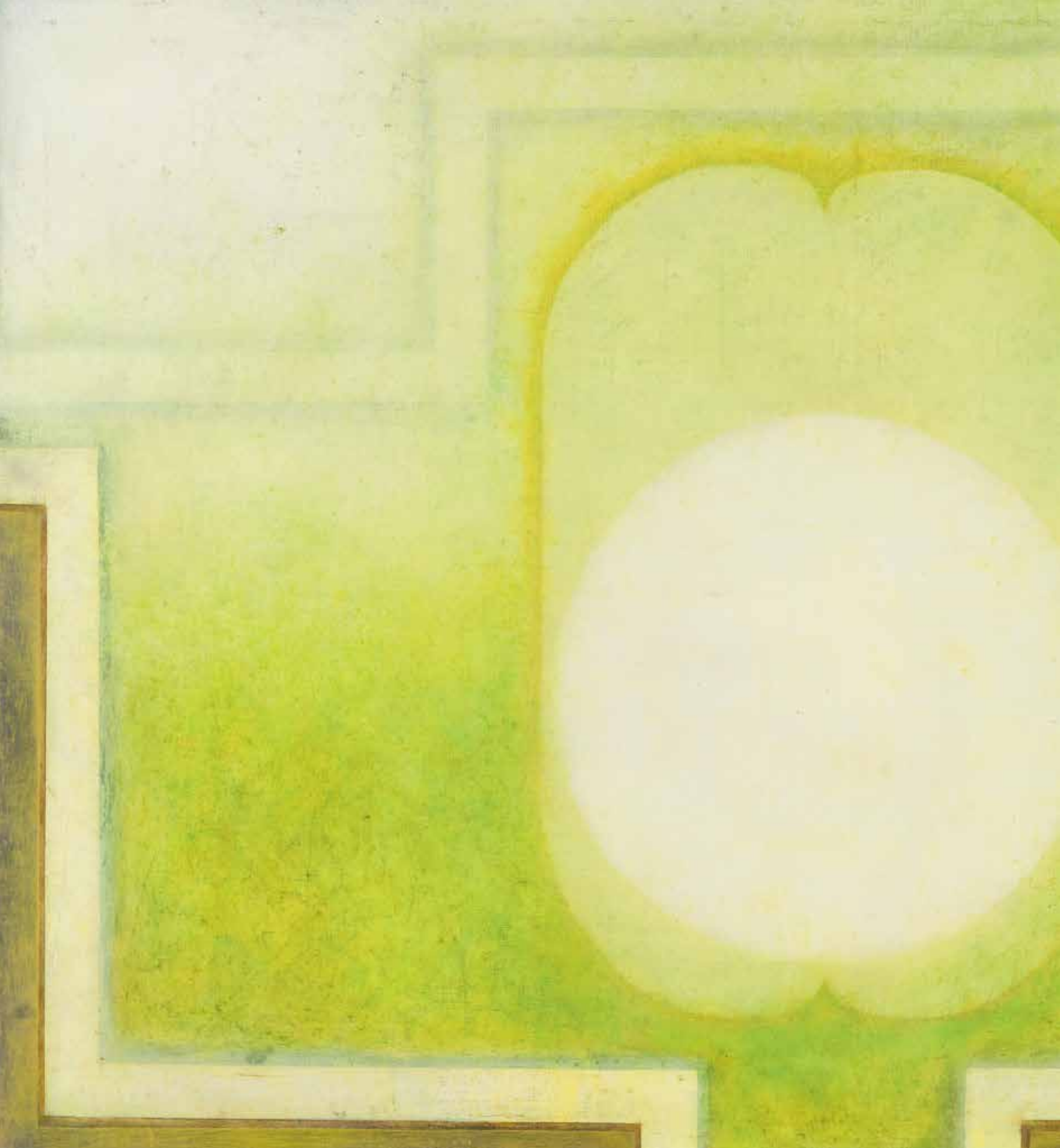


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PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Modern, Post-War and Contemporary Art

Monday 20 May 2019

3 pm Session One

7 pm Session Two

VENUE

The Wanderers Club, Ballroom, 21 North Street, Illovo, Johannesburg

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

PREVIEW

Friday 17 May to Sunday 19 May from 10 am to 5 pm

WALKABOUT

Saturday 18 May and Sunday 19 May at 11 am

LECTURES

Saturday 18 May at 3 pm: *Teachers and Students*

Sunday 19 May at 3 pm: *Villa and Kentridge*

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Contents

- 3 Auction Information
- 6 Contacts
- 7 Buying at Strauss & Co
- 8 Teachers and Students
- 12 Lots 1–206
 - 3 pm – Session 1
 - Modern, Post-War and Contemporary Art
- 102 Lots 211–316
 - 7 pm – Session 2
 - Modern, Post-War and Contemporary Art
- 212 Conditions of Business
- 215 Bidding Form
- 216 Shipping Instruction Form
- 218 Catalogue Subscription Form
- 220 Artist Index

COVER

Lot 281 Willem Boshoff *Crossfire* (detail)

INSIDE FRONT COVER

Lot 282 Douglas Portway *Untitled*, (detail)

INSIDE BACK COVER

Lot 283 Jake Aikman *South Atlantic* (detail)

PAGE 2

Lot 284 William Kentridge *Untitled: Man, Woman and Warthog* (detail)

LEFT

Lot 194 Walter Meyer *Abstract Composition* (detail)

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Buying at Strauss & Co

A step by step guide for buying at auction

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Catalogues can be purchased from our offices or by subscription.

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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.

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Get in touch and share your details with us.

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Telephone Bid

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Teachers and Students

Bill Ainslie

Bill Ainslie (Lot 108) started the Johannesburg Art Foundation informally in 1972 and headed the institution until his untimely death in 1989. Assisted by Jenny Stadler (Lot 107), the Foundation saw such artists as William Kentridge (Lots 145, 146, and 149 among others), Sam Nhlengethwa (Lots 120, 138, 275 and 291), Pat Mautloa, David Koloane (Lot 137), Helen Joseph (Lot 174), Penny Siopis (Lot 286), Diana Hyslop (Lots 92 and 106), Amos Letsoalo, Sholto Ainslie, Sophia Ainslie, Lucas Seage, Helen Sebidi, Mandla Nkosi, Anthousu Satiriades, David Rousseau, Lionel Murcott, and Lettie Gardiner start their artistic careers.

Ainslie promoted abstract art practice, as is evident in the paper he read at the *State of Art in South Africa* conference at UCT in 1979: 'If one looks at art in retrospect, one finds more and more, that one of the challenges to artists is to use art to define the limits of art. That is – it's moved away from creating illusions of other realities, of imitating nature. Now painting stands there for what it is. To see how it's made, in a sense. There is no attempt to disguise the media. Not to pervert or to paint what is extraneous. To do what paint can do. Paint has the quality



Bill Ainslie

of colour and to make marks. These marks in colour can be used to convey a whole range of emotional experiences, exclamations and celebrations.¹ Ainslie was instrumental in the Thupelo Project of the mid-1980s through which many black South African artists were introduced to Abstract Expressionism, to the chagrin of the political opposition of the time who demanded socio-realistic art criticising the ruling apartheid regime.

Elizabeth Castle expands: 'The Johannesburg Art Foundation maintained a teaching philosophy which opposed any form of discrimination and stressed that art education should be a possibility for everyone. There was no prescribed curriculum and the programme was not dependent on an external educational authority. In the decade 1982–1992, the South African apartheid government's educational policy towards cultural activities was prescriptive, stifling and potentially paralysing for many artists. Nevertheless, the teaching at the Johannesburg Art Foundation sustained a flexibility and tolerance of ideas combined with an emancipatory ambition that promoted exchange. The philosophy was infused with a social justice and a political activism agenda squarely in opposition to the separatist apartheid education laws.'²

1. Bill Ainslie (1979) Paper read at *The State of Art in South Africa* conference at the University of Cape Town, Cape Town, July.
2. Elizabeth Castle (2015) *Encounters with the Controversial Teaching Philosophy of the Johannesburg Art Foundation in the Development of South African Art during 1982–1992*, University of the Witwatersrand, Johannesburg, unpublished Master's dissertation, page 3.

Heather Martienssen

The festschrift, *Art and Articles*, accompanied by a portfolio of prints by students and colleagues (Lot 206) presented to her on her retirement in 1972, is a fit and proper tribute to



The Wits Group: Heather Martienssen, Esmé Berman, Erica Berry, Larry Scully, Joyce Leonard and Nel Erasmus.

Heather Martienssen, an art teacher at the University of the Witwatersrand for a good quarter of a century. It is a testimony to the wide range of her interests, from classical Greek art and architecture, to Caravaggio and Pierneef, as well as to her success as an art teacher. Such prominent artists as Cecil Skotnes (Lots 150, 153, 158, 268, and 269), Larry Scully (Lot 115), Nel Erasmus (Lot 165), Christo Coetzee (Lots 116, 280, 302, 304 and 305) and Gordon Vorster (Lot 63), known as the Wits Group, passed through her hands, each of whom went on to a highly successful artistic career. The common denominator is perhaps that these artists all in some or other unique and significant way, contributed to the shift from naturalistic representation to a more modern, abstract idiom in South African art.

Martienssen initially qualified as an



Heather Martienssen

architect, in 1939, one of the first women graduates from the faculty at Wits. Her husband, Rex, reinforced her interest in Modernism: he had studied under Le Corbusier in Paris and reflected the European International Style in his buildings and houses in Johannesburg in the 1930s. Martienssen crossed over to Fine Art, and obtained her degree in 1940. This was followed by a Master's degree under the famous art critic, Vernon Lee. After a brief stint at the Courtauld Institute of Art, she went on to obtain a PhD at the University of London in 1949.

As the head of the Department of Fine Art at Wits, Martienssen not only held sway over a strong group of lecturers that included Joyce Leonard, Marjorie Long, Erica Berry, Douglas Portway (Lot 282), Maria Stein-Lessing and Willem Hendrikz, she also mentored such prominent artists as Anna Vorster, Nils Burwitz, Judith Mason (Lot 143), Margaret McKean (Lot 179 and 181), Patrick O'Connor and Cecily Sash (Lots, 151, 152, and 270).

Esmé Berman, a student at Wits in the late 1940s says of Martienssen: 'She had given order and direction, and in co-operation with the small but accomplished team of practical teachers, helped to make the [Fine Art] department prominent among South African art training institutions.'¹

1. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 384.

Kevin Atkinson

'Atkinson's skill as a teacher had long been apparent, but it was only in the mid-1970s [when he was appointed at the Michaelis School of Fine Art] that he began to acknowledge the personal creative gratification latent in that area of his professional activity. By his own account, he now 'became conscious of Teaching as an art form.'¹

'Kevin Atkinson was a challenging, charismatic and mind-blowing teacher who adopted an entirely unorthodox approach. He challenged everything his students did and said in an effort to develop their own personal vision – rather than concerning himself with what they actually painted – and this focus on process rather than product dominated his oeuvre during the 70s.'²

Testimony to the brilliance of Kevin Atkinson as an art teacher abounds. He was eminently suitable to be an educator, because not only did he travel extensively in and through the art world, but he also experimented widely in his own art practice, and realised the importance of artist-run initiatives (as opposed to, say, the white cube gallery space approach to selling art). Atkinson studied under Stanley William Hayter in Paris after graduating from



Kevin Atkinson and Walter Battiss

Michaelis in 1962 (Breyten Breytenbach had been a classmate). Hayter's work is characterised by a very lively, linear abstraction, a style that Atkinson related to at the time. The influence of Josef Albers was also important and Atkinson responded to the theories about the interaction of colour that Albers developed during the time he taught at Black Mountain College, North Carolina, in the United States. The most significant single experience, however, was Atkinson's visit to Documenta in Kassel, Germany, in 1972, where he met Joseph Beuys.

Atkinson experimented with a wide variety of styles ranging from abstracted landscapes, to colour field painting, conceptual art, Op Art, Land Art, minimalism, performance art, and photograph as means of artistic expression (Lots 130, 164).

Atkinson was involved in numerous artist-run initiatives, including the Cape Town Art Centre (1963); the Artists' Gallery (1968) (which showed the work of such prominent artists as Claude Bouscharain, May Hillhouse, Erik Laubscher (Lot 248) and Stanley Pinker (Lot 113)); the Visual Arts Research Centre (1968); the Space Gallery (1972) and the Artists' Guild (1980).

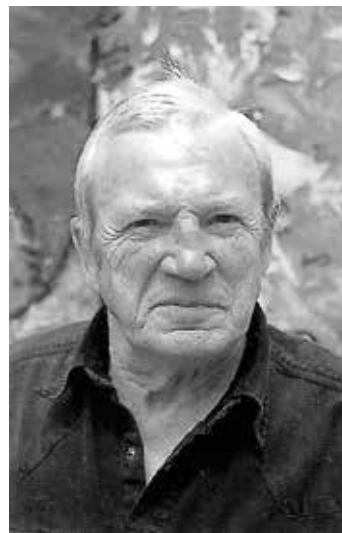
Atkinson's students at Michaelis included Bruce Arnott; Wayne Barker (Lot 131); Marlene Dumas; Tembinkosi Goniwe; Stephen Inggs; Brett Murray (Lot 157); Malcolm Payne; Berni Searle; Pippa Skotnes (Lot 161); Helmut Starke and Gavin Younge.

1. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 51.

2. Lloyd Pollack (2016) *The Many Atkinsons: Kevin Atkinson's Re-opening Plato's Cave*, *Artthrob*, 3 November 2016.

Brian Bradshaw

Brian Bradshaw was appointed professor of Fine Art at Rhodes University in 1960, taking over from Walter Battiss, who left the university in 1959. His inaugural lecture, titled *The Culture Plan: World*



Brian Bradshaw

Techniques in Uniformity, criticised the reigning orthodoxy of social realism in the UK at the time, and proposed replacing it in South Africa with a strident expressionism.

'As a teacher Brian Bradshaw radiated a personal magnetism which imprinted itself upon his students. In 1964 he founded the Grahamstown Group as a vehicle for the artistic attitude which he shared with several of his graduates. Many of the young artists who clustered around Bradshaw in the Group subsequently became teachers themselves, and aspects of their mentor's approach were inevitably perpetuated both in their own work and in their teaching. Although he departed from South Africa in 1980, Bradshaw left his imprint on the art of the country.'¹

Bradshaw's use of thick impasto, and his aggressive forms, were weighted with the dignified atmosphere specific to a place, engulfed in sunlight, and surrounded by opulent, vibrating colour. One of his most renowned students, Penny Siopis, embraced the use of thick impasto, especially in her early cake paintings (Lot 286). His influence was apparent in the work of the artists of the Grahamstown Group, and it can

still be seen in the work of other artists who studied under him, including Robert Brooks; David Champion; Hilary Graham; Noel Hodnett (Lot 112), Wendy Malan; Thomas Matthews; Joss Nell; Neil Rodger (Lot 129) and Christopher Till.

1. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 74.

Alan Crump

When Alan Crump was appointed professor and head of the Fine Art department at the University of the Witwatersrand in 1980, through the influence of Neels Coetzee (Lot 215), it was a radical change from the benign reign of the avuncular Robert Hodgins, who had been acting-head of the department the year before. Crump fairly terrified junior students with his scathing critique of pedestrian conceptual frameworks and less-than-perfect craftsmanship. Only 31 years old at the time of his appointment, one of the youngest professors ever appointed at the university, the Fulbright scholar and international art world luminary shook things up and pushed the boundaries of creative practice and art education and helped make Wits one of the leading art schools in South Africa in the 1980s and beyond.



Alan Crump

'Crump was driven throughout his distinguished career by a fearless vision of excellence,' which he applied not only to teaching and mentoring, but also to curating, publishing and arts administration – he was influential in local biennales, worked with various galleries and public and corporate collections, sat on acquisitions committees and advisory boards, and shaped the Standard Bank National Arts Festival, Grahamstown, in a number of important ways.

A master printmaker and water-colourist, Crump's own art-making ranged from esoteric conceptual etchings like the Wedge Series (1978), to the monumental large-scale mining landscapes of breath-taking beauty and technical dexterity that antithetically magnify the ravages and degradation they depict (1993), and the reduced macro focus of the exquisitely delicate and subtle camphor tree studies of 2001.

In the catalogue for the posthumous retrospective held at the Johannesburg Art Gallery in 2011, Freschi writes that Crump was 'an extraordinary man and a brilliant artist, whose legacy is the professionalism and bold fearlessness that characterises the contemporary South African art world that he helped to shape.'² The calibre of the artists who benefited from coming into his ambit – Jane Alexander; Deborah Bell; Kim Berman; Candice Breitz; Kendell Geers; Neil Goedhals; Moshekwa Langa; Karel Nel; Walter Oltmann; Joachim Schönfeldt and Diane Victor – is an indicator of the veracity of that statement.

1. Federico Freschi (ed) (2011) *Alan Crump: A Fearless Vision*, Johannesburg: Friends of the Johannesburg Art Gallery, page 9.

2. Federico Freschi (ed) (2011) *Alan Crump: A Fearless Vision*, Johannesburg: Friends of the Johannesburg Art Gallery, page 10.

The Polly Street and Jubilee Art Centres

The Polly Street Centre in Johannesburg began in 1949 as a centre for adult education and recreation. It offered literacy classes, music lessons, boxing and ballroom dancing and, although art classes were established, it was only after Cecil Skotnes was appointed as the full-time cultural recreation officer in mid-1952 that Polly Street was to effect 'a minor cultural revolution' and become 'the launching-pad for the first large-scale venture of urban black South Africans into the plastic arts.'¹

The Polly Street Art Centre – and later the Jubilee Art Centre following a move to Eloff Street towards the end of the 1950s – providing training for many who would become renowned professional artists, and teachers who would influence the course of art history in South Africa. Classes took place initially only once a week, materials were in short supply and, other than Skotnes, the teachers, including Fred Schimmel and Larry Scully, were volunteers. Although Skotnes stressed the importance of sound technical training in a variety of media and the development of a personal style, a lack of funding prompted the focus on inexpensive two-dimensional media – drawing with pencil and charcoal and painting with water-based paints – and modelling in clay, which did not require expensive equipment.

Polly Street seems to have been more of an art workshop than an academic art school. Past students remember working predominantly from imagination, following their own ideas and participating in constructive discussions. The role of the teachers seems to have been to guide students, rather than set specific assignments or follow a curriculum. Ezrom Legae recalls that Skotnes would never tell students how to do something, but was rather intent on 'making people think with their eyes'. Durant Sihlali stresses how important the Centre was as a meeting



Cecil Skotnes



Fred Schimmel



Larry Scully

place in the city for practising artists, and successful black artists continued to make use of the facilities that the Centre offered and to participate in the discussions.

When Sydney Kumalo was appointed to teach in 1958, it provided him with the opportunity to focus on his own art-making, and furnished a role model for other aspiring black artists. By 1964, both Skotnes' and Kumalo's personal careers were flourishing and demanding more



Sydney Kumalo



Ezrom Legae

of their time. Kumalo left the Centre that year to devote himself to a professional career as an artist, and he was replaced by Ezrom Legae. Skotnes resigned the following year.

The authorities became increasingly less tolerant of a thriving black project in what was designated a white area and the centre finally closed in 1970. Other artists associated with the two centres include Ben Arnold; Wilfred Delporte; Louis Maqhubela; Pat Mautloa; David Mogano; Ephraim Ngatane; Winston Saoli; Lucas Sithole and Moses Tladi.²

1. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 338.

2. Adapted from Elizabeth Rankin (1996) 'Teaching and Learning: Skotnes at Polly Street', in Frieda Harmsen, *Cecil Skotnes (Retrospective catalogue)*, Cape Town: South African National Gallery. See also Elza Miles (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: The Ampersand Foundation.

RIGHT

Lot 298 Karel Nel *Presence: Leaf Shrine, North Island, Seychelles* (detail)







The Wanderers Club, Illovo, Johannesburg
20 May 2019 at 3 pm

Modern, Post-War and Contemporary Art

Session 1
Lots 1–206

Lot 75 Fred Schimmel *Abstract in Blue* (detail)

The Estate of the Late Erich Mayer (1876–1960)

Having trained as an architect in Berlin, Germany, Erich Mayer came to South Africa in 1898 and found a job as a land surveyor in the Free State. This occupation facilitated his lifelong love of travelling the countryside. He joined the Boer commandoes during the South African War (1899–1902) and was captured and sent to St Helena as a Prisoner of War. Mayer sketched the environment on the island and the daily lives of the prisoners. The wonderfully detailed chess board that Mayer made is included in this sale (Lot 2). The black squares on the board are small sketches of prominent buildings on the island, including the house in which Napoleon Bonaparte spent his last days. Mayer's wartime sketches are collected in *Op St Helena: Vol van Hartepyn* (2000) by Celestine Pretorius.

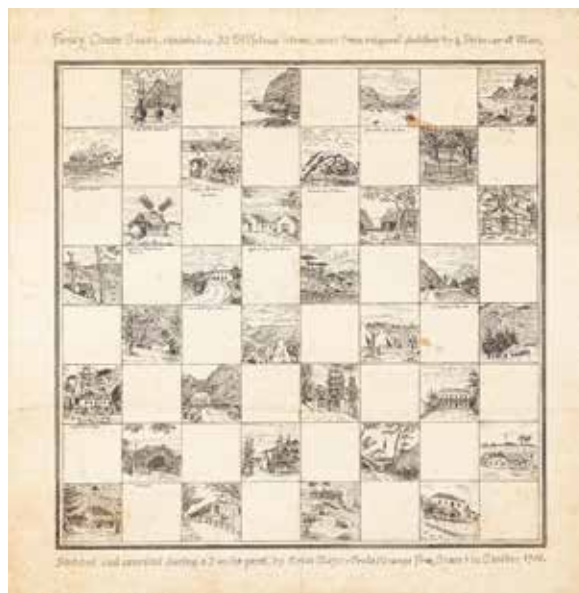
After brief sojourns in Tunis (1904) and South West Africa (Namibia), Mayer returned to South Africa, to Pretoria. In 1911, he befriended JH (Henk) Pierneef, and the two artists often travelled out into the countryside together to paint, sometimes erecting their easels facing the same scene, as the two landscapes, one by each artist, in the estate attest (Lots 11 and 13). Pierneef was an expert printmaker and taught Mayer the art of woodcut printing. The estate includes a couple of fine linocut prints given by Pierneef to Mayer at the time (Lots 3, 4 and 5).

On Mayer's journey through the then Northern Transvaal (Limpopo) in 1911, he became acquainted with the famous Afrikaans writer and philosopher, Eugene Marais, who was staying at Rietfontein, the Van Rooyen family farm in the Waterberg. He gave Marais a self-portrait in pencil, the only known image of the artist apart from the wonderful self-portrait in oil that forms part of the estate (Lot 1). Mayer sketched Ou Hendrick, the dignified itinerant storyteller who regaled the Rietfonteiners with his tales, many of which subsequently made their way into Marais' book, *Dwaalstories*.

Mayer married Marga Gutter in 1928 and the two started a weaving school in Pretoria in 1933. Marga used many of Mayer's designs, mostly those based on Bushman rock art motifs, in her woven cushion covers, one of which survives in the estate. Mayer was deeply interested in the art of the indigenous peoples of southern Africa, especially San rock art, an interest he shared with his friend Pierneef, and later a very young Walter Battiss. Mayer's interest in San rock art started as early as 1898, when he made tracings of the Stow drawings he saw in the possession of a distant relative, Dorothea Bleek, in Cape Town (Lot 8). It was Mayer who first took Battiss to see rock paintings in situ, but Battiss' identification with the art was more intense and spiritual than Mayer's and undoubtedly contributed in greater measure to the development of his own art.

Less known among Mayer's artistic output are the large-scale commissioned works – the two murals in the Jeppe Street Post Office, Johannesburg (see Lot 6 for the preparatory sketches), and the one in the dining room of Monument High School, Krugersdorp (see Lot 7 for a sketch for this mural).

Mayer can rightly be described as a heroic narrator, using a popular representative style to capture the lives of ordinary rural South African people and their environments on canvas.



1

Erich Mayer

SOUTH AFRICAN 1876–1960

Self Portrait as Student

signed with the artist's initials and dated 09; inscribed with the title on the reverse
oil on canvas laid down on board
39,5 by 32,5 cm

R20 000 – 30 000

PROVENANCE

Estate Late Erich Mayer.



2

Erich Mayer

SOUTH AFRICAN 1876–1960

Chessboard

inscribed with 'Fancy Chess Board containing 32 St Helena Views, most from original sketches by a Prisoner of War. Sketched and executed during a 3 weeks parol (sic), by Erich Mayer, Vrede (Orange Free State) in Oktober 1900'.

ink on paper
56 by 56 cm

R20 000 – 30 000

PROVENANCE

Estate Late Erich Mayer.

3

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Plaashuis, Onderstepoort
(Nilant 45)*

signed with the artist's monogram in the plate; inscribed 'no. 3' in pencil in the margin

linocut

11,5 by 15 cm

R8 000 – 12 000

PROVENANCE

Estate Late Erich Mayer.



4

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Bewolkte Lug (Maanlig)
(Nilant 53)*

signed with the artist's monogram in the plate; signed, dated 1918 and inscribed 'no. 4' in pencil in the margin

linocut

8 by 12,5 cm

R8 000 – 12 000

PROVENANCE

Estate Late Erich Mayer.



5

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Plaasgeboue (Farm Buildings)
(Nilant 44)*

signed with the artist's monogram in the plate; signed, dated 1920 and inscribed 'impr no. 2' in pencil in the margin

linocut

6,5 by 12,5 cm

R8 000 – 12 000

PROVENANCE

Estate Late Erich Mayer.





6

6

Erich Mayer

SOUTH AFRICAN 1876–1960

Boere Piekniek

signed and dated 1934

charcoal on paper
each 25,5 by 232 cm

(2)

R20 000 – 30 000

PROVENANCE

Estate Late Erich Mayer.

The framed sign – “n Outydse
Boerepiekniek/An Old Time Boer
Picnic’ – accompanies the lot.



7

7

Erich Mayer

SOUTH AFRICAN 1876–1960

The Seven Ages of Man

watercolour on paper
40 by 136 cm

R15 000 – 20 000

PROVENANCE

Estate Late Erich Mayer.

8

Erich Mayer

SOUTH AFRICAN 1876–1960

Rock Painting with Eland

watercolour and pencil on paper
61 by 100 cm

R20 000 – 30 000

PROVENANCE

Estate Late Erich Mayer.



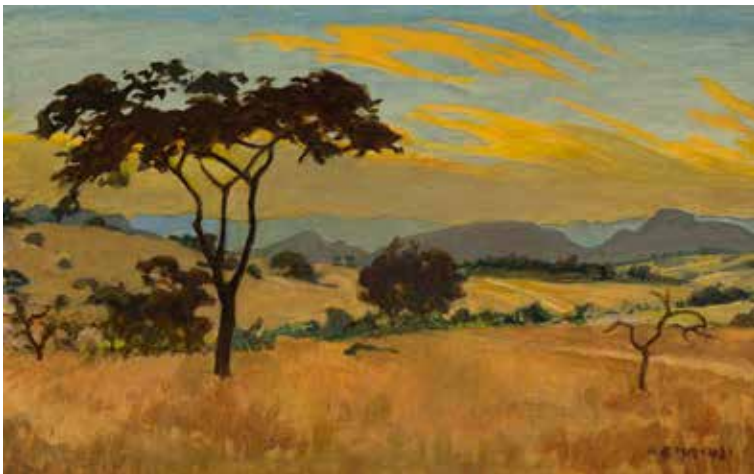
8



9



10



11



12

9

Erich Mayer

SOUTH AFRICAN 1876-1960

Landscape with Trees

signed and dated 1922
watercolour on paper
26,5 by 37 cm

R20 000 – 30 000

PROVENANCE
Estate Late Erich Mayer.

10

Ernest Benjamin King

SOUTH AFRICAN 20TH CENTURY

Lowveld

signed and dated '55
oil on board
59 by 89,5 cm

R4 000 – 6 000

PROVENANCE
Estate Late Erich Mayer.

11

Erich Mayer

SOUTH AFRICAN 1876-1960

Landscape with Foreground Tree

signed
oil on textured paper
32 by 50,5 cm

R30 000 – 50 000

PROVENANCE
Estate Late Erich Mayer.

12

Erich Mayer

SOUTH AFRICAN 1876-1960

Bushveld Store

signed and indistinctly dated;
inscribed with the title in English and
Afrikaans on the reverse
oil on canvas laid down on board
38,5 by 51,5 cm

R30 000 – 50 000

PROVENANCE
Estate Late Erich Mayer.

13

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Meintjieskop, Pretoria, Aand

signed and dated 19; inscribed with the artist's name and the title on a label adhered to the reverse

oil on canvas

20 by 30 cm

R200 000 – 300 000

PROVENANCE

Estate Late Erich Mayer.



14

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

South West African Scene

oil on canvas

29,5 by 37 cm

R150 000 – 200 000

PROVENANCE

Estate Late Erich Mayer.





15

15
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886–1957

Bergendaal, Tzaneen

signed, dated 1928 and inscribed
 with the title in pencil in the
 margin
 pencil on paper
 31 by 39 cm
 R70 000 – 100 000

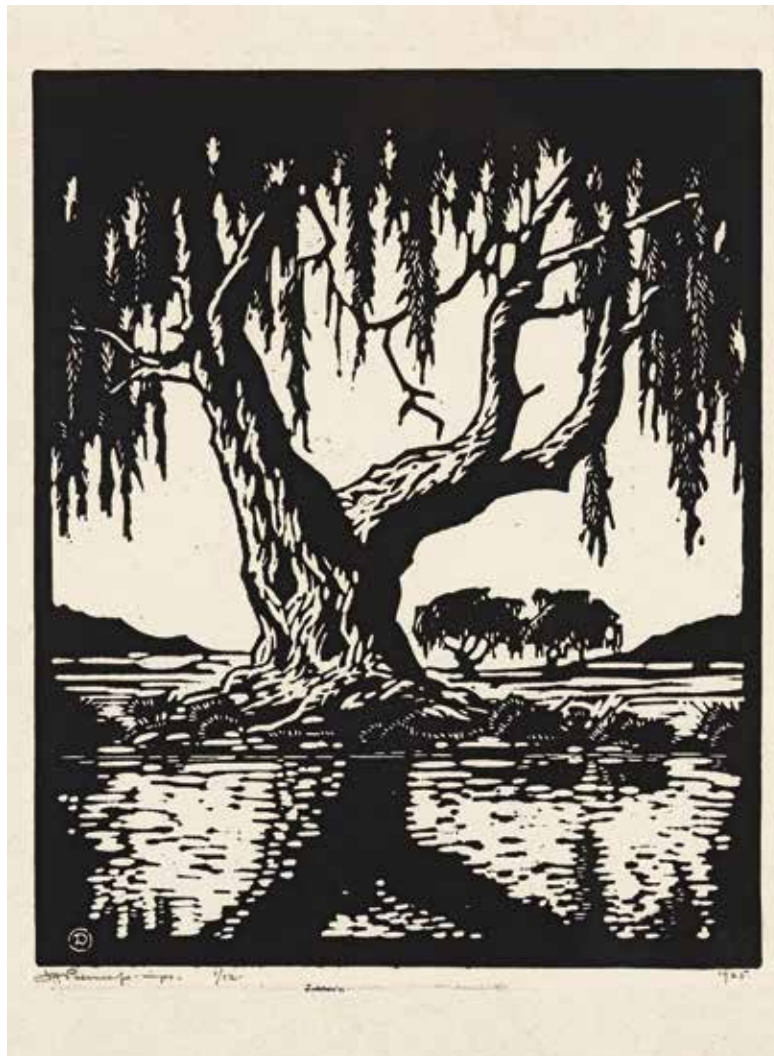


16

16
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886–1957

Mountain Landscape

signed
 pencil and watercolour on paper
 35,5 by 53 cm
 R80 000 – 120 000



17

17
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886–1957

Wilgerboom in die Somer
 (Nilant 79)

signed with the artist's
 monogram in the plate; signed,
 dated 1925, numbered 1/12 and
 inscribed with 'impr' in pencil in
 the margin
 linocut
 plate size: 37,5 by 30 cm
 R35 000 – 50 000

PROVENANCE
 Strauss & Co, 11 November 2013,
 Lot 166.

EXHIBITED
 Johannesburg Art Gallery,
 Johannesburg, *Jacob Hendrik
 Pierneef (1886–1957) as
 Printmaker*, 1986, cat no. 47.
 Pierneef Museum, Pretoria,
Pierneef: Three Artistic Periods,
 September 1988.

LITERATURE
 Pierneef Museum, Pretoria,
Pierneef: Three Artistic Periods,
 September 1988. Another
 impression from the edition
 illustrated on the exhibition
 catalogue cover.



18

Alexis Preller

SOUTH AFRICAN 1911–1975

Drawings, five

each signed

ink and pencil on paper

each approximately 27 by 20 cm

(5)

R80 000 – 120 000



19



20



21

19

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Large Tree in a Landscape

signed and dated 1913

charcoal on paper

31,5 by 42,5 cm

R25 000 – 35 000

20

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Wildenboom

signed, dated 1912 and

inscribed with the title

mixed media on paper

26,5 by 37 cm

R100 000 – 150 000

21

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

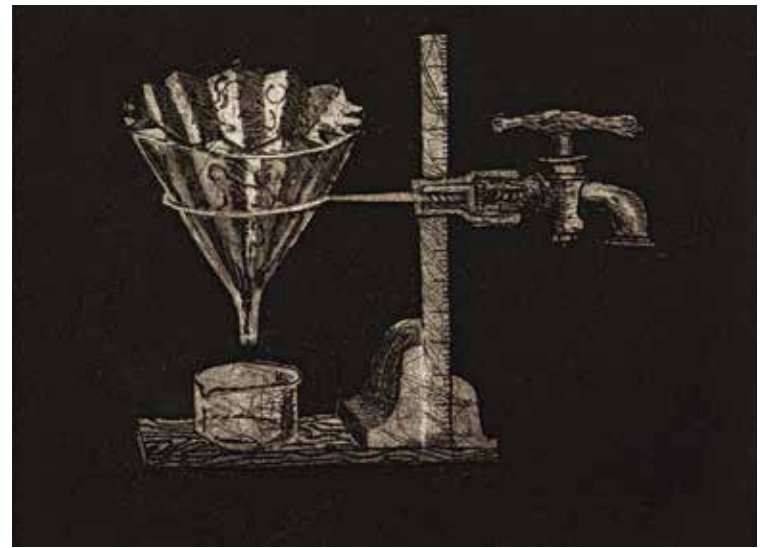
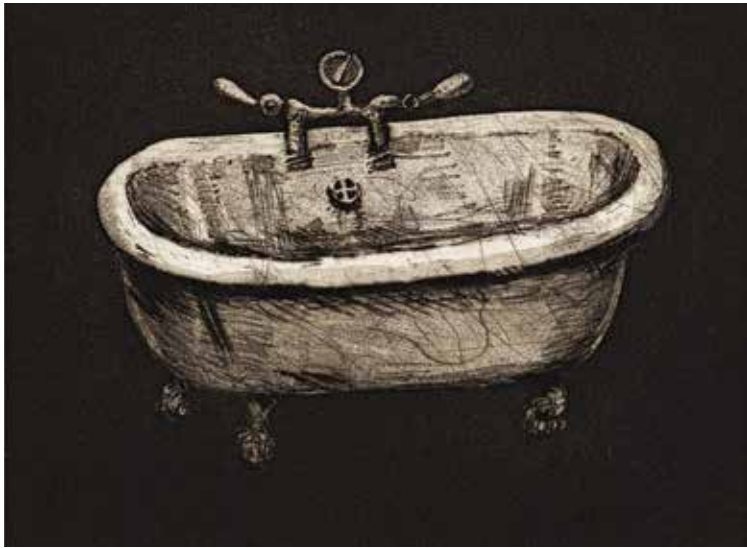
Thorn Trees

signed and dated 1915

charcoal on paper

24,5 by 41 cm

R50 000 – 70 000



22

William Kentridge

SOUTH AFRICAN 1955-

Black Objects, four

each signed and numbered 34/40 in pencil and embossed with the Caversham Press chopmark in the margin

etching, drypoint, aquatint and engraving

each 19 by 25 cm

(4)

R70 000 – 100 000

PROVENANCE

Caversham Press, Balgowan.



23

© Irma Stern Trust | DALRO



24

© Irma Stern Trust | DALRO



25

© Irma Stern Trust | DALRO



26

© Irma Stern Trust | DALRO

23

Irma Stern

SOUTH AFRICAN 1894–1966

Portrait

signed and dated 1952
mixed media on sketchbook page
52,5 by 40,5 cm

R100 000 – 150 000**PROVENANCE**

Irma Stern Trust Collection,
accession number 1026.

The proceeds from the sale of this
lot will benefit the Irma Stern Trust.

24

Irma Stern

SOUTH AFRICAN 1894–1966

Woman's Head

signed and dated 1959
conté on sketchbook page
53,5 by 41 cm

R60 000 – 80 000**PROVENANCE**

Irma Stern Trust Collection,
accession number 1157.

The proceeds from the sale of this
lot will benefit the Irma Stern Trust.

25

Irma Stern

SOUTH AFRICAN 1894–1966

Women at the Coast

signed and dated 1961
mixed media on sketchbook
page

31 by 24 cm

R50 000 – 80 000

26

Irma Stern

SOUTH AFRICAN 1894–1966

Figures Washing

signed and dated 1950
gouache and ball-point pen
on sketchbook page
24 by 29 cm

R40 000 – 60 000**PROVENANCE**

Irma Stern Trust Collection,
accession number 974.

The proceeds from the sale of
this lot will benefit the Irma Stern
Trust.



27



28



29

27

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Fishermen's Houses,
Waenhuiskrans*

signed and dated 1961

oil on canvas

45 by 60 cm

R80 000 – 120 000

28

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Wit Huisie, Napier

signed and dated 1959; inscribed with

the title on the stretcher

oil on canvas

27 by 37 cm

R40 000 – 60 000

PROVENANCE

Bequest from the Estate of the
Late Oscar van Oordt.

29

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Chiappini Street, Malay Quarter,
C Town*

signed and dated 1956; inscribed with

the title on the reverse

oil on canvas laid down on board

32,5 by 43 cm

R70 000 – 100 000



30



31



32



33

30

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Blyderivier Canyon

signed and dated 72; signed and inscribed with the title on the reverse
oil on board
49,5 by 60 cm

R50 000 – 70 000

31

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

From the Heights at Melkboom, Riversdale

signed and dated 1918; signed and inscribed with the date and the title on the reverse
oil on canvas
15 by 26 cm

R18 000 – 24 000

PROVENANCE

Estate Late Mrs Sonia Lapin

32

Walter Meyer

SOUTH AFRICAN 1965–2017

Soebatsfontein

signed; inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse
oil on canvas
46 by 61 cm

R35 000 – 50 000

PROVENANCE

Everard Read, Johannesburg.

33

Frans Oerder

SOUTH AFRICAN 1867–1944

View of Pretoria

signed
oil on panel
23 by 33 cm

R20 000 – 30 000

34

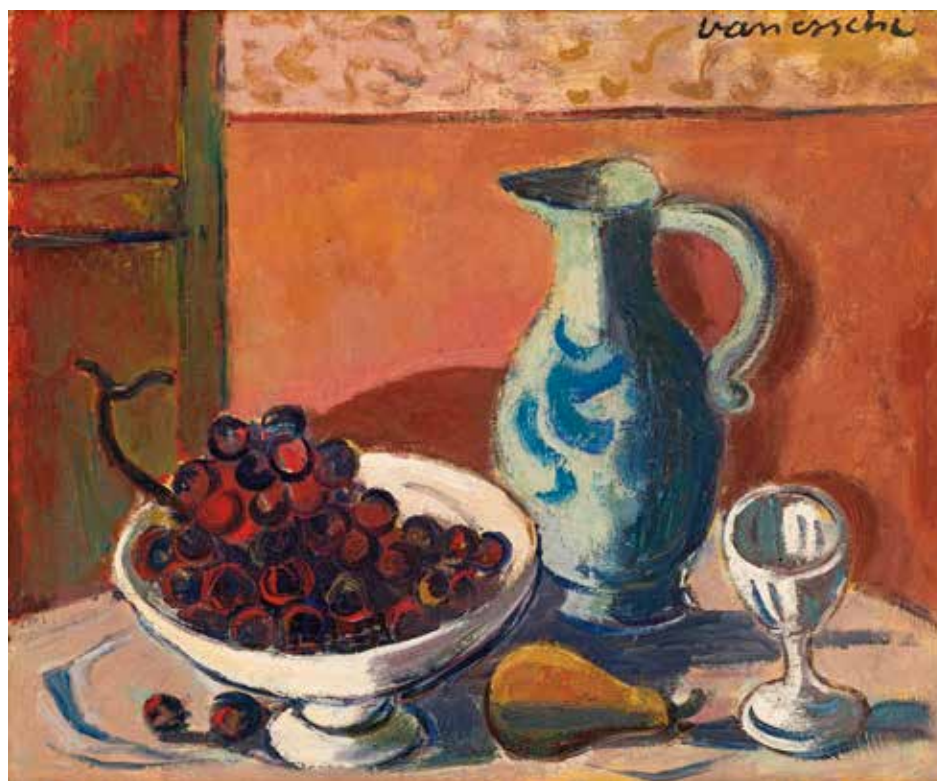
Maurice van Essche

SOUTH AFRICAN 1906–1977

Still Life with Grapes and Jug

signed
oil on board
49 by 59,5 cm

R200 000 – 300 000



35

Irmin Henkel

SOUTH AFRICAN 1921–1977

*Still Life with Magnolias, Bottles
and Wine Glasses*

signed and dated 77
oil on canvas
54 by 64 cm

R70 000 – 100 000

PROVENANCE

Strauss & Co, Cape Town, March 2014,
Lot 708.





36

36

Maud Sumner

SOUTH AFRICAN 1902–1985

Landscape at Dusk

signed

oil on canvas laid down on board

31 by 37,5 cm

R70 000 – 90 000

PROVENANCE

Aspire, Johannesburg,
12 November 2017, Lot 45.



37

37

Maud Sumner

SOUTH AFRICAN 1902–1985

Still Life with Flowers

signed

watercolour and ink on paper

49,5 by 65 cm

R50 000 – 70 000

38

Freida Lock

SOUTH AFRICAN 1902–1962

Still Life with Flowers

signed and dated 46

oil on canvas

35 by 40,5cm

R120 000 – 160 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2014, Lot 204.



38

39

Leonora Everard Haden

SOUTH AFRICAN 1937–

Giant's Castle II

signed; signed, dated 2013 and
inscribed with the title on the reverse
acrylic on canvas
76 by 102 cm

R60 000 – 80 000



40

Leonora Everard Haden

SOUTH AFRICAN 1937–

Landscape with River

signed
oil on canvas laid down on board
80 by 105,5 cm

R70 000 – 100 000



41

Walter Battiss

SOUTH AFRICAN 1906–1982

Landscape with Figures and Goats

signed

oil on wood panel

19,5 by 27 cm

R35 000 – 50 000



42

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Golden Veld and Blue Mountains

signed and dated 15

oil on canvas

41 by 61 cm

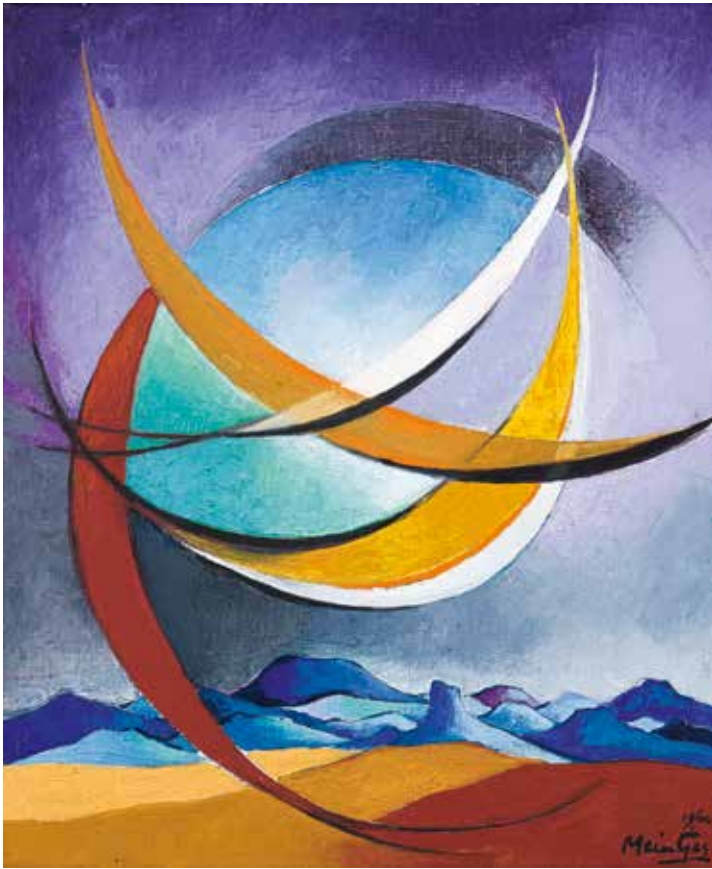
R200 000 – 300 000

PROVENANCE

The Pieter Wenning Gallery (Everard Read), Johannesburg.

Stephan Welz & Co, Johannesburg, 1988, Lot 202.





43

43

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Die Stormberge

signed and dated 1964; inscribed with '#849 Die Stormberge (1964) Mnr & Mev André Greyvenstein'
oil on canvas laid down on board
59,5 by 49,5 cm

R70 000 – 100 000

LITERATURE

Catalogue number JM 732

45

Johannes Meintjes

SOUTH AFRICAN 1923–1980

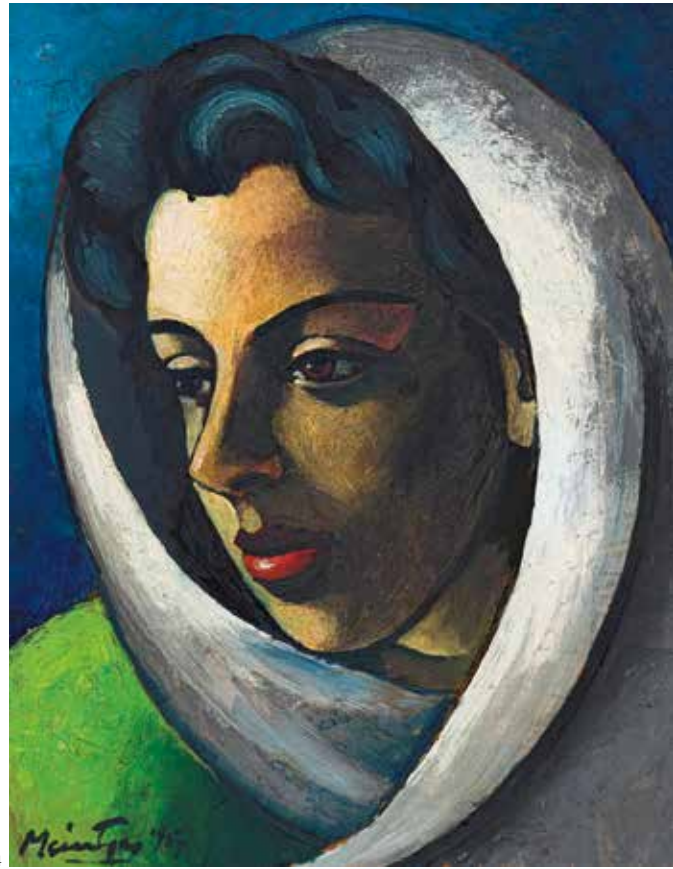
Sleeping Young Man

signed and dated 1962
oil on board
60 by 54,5 cm

R50 000 – 70 000

LITERATURE

Catalogue number JM 765



44

44

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Kop met Doek (Head with Scarf, based on Mimi Coertse)

signed and dated 1957
oil on board
39 by 30,5 cm

R50 000 – 70 000

PROVENANCE

Commissioned by Mr Sarel Marais shortly after revered soprano Mimi Coertse made her debut at the Vienna State Opera and Convent Garden; thence by descent.

LITERATURE

Catalogue number JM 571



45

46

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Green Sarong

signed with the artist's initials and dated '07; inscribed with the artist's name, the date and the title on the reverse; inscribed with the artist's name, the date, the title and the medium on a Johans Borman Fine Art label adhered to the reverse
oil on canvas
100 by 59,5 cm

R90 000 – 120 000

PROVENANCE

Johans Borman Fine Art, Cape Town.



46

47

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

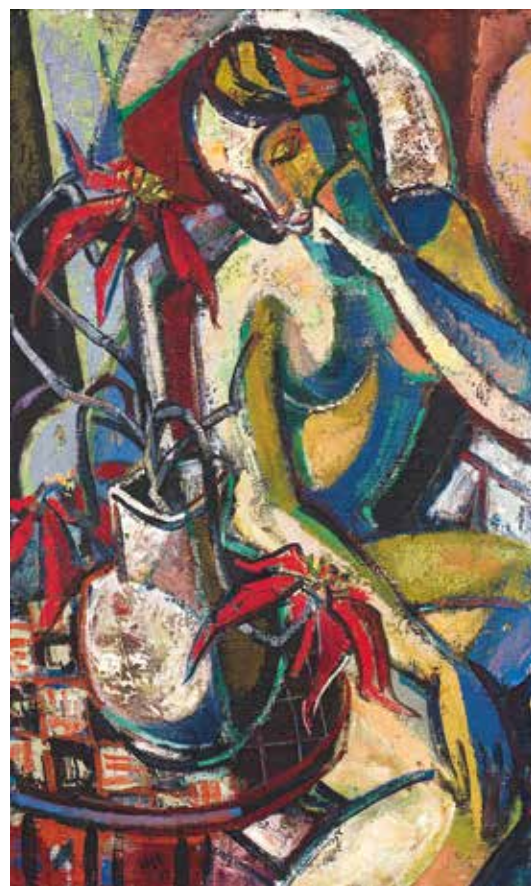
Seated Nude with Poinsettias

signed with the artist's initials and dated '07; inscribed with the artist's name, the date and the title on the reverse; inscribed with the artist's name, the date, the title and the medium on a Johans Borman Fine Art label adhered to the reverse
oil on canvas
100 by 59,5 cm

R100 000 – 150 000

PROVENANCE

Johans Borman Fine Art, Cape Town.



47

48

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Woman with Scarf

signed with the artist's initials and dated '02; inscribed with the artist's name, the date, the title and the medium on a Johans Borman Fine Art label adhered to the reverse
oil on canvas
59 by 38,5 cm

R70 000 – 90 000

PROVENANCE

Johans Borman Fine Art, Cape Town.



48

49

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman

signed with the artist's initials
oil on board
37 by 30,5 cm

R250 000 – 300 000



49

© The Estate of Maggie Laubser | DALRO



50

Frans Oerder

SOUTH AFRICAN 1867–1944

Farm Scene

signed
oil on canvas
63 by 113,5 cm

R200 000 – 300 000

51

Frans Oerder

SOUTH AFRICAN 1867–1944

In die Blomtuin

signed
oil on canvas
60 by 104 cm

R200 000 – 300 000

LITERATURE

Frans Oerder Kunswerkkatalogus (2017)
Pretoria: The South African Academy
for Science and Art, illustrated in colour
on page 74, Fig. 251.



52

William Timlin

SOUTH AFRICAN 1892–1943

Eve

signed, inscribed with the title and
the artist's owl device mark

watercolour on silk

47,5 by 59,5 cm

R100 000 – 150 000

PROVENANCE

Acquired from the Everard Read,
Johannesburg, by the current
owner's mother.



53

Hugo Naudé

SOUTH AFRICAN 1868–1941

Malay Mothers and Children

signed

oil on paper

23 by 28,5 cm

R70 000 – 90 000



54

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with Vase of Flowers

signed and dated 1971

oil on canvas laid down on board
44,5 by 29,5 cm

R90 000 – 120 000



54

55

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Still Life with Vase of Flowers,
Bowl and Fruit*

signed and dated 1957

oil on canvas
61 by 50,5 cm

R80 000 – 120 000



55



56



57

56

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with Vase of Flowers

signed and dated 1965

oil on canvas
60,5 by 50 cm

R120 000 – 160 000

57

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Daisies in a Copper Pot

signed

oil on board
60,5 by 79,5 cm

R80 000 – 120 000



58

58

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Anemones in Landscape

signed and dated 1962

oil on board

58,5 by 40,5 cm

R60 000 – 80 000

PROVENANCEStrauss & Co, Cape Town,
March 2015, Lot 475.**LITERATURE**

Catalogue numbered JM 775



59

59

Alice Tennant

SOUTH AFRICAN 1890–1976

Proteas in a Vase

signed

oil on canvas

50 by 60 cm

R10 000 – 15 000

PROVENANCEStrauss & Co, Cape Town,
March 2014, Lot 562.

60

60

Frans Oerder

SOUTH AFRICAN 1867–1944

Still Life with Bowl of Anemones

signed

oil on canvas

34 by 69,5 cm

R100 000 – 150 000

61

Paul Emsley

SOUTH AFRICAN 1947–

The Last Lioness

signed with the artist's initials
black chalk on paper
52 by 97 cm

R100 000 – 150 000

EXHIBITED

Brundyn+Gonsalves, Stellenbosch
Woordfees, *Paul Emsley
Retrospective*, 2 March to 21 April
2012. Illustrated on page 57 of the
exhibition catalogue.



62

Zakkie Eloff

SOUTH AFRICAN 1925–2004

Zebra on a Grassy Plain

signed
oil on canvas laid down on board
73 by 96 cm

R35 000 – 50 000

PROVENANCE

The Günther Kaschik Collection, Windhoek.



63

Gordon Vorster

SOUTH AFRICAN 1924–1988

Herd of Buffalo

signed
oil on board
50 by 62,5 cm

R18 000 – 24 000

64

Giuseppe Bottero

ITALIAN/SOUTH AFRICAN 1911–2004

Peaceful Moment

signed and dated 1957; signed and inscribed with the artist's name and the title on a Bottero's African Wildlife Gallery label adhered to the reverse
oil on canvas laid down on board
49 by 59,5 cm

R50 000 – 70 000



64



65

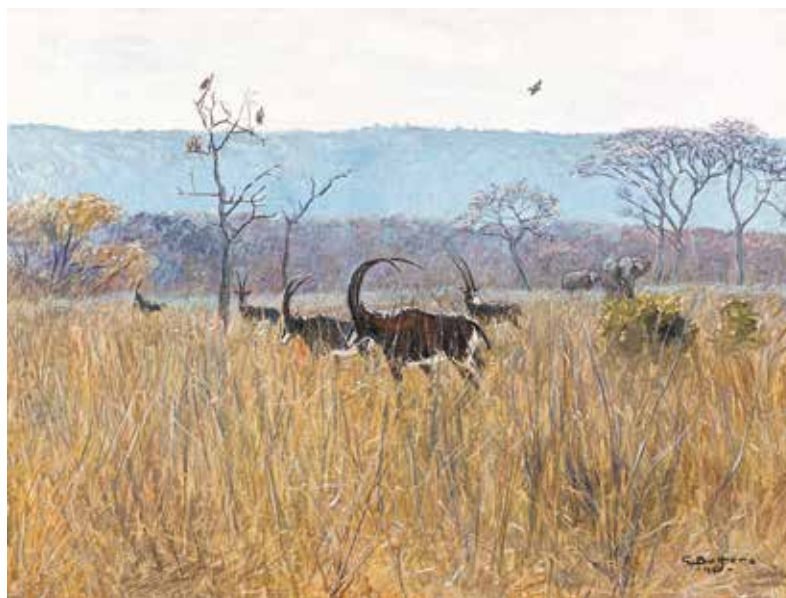
Giuseppe Bottero

ITALIAN/SOUTH AFRICAN 1911–2004

The Gallant Breed

signed and dated 1960; signed and inscribed with the title on a Bottero's African Wildlife Gallery label adhered to the reverse
oil on canvas
91 by 121 cm

R50 000 – 70 000



65

Giuseppe Bottero grew up in the Monastero Bormida district in Piedmont, northern Italy. The first picture book he received as a child was illustrated with an array of birds and animals, but he concentrated on the images of African lions, leopards, elephants, giraffes and vultures. He found refuge from the rough-and-tumble of village bullying by spending his time alongside the Bormida River that flowed nearby his home. He named it the 'Friendly River' and occupied himself with observing the fish, birds, insects and animals that lived in the river and along its banks. He studied the local plants intently, acutely aware of the lifecycles of the various species.

Bottero joined the army in 1932 and was posted to Ethiopia with the Italian Army of Occupation in 1935. After World War II, he relocated to southern Africa where he spent the rest of his life building what he termed Bottero's African Wildlife Collection. He is most well known for *The Meeting* (illustrated left), a large painting that shows a gathering of more than 400 animals, birds, reptiles and insects in an African landscape. This work was reproduced as a poster that sold thousands of copies across the world as part of Bottero's efforts to draw attention to the necessity of conserving the continent's natural heritage.

66

Maurice van Essche

SOUTH AFRICAN 1906–1977

*Bridge over the Lualaba River,
Congo*

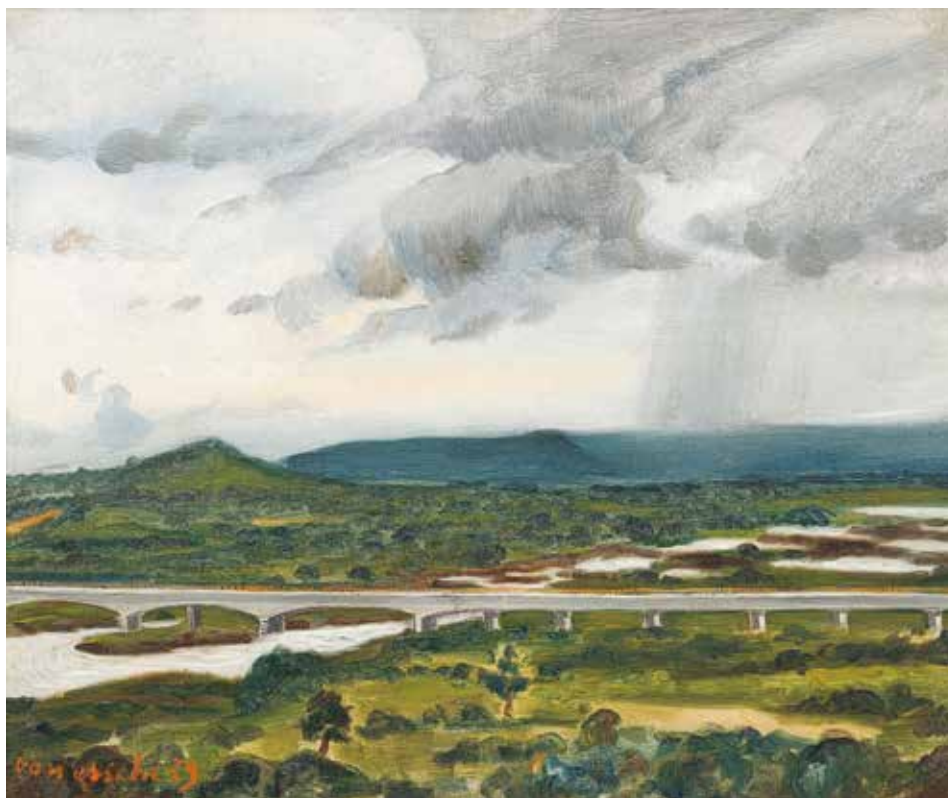
signed and dated 39

oil on canvas

53 by 63,5 cm

R120 000 – 140 000

The artist travelled to the Belgian Congo on a government sponsored painting expedition in 1939.



67

Clément Sènèque

SOUTH AFRICAN 1896–1930

Les Aiguille de la Glière (at Night)

signed and dated 24; inscribed with
the artist's name and the title on the
reverse

oil on board

54 by 65 cm

R50 000 – 70 000





68

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

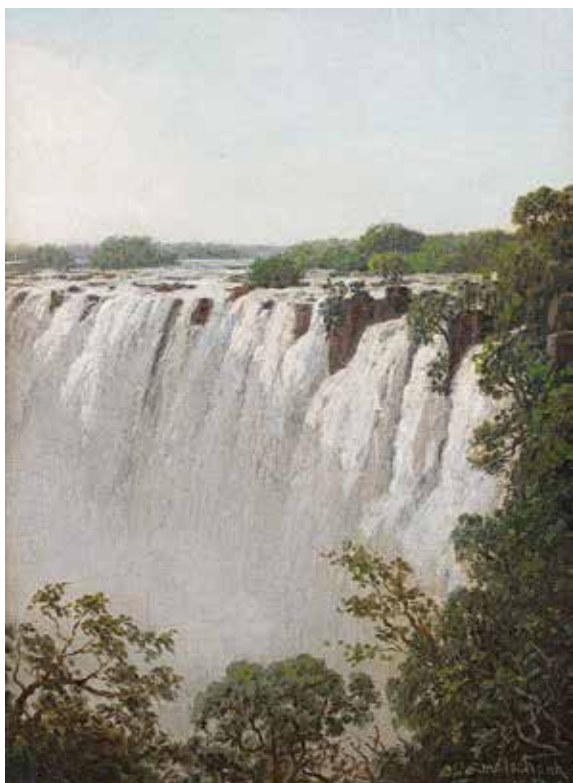
Dawn: In the Karroo

signed and dated 1920

oil on canvas

52,5 by 99 cm

R100 000 – 150 000



69

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Victoria Falls

signed and dated 1924; inscribed with the artist's name, the date, the title and 'Sketch' on the reverse

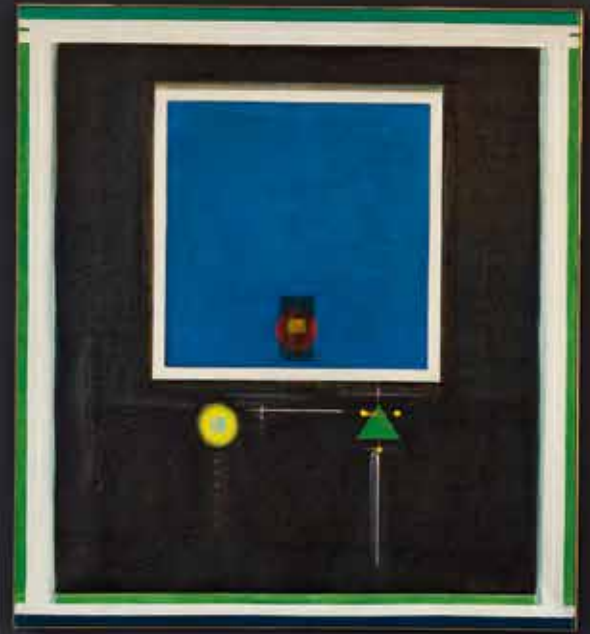
oil on canvas laid down on board

33 by 24 cm

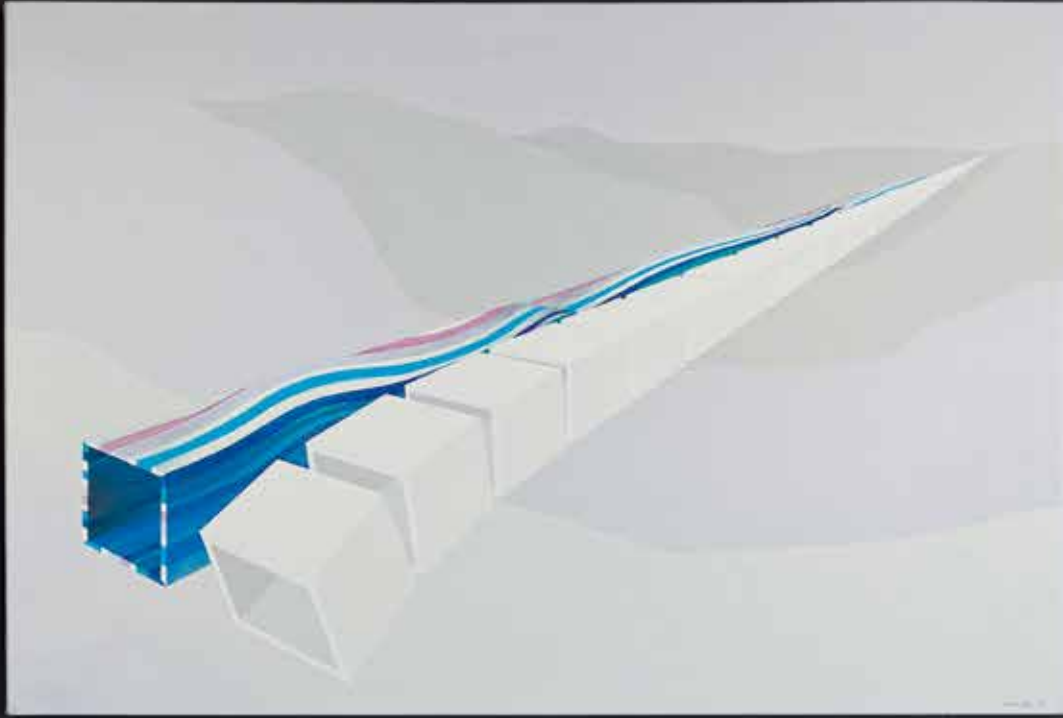
R40 000 – 60 000

PROVENANCE

Strauss & Co, Johannesburg, May 2011, Lot 44.



Installation view of Lot 302, Lot 166, Lot 168 and Lot 82





70

70

Cecil Higgs

SOUTH AFRICAN 1898–1986

Abstract Composition

signed
oil on canvas
49 by 75 cm

R35 000 – 50 000



71

Cecil Higgs

SOUTH AFRICAN 1898–1986

Abstract Composition

signed and dated 1966
oil on canvas
45 by 29,5 cm

R25 000 – 35 000

72

Paul du Toit

SOUTH AFRICAN 1922–1986

Buoyant

signed and dated '79; inscribed
with the title on the reverse
acrylic on canvas
176 by 66,5 cm

R90 000 – 120 000

PROVENANCE

Strauss & Co, Johannesburg,
June 2014, Lot 131.



72



73

73
Paul du Toit

SOUTH AFRICAN 1922–1986

Abstract Landscape

signed
oil on canvas laid down on board
41 by 75,5 cm

R60 000 – 80 000



74

74
Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract in Yellow

signed and dated '54
mixed media on canvas
76 by 122 cm, unframed

R50 000 – 60 000



75

75
Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract in Blue

signed and dated '05; inscribed
with the artist's name, the date and
numbered #1118 on the reverse
mixed media on board
62 by 78 cm

R35 000 – 50 000

76

Esias Bosch

SOUTH AFRICAN 1923–2010

Tile with Floral Motifs

hand-painted ceramic tile
with lustre glaze
58 by 58,5 cm

R30 000 – 50 000



76

77

Gunther van der Reis

SOUTH AFRICAN 1927–

Abstract Composition

signed and dated 64
mixed media on wood panel
59 by 47 cm

R15 000 – 20 000



77

78

Ernst de Jong

SOUTH AFRICAN 1934–2016

Byzantium; Gothic Web, two

each signed and dated '64; each
inscribed with the artist's name, the
date and the title on the reverse;
'Byzantium' inscribed with the artist's
name, the title, 'Retrospective Exh
March 1994' and the catalogue
number 23 on a Pretoria Art Museum
label on the reverse
mixed media on board
75 by 60 cm
(2)

R50 000 – 70 000

EXHIBITED

Pretoria Art Museum, Pretoria,
Ernst de Jong Retrospective Exhibition,
March 1994, cat. no. 23.



78





79

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

The Forest Fire

signed and dated 49
oil on canvas
65 by 84 cm

R300 000 – 500 000

LITERATURE

Richard Buncher (1950) *Tretchikoff*, Cape Town: Howard Timmins. Illustrated in black and white, unpaginated.
Vladimir Tretchikoff and Anthony Hocking (1973) *Pigeon's Luck*, London: Collins. The story of the purchase of the three paintings bought by the current owner's father, *The Forest Fire*, *Journey's End* and *Poinsettias*, is told on page 192.

The only known landscapes by Tretchikoff are his depictions of Cape mountain wildfires. In 1948, shortly after settling in South Africa, Tretchikoff held the first of his many exceedingly popular exhibitions in Cape Town and Johannesburg. In commercial terms, he soon became the country's most successful artist.

Half the works that Tretchikoff presented that year were produced in Indonesia, where he had been working during World War II, but in 1949, the Russian-born artist decided that the theme for his shows would be South Africa, his newly-adopted country. Not only was the subject matter purely South African, he even made use of indigenous materials in *The Forest Fire* and other works.

With his interest in the mysteries of death and resurrection and his penchant for intense colours, Tretchikoff was awed by the drama of Cape wildfires. In his work, flames usually represent the ultimate destructive force. This is evident in his most dramatic paintings – *Atomic Age* and *The Atom* – where raging fire spells the end of humanity. But Tretchikoff saw death as a new beginning. As in his often-reproduced *Lost Orchid* and *Weeping Rose*, when something beautiful perishes,

a new life is bound to emerge in its place. No wonder that, in another canvas from the same series, *The Spring*, we see daisies sprouting through cracks in the dry soil among the blackened trunks of fallen trees after a blaze.

The frame for *The Forest Fire* was designed and crafted by Tretchikoff personally. He bought heavy blocks of Cape pine, which he transported to his studio in his car. He stripped off the bark, which timber merchants usually discard, trying not to break the brown gnarled surface. He then cut a rectangular hole in the large pieces of bark and used them to frame his Cape wildfire landscapes.

The Forest Fire was purchased by a sheep farmer from the Karoo, who later bought several other works by Tretchikoff as well as paintings by Frans Oerder, Tinus de Jongh, Vernon Ward and Sir Russell Flint. The buyer was prompted by his seven-year-old daughter who accompanied him to Tretchikoff's studio. When he asked her which was her favourite painting, she pointed to *The Forest Fire*. The canvas has been in the family ever since.

Boris Gorelik

80

Hannes Harrs

SOUTH AFRICAN 1927–2006

Abstract Composition

the name of the artist and 'Manufatura de Tapeçarias de Portalegre' woven into the tapestry; 1631-2/4 woven into the tapestry on the hem; signed and inscribed with the artist's name and numbered 1631-2/4 on a Manufatura de Tapeçarias de Portalegre label adhered to the reverse

wool

158,5 by 125 cm

R30 000 – 40 000



80

81

Hannes Harrs

SOUTH AFRICAN 1927–2006

Abstract Composition

signed and dated '65 on the reverse

oil on canvas

54,5 by 64,5 cm

R20 000 – 30 000



81



82

Armando Baldinelli

SOUTH AFRICAN 1908–2002

Oracolo Nero (Black Oracle)

signed and dated 1961

oil and bark on canvas

59 by 48 cm

(2)

R20 000 – 30 000

EXHIBITED

Wolpe Gallery, Cape Town, *Baldinelli*, August 1966.

LITERATURE

Umbro Apollonio (1964)

Baldinelli, Rome: Edizioni D'Arte Moderna. Illustrated in black and white on page 32, figure 16.

Accompanied by the book Umbro Apollonio (1964) *Baldinelli*, Rome and Johannesburg: Edizioni D'Arte Moderna and Hugh Keartland, signed by the artist and inscribed 'With best wishes' and 'at Cape Town Show August 1966'.

82

83

Noel Bisseker

SOUTH AFRICAN 1939–

Night Scape II

signed and dated indistinctly; signed, dated '79 and inscribed with the artist's name and the title on the reverse

mixed media on board

136 by 117 by 2 cm

R50 000 – 70 000

PROVENANCE

Collection of the artist.



83

84

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Abstract Form I

signed and dated 92; inscribed with the artist's name, the date, the title and the medium on a label adhered to the reverse

oil on carved wood panel
43,5 by 95,5 cm

R35 000 – 50 000



85

Lucky Sibiya

SOUTH AFRICAN 1942–1999

The Guardian, Love Burning

signed; inscribed with the title on the reverse

carved, painted and incised wood panel

57 by 76 cm

R60 000 – 80 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2011, Lot 342.



86

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Abstract Composition

signed and dated 1951; inscribed with 'Laid on board, cleaned + varnished under the supervision of Egon Guenther 2008' on the reverse

oil on canvas laid down on board
87 by 128 cm

R40 000 – 60 000





87

87

Jim Dine

AMERICAN 1935–

*The Red, White, and Blue Venus
for Mondale*

signed and numbered 61/150 in pencil
colour lithograph
76 by 45,5 cm

R80 000 – 120 000



88

88

Andy Warhol

AMERICAN 1928–1987

Flowers

signed
hand-coloured screenprint
104 by 74 cm

R80 000 – 120 000



89

89

Joan Miró

SPANISH 1893–1983

Liberté des Libertés

signed and numbered XVII/XXIX
in pencil
colour lithograph

R50 000 – 70 000

LITERATURE

Catalogue number 749.

90

Walter Battiss

SOUTH AFRICAN 1906–1982

Guineafowl

signed, numbered 44/45
and inscribed with the
title in pencil in the
margin

colour screenprint
85 by 56 cm

R25 000 – 35 000

LITERATURE

Warren Siebrits (2016)
*Walter Battiss: I Invented
Myself: The Jack Ginsberg
Collection*, Johannesburg:
The Ampersand
Foundation. Another
impression from the
edition illustrated in
colour on page 123.



90



91



92

91

Eli Kobeli

SOUTH AFRICAN 1932–1999

The Musicians

signed
oil on board
87 by 107,5 cm

R30 000 – 50 000

92

Diana Hyslop

SOUTH AFRICAN 1949–

*What were you
Thinking when I
Passed you By*

signed and dated '16
oil on canvas
120 by 150 cm, unframed

R70 000 – 90 000



93

93

Walter Battiss

SOUTH AFRICAN 1906–1982

Desert

1973

signed, numbered Proof 2/2 and
inscribed with the title in pencil
in the margin
colour screenprint
41,5 by 62 cm

R25 000 – 35 000

LITERATURE

Warren Siebrits (2016)
Walter Battiss: I Invented Myself,
Johannesburg: The Ampersand
Foundation. Another
impression from the edition
illustrated in colour on page 121.



94

94

Edoardo Villa

SOUTH AFRICAN 1915–2011

Flight

signed and dated 2003
welded steel with green and
blue patina
height: 53 cm

R100 000 – 150 000



95

95

Edoardo Villa

SOUTH AFRICAN 1915–2011

Blue Abstract Form

signed and dated 2001
welded and painted steel
height: 66 cm

R90 000 – 120 000



96

96

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Form

signed and dated 1994
welded and painted steel
height: 69 cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist by
the current owner's father.



97

Edoardo Villa

SOUTH AFRICAN 1915–2011

Standing Abstract Form

welded and painted steel
height: 160 cm excluding base,
231 cm including base

R250 000 – 300 000



98



99



100



101

98

Alexis Preller

SOUTH AFRICAN 1911–1975

Abstract Composition

signed and dated '64

oil on canvas

23,5 by 23,5 cm

R80 000 – 120 000

99

Margaret Gradwell

SOUTH AFRICAN 1956–

History Painting

signed

acrylic on canvas

100 by 120 cm

R35 000 – 50 000

100

Nico Roos

SOUTH AFRICAN 1940–2008

Abstract

signed

oil on canvas

37,5 by 60 cm

R18 000 – 24 000

101

Lynette Ten Krooden

SOUTH AFRICAN 1955–

Mussandan Magic, Desert Song Series

signed and dated 2008; inscribed with 'Research ancient petroglyphs and fossils in Oman, 2001–2011. The Majlis Gallery, UAE. Desert Song Series, Mussandan Magic, Stone, Sand and Water'

mixed media on canvas

58 by 83 cm

R30 000 – 50 000

EXHIBITED

The Majlis Gallery, Dubai, UAE, *Sand, Stone, Water*, 2009.

102

Moses Kottler

SOUTH AFRICAN 1892–1977

Joyce

signed
bronze with a brown patina
height: 33 cm

R30 000 – 50 000



103

Frans Claerhout

SOUTH AFRICAN 1919–2006

The Shepherd

signed
bronze with a brown patina
height: 107 cm

R250 000 – 300 000



104

Deborah Bell

SOUTH AFRICAN 1957–

Crying Pot

kiln and pit fired unglazed terracotta,
fat, wax and charcoal
height: 72,5 cm

R70 000 – 90 000

LITERATURE

Bettina Schultz (2004) *Deborah Bell*,
Johannesburg: David Krut. Illustrated
in colour on page 64.

'I started working with the image of the crying pot during the time that the Truth and Reconciliation hearings had just begun, and were being aired on television. Apart from being struck by the atrocities that were being revealed, I was overwhelmed by the grief of the friends and the families of the victims – especially the women ... I played with the idea of a grieving entity that was completely subsumed in its grief. The form of a pot with a head thrown back in anguish – with no arms and legs – accentuated this pain. The bowl of the pot became a symbol of the earth, the gesture of the pain became a cry and a prayer.'¹

1. Deborah Bell (2004), quoted in Bettina Schultz, *Deborah Bell*, Johannesburg: David Krut, page 65.



105

Wopko Jensma

SOUTH AFRICAN 1939– C. 1993

Amorphous Androgynous

signed with the artist's initials
carved wood
height: 16 cm

R15 000 – 20 000



106

Diana Hyslop

SOUTH AFRICAN 1949–

Abstract with Bird and Pair of Feet

acrylic on canvas laid down
on board
48 by 68,5 cm

R20 000 – 30 000



107

Jenny Stadler

SOUTH AFRICAN 1938–

First Night

signed and dated '19 on the
reverse; inscribed with the
artist's name, the date, the title
and the medium on the reverse
oil on canvas
120,5 by 120,5 cm, unframed

R20 000 – 30 000



108

Bill Ainslie

SOUTH AFRICAN 1934–1989

Abstract, Untitled

mixed media on canvas

76,5 by 256 cm

R80 000 – 120 000



109

Alice Elahi

SOUTH AFRICAN 1926–

Seascape

signed and dated 78

oil on canvas

80 by 86,5 cm

R15 000 – 20 000

110

Brian Bradshaw

SOUTH AFRICAN 1923–2016

Granite and Bush

signed and indistinctly dated;
inscribed with the title on the reverse;
inscribed with the artist's name, the
title and the medium on an Everard
Read label adhered to the reverse
acrylic on canvas
92 by 137 cm

R25 000 – 40 000

PROVENANCE

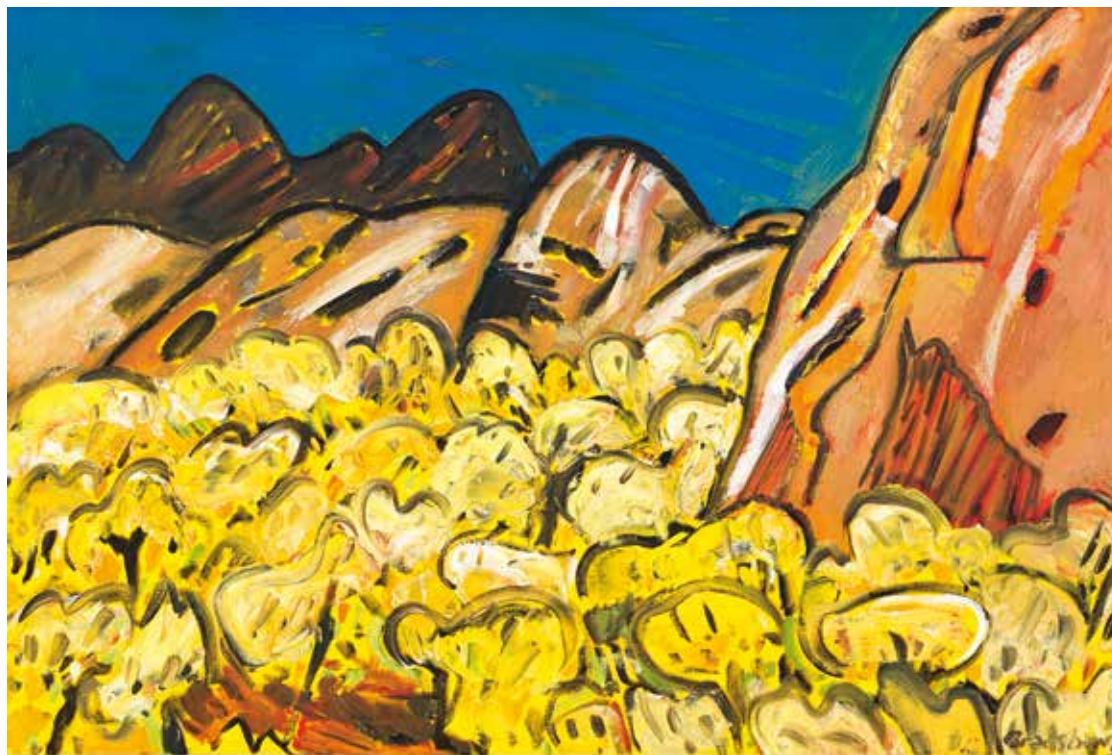
Everard Read, Johannesburg.

Brian Bradshaw founded one of the most important art schools in South Africa, at Rhodes University in Grahamstown, in 1960, and taught there until his retirement in 1980. His influence can be seen in the work of those who studied under him. His strong views about art and no-nonsense approach to working directly from nature without sentimentality or pretension, initiated a school whose leading exponents were part of what became known as the *Grahamstown Group*.

Passionate about topography, vegetation and the unique quality of light, Bradshaw drew inspiration from the southern African landscape, painting in Namibia, South Africa and Zimbabwe.

Dating from the 1990s, the present Lot is a monumental work, executed boldly with broad areas of richly coloured and textured paint covering the surface, done with loaded brush and palette knife.

These powerful elemental works capture the artist's great vitality, and demonstrate his confident technique and approach to painting.



111

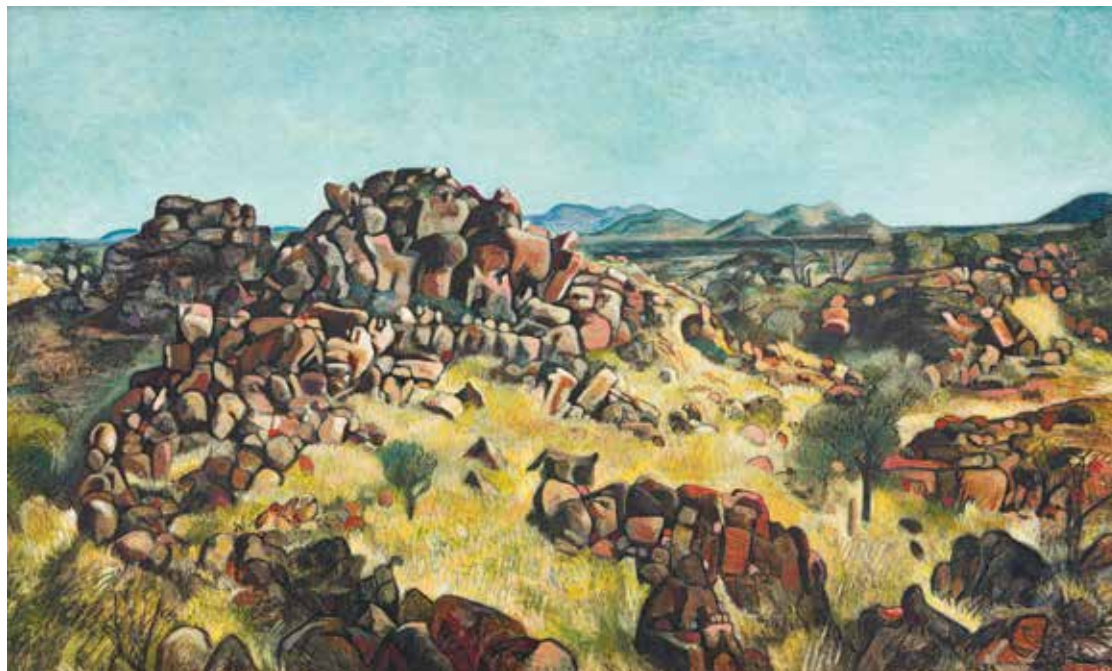
Terrence Patrick

SOUTH AFRICAN 1944–

The Kaokoveld

signed and dated 2012
acrylic on board
62 by 103 cm

R18 000 – 24 000





112

Noel Hodnett

SOUTH AFRICAN/CANADIAN 1949–

Grahamstown Bush Shrine

signed and dated 89; inscribed with the artist's name, the date, the title, the medium and 'Grahamstown South Africa' on the reverse; inscribed with the artist's name, the title and the medium on a Knysna Fine Art label adhered to the reverse

oil on canvas

180 by 200 cm

R80 000 – 120 000

Noel Hodnett studied under Brian Bradshaw at Rhodes University, Grahamstown, graduating in 1971. He was a member of the *Grahamstown Group* from 1969 to 1978. The artist's distinctive richly descriptive paintings demonstrate his virtuosity as a draughtsman and painter. This powerfully charged work, dating from 1989, forms part of a body of work that includes indigenous animals and Hodnett's beloved Eastern Cape vegetation.

Through his close observation of nature, enigmatic subject matter and rich palette and paint application, Hodnett creates a poetic painterly idiom of the landscape in which he immersed himself so successfully. The artist now resides in Canada.



113

113

Stanley Pinker

SOUTH AFRICAN 1924–2012

Sandveld Landscape

signed and inscribed with
the title on the reverse
oil on canvas
56 by 47 cm

R60 000 – 80 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2014, Lot 80.



114

114

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Harbour, Cape Town

signed
oil on canvas
75 by 60 cm

R40 000 – 60 000



115

115

Larry Scully

SOUTH AFRICAN 1922–2002

Surrealist Red

signed and dated '65; inscribed
with the title on a label adhered
to the reverse
oil on board
121,5 by 121,5 cm

R30 000 – 50 000



116

Christo Coetzee

SOUTH AFRICAN 1929–2000

Small Indian Motive (sic)

signed; signed and inscribed with the title on a fragment of original backing board adhered to the reverse
oil on canvas laid down on board
35,5 by 25,5 cm

R30 000 – 50 000



117

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Waiting Generation

signed and dated 1973; inscribed with the title and the date on the reverse
oil on canvas
121,5 by 121 cm

R70 000 – 90 000



118



119



120



118

Dirk Meerkotter

SOUTH AFRICAN 1922–2017

Children with a Kite and a Bicycle

signed and dated 53; Schweickardt label adhered to the reverse
oil on board
39 by 47 cm

R30 000 – 50 000

PROVENANCE

Strauss & Co, Johannesburg,
September 2009, Lot 176.

119

Willie Bester

SOUTH AFRICAN 1956–

Cape Township Scene

signed and dated 91
mixed media on board
49 by 88,5 cm

R20 000 – 30 000

120

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Interiors, two

signed and dated '98
mixed media on card
30 by 34,5 cm each
(2)

R35 000 – 50 000



121

121
Willie (William) Bester
 SOUTH AFRICAN 1956–

Cooker

signed and dated 00
 mixed media
 length: 50 cm

R15 000 – 20 000



122

122
Willie (William) Bester
 SOUTH AFRICAN 1956–

Pray for Your Country

signed and dated 99
 mixed media
 length: 90 cm

R18 000 – 24 000



123

123
Dr Phuthuma Seoka
 SOUTH AFRICAN 1922–1995

Township Jive I

1986
 enamel paint on velvet corkwood
 height: 104 cm

R30 000 – 40 000

LITERATURE

Gavin Young (1988) *Art of the South African Townships*, London: Thames & Hudson. Illustrated in colour on page 36.



TWO VIEWS OF LOT 124

124
Paa Joe
 GHANAIAN 1947–

Mercedes

signed
 carved and painted wood
 with hinged lid
 height: 23 cm

R25 000 – 35 000

PROVENANCE

Acquired directly from the artist.



124

125

Helena Hugo

SOUTH AFRICAN 1975–

At the Brick Factory II

signed and dated 2011; inscribed
with the title on a label adhered
to the reverse
pastel on board
34 by 24 cm

R20 000 – 30 000



125

126

John Meyer

SOUTH AFRICAN 1942–

Tribe

signed; signed and inscribed
with the title on the reverse
mixed media on canvas
59,5 by 49,5 cm

R80 000 – 120 000



126

127

John Meyer

SOUTH AFRICAN 1942–

If You Go Away

signed; signed and inscribed
with the title on the stretcher
mixed media on canvas
91,5 by 122 cm

R120 000 – 160 000



127

128

Kevin Roberts

SOUTH AFRICAN 1965–2009

The Translator

signed with the artist's initials and dated 02; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse

oil on wood panel

56,6 by 50 cm

R40 000 – 60 000

PROVENANCE

Everard Read, Johannesburg.



129

Neil Rodger

SOUTH AFRICAN 1941–2013

Young Woman at a Beach House

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

oil on canvas

99,5 by 89 cm

R180 000 – 240 000

PROVENANCE

Everard Read, Johannesburg





130

Kevin Atkinson

SOUTH AFRICAN 1939–2007

Pond Surface #2

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

Everard Read label adhered to the reverse

acrylic on canvas

163,5 by 132 cm

R20 000 – 30 000

PROVENANCE

Everard Read, Johannesburg.



131

131

Wayne Barker

SOUTH AFRICAN 1963–

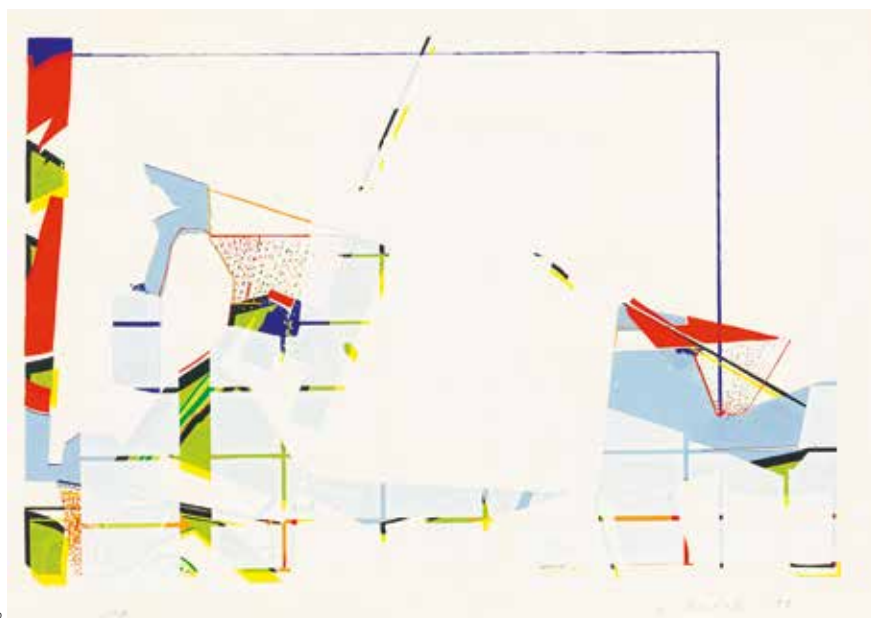
Wild Horses

inscribed with the artist's name and the medium on an Everard Read label adhered to the reverse beaded panel
76,5 by 75 cm

R50 000 – 70 000

PROVENANCE

Acquired directly from the artist.



132

132

Willem Boshoff

SOUTH AFRICAN 1951–

Exploration 1

signed, dated '72 and numbered 1/10
colour screenprint
29 by 41 cm

R10 000 – 15 000



133

133

Walter Oltmann

SOUTH AFRICAN 1960–

Beetles

signed and dated '07
ink and bleach on paper
27 by 37,5 cm

R18 000 – 24 000

EXHIBITED

Standard Bank Gallery, Johannesburg,
Walter Oltmann – In the Weave,
28 January 2014 – 29 March 2014.

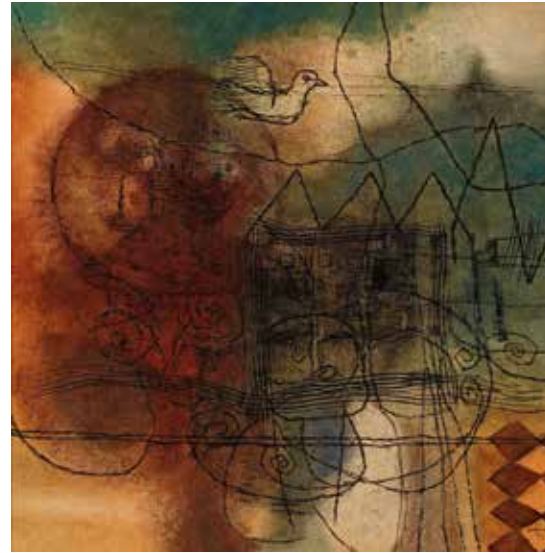
LITERATURE

Standard Bank Gallery (2013)
Walter Oltmann – In the Weave,
Johannesburg: Standard Bank Gallery.
Illustrated in colour on page 102.



134

© The Estate of Ephraim Ngatane | DALRO



135



136

© The Estate of Ephraim Ngatane | DALRO



137

134

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Gamblers

signed
mixed media on paper
51,5 by 69,5 cm

R50 000 – 70 000

Ephraim Ngatane was born in Lesotho and moved to Johannesburg in the early 1940s. He studied under Cecil Skotnes at the Polly Street Art Centre between 1952 and 1954. Although Ngatane earned a reputation for producing highly individual social-realist paintings descriptive of black urban life under apartheid, his output also records many instances of pleasure: boxing, jazz performances, weddings and a 1967 snowstorm in Soweto. He held sell-out exhibitions throughout the 1960s and up to his premature death in 1971 and was an important figurehead, playing an important role in mentoring Dumile Feni, among others. An accomplished colourist, his work is marked by lyrical impressionism and a selective use of abstraction.

135

Louis Maqhubela

SOUTH AFRICAN 1939–

Abstract with Bird

signed and dated 71
mixed media on paper
57 by 57 cm

R20 000 – 30 000

136

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Jazz Band

signed and dated '69
oil on board
61 by 91 cm

R150 000 – 200 000

137

David Koloane

SOUTH AFRICAN 1938–

Abstract with Wheelbarrow

signed
oil pastel and charcoal
on paper
29,5 by 42 cm

R15 000 – 20 000



138

Sam Nhlengethwa

SOUTH AFRICAN 1955-

*Johannesburg Construction
Workers*

signed and dated '10
mixed media and collage on paper
150 by 302 cm

R200 000 – 300 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2013, Lot 276.

139

Alan Crump

SOUTH AFRICAN 1949–2009

Ark

signed and dated '93; inscribed with the artist's name, the date and 'Johannesburg' on the reverse; signed, dated and inscribed with the title on the reverse of the backing board; inscribed with the artist's name, the date, the title and the medium on a Goodman Gallery label adhered to the reverse of the backing board

watercolour on paper

48 by 54 cm

R50 000 – 70 000

PROVENANCE

Goodman Gallery, Johannesburg.



139



140

140

Susan Woolf

SOUTH AFRICAN 20TH AND 21ST CENTURIES

Short Hands White (from the Taxi Hand Signs series)

signed, dated 2015, numbered 1/20 in pencil and embossed with the Artist Proof Studio chopmark in the margin

blind embossing on paper

54 by 49,5 cm

R20 000 – 30 000

LITERATURE

Susan Woolf (2016) *Taxi Hand Signs*, Johannesburg: ada enup. Illustrated on page 33.

When a gestural or spoken language is coded as image or text, it becomes increasingly succinct and readable to a person who is blind. This all white relief artwork relies on the subtle nuances of shadow to show sighted people how fourteen simple shapes combine for the taxi shape system to be read. All white represents light, which in excess is also blinding.

The largest taxi gesture seen here is a taxi commuter body sign. The person wriggles his or her bottom when the taxi approaches. Commuters use this to hail a taxi going to Duduza, an apparently cool place to party.

A second coded text of symbols and codes is written using descriptions of gestures.

Susan Woolf



141

141

Zander Blom

SOUTH AFRICAN 1982–

Untitled [1.56]

2011

signed and dated 2011 on the reverse oil and graphite on Belgian linen

122 by 99 cm, unframed

R40 000 – 60 000

EXHIBITED

Stevenson, Johannesburg, *Zander Blom: New Paintings*, 27 October to 6 December 2011.

LITERATURE

Zander Blom (2013) *Paintings: Volume I, 2010–2012*, Cape Town: Stevenson. Illustrated in colour on page 208.



142

142

Ezrom Legae

SOUTH AFRICAN 1938–1999

Beast

signed and dated '71 charcoal on paper

88,5 by 57 cm

R15 000 – 20 000

143

Judith Mason

SOUTH AFRICAN 1938–2016

Mindblind

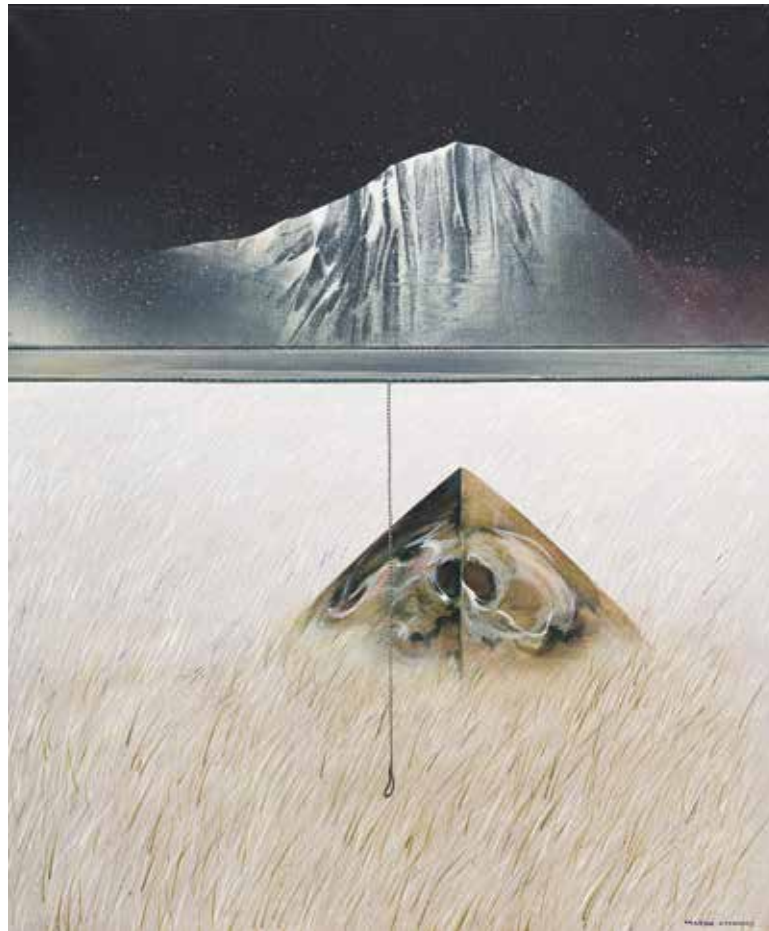
signed Mason Attwood; inscribed
with the title on the reverse

oil on canvas
90 by 75 cm, unframed

R60 000 – 80 000

PROVENANCE

Acquired directly from the artist.



© The Estate of Judith Mason | DALRO

144

Hussein Salim

SUDANESE 1966–

My Village (Sudan)

signed and dated 013; inscribed with
the artist's name, the date, the title,
the medium and P.M.burg SA on the
reverse

acrylic on canvas
130,5 by 150 cm, unframed

R30 000 – 50 000





145

William Kentridge

SOUTH AFRICAN 1955–

Medusa

signed, numbered 42/60 in pencil and embossed with The Artists' Press and Mark Attwood chopmarks in the margin

three-run lithograph printed over chine collé of spreads from *Nouveau Larousse Illustré* (1906), on BFK Rives White paper. Flat image is reflected in a mirror-finish steel cylinder placed at its centre
diameter: 58,5 cm

(2)

R40 000 – 60 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another impression from the edition is illustrated in colour on page 116.

146

William Kentridge

SOUTH AFRICAN 1955–

Phenakistoscope

2000

metal shaft and handle, two vinyl records with four-colour lithographs on maps
diameter: 29,2 cm; sculpture height: 80 cm

R80 000 – 120 000

LITERATURE

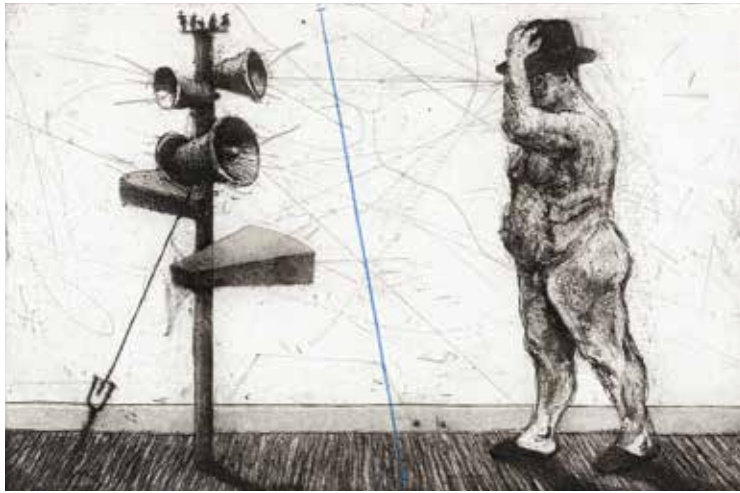
Kate McCrickard (2012) *William Kentridge*, London and Johannesburg: Tate Publishing and David Krut. Another work from the edition illustrated in colour on page 62.

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another work from the edition is illustrated in colour on page 89.

Four-colour lithograph, hand printed on maps from *Bacon's Popular Atlas of the World* (1893) and the *Oxford Atlas* (Oxford University Press, 1951), on Vélín d'Arches Blanc paper. Each print cut to a circle and attached to a gramophone record. Phenakistoscope constructed of metal shaft and handle, two vinyl records with lithographs. From an edition of 40.



THREE VIEWS OF LOT 146



147



148

149



147

William Kentridge

SOUTH AFRICAN 1955–

Man with Megaphone Cluster

signed, numbered 52/70 and embossed with the Caversham Press chopmark in the margin
etching and conté crayon

25,5 by 38 cm

R40 000 – 60 000

LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and JM Coetzee (1999) *William Kentridge*, London: Phaidon.
Another impression from the same edition illustrated in colour on page 97.

148

Diane Victor

SOUTH AFRICAN 1964–

The Adoration of St Eugeune (sic)

signed, dated 1987 and inscribed with 'Artist's Proof' and the title in pencil in the margin
etching and aquatint

plate size: 39,5 by 60 cm

R30 000 – 50 000

149

William Kentridge

SOUTH AFRICAN 1955–

Six Russian Writers

signed, dated '89, numbered A/P V/V in pencil and embossed with the Caversham Press chopmark in the margin

colour screenprint
66 by 50 cm

R50 000 – 70 000

LITERATURE

Bronwyn Law Viljoen (ed) (2006) *William Kentridge Prints*, David Krut: Johannesburg.
Another impression from the same edition illustrated in colour on page 38.



150

**Cecil Skotnes and
Wendy Vincent**

SOUTH AFRICAN 1926–2009; 1941–

The Rooinek; The Hunter, two

The Rooinek by Herman Charles Bosman: special edition, 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 14/75 by the artist. *The Hunter* by Olive Schreiner: special edition, 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 14/75 by the artist.

colour plates: wood engraving on paper
books: each 33 by 25 cm;
slip cases: each 34 by 25,5 by 3,5 cm

R20 000 – 30 000



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Egon Guenther's immeasurable contribution to the advancement of South African art, his determined involvement in the development of artistic careers, and his pursuit of excellence in every endeavour, are legendary. He is widely known as a collector and promotor of art, and for the extraordinary precision of his printmaking made manifest in the illustrated books *The Rooinek* and *The Hunter*.

Guenther began his career in Germany as a gemmologist and jeweller and soon after immigrating to South Africa in 1951 he started a jewellery workshop in Johannesburg. We have the rare opportunity on this auction to offer on sale four pendants made in Guenther's studio in 1962 by members of the Amadlozi group, Cecil Skotnes, Hannes Harrs and Cecily Sash. These items demonstrate Guenther's exceptional attention to detail and pushing of creative boundaries.

151

Cecily Sash

SOUTH AFRICAN 1924-

Copper Pendant I

signed and dated '62; stamped with the Egon Guenther hallmark
engraved copper
6 by 2,5 cm

R4 000 – 6 000



151

152

Cecily Sash

SOUTH AFRICAN 1924-

Copper Pendant II

signed and dated '62; stamped with the Egon Guenther hallmark
engraved and hammered copper
6,5 by 2,5 cm

R5 000 – 7 000



152

153

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Wooden Pendant

carved wood on a leather thong
7,5 by 5 cm

R8 000 – 12 000



153

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154

Hannes Harrs

SOUTH AFRICAN 1927-2006

Wooden Pendant

engraved with artist's initials
carved wood on a leather thong
7,5 by 5 cm

R4 000 – 6 000



154



155

Lawrence Anthony Chait

SOUTH AFRICAN 1943–

Icarus

engraved with the artist's name and
numbered 2/10
bronze with mottled brown patina on
granite base
height: 27 cm excluding base, 30 cm
including base

R20 000 – 30 000



156

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Plaque

stamped with the artist's name,
dated 80 and numbered 3/25
bronze
16 by 30,5 cm

R25 000 – 35 000

LITERATURE

Chris de Klerk and Gerard de Kamper
(eds) (2012) *Villa in Bronze*, Hatfield:
University of Pretoria Art Museum. A
similar example is illustrated in colour
on page 187.

157

Brett Murray

SOUTH AFRICAN 1961–

Africa Maquette

signed and numbered 10/15
bronze and paint
height: 28 cm

R50 000 – 70 000

LITERATURE

Brett Murray (2013) *Brett Murray*, Johannesburg: Jacana Media. Page 274, and illustrated in a photograph of the artist's Cape Town studio, page 35. cf. Sophie Perryer (ed.) (2004) *10 Years, 100 Artists: Art in a Democratic South Africa*, Cape Town: Bell-Roberts in association with Struik. *Africa* illustrated on page 265.

This is an artist's model of Brett Murray's painted bronze sculpture, commissioned by the Cape Town Urban Arts Foundation and JK Gross Trust, and installed on St George's Mall in Cape Town. Murray's self-described 'stoic, mock-monumental African presence' is composed of an outsized Nigerian ritual ancestor figure bedecked with yellow Bart Simpson heads. Murray conceived the work as a satirical comment on 'converging cultural paradigms' in post-apartheid South Africa. City officials initially vetoed the work's installation, but later capitulated when the artist submitted an expert testimonial by Nigerian critic and intellectual Kole Omotoso. Murray subsequently won further public commissions, notably at the Cape Town International Convention Centre in 2002. 'The great attraction of producing public artworks is that it gives artists an opportunity to reach a broader audience. A less obvious attraction is the chance it provides artists to work closely with highly skilled artisans, welders, moulders, bronze casters, fettlers, riggers and engineers.'¹

1. Brett Murray (2013) *Brett Murray*, Johannesburg: Jacana Media. Pages 273 and 274.

Sean O'Toole



157

158

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Totem

signed
carved, painted and incised wood
panel with metal on wooden base
height: 103 cm excluding base;
108 cm including base

R60 000 – 80 000

Panel carved, painted and incised on both sides, attached to wooden base with steel brackets and bolts.

159

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Form

signed, dated 1985 and numbered 1/5
bronze with a brown patina
length: 26 cm

R70 000 – 100 000



TWO VIEWS OF LOT 158

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159



160

Jackson Hlungwani

SOUTH AFRICAN 1923–2010

Sea Creature

carved found wood with a brown
patina

height: 81 cm

R50 000 – 70 000

161

Pippa Skotnes

SOUTH AFRICAN 1957–

White Wagons, portfolio

1993

each signed and numbered 'final

proof' 1/1

etching and blind embossing

each 64,5 by 47,5 cm

R30 000 – 50 000

LITERATURE

Pippa Skotnes (1993) *In the Wake of the White Wagons* (Standard Bank Young Artist 1993), Grahamstown: Standard Bank National Arts Festival. Other impressions from the same edition illustrated on pages 17 to 19.

A portfolio of 7 etchings accompanied by a Hietshware text recorded by the Reverend SS Dornan and first published in 1909 under the title *What We Thought of the White Man's Wagons*, edition limited to 25 copies and 5 artist's proofs, introductory page signed and inscribed 'The final proof', published by Aveage Private Press, Cape Town.

The text accompanying Pippa Skotnes' portfolio of seven monochromatic etchings is the story told by an unknown Bushman and recorded by Samuel Dornan, an Irish Presbyterian missionary, of the first encounter between the trek boers in the Kalahari desert and the Bushmen. This episode is known in South African history as the tragic 'Dorsland Trek'. The ubiquitous semi-circular shape in each of the etchings suggests the canopy of a wagon, a wagon wheel, or a soft leather pouch used by the Bushmen. It represents therefore the different ways in which the wagon was perceived by these two groups of people. The overall narrative refers to the manner in which the trek boers invaded the land, staking their claim, and introduced farming implements and weapons in opposition to the religious beliefs of the Bushmen, represented in the magical, cosmic space of their landscape, and the healing power of the shamanistic trance dance. The story teller ends by saying the wagons 'died' on the veld.



6 OF 7 ETCHINGS ILLUSTRATED



162

Diamond Bozas

SOUTH AFRICAN 1923–

Still Life with Strelitzias, Oranges and Ferns

signed and dated '92; artist's statement on a label adhered to the reverse; inscribed with the artist's name, the date, the title, the medium, the catalogue number 0074 and 'Diamond Bozas: Life and Work 2013' on a Tatham Art Gallery label adhered to the reverse. oil on board
90 by 66,6 cm

R50 000 – 70 000

EXHIBITED

Natal Society of Artists, Durban, *Flowers and Things*, 8 to 26 November 1992, cat. no. 14.
Zululand Society of Artists, Eshowe, *Diamond Bozas Retrospective*, July 1994, cat. no. 34.
Empangeni Art and Cultural History Museum, Empangeni, *Diamond Bozas Retrospective*, 3 June to late August 1997, cat. no. 31.
Tatham Art Gallery, Pietermaritzburg, *Diamond Bozas: Life and Work*, 4 August 2013 to February 2014, cat. no. 74.

LITERATURE

Brendan Bell and Bryony Clark (eds) (2013) *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 145, cat no 0074.

'I have been associated with flowers for as long as I can remember, and from childhood have always owned a garden. This love of flowers has, to a large extent, dominated my life. I owned a nursery, and am still involved in the flower arranging movement as an international judge, demonstrator and teacher. But, despite all this, I have painted relatively few flower pieces, one reason being that I have not wanted to be regarded only as a flower painter. Bonnard once said that he would rather keep flowers in a separate room from his studio, while he was painting them, so that they would not become overbearing. He would let the flowers wilt and then start painting. It is the sheer beauty of flowers that has always intimidated me. But since my stay at the Cité Internationale des Arts in Paris last year (1991), I have plucked up the courage to overcome my inhibitions and explore the genre. These are the first steps in that process.'
D Bozas, 1992



163

Diamond Bozas

SOUTH AFRICAN 1923–

Still Life

signed and dated '85; inscribed with the artist's name, the title and the medium on a label adhered to the reverse
oil on board
106 by 78 cm

R50 000 – 70 000

EXHIBITED

Natal Society of Artists, Durban, *Diamond Bozas*, 18 February to 1 March 1986, cat. no. 32.
Natal Society of Artists, Durban, *Diamond Bozas Retrospective*, 12 to 23 October 1993, cat. no. 17.
Zululand Society of Artists, Eshowe, *Diamond Bozas Retrospective*, July 1994, cat. no. 29.
Empangeni Art and Cultural History Museum, Empangeni, *Diamond Bozas Retrospective*, 3 June to late August 1997, cat. no. 26.
Tatham Art Gallery, Pietermaritzburg, *Diamond Bozas: Life and Work*, 2013, 04 August 2013 to February 2014, cat. no. 95.

LITERATURE

Brendan Bell and Bryony Clark (eds) (2013) *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 74, cat no 0095.



164

Kevin Atkinson

SOUTH AFRICAN 1939–2007

Abstract Composition

acrylic on canvas

176 by 230,5 cm

R20 000 – 30 000

Kevin Atkinson was one of the first South African artists to respond positively to Josef Albers' famous series of lectures at Black Mountain College, published in book form as *The Interaction of Colour* (1963). But Atkinson experimented with colour in a different way: he painted monochrome colour field canvases for his exhibition at the Adler Fielding Gallery in August 1967, letting the massive colour painting inadvertently interact with the viewer. Unlike Albers, who pioneered what is known

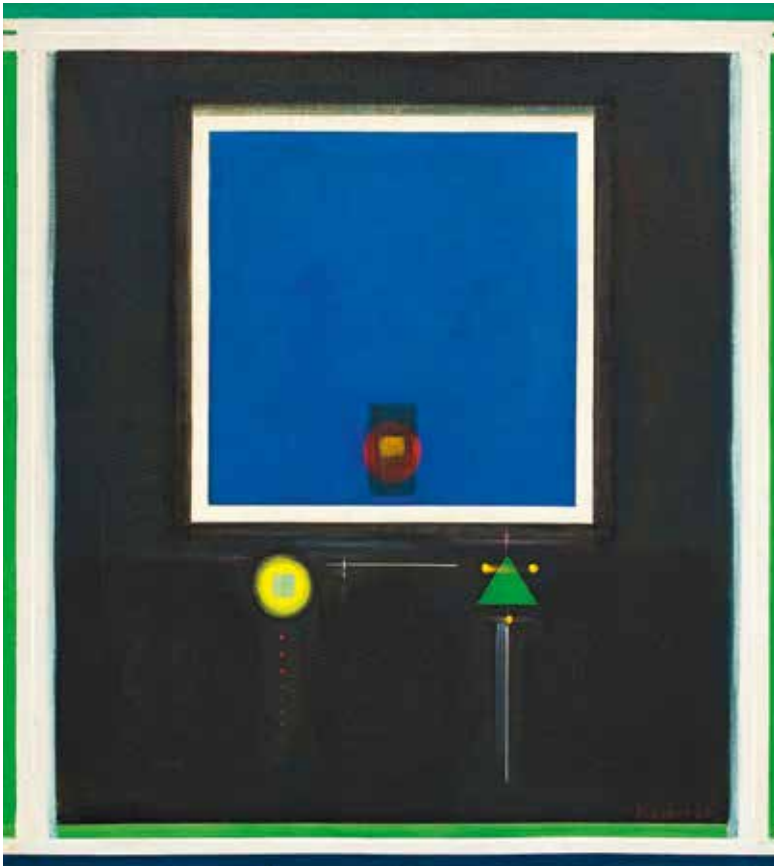
as geometric abstraction, Atkinson experimented with Abstract Expressionism, such as in the present *Lot*. The basis of the work is still the interaction of colour. The colours are not static geometric shapes, but swirling colour splashes against a dark background. His sense of movement developed by means of happenings and performances, ideas Atkinson began exploring after meeting Joseph Beuys, at *Documenta* in Kassel, Germany, in 1972.



165



167



166

165

Nel Erasmus

SOUTH AFRICAN 1928–

Viool en Kers (Klank en Lig)

signed and dated 1952
oil on board
49 by 35 cm

R120 000 – 180 000

LITERATURE

Marelize van Zyl (2011) *Nel Erasmus*,
Stellenbosch: SMAC Art Gallery.
Illustrated in colour on page 69

167

Lionel Abrams

SOUTH AFRICAN 1931–1997

Abstract Composition

signed
oil on canvas
92 by 122,5 cm

R30 000 – 50 000

PROVENANCE

Strauss & Co, Johannesburg, May
2016, Lot 135.

166

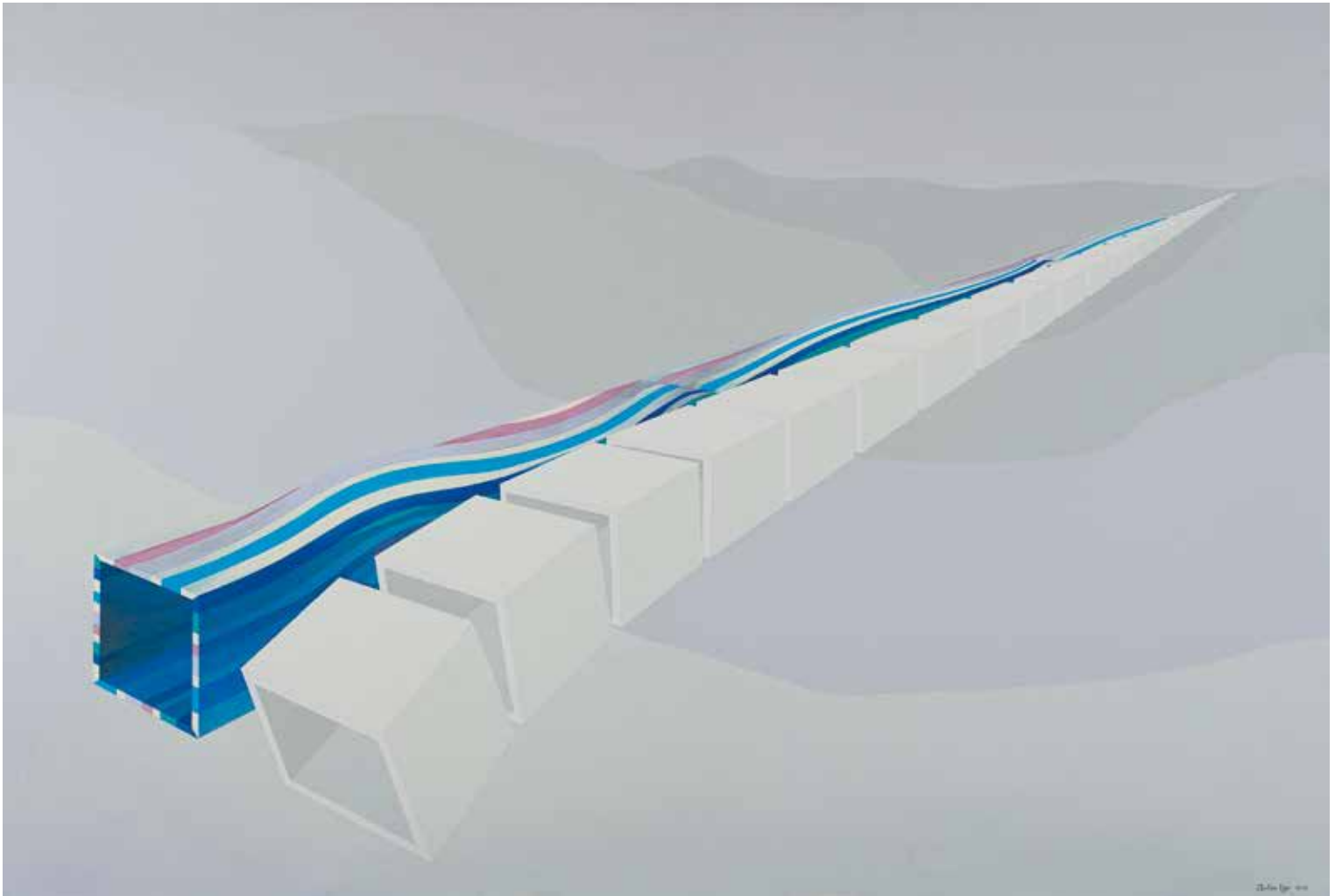
Hannatjie van der Wat

SOUTH AFRICAN 1923–

Abstract Composition

signed; signed and dated 67, and
inscribed with the artist's name
and the date on the reverse
oil on canvas
102 by 92 cm

R35 000 – 50 000



168

Anton Uys

SOUTH AFRICAN 1947–

Metaphysical Boxes VIII

signed and dated 1975; signed, dated
and inscribed with the title on the
reverse

acrylic on canvas

118,5 by 175 cm, unframed

R50 000 – 70 000



169

William Kentridge

SOUTH AFRICAN 1955–

Bird Catcher

signed and numbered 34/60
in pencil in the margin
archival pigment print
size: 144 by 102 cm

R200 000 – 300 000

PROVENANCE:

Metropolitan Opera House,
New York.



170

William Kentridge

SOUTH AFRICAN 1955–

Tondo Drawing C (with Cloud and Landscape)

2000
signed
charcoal on map page, collaged on archival paper
diameter: 34 cm

R120 000 – 150 000

PROVENANCE:

Goodman Gallery, Johannesburg.

EXHIBITED

Goodman Gallery, Johannesburg, *New Drawing and Graphics*, 2000–2001.

171

Joachim Schönfeldt

SOUTH AFRICAN 1958-

Roedeans School Blossoms in Situ, Plein Air, Summer 2018/9, Johannesburg

inscribed with the artist's name, the date and the title on the reverse

oil and varnish on hand-made Oregon pine/meranti wood panel

height: 71,5 cm

R50 000 – 70 000

Painted in the garden of Roedeans School, Johannesburg, plein air.

The proceeds from the sale of this lot will benefit the Roedeans School Bursary Fund.

This panel, with five flowers from the beautiful gardens of Roedeans School for Girls in Johannesburg, is part of Schönfeldt's larger body of work, *Documentary Stills*, in which he draws up an inventory and creates a sense of order and a system of identification and interpretation. In each of Joachim Schönfeldt's painted panels, an interlacing wooden strip coils infinitely around upon itself, enclosing five convex, circular shields on which five different vignettes are painted. In the present lot, the artist has painted five different flowers from the school's gardens, tended for over 35 years by the indefatigable garden expert Anne Lorentz. Included are the noble but alien rose, and the humble indigenous mallow. The flowers reference the diversity, youth and promise of the girls who attend the school, as well as the natural rhythms of life and society beyond the campus.

Schönfeldt painted the flowers from life, *en plein air*, that is, out of the studio, following a practice pioneered by the Barbizon school of painters in nineteenth-century France, and made possible by the invention of paint tubes by Winsor & Newton in 1841, and the portable easel, first displayed at the Great Exhibition in London in 1851.



171

172

Fred Page

SOUTH AFRICAN 1908-1984

Ghostly Street Scene

signed and dated '64
oil on canvas laid down
on board
75 by 50 cm

R70 000 – 100 000

PROVENANCE

Estate Late Mrs Sonia
Lapin

173

Diederick During

SOUTH AFRICAN 1917-1991

African Figure

signed; signed on the
reverse
oil on board
61,5 by 41 cm

R50 000 – 70 000



172



173



174

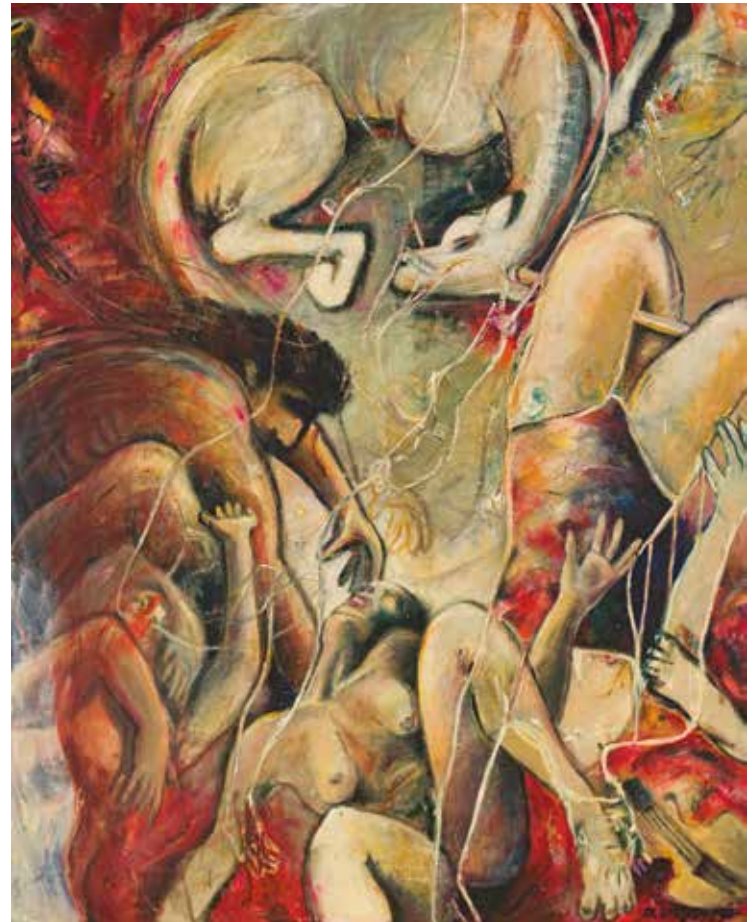
Helen Joseph

SOUTH AFRICAN 20TH CENTURY

Untitled, four

each signed, one dated 2010
oil on canvas
50 by 40 cm; 46 by 36 cm;
45,5 by 35,5 cm; 45,5 by 35,5 cm
(4)

R40 000 – 60 000



175

Minnette Vári

SOUTH AFRICAN 1968–

Composition with Figures and Horse

signed and dated 1989; inscribed with the
artist's name on the reverse
acrylic on canvas
180 by 144 cm

R40 000 – 60 000

The holes in the canvas appear to have
been made deliberately by the artist and
ringed with adhesive to prevent fraying.



177



178



176

176
Norman Catherine

SOUTH AFRICAN 1949–

Dptych

each signed
oil on wood panel
each 10 by 10 cm
(2)

R20 000 – 30 000



177

Maurice Cockrill

BRITISH 1936–2013

Landscape with Bold Cloud

signed, dated 1989 and inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse
oil on canvas
71 by 90 cm

R15 000 – 20 000

PROVENANCE

Everard Read, Johannesburg.

178

Asha Zero

SOUTH AFRICAN 1975–

ZX.V_F_//

signed, dated 12 and inscribed with the title on the reverse
mixed media on board
80 by 70 cm

R25 000 – 40 000



Installation view of Lot 274, Lot 143, Lot 293 and Lot 298





179

Margaret McKean

SOUTH AFRICAN 1936–

Nude in a Landscape

signed twice and dated 2001

oil on canvas

56 by 46 cm, unframed

R15 000 – 20 000



180

Cecily Sash

SOUTH AFRICAN 1924–

Abstract Composition

signed and dated 84

oil on canvas

89,5 by 59 cm

R80 000 – 120 000



181

Margaret McKean

SOUTH AFRICAN 1936–

Reclining Nude

signed and dated 02
oil on canvas
100,5 by 125,5 cm

R50 000 – 70 000

Thanks to a Transvaal Chamber of Mines Bursary, Margaret McKean came under the sway of Professor Heather Martienssen at the University of the Witwatersrand in the mid-1950s. She continued her training at the Académie Julian in Paris, and the Central School of Art in London. There she worked alongside the British Surrealist Merlyn Evans who, incidentally, had been an influential teacher at the Durban Art School from 1939.

The present Lot, a startling, offbeat, detonation of colour, is a fine example of the artist's mature style, and borrows freely from Picasso or Botero's lusty, flesh-

bursting bodies. It shows a racy, densely modelled and semi-nude bather, her skin touched by the sun, presumably, and turned dramatic shades of pink and plum. One might expect the hulking bather to be sinking into sand, but her weight pulls only the slightest tension across the simple white sheet. Slender turquoise masts pierce the top corners of the sheet, and give some sense of the height at which the figure is suspended. A coastline, defined by deep purple, peach and blue, runs towards the horizon, while disembodied hands appear on the margins.

182

Colbert Mashile

SOUTH AFRICAN 1972-

Five Figures

signed and dated 15
mixed media on paper
93 by 178 cm

R80 000 – 120 000

182



183

Nelson Makamo

SOUTH AFRICAN 1982-

Figure of a Boy

signed and indistinctly dated
mixed media on paper
116,5 by 83,5 cm

R80 000 – 120 000

184

Colbert Mashile

SOUTH AFRICAN 1972-

Lepai (Blanket)

signed and dated 04; inscribed
with the title on the reverse
mixed media on paper
99 by 79 cm

R20 000 – 30 000

183



184



185

Kim Lieberman

SOUTH AFRICAN 1969–

Every Interaction Interrupts the Future

signed, dated 2001/5761
oil paint, silk thread and pencil on
perforated postage stamp paper
63 by 182 cm

R80 000 – 120 000

EXHIBITED

NSA Gallery, Durban, *FNB Vita Art Prize 2001*, 7 August to 8 September 2001.
Market Theatre Gallery, Johannesburg, *FNB Vita Art Prize 2001*.

LITERATURE

First National Bank (2001) *FNB Vita Art Prize 2001* (text by Clive Kellner), Durban: First National Bank. Illustrated in colour on page 9.

cf. Kim Lieberman (2003) *Every Interaction Interrupts the Future* (text by RoseLee Goldberg and Rory Doepel), Johannesburg: Goodman Gallery. Similar works illustrated in colour on pages 28 and 29.

Kim Lieberman's painting, *Every Interaction Interrupts the Future*, was nominated for the FNB Vita Art Prize in 2001, together with works by artists Moshekwa Langa, Kathryn Smith, Clive van den Berg, Jan van der Merwe, and Robin Rhode. On sheets of unprinted perforated paper usually used for printing postage stamps, Lieberman depicts eighteen figures in silhouette. The figures are derived from photographs of family and friends and from images in books and magazines such as *National Geographic*. They represent different cultures and historical periods and are connected by the perforations in a geometric grid. Lieberman uses blood red, a colour she describes as 'a very attractive colour, a magnetic compelling colour, a colour we have inside us [blood], a link to our ancestors, to our past, to our history, to the history of humankind. It is a link between all people.'¹ The oil in the paint bleeds out of the silhouette, creating an aura or energy field around each one. The number of figures, eighteen, is significant because in the tradition of Gematria, a numeric system that is a component of the Kabbalah, it refers to *chai*, which means life.

1. Kim Lieberman (2003) *Every Interaction Interrupts the Future*. Johannesburg: Goodman Gallery, page 18.

185



186



186

Alexandra Karakashian

SOUTH AFRICAN 1988–

Passing Series XVIII

2012
oil on paper
75 by 103 cm

R20 000 – 30 000

EXHIBITED

The Black Box, Cape Town, *Passengers*, December 2012.

187



187

Wim Botha

SOUTH AFRICAN 1974–

Coat of Arms I

signed, dated '03 and numbered printer's
proof 1/1 in the margin
etching, aquatint and mezzotint on paper
64 by 50 cm

R8 000 – 12 000

From an edition of 9 with 1 artist's proof.

LITERATURE

Sophie Perryer (ed.) (2005) *Wim Botha: Standard Bank Young Artist for Visual Art 2005* (exhibition catalogue), Johannesburg: Standard Bank and the National Arts Festival. Another print from the edition illustrated on page 68.

188

Wim Botha

SOUTH AFRICAN 1974–

Faultlines

carved continuous data paper and fluorescent lights
various sizes

R200 000 – 300 000

EXHIBITED

Millenium Gallery, Johannesburg, *Clean/Grime: An Exhibition of Desaturated Art*, 26 June to 27 July 2002.

LITERATURE

Sophie Perryer (ed.) (2005) *Wim Botha: Standard Bank Young Artist for Visual Art 2005*. Johannesburg: Standard Bank and the National Arts Festival. Illustrated in colour on page 25.

Retha Erasmus and Sean O'Toole (eds) (2002) *Clean/Grime*, Cape Town: Bell-Roberts Publishing, pages 6 and 7.



189



189

Diane Victor

SOUTH AFRICAN 1964-

Reclining Woman with Teddy Bears

signed and dated 90
charcoal on paper
56 by 87,5 cm

R60 000 – 80 000

190

Diane Victor

SOUTH AFRICAN 1964-

Afrikaanse Taalatlas

charcoal on found paper
49,5 by 53 cm

R35 000 – 50 000

191

Diane Victor

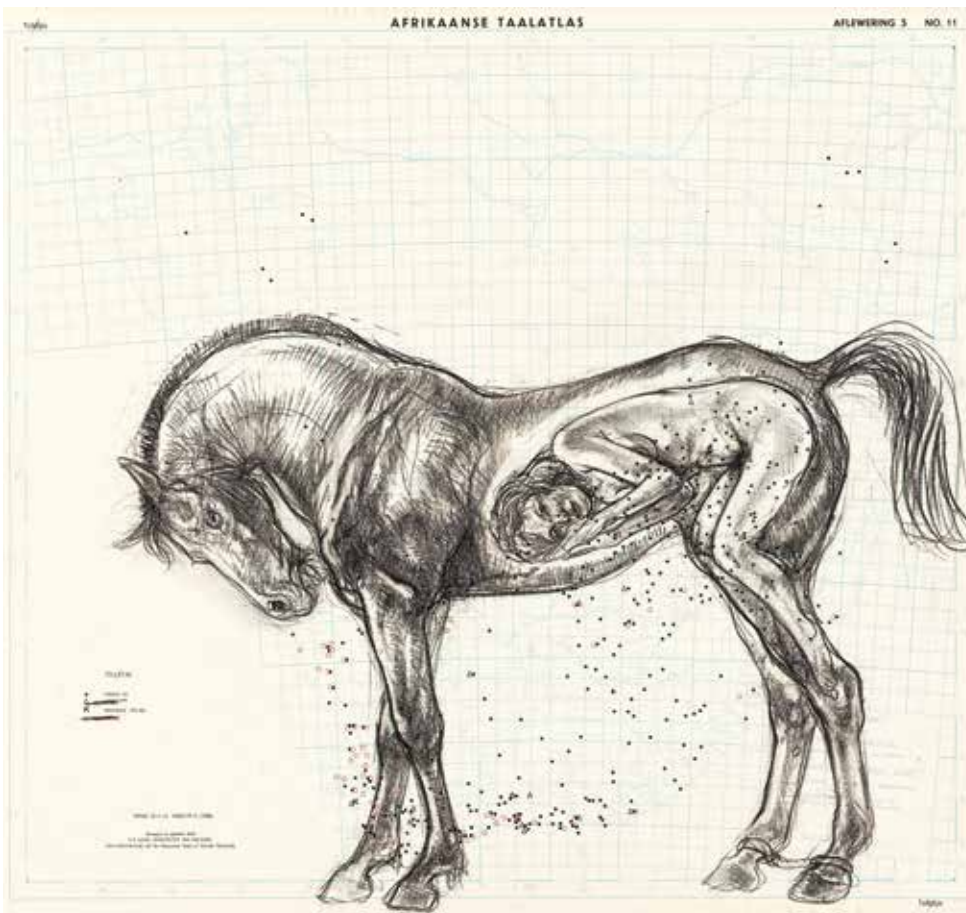
SOUTH AFRICAN 1964-

Reclining Woman

signed and dated 96
charcoal on paper
102 by 66 cm

R60 000 – 80 000

190



191





192

Walter Battiss

SOUTH AFRICAN 1906–1982

Calligraphic Forms

signed

oil on canvas
39,5 by 29,5 cm

R120 000 – 160 000

LITERATURE

cf. Warren Siebrits (2016) *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*, Johannesburg: The Ampersand Foundation. Similar works illustrated on pages 55 and 77.

‘What happened to me was this – I had been to Driekopseiland in Griqualand West, and there I found strange drawings and strange symbols on the rocks. I had seen hundreds of them, and I had quite an itch to make my own kinds of things. Now what happened was that I filled my sketchbook with them, thousands of them, all kinds of things and then I had the idea to make my own special kind of writing’¹

1. Walter Battiss, ‘Wanted: A History of Art in South Africa’, *Fontein*, 1960, pages 8 and 9.



193

Richard Penn

SOUTH AFRICAN 1976–

Unknown Physics 8

signed and dated 18 on the reverse

oil on canvas
100 by 100 cm

R80 000 – 100 000



194

Walter Meyer

SOUTH AFRICAN 1965–2017

Abstract Composition

signed with the artist's initials
and dated 88
oil on canvas
120 by 180 cm

R120 000 – 180 000

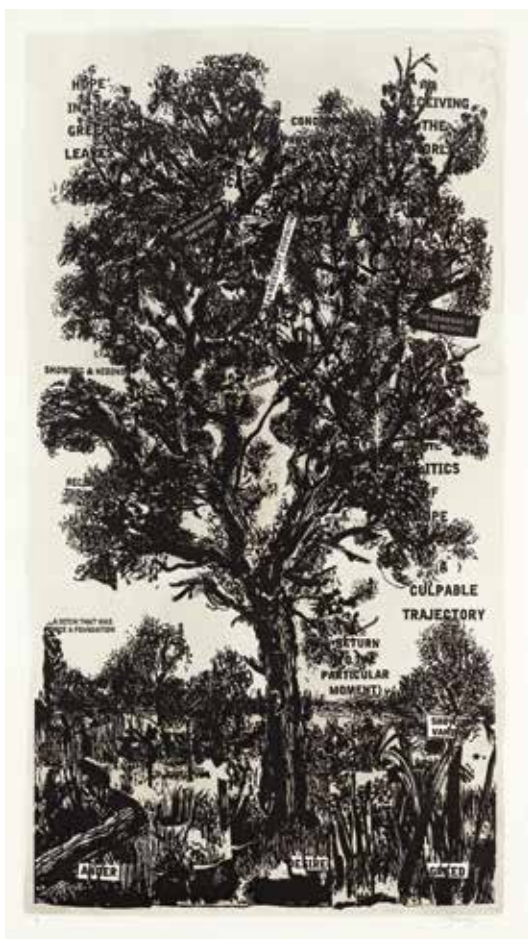
Walter Meyer essentially paints a fractured narrative in and through his work. Best known for his barren Karoo landscapes, as opposed to, say, the idealised landscapes of a WH Coetzer or a JEA Volschenk, the dominant narrative of landscape painting in South Africa, Meyer does not paint a romanticised rural idyll, but dusty ghost towns and abandoned vistas, devoid of humans and other life forms. The fractured narrative is also evident in the present Lot, an early painting done in the 1980s, with a rather unfamiliar, abstract sensibility – a fractured narrative in singular abstract shapes and forms.

Meyer obtained a Fine Arts degree at the University of Pretoria in 1989 under Professor Nico Roos, with a dissertation titled, *Contemporary Trends in European Painting*. He subsequently studied for three years in Germany at the Staatliche Kunstakademie in Dusseldorf under Professor Michael Buthe, and travelled extensively in Europe and the United States.

Meyer was thus thoroughly acquainted with Neo-

Expressionism, the dominant stylistic movement in Europe at the time. This movement was in essence a continuation of a fractured narrative of German Expressionism, a story cut short by the Nazis during World War II, with the infamous 'Entartete Kunst', or Degenerate Art exhibition of 1937. The Neo-Expressionists, in true post-modern fashion, wanted to come to terms with the contemporary in terms of the past and they naturally adopted an expressionist style in their art. This group included such artists as George Baselitz, Anselm Kiefer, Jörg Immendorff, AR Penck, and Markus Lüpertz.

Meyer, however, covered much wider ground by looking at the work of Karel Appel, a member of the CoBrA group of artists working in Copenhagen, Brussels and Amsterdam from the 1950s onwards, which included Asger Jörn and Ernest Mancoba, as well as at Neo-Expressionists in the UK such as Francis Bacon, Frank Auerbach and Leon Kossoff, and Philip Guston, Leon Golub and Jean-Michael Basquiat in the US.



195



196

The proceeds from the sale of these lots will benefit the Artist Proof Studio Scholarship Fund.

195

William Kentridge

SOUTH AFRICAN 1955-

Hope in the Green Leaves

signed, dated 2013, numbered 16/40 and inscribed with the title in pencil in the margin
linocut

185 by 102 cm

R250 000 – 350 000

196

Wim Botha

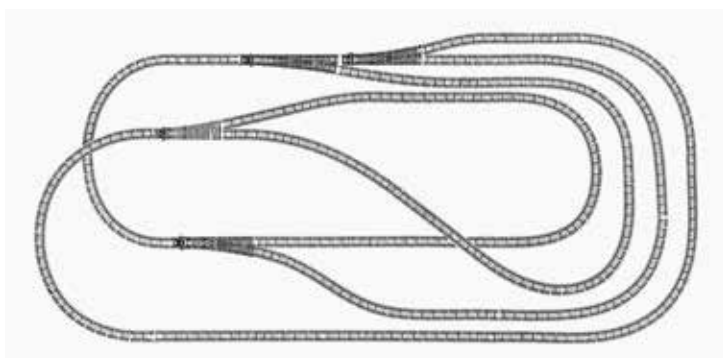
SOUTH AFRICAN 1974-

Dragon

signed, dated 2012 and numbered 3/12 in pencil in the margin
linocut

189,5 by 104,5 cm

R35 000 – 50 000



197

197

Gerhard Marx

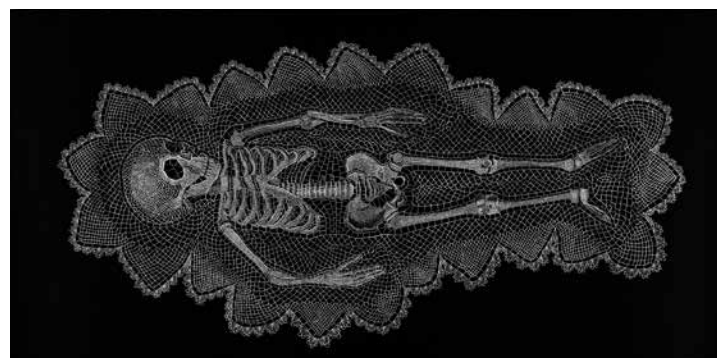
SOUTH AFRICAN 1976-

Circuit I

signed, dated 2012, numbered 6/6 and inscribed with the title in pencil in the margin
linocut

107,5 by 204,5 cm

R22 000 – 25 000



198

198

Walter Oltmann

SOUTH AFRICAN 1960-

Child

signed, dated 2012, numbered 2/10 and inscribed with the title in pencil in the margin
linocut

196,5 by 106 cm

R18 000 – 24 000

199

Kendell Geers

SOUTH AFRICAN 1968–

After Love

1993

signed, inscribed with 'Workshop Proof' and the title in pencil and embossed with the Mark Attwood chopmark in the margin
colour lithograph
76 by 56,5 cm

R20 000 – 30 000

This work is from an edition of 10.

199



200



200

Robert Hodgins

SOUTH AFRICAN 1920–2010

Smug on his Bum

signed, dated '08, numbered 1/1 and inscribed with the title in pencil in the margin
monotype on paper
77 by 57,5 cm

R40 000 – 60 000

201

Kendell Geers

SOUTH AFRICAN 1968–

Yellow Christ 1992

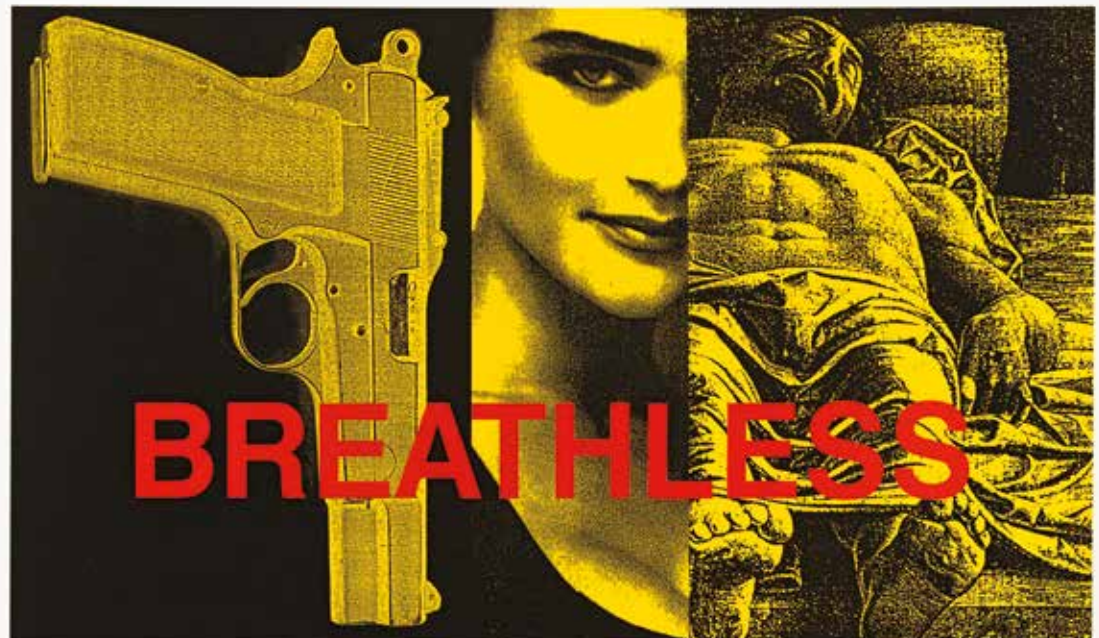
1992

signed, inscribed with 'Workshop Impression' and the title in pencil and embossed with the Mark Attwood chopmark in the margin
3 colour lithograph
64 by 93 cm

R60 000 – 90 000

This work is from an edition of 13

201





202

Shany van den Berg

SOUTH AFRICAN 1958-

Dagboek

2015/2016

20 pages, each page signed
mixed media on paper
each sheet size: 25,5 by 18,5 cm;
overall length: 452 cm

R40 000 – 60 000



203

**Conrad Botes and
Anton Kannemeyer**

SOUTH AFRICAN 20TH CENTURY

Bitterkomix nos 1-17 (Full Set)

photolithographic prints
each 30 by 21,5 cm
(17)

R30 000 – 50 000



204

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953-

The Fog of War

a suite of four digital prints and text written by Marlene Dumas in original portfolio; each print signed, dated 2006, numbered 26/80 and inscribed with the titles in pencil in the margin digital print each 45 by 35,5 cm

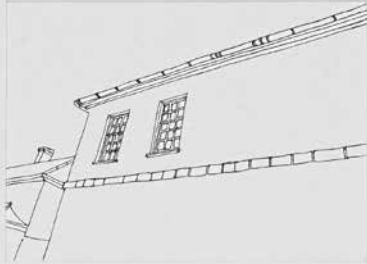
R120 000 – 160 000

LITERATURE

Emma Bedford and Marlene Dumas (2007) *Marlene Dumas: Intimate Relations*, Johannesburg: Jacana Media and Roma Publications. Another example from the portfolio illustrated on page 49.

ITEM NOTES

A set of four prints with prefacing poem, in the original portfolio cover.



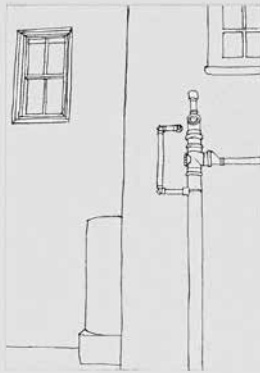
People threw daggers at our castle and we ate smoked salmon safely inside.



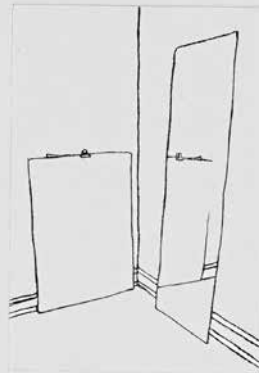
There is a space between me and you.



I know where you keep the toilet paper and that is really difficult.



Why wear black if you are feeling green?



There is a line. The finest line the finest pencil can draw.

205

Beth Diane Armstrong

SOUTH AFRICAN 1985-

To Skip the Last Step, portfolio

each signed, dated 2010 and
numbered 7/10; signed and
numbered 7/10 on the Certificate of
Authenticity
engraving
each 35 by 50 cm

R20 000 – 30 000

A portfolio of 27 engravings on
Fabriano paper in a cloth-bound
portfolio case.



206

Heather Martienssen

SOUTH AFRICAN 1915–1979

Portfolio

each signed and numbered 83/100

various on paper

largest 39,5 by 33 cm

R20 000 – 30 000

A portfolio of 22 artworks in a cardboard case: 'Portfolio of Graphic Art in Honour of Heather Martienssen, Professor of Fine Arts at the University of the Witwatersrand. Presented to her by her colleagues and former students upon her retirement in 1973. Designed and supervised by Maurice Kahn. The edition is limited to 100 copies. This portfolio is number 83. The contributors: Petro Berrangé, Erica Berry, John Burchard, Nils Burwitz, Christo Coetzee, Neels Coetzee, Robert Hodgins, Maurice Kahn, Dawn Lindberg, Ulrich Louw, Judith Mason, Margaret McKean, Patrick O'Connor, Alison Roux, Greta Sadur, Cecily Sash, Larry Scully, Cecil Skotnes, Shirley Simkowitz, Lorna Taylor, Gordon Vorster, Olivia Watson.'



207–210
NO LOT





The Wanderers Club, Illovo, Johannesburg
20 May 2019 at 7 pm

Modern, Post-War and Contemporary Art

Session 2
Lots 211–316

Lot 302 Christo Coetzee *Mobius Infinity Chain* (detail)



211

John Craxton

ENGLISH 1922–2009

Street Scene

signed and dated 58
watercolour on board
30,5 by 36,5 cm

R180 000 – 250 000

PROVENANCE

A wedding gift to the current owner
from Dr Leslie Sohn.

John Craxton was an English painter who spent most of his adult life living and working on the Greek islands, particularly Crete. As a student, he attended the Académie Julian and the Académie de la Grande Chaumière in Paris, but with the outbreak of World War II, and unable to enlist for health reasons, he returned to London and completed his studies at Westminster School of Art, the Central School of Arts and Crafts, and Goldsmiths College.

He is regarded as one of the leading Neo-Romantics, along with Graham Sutherland, Paul Nash and John Piper, but Craxton himself rejected

the epithet. From the late 1940s, Craxton's favourite subject was 'the sun-baked south, with its sparkling seas, olive trees, goats and human inhabitants; and his characteristic mood was a lyric contentment very different from the bleak misanthropy of many of his contemporaries'.¹ He produced book illustrations and set designs in the 1950s and 60s, with characteristic Romantic pastoral themes, for opera and ballet companies. He continued to live between Greece and London until his death at the age of 87 in 2009.

1. <https://www.telegraph.co.uk/news/obituaries/culture-obituaries/art-obituaries/6599933/John-Craxton.html>



© The Estate of Peter Clarke | DALRO

212

Peter Clarke

SOUTH AFRICAN 1929–2014

Landscape with Red Succulents

signed and dated 19 Sept 1957; inscribed
with the artist's name, the date and the
title on the reverse
watercolour and coloured ink on paper
24,5 by 29,5 cm

R80 000 – 100 000



213

Mary Riter Hamilton

CANADIAN 1873–1954

Arras 1919

signed, dated 1919 and inscribed with the title
oil on canvas laid down on board
26 by 33,5 cm

R70 000 – 100 000

PROVENANCE

Acquired by Dr Anthony Scott Parker of Severn Lodge, Alvington, Gloucestershire, in the 1920s and thence by descent.

Mary Riter Hamilton was a fearless, trailblazing artist who left a remarkable and moving wartime record for her Canadian countrymen. After early instruction in Toronto, and leading a china-painting studio in Winnipeg after the death of her husband in 1893, Hamilton spent the first years of the twentieth century training in Europe, initially in Berlin, and then

at the Académie Vitti in Paris. She returned to Canada in 1911, and her reputation grew steadily through successful exhibitions in Toronto, Ottawa, Montreal, Winnipeg and Calgary.

When war broke out in 1914, Hamilton was determined to play her part. She urged the Canadian War Memorials Fund to send her to Europe as an official war artist, but was repeatedly denied the opportunity: men could paint on the frontlines, but women artists were confined to the home front. After the Armistice, however, Hamilton received a commission from the Amputation Club of British Columbia to paint the devastating aftermath of the war for their veterans' magazine, *The Gold Stripe*. Painting *en plein air* under the harshest conditions, quickly and on a small scale in order keep mobile, and in most cases well before any reconstruction had begun, she produced a visceral and harrowing archive of a decimated and sorrowful landscape. For three years she painted prolifically, her evocative smears of paint capturing scenes of churned up earth, makeshift cemeteries, ghostly and still-smoking forests, cold, stagnant puddles, teetering

church ruins, brooding skies, and wet, slow-moving crowds. But she also painted colourful moments of hope and renewal: a springtime garden; a lovingly placed wreath; crisp, proud flags fluttering in the wind.

The present Lot shows the annihilated town of Arras in northern France, shortly after the fighting ended. Barbed wire collects in the foreground, while the saddest horizon is defined by the ruined silhouette of the Hotel de Ville.

Hamilton's three years on the battlefields left her drained and dispirited. She never painted seriously again, although the collection she donated to the National Archives of Canada remains one of the most poignant, sweeping, selfless and exhilarating wartime memorials from the period.

RIGHT The Battle of Arras took place on April 9th 1917, when British, Canadian, Australian and New Zealand forces attacked the German Hindenburg defensive line. This image shows Canadian troops on the slopes of Hill 145 looking down towards the city.

Photo credit: Paul Reed





214

Lynn Chadwick

BRITISH 1914–2003

Jubilee

stamped with the artist's monogram and numbered 760 and 7/8

bronze with a black patina and polished surfaces

height: 26,5 cm

R600 000 – 800 000

Unlike many sculptors who make a small maquette and then scale it up, Chadwick frequently made a large work first and then an edition of smaller works. The large-scale *Jubilee IV* (C27) (left) is in the grounds of Lypiatt Park (Gloucestershire, UK), the Tudor manor house the artist bought in 1958 and slowly renovated and restored until his death in 2003. The present Lot is a small-scale, mirror image of *Jubilee IV*.

Thanks to the artist's estate for assistance.

Photo credit: Steve Russell Studios © the estate of Lynn Chadwick



215

Neels Coetzee

SOUTH AFRICAN 1940–2013

Untitled I (Double Skull)

1976

signed with the artist's initials, numbered 2/6 and stamped with the SF (Sunet Ferreira) foundry mark
bronze on brass base
height: 15 cm excluding base, 18,5 cm including base

R300 000 – 500 000

EXHIBITED

Circa, Johannesburg, *Neels Coetzee: Crucible*, 3 to 26 September 2015.

LITERATURE

Afrox (1978) *Neels Coetzee Afrox Metalart Guest Artist*, Johannesburg: Afrox. Illustrated in colour on page 13.
Koulla Xinisteris (2015) *Neels Coetzee: Crucible*, Johannesburg: Circa. Illustrated in colour on page 41.

'The human head, which is built around the skull, is seen as the seat of all human faculties, the finest as well as the most wicked. The centre of [wo/]man's talent, the centre of [wo/]man's achievement. Yet, when stripped of its appendages, the skull is a symbol of death, destruction, a symbol of danger. Here is a contradiction. Why? It becomes diametrically opposed, the exact opposite pole of what it is in life.'

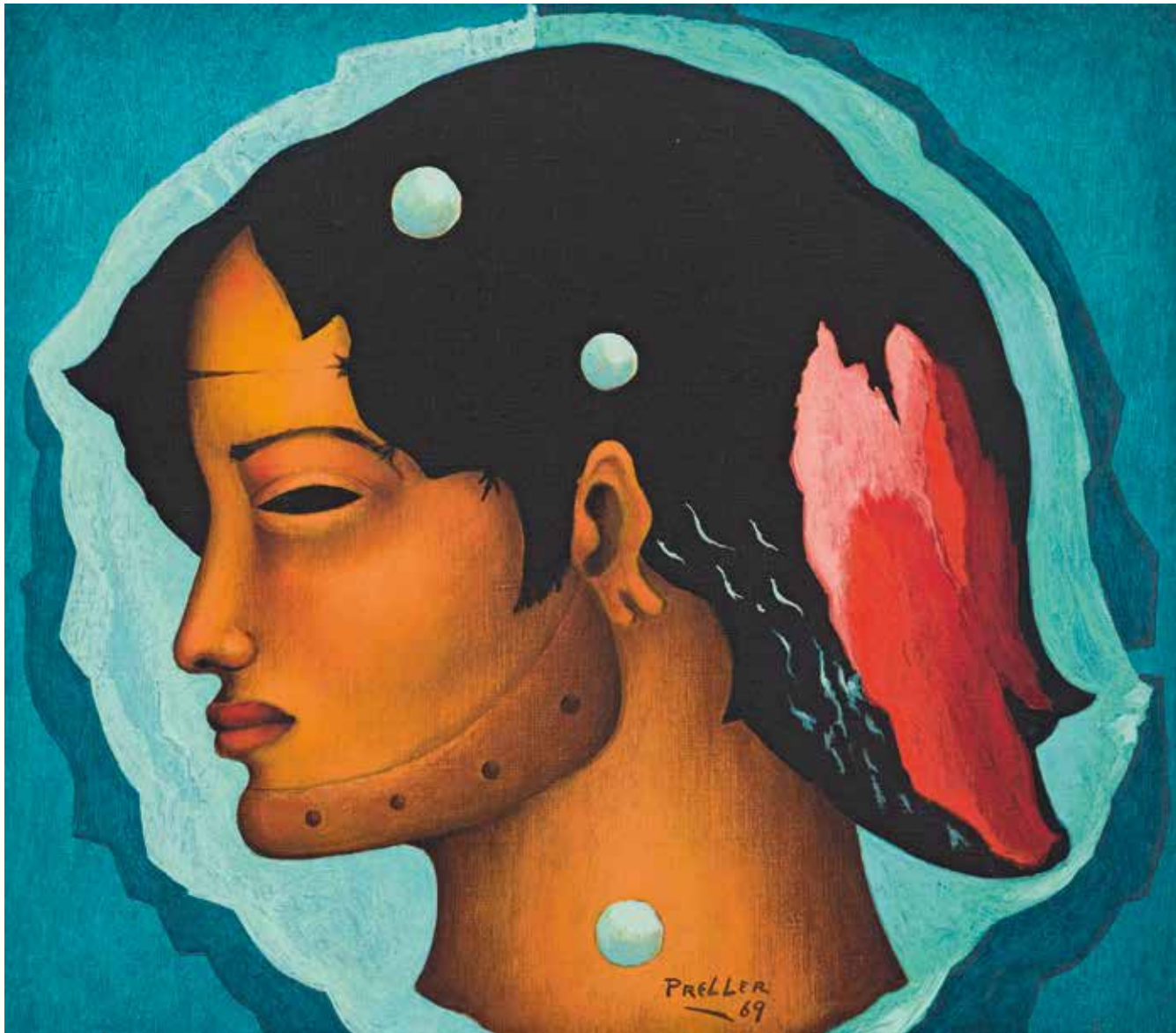
'The one skull appears to be tumbled on its back by the other. A series of differently shaped 'humps' and 'hollows' within each skull form are fashioned to create a sense of force, inside the modelled form, which apparently thrusts the surface into different undulations. It differs from traditional closed core casts, which suggest a solid form. Here the form is opened on at least one side, indicating that there is, in fact, no interior substance other than a void. While certain angles would suggest a solid form, a crack or dislodgement of a plane would arrest the illusion, revealing the hollowness of the form ... The double skull turned out to be more like two forms in a sort of dialogue, each with their own inner preoccupations, while at the same time involved with their emotional relationship with each other. While the single skull sculptures tend to be preoccupied with themselves and aggression is turned outwards reflecting an internal conflict.'

1. Neels Coetzee (1990) quoted in 'Images in Bronze: A Commentary of the Sculpture of Neels Coetzee', in Graham Saayman (ed) *Modern South Africa in Search of a Soul: Jungian Perspectives on the Wilderness Within*. Boston: Sigo Press, page 242.

2. Neels Coetzee (1985) *The Skull: Formal and Iconographical Sculptural Derivations*. Unpublished Master's Dissertation, University of the Witwatersrand, page 38.



THREE VIEWS OF LOT 215



216

Alexis Preller

SOUTH AFRICAN 1911–1975

Profile Head

signed and dated 69
oil on canvas
40,5 by 46 cm

R600 000 – 800 000

Over a lifetime, Alexis Preller painted a long line of powerful and symbolic heads, floating or disembodied portraits of mythical gods, kings, princes and

angels, portraits that relate to the notion of a sculptural fragment. *Profile Head* is unusual as, even though it follows the prototypes of Preller's seemingly accurate renderings of wooden sculptures, it is not one of Preller's mythographically themed heads. It is the idealised portrait of a young man, most likely in Preller's close circle of friends, whose identity remains uncertain.

Preller very rarely painted actual portraits besides his rare self-portraits – of which only three are known to exist – or images of people in his close circle such as his sister Minnie, Christi Truter, a rare

portrait of Pat Philip and, much later, a few portraits of Guna Massyn.

In this beautifully scaled *Profile Head*, Preller brings to the pensive young man a fragility and sensitivity. Set against a halo of aquamarine that casts a shadow against the recessive teal blue, the young man is given a perfectly sleek profile, refined nose, dreamy narrowed eyes, sensually pouting red lips and a rose-coloured luminosity to his flawless light brown skin. His head is crowned with a mop of thick black hair into which Preller inserts a swath of hibiscus reds and pinks alongside the wavy aquamarine lines, and floats three

circular drops of aquamarine water above his hair and neck.

The young man's stylised beard bears a closer resemblance to that of an actual person than those of his mythical or symbolic heads. Unlike his mythologically or symbolically themed portraits Preller does not embellish this portrait with the elaborate headdresses to be found in his 1957 portraits, *The Young King* and *Young King*, or the *Poet Prince* of 1975 (Lot 589, Strauss & Co, October 2017) with his crimson red conical fez and a jewel encrusted beard.

217

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Roodeplaats

signed
oil on canvas
23,5 by 34 cm

R300 000 – 500 000

PROVENANCE

Purchased from the artist, thence by
descent.



218

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape

signed and indistinctly dated
oil on canvas
29 by 36,5 cm

R250 000 – 350 000





219

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Voortrekkerhuis, Naboomspruit

signed and dated 1937

oil on board

29 by 39 cm

R700 000 – 1 000 000

Pierneef used the same view in the well-known linocut, *Voortrekkerhuis, Naboomspruit* (Nilant 50), illustrated in FEG Nilant (1974) *Die Hout- en Lino-sneë van JH Pierneef*, Cape Town: Balkema on page 83.





Installation view of Lot 224, Lot 223, Lot 222, Lot 220, Lot 227, Lot 225 and Lot 226



Casting a new light on Anton van Wouw

The literature on Anton van Wouw, South Africa's key, early sculptor on the Highveld, has recently and dramatically been turned on its head. A chance finding in the State Archives by Gerhard de Kamper, Chief Curator of Collections at the University of Pretoria (UP) and a leading specialist on the artist, has shed new light on the provenance and casting histories of many of Van Wouw's most beloved, small-scale masterpieces. Attached to the artist's original will – UP had only ever kept an apparently partial copy – De Kamper found previously overlooked order schedules, as well as dated documents relating to the whereabouts and movements of certain plasters and moulds. These discoveries, particularly in the context of the extensive, preceding research on the artist carried out by Professor Alex Duffey, Chris de Klerk and De Kamper, give a clearer picture of Van Wouw's career than ever before, and provide some answers to a number of questions that have for so long frustrated academics and collectors: which foundries, for instance, cast the artist's work during his lifetime? During which periods did these foundries cast? Exactly how influential were Nisini and Massa, those two elusive Romans? And how many casts of each work were produced before the artist died in Pretoria in 1945? While a forthcoming article by De Kamper will reveal some of the long-awaited casting numbers, the fine, rare group of examples appearing in this catalogue, including the fabled maquette of Paul Kruger from the Rand Club in Johannesburg, provides an opportunity to present some revelations.

Without evidence to suggest otherwise, it had always been assumed that the Nisini and Massa foundries cast concurrently. That is to say, either foundry's mark appearing on a Van Wouw casting had previously given no clue about the date of its production. It seemed perfectly reasonable that over nearly half a century the artist had simply alternated between the two foundries depending on changing costs, waiting lists, or the preference for one master engraver over another. De Kamper has now made it clear, however, having uncovered a cache of order lists largely drawn up by Van Wouw's major syndicate of backers, that the Nisini foundry not only pre-dated the Massa foundry, but that it had ceased production before Massa was even established. The earliest extant records confirm that Nisini cast the bust of President MW Pretorius in 1905. While in all likelihood Nisini had worked with Van Wouw prior to that date too, the foundry's last-known casting for the artist, the bust of Dr David Draper, was in 1928. Revealingly, the first

sculpture to be cast by Massa, the *Laughing Basuto*, was only in 1936. It follows, then, that Van Wouw used Nisini up until about 1928, and engaged Massa to cast his work from at least 1936 onwards. The change, one expects, would have been down to Nisini's retirement or his death. This is confirmed by one of De Kamper's most surprising and neatest discoveries: the Nisini and Massa foundries occupied the same Roman premises, the one after the other! Each and every Nisini and Massa casting therefore came from the same, no-doubt gritty workshop on the Via del Babuino (64-65), a short walk, incidentally, from the Spanish Steps and the Villa Medici. The shared location is a tidy coincidence, of course, and it also goes some way to explaining why the recent testing on the bronze alloys from both foundries revealed such close compositional similarities.

In another twist, it appears that neither Nisini nor Massa were genuine foundrymen. Rather, Giovanni Nisini was an art dealer trading from his Via del Babuino front. He would have bankrolled the foundry, and released the castings under his name. Similarly, Galileo Massa, who in the past has been mistakenly referred to as Giovanni Massa, marketed antiques from the same address. It seems that he took over the foundry from Nisini in the early 1930s, and sold bronzes under his own trademark. The possibility that some of the very same craftsmen were at work for both foundries is as intriguing as it is unexpected.

These revelations are only the beginning. While it has generally been presumed that Van Wouw only cast in three Roman foundries – Nisini, Massa, and Bruno, where the initial casting was done for the Kruger Monument – De Kamper has identified two others that the artist used in the city, namely those under the names of Giovanni Bastianelli and Oreste Buongirolami. With the addition of Prowazek Stöxen Kunstgieterij in Leiden, LE Giessen in Frankfurt, Galizia & Son Ltd in London, and of course Renzo Vignali in Pretoria, the number of known foundries the artist used in his lifetime is far greater than previously assumed. The recent findings make the group of examples featured in this catalogue quite remarkable too. For the first time in history, Van Wouw castings from at least six different foundries will go on show together: the *Maquette for the Paul Kruger Monument* and *Leemans the Postman* (both Nisini), *The Accused* (Massa), the *Bust of Louis Botha* (Buongirolami), the *Bust of 'Onze Jan' Hofmeyr* (Prowazek Stöxen), and the *Self-Portrait of the Artist* (Galizia).



TOP: The artist c.1896, with an early maquette of Paul Kruger in view.

BOTTOM: Van Wouw working in his Doornfontein studio, c.1910.

Photo credit: Anton van Wouw Archive, Pretoria

220

Anton van Wouw

SOUTH AFRICAN 1862–1945

Self Portrait

inscribed with the artist's name and
'Cast by John Galizia, London' on the
reverse

bronze with a brown patina, on a
wooden backing panel; cast by the
Galizia foundry, London
24 by 19,5 cm

R100 000 – 150 000



221

Anton van Wouw

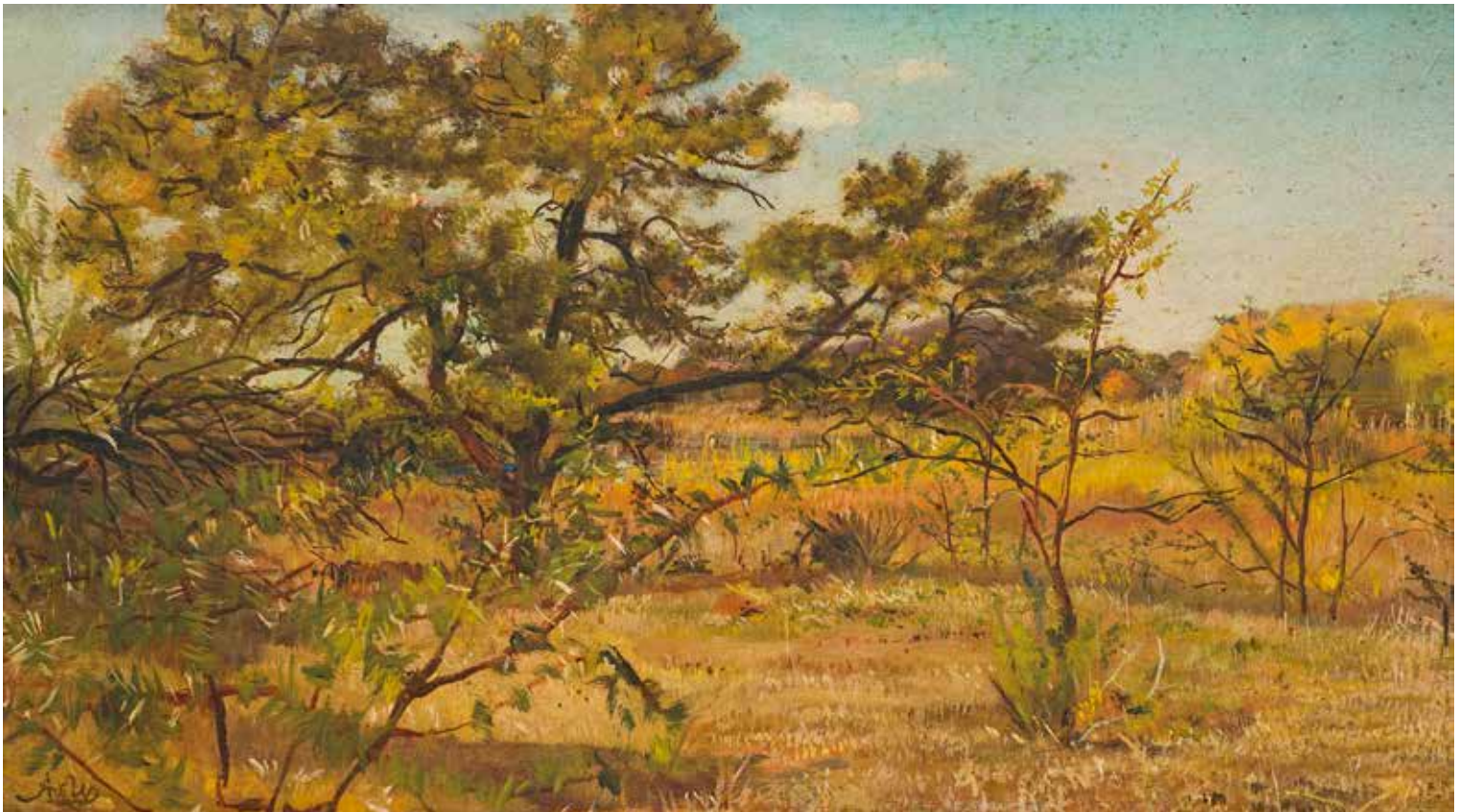
SOUTH AFRICAN 1862–1945

Meintjieskop

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

oil on board
19,5 by 34 cm

R40 000 – 60 000





TWO VIEWS OF LOT 222

222

Anton van Wouw

SOUTH AFRICAN 1862–1945

Bust of Louis Botha

inscribed with the artist's name and 'Louis Botha' bronze with a dark brown patina; cast by the Buongirolami foundry, Rome height: 41 cm

R200 000 – 300 000

Louis Botha – Boer war hero, big-hearted politician, and the first prime minister of the Union of South Africa – left an indelible mark on his country's history. His bravery and sense of duty prompted the highest praise both during and after his lifetime. Winston Churchill, for instance, spoke of him often, and fondly: 'Few men that I have known have interested me more (than) this grand, rugged figure, the Father of his country, the wise and profound statesman, the farmer-warrior ... the deep, sure man of solitude.'

The present Lot is one of three known bronze castings of this bust, and the only one not to be in state hands: both the other known castings belong to Parliament, and are kept in Pretoria and Cape Town. Each was cast at the newly-identified Buongirolami foundry in Rome and, thanks to a 1924 photograph in the Van Wouw House Collection showing the collection of Sir Hugh Levick, would likely have been produced in or around 1923 before the unveiling of the General Louis Botha monument in Durban.



TWO VIEWS OF LOT 223

223

Anton van Wouw

SOUTH AFRICAN 1862–1945

Bust of Jan Hendrik Hofmeyr

inscribed with the artist's name
bronze with a dark brown patina, on a bell-shaped
wooden base; cast by the Prowazeck Stöxen foundry,
Leiden

height: 43 cm

R500 000 – 600 000

Jan Hendrik Hofmeyr – or Onze Jan, as he was affectionately nicknamed – was a long-serving member of the Cape House of Assembly, and wielded much political influence in the Cape Colony in the decades prior to Union, particularly among the Dutch-speaking supporters of the Afrikanerbond (an organisation not to be confused with the later Afrikaner Broederbond).

This handsome bust is certainly related to the commission Van Wouw received in 1915 to produce a large-scale statue of Onze Jan for Cape Town's Church

Square. Sitting proudly atop a bell-shaped base, this is the only known bronze casting of this bust. It is still unclear when it came out of the Prowazeck Stöxen foundry in Leiden – most likely in 1915 – but the sharp casting of the gently frowning brow and the luxurious beard gives the bust a weighty, lifelike presence.

Onze Jan died in London in October 1909, just months before Louis Botha was installed as the first prime minister of the Union of South Africa.



224

Anton van Wouw

SOUTH AFRICAN 1862–1945

Paul Kruger

bearing the foundry mark
bronze with a dark brown patina;
cast by the Nisini foundry, Rome
height: 102 cm

R2 200 000 – 3 200 000

PROVENANCE:

Sir Ernest Oppenheimer.
The Rand Club, Johannesburg.



Few South African sculptures have as rich a provenance as the imposing, time-burnished bronze maquette for the Paul Kruger Monument. Fewer still are so entwined in the histories of the Transvaal Republic; its folkloric, top-hatted president; the Second Anglo-Boer War; and the backroom, helter-skelter, treasure-bargaining years before the Union. It is also remarkable that such an item, forever in private hands, should now go on view to the public for the first time in well over a century.

In 1895, Sammy Marks (1844–1920), the shrewd entrepreneur and Kruger confidant, provided the necessary funding to erect a permanent monument to the Transvaal's president in Pretoria's Church Square. His enormously generous gift of £10 000 would first-and-foremost cover the production costs of the statue, while any excess would go towards public improvements for the city. Such a prestigious public commission naturally caught the attention of Anton van Wouw who, incidentally, having arrived in the Transvaal in 1890, lived on the same street at the president. He quickly set to work on a small-scale model of the monument to be considered by Marks, the Pretoria City Council, and Kruger himself. This model is well-known from a number of contemporary photographs, and it clearly pleased the president: Van Wouw was awarded the commission in October 1897.

The artist's concept was grand, ambitious, and in the

spirit of the finest public monuments of early modern Europe. Bringing to mind Pietro Tacca's *Monument of the Four Moors* (1626) in Livorno, for instance, Van Wouw's design set Kruger atop a slender, square-edged pedestal, and placed four Boer soldiers on a quadratic base below, each of them crouching and armed. Four high-relief panels were also to be set into the sides of the plinth.

While initially considering a studio in Holland, Van Wouw eventually modelled each of the five major figures in Rome over a number of months between 1897 and 1898. Each was colossal. The squatting Boer soldiers – a pair of contemporary types, and a pair from the Great Trek – stood 7ft high, while Kruger measured a full 14ft in his boots and top hat. The casting in bronze was left to the master Roman foundryman, Franciscus Bruno. By the time Van Wouw arrived back in Pretoria late in 1898, the monument's base and pedestal had been prepared. Due to the outbreak of war some months later, however, the completed bronze figures, as well as the four accompanying relief panels, were impounded in Delagoa Bay, their enormous crates loaded into the warehouse of the London-registered African Boating Company. With Pretoria under British sway, and the guerrilla Boers forever on-the-run, Kruger's monument seemed doomed.

Sensing an opportunity, Lord Kitchener of Khartoum



LEFT: Van Wouw's studio c.1896, with the initial maquette for the Kruger monument. His great friend, Frans Oerder, paints alongside him.

ABOVE: Rudolf Steger's photograph used for a postcard, December 1904.

Photo credit: Anton van Wouw Archive, Pretoria



(1850–1916), the British chief-of-staff, negotiated the appropriation of the bronzes with Sammy Marks, and arranged to have the four Boer figures redirected to England. The Kruger figure languished in the Delagoa Bay warehouse (although rumours persist that this original casting was dumped in the Bay). While Kitchener planned to split the Boer soldiers between Sandhurst and Woolwich military colleges, one pair was eventually installed at the School of Civil Engineering at Chatham, and the other in the gardens of Broome Park, Kitchener's country seat: spectacular spoils of war.

In 1914, a decade after Kruger's funeral in Pretoria, his statue was returned to the city and lifted atop a lone plinth in Princess Park. Despite Louis Botha's best diplomatic efforts, the Boer soldiers remained in Britain for a generation; only in the aftermath of WW1 did Jan Smuts facilitate their return to South Africa. After being repatriated late in 1921 (Kitchener had died in 1916), the four soldiers were finally reunited with their general in 1925, when all were installed together outside the old Pretoria Railway Station. Finally, in 1956, the monument was positioned in its intended location in Church Square, albeit upon an amended base.

When modelling the five figures in Rome, Van Wouw made a number of small amendments. In the final version of Kruger, for instance, he changed the figure's weight distribution and the position of the presidential sash; the walking stick was added too, and the beard pressed more firmly against the collar. This definitive maquette was probably cast in plaster in Rome, and captured in an image by Rudolf Steger. It was exhibited at the Pretoria Art Association's inaugural exhibition in October 1904, and it formed part of the memorial decorations at the president's Pretorian funeral in that December. Thereafter it was acquired by Sir Ernest Oppenheimer, and returned to Rome pre-1907 to be cast in bronze. Only a single casting was made by the Nisini foundry before the plaster was destroyed. This astonishing, solitary casting, with its deep caramel patina, was donated to the Rand Club in Johannesburg by Sir Ernest. At the entrance to the bar for generations, Oom Paul – regal and weighty – has enjoyed a unique view of the country's history.

The maquette has been identified by SAHRA as an item of significant historical importance, and will not be issued an export licence.

RIGHT A still from the intervention *The Silver Lining*, by r1, October 2014, Church Square, Pretoria. The work formed part of the Cool Capital Biennale, 2014, and was sponsored by Strauss & Co.

Photo credit: Liam Purnell



225

Anton van Wouw

SOUTH AFRICAN 1862–1945

Leemans the Postman

inscribed with the artist's name, dated 1901 and bearing the foundry mark bronze with a green patina; cast by the Nisini foundry, Rome height: 45 cm

R700 000 – 1 000 000

LITERATURE

J Ernst (2006) *Anton van Wouw: 'n Biographie*. Vanderbijl Park: Corals. Another cast from the same edition illustrated on page 102.

Leemans the Postman remains one of the rarest of all of Van Wouw's early masterpieces. Conceived and modelled in 1901, with Pretoria in British hands, it is enlivened with a force of character that belies its small scale. The dignity and humility of the figure, with his crumpled jacket, his sweat-soaked veld hat, his workmanlike hands, and his untamed beard, is unmistakable.

The story of Leemans (1840–1908) is extraordinary too. A Dutchman, he met Kruger when the president was on official business in Holland prior to the Second Anglo-Boer War. Kruger made a promise to Leemans – without second thought, presumably – that there was a job waiting for him should he ever manage to get himself to the Transvaal. One can only imagine Kruger's surprise then when Leemans turned up at his home in Pretoria some time later, having landed in Delagoa Bay, and made his way to the capital, mainly on foot. Kruger honoured his promise, and made Leemans responsible for delivering local telegrams. The pose Van Wouw chose for the figure was therefore a familiar one for Pretorians expecting mail: Leemans apparently removed his hat before handing over each telegram, bowed slightly, and noted that 'die aflewering is kosteloos' (the deliver is free).



226

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Accused

inscribed with the artist's name and bearing the foundry mark
bronze with a golden brown patina, on a wooden base; cast by the Massa foundry, Rome
height: 29 cm excluding base, 35 cm including base

R700 000 – 1 000 000

LITERATURE

Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema. Another cast illustrated in black and white on page 344.

University of Pretoria (1981) *Anton van Wouw en die van Wouwhuis*, Durban: Butterworth & Co. Another cast illustrated in black and white on page 29, Fig. A18.

J Ernst (2006) *Anton van Wouw: 'n Biografie*. Vanderbijl Park: Corals. Another cast illustrated in black and white on page 70.

The Accused – or *The Basuto Witness*, as it has also been titled – is one of Van Wouw's most poignant and beautiful portraits. It shows a testifying mineworker, his arms close to his sides, his eyelids heavy and weary, his brow deeply furrowed, and his expression one of bewilderment and unease. There is no way of knowing on which side of the law the mineworker stands, but despite his obvious anxiety, he remains proud and dignified.

The present casting is an exquisite example, and it would have come out of the Massa foundry after 1936. The frayed edges of the figure's makeshift hessian vest are sharp and hard to the touch, the lines of his lips and cheekbones keen and graceful, and his skin supple and unblemished.

The sitter for this work also appears in *The Skapu Player* (1907) and *The Dagga Smoker* (1907).



227

Abraham Broadbent

ENGLISH 1868–1919

Atlas

inscribed with the artist's name
and dated 1914
bronze with a dark brown patina,
on a marble base
height: 46,5 cm excluding base,
51,5 cm including base

R200 000 – 300 000

PROVENANCE

Harry Adams, quantity surveyor
for the construction of the Union
Buildings, and thence by descent.

Abraham Broadbent, carver, modeller and stonemason, more often than not on an architectural scale, built a reputation as an outstanding sculptor in the English Baroque style. Grounded at the South London Technical Art School in Lambeth, and widely exhibited, most notably at the Arts and Crafts Exhibition Society, the Art Workers' Guild, and the Royal Academy, his work is perhaps most famously represented by the portraits of Huntington Shaw (the noted English blacksmith) and Thomas Tompion (the father of English clockmaking) that form part of the Aston Webb façade of the Victoria & Albert Museum.

No doubt on the strength of his Victoria & Albert Museum assignment, Broadbent was commissioned by the Transvaal Colonial Government to contribute to the decorative programme of Herbert Baker's Union Buildings on Meintjieskop in Pretoria. The design of this iconic structure, which took shape between 1910 and 1913, and was so beautifully documented by the likes of Pieter Wenning and Henk Pierneef, was loaded with political connotations. Most notably, the symmetrical, semi-circular plan, which relied on two identical wings, each supporting a domed tower, symbolised the union of English- and Afrikaans-speaking South Africans that had been politically formalised in 1910. Broadbent cast two monumental representations of Atlas – the world on his shoulders – to top the domes: a classical, crowning flourish.

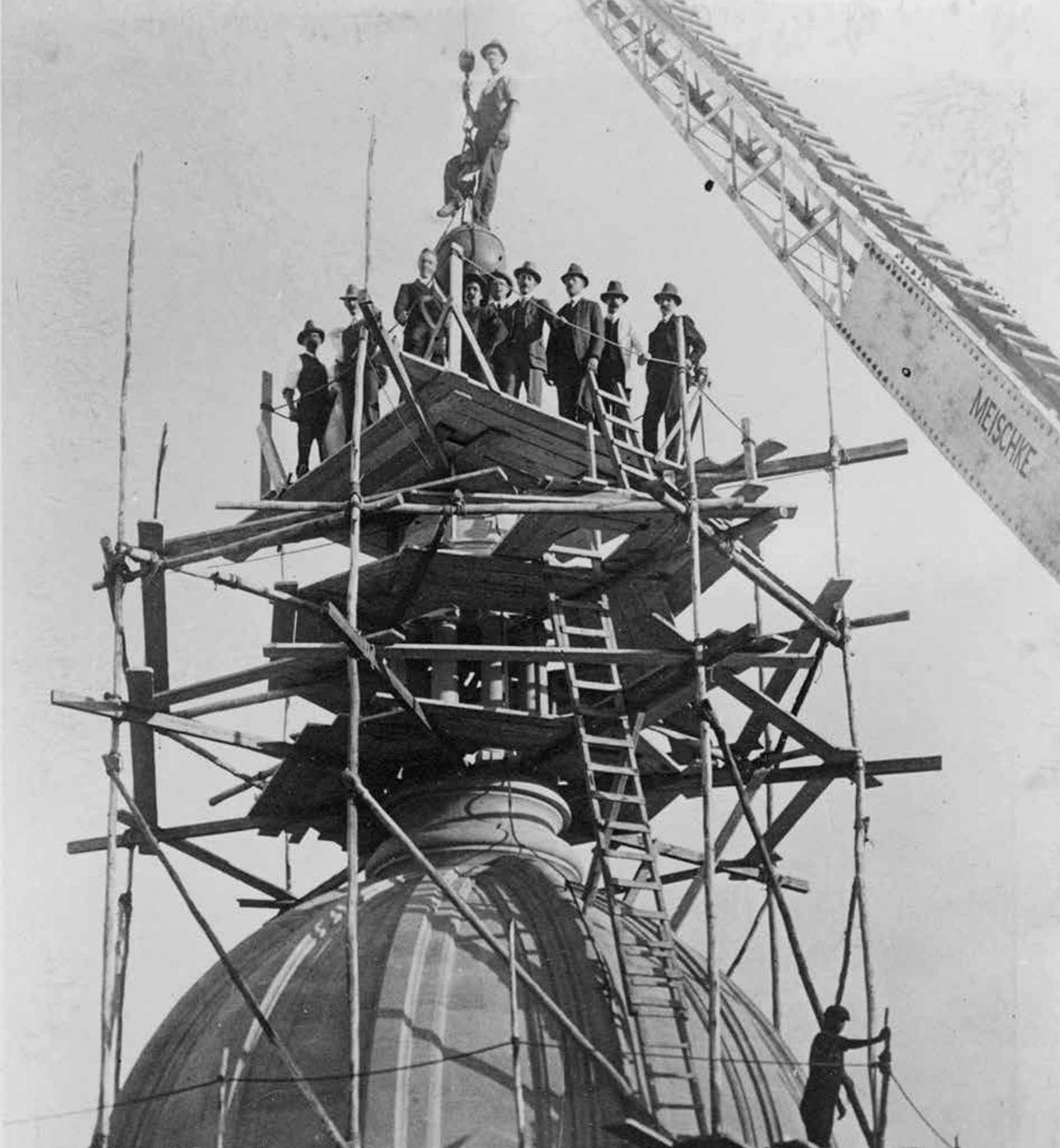
At least five small-scale replicas of *Atlas* were cast in bronze after the building was completed, and presented as mementos to the major players involved in the scheme. Castings were given to Herbert Baker (the architect), the Transvaal Colonial Government (the client), MCA Meischke (the building contractor), Broadbent (the artist), and Harry Adams (the quantity surveyor). The present Lot is Adams' final example, and has been a treasured family heirloom for over a century.

RIGHT One of the large-scale *Atlas* figures being installed at the Union Buildings, Pretoria, 1913.

Photo credit: University of Pretoria Architecture Archives, Van der Waal Collection.



TWO VIEWS OF LOT 227



228

Pieter Wenning

SOUTH AFRICAN 1873–1921

Near Pretoria (Bishopscote)

1910–1912

signed with the artist's monogram;

inscribed with the title on a label

adhered to the reverse

oil on panel

25 by 45 cm

R200 000 – 300 000

PROVENANCE

Mr Phillip Lapin

Mrs Esther Lapin (née Franks)

Professor Peter E Franks

EXHIBITED

The Individualists, *Second Exhibition*,
Pretoria, 29 July – 1 August 1912.

Accompanied by a conservation report and letter of authenticity by Jan Middeljans, Conservator of Fine Art, National Museum of Cultural History, Pretoria. The painting depicts the house known as Bishop Bousfield House, and later Bishopscote, in Struben Street, Pretoria. At the time the painting was executed, the house was occupied by Bishop Carter. Wenning was often accompanied on painting trips around Pretoria by his friend, JH Pierneef, who also made several sketches, linocuts and paintings of the house.



229

Pieter Wenning

SOUTH AFRICAN 1873–1921

Blue Gums, Pretoria

signed; signed and inscribed with the

title on the reverse

oil on canvas

34,5 by 29,5 cm

R220 000 – 260 000

PROVENANCE

Sotheby Parke Bernet, Johannesburg,

19 April 1977, Lot 40

Strauss & Co, Cape Town, 3 March

2011, Lot 211.

EXHIBITED

South African National Gallery, Cape

Town, Pretoria Art Gallery, and William

Humphreys Art Gallery, Kimberley,

Commemorative Exhibition, 1967, cat.

no. 4b.





230

Lucas Sithole

SOUTH AFRICAN 1931–1994

Dancing by the Riverside
(LS8506)

1985
carved umgwawuma wood with a
golden brown patina
height: 82 cm

R400 000 – 600 000

PROVENANCE

Die Kunsamer, Cape Town.
Gallery 21, Johannesburg.

EXHIBITED

Gallery 21, Johannesburg, 1985
cat. Xo.5

LITERATURE

City Press Prospects, Johannesburg,
1985, illustrated.
Fernand Haenggi (2015) *Lucas Sithole*
1931–1994: Highlights, Basel: Fernand
Haenggi. Illustrated in black and
white on pages 132 and 133.

231

Irma Stern

SOUTH AFRICAN 1894–1966

Indian

signed and dated 1945; inscribed with the artist's name, the date, the title and the medium on a Grosvenor Gallery, London, label adhered to the reverse; inscribed with the artist's name and 'Irma Stern 1895–1966, Memorial Exhibition, 14 March – 15 April 1967' on a Grosvenor Gallery, London label adhered to the reverse; inscribed with 'cat 109' on the reverse
tempera on card
39 by 29 cm

R300 000 – 500 000

PROVENANCE

Grosvenor Gallery, London.

EXHIBITED

Grosvenor Gallery, London, *Irma Stern 1895–1966 Memorial Exhibition, Paintings of Europe and the African Continent, 1914–1965*, 14 March – 15 April 1967.

The cover of the exhibition invitation is adhered to the reverse.



© Irma Stern Trust | DALRO



232

Alexis Preller

SOUTH AFRICAN 1911–1975

The Open Book

signed and dated 46
oil on canvas laid down on board
40 by 50 cm

R700 000 – 1 000 000

LITERATURE

Esmé Berman and Karel Nel (2009) *Alexis Preller: A Visual Biography*, Johannesburg: Shelf Publishing. Illustrated in black and white in Volume I, *Africa, the Sun and Shadows*, page 93.

PROVENANCE

Bought from the artist by the current owner's grandfather, Mr Toby Louw.

The vivid blue morning glories found in at least three of Alexis Preller's still life paintings were cultivated around the artist's studio at Ygdrasil, from seeds that his friend, Sampie de Wet, had given him. In *The Open Book*, the flowers are contained in a deep blue rectangular vase next to a white spider conch sea shell. These are framed by an open book showing a colour plate of Netherlandish master Rogier van der Weyden's fifteenth century *Portrait of a Lady*.

Books were extremely important in Preller's life and they are the subject of a large number of his paintings. He read voraciously on many subjects and was heavily dependent on art

books for their visual content. The books Preller depicted in the still life paintings were often open on a page illustrating a historic European figure or a work by a favourite artist.

In the same year, Preller painted *Blue Flowers*, a still life composition with morning glories arranged in one of his much-loved 'household gods', a 'Persian' vase given to him by his mother. In *Morning Glories and Thorns* (1947), a bright red hibiscus is added to the arrangement and Preller again creates a stage-like setting with a book as backdrop, this time the open page showing a colour plate of El Greco's *Virgin and Child* (1599).

233

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Fruit and Dahlias

signed and dated 1946

oil on canvas

85 by 95 cm

R12 000 000 – 15 000 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Irma Stern: Expressions of a Journey*, 25 September to 29 November 2003.

LITERATURE

Standard Bank (2003) *Irma Stern: Expressions of a Journey*. Johannesburg: Standard Bank. Illustrated in colour on page 163.

Although Irma Stern produced still life paintings prolifically throughout her life, her biographers agree¹ that those of the 1930s and 40s represent the high-water mark of her career. Along with the portraits of this period, these works unequivocally express her confidence and mastery, and are a compelling testimony to her virtuosic gifts of colour and expression. While the still life paintings share some common characteristics – the inclusion of objects from her collection, the canary-yellow backdrop of her studio, a shallow perspective that tilts the flowers into the viewer's space with exuberant urgency – each is a unique example of Stern's unconstrained delight in celebrating the splendour of these canonical signifiers of the beauty, joy and transience of life.

Stern clearly loved flowers, and her taste in them was diverse, ranging from the 'larkspurs, stocks, enormous geraniums, all shades of pelargoniums, great balls of white and also yellow daisies, violet and yellow poppies, sunflowers, and many, many roses, carnations, petunias, fuchsias² that grew in her garden, to exotic hothouse varieties sold by local flower sellers. While there is no evidence to suggest that she was at all interested in any conventional symbolic 'language' of flowers, she certainly returned repeatedly to some varieties that lent themselves to her expressive technique. These included chrysanthemums, lilies, anthuriums, zinnias and, as with this example, dahlias. Indeed, this is the fourth of five paintings featuring dahlias produced during the

1930s and 40s and is one of the most elaborate and compelling, both compositionally and formally.

This painting was produced after Stern's second visit to Zanzibar in 1945 (she first visited the island in 1939) and is formally in keeping with the work she produced in the early 1940s influenced by these visits. The pictorial elements – in this case a generous, multicoloured bouquet of dahlias in a partially glazed Chinese *martaban* jar,³ two bowls of fruit on Zanzibari woven mats,⁴ and two large, sliced papayas – are presented in a flattened pictorial space, crowding the surface of the canvas. The bright yellow background of Stern's studio is largely obscured by the flowers, which set the overall tonalities of orange, red and yellow, and has the effect of increasing the shallowness of the space rather than providing a sense of depth. A strong tonal contrast is provided by the dark purple-black of two bunches of grapes, one in each bowl, a tone that is picked up in the dark viridian of the jar's glaze. Bluish-green hints offset against complementary tones of red and mauve are repeated in the stripes of one of the woven Zanzibari mats, which in turn is tilted forward so dramatically as to be almost parallel with the picture plane. The eye is drawn to the intensely bright yellow dahlia in the bouquet, while the tones of intense lime green in the fruit bowls tantalise the periphery of the viewer's vision. Further reinforcing the formal link to works of the Zanzibar period, this still life is presented in a Zanzibari frame with carved flower motifs.

At once a dramatic and captivating assertion of Stern's unchallenged mastery of expressive form and an unapologetic celebration of exoticism and sensuality, it is unsurprising that this painting set a record for the highest price paid to that point for a twentieth-century South African artwork when it last appeared on auction in 1999.⁵ However, it is ultimately the painting's virtuosic celebration of the expressive possibilities of the still life that makes it an extraordinarily compelling work, and one of the artist's finest.

1. See Esmé Berman, Neville Dubow, Marion Arnold, and Irene Below, for example.
2. From a letter to her friend Trude Bosse, dated 14 November 1928, quoted in Karel Schoeman (1994) *Irma Stern: The Early Years*, Cape Town: South African Library, page 88. Christopher Peter, long-time Irma Stern Museum curator, notes that today the situation is very different: 'The garden at 'The Firs' ... is cold, shady and tricky. ... Not nearly enough sun or the right soil for zinnias, larkspurs and delphiniums which often feature in her still lifes' (Christopher Peter (2018) 'The Creation of Irma's Still Lifes – A Personal View', in Wilhelm van Rensburg (ed.), *Life Force: The Still Lifes of Irma Stern*, Johannesburg: RMB Turbine Art Fair, unnumbered page).
3. A *martaban* jar of southern Chinese origin, possibly Yuan or later. Irma Stern Trust Collection accession number 533.
4. Photographs of similar mats are illustrated in Irma Stern's *Zanzibar* (JL van Schaik, Pretoria, 1948; pages 42, 63–64 and 80).
5. Chimaimba Banda, *Irma Stern painting sells for record R1m*, 8 November 1999. Accessed 18 August 2018. <https://www.iol.co.za/news/south-africa/irma-stern-painting-sells-for-record-r1m-18924E>.

Federico Freschi



234

Irma Stern

SOUTH AFRICAN 1894–1966

Figure on the Beach

signed and dated 1962; inscribed with the artist's name, the date, the title and the medium on a Johans Borman Fine Art label adhered to the reverse
oil on board

49,5 by 59,5 cm

R800 000 – 1 200 000

PROVENANCE

Johans Borman Fine Art.

LITERATURE

Neville Dubow (1974) *Irma Stern*, Cape Town: Struik. Illustrated in colour on page 41.



© Irma Stern Trust | DALRO

235

Irma Stern

SOUTH AFRICAN 1894–1966

Fishing Boats on the Beach

signed and dated 1931
gouache on paper

37,5 by 47,5 cm

R300 000 – 500 000

PROVENANCE

Estate Late Mrs Sonia Lapin.



© Irma Stern Trust | DALRO



236

Alexis Preller

Boy on a Horse

signed and dated '50
oil on wood panel
17 by 20,5cm

R600 000 – 800 000

PROVENANCE
Dr Jacobson.

EXHIBITED
Galerie Vincent, Pretoria, Paintings 1948–1950,
21 October to 4 November 1950.

A related letter from the artist, dated 14.11.50 and written from an address on Prospect Street, Pretoria, was sent from the artist to the owner at the time: 'Thank you so much for letting me have your *Boy on a Horse* for my exhibition. I was very glad to see it again and it was a great success on the show. With kindest regards, yours sincerely, Alexis Preller.'

237

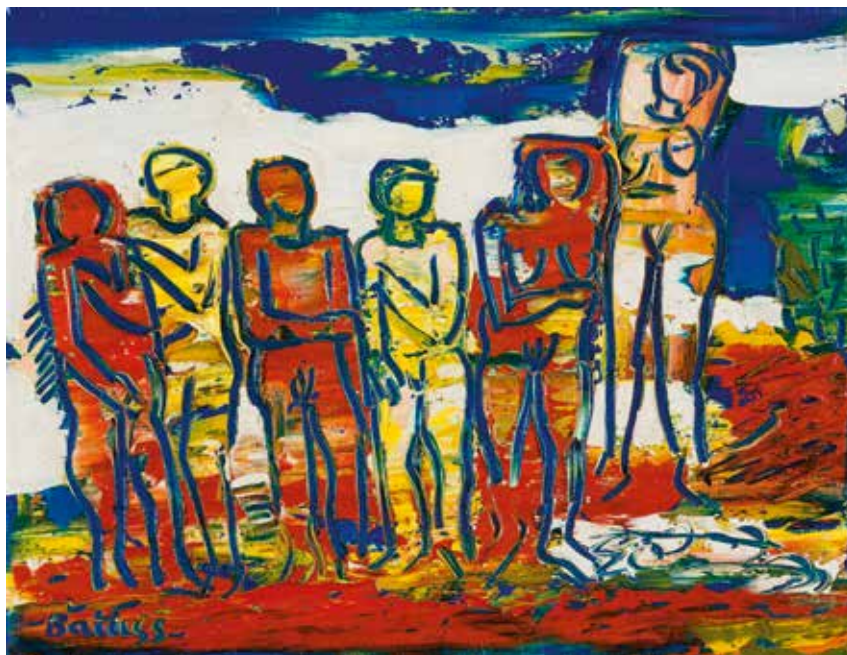
Walter Battiss

SOUTH AFRICAN 1906–1982

Bathers

signed
oil on canvas
23,5 by 31 cm

R150 000 – 200 000



238

Walter Battiss

SOUTH AFRICAN 1906–1982

Goat Herders

signed
oil on board
43 by 24,5 cm

R200 000 – 300 000



239

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Miners on Leave

oil on board
60 by 75 cm

R150 000 – 200 000

PROVENANCE

Purchased from Everard Read,
Johannesburg, c.1970s.



© The Estate of Ephraim Ngatane | DALRO

240

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Row of Figures

signed and dated 67; inscribed with
'To Professor J. F. vd S. de Villiers.
Presented at a farewell luncheon
on 20th May, 1968, to mark 28 years
of fruitful association with the
Johannesburg Coronation Dental
Infirmary' on a plaque adhered to the
frame

oil on board
58,5 by 76 cm

R120 000 – 150 000



© The Estate of Ephraim Ngatane | DALRO

241

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Free State Mountains

signed and dated 1953

oil on canvas

50 by 60 cm

R200 000 – 300 000

PROVENANCE

Strauss & Co, Cape Town,
October 2016, Lot 549.



242

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Trees

signed and dated 45

oil on canvas laid down on board

29,5 by 39,5 cm

R300 000 – 400 000





© The Estate of Maggie Laubser | DALRO

243

Maggie Laubser

SOUTH AFRICAN 1886–1973

Landscape with Sheep

signed

oil on canvas laid down on board

45 by 40 cm

R500 000 – 700 000

244

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Basket of Flowers

signed and dated 1937

oil on canvas

77,5 by 83,5 cm

R4 500 000 – 6 000 000

The still life genre provided Irma Stern with a fitting outlet for her passionate interest in colour. In the 1930s she became dissatisfied with her limiting palette. At her 1930 exhibition in Paris, while hanging her artworks, 'she found that she had difficulty in giving a total impression of her work without repeating her colour schemes. The brown bodies of the natives, with orange, red and green, were domineering colours in her canvases, and this made her think that her palette was limited, except for a few still lifes in which she saw a wealth of colour scheme, and on those still lifes she determined to build her career.'¹

The present Lot attests to Stern's embracing of a much more exciting colour palette. It is especially evident in the splashes of red, pink, purple and orange of the zinnias. The thick paint application echoes the texture and shape of the colourful stiff petals. The vase of flowers is placed on a red table, which seems to have been a favourite studio prop. The artist depicted the same table in other still lifes auctioned by Strauss & Co – *Still Life with Red Flowering Gums* (1936), which sold for R3.8 million in 2009, and *Gladioli* (1939), which sold for R12 million in 2010.

The still life genre gave the artist an ideal opportunity to experiment with the formal qualities of painting such as

colour and texture. It seems to have been a counterpoint to her portraits of family and friends, and the exotic 'others' she encountered on her travels in East Africa. And flowers were the natural fulcrum for her still life compositions – her house, The Firs, in Rosebank, Cape Town, has an extensive garden, and its bounty was a constant source of inspiration in the studio. Esmé Berman maintains that 'Stern's ebullient brush was frequently occupied by the flamboyant brilliance of sub-tropical blooms.'²

Marion Arnold considers Stern's still lifes to be 'more than a decorative statement of vigorously applied, strong colour: they speak of the hybridisation process that makes these flowers unlike the delicate blooms of indigenous species. But despite the fact that flowers within still life painting possess meanings related to environmental concerns, flower painting has come to epitomise a very popular subject, the antithesis of arcane and serious avant garde imagery.'³

1. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894–1933*, Cape Town: South African Library, page 99.
2. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 168.
3. Marion Arnold (2001) *South African Botanical Art: Peeling Back the Petals*. Cape Town: Fernwood Press, page 148.



© Irina Stepanovna | DALRO

245

Hugo Naudé

SOUTH AFRICAN 1868–1941

Brandvlei Dam, Worcester

signed

oil on board

34,5 by 29,5 cm

R60 000 – 80 000



246

Hugo Naudé

SOUTH AFRICAN 1868–1941

Namakwaland

signed

oil on board

34 by 43 cm

R250 000 – 350 000





TWO VIEWS OF LOT 247

247

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Die Siek Kalfie/The Sick Calf

signed and dated 77

bronze on a wooden base

height: 47 cm excluding base, 49 cm including base

R200 000 – 300 000

PROVENANCE

Acquired from the artist in the late 1970s by the current owner.

EXHIBITED

University of Johannesburg Art Gallery, Johannesburg, and Sanlam Art Gallery, Belville, *Gerard de Leeuw 1912–1985: A Centenary Exhibition – 100*, 9 May to 31 May 2012 and 24 July to 28 September 2012.

LITERATURE

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap. Illustrated in colour on page 9. University of Johannesburg Art Gallery and Sanlam Art Gallery (2012) *Gerard de Leeuw 1912–1985: A Centenary Exhibition – 100*, (exhibition catalogue), Johannesburg and Bellville: UJAG and Sanlam. Illustrated in colour on page 43.



248

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with Urn

signed
oil on board
70 by 44 cm

R350 000 – 500 000

PROVENANCE

The Collection of Ben and
Cecilia Jaffe.
Sotheby Parke Bernet,
Johannesburg, October 1981,
Lot 206.
Strauss & Co, Johannesburg,
May 2016, Lot 273.



249

Sir Jacob Epstein KBE

BRITISH 1880–1959

First Portrait of Lydia

bronze with a green patina
height: 52 cm

R150 000 – 200 000

PROVENANCE

Blue Bird Farm, Oppenheimer Collection



TWO VIEWS OF LOT 249

250

Sir Jacob Epstein KBE

BRITISH 1880–1959

Tiger King, Man of Aran

bronze with a golden patina on stone base
height: 43 cm excluding base, 54 cm including base

R80 000 – 120 000

PROVENANCE

Blue Bird Farm, Oppenheimer Collection

Coleman 'Tiger' King played the lead role of Irishman Robert J. Flaherty in the 1934 film *Man of Aran*. Apart from this he was also known as a fisherman, blacksmith and farmer, but, it was his fighting spirit and passion for guns that earned him his name of 'Tiger King'. Epstein had six busts cast from 'Tiger King', the current lot being one of them.



TWO VIEWS OF LOT 250

251

Maud Sumner

SOUTH AFRICAN 1902–1985

Abstract Sunset

signed
oil on canvas
37 by 60 cm

R150 000 – 200 000



252

Maud Sumner

SOUTH AFRICAN 1902–1985

Tree Reflections

signed
oil on canvas
25 by 60 cm

R70 000 – 100 000

PROVENANCE

Strauss & Co, Johannesburg,
November 2010, Lot 79.



253

Maud Sumner

SOUTH AFRICAN 1902–1985

A Bridge over the Seine, Paris

signed
oil on canvas
33,5 by 41,5 cm

R150 000 – 200 000

PROVENANCE

Strauss & Co, Johannesburg, March
2009, Lot 63.





254

Jean Welz

SOUTH AFRICAN 1900–1975

Kitchen Interior

signed and dated 47; inscribed with the artist's name, the title, and the exhibition 'Jean Welz Retrospective 1970' on a South African National Gallery label adhered to the reverse; inscribed 'Norman Eaton, Pretoria, 1948' on the reverse
oil on canvas on wood panel
44 by 59,5 cm

R350 000 – 500 000

PROVENANCE

Norman Eaton.
Toby Louw and thence by descent.

EXHIBITED

The South African National Gallery, Cape Town, *Jean Welz Retrospective*, 1970, cat. no. 122.

LITERATURE

Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press and Rembrandt van Rijn Art Foundation. Illustrated in colour on page 80.

A sketch for this work is in the Naudé House Collection.

Esmé Berman wrote that Jean Welz's paintings 'projected the alternating emphasis of intellect and intuition, reason and emotion, in his perception of reality.'¹ Welz was well served by his experience of living and working in the European cultural centres Vienna and Paris, and his association with modernists such as Le Corbusier and Adolf Loos. These influences are discernible in *Kitchen Interior*, 1947, made manifest by the architectural planes, shadows, the circular, vertical and horizontal lines and subdued hues. *Kitchen Interior* demonstrates how Welz interpreted architectural and artistic movements of the time and then transformed them into

his own distinctive visual vocabulary.

These qualities no doubt appealed to renowned architect Norman Eaton, an independent thinker and designer revered for his devotion to architectural perfection. He acquired *Kitchen Interior* in 1948, the same year Welz represented South Africa on the Venice Biennale. Upon his death, Eaton bequeathed this early work to fellow Pretoria architect and friend Toby Louw.

To quote Hans Fransen, 'Jean Welz is an artist of stature who rises above all attempts at categorisation.'²

1. Esmé Berman (1983) *Art and Artists of South Africa*, AA Balkema, Cape Town, page 492.
2. Hans Fransen (1982) *Three Centuries of South African Art*, AD Donker, Johannesburg, page 310.

255

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Drakensberg

signed with the artist's initials;
inscribed with the artist's name on a
plaque adhered to the frame
oil on canvas laid down on board
29,5 by 39,5 cm

R80 000 – 120 000

PROVENANCE

Estate Late Mrs Sonia Lapin



256

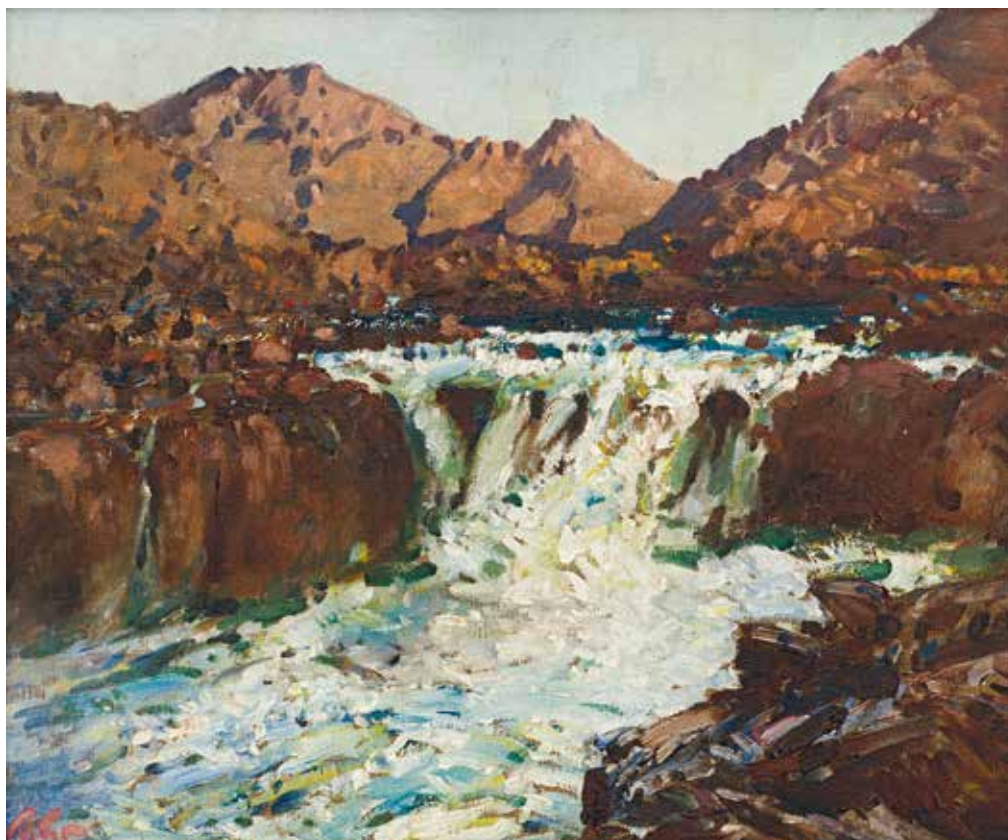
Robert Gwelo Goodman

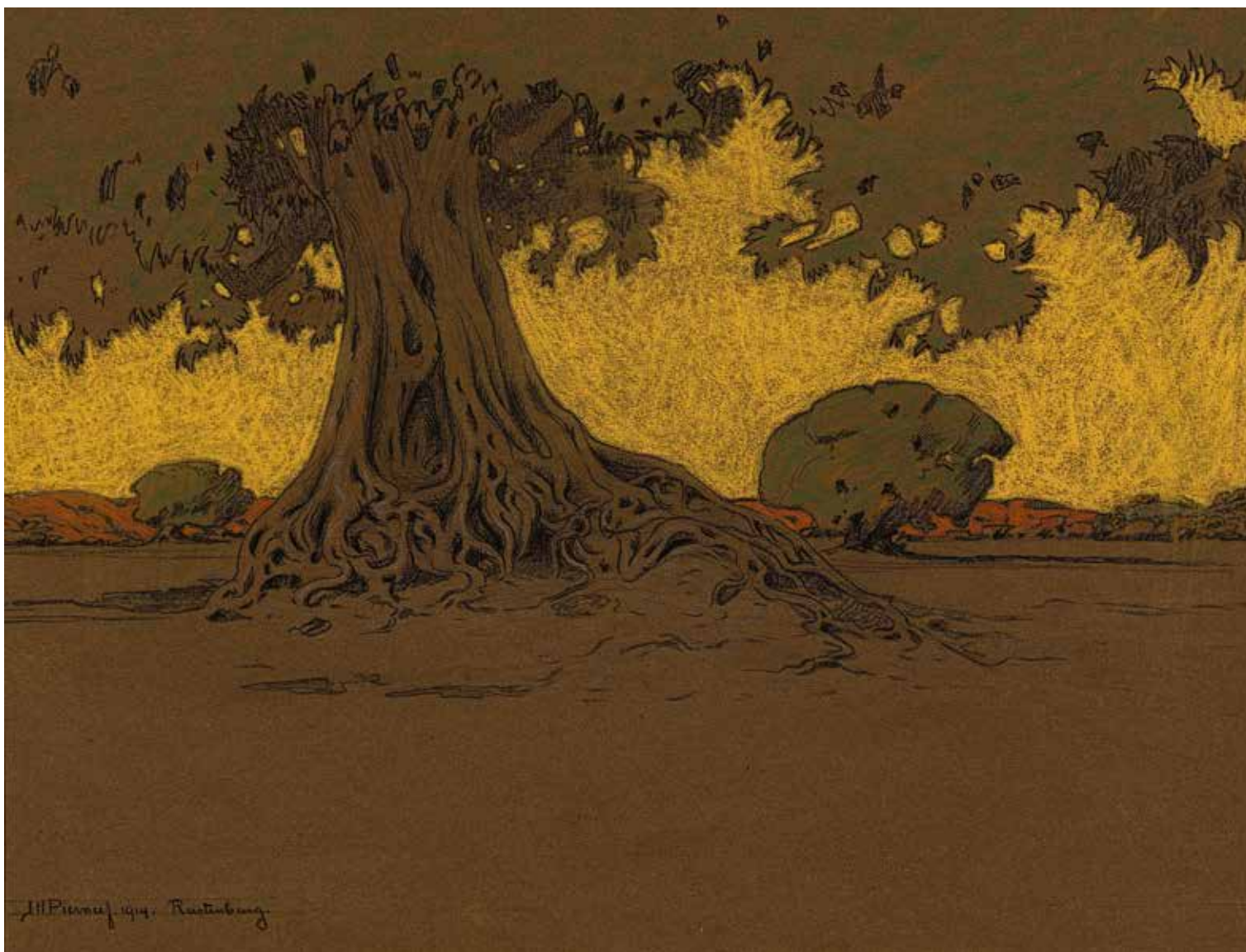
SOUTH AFRICAN 1871–1939

River, Drakensberg, KwaZulu-Natal

signed with the artist's initials
oil on canvas
39,5 by 47 cm

R120 000 – 180 000





257

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Rustenburg

signed, dated 1914 and inscribed with the title
pastel and charcoal on card
32,4 by 42,5 cm

R250 000 – 350 000

PROVENANCE

Bought by the current owner's father at a Lezard & Co
auction, Pretoria, 1959.

Shortly after Pierneef's death in 1957, Emil
Schweickerdt held an exhibition of the artist's last
works at his gallery and framing shop in Pretoria. The
present lot, *Rustenburg*, was included at the request
of Pierneef's widow, May.¹

1. J.L. Pretorius (1983) *Kunshandel in Johannesburg en Pretoria
met Besondere Verwysing na E Schweickerdt (Edms) Bpk*,
University of Pretoria, unpublished Master's dissertation.

258

Sydney Kumalo

SOUTH AFRICAN 1935–1988

The Blessing

1981/1982

signed and numbered 3/5

bronze with a brown patina, cast at the Vignali

Foundry, Pretoria

height: 64 cm

R400 000 – 600 000

EXHIBITED

The Goodman Gallery, Johannesburg, *South African Art, 1850–2002*, 30 August to 7 September 2002.

Works in public collections: Pretoria Art Museum, edition number unknown (incorrectly titled *The Messenger*).

LITERATURE

Gavin Young (1988) *Art of the South African Townships*, London: Thames & Hudson. Illustrated in colour on page 22.

Michael Stevenson and Deon Viljoen (2002) *South African Art, 1850–2002*, Johannesburg: The Goodman Gallery. Illustrated in colour, unpaginated, edition number unknown.

Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema. Illustrated in black and white on page 404.

The Blessing served as a maquette for the large-scale sculpture that Sydney Kumalo was commissioned to make for the City of Cape Town. A 3.2m version of the work was erected in the concourse of the City's Civic Centre in 1983.

Thanks to Gavin Watkins for assistance with cataloguing information.



259

Lucas Sithole

SOUTH AFRICAN 1931–1994

Winter II (LS7503)

1975

signed on the base

carved Rhodesian teak on liquid steel base

height: 102 cm

R250 000 – 350 000

PROVENANCE

Gallery 21, Johannesburg.

Die Kunsamer, Cape Town.

EXHIBITED

Gallery 21, Johannesburg, 1975, cat. no. ZAR1300.

Sithole Retrospective Exhibition, Rand Afrikaans University, Johannesburg, 1979.

Sithole Retrospective Exhibition, Pretoria Art Museum, Pretoria, 1979.

Gallery 21, Johannesburg, 1987.

Sithole's representations of human forms as simplified yet graceful elongated figures, were carved from a single piece of wood and mounted on a modest base (usually wood, stone or liquid steel). These figures reflect Sithole's remarkable ability to depict human emotion and social realism through his carving, allowing the wood to reveal an emotional form. Only a handful of these elongated figures were carved with separate legs. In most, the legs are fused or at most a small parting can be seen close to the base. Perhaps often the wood did not allow for it, but presumably too Sithole could carve a more stable and taller figure by retaining the legs as a unified piece. *Winter II*, with its distinctly separate long legs, as well as the double head, makes this figure unusual in his oeuvre.¹

1. <http://sithole.com/SITHOLE-LS7503.htm>



TWO VIEWS OF LOT 259

260

Alexis Preller

SOUTH AFRICAN 1911–1975

A Box of Mangoes

signed
oil on canvas
41 by 51 cm

R300 000 – 400 000

A Box of Mangoes (circa 1938) is an early painting by Alexis Preller thought to have been painted in 1938 after his return to South Africa from London. Preller's early work shows his interest in painting still lifes in which objects of special significance to him appear, and items of fruit such as mangoes or apples take on singular importance. Throughout his career Preller revisited earlier themes, subject matter, mythical and symbolic objects and prototypes, but what is significant and unusual here is that twenty years later Preller painted another version of the same painting, *The Box of Mangoes* (1958), from the same raised angle. He lays out the richly coloured mangoes on the cardboard box in almost the exact same position, but in the later version, the much-repeated device of fragments of spider conch shells are more clearly visible.

cf. *A Box of Mangoes* (1958), sold Strauss & Co,
12 November 2018, Lot 323.



261

Alexis Preller

SOUTH AFRICAN 1911–1975

Two Male Nudes

signed, dated 34 and inscribed with 'Studio (or Student) Painting, Mark Gertler corrections' on the margin of the canvas.

oil on canvas
49 by 38 cm

R250 000 – 400 000

PROVENANCE

Volks Art Auctions, Pretoria, 3 March 1978, *Paintings, Intaglios and Drawings by Alexis Preller, Estate Late Alexis Preller and Estate Late Guna Massyn*, Lot 1. The catalogue entry for the auction states 'Inscribed on fold of canvas: Studio Painting, Mark Gertler corrections.'

Alexis Preller studied under Mark Gertler at the Westminster School of Art in London in 1934, the year that *Two Male Nudes* was painted. This imposing and earnest painting is of particular significance as it is the first known painting by Preller of the male nude, a subject he was to revisit throughout his life. Preller clearly valued this study as it remained in his collection throughout his life, only being sold as part of his estate sale in 1978, following the death of the artist and his partner Guna Massyn in 1975.



262

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Seated Mother and Child II (Sitting on Brick)

signed and numbered 7/10

bronze

height: 66 cm

R700 000 – 900 000

From 1967 to 1971, Kumalo was at the peak of his powers and produced some remarkable sculptures. Amongst these were a series of large standing and seated figures: *Large Seated Woman* (1970), exhibited at *Re/discovery and Memory*, Norval Foundation, 2018; *Mother and Child (Seated)* (1970), from the Harry Lits sale in 2014, and exhibited at *Re/discovery and Memory*, Norval foundation, 2018; *Standing Mother and Child* (1971), exhibited at *Re/discovery and Memory*, Norval Foundation, 2018; and the present lot, *Seated Mother and Child II (Sitting on Brick)*.

Seated Mother and Child II (Sitting on Brick) was produced by Egon Guenther in 1971 but only two bronzes were cast by Guenther from an edition of 10 (edition numbers 1/10 and 2/10). Linda Givon produced a further 5 casts of this sculpture (3/10 through to 7/10). All 7 casts were made by the Vignali foundry.

Seated Mother and Child II (Sitting on Brick) was exhibited by Linda Givon at the SA Kunsvereniging in November 1976 (edition number 4/10 exhibited) and at the Jack Gallery in New York and the Circle Gallery in San Diego in June and October 1985 when Linda Givon toured the United States with a 're-formed' Amadlozi Group consisting of Kumalo, Villa, Skotnes and Legae. An image of this sculpture appears in Hans Franssen's *Three Centuries of South African Art* on page 158.

Given the number of dubious Kumalo sculptures that have come on the market over the last few years, it is becoming increasingly difficult to find authentic early sculptures by the artist. This is unquestionably an important sculpture from arguably the most important period of Kumalo's working life.

Gavin Watkins



263

Irma Stern

SOUTH AFRICAN 1894–1966

Malay Woman

signed and dated 1962;
inscribed with the artist's name
and the title on a plaque adhered
to the frame
oil on canvas
82,5 by 69,5 cm

R2 000 000 – 3 000 000

PROVENANCE

Estate Late Mrs Sonia Lapin.

The late Sonia Lapin (née Kalmanson) (1922–2018) grew up in New York City, but after marrying Joseph Lapin (1921–1999) in 1971, lived for the rest of her life in Houghton, Johannesburg. The couple travelled widely and collected fine art and jewellery.

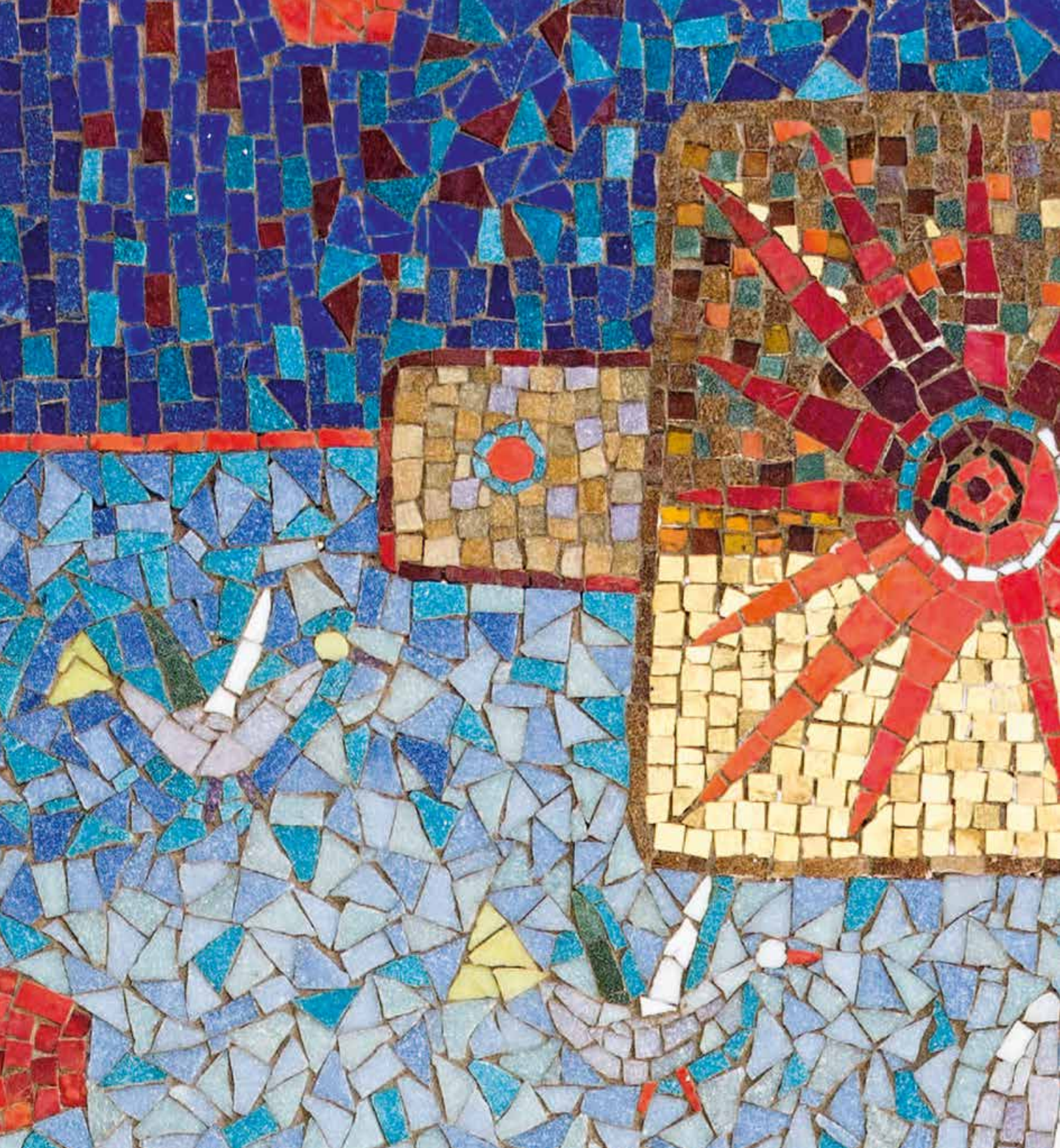


Irma Stern was fascinated by Malay culture in Cape Town. She was taken by the vibrant flower and fruit sellers on the Parade outside the City Hall, and admired the colourful and varied bridal dresses at Malay weddings. She travelled widely further north in Africa, visiting Senegal in 1937, 1938 and 1946, and the island of Zanzibar in 1939 and 1945. Many of her portraits and figure studies, including the present *Lot*, are imbued with the history and culture of those countries. Stern mentions the wonderfully colourful dresses of the women on Zanzibar in her travelogue, *Zanzibar* (1948), commenting on the rich textures and gold trimmings of their garments. The identity of the sitter in this portrait is not known, but her pink headscarf and cerise dress bring that evocative text to mind.

A subtle dynamism pervades this lovely portrait: the contrast in colour between the pinks in the foreground and the greens in the background activates the whole picture plane, and in the semi-circular rhythm created by the headscarf draped around the sitter's neck and in the folds of the dress around the breasts and the waist, Stern animates a static, seated pose in a very interesting and lively manner.



© Irma Stern Trust | DALRO







264

Alexis Preller

SOUTH AFRICAN 1911–1975

Mural

mosaic

269 by 86,5 cm

R6 000 000 – 8 000 000

LITERATURE

Esmé Berman and Karel Nel (2009) *Alexis Preller: A Visual Biography*, Johannesburg: Shelf Publishing. Illustrated in colour in Volume I, *Africa, the Sun and Shadows*, pages 202 and 203, and in Volume II, *Collected Images*, pages 190 and 191.

In situ murals are all too often destroyed when the buildings of which they are an integral part, are renovated or demolished. So, it is both a pleasure and a relief that this remarkable mosaic by Preller, the only one of its kind, has survived, and remains pristine and intact more than sixty years after its completion.

Commissioned for the private home of his friends, the Meyers, for their newly completed modernist house in Waterkloof, Pretoria, Preller created the mural directly next to the main entrance. There are accounts of his travelling almost daily to work with the tiny, jewel-like glass tesserae as he translated the work from his cartoon drawing onto the wall. His handling of the materials is reminiscent of the archaic use of this medium in places like Torcello and Ravenna, which Preller had visited during his 1953 study trip, specifically to look at murals in Italy and Egypt in preparation for the major commission, *All Africa*, 1953–55.

Seemingly standing on the curve of the Earth, the five towering figures form a compact group. It takes the viewer time to discern the separate figures from amidst the luxury of their robes. Despite being in close proximity to one another, the figures generally face outward, composed and formal in their demeanour. The composition of the figures is realised through a series of ellipses, both large and small, which define the heads, the robes, the mysterious bowl-shield forms and the shape of the group as a whole.

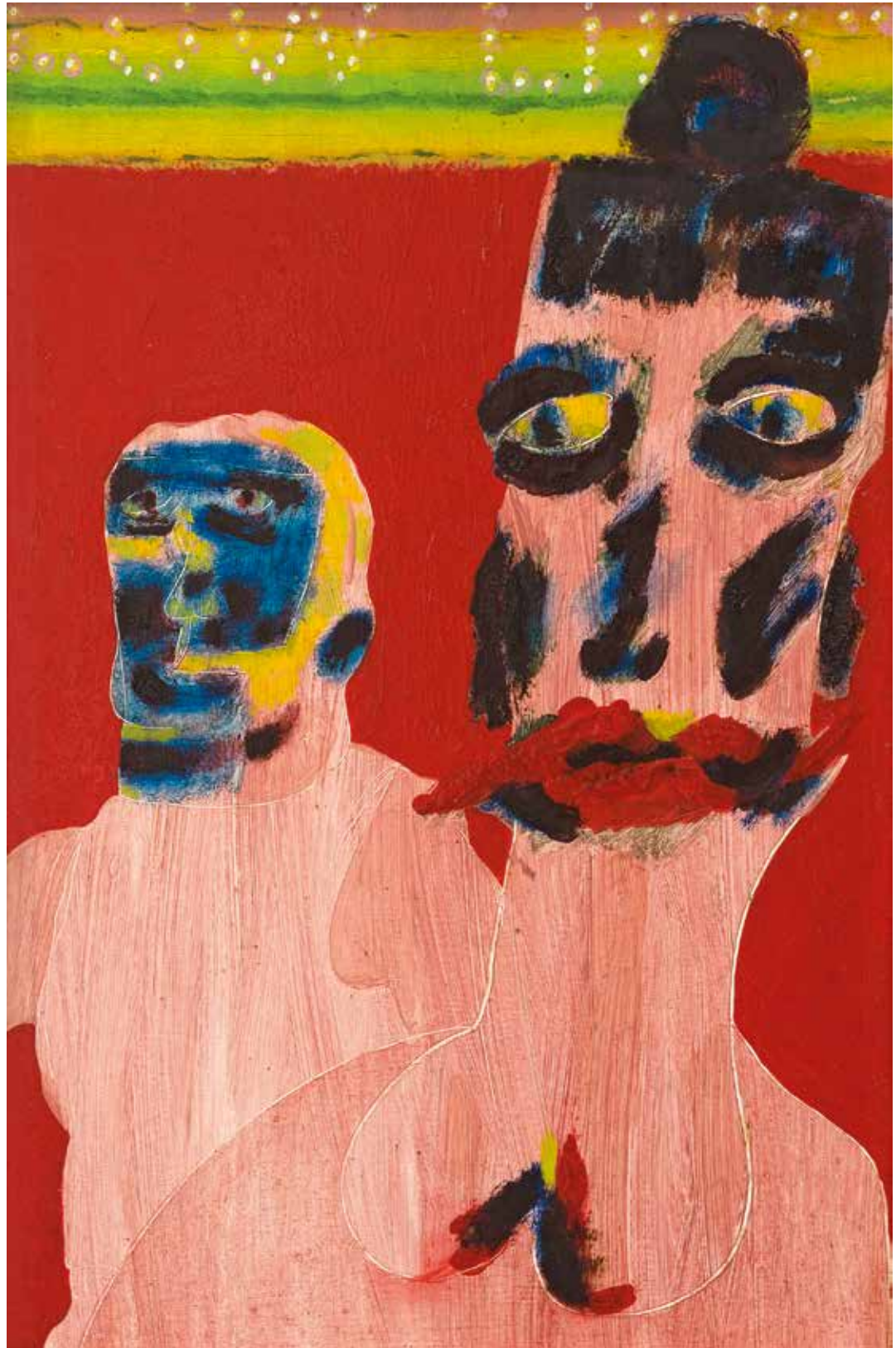
The tessellated background in cerulean, lilacs, violet and Adriatic blues, is indeterminate, but mostly suggests that the figures have their heads and shoulders among mountainous cumulus clouds. Within this airy realm, a flock of stylised birds makes its way, and strange, pointed leaves emanate from the group.

More gods than people, the figures seem almost to fill the space between Earth and Sun. The emblematic radiance of the sun is represented in a shimmering square cartouche. The broad band of blue, defined by a thin red horizon seems to separate the local solar system and its sun from deep space above.

Karel Nel

RIGHT Alexis Preller and Agnes Meyer viewing the completed mural, Waterkloof, Pretoria, 1958.





265

Robert Hodgins

SOUTH AFRICAN 1920–2010

Low Life

inscribed with the title; signed
and inscribed with the artist's name
and the title on a label adhered
to the reverse
oil on board
42,5 by 28 cm

R150 000 – 200 000

LITERATURE

Hennie Aucamp (1994) *Dubbeldop:
Kabaretekste en -opstelle*, Cape Town:
Human & Rousseau, used as the
cover image.

266

George Pemba

SOUTH AFRICAN 1912–2001

The Dream II

signed and dated 85; inscribed with the artist's name, the title and medium on a label adhered to the reverse

oil on board
44 by 61,5 cm

R250 000 – 300 000

Inscribed on a label adhered to the reverse: 'This painting is one of a series of works by Pemba illustrating the story of Nonquase, the Xhosa woman whose prophecy resulted in the virtual suicide of the Xhosa Nation. This was painted sometime after Pemba wrote the musical play which was undoubtedly inspired by HE Dhlomo's play 'The Girl who Killed to Save' (quoted from *Against All Odds*, Sarah Hudleston, page 44). Another work from this series is taken up in the National Gallery, Cape Town collection.'



267

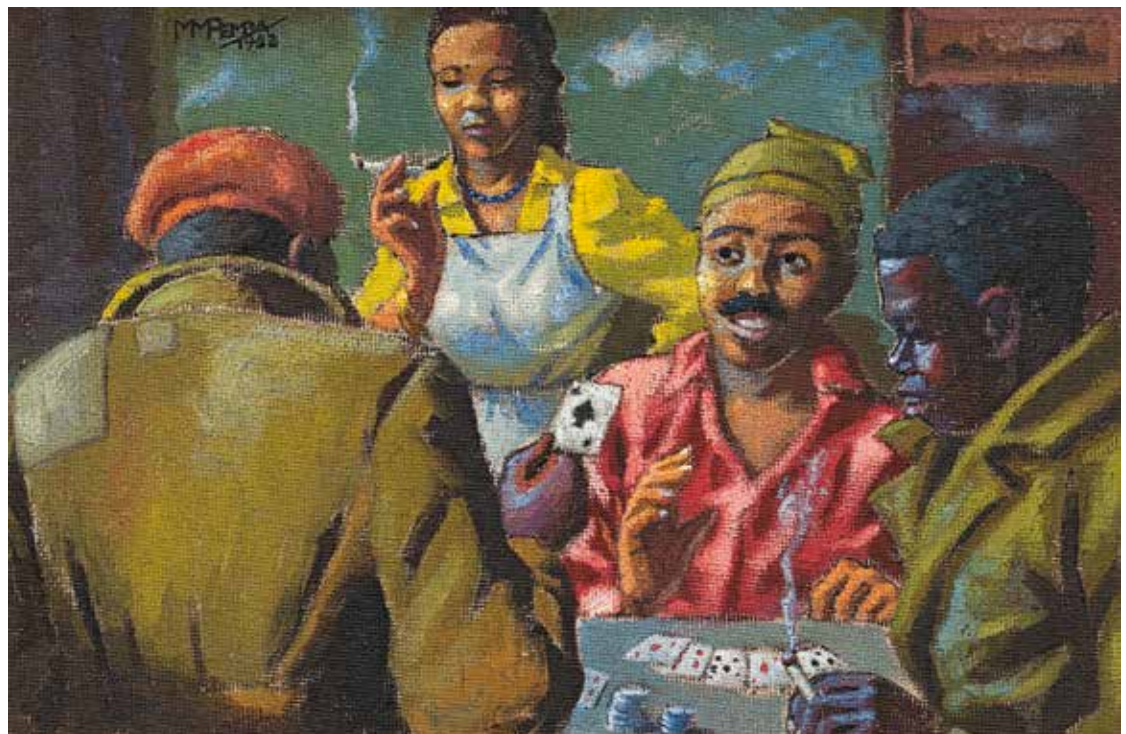
George Pemba

SOUTH AFRICAN 1912–2001

The Card Players

signed and dated 1952
oil on board
31 by 46,5 cm

R150 000 – 200 000





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268

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Abstract Figure

signed
incised and painted wood panel
61 by 45,5 cm

R140 000 – 180 000

269

Cecil Skotnes

SOUTH AFRICAN 1926–2009

The Family

signed
incised and painted wood panel
61 by 122,5 cm

R400 000 – 600 000

PROVENANCE

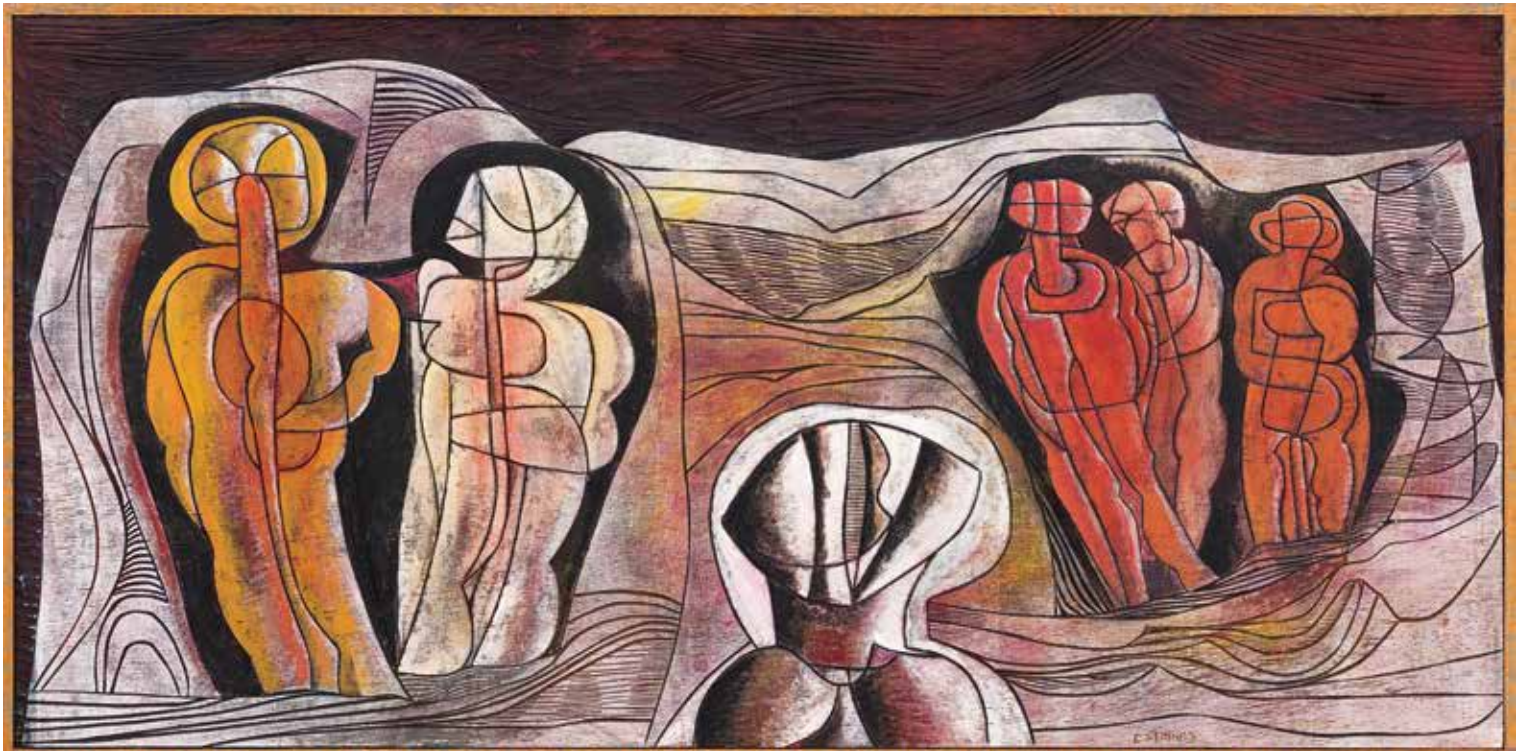
A gift from the artist to his godson, Thomas Guenther.

Cecil Skotnes was introduced to Egon Guenther towards the end of 1954, a meeting that proved to be a turning point in the artist's career. Skotnes recalled, 'At Guenther's I saw woodcuts at close range for the first time, and he gave me my

first set of tools and showed me how to handle them. I also became acquainted with German Expressionism and the great similarities between it and tribal art, though I had developed a stylistic basis long before I became aware of the importance of the tribal art field.'

Skotnes became an integral member of the Amadlozi, a group of artists that Guenther, with his impeccable taste, high standards and knowledge of contemporary art in Europe, recognised as having talent. He encouraged and nurtured these artists, not only by acting as their dealer, but also by initiating animated discussions that challenged and stimulated his protégés.

1. <http://archive.cecilskotnes.com/exhibits/show/collaborations/guenther>.



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270

Cecily Sash

SOUTH AFRICAN 1924–

Insect Composition

signed and dated '63-7; inscribed with the artist's name, the title, the exhibition 'Retrospective' and catalogue number 57 on a Pretoria Art Museum label adhered to the reverse

mixed media on board

158 by 75,5 cm

R120 000 – 160 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Cecily Sash*

Retrospective 1954–1974, cat. no 57,

not illustrated.

Unfinished landscape painting on the reverse.





271

Walter Battiss

SOUTH AFRICAN 1906–1982

Hadhramaut, Portfolio of 41 Ink Drawings

most signed, some dated, and all inscribed with the title in the margin; portfolio cover signed and dated Dec. 1964; signed with the artist's initials and inscribed with '41 to Murray 16.1.76' and 'First drawing is upside down' ink on paper secured between cardboard covers each 35,5 by 43 cm (41)

R200 000 – 300 000

Walter Battiss visited the Persian Gulf and the island of Bahrain in the early 1960s, only managing to view the Hadhramaut, the southern end of the Arabian Peninsula, from the aeroplane window. Southern Yemen (formerly Aden, a British Protectorate) cast a spell over the artist and he managed to gain entry into the Hadhramaut some years later, visiting the area for three weeks in late 1964, early 1965. He set himself the task of recording his impressions of this country in the form of a series of ink drawings, possibly the first Western artist ever to do so. He described the coastal towns as 'magical, almost like pink and green alabaster, backed by rose-green mountains'. Battiss traversed this enchanting area, sketching the major coastal towns of

Mukalla, Saiyun, and Shihr and the surrounding areas.

After his return to Pretoria, Battiss gave an illustrated talk about his visit. He spoke of his curiosity about the mystique of the desert, the scents and smells in the heat, and the rhythm of the local Bedouin. He said: 'Who wants to talk of a lovesickness for the desert that must be thought of and felt without words, with silences for nouns and breathing for verbs!' These drawings certainly leave one in complete awe of the beauty of the Hadhramaut, seen through the artist's eyes.

1. Walter Battiss, quoted in Murray Schoonraad (1985) *Battiss in the Hadhramaut: Sketches of Southern Arabia*. Pretoria: Elmur Publications, page 7.

272

Walter Battiss

SOUTH AFRICAN 1906–1982

Abstract Composition

signed
oil on canvas
50 by 60 cm

R400 000 – 600 000

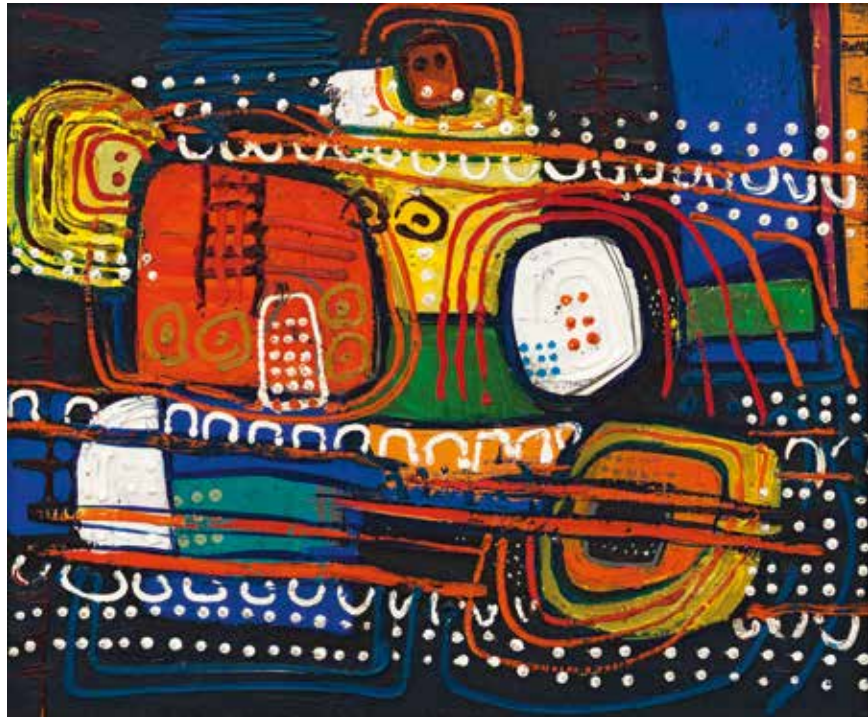
PROVENANCE

Gordon Mckintosh, purchased directly from the artist, mid-1960s, and thence by descent.

Gordon Mckintosh was a prominent Pretoria architect, responsible for the design of many iconic buildings in the city including the Pretoria Art Museum in Arcadia. On his sketches for the Modernist design for House Munro, he included a quote by the European architect Walter Gropius, which indicates his interest in the International Style and suggests both his architectural design motivation and, perhaps, his reason for acquiring this painting from Walter Battiss: 'The ground plan ... is a geometrical projection of its spatial idea – the organizing plan for moving within a house. The elevation, facade, is the result of that plan and not the starting point ... Hence, no artificial symmetry, but a free functional arrangement of the succession of rooms.'¹

Mckintosh was the president of the Transvaal Provincial Institute of Architects from 1936 to 1942 and received the Institute of South African Architects Gold Medal in 1968.

1. <https://www.artefacts.co.za/main/Buildings/archframes.php?archid=1958>.



273

Walter Battiss

SOUTH AFRICAN 1906–1982

The Initiate

inscribed with 'This painting was in Walter Battiss' studio when he died. It has been in my possession since that time. Signed: Rain Battiss formerly Belinda Battiss. 18/5/2006' on the reverse; signed by Giles Battiss on the reverse
oil on board
60 by 59,5 cm

R300 000 – 500 000





274

Alfred Neville Lewis

SOUTH AFRICAN 1895–1972

*Portrait of a Woman with
Red Headscarf*

signed
oil on canvas
60 by 50 cm

R220 000 – 260 000



275

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Abstract with Yellow Triangle

mixed media on canvas
136 by 223 cm

R200 000 – 300 000

Sam Nhlengethwa is best known for his figure-based paintings and collage works exploring themes of social and art history, jazz music and domestic life. This mature body of work was preceded by his enraptured experimentation with abstract painting in the late 1980s and early 1990s. Nhlengethwa's interest in abstraction was influenced by his participation in the Thupelo series of artist workshops organised by artists David Koloane and Bill Ainslie. Established in 1985, the objective of the annual, two-week workshop in Johannesburg was, in the words of Koloane, 'to inspire artists to research and experiment [with] medium and technique so that they are able to expand their creative vocabulary.'¹ Not without controversy, the Thupelo workshop series is nonetheless associated with sponsoring personal growth and creative innovation among urban black artists in the face of domineering market forces and political circumstances. Nhlengethwa attended every workshop until its demise in 1991. His abstract compositions from this period are characterised by their energetic but precise mark-making and preference for a low-key colour palette that he sometimes juxtaposed with brightly coloured elemental shapes, notably triangles.

1. John Peffer (2009) *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press. Page 151.

Sean O'Toole



J.M.W. Turner. 1846



276

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Matlala's Kraal

signed and dated 46; inscribed with 'Native Huts, Basutoland' on the reverse
oil on board

45 by 60 cm

R2 000 000 – 3 000 000

EXHIBITED

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

LITERATURE

Wilhelm van Rensburg (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank Gallery. Illustrated on page 57.

Matlala's Kraal is a tiny village that nestles in the foothills of a mountain range close to Polokwane in Limpopo. Pierneef was particularly drawn to this site, so much so that he used it in a number of different works: a well-known linocut, with its dramatic interplay between black and white planes, was based on the scene, as were various water colours and caseins. The artist even considered the scene for one of the murals he painted for South Africa House on Trafalgar Square in London in 1935. What is remarkable in all of these renditions, is the fact that the architectural structures in the foreground are so integrated with the background that one can hardly distinguish between the natural world and the constructed. What is special about this work, though, is the abstract, geometric composition extending across the whole picture plane. The huts in the foreground seem to be facets of the rock surfaces in the background. The integration of these elements is achieved by means of the soft brown and ochre tones mingled with cool shades of blues and greys. The stylised, isolated forms of trees and other verdure function as symbols of life in Pierneef's silent, ordered version of nature. The abstraction of forms in his landscapes never detract from their integrity, however. In later life Pierneef switched from geometric abstraction to what could be called schematized realism.¹

1. Hans Franssen (1982) *Three Centuries of South African Art*, Johannesburg: AD Donker, page 295.





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277

Peter Clarke

SOUTH AFRICAN 1929–2014

Sandy Bay

signed and dated Nov 1969
oil and sand on canvas laid down on board
45 by 60 cm

R1 000 000 – 1 500 000

PROVENANCE

Stephan Welz & Co, Cape Town,
18 October 2016, Lot 520.

The shorelines of the Cape Peninsula figure strongly in Simon's Town-born Peter Clarke's irrefutable work. The artist's earliest gouaches and watercolours from the mid-1940s include various descriptions of False Bay and Misty Cliffs. In 1952 he produced a vivid series of drawings of black beachgoers at Kalk Bay, which along with Strandfontein, being nearer the harbour, were informally designated for black users – nearby Muizenberg and St James were frequented by white beachgoers. By the late 1960s, when this lot was produced, the implementation of 'petty apartheid' had legally enshrined these privileges. This wistful study of four bathers at Sandy Bay, while evocative of Paul Cézanne's gregarious studies of naked male bathers from 1897 to 1898, can be read as a statement of gentle defiance, of seeking – and finding – provisional pleasure in the face of the throttling reality of segregation. The scene is not imagined: Clarke and his friends would often seek out remote beaches where they would not be harassed on account of their skin colour, including Sandy Bay.

278

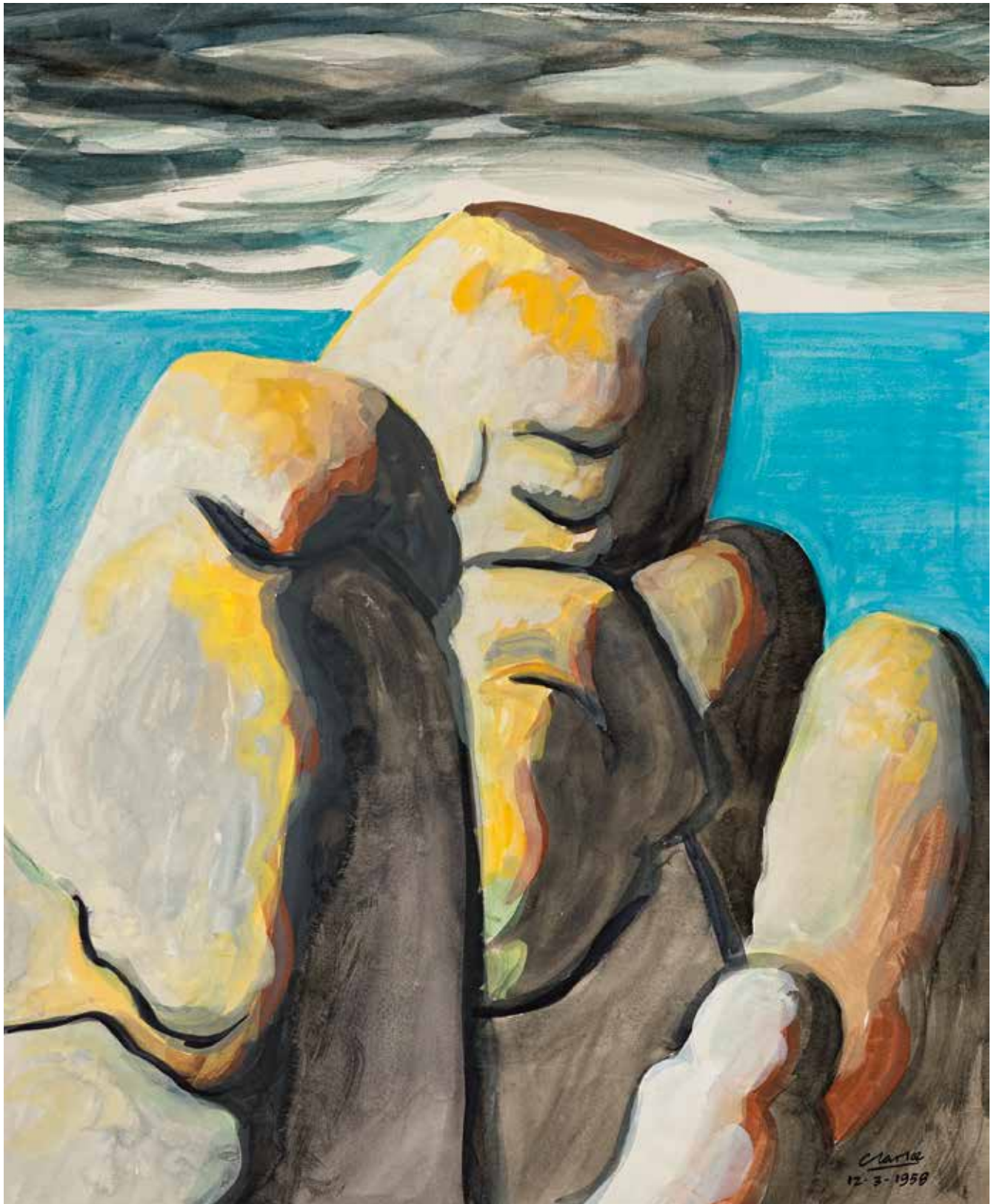
Peter Clarke

SOUTH AFRICAN 1929–2014

Rocks, Froggy Pond

signed and dated 12.3.1958;
inscribed with the date and
the title on the reverse
gouache on paper
42 by 34 cm

R60 000 – 90 000



© The Estate of Peter Clarke | DALRO



279

Walter Battiss

SOUTH AFRICAN 1906–1982

Abstract Composition

signed and dated 66

oil on canvas

35 by 51 cm

R180 000 – 240 000



280

Christo Coetzee

SOUTH AFRICAN 1929–2000

Harlequin Fish

signed; inscribed with the artist's name on the frame; inscribed with the artist's name, the title, the medium and 'Temple Newsam' on a Hanover Gallery label adhered to the reverse
oil on board, in original artist frame
59 by 120,5 cm

R300 000 – 500 000

PROVENANCE

Joseph Farley, acquired directly from the artist. (Joe Farley was an artist and picture framer, and a friend of Christo Coetzee, who lived in Cape Town until he moved to London circa 1954-5. In 1962, he and his wife Madalyn Farley founded the renowned prop rental firm Farley).
Private collection, Johannesburg.

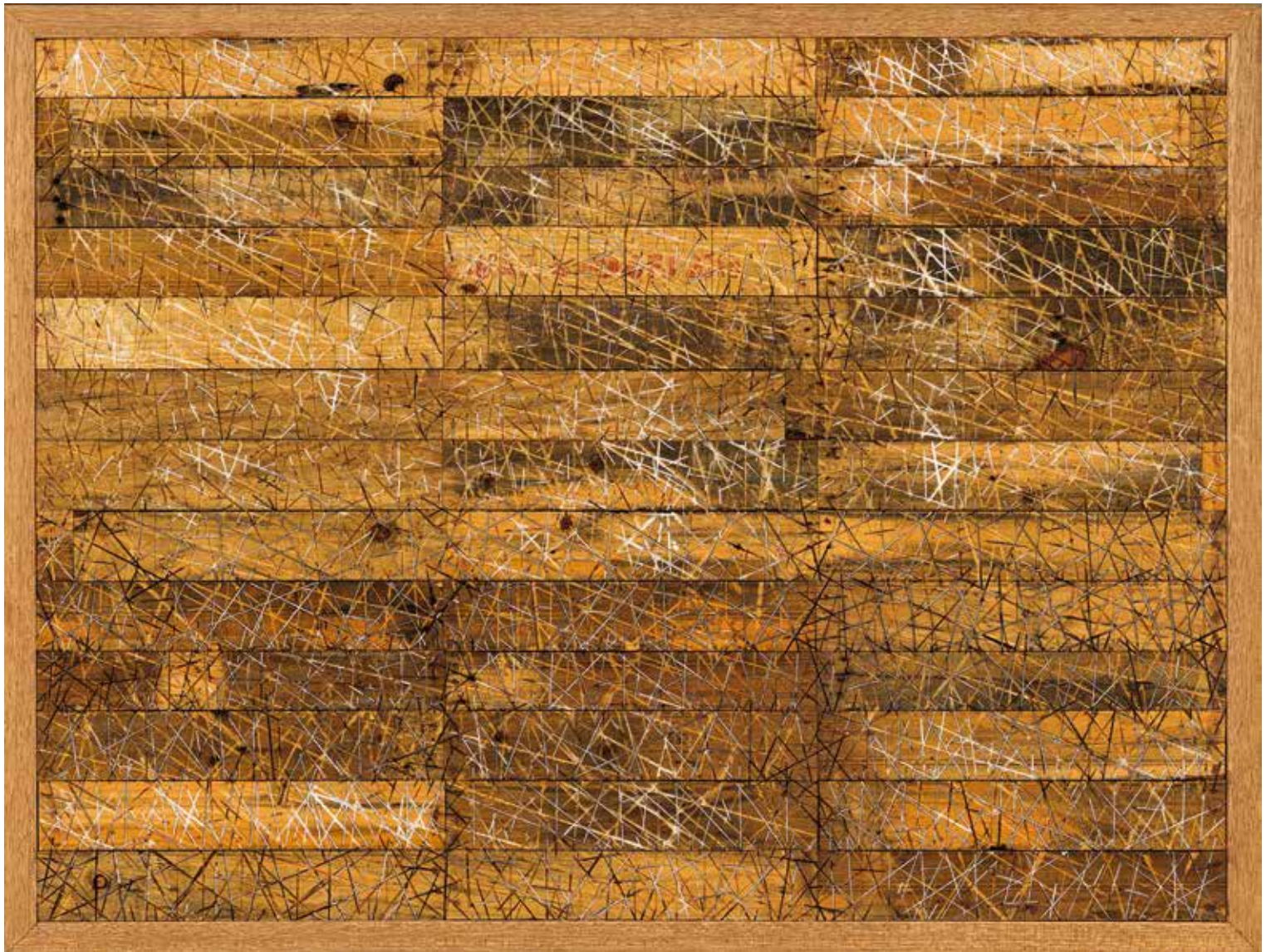
EXHIBITED

Hanover Gallery, London, *Still Life Paintings by Christo Coetzee*, 17 March to 15 April 1955.
Standard Bank Gallery, Johannesburg, *The Safest Place is the Knife's Edge: Christo Coetzee (1929–2000)*, 5 October to 1 December 2018.

LITERATURE

Muller Ballot (1999) *Christo Coetzee*, Cape Town: Human & Rousseau. Illustrated in black and white on page 29, titled *Still-life with Strange Fish in Basket (1954–5)*.
Alet Vorster and Wilhelm van Rensburg (eds) (2018) *The Safest Place is the Knife's Edge: A Retrospective Exhibition of the Works of Christo Coetzee*, Johannesburg: Standard Bank. Illustrated in colour on page 40, titled *Still-life with Strange Fish in Basket (1954–5)*.

Arguably one of the best still lifes on Christo Coetzee's exhibition at the Grosvenor Gallery in London in 1955, *Harlequin Fish* represents the culmination of the first phase of Coetzee's artistic career, which he labelled his Genre Painting period. After studying at Wits under Heather Martienssen, and then under William Coldstream at the Slade School of Art, Coetzee became part of the group of British and continental Modernist artists in the Governor stable that included Francis Bacon, Lucian Freud, Frank Auerbach and Alberto Giacometti. Anthony Denney, a London-based society photographer was his chief mentor and patron at this time, opening up many opportunities for the young Coetzee to work in Paris, and enabling him to visit Japan, where he came under the spell of the famous Gutai group of artists.



281

Willem Boshoff

SOUTH AFRICAN 1951–

Crossfire

signed, dated 2018 and inscribed
with the title on the reverse

incised and painted found wood
91 by 122,5 cm

R120 000 – 180 000



282

Douglas Portway

SOUTH AFRICAN 1922–1993

Untitled

signed and dated 76; inscribed with the artist's name, the date and the title on a label adhered to the reverse

oil on canvas
117 by 163 cm

R180 000 – 240 000

LITERATURE

JP Hodin (1983) Douglas Portway: *A Painter's Life*, Philadelphia: The Art Alliance Press. Illustrated on colour as Plate xiii.



283

Jake Aikman

SOUTH AFRICAN 1978-

South Atlantic

signed and dated 2017 on the reverse

oil on canvas

97 by 126 cm

R100 000 – 150 000

In October 2018, Goldmark Atelier released 15-layer screenprints of this work in a limited edition of 40.

William Kentridge

SOUTH AFRICAN 1955–

Untitled: Man, Woman and Warthog

1985

signed

charcoal on paper

99 by 70 cm

R1 800 000 – 2 500 000

'I certainly think drawing is the closest way we have of making visible the way we are in the world, both the way we think and the way we move through the world, which is provisional, changing, constructed out of incoherent fragments into a seemingly coherent subjectivity. And I think that drawing, and the process of making a drawing is as good a method as any for that activity.'

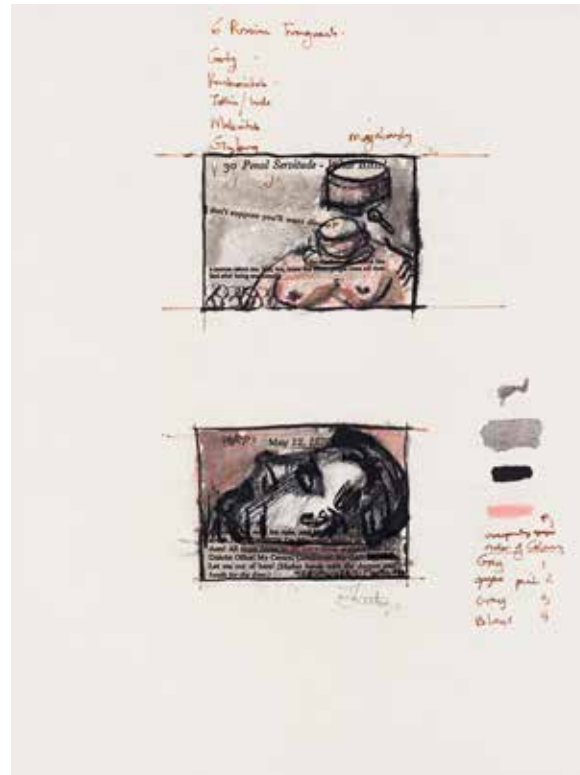
What seem to be three loose, fragmented motifs (a warthog, the face of a woman, and the back of a nude man) in a drawing by William Kentridge, are in fact three quite significant images in his oeuvre. The drawing was made in the mid-1980s when Kentridge was exploring visual metaphors for a country under siege. The situation reminded him of the crumbling interwar Germany of the 1920s and early 1930s and the art produced by such second-generation German Expressionists as Georg Grosz and Max Beckmann. Kentridge set his sights on the complacent middle classes in South Africa, producing such ironic works as the triptych, *The Conservationist's Ball (Culling, Game Watching, Taming)* (1985), which has trinkets of Africa embellishing the picture plane, including a miniature rhinoceros dancing on a table, a civet pelt draped around a shoulder, and a warthog floating over diners in a café.

The image of a warthog appears again in a work, titled *Family Portrait* (1985), a work referring to three generations of Kentridges: his grandmother in the far background, his parents in the middle ground, and the artist and his wife, Anne, in the foreground. This time the shirt of the artist is printed with small green rhinos.

The motif of the back of a nude man, first appearing in a work titled *Flood at the Opera* (1986), recurs often in Kentridge's subsequent works, such as in the drawings for the video piece, *Johannesburg, Second Greatest City after Paris* (1989) which has a memorable frame of the same nude, this time possibly an alter ego, the artist Felix Teitlebaum, foil to the capitalist, Soho Eckstein, staring at a drive-in screen bearing the words 'Captive of the City'. And again later, in a series of prints collectively referred to as *Man with a Megaphone* (1999). The three arbitrary images in the present Lot take on the function of a repository of meaning with personally relevant references.

1. William Kentridge, quoted in Leora Maltz-Leca (2018) *William Kentridge: Process as Metaphor and other Doubtful Enterprises*, Oakland: University of California Press, page 195.





285

William Kentridge

SOUTH AFRICAN 1955-

Russian Fragments, three

each drawing signed
collage and mixed media
each 38 by 28,5 cm
(3)

R120 000 – 160 000

When a journalist once asked William Kentridge why he prefers drawing as the main medium of his artistic process, he replied: 'Speed'. The artist added that he preferred drawing because painting comes to be about colour or about paint, which are not his main interests in art. 'I can think with charcoal' he said. 'Drawing is thinking, in other words.'

Kentridge's favourite Russian writer seems to be Gogol, whose short story, *The Nose* (1928), he has used as inspiration for many works, including the Shostakovich opera he directed for the Metropolitan Opera House in New York. In the seven drawings of the present Lot, Kentridge is thinking about other Russian writers apart from Gogol. These drawings subsequently formed the basis for the screenprint edition the artist published in 1989 (Lot 149).

1. Leora Maltz-Leca (2018) *William Kentridge: Process as Metaphor and other Doubtful Enterprises*. Oakland: University of California Press, page 200.



286

Penny Siopis

SOUTH AFRICAN 1953–

Cakes: Treats

oil on canvas
63 by 89,5 cm

R400 000 – 600 000

EXHIBITED

KZNSA Gallery, Durban, *Red: The Iconography of Colour in the Work of Penny Siopis*, 23 June to 19 July 2009.

In the early 1980s, while teaching fine art in Durban, Siopis began work on a series of paintings depicting cakes and confections displayed in unusual perspective on tables, often with lace settings. This early *Lot* from 1982 is somewhat unusual for its hovering, casually photographic vantage – typically Siopis depicted her subjects frontally – but in broad terms it is also typical. All Siopis's 'cake paintings' are at once illusionistic representations of domestic opulence – in the tradition of Dutch and Flemish still lifes – and energised sites of material experiment. Siopis, who grew up in Vryburg in the Northern Cape, drew on her experiences in the family bakery to produce her richly textured paintings. After laying down her ground with a palette knife, Siopis used cake-icing instruments (like decorative nozzles) to describe and embellish her sexualised confections. The material sensuality and excess that resulted is key to the criticality of the series. 'Provocatively displayed, Siopis's fetish-like treats bemoan the loss of youthful feminine innocence. Cakes are split open like vaginas, cherry-topped éclairs and queen cakes resemble disembodied breasts, and a cream-horn pastry becomes a phallus,' notes art historian Jennifer Law. 'Siopis's genre paintings are not innocent, and they are certainly not still. The surfaces of her paintings seem to be crawling with life ... Abundance is signified in both the imagery and materiality of the paint itself. It is all too much. Yet for all their abundance, these are scenes in which the middle-class domestic realm – and by extension society at large – teeters on the edge of decay.'¹

1. Jennifer Law (2014) 'Historical Delicacies', in *Penny Siopis: Time and Again*, Johannesburg: Wits University Press, pages 70 and 71.

Sean O'Toole

Robert Hodgins

SOUTH AFRICAN 1920–2010

***A Transvaal Still Life*
(*Thunder Cloud, Mine Dump,
Vaguely Ethnic Rug ...*)**

signed, dated 2000 and inscribed with the title and the medium on the reverse; inscribed with the artist's name and the title on a Michael Stevenson and Deon Viljoen label adhered to the reverse of the frame.

oil on canvas

90 by 90 cm

R700 000 – 900 000**EXHIBITED**

University of Potchefstroom, *Robert Hodgins: 50 Years a Painter*, Aardklop festival artist, exhibition travelled to Stellenbosch, Johannesburg and Pietermaritzburg, 2001–2002.

LITERATURE

Brenda Atkinson (ed.) (2002) Robert Hodgins (Aardklop exhibition catalogue), Cape Town: Tafelberg. Illustrated in colour on page 83.

In June 2000, the year the present Lot was painted, Robert Hodgins turned 80. The occasion was marked by an exhibition titled *New Works* at the Goodman Gallery, in May and June. At the dawn of the 21st century Hodgins commanded, if somewhat belatedly, both the critical acclaim of his peers and the appetite of his collectors and dealers alike.

Schooled in the Post-War tradition of English Modernism, Hodgins' early education at Goldsmiths, University of London, would result later in the wry classicist seen here, flirting with the sublime in this brooding still life. Completed after his birthday exhibition, the work toured as one of the few still lifes on the travelling retrospective *Robert Hodgins: 50 Years a Painter* in 2001/2.

Having championed painting in the 1990s, a decade when it was conceptually out of fashion, Hodgins came to be regarded quite differently by many in the new millennium, as South

Africa's greatest contemporary painter. As Kendell Geers notes, his was 'a voice of reason in an age when video (had) all but killed the painting star'.¹ For Elizabeth Rankin, Hodgins would 'reinforce the concept of painting as the encounter of mark against mark';² while Ivor Powell described his work as a painterly intention to 'make colour so real that it dominates or even creates the picture'.³

Employing the revolutionary manoeuvre made by Henri Matisse in *L'Atelier Rouge (Red Studio)* (1911), Hodgins uses a warm base colour to flatten his pictorial perspective, challenging the viewer's perception of space. Moving through the warmer gradations of the spectrum, the painting presents a rose-tinted atmosphere full of glowing forms, described by radiating lines of cooler complimentary colours. Within the interior of this pink field, a lavender thunder cloud casts a gloomy red shadow over the corner of a table of fruit. Outside, visible through a window,

a green and yellow mine dump looms. Below this view, floating in a pool of orange, lies a red rug, decorated with green horizontal stripes. Hinged to the upper left of the composition is a closed door, outlined in blue.

While the title of the painting indicates the *mise-en-scène*, a more ominous association is carried by *A Transvaal Still Life*. . . As Hodgins confessed in a conversation with William Kentridge and Deborah Bell, the 'violence I paint is always removed. It's always somewhere else in history, somewhere else in geography'.⁴ In many ways this statement exposes the deeper resonance of the painting which is between both time and space.

Characterising Hodgins' painting as a type of allegorical purgatory, the late Colin Richards observed that each of his works 'is an atrocity of association and allusion. He presents heaven, a hell and a hiatus between. His works liquidate what sticks, and liberate the free-flow,

or free-fall of desire. His is a wry, literate, apocalyptic art. His approach is of a lapsed romantic, an antagonist, and a funny one at that. And it is in all these that the imaginative possibilities lie for us as viewers in this artist's immense creative generosity'.⁵

1. Kendell Geers (2002) 'Undiscovered at 82', in Brenda Atkinson et al., *Robert Hodgins*, Cape Town: Tafelberg. Page 62.
2. Elizabeth Rankin (2010) quoted in Neil Dundas 'Robert Griffiths Hodgins (1920–2010)', *South African Journal of Science*, vol. 106, no. 7/8, article 347.
3. Ivor Powell (2002) 'Through Ubu's Eyes', in Brenda Atkinson et al., *Robert Hodgins*, Cape Town: Tafelberg. Page 45 and 46.
4. Brenda Atkinson (2002) 'Conversations, Collaborations', in Brenda Atkinson et al., *Robert Hodgins*, Cape Town: Tafelberg. Page 60.
5. Colin Richards (2012) 'Vaguely Disreputable: The Printmaking of Robert Hodgins', in Anthea Buys et al., *A Lasting Impression: The Robert Hodgins Print Archive*, Johannesburg: Wits Art Museum. Page 100.



Athi-Patra Ruga

SOUTH AFRICAN 1984–

*Ilulwane ... he's not one of youz*thread on tapestry canvas
86 by 136 cm**R200 000 – 300 000****EXHIBITED**WHATIFTHEWORLD, Cape Town,
The Teeth are the Only Bones that Show,
6 October to 14 November 2010**LITERATURE**Athi-Patra Ruga (2013) *Beyond Every Horizon there is Another One: The Works 2006–2013*, Cape Town: WHATIFTHEWORLD. Illustrated in colour on page 55.

Embroidered tapestries are integral to Ruga's richly metaphorical and narrative practice, serving as sketches for embryonic ideas as much as elaborations of his inventive mythologies. Ruga's earliest tapestries were textile interpretations of Irma Stern's 1940s paintings of Watusi (Tutsi) people from the African Great Lakes region. Ruga first encountered Stern as a high school student at the Belgravia Art Centre in East London. The present Lot, from 2010, forms part of a follow-up series of homoerotic portraits of male figures, some fictional, later translated into physical performances. The long-nosed figure in this work elliptically and metaphorically addresses taboos around male circumcision in Xhosa culture. 'Ilulwane' is Xhosa for bat, but also functions as a taunt in relation to young men who have opted for a hospital circumcision over traditional ritual. 'God damn you if you are not from the bush! Then you are not a man, you are ilulwane,' explained Ruga in 2012.¹ His work visually establishes this pariah status by invoking the Pinocchio-inspired metaphor of lies producing the bodily deformity of a long nose. In 2011 Ruga participated in the fourth edition of *Performa*, a New York-based performance biennial, where he staged a synchronised-swimming performance exploring the complications of tradition and modernity embodied by the ambiguous insider-outside character of Ilulwane.

1. Charl Blygnaut (2012) 'The Dramatic Rise of Athi-Patra Ruga', *City Press*, 16 March.

Sean O'Toole



289

Wim Botha

SOUTH AFRICAN 1974–

Afterimage

signed and dated 07
mixed media
103,5 by 158 cm

R200 000 – 300 000

EXHIBITED

Stevenson, Cape Town, *Wim Botha: Apocalagnosia*,
11 January to 10 February 2007.

Warren Siebrits, Johannesburg, *The Rationalism of
Nationalism*, 2008.

LITERATURE

Warren Siebrits (2008) *The Rationalism of Nationalism*
(exhibition catalogue), Johannesburg: Warren
Siebrits. Illustrated, unpaginated.

This double-sided work features an incomplete rendering of South Africa's old coat of arms (recto) and a ghostly study of a bird of prey (verso). First exhibited on Botha's exhibition *Apocalagnosia* (2007), the recto image introduced audiences to his on-going method of partially depicting figurative subjects. Botha is well known for his appropriation, mimicry and distortion of religious and political iconography and art historical symbols. This extends to South Africa's former coat of arms. Adopted in 1910 and replaced in 2000, this heraldic symbol featured a quartered shield flanked by a springbok and a gemsbok, with a lion at the crest, and a Latin motto below. Botha's exhibition *Speculum* (2003) included two sculptural likenesses of this lapsed symbol, both made from white synthetic marble, as well as a number of works on paper that similarly portrayed its component elements as slowly diminishing. This lot radically progressed that dissolution: it only records aspects of the mantle, helm and crest of the coat of arms in delicate brushstrokes and pencil marks. The verso image was produced with coffee and water, and resembles Botha's *Watermark/Oilslick* series (2003), spectral monotone paintings of various heraldic symbols.

Sean O'Toole





290

Edoardo Villa

SOUTH AFRICAN 1915–2011

Prisoner

signed, dated 1983 and numbered 3

welded and painted steel

height: 137 cm excluding base, 215 cm including base

R500 000 – 600 000

Edoardo Villa imbued his work with aesthetic concerns of a formal and individual nature. Although his themes tend toward the universal, they are informed by his personal experience of internment as a prisoner of war in South Africa during World War II, and the subsequent adoption of this country as his home. Villa's *Prisoner* series of caged vertical anthropomorphic figures made up of alternating geometric and organic forms suggests a restrictive and claustrophobic containment. The present Lot alludes to an internal sense imprisonment within a broader notion of incarceration, of a nation enduring enormous pressures during the twenty years that preceded the first democratic election in South Africa in 1994.



291

Sam Nhlengethwa

SOUTH AFRICAN 1955-

The Jazz Player, Miriam Makeba

signed and dated '16

oil and collage on canvas

140 by 240 cm

R200 000 – 300 000





292

Robert Hodgins

SOUTH AFRICAN 1920–2010

Clubmen of America: Good Ole Country Boys

2001

signed, dated 2001 and inscribed with the title, the medium and a dedication 'For Brenda Atkinson: Gratitude, Respect, Love. Rob' on the reverse

oil on canvas

90 by 120 cm

R800 000 – 1 200 000

PROVENANCE

Gift from the artist to Brenda Atkinson

LITERATURE

Brenda Atkinson (ed.) (2002) *Robert Hodgins*, Cape Town: Tafelberg. Illustrated in colour on page 110.

Clubmen of America: Good Ole Country Boys (2001) is a beautiful example of Robert Hodgins' talent for blistering social observation through a deliciously seductive aesthetic. Its figural composition anticipates *A Day at the Office* (2007), but it gathers energy quite differently. The *Office* painting is a minimalist study in disconnection (and perhaps mutual incomprehension), established against a blank white field. But *Country Boys* depicts a tight tableau of simmering male aggression that is shared and mutually endorsed against a backdrop that hints at rural anonymity. Its central figure backs up a younger man at left while extending a welcoming arm to a bald brute who enters from the right, his fist tinged with red. We register, slowly, the possible violence off-scene. The viewer is not made more comfortable by the way these smug, smudgy, dodgy, dark characters are enfolded in a palette of pastel blue tinged with buttery yellow.

Hodgins made his *Clubmen of America* series twenty years after diving into a full-time painting career with his Ubu works, themselves inspired by the spirit of the *Savage God*¹ propelling Alfred Jarry's titular despot in his play *Ubu Roi*. The *Clubmen* series gives more nuanced form to the Ubu-esque theme of absolute power and its inevitable corollary, absolute corruption.

Country Boys is one of Robert's most striking paintings and one of his most prescient. It's not a representation of the unrestrained large-scale excesses of an Ubu/Trump/Zuma, but an insight into the small cultural moments that enable the Ubus on the world stage. The characters suggest a world in which self-preservation is possible through exclusion or eradication of difference.

At a time when North America is run by clubs and divided by ideological bunkers,² this painting is more relevant and startling than ever. And Robert's ever-present wit, precision, and insight blaze through.

1. The Irish poet WB Yeats was said to have called out, 'After us, the Savage God!', after watching a performance of *Ubu Roi*, Alfred Jarry's wildly irreverent play about power and greed.

2. Brené Brown's term, from *Braving the Wilderness* (Penguin Random House, 2017).

Brenda Atkinson

293

Edoardo Villa

SOUTH AFRICAN 1915–2011

Black Rhombus I

1998

welded and painted steel

height: 57 cm

R150 000 – 200 000

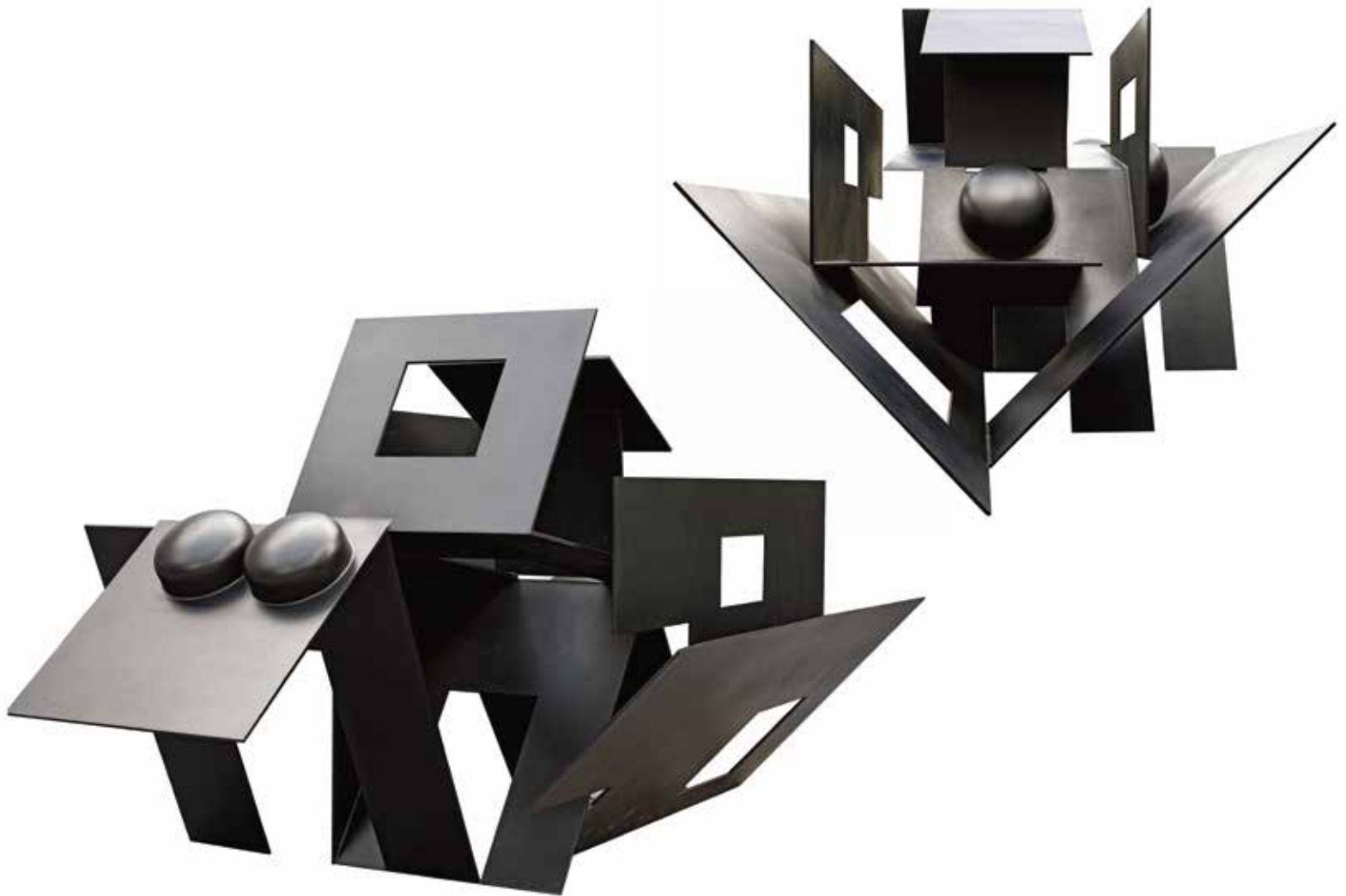
LITERATURE

Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds) (2005) *Villa at 90*, Johannesburg: Jonathan Ball with Shelf Publishing. Illustrated in black and white on page 50 in the background of a photograph of the artist with Lucas Legodi.

Villa was particularly interested in the Cubism of Picasso, which opened up almost infinite new possibilities for the treatment of visual reality in art. 'Cubism broke up closed sculptural volume into multiple planes, each suggesting a different three-dimensional view of the same object, but now dislocated in space and time.'¹ With this sculpture, Villa picks up on the characteristic exploded views associated with Cubist analysis, the complex relationships between form, space and time. *Black Rhombus I*, with its three-dimensional complex grid and extended rods capped with black dots, shows different viewpoints at the same time, thereby creating a three-dimensional form. The structure floats in space and functions in a way quite different from the artist's usual earth-bound works which confirm gravity.

1. Monty Sack and Karel Nel (2005) 'Villa, Johannesburg and the Modernist Context,' in Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds), *Villa at 90*, Johannesburg: Jonathan Ball with Shelf Publishing. Page 150.





294

Edoardo Villa

SOUTH AFRICAN 1915–2011

Environment

welded and painted steel
height: 158 cm

R700 000 – 900 000

PROVENANCE

The steel sculpture, titled *Environment* was created by Edoardo Villa in 1984 and kept at his home for his personal enjoyment until 2009 (right) when it was acquired by a private collector. The current owner acquired the work in 2017 for a building in Braamfontein that housed the Department of Environmental Affairs.

Edoardo Villa's *Environment*, is made up of an array of angled black steel plates, rectangular cut outs and rounded protrusions. Viewed from any angle, the steel sculpture creates a quirky horizontal anthropomorphic presence. It appears to have a square face with circular eyes or breasts, a torso of abstract wing-like planes and a stumpy round tail at its rear. This sculpture relates to the urban modernist environment, the grid, squares and rectangles of the City of Johannesburg, its architecture heavily influenced by modernist architects such as Le Corbusier, Mies van der Rohe and Oscar Niemeyer.



295

Georgina Gratrix

SOUTH AFRICAN 1982–

Marilyn Muse

oil on canvas

70 by 90 cm

R120 000 – 160 000

PROVENANCE

SMAC Art Gallery.



296

William Kentridge

SOUTH AFRICAN 1955–

Drawing from Felix in Exile

1994–2001

signed

charcoal, pastel and poster paint on
paper

50 by 65,5 cm

R800 000 – 1 200 000

LITERATURE

Lilian Tone (ed) (2013) *William Kentridge: Fortuna*, London: Thames & Hudson. A similar work from the same series illustrated in colour on page 174.





297

William Kentridge

SOUTH AFRICAN 1955-

Zeno II (Man and Woman)

each signed with the artist's initials
and numbered 7/7

bronze

height: 32,5 cm

(2)

R400 000 – 600 000

PROVENANCE

Goodman Gallery, Johannesburg.

298

Karel Nel

SOUTH AFRICAN 1955–

Presence: Leaf Shrine, North Island, Seychelles

2014

inscribed with the artist's name, the date, the title and the medium on the reverse in the artist's hand
charcoal, pastel and pigment on bonded fibre fabric
167 by 167 cm

R400 000 – 600 000

'My first overwhelming experience with leaves was in Durban, KwaZulu-Natal, while visiting my paternal grandparents. Here I saw massive banana leaves for the first time. I was overawed by their luxuriance, their scale and their life force – such a vital and dramatic contrast to the desiccated landscapes of the Free State. Back in Welkom, as a boy of four, I remember arranging rows of bottles of water with leaves and flowers in them, which were changed daily. This rekindled the vivid memory of my coastal experience and is evidence of my first collecting impulse, and early fascination with nature and its beauty!'

Years later, when Nel first encountered a startling *coco de mer* leaf, it seemed to him like a massive explosion of living greenness. In drawing these leaves, he has found that the only way of representing their unexpected enormity is by providing some form of human scale and placing them in an architectural environment.

The first of these drawings, in a series undertaken over a decade, was made under a simple palm-leaf lean-to, when North Island was still completely uninhabited. On each subsequent visit, Nel cut a single leaf, placed it in the space where he slept, and drew it. Over time, the rudimentary shelter was replaced by the spacious, environmentally sensitive, thatched dwellings of an eco-lodge designed by Silvio Rech and Leslie Carstens.

Unlike most of Nel's other Seychellois tonal drawings, the present Lot is distinguished by radiant hues that represent the large *coco de mer* leaf, its huge serrated form catching the breeze, in an otherwise muted timber and thatch context. The points of the leaf move across the soft white sea-sand below it, leaving evanescent traces. To the left of the leaf, an eidetic image of a leaf shrine, actually present on the island, makes its appearance. Beyond the presence of the leaf, a glimpse of the island, as though in moonlight, can be seen – elusive peaks and silvery waves.

1. Karel Nel (2007) 'In the Presence of Leaves', in Karel Nel and Emile Maurice, *Lost Light: Fugitive Images from Deep Space*, Johannesburg: Standard Bank Gallery.



299

Willem Boshoff

SOUTH AFRICAN 1951-

Homage to Kurt Schwitters

2013

wood and various sands

244 by 122 cm

R200 000 – 300 000

'Kurt Hermann Eduard Karl Julius Schwitters (20 June 1887 – 8 January 1948) was one of the historical mainstays of DADA, the avant-garde European art movement of the early twentieth century. Schwitters believed his Merzbau installations to be the major contribution of his life's work. They consisted of jumbled interiors assembled haphazardly using rather voluminous everyday objects.

The word merz derives from the second syllable of the German word Kommerz (Commerce), and it is strongly revered by Dadaists for its close relation to the French merde! (shit!). Raoul Hausmann concluded that merde is the Dada attack on society values.

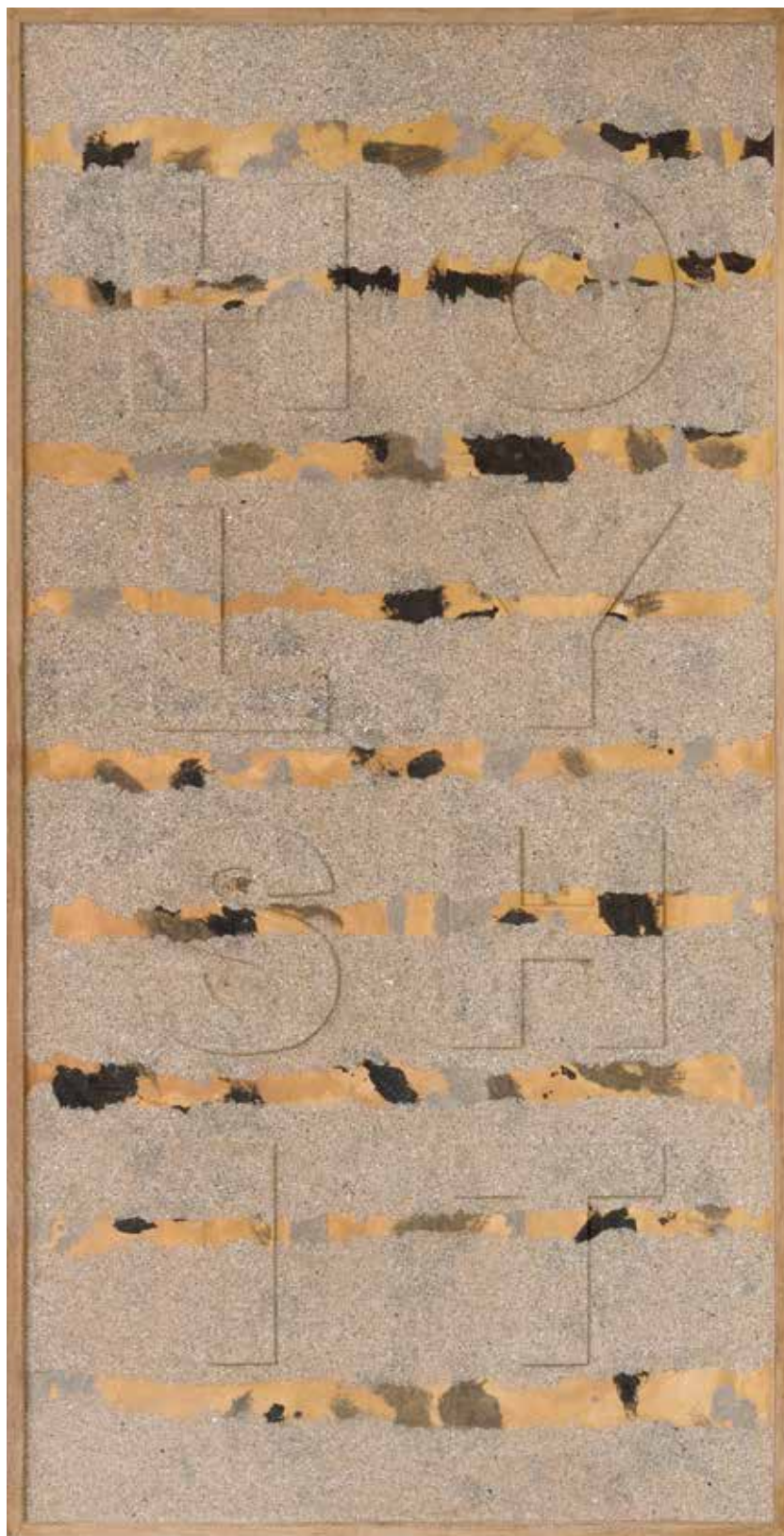
The DADA movement deified coincidental inconsistencies: Tristan Tzara, one of its leaders proclaimed seriously:

Dada is this; Dada is that; Dada is this;

Dada is that; Dada is nevertheless shit.

Yes, DADA stood in awe before the "shit" of life, and especially before the havoc that such "shit" might cause. It should also be noted that Sterculius, the Roman god of excrement, presides over all stercoraneous issues – in Latin stercus is 'dung'. In this spirit of reverence, I refer to Kurt Schwitter's "shit" as "holy shit".

Source: <https://www.willemboshoff.com/product-page/homage-to-kurt-schwitters>





300

Andrew Verster

SOUTH AFRICAN 1937-

Beach Scene

signed and dated '76
oil on canvas stretched
on a wooden door
204 by 81 cm

R100 000 – 150 000

© Andrew Verster | DALRO

301

Moshekwa Langa

SOUTH AFRICAN 1975–

Untitled 1

signed, inscribed with the artist's name and dated 2008 on the reverse

mixed media on paper
140 by 100 cm

R200 000 – 250 000

EXHIBITED

Goodman Gallery,
Johannesburg, *Moshekwa Langa:
Thresholds*, 25 November to 18
December 2009.

'In Moshekwa Langa's art, every inch of the picture plane is filled with what appears to be islands in a deep blue sea, land masses, deltas seen from an aerial perspective and annotated with lists of names, ideas, a world of never-never lands.'

Sue Williamson (2009) *South African Art Now*. New York: Collins Design, an imprint of HarperCollins. Page 230.





302

Christo Coetzee

SOUTH AFRICAN 1929–2000

Mobius Infinity Chain

signed and dated 76; signed, dated and inscribed with the title on the reverse mixed media on canvas 123 by 122 cm

R200 000 – 300 000

PROVENANCE

Strauss & Co, Cape Town, March 2010, Lot 436.

Christo Coetzee combines a number of styles in this lively painting. First, he places writhing tube-like forms across the picture plane. These are reminiscent of his tubular period of the late 1960s and early 1970s. One can also clearly distinguish the two black built-up volcano-like shapes, which harp back to the artist's early 1960s assemblage works in Paris, with the emphasis on the circle as dominant

symbol at the time. One can even detect a sense of the slashing of works, and the dramatic occurrence of 1975 when Coetzee took a blade and cut 23 of his paintings to shreds at the opening of one of his exhibitions in Cape Town. He then went on to repair the works in what came to be regarded his best paintings. The present Lot synthesises all these different styles.

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Footballer

signed; inscribed with the title on the reverse
oil on canvas
115,5 by 79 cm

R2 000 000 – 2 500 000**PROVENANCE**

Stephan Welz & Co, Johannesburg, 30 August 1994,
Lot 367 (titled *Football Players*).

Tretchikoff was keen on portraying rugby or tennis players, but *Football*, also known as *Football Players*, is probably the only soccer-themed painting in his oeuvre. The artist has often been denounced for painting only what the public liked, but the accusation is hardly fair. When Tretchikoff did paint to please, it was usually a calculated gamble. He needed a special reason to choose footballers as his subject.

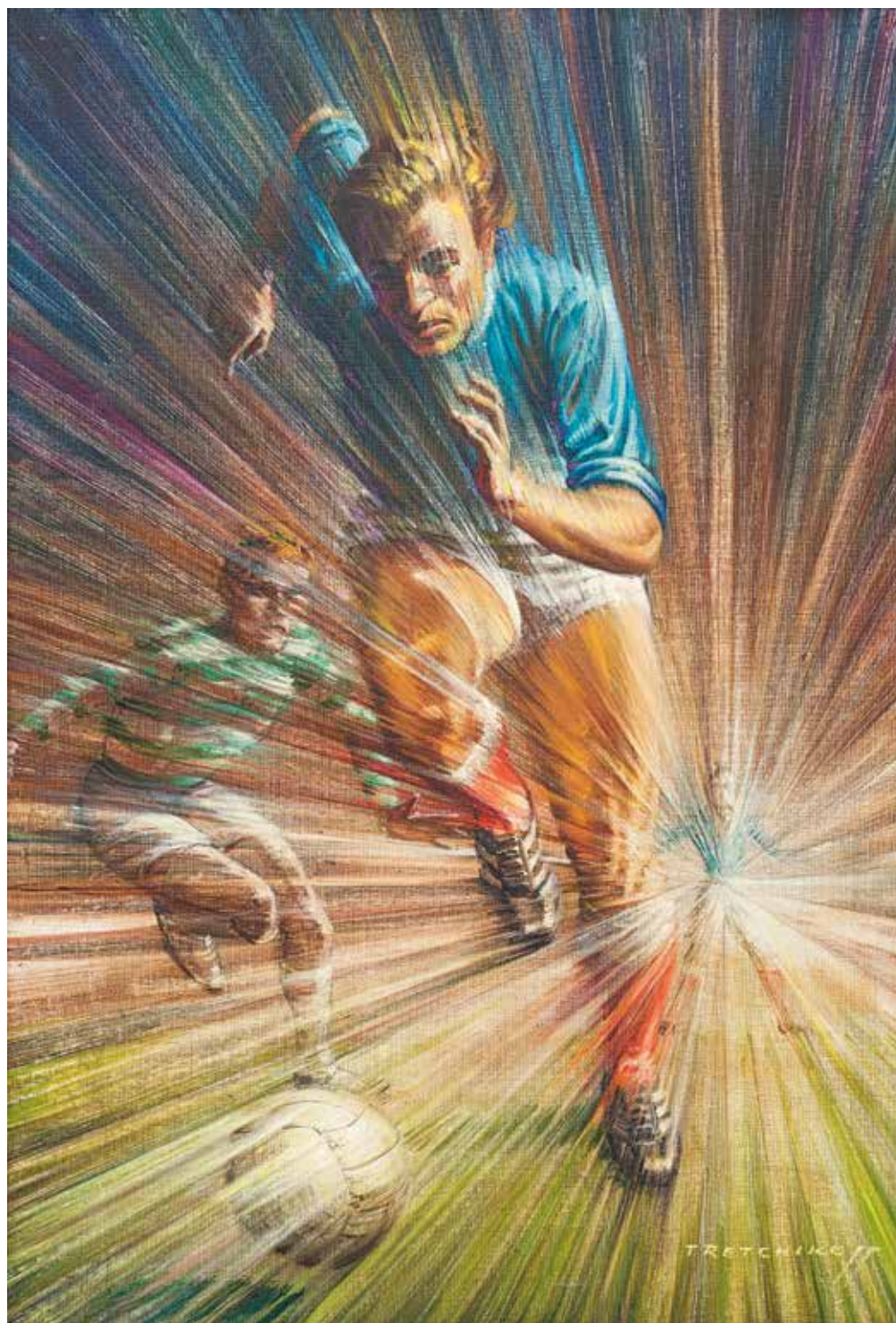
Tretchikoff's first British show had taken place at Harrods, with an attendance of 205 000. In the early 1970s, he was preparing for his second exhibition, to be held at Rackhams, the Harrods group's department store in Birmingham. Harry Dare, a Birmingham building contractor with business interests in South Africa, visited the artist at his studio in Cape Town. Dare, the owner of two Tretchikoff canvases, recounted: 'He was doing a rugby painting, and I said to him, 'It's no good, that. If you're coming to Birmingham, you'll have to have a round ball.' 'What do you mean?' Tretchi says to me. 'Soccer', I said. Three weeks later, he started it and here it is.'

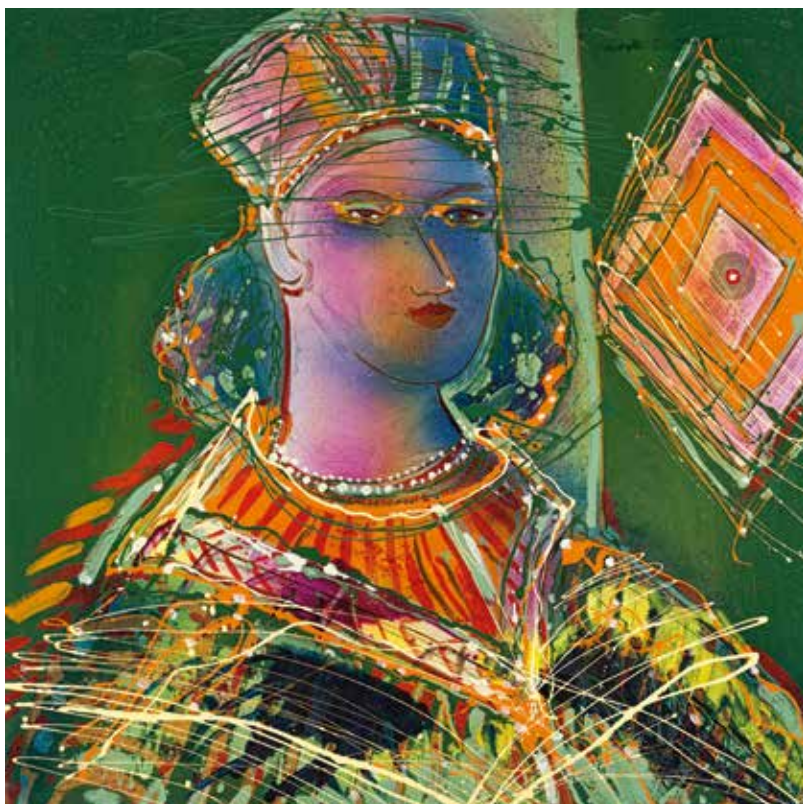
Football was one of the highest-priced works among the forty that Tretchikoff took to Birmingham in 1972. The artist's six-week exhibition attracted 132 000 visitors and proved to be his most lucrative. Shows in Manchester and Edinburgh followed.

In this painting, we see a game between Birmingham City and Celtic. The attacking player wears the blue and white home colours of the Birmingham team. Dare, a director of City football club, opined that the player resembled Keith Coombes, the son of the Birmingham City chairman Clifford Coombes. Under the leadership of Coombes Snr, the team reached an FA Cup semi-final in the 1971–72 season. Keith Coombes later succeeded his father as chairman of the club.

Football, a painting that was meant to cater to English tastes, returned to Tretchikoff's home country and entered a South African private collection. It was purchased by the current owner from an auction at Stephan Welz & Co in 1994. The price paid was the highest for a Tretchikoff at the time.

Boris Gorelik





304

Christo Coetzee

SOUTH AFRICAN 1929–2000

Sudora

signed and dated 96; signed, dated
and inscribed with the title on the
reverse

mixed media on board

122 by 12 by 3 cm

R180 000 – 240 000



305

Christo Coetzee

SOUTH AFRICAN 1929–2000

Simon's Icon

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

mixed media on board

118 by 120 cm

R100 000 – 150 000

306

Deborah Bell

SOUTH AFRICAN 1957–

Shaman

signed and dated 2007–10

mixed media on paper

157 by 121 cm

R250 000 – 350 000

Deborah Bell is recognised for her skills across a number of mediums including painting, printmaking and sculpture. The iconography in her work draws deeply on historical and mythological sources and includes images of power and spirituality across various cultures and philosophies. In the present Lot, Bell presents the idea of a Shaman, a messenger or intermediary who is able to access the spiritual world. The Shaman figure stands strong, wrapped in a tiger skin still bearing the head, with two snakes curled around his waist. He holds the head of one snake up as he steps forward. Snakes and tigers are potent symbols and serve as poetic metaphors bridging the 'real' and the 'supernatural'. 'I've always been aware that when you take two unlike things and put them together, it's the gap between them that creates the poetic potential'.¹

1. Deborah Bell (2011) *Deborah Bell Presence* (exhibition catalogue), Johannesburg: Everard Read, page 18.





307

Deborah Bell

SOUTH AFRICAN 1957-

*Custodians (Face of Waters, Lady of the Beast,
Hearer of Cries, Upon This Rock)*

each signed on the base and figures signed and
numbered 6/12

bronze with a silver brown patina, on a steel base
height: 75,5 cm excluding base, 91,5 cm including
base

(2)

R300 000 – 400 000



308

Wilhelm Kuhnert

GERMAN 1865-1926

Trek through the Namib Desert

signed
oil on canvas
49 by 99 cm

R700 000 – 1 000 000

LITERATURE

cf. Wilhelm Haacke and Wilhelm Kuhnert (1901) *Das Tierleben der Erde* (Animal Life on Earth), Berlin: M. Oldenbourg.

cf. Max Eschner (1902) *Deutschlands Kolonien*, Leipzig: FE Wachsmuth.

Wilhelm Kuhnert blurred the boundaries between art and science. A renowned animal painter, he researched obsessively in his quest to depict his subjects with anatomical accuracy, in appropriate natural habitats. Kuhnert travelled extensively, undertaking three expeditions to Africa, in 1891–2, 1905 and 1911. The Transvaal Exhibition in Berlin in 1897 was most likely the impetus for the painting of this work, which Kuhnert authority Dr Angelika Grettmann-Werner dates to c.1896–1898, based on its style and signature.

The theme of the painting is probably the Dorsland Trek. Seeking political independence and better living conditions, groups of trek boere migrated from South Africa to Namibia and Angola, beginning in 1874 and continuing into the early

twentieth century. The conditions on these treks were extremely harsh and almost 3000 people are believed to have died along the way. The location depicted is thought to be Damaraland, approximately 400 km south of the Angolan border (not far from the coast), with the Brandberg in the distance. The clothing of the 'touleiers' is typical of the Nama people and the oxen belong to the Sanga species found in Botswana and Namibia.

Kuhnert manages to capture the spirit of the Namib Desert masterfully, using an impressionistic sky to create the kinetic effect of a heat haze. By skilfully cropping the front welwitschia, he underlines the expansiveness of the landscape, which literally continues beyond the edges of the painting. His rendering of the horse attests

to his skill as an animal painter par excellence. Wilhelm Kuhnert's works are represented in numerous international private and public collections and a major retrospective exhibition was held at the Schirn Kunsthalle, Frankfurt, from October 2018 to January 2019. The present Lot is a significant discovery, as southern African scenes by Kuhnert are extremely rare. Early depictions of The Dorsland Trek and the flora of the Namib Desert are equally rare, making this painting an important cultural historical document.

With thanks to Dr Angelika Grettmann-Werner for confirming the authenticity of this work. It will be included in her forthcoming catalogue raisonné on the artist as WV No. 6499.



309

John Meyer

SOUTH AFRICAN 1942–

Towards Wilgebosch

signed; signed and inscribed with the title on the reverse
acrylic on board
59 by 120 cm

R140 000 – 180 000

PROVENANCE

Everard Read, Johannesburg.

310

John Meyer

SOUTH AFRICAN 1942–

Great Valleys

signed; dated 1975 and inscribed with the title on the reverse
acrylic on board
37 by 75 cm

R100 000 – 150 000

William Kentridge

SOUTH AFRICAN 1955–

***Art in a State of Grace; Art in a State of Siege (Tatlin in Berea);
Art in a State of Hope (100 Years of Easy Living)***

1988

each signed, dated '88 and numbered 9/13 in pencil in the margin

screenprint on brown paper

each 165 by 99,5 cm

(3)

R1 200 000 – 1 600 000**LITERATURE**

Dan Cameron, Carolyn Christov-Bakargiev and JM Coetzee (1999) *William Kentridge*, London: Phaidon. Another impression from the same edition illustrated in colour on page 108.

Museum of Contemporary Art, Chicago (2001) *William Kentridge*, Chicago and New York: Museum of Contemporary Art and New Museum of Contemporary Art. Another impression from the same edition illustrated in colour on pages 78 and 79.

Bronwyn Law Viljoen (ed) (2006) *William Kentridge Prints*, David Krut: Johannesburg. Another impression from the same edition illustrated in colour on pages 34 and 35.

Mark Rosenthal (2009) *William Kentridge: Five Themes*, San Francisco and New Haven: San Francisco Museum of Art and Yale University Press. Another impression from the same edition illustrated in colour on page 38.

This silkscreen triptych originated out of a clandestine poster project in 1986 that, although unrealised, was intended to coincide with celebrations marking the centenary of Johannesburg.¹ Kentridge was asked to join a group of people working against the centenary, this at a time of widespread social unrest and state repression. For his contribution Kentridge created a drawing titled *Johannesburg 100 Years of Easy Living: What Cause to Celebrate?* Although abandoned, the drawing informed his composition *Art in a State of Siege*, which features an early precursor of his corpulent Johannesburg industrialist Soho Eckstein. Indeed, all three Neo-Expressionist compositions feature motifs typical of Kentridge's practice of the period (aristocratic suburbanites, industrial landscapes, megaphones, Constructivist pavilions). The titles of the individual works chart three distinctive artistic positions: that of Grace, Hope and Siege. Grace, elaborated Kentridge in a lecture in Grahamstown in 1986, was a romantic or lyrical vision of art removed from society, which he regarded as personally 'inadmissible'.² By contrast, Hope represented an activist conception of art, which his links in his composition to the impossible idealism of Vladimir Tatlin's unfulfilled *Monument to the Third International* (1919–20). Siege represented a synthesis of the former two poles: in this latter mode art is 'neither submerged by a programme outside itself, nor does it see itself as separate from society, but rather hopes to work with open-ended questions and arrive at meaning through the activity of making the work'.³ This proposition still fairly reflects how Kentridge works. Printed on brown paper by Malcolm Christian at the Caversham Press and bonded onto crème-coloured Vélin d'Arches paper, MoMA print curator Judith B Hecker has characterised this triptych as a seminal work.⁴

1. Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the same edition illustrated on page 34.

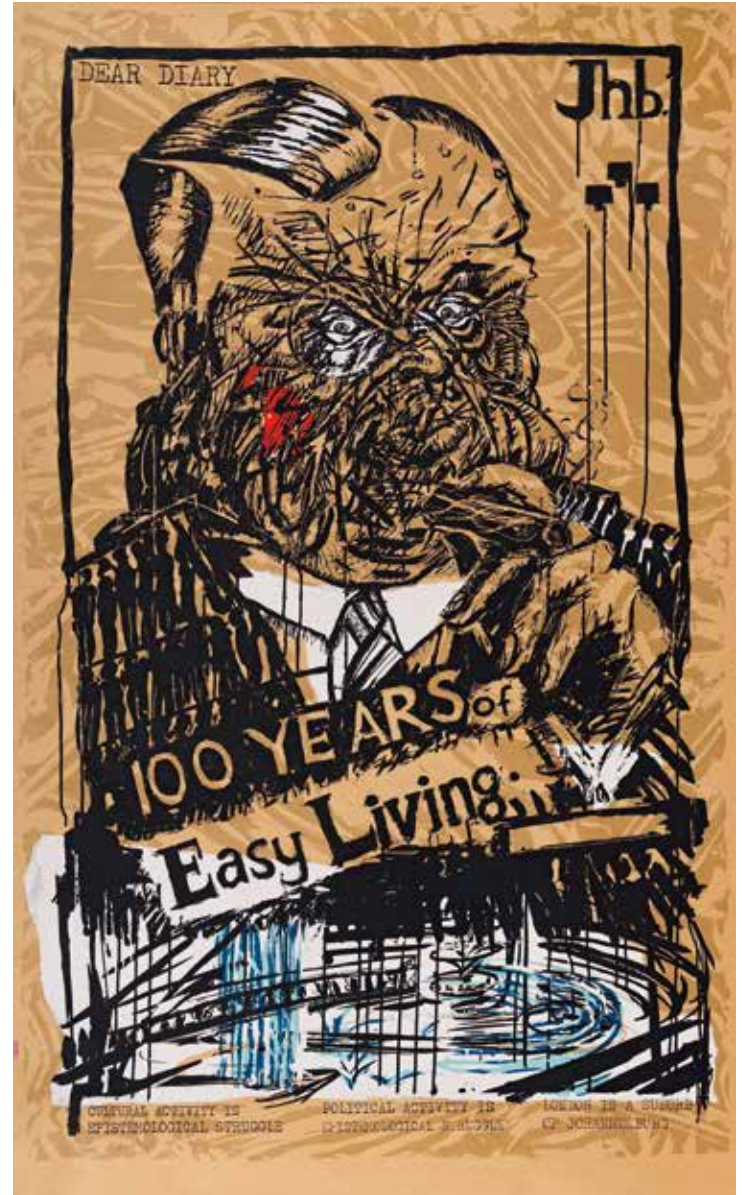
2. Carolyn Christov-Bakargiev (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts. Another print from the same edition illustrated on page 55.

3. Law-Viljoen, *op.cit.*, page 34.

4. Judith B Hecker (2010) *William Kentridge: Trace: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, page 58.

Sean O'Toole







312

Nelson Makamo

SOUTH AFRICAN 1982-

Power over Love

signed and dated 14; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse
charcoal and acrylic on paper
100 by 150 cm

R150 000 – 200 000

PROVENANCE

Everard Read, Johannesburg.



313

Nelson Makamo

SOUTH AFRICAN 1982-

Mother and Child

signed and dated 2018

charcoal on paper

108 by 85 cm

R90 000 – 120 000

Greg Marinovich

SOUTH AFRICAN 1962–

Dead Zone, portfolio

a portfolio of 41 digital photographic prints, with accompanying texts by Greg Marinovich and introductions by Sean O'Toole and Karel Nel, in a portfolio box; each print signed, dated, numbered 4/5 and inscribed with the title in pencil digital print

each sheet size: 46 by 60 cm

R250 000 – 350 000

Greg Marinovich is a highly regarded photojournalist, filmmaker and author who distinguished himself photographing the fatal conflicts that preceded the first democratic elections in South Africa in 1994. He was awarded the Pulitzer Prize for Spot News Photography in 1991 for a series of photographs of African National Congress supporters murdering a man they suspected of being an Inkatha Freedom Party spy. This portfolio, compiled in association with Strauss & Co's founding director Stephan Welz and printed by Dennis da Silva and Andreas Kahlau of Silvertone in 2013, offers a wide-ranging visual history of the internecine conflicts and violent strife that engulfed large parts of the country in the 1990s.

Marinovich co-authored a non-fiction book *The Bang-Bang Club* (Basic Books, 2000) with João Silva that took readers beyond the photographs, giving context to that tumultuous time as well as many personal stories of those involved. Following the unbanning of 33 political parties and release of political prisoners in 1990, in the protracted lead-up to non-racial elections in 1994, South Africa teetered on the brink. The topography of war in this portfolio includes a cramped Thokoza hostel, a rain-soaked street in Duduza west of Nigel, a Bantustan capital in the Eastern Cape, a rural valley north of Durban, and Shell House in Jeppe Street, Johannesburg. In a 1994 article for *Leadership* magazine, Marinovich collectively described these places as the 'dead zone'.

By his own reckoning, Marinovich covered a dozen massacres during the 1990s, a massacre being an event marked by the indiscriminate and brutal slaughter of many people. Marinovich later discovered a Truth and Reconciliation Commission report that spoke of 122 massacres in the Pretoria, Greater Johannesburg and Vaal Triangle areas from 1990 to 1992 alone. 'There is so much that wasn't covered,' he says. Thokoza, a working-class settlement southeast of Johannesburg that was a fulcrum for his best work, may well be a 'forgotten battlefield from a forgotten conflict,'¹ as Marinovich proposes in a caption, but his photographs are less sceptical. They offer unflinching witness to the painful becoming of a nation.

1. Interview with Greg Marinovich, 23 January 2014.





315

David Goldblatt

SOUTH AFRICAN 1930–2018

*Carvings for Sale on
William Nicol Drive*

signed and dated 3/7/99 on
the reverse

photographic print
20,5 by 25 cm

R80 000 – 100 000



316

David Goldblatt

SOUTH AFRICAN 1930–2018

Nqondwana

signed, dated 6/5/2007 and inscribed
with the title in the margin

photographic print
21 by 25 cm

R50 000 – 70 000



Strauss&co

Fine Art Auctioneers | Consultants



Harold Voigt *Schagen (Near Nelspruit)* 1978 oil on canvas 112 by 182 cm R70 000 – 90 000

Saturday Live Auction

Saturday 8 June 2019

11.00 am – Art 3.00 pm – Wine

89 Central Street, Houghton | 011 728 8246 | jhb@straussart.co.za | www.straussart.co.za

Conditions of Business

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

1 DEFINITIONS

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

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'business day'** means any day other than a Saturday, Sunday or official public holiday in the Republic of South Africa;
- 1.6 **'buyer's premium'** premium means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.7 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.8 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
- 1.9 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation, whether deliberate or otherwise, made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;

- 1.10 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
- 1.12 **'parties'** means the buyer, seller and Strauss & Co;
- 1.13 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
- 1.14 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.15 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium (plus VAT) for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.16 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.17 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.18 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and 'sell' and 'sold' shall have corresponding meanings;
- 1.19 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.20 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.21 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.22 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co 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.

- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a bidder registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 2.1.4 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.

Prospective bidders who have not previously registered with Strauss & Co are required to register at least twenty four hours before the auction commences, and pay a R5 000 holding deposit.

- 2.1.5 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangements with Strauss & Co in connection with such telephonic bids at least twenty four hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.
- 2.1.6 If Strauss & Co agrees, as a convenience to a client, to execute a bid as a buyer, Strauss & Co will not be responsible for failing to execute the bid, or executing such bid strictly in accordance with the client's instructions (including but not limited to computer-related errors). In doing so, Strauss & Co will endeavour to purchase the relevant lot for the lowest possible price, taking into account the reserve and other bids. If identical bids are left, Strauss & Co will give precedence to the first bid received.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns, condition or damage to any lot. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred. Strauss & Co cannot be held liable for any synthetic stones.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, are engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:
 - 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
 - 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
 - 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
 - 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
 - 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating

- to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
- 2.3.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's gavel, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

- Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or 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;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.8.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, or to store the lot, as contemplated in 2.8.1, pending resale. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects

not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.

- 3.1.3 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; 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.
- 3.7.5 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.
- 3.7.6 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.

representation by Strauss & Co as to the value thereof.

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, consignee, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consignee, 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.

Bidding Form

Bidder Number
(for office use only)

SALE NO.: **JHB 2019/3** SALE DATE: **20 May 2019**
 SALE VENUE: **THE WANDERERS CLUB, ILLOVO, JOHANNESBURG**
 ENQUIRIES: **Tel +27 (0) 11 721 8246 Mobile +27 (0) 79 407 5140**

Absentee **(*)Telephone** (Please tick applicable box)

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

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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 _____	

Lot No	Lot Description	Max BID SA Rands

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Please indicate place of collection

- The Wanderers Club by 12pm Tuesday 21 May
- Strauss & Co JHB from 9am Tuesday 21 May
- Strauss & Co CT from 9am Wednesday 22 May
- 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 _____

If successful, please debit my card immediately	
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Cardholder Name	
Card Number	
Expiry date	3/4 digit code on reverse
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Lot	Lot
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Bank: Standard Bank

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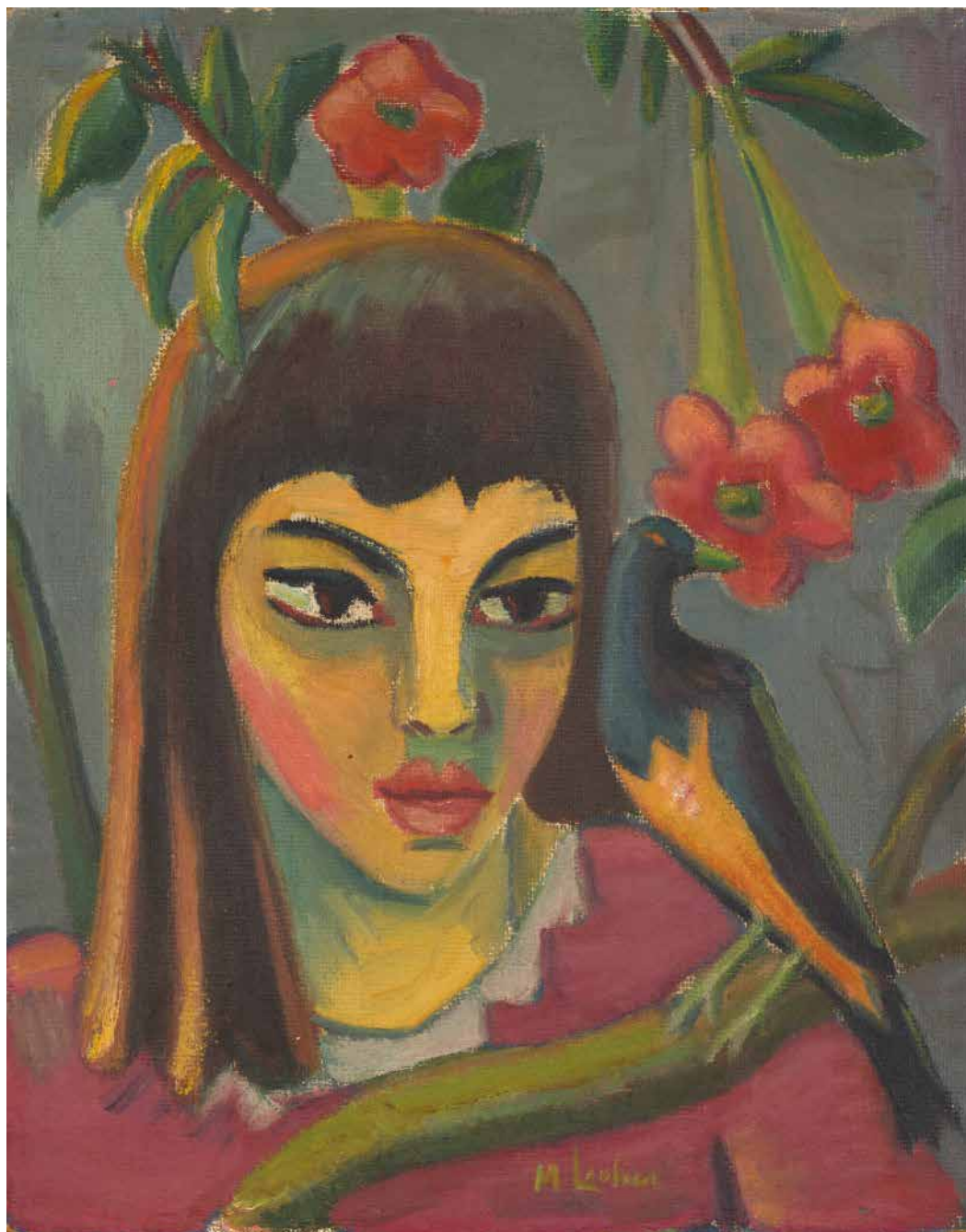
Artist Index

- Abrams, L **167**
Aikman, J **283**
Ainslie, B **108**
Armstrong, B D **205**
Atkinson, K **130, 164**
Baldinelli, A **82**
Barker, W **131**
Battiss, W **41, 90, 93, 192, 237, 238, 271, 272, 273, 279**
Bell, D **104, 306, 307**
Beste, W **119, 121, 122**
Bisseker, N **83**
Blom, Z **141**
Boonzaier, G **27, 28, 29, 54, 55, 56, 241**
Bosch, E **76**
Boshoff, A **57**
Boshoff, W **132, 281, 299**
Botes, C & Kannemeyer, A **203**
Botha, W **187, 188, 196, 289**
Bottero, G **64, 65**
Bozas, D **162, 163**
Bradshaw, B **110**
Broadbent, A **227**
Catherine, N **176**
Chadwick, L **214**
Chait, L A **155**
Cilliers-Barnard, B **117**
Claerhout, F **103**
Clarke, P **212, 277, 278**
Cockrill, M **177**
Coetzee, C **116, 280, 302, 304, 305**
Coetzee, N **215**
Coetzer, W H **30**
Craxton, J **211**
Crump, A **139**
de Jong, E **78**
de Leeuw, G **247**
Dine, J **87**
du Toit, P **72, 73**
Dumas, M **204**
During, D **173**
Elahi, A **109**
Eloff, Z **62**
Emsley, P **61**
Erasmus, N **165**
Geers, K **199, 201**
Goldblatt, D **315, 316**
Goldblatt, S **114**
Goodman, R G **255, 256**
Gradwell, M **99**
Gratrix, G **295**
Haden, L E **39, 40**
Hamilton, M R **213**
Harris, H **80, 81, 154**
Henkel, I **35**
Higgs, C **70, 71**
Hlungwani, J **160**
Hodgins, R **200, 265, 287, 292**
Hodnett, N **112**
Hugo, H **125**
Hyslop, D **92, 106**
Jensma, W **105**
Joe, P **124**
Joseph, H **174**
Karakashian, A **186**
Epstein, J **249, 250**
Kentridge, W **22, 145, 146, 147, 149, 169, 170, 195, 284, 285, 296, 297, 311**
King, E **10**
Kobeli, E **91**
Koloane, D **137**
Kottler, M **102**
Kuhnert, W **308**
Kumalo, S **258, 262**
Labuschagne, E **86**
Langa, M **301**
Laubscher, E **248**
Laubser, M **49, 243**
Legae, E **142**
Lewis, A N **274**
Lieberman, K **185**
Lock, F **38**
Makamo, N **183, 312, 313**
Maqhubela, L **135**
Marinovich, G **314**
Martienssen, H **206**
Marx, G **197**
Mashile, C **182, 184**
Mason, J **143**
Mayer, E **1, 2, 6, 7, 8, 9, 11, 12**
McKean, M **179, 181**
Meerkotter, D **118**
Meintjes, J **43, 44, 45, 58**
Meyer, J **126, 127, 309, 310**
Meyer, W **32, 194**
Miró, J **89**
Murray, B **157**
Naudé, H **53, 245, 246**
Nel, K **298**
Ngatane, E **134, 136, 239, 240**
Nhlengethwa, S **120, 138, 275, 291**
Niemann Jnr, H **46, 47, 48**
Oerder, F **33, 50, 51, 60**
Oltmann, W **133, 198**
Page, F **172**
Patrick, T **111**
Pemba, G **266, 267**
Penn, R **193**
Pierneef, J H **3, 4, 5, 13, 14, 15, 16, 17, 19, 20, 21, 42, 217, 218, 219, 242, 257, 276**
Pinker, S **113**
Portway, D **282**
Preller, A **18, 98, 216, 232, 236, 260, 261, 264**
Roberts, K **128**
Rodger, N **129**
Roos, N **100**
Ruga, A **288**
Salim, H **144**
Sash, C **151, 152, 180, 270**
Schimmel, F **74, 75**
Schönfeldt, J **171**
Scully, L **115**
Sénèque, C **67**
Seoka, P **123**
Sibiya, L **84, 85**
Siopis, P **286**
Sithole, L **230, 259**
Skotnes, C **153, 158, 268, 269**
Skotnes, C & Vincent, W **150**
Skotnes, P **161**
Stadler, J **107**
Stern, I **23, 24, 25, 26, 231, 233, 234, 235, 244, 263**
Sumner, M **36, 37, 251, 252, 253**
Ten Krooden, L **101**
Tennant, A **59**
Timlin, W **52**
Tretchikoff, V **79, 303**
Uys, A **168**
van den Berg, S **202**
van der Reis, G **77**
van der Wat, H **166**
van Essche, M **34, 66**
van Wouw, A **220, 221, 222, 223, 224, 225, 226**
Vári, M **175**
Verster, A **300**
Victor, D **148, 189, 190, 191**
Villa, E **94, 95, 96, 97, 156, 159, 290, 293, 294**
Volschenk, J E A **31, 68, 69**
Vorster, G **63**
Warhol, A **88**
Welz, J **254**
Wenning, P **228, 229**
Woolf, S **140**
Zero, A **178**

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Fine Wines

Saturday 8 June 2019 at 3pm

Strauss & Co

89 Central Street, Houghton

Enquiries: +27 11 728 8246

www.straussart.co.za



Klein Constantia Vin de Constance 1997

2 lots: 1 x 3 x 500ml

Estimate R3 000 - R5 000







