940. With a beautiful patina like polished quartz, it shows the elderly, popular general with his brow furrowed, his beard parted and groomed, and his expression one of patriarchal concern. The head was based on the painted portrait by Edward Roworth, as well as the death mask that Van Wouw made while the general lay in state in Pretoria in 1914.



287

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Boerbok

signed and indistinctly dated
bronze on wooden base
height: 72 cm

R150 000 – 200 000

LITERATURE

Matthys Strydom (1979). *Gerard de Leeuw*,
George: Suidkaap-Uitgewery, illustrated
in black and white on page 23.

288

Alexis Preller

SOUTH AFRICAN 1911–1975

Primavera II

signed, dated '41 and inscribed with the title
oil on gypsum
49,5 by 39,5 cm

R500 000 – 700 000

A multitude of flowers surround the subject in the *Primavera II* portrait, turning her into a goddess of Spring: a rose is tattooed on her neck, she lifts a common buttercup towards her nose, and her forehead and the rest of the picture plane is embellished with narcissus flowers, recalling the flower-strewn figure of Flora in Sandro Botticelli's famous *Primavera* of the late 1470s. Preller studied the art of Italy and was familiar with Botticelli's works from the many art books he accumulated during his lifetime. He was also particularly struck by the frescos of Piero della Francesca and visited Florence and Arezzo on a study trip in 1953.

The present lot, *Primavera II*, painted in 1941, appears anomalous in Preller's oeuvre. It was painted many years before the more famous *Primavera* of 1957 – a work that was inspired by the depiction of the Three Graces in Botticelli's *Primavera* – and the *Primavera* heads, or portraits, painted from 1963 to 1967. Preller served in the medical corps during the Second World War, and in his war paintings, he ameliorates the horrors of war by, for example, turning the swabs of gauze on wounded bodies into flowers or butterflies on the picture plane. What is striking about this early *Primavera* is the gauze-like texture of the surface. It is almost as if Preller made impressions with gauze in the wet Plaster of Paris before he painted the portrait. The pitted surface of the work enhances its fresco-like effect.

It is noticeable that the head in the present lot is made up of two parts: the face, an oval disc or shield turned away from the viewer, with slanted almond eyes that lend it an inscrutable expression, and a side view of the back of the skull, an angle Preller used often in such works as *African Head*, *Young Prince*, *Christ Head*, *Space Angel*, and *Greek Boy*. The band around the neck almost suggests that the head might have been severed from the rest of the body, a compositional device that Preller also employed in many other portraits.

Preller visited Egypt, and his work can be seen to have been influenced by the hieratic expression on the faces of the art of that ancient culture and the death masks of the Al Fayyum in the Egyptian Museum in Cairo.



289

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Feluccas on the Nile

signed; document from Christopher Møller Art explaining symbols on sails of boats adhered to the reverse oil on board

38,5 by 28,5 cm

R450 000 – 550 000

NOTE

Sold in 2009 with the title *Dhows on the Nile*.





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290

Irma Stern

SOUTH AFRICAN 1894–1966

Boats on Zanzibar Beach

signed and dated 1943

gouache on card

51 by 63,5 cm

R500 000 – 700 000

291

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Cinnamon Mill, Seychelles

signed and dated 1954

oil on canvas

65,5 by 86 cm

R4 000 000 – 5 000 000

EXHIBITED

A Space for Landscape: The Work of JH Pierneef, Standard Bank Gallery, Johannesburg, July 2015.

LITERATURE

Karel Nel. 'Rock Pools and Islands: The Imaginative Landscape of Walter Battiss, The King of Fook' in Warren Siebrits (ed.) (2016).

Walter Battiss: 'I Invented Myself', Johannesburg: The Ampersand Foundation, illustrated in colour on page 302 with the title *Sawmill Seychelles*.

Standard Bank Gallery (2015). *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 95.



After finishing a large-scale painting commissioned by the Pretoria City Council to commemorate the city's centenary, Pierneef took a well-deserved holiday in the Seychelles between August and November 1954. Pierneef, and his second wife, May, had visited the island once before on their way back from Europe and England in 1926, when they travelled via the Mediterranean down the east coast of Africa, visiting such harbour cities as Dar es Salaam, Mombassa and Lourenço Marques (now Maputo).

The Seychelles held a special allure for Pierneef. His first mentor and instructor, Frans Oerder, had travelled along the same coast as early as 1903, and he had no doubt told the young Pierneef about the exoticism of East Africa. Many years later, Pierneef, in turn, advised a very troubled Alexis Preller to seek refuge in the Seychelles. Preller stayed a number

of months between 1948 and 1949, and visited Zanzibar as well.

Pierneef was not impressed with the luscious verdancy of the tropical islands, however. He wrote to his friends, the Lion Cachets: 'The Seychelles has disappointed me a little as far as the landscape is concerned, everything is *very* green, apart from the few little bulls and cows.'¹ He nevertheless went on to say that the old houses and narrow streets of the islands were very suitable painting subjects, and he made numerous sketches to be used later in fully developed paintings in his studio. One minutely-detailed sketch of the scene depicted in the present lot has survived, and is presently part of the Ditsong South African National Cultural History Museum collection in Pretoria.

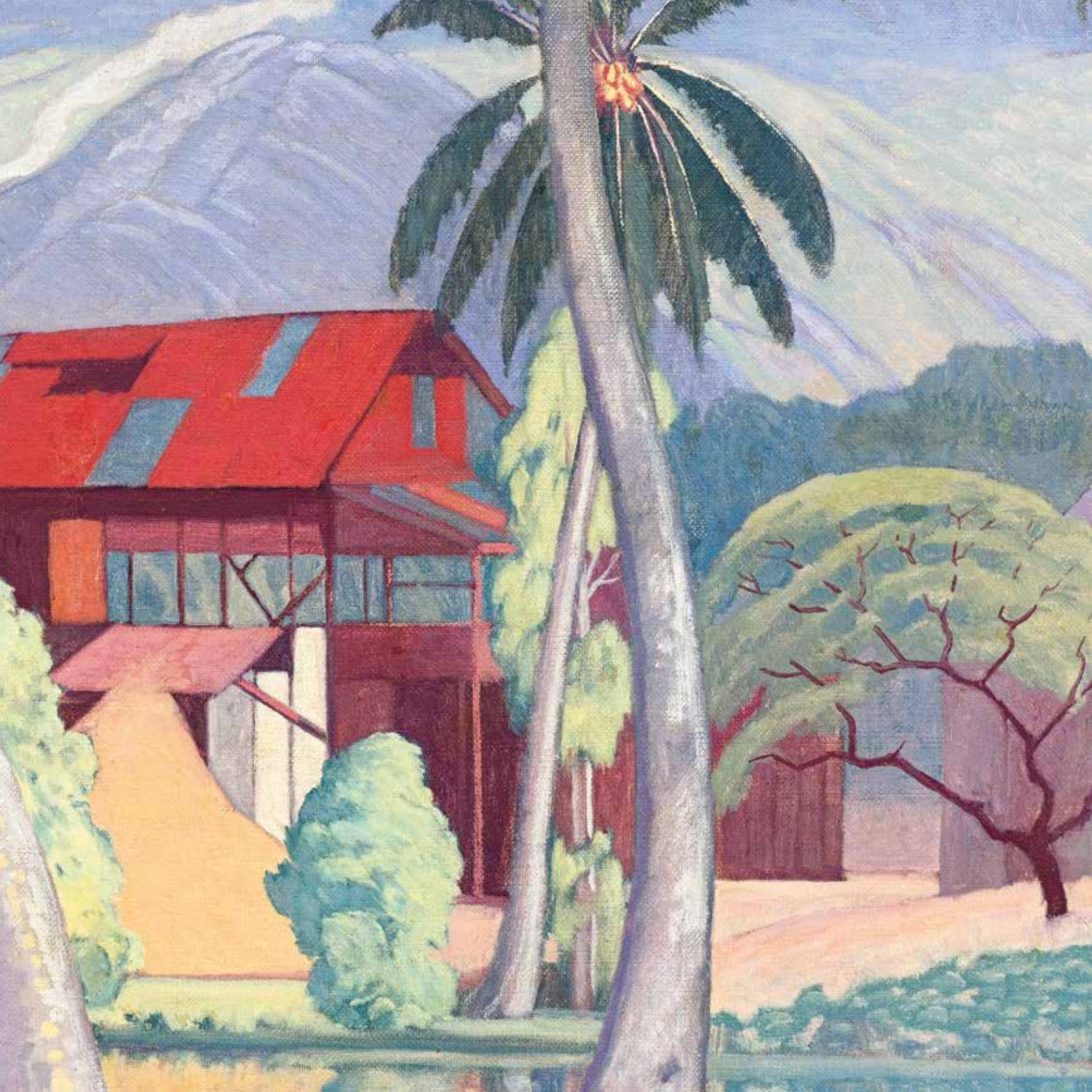
What is striking about this painting, *Cinnamon Mill*, is its unusual style. It employs what Esmé

Berman calls a 'post-impressionist style'.² In this regard, one is reminded of the work of Paul Gauguin, who lived for the last part of his life on exotic islands: Martinique, Tahiti, and eventually, the Marquesas, or Polynesian islands.

The second, most striking aspect of the present lot, is the fact that the title, *Cinnamon Mill*, evokes a sense of smell! Pierneef wrote the title in Afrikaans, *Kaneelmeul*, on the preparatory sketch in pencil. One can almost smell the exotic spice drifting lazily through the air, mingling with the smoke from the mill and getting entangled in the blue and purple clouds and mountains in the background.

¹ Estelle Pretorius (1990). 'Biography of Jacob Hendrik Pierneef', in PG Nel (ed.) *JH Pierneef: His Life and his Work*. Cape Town: Perskor.

² Esmé Berman (1975). *The Story of South African Painting*. Cape Town: AA Balkema, page 44.



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TE DIST.^o O III.^o EX.^o SR. AN-
TONIO MANOEL DE MELLO E
CASTRO SE FEZ ESTA FORTA-
LEZA NO ANHO DE 1791.



292

Frans Oerder

SOUTH AFRICAN 1867–1944

Fort Ibo, East Africa

signed; signed and inscribed with the title on the reverse

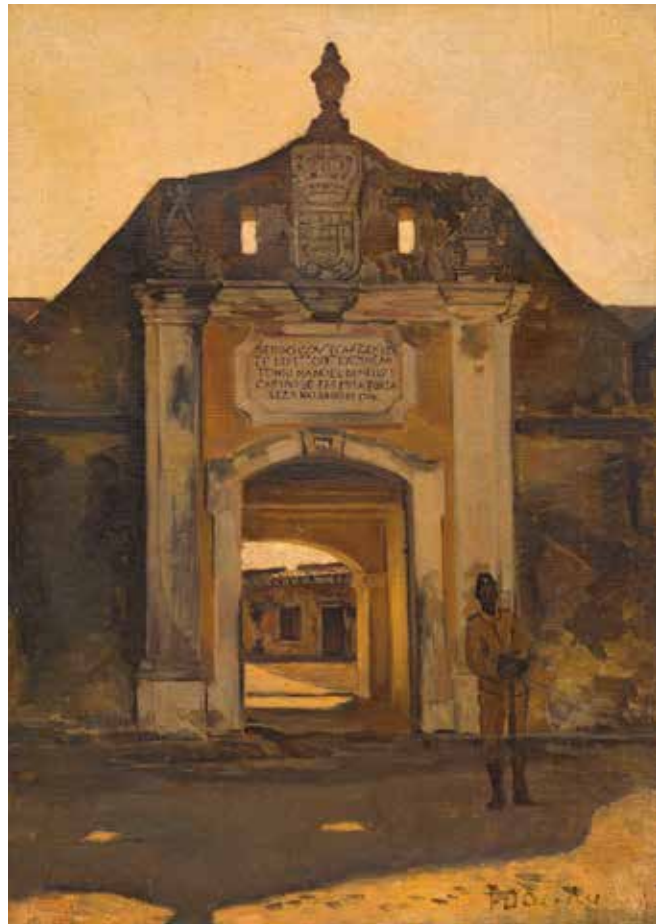
oil on canvas

49,5 by 35,5 cm

R100 000 – 150 000

Frans Oerder arrived in Pretoria in 1890 from Rotterdam. In 1899, and at the request of President Paul Kruger, he joined the Boer cause as an official war artist. Apart from sketching Boer positions in the field, the artist produced a fine group of British portraits while interned as a prisoner of war at Meintjieskop. After his release he travelled up the east coast of Africa, producing a small but remarkable body of exotic, sultry-aired vignettes characterised by torn banana fronds; crumbling, white-washed blockhouses; driftwood lean-tos driven into the sand; beached hulls waiting for the tide; and lithe, dark, slow-moving figures on the rocks. The present lot is a rare addition to this east African group, and catches the artist at the gates of the Forte de São João Batista on Ibo Island in the then Portuguese East Africa (present day Mozambique). A colonial guard, heavy-booted, stands sentry in the shade, while the interior courtyard, only glimpsed through the gates, appears deserted. Oerder spent some time accurately transcribing the inscription on the pediment, which referred to the building of the five-pointed fort by the Portuguese in the late eighteenth century. It served a military role, of course, and played a part in the area's slave trade.

Oerder, whose trip was cut short by malaria, might be the first on an extraordinary list of twentieth-century artists painting on the African east coast. If the tradition began with him, it was continued impressively by Hugo Naude, Henk Pierneef, Frieda Lock, Irma Stern, Alexis Preller, Terrence McCaw and Walter Battiss.



293

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Lowveld, Eastern Transvaal

signed and dated 1928; inscribed with the artist's name, the date, the title in Afrikaans and the medium on a Graham's Fine Art Gallery label adhered to the reverse

casein on paper

38 by 54 cm

R3 000 000 – 4 000 000

PROVENANCE

Schweickerdt Family.

LITERATURE

PG Nel (ed.) (1990). *J H Pierneef: His Life and His Work*. Cape Town: Perskor, illustrated in colour on page 219.

Few South African landscape pictures are as dazzling, as evocative, and as memorable as JH Pierneef's *Lowveld, Eastern Transvaal*. Having been acquired and treasured by the Schweickert family – a name closely associated with the artist from as early as 1910 – the painting's fame has more to do with its stippled, mesmerising surface than with its prominent position, in full, blazing colour, in PG Nel's landmark monograph, *JH Pierneef: His Life and His Work*. Painted in 1928, the year of his groundbreaking and modern-spirited show at Polliack's Music Room in Pretoria, the work catches the artist at his most innovative and technically assured.

The foreground of *Lowveld, Eastern Transvaal* is dominated by two beautiful, balanced, heaven-reaching acacias, their bark in ever-changing combinations of lavender, orange and pink; behind them the bushveld recedes deep into the picture, its grasslands and clearings turning from green to coral to violet as they roll towards the mountains.



Each part of the scene – however near or distant – is treated with equal care. Pierneef colours the mountains and the clouds with his signature sense of drama: deep purples follow the shadows under ridge lines, blue and indigo define the range's silhouette, while spots of grey and streaks of silver and white make up the sky.

While still energised by his time in Europe in 1925 and 1926, and despite his head being turned there by some contemporary preferences for unrestrained colour and painterly impulse, the composition of *Lowveld, Eastern Transvaal* is organised along simple geometric lines. This clear respect for structured, mathematical pattern had much to do with the teachings of the Dutch theorist Willem van Konijnenburg, and it adds to the sense of peacefulness and harmony that pervades the artist's view of his beloved bushveld. It also provides evidence of the artist's specific attempts at the time to impose on his landscapes the kind

of rigorous, decorative order made famous by *Composition in Blue*. In fact, despite the shimmering finish of the one, and the heavy, cool permanence of the other, the two paintings have much more in common than the date of execution. Both, moreover, are icons of South African landscape painting.



Composition in Blue





294

Hugo Naudé

SOUTH AFRICAN 1868-1941

Landscape

signed

oil on board

25,5 by 35,5 cm

R180 000 – 240 000



295

Anton van Wouw

SOUTH AFRICAN 1862–1945

Hammer Work, maquette

signed and inscribed with
'Foundry G. Massa, Rome'
bronze on wooden base
height: 12,5 cm excluding base

R300 000 – 500 000

Irma Stern

SOUTH AFRICAN 1894–1966

Lady of the Harem

signed and dated 1945

gouache on paper

77 by 55 cm

R3 000 000 – 4 000 000

LITERATURE

Irma Stern (1948). *Zanzibar*, Pretoria: Van Schaik, illustrated in black and white on page 14.

Painted during her second trip to Zanzibar in 1945, *Woman of the Harem* is typical of something of a shift in Stern's approach to her subjects at this time. As she put it in a letter from Zanzibar to her friends Freda and Richard Feldman, 'I am painting dramatic pictures, compositions and faces – not just types and races.'¹ This sense of a shift towards a deeper engagement with her subjects is reiterated by Joseph Sachs, writing in 1942, who suggests that Stern's Zanzibar paintings are the 'high water mark of her art. Canvases are full of gorgeous colour and the strange mysterious atmosphere of this tropical island, but they have also recaptured the spirit of the diverse humanity that is found on the East Coast of Africa.'²

It is important to remember, however, that Stern was a product of her time. Her approach to her subjects was informed by her early training in German Expressionism, where the notion of the 'primitive' (particularly of non-Western cultures) was upheld as something of an article of faith; a way of asserting a fundamental, utopian humanism as a means of countering the dehumanising forces of twentieth-century industrialisation. In these terms, Stern's images of the exotic 'others' – problematic as they may be when viewed through the lens of postcolonial theory – offer insights that might otherwise have been lost and leave us with a compelling visual legacy of vanishing ways of life that might otherwise have gone unrecorded. As Marion Arnold puts it, 'Her portraits of black models make assumptions about life style and sometimes, unwitting on her part, telling social comment is rendered.'³

Stern was captivated by the romance and exoticism of Zanzibar, which she saw at once as

a cosmopolitan melting pot of cultures and as expressive of a particular kind of spirituality. In a 1954 article, Stern describes being transfixed by an old Arab bead seller, who seemed to live 'in a world of his own, a spiritual world, untampered by travels and noise and desire for money or goods ... In this I found a new truth – a truth from early times and handed down from age to age, a worship of spiritual forces.'⁴ At the same time, however, she could not avoid remarking on gender inequalities, particularly as regards the Arab community: 'Arab women are still in purdah,' she writes in *Zanzibar*, 'and only deeply veiled may they leave the house.'⁵ She describes visiting the luxurious, mysteriously exotic and exclusively feminine world of the harem, 'filled with their dowries of lovely old eastern silks with heavy gold fringes, trousers ruched at the ankles with the frills falling over their feet. Heavy perfumes hanging in the air – expensive, penetrating Eastern perfumes. The large mirrors in heavy golden frames coming down from the ceiling and decorated with arabesques and crests are gifts from the Sultan. The rooms are laid out with mats over old dark red tiles – Persian mats and straw matting in vivid array. In front of the bed is a mattress in red silk with heavy stripes of gold brocade edging it – the day bed.'⁶

In this painting, the intense, jewel-like colours of the woman's garments, the way in which she fills the composition, and the inscrutability of her half-opened eyes convey something of this languid mystique and intimacy. Positioned near an open window that is partially covered with a wrought-iron screen of decorative arabesques, the painting is reminiscent of Matisse's odalisques painted during the 1920s. However, the comparison does

not go much further than certain formal similarities. Matisse's odalisques were modernist essays in an established orientalist trope: the erotic harem fantasy featuring exotic, dark-skinned women from France's North African colonies as passive fetishes of the eroticised male gaze. While Matisse claimed to have seen harem women during his trips to Morocco in 1912–13, it is improbable that he would have had access to these severely restricted spaces and was more likely to have encountered their simulacrum in the local brothels. His odalisques remain, therefore, decorative cultural stereotypes.

Stern, on the other hand, paints with an urgency born of a desire to convey her charged impressions of the intimate, feminine space, and in so doing to give a sense of the vital, colourful presence of what lies behind the veil. 'In this Eastern world the woman has no rights,' she concluded in *Zanzibar*. 'They run about like ghosts, black, with their Jashmak [sic] covering their faces and bodies. Each nation of the East has a different way of hiding their females.'⁷

Federico Freschi

1 Quoted in Mona Berman (2003). *Remembering Irma: Irma Stern – A Memoir with Letters*, Johannesburg: Double Storey, page 97.

2 Joseph Sachs (1942). *Irma Stern and the Spirit of Africa*, Pretoria: Van Schaik, page 61.

3 Marion Arnold (1995), *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, page 101.

4 Irma Stern (1954). *National Council of Women (NCW) News*, page 8.

5 *Op. cit.*, page 12.

6 *Ibid.*

7 *Ibid.*, page 45.



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297

Maggie Laubser

SOUTH AFRICAN 1886–1973

Harvesters in Wheatfield

signed
oil on canvas
45,5 by 55 cm

R2 000 000 – 3 000 000**LITERATURE**

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in colour on the front cover and in black and white on page 202, catalogue number 634.

Johannes Meintjes (1944). *Maggie Laubser*, Cape Town: HAUM, illustrated in black and white on page 36 with the caption 'Oestyd (Olieverf) 1929'.



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On the front cover of *Maggie Laubser: Her Paintings, Drawings and Graphics* (1994), the catalogue raisonné compiled by Dalene Marais, an image of *Harvesters in Wheatfield* is featured. This image is significant: apart from denoting the meticulous documentation by Marais, it is a seminal piece in Laubser's oeuvre. It foreshadows the engaging leitmotif of harvesting that preoccupied the artist throughout her artistic production.

Laubser was well-acquainted with labour on a wheat farm. She was born on the farm Bloublommetjieskloof in the Malmesbury district. There she spent her carefree childhood. Later, on a short visit from Europe when she visited her parents, she familiarised herself with the farm Oortmanpost, near Klipheuwel, which her father bought in 1914. Later Oortmanpost became her destination. When she finally returned to South Africa in 1924, she drew inspiration for many a year from the wealth of material she was exposed to. Here she painted her odes to the people, birds and animals of the land.

Even before her return, workers reaping and stacking wheat had already inspired her. In Belgium, at Schoten, where she stayed during 1919 and 1920, she was drawn to the labour of women harvesters. She made drawings and paintings on the theme of peasant women working in wheat fields. When she finally settled in South Africa she used a vacant room outside the farmstead as her studio. Here she started to pay homage to farm labour and many a ground-breaking piece was completed, including *Harvesters in Wheatfield*. In the present lot, two farm hands are depicted. They work in unison: the one, sickle in hand, cuts the ripe yellow ears of wheat, while his fellow worker gathers the wheat to bundle the sheaves. Stooping, they carry out their work in back-breaking positions. However, the viewer is not aware at first of what their labour really entails and is only enchanted by the beauty of the scene. On looking closer, one becomes aware of the heat of a summer's mid-day: note the position of their shadows. Nevertheless, the workers cut and gather. In the mid-distance is proof of the labour they have

already done.

Harvesting was one of Laubser's favourite subjects. In these scenes she limited the number of workers employed to carry out the work. Only in one instance do four farm hands appear. Laubser places emphasis on the worth of the sweat of the farm worker's brow. These harvest scenes belong to the 'sickle and scythe' period in the history of South African agriculture. As a matter of interest, *Somer*, the Afrikaans novel by CM van den Heever deals with the same period of farm labour, but whereas Laubser interprets the labour pictorially, Van den Heever gives a detailed description of the back-breaking labour in the heat of a high summer sun. This is a bygone epoch, of a time before mechanisation took over.

Laubser's painting additionally has religious connotations. For her, to paint was to pray. The workers in the fields conjure up the following verse from *St Matthew*: 'The harvest truly is plenteous, but the labourers few ...'

Elza Miles

298

Maggie Laubser

SOUTH AFRICAN 1886–1973

Leentjie

signed with the artist's initials
oil on board
45 by 37,5 cm

R1 000 000 – 2 000 000

EXHIBITED

South African National Gallery, Cape Town, 1965,
catalogue number 50.

LITERATURE

Dalene Marais (1994).
*Maggie Laubser: Her Paintings, Drawings and
Graphics*, Johannesburg: Perskor, illustrated in
black and white on page 207, catalogue number
666, and titled *Portrait of a Young Woman*.



Portrait of a Girl with Geese

The present lot shows off Maggie Laubser at her best. *Leentjie* is an exquisite, intense, offbeat portrait by a brilliant, singular and honest painter. A young domestic worker on Oortmanspost, the artist's farm in the Malmesbury District, Leentjie was evidently beautiful, with large, clear eyes, an open face, and deep brown, glistening skin. She sat for the artist with her hair casually shaped, wearing a lace vest, blue smock, and a pink blouse just lighter than her lips.

By arranging her sitter off-centre, and catching her with her gaze directed away from the artist, Laubser reworked a portrait composition that had served her so well in the 1920s. Leentjie's averted eyes evoke the sense of pastoral innocence that



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characterise the artist's finest portraits, while the position of the head presents the best opportunity to paint a meaningful background. In this instance, a rustic farm cottage, thatched and gently lit from within, helps contextualise the sitter, while boulder-like clouds, given volume by different shades of purple, grey and blue, enclose the scene.

While the work only includes the artist's initials on the sitter's sleeve, its remarkable quality, not to mention its stylistic elements – the dense, expressive painting of the head, the intimate if direct composition, and the fearless, rich colour – helps date the work to 1928, or very close to it. *Leentjie* also bears a striking resemblance to the

tender and magnificent *Portrait of a Girl with Geese*, that would have been executed at a similar time and in a similar mood. Both portraits pulse with life, both are filled with pathos, and both might be singled out as milestone examples.

The picture has a romantic provenance. It was purchased at an exhibition in Stellenbosch, much to the disappointment of a young woman who had missed the opportunity. Overhearing her regret, the new owner approached the woman with a light-hearted offer. She was promised the painting for her home, but only on condition of marriage. Although strangers then, a relationship developed, and the promise was fulfilled.





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Maggie Laubser

SOUTH AFRICAN 1886–1973

Women Carrying Wood

signed with the artist's initials

oil on canvas

37,5 by 47 cm

R1 000 000 – 2 000 000

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 201, catalogue number 629.

Maggie Laubser's striking painting, *Women Carrying Wood*, encapsulates the formative impressions of the artist's youth – the golden hues and unspoiled nature of the wheat farm near Malmesbury where she was born, the vivid colours, shapes and forms of farm life, and the harmony of lines that continued to inform her work throughout her life.

There is a theatrical aspect to the painting as the foreground is occupied by the two women and a child going about the daily chore of carrying firewood to the whitewashed, thatched labourer's cottage. No matter how mundane a task, Laubser imbues the figures with dignity, and sets them against a golden glow contrasted with swathes of deep blue, green and the deep mauve of the mountains. Typically, the backdrop of nature becomes subjugated to the focal figures as it cuts off the horizon with the mountains thereby emphasising the foreground even more strikingly.

300

Maggie Laubser

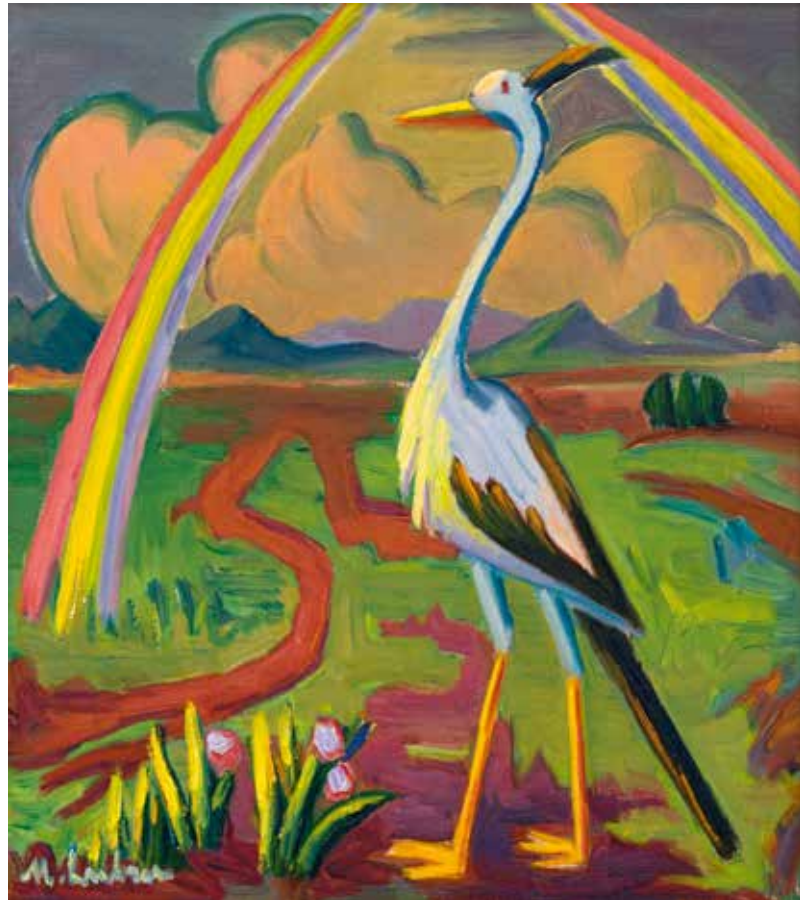
SOUTH AFRICAN 1886–1973

Bird in a Landscape with Rays

signed

oil on canvas laid down on board
45 by 40 cm**R600 000 – 900 000****EXHIBITED**South African Association of Arts, Cape
Town, 1960.**LITERATURE**

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 349, catalogue number 1525.



© The Estate of Maggie Laubser | DALRO

In Europe, Maggie Laubser yearned for the wide open spaces of the South African landscape. Surely she also longed for the wild birds with which she was familiar from roaming the fields as a child and collecting a variety of eggs. At that time, she also observed their habits and studied their behaviour. In 1924 when she finally returned to the country of her birth, it is not surprising that she took up the ties of her youth and birds became a major source of inspiration for her pictures.

The heron features in several of her landscape paintings, sometimes with ducks and sometimes with people that move into the distance. *Bird in a Landscape with Rays* differs from other compositions

featuring herons as the bird's prominence is emphasised by a rainbow that seemingly splits into two rainbows: one on the left and the other on the right. Dramatically, the heron takes its position on the forefront of the picture plane, between the two rainbows that enshrine the bird. This configuration of the rainbow is suggestive of nature's cathedral and a Gothic arch is called to mind. Some of the rainbow colours reflect on the bird's feathers linking the bird and the rainbow that connects heaven and earth. Therefore, it signifies 'as above, as below'. This heron embodies a heavenly messenger.

In addition to the colours reflected on the bird's feathers, which connect it to the rainbow, the

elegant bearing of the bird enhances its regality. Enshrined by the rainbow arch, the bird becomes the ruler in this domain. That the earth where he treads is holy ground is confirmed by the double rainbow. In this domain there are barely any shadows, every colour is luminous. The clouds become bulbous lights and the tracks of reddish brown that seemingly meander to and from the heron are energised to take on lives of their own. The track that emerges from the left corner moves into the middle distance where it swings down towards the heron where it stops. Its sweeping movement emulates the elegance of the bird. This is the domain of eternal light.

Elza Miles

301

Maggie Laubser

SOUTH AFRICAN 1886–1973

Lake Scene with Trees and Mountains

signed with the artist's initials; dated 1920 on the reverse

oil on canvas

35,5 by 29,5 cm

R300 000 – 500 000

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 131, catalogue number 225.

Maggie Laubser, having spent the War years at the Slade in London, arrived, via an important stay in Belgium, in San Vigilio, on the shore of Lake Garda, in October 1920. In the company of Arnold Balwé, her friend, fellow painter, and the son of her great benefactor, Jan Hendrik Balwé, and within such beautiful surroundings, Maggie painted with abandon, free of financial responsibility, and willing to experiment. The work she produced in this period (which ended with a return to South Africa in September 1921) was particularly bold, carefree, and rich with simple colour combinations. These pictures are easily recognised by the deep, shifting blues of the lake; stiff, multi-coloured sails on the water; crooked, simplified olive trees; arrow-straight cypresses; reflections of crumbling villas; and, of course, the sharp-edged, surrounding mountains. Lot 301 is a fine example, showing a view through dramatically shadowed trees, over the azure lake, towards the iconic peak of Monte Pizzocolo.

Maggie returned to Europe in November 1922, and settled in Berlin. Her exposure there to the great German Expressionists – she met Erich Waske, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff, and spent much time in front of paintings by Franz Marc – left a lasting impression on her work. Lot 302 has much in common with the spirit of these artists, although the lingering influence of Van Gogh, whose work she had become more familiar with while in Antwerp in 1919 and 1920, is more obvious. The facades that make up the harbour town are smears of butter yellow, cream and brown, while the watery shadows and reflections are painted as if a single, moving, decorative mass. The date of the painting – it is clearly marked 22 – exposes a curious mystery: with her travel itinerary in mind, was this European scene painted in South Africa, conjured from memory, and executed in excited anticipation for her return?



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302

Maggie Laubser

SOUTH AFRICAN 1886–1973

Fishing Harbour, Belgium, recto;
Sunset, verso

signed and dated '22

oil on board

28 by 33,5 cm

R450 000 – 600 000

PROVENANCE

Mr A Rose-Innes, Cape Town.
Strauss & Co., Cape Town, 8 October
2009, lot 271.

EXHIBITED

South African National Gallery, Cape
Town, 1969, catalogue number 43.

LITERATURE

Dalene Marais (1994). *Maggie Laubser:
Her Paintings, Drawings and Graphics*,
Johannesburg: Perskor, illustrated in
black and white on page 129, catalogue
number 212, with the title *Lake Scene
with Buildings*.

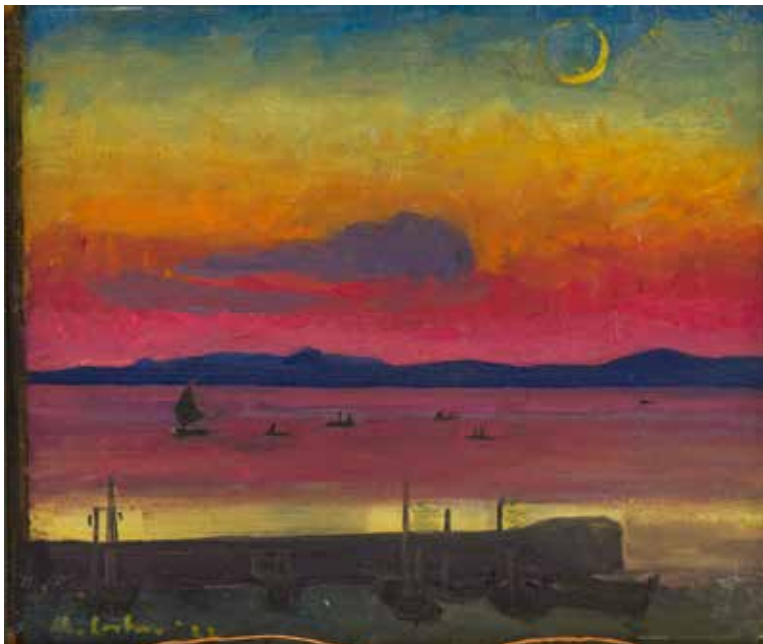
NOTE

Sunset on verso signed and dated '22.



© The Estate of Maggie Laubser | DALRO

recto



© The Estate of Maggie Laubser | DALRO

verso





303

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Willow Trees, Roodeplaat Dam

signed and dated 1928

casein on paper

38 by 53,5 cm

R2 000 000 – 3 000 000

PROVENANCE

Schweickerdt Family.

LITERATURE

PG Nel (ed.) (1990). *JH Pierneef: His Life and His Work*. Cape Town: Perskor, illustrated in colour on pages 184 and 185.

Located on the north-eastern outskirts of Pretoria, Pierneef visited Roodeplaat Dam and its surrounding veld repeatedly. He camped in the area as a young man, occasionally with Anton van Wouw, and sketched there enthusiastically. The present lot might well have started as one of these studies, although it would almost certainly have been worked up in the studio. In any event, it is quite remarkable that *Willow Trees, Roodeplaat Dam*, so monumental a picture, is made up of such short and minute flashes of pure colour. Painted in casein, the swift-drying medium that, thanks to its curd-based binding agent, so wonderfully preserves pigment, the work shows off Pierneef's polished skill, his passion for his surrounding veld, and his flair for the spectacular.

The focal point of the picture is the mature willow tree on the right of the composition. Each branch is weighted down by the twisted and bundled strings of leaves, now pure gold late in winter. As is usual with his willow forms, Pierneef takes as much notice of the tree's architectural framework as he does the patterns created within it. The willow acts as a natural lattice, therefore, through which segments of sky and cloud can be appreciated. Below it the grass seems brushed and angled like freshly laid thatch, but the diagonal flicks of yellow and pink there offset the deep blue of the water. Between the far bank and the sky, the landscape is stacked with thin, parallel lines of dotted, contrasting colours: first lavender, then mint-green, then silver, then violet.

The artist is perhaps better known for his immense acacias, but it was the hardy Highveld willow tree that captured his attention as a young painter. Whether it was the silhouette of the tree changing through the seasons, or the unusual sense of balance created by the bunched, cascading leaves, there is little doubt that the artist's early experiments with the willow form resulted in some of his most avant-garde designs and compositions.



304

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

District Six

signed and dated 1955

oil on canvas

47,5 by 57,5 cm

R200 000 – 300 000



305

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Vanaf die Bovlei, Wellington. K.P.

signed and dated 1962; inscribed with the title and the artist's name on a plaque adhered to the frame

oil on canvas
57,5 by 69,5 cm

R400 000 – 600 000

LITERATURE

'Picture of a Painter: Gregoire',
South African Panorama, January 1963,
illustrated in colour on page 23.

306

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Irises

signed and dated 1941

oil on canvas

61 by 61 cm

R4 000 000 – 5 000 000

One often sees beautiful fruit and/or vegetables on exotic cloths and sometimes traditional African figurines included in Irma Stern's still lifes, but the present lot is unique in having a little sketch of a portrait, only half visible, in the background of this sumptuous work. The background of sea green, also found in *Mary* (Lot 285), another work on this sale, replicates the exact colour of the walls in the dining room of Stern's friend Freda Feldman, where Stern would set up her makeshift studio when visiting her in Johannesburg. The white irises and fronds of wild plum leaves could well have been picked from Frieda's Houghton garden. It is, however, the bright red anthurium in the foreground that anchors the whole composition and fixes the viewer's immediate attention.

The enigmatic background portrait sketch is, in all likelihood, a small self-portrait of the artist, judging from the handful of rough sketches she made of her own profile. Drawing can be considered as thinking, made visible, and this sketch suggests the artist reflecting on her still life practice. As Marion Arnold states: 'In her representation of self, Stern projected and transformed her internalised emotions. She also found redemption and healing in her love of nature and created a large body of still-life paintings featuring flowers, many of which are brilliantly coloured, affirmative celebrations of the regenerative powers of nature, and personal records of Stern's life. Flowers in bowls become metaphors of nature contained and constrained by culture, and speak of Stern's free spirit disciplined by the rigorous demands of painting.'¹

¹ Marion Arnold (1996). *Women and Art in South Africa*, Johannesburg: David Phillips Publishers, page 88.



© Irma Stern Trust | DALRO





307

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

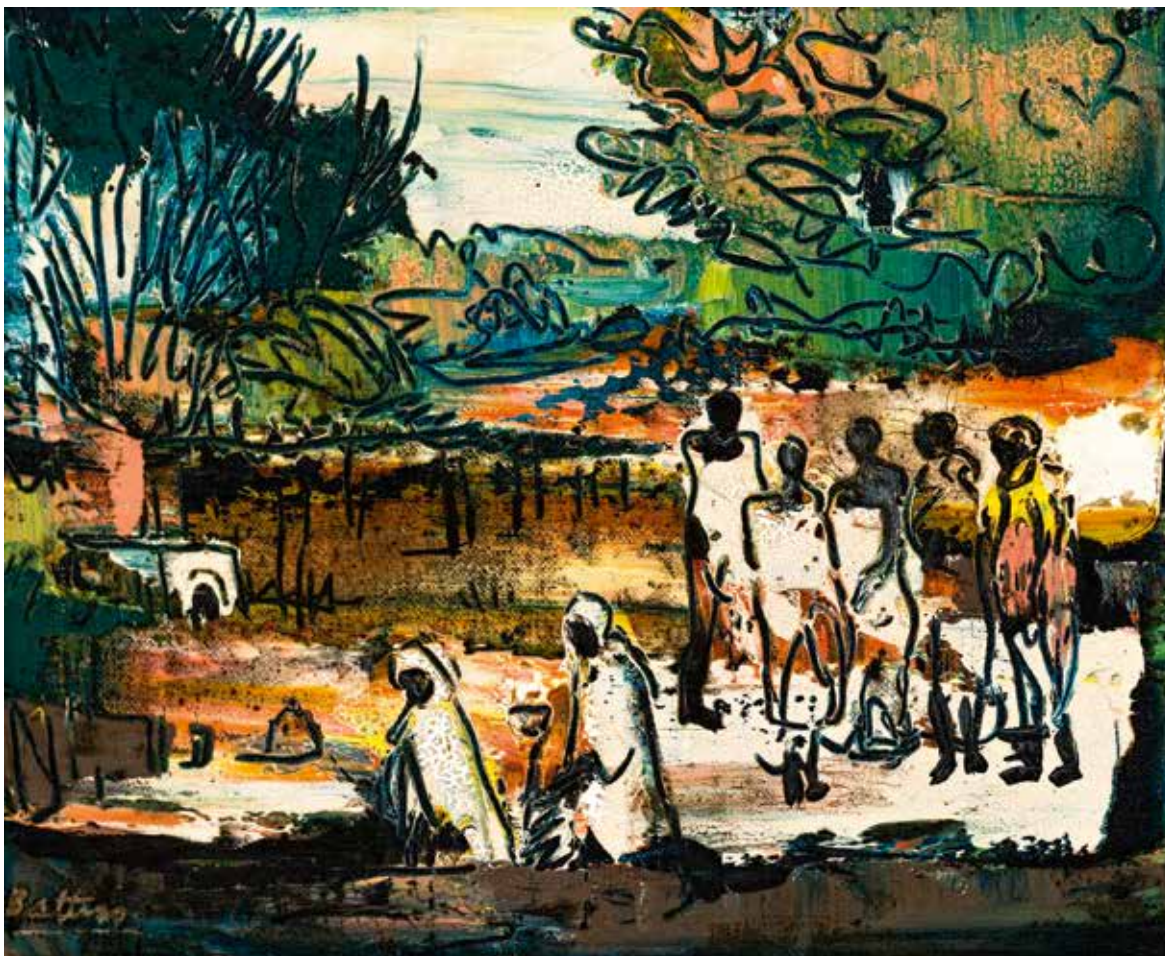
Bay of Natal from the Berea

signed with the artist's initials

oil on canvas

26 by 33,5 cm

R90 000 – 120 000



308

Walter Battiss

SOUTH AFRICAN 1906–1982

African Afternoon

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

oil on canvas

20 by 24,5 cm

R150 000 – 200 000

309

Leonora Everard Haden

SOUTH AFRICAN 1937–

Lekkerdraai

signed and dated 1986

oil on canvas

81,5 by 63 cm

R70 000 – 90 000





310

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Op Doringpoort

signed and dated 1936

oil on canvas board

29,5 by 39,5 cm

R250 000 – 350 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town, 17
October 2006, Lot 494.



311

Maggie Laubser

SOUTH AFRICAN 1886–1973

Woman Stamping Mealies

signed; inscribed with the artist's name, the title and the medium on a Johans Borman Fine Art Gallery label adhered to the reverse oil on canvas laid down on board 45 by 54,5 cm

R1 600 000 – 2 000 000

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 292, catalogue number 1183, and titled *Woman at the Pounding Block in Front of a Hut*



© The Estate of Maggie Laubser | DALRO

Woman Stamping Mealies is a jewel in Maggie Laubser's oeuvre of painting figures in the rural landscape going about their daily toil. Laubser portrays the woman carrying a child on her back while stamping the mealies that provide her family with the staple required for their sustenance. With an exquisite vivacity, the artist uses boldly expressionistic blues and gold tones to emphasise the vibrancy of the rhythmic motion of the stamping of the mealies. The artist frames the upper half of the scene with the labourer's cottage and adds to the familial setting a young boy resting in the shade. Laubser bestows on the work a liveliness, an almost celebratory tone and respect for the humdrum, and this is further augmented by the energetic pecking of the geese shown in striking colours and shapes gathered around the feet of the woman.



312

Maud Sumner

SOUTH AFRICAN 1902–1985

Trees

signed

oil on canvas

45,5 by 64 cm

R500 000 – 700 000

PROVENANCE

Strauss & Co., Johannesburg,
1 November 2010, Lot 168.



313

Maud Sumner

SOUTH AFRICAN 1902–1985

The Mole at Swakopmund

oil on canvas

50 by 100 cm

R50 000 – 70 000





314

Irma Stern

SOUTH AFRICAN 1894–1966

Tomato Pickers

signed and dated 1961

oil on canvas

53,5 by 72 cm

R3 000 000 – 5 000 000

Irma Stern produced a number of paintings of harvest scenes in the 1960s which Neville Dubow describes as 'lyrical figures-in-landscape compositions, loosely knit yet held together by sweeping rhythms that bind earth, workers and sky'.¹ We know that Stern visited Europe in 1961 and painted in Spain. It's quite possible that *Tomato Pickers* was painted there as the harvesters wear the same loose dresses and yellow sun hats as seen in *Siesta*, also painted in 1961.²

Mona Berman records that by February 1961 Stern and Dudley Welch were in Alicante, Spain, from where she wrote to Berman's mother, Freda Feldman, in the now celebrated correspondence made public through Berman's book. After complaining of illness, Stern writes: 'I am apart from that hard at work. Am doing work that astonishes even me – the local press has lately discovered me and simply put articles out "La Picasso" ... all through the Spanish press ...'

She continues: 'This place is very African in character. Palms grow – dates even get ripe – the sea is blue and the sun shines hard. We are having almond and peach trees in full flower and it is only 12th Feb ... We drive out all the days and I come back and paint in the studio.'³

With quick strokes and vigorous brushwork Stern captures the energetic atmosphere of women at work. Animated by lively rhythms and bright primary colours, the painting becomes a celebration of the harvest, of the cycles of nature and fecundity and of the people who make this possible. *Tomato Pickers* can be compared both in terms of subject and treatment to *Pimento Harvest*, painted in 1962, and now in the Permanent Collection of Iziko South African National Gallery.

1 Neville Dubow (1974). *Irma Stern*, Cape Town: Struik, page 21.

2 Marion Arnold (1995). *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, illustrated on page 93.

3 Mona Berman (2003). *Remembering Irma, Irma Stern: A Memoir with Letters*, Cape Town: Double Storey, pages 142 and 143.

315

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Distant Mountains

signed and dated 1928
casein on artist's board
40 by 55,5 cm

R1 000 000 – 1 500 000

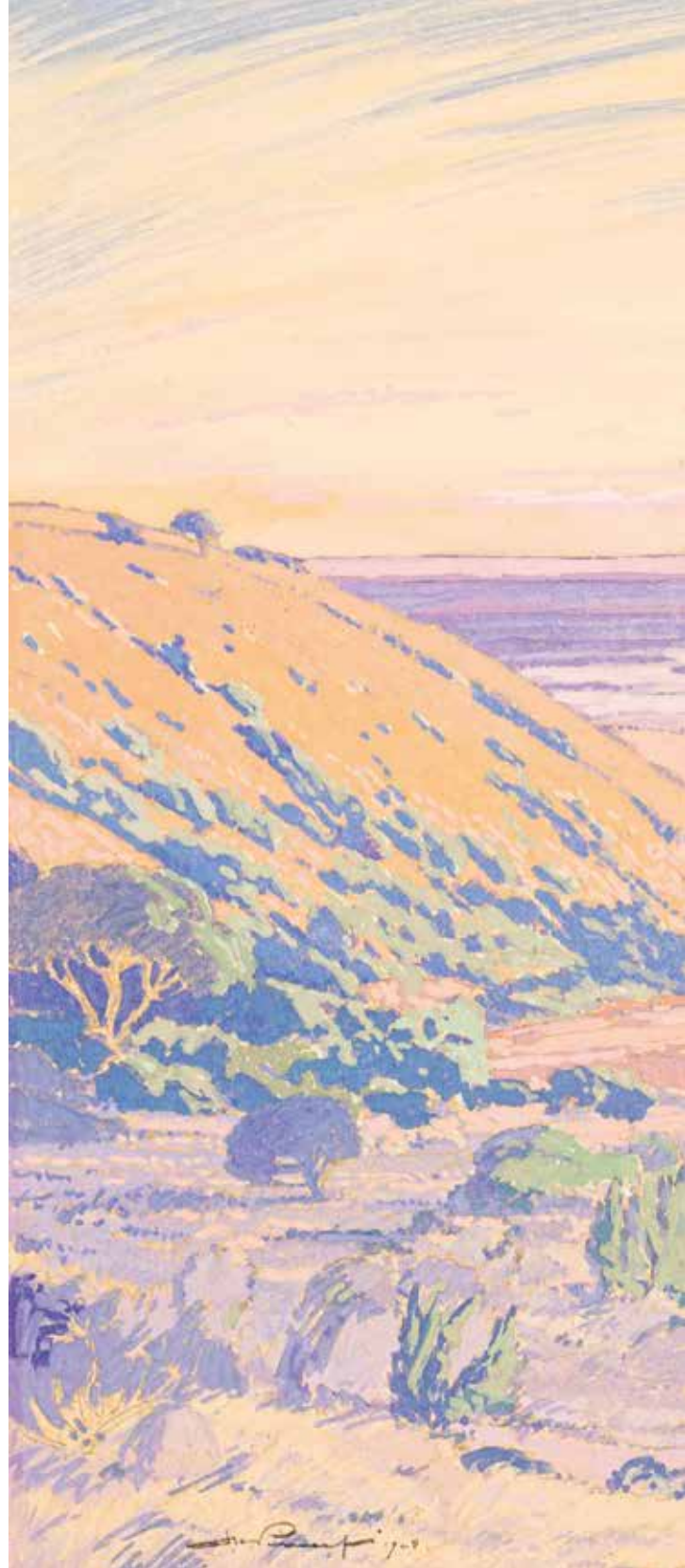
While Pierneef sketched endlessly in the veld, the studies he made more often than not served as *aides-mémoire* for later, carefully-conceived, idealised studio pictures. Evidence of this process might be recognised in the comparison of the present lot, this exquisite, varied and intricate casein, to another of the artist's slightly later benchmark examples, *Extensive Landscape, Lydenburg, Northern Drakensberg Beyond*. Even at a glance the compositions are remarkably similar: hillsides slope gently inwards and intersect centrally; the foreground is punctuated with the indigenous trees, shrubs and rock formations with which the artist was so familiar; and the landscape endlessly unfolds under a wide sky. That both pictures remain so unique while relying on the same valley viewpoint suggests the power of the artist's imagination when back in the studio. The comparison also makes clear just how the artist could re-use successful designs in new contexts, while always providing such a convincing sense of place.



Pierneef sketching in the veld.

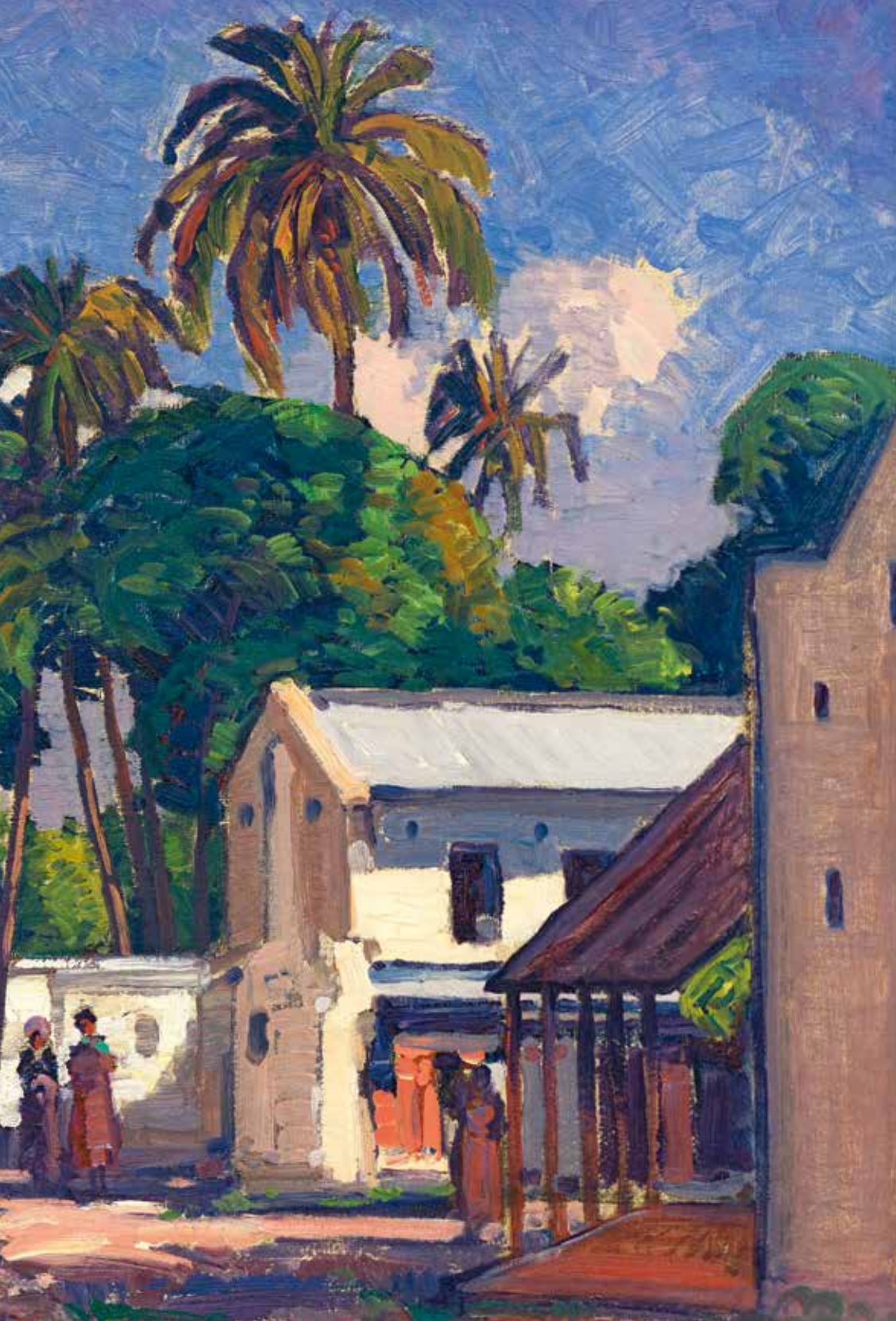


Extensive Landscape, Lydenburg, Northern Drakensberg Beyond









316

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Dar es Salaam

signed; inscribed with the title on the reverse

oil on board

59,5 by 97,5 cm

R4 000 000 – 6 000 000

PROVENANCE

Acquired directly from the artist by Thomas William Nicolaas Hitge, former Judge President of the former Transvaal, and Mayor of Potchefstroom. Bernardi Auctioneers, February 2006.



317

Maud Sumner

SOUTH AFRICAN 1902–1985

Still Life with Blossoms and Fruit

signed; inscribed with the artist's name, the title and the medium

on a Johans Borman Gallery label adhered to the reverse

oil on canvas laid down on board

37,5 by 45 cm

R350 000 – 450 000



318

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Boereplaas, Wellington, Kaap

signed; inscribed with the title on the back

oil on board

22 by 26,6 cm

R250 000 – 350 000

319

Alexis Preller

SOUTH AFRICAN 1911–1975

Apple II

signed and dated '69
intaglio, oil on fibreglass
90 by 79,5 by 12 cm

R4 000 000 – 5 000 000

This intaglio *Apple II* (1969) was shown alongside two other companion pieces at the Alexis Preller Retrospective Exhibition at the Pretoria Art Museum in 1972. This disarmingly simple image of an apple, floating against dramatically silhouetted leaves on an azure blue-green background has a complex iconographic genesis within Preller's oeuvre.

Preller's early work is known for its strongly African themes and for his interest in still life paintings in which objects of special significance to him appear and items of fruit take on singular importance. In his famous still life, *The Feast* (1946), the Swazi platter is filled with Gauguinesque mangoes, while a single iconic mango appears in a small early work, *Red Mango*, painted in the Seychelles in 1948. In this work the low horizon line of the ocean and the foreground of the beach amplify the simple monumental presence of the single mango into something of mysterious significance.

In another work, *Mangoes on a Beach* (1948), Preller proliferates the reading of the mere presence of fruit with his inclusion of strong Hieronymus Bosch allusions, where boat-like mangoes sail out towards the horizon, embellished with quoted details of masts and long flapping pennants.

Preller's great capacity to create works of evocative power, mysterious content and a proliferation of meaning is to be seen in his complex development of a personal iconography over a lifetime.

By the late 1960s, there is a drift away from African themes in Preller's work towards a broader classical Mediterranean iconography. Archaic Greek kouros figures provide the source for his powerfully mysterious painted and intaglio images of mythical male torsos: *The Creation of Adam* (1968), *Adam* (1969) and *The Unfound Kouros* (1969).

A shift in the type of fruit that Preller chooses to



The Feast 1946



The Red Mango 1948

paint is also significant, the mangoes of the east coast of Africa give way, in the case of the present lot, to Eurasian apples, seemingly a banal image, but here symbolically loaded. The apple is linked to the biblical Eden, the primordial state disrupted by moral choice, temptation, the loss of innocence and original sin. The creation of Adam as the *first man* exercises Preller's creative mind and leads to a series of works in which the symbolic presence of the apple is apposite to the presence of Adam. The apple appears in a number of Preller's earlier works, but less starkly than in the intaglios prepared for the much anticipated and innovative 1969 exhibition at the Henry Lidchi Gallery in Johannesburg.

Nothing that Preller had revealed about his experimental medium had prepared viewers for a completely new *art-form*. Three versions of a favourite subject titled *Apple I*, *Apple II* and *Original Sin* exemplified the *intaglio* in its simplest state. In each of these, a concave form, the negative cast of half of a single apple, receded from a flat rectangular surface – the equivalent of the conventional picture format. Preller had then painted on both the flat and the concave surfaces, treating the apple as he would normally depict any three-dimensional object. The effect was deceptive. At first sight, the work appeared to be a conventional painting, with a prominent image of an apple. The *intaglio* form – the apple – gave no suggestion of concavity; but as the light changed, or the viewer moved, the perceived aspect of the image seemed to vary. The visual effect was dramatically apparent in the case of a more complex image.¹

Karel Nel

¹ Esmé Berman and Karel Nel (2009). *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, page 282.



320

Christo Coetzee

SOUTH AFRICAN 1929–2000

Abstract Composition

signed and dated 72

mixed media on canvas laid down on board

90 by 63 cm

R100 000 – 150 000

LITERATURE

Wilhelm van Rensburg (2018). *The Safest Place is the Knife's Edge: Christo Coetzee (1929–2000)*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 12.

Christo Coetzee fills the picture plane with numerous circular shapes. He then places tubular shapes in such a manner that they appear to be hovering in space, above the circles. Over these tube-like structures, Coetzee then applies vertical and diagonal lines in smooth sweeps, directly squeezed out of tubes of white, yellow and black oil paint. Although painted in 1972, the present lot is a veritable inventory of a number of Coetzee's previous and future stylistic developments. So, for example, the circles refer to a very prominent phase in his art, produced while he was in Paris, France, in the early 1960s after returning from a study period of nearly one year with the Gutai Art Association, a group of avant-garde, post-World War II artists in Japan. Coetzee imbues the circles, or what he refers to as Neo-Baroque orbs, with various symbolic meanings, such as perfection, boundless time, and enclosed space. The tubular shapes refer to a short period of his development, in the late 1960s and early 1970s, in which he created forms that bulge like balloons and turn in and onto themselves, attempting to destroy their own forms. One of the most interesting aspects of *Abstract Composition, 1972*, is the mass of parallel lines over the forms, which prefigure Coetzee's actual slashing of 23 of his paintings at the opening of an exhibition of his work in Cape Town in 1975. The past and the future are united, in a way, in this present lot.





321

Alexis Preller

SOUTH AFRICAN 1911-1975

Abstract

signed and dated '71

oil on canvas laid down on board

22 by 28 cm

R50 000 – 70 000



322

Walter Battiss

SOUTH AFRICAN 1906-1982

Landscape with Antelope

signed

oil on board

35 by 45 cm

R120 000 – 160 000



323

Alexis Preller

SOUTH AFRICAN 1911–1975

A Box of Mangoes

signed and dated 58

oil on canvas

39,5 by 49,5 cm

R500 000 – 700 000

PROVENANCE

Strauss & Co., Cape Town,
6 February 2012, Lot 570



324

Walter Battiss

SOUTH AFRICAN 1906-1982

Calabash

signed

oil on canvas

35 by 45 cm

R250 000 – 350 000



325

Walter Battiss

SOUTH AFRICAN 1906–1982

Birds and Flowers

signed

oil on canvas

45 by 70 cm

R600 000 – 800 000

Walter Battiss often filled his canvases with flocks of birds. As early as 1950, in a work now in the Pretoria Art Museum, he depicted a rural landscape dotted with stylised cattle, and covered them with white egrets. *Birds of Honolulu*, 1976, in the Sasol Art Collection, is another example, and so is *Birds at Sunset*, 1980, at the Walter Battiss Museum in Somers East, the artist's place of birth. The most striking example of a canvas filled with birds is the *Artist's Hands*, 1968, in the Johannesburg Art Gallery. In this work, Battiss covered the picture plane with imprints of his hands, dipped in thick green and blue oil paint, and in the palms of the hands, attached carved wooden birds that he bought on the side of the road on one of his many trips to Hartbeespoort Dam. The resulting sculptural surface indicates that the birds emanate from his artistic hands; that they are essentially his creations; that they are almost alive. In the present lot, the birds fill the blue sky, as if they are white stars, flying from the right-hand side of the canvas to the left. Their movement is complemented in the field of white flowers in the foreground, their stems pointing in the opposite direction, from left to right. Pattern and movement are thus the compositional criteria for this wonderful painting.



326

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Bird

signed

bronze with brown patina on wooden base

height: 38 cm including base

R100 000 – 150 000

327

Walter Battiss

SOUTH AFRICAN 1906–1982

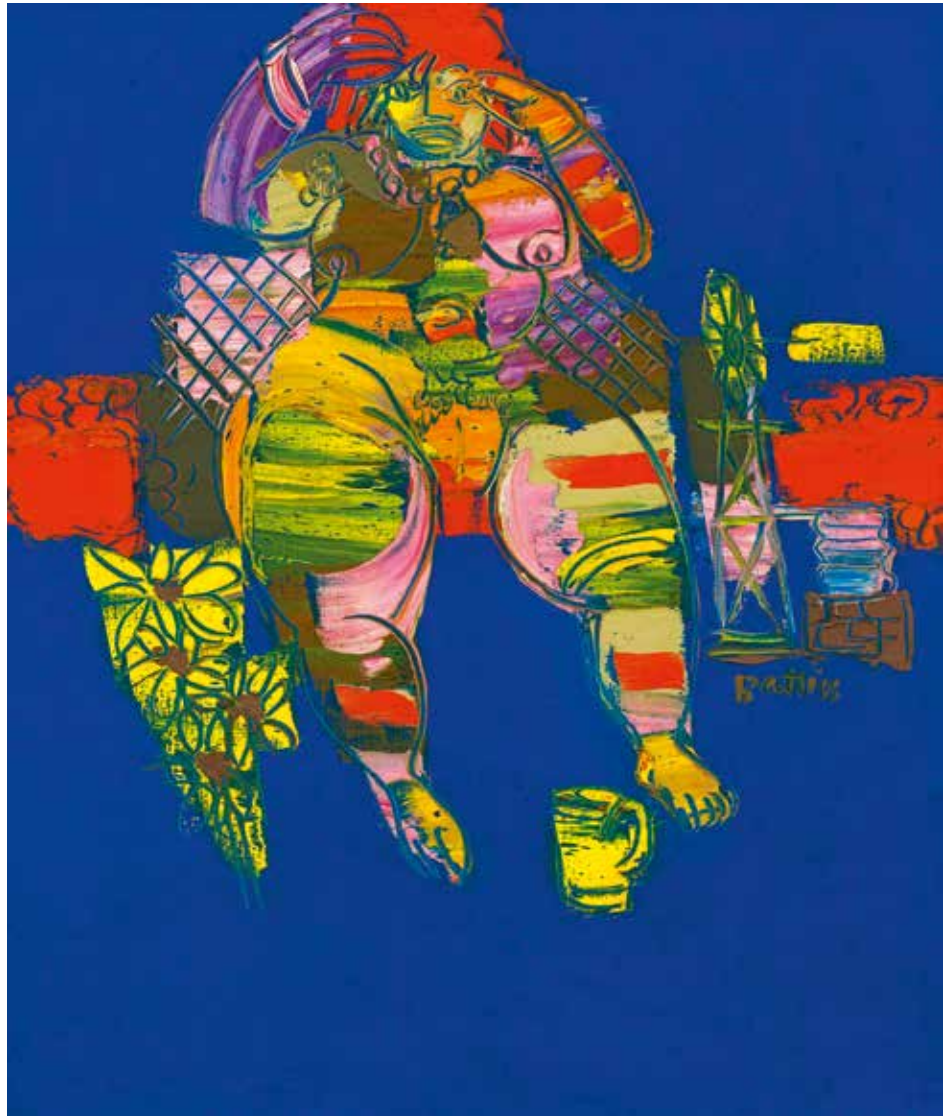
Karoo Nude

signed

oil on canvas

59 by 50 cm

R300 000 – 400 000



328

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with Papaya, recto;
Still Life with Lemons, verso

signed and dated 52; inscribed
with the artist's name and the title
on a Pretoria Art Museum label on
the reverse

oil on canvas
70,5 by 91 cm

R2 000 000 – 3 000 000



Verso

Erik Laubscher's paintings from the 1950s mark a distinctive phase in his early biography. Notwithstanding their formal distinctiveness within his larger corpus of mostly landscape paintings, his School of Paris still lifes are greatly prized by collectors. Laubscher apprenticed with painter Maurice van Essche in Cape Town before completing his basic art studies in London in the late 1940s. In 1950 he moved to Paris where he studied at the Académie Montmartre under painter Fernand Léger. Laubscher quickly synthesised the various influences of his French education: Leger's monumental forms, Braque's flattened planarity, Picasso's cubist innovations and Matisse's opulent colouration and clearly delineated forms.

While in Paris Laubscher fell strongly under the influence of Bernard Buffet, a key figure in the voguish 'miserabilist' school of French expressionist

painting. The present lot is revealing of Laubscher's infatuation with Buffet, both in his choice of subject (a still life with pears in the recto composition) and sense of colour (notably the greys and diminished greens). The assembly of attenuated, teardrop-shaped pears displayed on a footed white platter on a patterned cloth are also a typical Buffet gesture. Laubscher's brand of new realism was, however, never as graphic or reduced as that of Buffet, whose early post-war works displayed an existential barrenness that Laubscher never aspired to. The abundant colour on the right of the picture plane, notably figured in the yellow jug, is a marker of an internal optimism that Laubscher fully revealed in his mature landscape pieces.

Laubscher approached his compositions with *jouissance* and vigour. This is evident in his *sgraffito* detailing of the pitted interior of the papaya in

the recto composition, which features knotted lines scratched into the black paint, as well as the composition with lemons, grapes and pears on the verso. This cubist rendering, with its breezily detailed white cloth, is far more crowded than the gracefully achieved recto composition. It is nonetheless revealing of Laubscher's influences and evolution. Writing in the catalogue accompanying Laubscher's 1994 retrospective at the University of Stellenbosch Museum, director Muller Ballot noted that the painter's works from the 1950s prepared the way for what became hallmarks of his practice: the 'responsible simplification' of forms, expressive use of colour and 'imaginative absorption' of the essential characteristics of whatever he painted.¹

Sean O'Toole

¹ Muller Ballot (1994). *Erik Laubscher*, Stellenbosch: University of Stellenbosch, page 8.



Recto





329

Erik Laubscher

SOUTH AFRICAN 1927–2013

Overberg

signed and dated '65; inscribed with the artist's name, the date and the title on the reverse

oil on board

95 by 121,5 cm

R1 000 000 – 1 300 000

LITERATURE

Hans Franssen (2009). *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, illustrated in colour on page 105.

330

Maggie Laubser

SOUTH AFRICAN 1886–1973

Composition (Birds)

signed; dated 1964 and inscribed with the title on the reverse

oil on board

52,5 by 42,5 cm

R500 000 – 700 000

EXHIBITED

South African Association of Arts, Pretoria, November 1965.

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 364 with the title 'Composition with Birds'; catalogue number 1618.

Die Brandwag (1973). 'Jan Prinsloo Gesels oor SA Kunstenaars: Maggie Laubser', 25 May, the painting appears in the background in a photograph of the artist.

Pretoria News (1965). 'Tribute to Cape Artist', 2 November, illustrated in black and white.

Maggie Laubser returned time and again to subjects that resonated with her rural childhood growing up on a Swartland wheat farm, such as harvesters, cats and birds. Muller Ballot writes that the repetition of familiar forms allows the artist to transcend the 'material' and stress instead the 'essential', such that a painting of birds is less about individual appearance that about birds as a vehicle for compositional unity and visual force, achieved through stern simplicity, angularity of form and strong colour.¹

The present lot, *Composition (Birds)*, is one of a series of related works depicting birds and bird-like forms from the 1950s and 60s that range from ostensibly representational paintings, such as *Birds in a Landscape* (1960–1962), through semi-abstract works including *Composition with Birds and Arums* (1950) and *Composition with Birds and Heads* (1950) to fully abstract arrangements like *Abstract Composition* (1960–1970) (all in the University of Stellenbosch Collection). The stylised bird forms and curvilinear bodies and necks work with overlapping planes and juxtapositions of complimentary colours – blue and orange, red and green – to exemplify the artist's statement that 'design is the fundamental basis of all ... I harmonise both structure and colour in such a way that it is a coherent whole ... according to my ideal of absolute beauty.'²

¹ Muller Ballot (2016). *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Media, page 232.

² Quoted in Ballot (2016), page 251.



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The artist with *Composition (Birds)*.



331

Maud Sumner

SOUTH AFRICAN 1902–1985

Blue Vase

signed and dated 45; dated, inscribed with the artist's name, title and 'bought 1945 from Sumner Exhibition, Pretoria by Prof. N. Sabbagha' on the reverse
oil on canvas

54 by 66,5 cm

R200 000 – 300 000

PROVENANCE

The Collection of Professor N Sabbagha
and thence by descent.

332

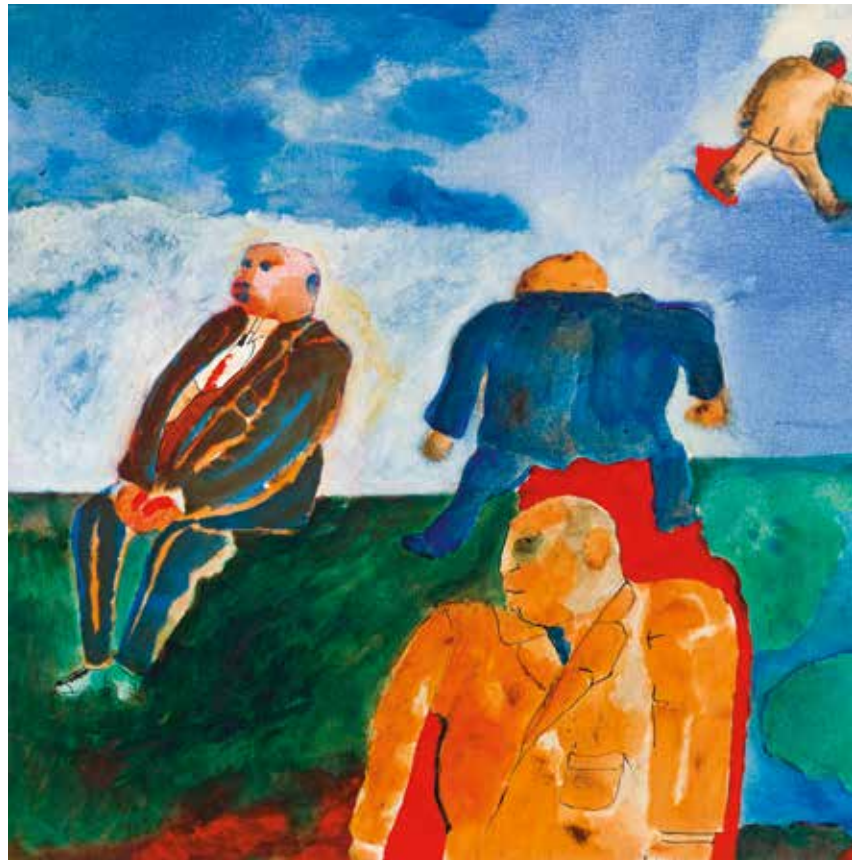
Robert Hodgins

SOUTH AFRICAN 1920–2010

Four Business Men

signed, dated 2004/5 and inscribed with the title, the medium and a dedication 'For Noël and Natasha 5/5/05' on the reverse
oil over indian ink on canvas
90 by 90 cm

R800 000 – 1 000 000



The suit is a recurring wardrobe item in Robert Hodgins's late-career paintings. Their wearers are now routinely interpreted as malevolent. This is an overly determined reading. 'I look at these men in their suits, and I'm not sure,' Hodgins said in 2008. 'They could be criminal, or they could be – you know, they're all victims of circumstance. I wouldn't say I'm sorry for them, but I do faintly have enough of the dishonest in me to understand how they get there.'

Hodgins's awareness of the suit as a marker of social status has its origins in his biography. In his adolescence, Hodgins was a newsagent's assistant in Soho, London, and delivered reading material to the area's sartorial elite. But there is also an art historical thrust to his suited and booted figures. Hodgins was an unabashed fan of George Grosz,

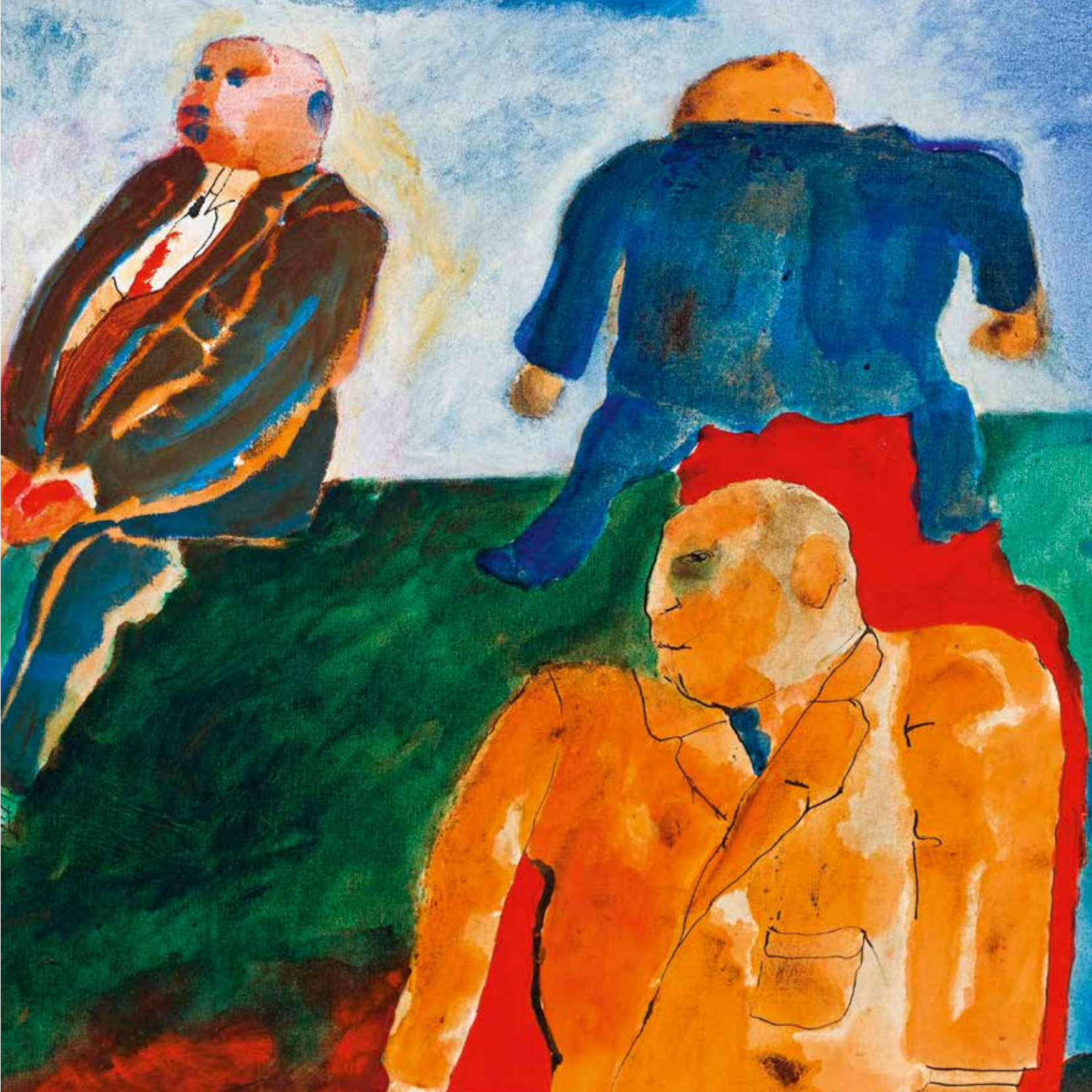
a German expressionist whose work was, on one level, an elucidation of the relationship between power and dress. 'Grosz has been fascinating me for over 40 years,' Hodgins told critic Ivor Powell in 1984, adding, 'I've picked up certain qualities of Grosz.'² An eye on masculine vanity was one of those qualities.

Notwithstanding the frequency with which he portrayed men in suits, Hodgins admitted to his uncertainty why. 'I've been working with businessmen in suits,' he told Powell in 1995. 'Now what are those suits? Are they protection, are they coats of armour, are they camouflage, are they sexual devices to show they're successful? What are those suits really?'³ A decade later, when he produced the present lot, his fascination with these questions remained. This lot is noteworthy for Hodgins's unusual, almost Matisse-like treatment

of space. He floats as much as places his four figures on a ground with a distinct sky and earth. The midline, a typical feature of Hodgins's later work, here forms a horizon. There is the faintest echo of Matisse's dancing celebrants about his composition, but modulated by Hodgins's droll, knowing sensibility that men congregated in suits don't dance.

Sean O'Toole

- 1 Kathryn Smith (2012). 'Some General Rules: Roberts Hodgins in Conversation with Kathryn Smith', in *A Lasting Impression*, Johannesburg: Wits University Press, page 122.
- 2 Ivor Powell (1984). 'One of My Own Fragment: An Interview with Robert Hodgins', *De Arte*, No. 31, September, page 42.
- 3 Ivor Powell (1994). 'At the Scene of the Crime: An Interview with Robert Hodgins', *Ventilator*, No. 1, September, page 46.





333

Alexis Preller

SOUTH AFRICAN 1911–1975

African Profile

signed and dated '65

oil on canvas

86 by 102 cm

R1 000 000 – 1 500 000

PROVENANCE

The Alexis Preller and Guna Massyn

Collections, Volks Auctioneers, Pretoria,

18 November, 1977, lot 85

Strauss & Co., Cape Town, 17 March 2014, Lot 711

NOTE

1965 marks the beginning of what Esmé Berman has referred to as Alexis Preller's Gold Period,¹ which gave rise to a series of god-kings with their jewel-like colours and to an increasing abstraction of forms. His travels to Italy, where he studied frescoes in Florence and Arezzo, and to Egypt, stimulated him to explore a new symbolic language which he synthesised with African-inspired forms and colours. The cross and star patterns on the gold neckpiece derive from sources like Dogon sculpture while the circles such as those found in East African kikoi cloths are described by Karel Nel as 'a kind of power symbol'.² The face, with its bejewelled temples, is marked with scarification that is associated with beauty and elevated social status. Rendered in contrasting black and intense orange, it suggests multiple ways of being in the world.

1 Esmé Berman (1983). *Art and Artists of South Africa*, Cape Town and Rotterdam: AA Balkema, page 350.

2 Berman, Esmé and Nel, Karel. (2009). *Alexis Preller: Collected Images*, Saxonwold: Shelf, page 213.





334

Robert Hodgins

SOUTH AFRICAN 1920–2010

Nasty Young Bugger

signed, dated 2009 and inscribed with the artist's name
and the title on the reverse

oil on canvas

60 by 60 cm

R400 000 – 500 000



335

Walter Battiss

SOUTH AFRICAN 1906–1982

Sunbathers

signed

oil on canvas

41 by 50,5 cm

R300 000 – 400 000





336

Lionel Smit

SOUTH AFRICAN 1982–

*Crackhead; Broken Submerge; Submerge;
Small Malay Girl with Holes*

1. signed, dated 2010 and numbered 10/12 and stamped with the artist's monogram;
 2. signed, dated 2012 and numbered 11/12 and stamped with artist's stamp;
 3. signed, dated 2010 and numbered AP:1 and stamped with the artist's monogram;
 4. signed, dated 2010 and numbered 3/12 and stamped with the artist's monogram
- bronze
height including base: 1. 77,5 cm; 2. 84,5 cm;
3. 84,5 cm; 4. 78 cm
(4)

R500 000 – 600 000





337

Karel Nel

SOUTH AFRICAN 1955–

White Sound

1983

pastel and sprayed pigment on bonded fibre

164 by 249 cm

R500 000 – 700 000

LITERATURE

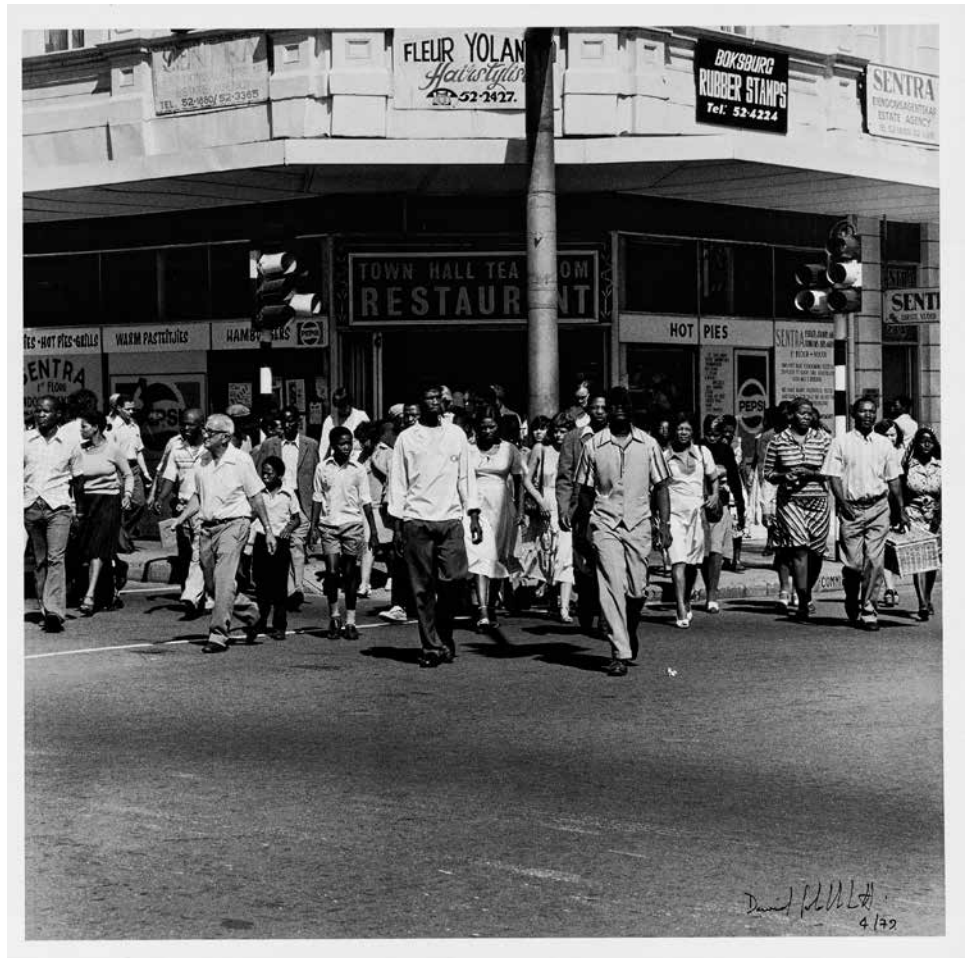
Rory Doepel (1993). *Karel Nel: Transforming Symbols*, Johannesburg: Foundation for the Creative Arts, illustrated in black and white on page 10.

This largescale work in silver greys, white and black evokes a distant view of the planetary arc as though looking down onto the world's weather system. The swirling vortices, radiant cloudlike forms, shimmering whites and dark blacks evoke quiet fluid processes that underlie both climatic systems and the intangible 'weather' of human thought. It is a visual mapping of the internal mental shifting of ideas leading broadly to changes in social behaviour and paradigm shifts in human consciousness.

Rory Doepel, in his early text titled *Karel Nel: Transforming Symbols*, comments that 'Nel conceives of life and matter as being interconnected – nothing is isolated, everything is seen to interact. Reality is understood as a web of energy fields. Such fields, rendered in Nel's work find their counterpart in both scientific theory and esoteric literature. The philosopher Pierre Teilhard de Chardin conceived of the 'Noosphere' which he explained as thought atmosphere, or 'the terrestrial sphere of thinking substance';¹ the probable source for Nel's *White Sound* of 1983;²

1 Pierre Teilhard de Chardin (1974). *Let Me Explain*. London: Collins, pages 19 and 20.

2 Rory Doepel (1993). *Karel Nel: Transforming Symbols*, Johannesburg: Foundation for the Creative Arts.



338

David Goldblatt

SOUTH AFRICAN 1930–2018

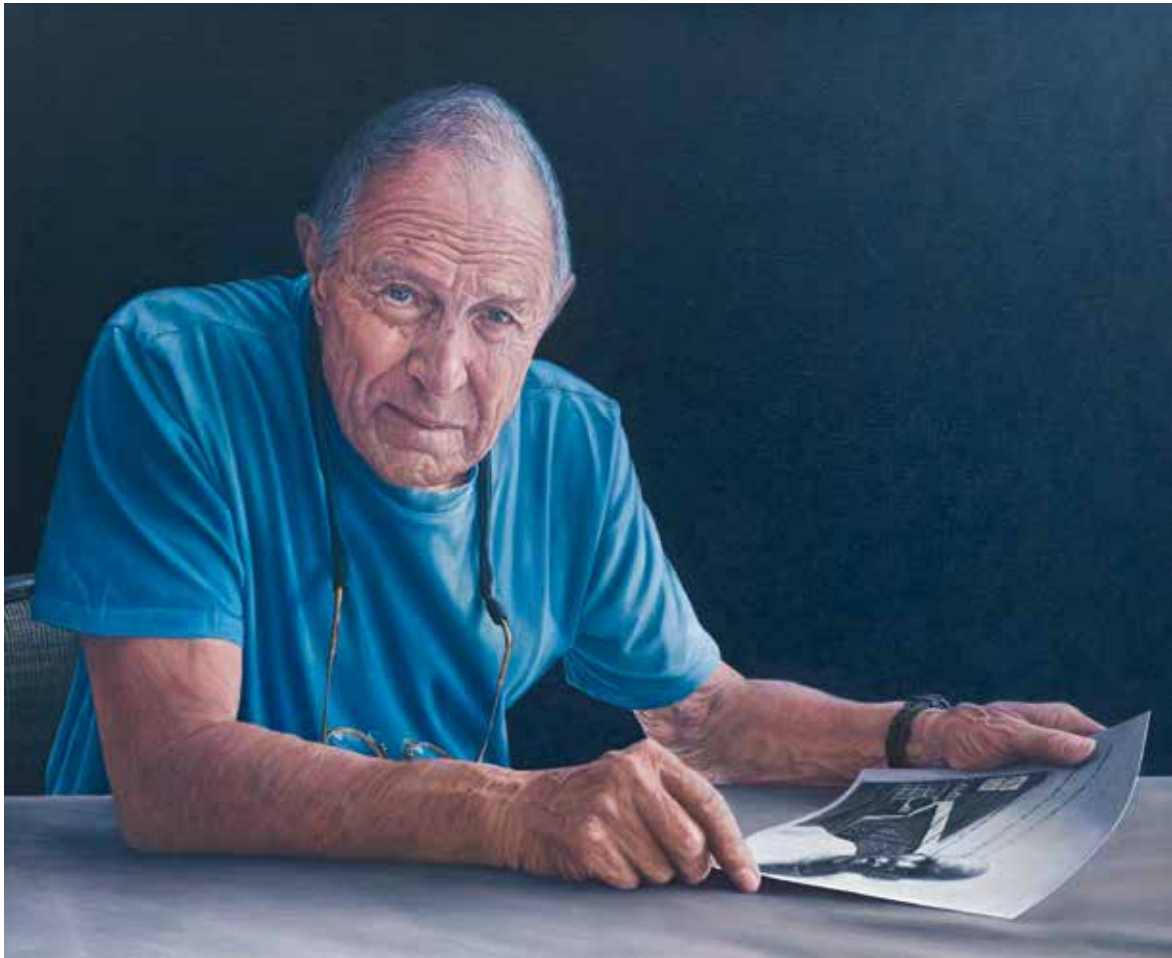
*Saturday Morning at the
Corner of Commissioner and
Trichardt Streets, Boksburg*

signed and dated 4/79
silver gelatin photograph on fibre-
based paper
40 by 40 cm

R70 000 – 100 000

LITERATURE

David Goldblatt (1980). *In Boksburg*,
New York: Errata editions.



339

Heather Gourlay-Conyngham

SOUTH AFRICAN 1956

David

oil on canvas
72 by 87,5 cm

R80 000 – 100 000

LITERATURE

Heather Gourlay-Conyngham (2012).

Unfoldings: Heather Gourlay-Conyngham, Pietermaritzburg: Heather Gourlay-Conyngham, illustrated in colour on page 36.

NOTE

In 2013 Gourlay-Conyngham won the first Sanlam Portrait Award. The present lot is a portrait of the photographer David Goldblatt.



340

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Cattle and Wagon in Landscape

signed

oil on board

59,5 by 90 cm

R150 000 – 200 000



341

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Burning Field

signed and dated 69

oil on canvas laid down on board

60 by 90 cm

R150 000 – 200 000



342

Harold Frederick Voigt

SOUTH AFRICAN 1939–

Abstract Landscape

signed and dated 81

oil on canvas

90 by 120 cm

R70 000 – 100 000



343

Dylan Lewis

SOUTH AFRICAN 1964–

Walking Leopard

signed, dated 96 and numbered 4/8

bronze

height: 72 cm including base;

length: 182 cm

R700 000 – 800 000

PROVENANCE

Strauss & Co., Cape Town,
12 October 2015, Lot 598.

344

William Kentridge

SOUTH AFRICAN 1955–

Blue Head

1993

signed and numbered 22/35

colour etching

110,5 by 86 cm

R700 000 – 1 000 000

LITERATURE

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

William Kentridge Prints, Parkwood:

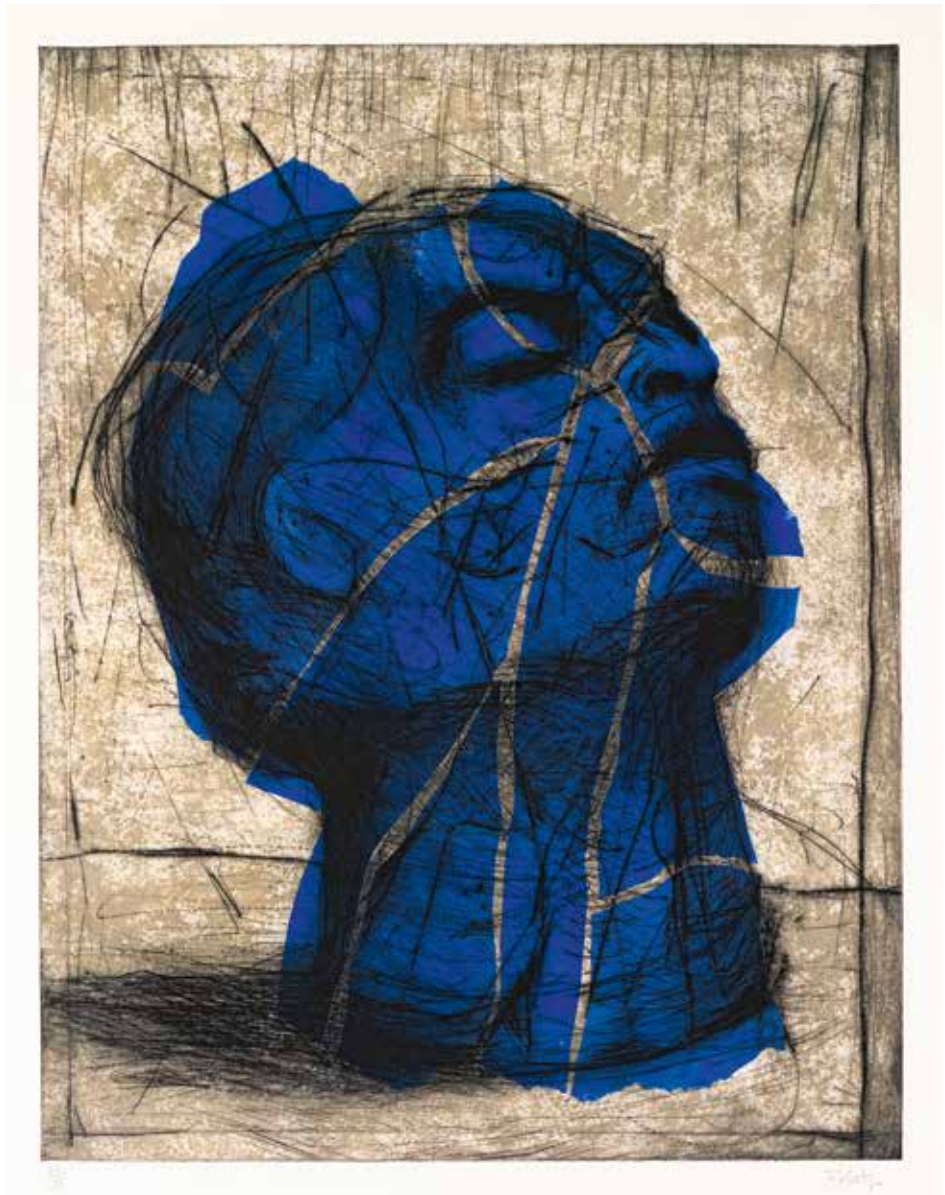
David Krut Publishing, another example from this edition is illustrated in colour on page 47.

William Kentridge's *Blue Head* was made during the early nineties, a transitional period in South Africa: after the release of Nelson Mandela and before the first democratic elections in 1994. This was a period of extreme intensity, of enormous possibility and the looming threat that the process towards democracy might be derailed by violence.

Internationally revered, Kentridge's imposing and emblematic *Blue Head* magnificently captures a moment in the country's troubled history, the monumental disembodied head with closed eyes poignantly and optimistically facing upwards while the picture plane bears the painful scars of a turbulent and violent society.

Drawing continues to be the core of all Kentridge's work, whether a drawing to create singular works on paper, drawing for printmaking, for sculpture or filmed projection. Though quiet and still, his drawing and printmaking are as varied and complex as his films and his large-scale projects found in major centres throughout the world.¹

¹ Adapted from: Susan Stewart (2006). 'Resistance and Ground: The Prints of William Kentridge', in Bronwyn Law-Viljoen (ed.) *William Kentridge Prints*, Johannesburg: David Krut Publishing.



345

Deborah Bell

SOUTH AFRICAN 1957–

The Lovers

mixed media

140 by 57 cm

R100 000 – 150 000

Deborah Bell's paintings and drawings of lovers in different positions of embrace, made during the mid-1980s, powerfully depict the anguish of desire and the struggle of wills. Typical of these works, in the present lot, *The Lovers*, the woman shifts and twists towards and away from the man, desiring consummation yet fearful of the intrusion. *The Lovers* touches on meanings similar to other paintings of lovers at the time, the woman is in a state of turmoil, passion and ambivalence expressed through the churning of the heavy drapery, her twisted clothing, the sense of being thrown off centre by the man's resigned clasp. Set against a scarlet red backdrop, evoking both passion and violence, the woman seductively wears a sharply pointed red shoe, a recurring motif in Bell's work. There is little tenderness between the man and woman. She seems reluctant, afraid of his power, but needing to lose herself in a desperate, all consuming passion. The figures are corporeal but sensuous: Bell evokes this sensuality through skilful manipulation of medium and colour to produce dramatic contrasts of coloured light and velvety shadow.

At the time, Bell described the feeling of claustrophobia that these paintings and drawings induce as 'the claustrophobia I feel in this country'. This can be seen in the images of tightly enclosed, tilted interiors in which the characters remain trapped in their own, isolated worlds. Unable to exit the suffocating environment in which they have been created, to move into the outside world of political action, they seek comfort in empty, fearful embraces.

Bell says, 'it is only in retrospect, in trying to work out what those spaces meant to me, that I think that there was an enormous amount of fear in those images, a fear of mortality!'

¹ Pippa Stein (2004). *Deborah Bell, Taxi 010*, Johannesburg: David Krut Publishing, pages 13 and 14.





346

William Kentridge

SOUTH AFRICAN 1955–

Music Box Tondo

signed and numbered 7/60

archival pigment print

110 by 110 cm

R200 000 – 300 000

347

William Kentridge

SOUTH AFRICAN 1955-

General

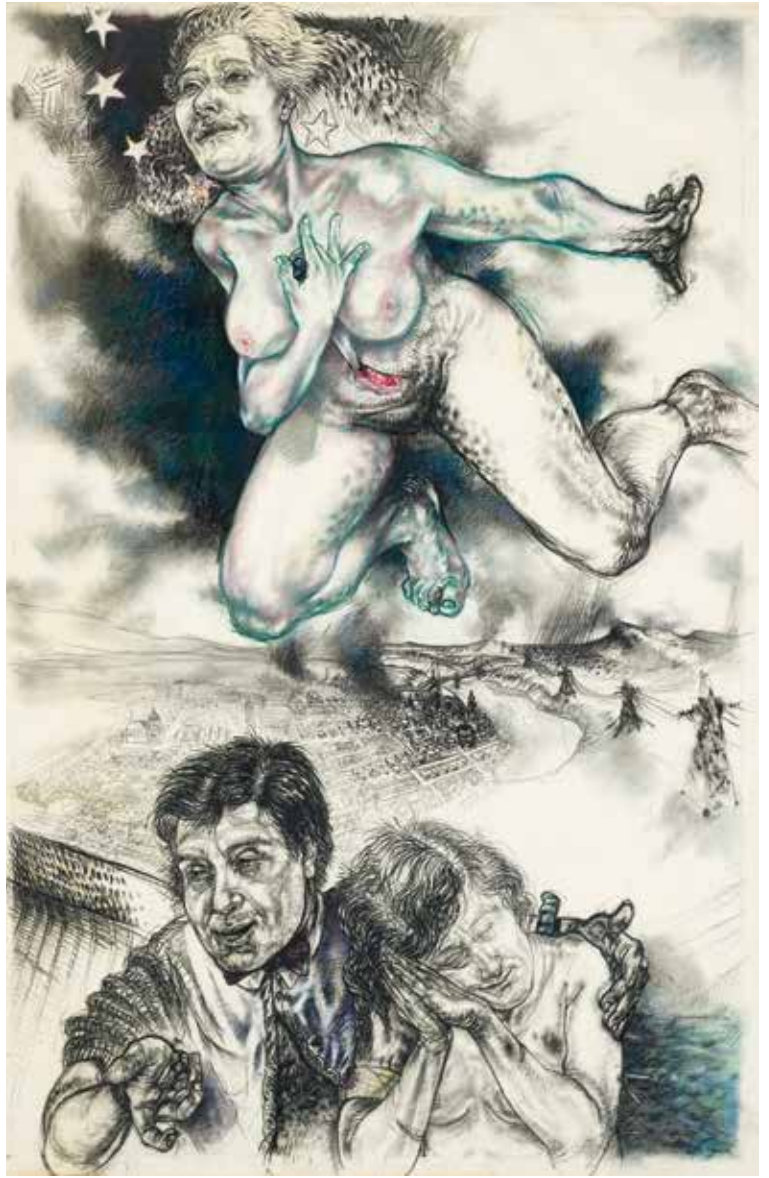
signed

hand-painted engraving

120 by 80 cm

R300 000 – 500 000







348

Diane Victor

SOUTH AFRICAN 1964–

No Hope, No Guts, No Glory,
triptych

signed and dated Nov 1991 on
the reverse of central panel
mixed media

central panel: 149 by 97 cm;
left side panel: 149 by 77 cm;
right side panel: 149 by 75 cm

R250 000 – 350 000



349

Robert Hodgins

SOUTH AFRICAN 1920–2010

Ubu and the Judgement of Paris

inscribed with the title, the medium, 'c19' and dated 1985

on a label adhered to the reverse

oil over tempera on pressed board

34,5 by 50 cm

R250 000 – 300 000

350 NO LOT
END OF SALE



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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 —

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- 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;
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- 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;

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- 1.10 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
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- 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;
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- 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;
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- 1.21 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.22 **'VAT'** means value added tax levied in terms of the Value Added

Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

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2.1 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 is provided with a written acknowledgement from a third party in respect of whom a particular bidder is acting as agent, which acknowledgement must (i) identify the third party principal, (ii) be accompanied by all relevant information and documentation referred to below in respect of that third party principal as if that third party principal were to register as a bidder, (iii) confirm that that particular bidder is acting on behalf of that third party principal, (iv) be signed by that third party principal, and (v) otherwise be in form and substance acceptable to Strauss & Co.
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- 2.1.4 The following information must accompany the bidder registration form:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Certificate of Incorporation, Memorandum of Incorporation or equivalent document(s) showing the name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

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- 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
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- 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 rescission 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 basis for cancellation or rescission 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 consecutive 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 gavel at the hammer price finally accepted by the auctioneer (which also usually includes the auctioneer noting the paddle number of the buyer) and after determination of any dispute that may exist. Where a lot remains unsold (usually where the auctioneer's gavel is struck with a hammer price and without noting a paddle number) there is no such contract that is concluded. 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.
- 2.5.4 The auctioneer, has the absolute discretion to accept or refuse bids from bidders that differ from the increments he was adhering to.

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. (For live auctions this buyer's premium (excluding VAT) is 12% for lots selling over R10 000, and 15% for lots selling at or below R10 000.) 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 the 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; to reject future bids and offers on any lot from the buyer;
- 2.8.4 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 If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1 was unsold on auction, and if Strauss & Co receives a bid or offer from a buyer, then Strauss & Co may proceed to sell same (taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable), whether by private treaty or otherwise, after contacting the seller and obtaining confirmation from the seller to do so.
- 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.
- 3.2.4 Where a seller insists on estimate or reserve that is higher than those provided by Strauss & Co specialists and not in line, in the opinion of Strauss & Co (in its absolute discretion), with market-related values, Strauss & Co reserves the right to charge a "bought-in" or "unsold fee", in addition to the recovery of all expenses (including, but not limited to, photography, insurance and catalogue costs) incurred by Strauss & Co in respect of such lot.

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 sum for which Strauss & Co so insures any object shall not be construed as a warranty or representation by Strauss & Co as to the value thereof.
- 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. The withdrawal fee (together with VAT and all such expenses) must be received into Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.
- 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 subject to the provisions of clause 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4. GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related

services, client's administration, the bidders' record, marketing and otherwise as required by law

- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.

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Bidding Form

SALE NO.: **JHB 2018/5** SALE DATE: **12 November 2018**
SALE VENUE: **THE WANDERERS CLUB, ILLOVO, JOHANNESBURG**
ENQUIRIES: **Tel +27 (0) 11 728 8246 Mobile +27 (0) 79 407 5140**

Bidder Number
(for office use only)

Absentee (*)Telephone (Please tick applicable box)

PLEASE FORWARD COMPLETED FORM TO:
Fax: 011 728 8247 E-mail: bids@straussart.co.za

Title	First Name
Last Name	
ID number	
Company Name	
Address	
Telephone (home)	
Telephone (business)	
Mobile	
E-mail	
(*) If bidding by telephone, please specify the numbers to be dialled during the auction.	
1 _____	
2 _____	

COLLECTION OF PURCHASES

Please indicate place of collection

- The Wanderers Club by 12pm Tuesday 13 November
 Strauss & Co JHB from 9am 15 November
 Strauss & Co CT from 9am 20 November
 Shipping, please complete Shipping Form

- See information regarding Absentee/Telephone bidding as set out in this catalogue (Buying at Strauss & Co).
- Please write clearly and place your bids at least 24 hours prior to the sale.
- **New bidders are required to pay a R5 000 holding deposit.**

I agree that I am bound by Strauss & Co "Conditions of Sale" which are published in this catalogue and govern all purchases I make at auction.

Signature _____ Date _____

I request that Strauss & Co enters bids on the following lots up to the maximum price I have indicated for each lot. I understand that by submitting these bids, I have entered into a bidding contract to purchase the individual lots, if my bid is successful. I understand that if my bid is successful, I will be obliged to pay the purchase price, which will be the sum of my final bid plus the buyer's premium and any other applicable value added tax (VAT). I understand that Strauss & Co executes absentee bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids or for errors relating to execution of bids, including computer-related errors. On my behalf, Strauss & Co will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. If identical absentee bids are left, Strauss & Co will give precedence to the first one received. All successful bids are subject to the terms of the Conditions of Business printed in the Strauss & Co catalogue, which I have the opportunity to review.

Lot No	Lot Description	Max BID SA Rands

If successful, please debit my card immediately	
Visa <input type="checkbox"/>	Mastercard <input type="checkbox"/> Diners Club <input type="checkbox"/> Debit Card <input type="checkbox"/>
Cardholder Name	
Card Number	
Expiry date	3/4 digit code on reverse
Billing address (if different from above)	
Cardholder signature	

Strauss & Co

Shipping Instruction Form

BIDDER NUMBER

(for office use only)

PLEASE RETURN TO STRAUSS & CO

Fax 011 728 8247 E-mail bids@straussart.co.za

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

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

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

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

IS INSURANCE REQUIRED?

Insurance Value: _____

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

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

CLIENT SIGNATURE _____

CLIENT PRINTED NAME _____

DATE _____

www.straussart.co.za

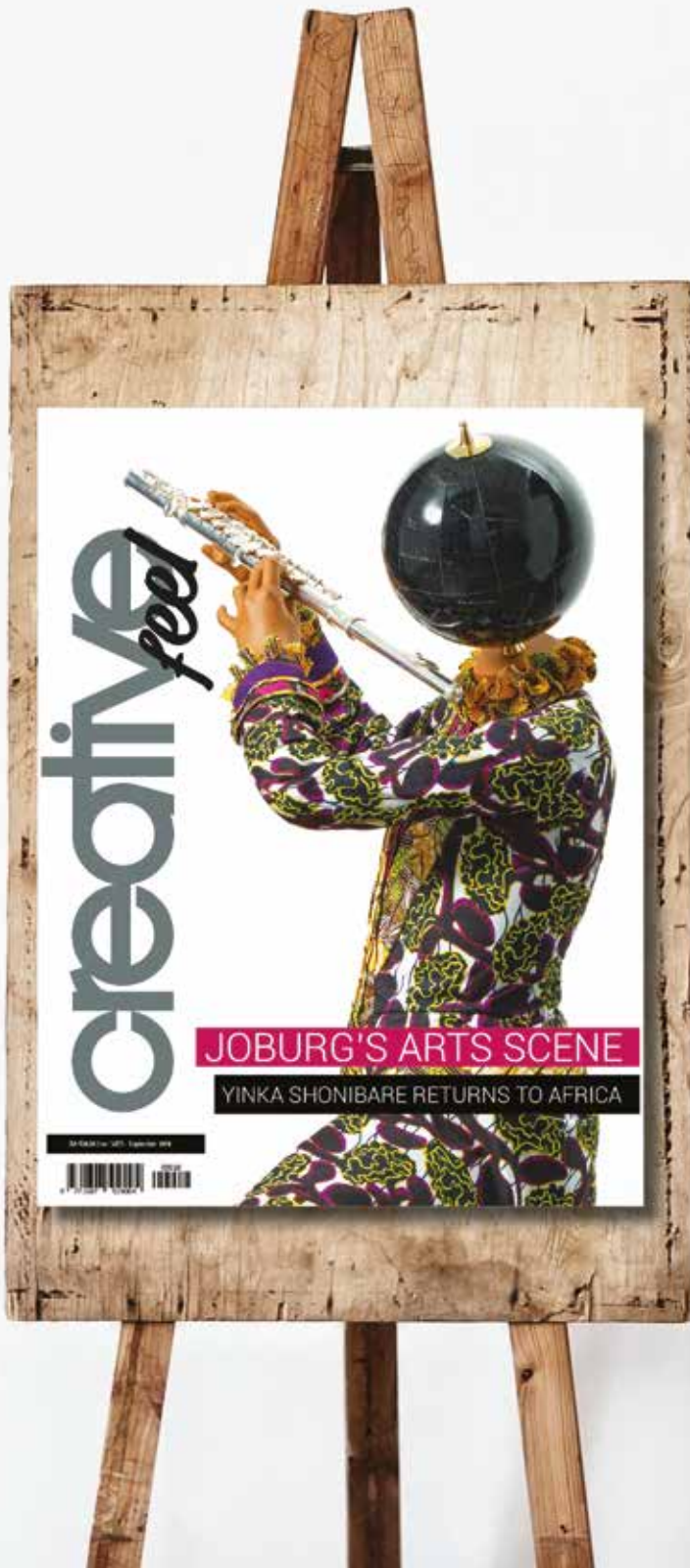
Strauss & Co

JOHANNESBURG

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William Kentridge *Sister Fan*

Courtesy of Goodman Gallery

SAVE THE DATE

ZEITZ MOCAA Benefit Art Auction
Saturday, 1 December 2018
Silo District, V&A Waterfront, Cape Town
Conducted by [Strauss & Co](#)



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THIRTY KEYES



Your art district apartment awaits. Showroom now open.

The newest addition to the neighbourhood's portfolio of StudioMAS-designed landmarks, with interiors appointed by Hesse Kleinloog, Thirty Keys is the best of art district living, designed precisely for what you need.

Across the road from a host of hand-picked galleries, eateries, and storefronts, and adjacent to a highly anticipated StudioMAS-designed arts venue, Thirty Keys is poised to become an important architectural and social feature on the city's favourite high street. With its signature courtyard setting of lush, local vegetation, and interiors designed on the most intimate and individual of terms, Thirty Keys invites you to enjoy the best of public and private life, as Johannesburg's only residence that's truly at home with the arts.

Comprising an initial selection of 55 first-phase apartments, the Thirty Keys portfolio has been developed with a wide range of pricing and lifestyle preferences in mind—from the compact master bedroom unit for the discerning individual, to the double-level plan for the couple trying their hand at horticulture, to the live-in studio for those combining professional and private pursuits.

Visit 30keys.co.za for further information or contact sales@30keys.co.za to schedule a private sales consultation.

Show Room & Sales Room location: The Trumpet Corner, Keys Art Mile, 21 Keys Avenue, Rosebank

My Africa. Our Art.

A journey through the great art of Africa is deeply personal, but it is a journey that must be taken. Art touches us in ways that are difficult to articulate. It takes in the full range of surprise, delight, shock, revelation, anger, joy and hope. It's a journey of the soul that will inspire you to explore your own creativity, culture, spirituality and identity. It will bring you to a deeper understanding of who you are. It is sometimes uncomfortable, but it is always rewarding.

Each of us is shaped by where we live, and by the people around us. Who you are today is a product of history and cultural heritage as much as it is a product of right here, right now. Artists understand this. Art helps the rest of us make sense of this, too.

The Javett Art Centre at the University of Pretoria (Javett-UP)

Coming 2019

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