



Strauss & Co



Strauss&co

Fine Art Auctioneers | Consultants





PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Modern, Post-War and Contemporary Art

Monday 11 November 2019

One Session at 7 pm

VENUE

Strauss & Co's new Sale Room, 89 Central Street, Houghton, Johannesburg

GPS Co-ordinates: S 26.153056, E 28.058056

PREVIEW

Wednesday 30 October to Sunday 10 November from 10 am to 4 pm

WALKABOUT

Saturday 9 November and Sunday 10 November at 11 am

LECTURES

Monday 4 November at 7 pm: *South African History Painting*

Saturday 9 November at 3 pm: *South African Artists and Paris*

ENQUIRIES AND CATALOGUES

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CONDITION REPORTS

conditionreports@straussart.co.za www.straussart.co.za

ILLUSTRATED CATALOGUE R220.00

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





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Buying at Strauss & Co

A step by step guide for buying at auction

1. BROWSE UPCOMING SALES

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

Catalogues can be purchased from our offices or by subscription.

Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
3. **The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The auction preview occurs prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view the lots coming up for sale. Specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

Condition Reports are available on request and are advisable if you are unable to attend the preview.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press.

2. CREATE A STRAUSS & CO ACCOUNT

Get in touch and share your details with us.

Pre-registration is advised.

Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

IMPORTANT NOTICE FOR ALL BIDDERS

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers. Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences. We may require a R5 000 holding deposit.

3. BID IN THE SALE

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

Telephone Bid

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

Absentee Bid

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

To arrange a Telephone or Absentee Bid please complete a bidding form and email: bids@straussart.co.za or contact our Client Services Departments:

Cape Town 021 683 6560

Johannesburg 011 728 8246.

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

4. IF YOUR BID IS SUCCESSFUL

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

How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form.

Please arrange payment and collection immediately after the sale.

How much will I pay (Live Auctions)?

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

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

Methods of payment

Payment may be made by:–

- a) Electronic Transfer (EFT)
- b) Cheque under R500 000 (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- d) Direct Cash deposit into our Current Account Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
Swift address: SBZA ZA JJ

Insurance

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

Collection of Purchases

1) From Strauss & Co, Johannesburg

Purchased lots can be collected during the auction or on the following days at our offices: 89 Central Street, Houghton, Johannesburg.

2) From Strauss & Co, Cape Town

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

3) Door to Door Delivery Service

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

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Email: margarida.fernandes@stuttfordvanlines.com





Strauss & Co, Johannesburg
Monday 11 November 2019 at 7 pm

**Modern, Post-War and
Contemporary Art**

Lots 1–213

Lot 187 Cecily Sash *Orange Minoan* (detail)

1

William Kentridge

SOUTH AFRICAN 1955–

Bird Catcher

signed and numbered 30/60

in pencil in the margin

archival pigment print

149 by 106 cm

R200 000 – 300 000





2

Robin Rhode

SOUTH AFRICAN 1976–

Slalom, triptych

inscribed with the artist's name, the title and the medium on an L&M Arts, New York, label adhered to the reverse

ink-jet photographic prints
each image size: 34 by 33 cm
(3)

R50 000 – 70 000

ITEM NOTES

Artist's certificate of authenticity accompanies the lot.

The proceeds from the sale of this lot will benefit Bag Factory Artists' Studios.



3

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

The Bedroom Chair

signed and dated 1957;
inscribed with the artist's
name, the date, the title and
the medium on the reverse
oil on board
75 by 54 cm

R40 000 – 60 000



4

Robert Hodgins

SOUTH AFRICAN 1920–2010

Nude Watching TV

signed, dated 2006/7 and
inscribed with the title on
the reverse
oil on canvas
45 by 118 cm

R600 000 – 800 000

After retiring from Wits University in 1983, Robert Hodgins devoted himself to painting. Although settled on the human figure as his central subject, he was always looking to innovate and experimented with various formal and technical devices. A Hodgins figure typically occupies a discrete pictorial frame, and is portrayed either frontally or in profile against an undifferentiated ground of uniform colour. Hodgins, however, frequently experimented with possibilities of the frame, sometimes creating works that spanned multiple frames, and, just as often, partitioning space within a single canvas.

Many of Hodgins's compositions in the latter mode depict figures either appraising art (*The Lineaments of Gratified Desire*, 1985, *Hodgins Person between Two Hodgins Paintings*, 2001) or,

as in this lot, watching television. Similar to *A Cadet Watching TV* (2006), this lot juxtaposes two discrete figural arrangements on a single, horizontal canvas. At left, Hodgins depicts a trio of primordial figures, their chocolate bodies detailed with daubs of pink and smudges of yellow. Opposite them, at right, he presents a naked figure seated on a modernist armchair and bathed in brilliant yellow. It is unclear who is naked and who is watching. Hodgins's abiding fascination with looking as a subject of art, partly inspired by his love of French painter Honoré Daumier's work, is distilled here into a mordant take on spectatorship, marked by dark tones, and also undertones. A hand breaches the compositional boundary between murk and light, and is seemingly burnt as a consequence.



5

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

Bushveld Fire with Blackbirds Consuming Insects, W. Tvl

signed; dated c.1969 and inscribed with the artist's name and the title on a Michael Stevenson label adhered to the reverse
oil on canvas
53 by 74 cm

R80 000 – 120 000

PROVENANCE

Warren Siebrits, Johannesburg.
Michael Stevenson, Johannesburg.
Private Collection, Johannesburg.

EXHIBITED

Michael Stevenson, Michael Graham-Stewart and Johans Borman Fine Art Gallery, Johannesburg Art Fair, *Take your Road and Travel Along: The Advent of the Modern Black Painter in Africa*, 13 to 16 March 2008.

LITERATURE

Michael Stevenson and Joost Bosland (2008) *Take your Road and Travel Along: The Advent of the Modern Black Painter in Africa*, Cape Town: Michael Stevenson, Michael Graham-Stewart and Johans Borman. Illustrated in colour on page 53.



6

Sydney Kumalo

SOUTH AFRICAN 1935–1988

An Offering

signed and dated 75; inscribed with
the title in pencil on the reverse
pencil and pastel on paper
59 by 54 cm

R25 000 – 35 000



7

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Study for Peace and Love

signed and dated 73
pastel on paper
76 by 56 cm

R25 000 – 35 000

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Bushman Hunter

inscribed with the artist's name,
dated 1902 and bears the foundry
mark

bronze with brown patina; cast by
the Nisini foundry, Rome
height: 48,5 cm

R1 200 000 – 1 500 000**LITERATURE**

Alexander Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 36 to 38.

J Ernst (2006) *Anton van Wouw: 'n Biografie deur J. Ernst*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 66.

University of Pretoria (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth & Co. Another cast from the edition illustrated on page 27, plate A1.

Bushman Hunter, conceived in 1902, remains one of the artist's most recognisable and sought after desk-scale works. Beautiful, vigorous, charismatic and meticulous, the work is one of the benchmarks of early South African sculpture. Recent research by Gerard de Kamper, chief curator of collections at the University of Pretoria, has shed amazing new light on the casting history of the work: between 1905 and 1928, the syndicate of businessmen bankrolling Van Wouw's output ordered 28 casts of *Bushman Hunter* from the Nisini foundry on the Via del Babuino in Rome. This was significantly more than the next most popular works, *Kruger in Exile* (13) and *Skapu Player* (13).

On the best *Bushman Hunter* casts – and the present example is outstanding – one can sense the figure's pumping pulse. Moreover, the sinews on his neck are pronounced, his collar bones catch the light, the skin stretches tightly across his chest, veins bulge down his forearms, and wrinkles spread around his knees and ankles.

Thanks to Gerard de Kamper for assistance with cataloguing this lot.



9

Harold Voigt

SOUTH AFRICAN 1939–

***African Images
(Hornbill and Impala)***

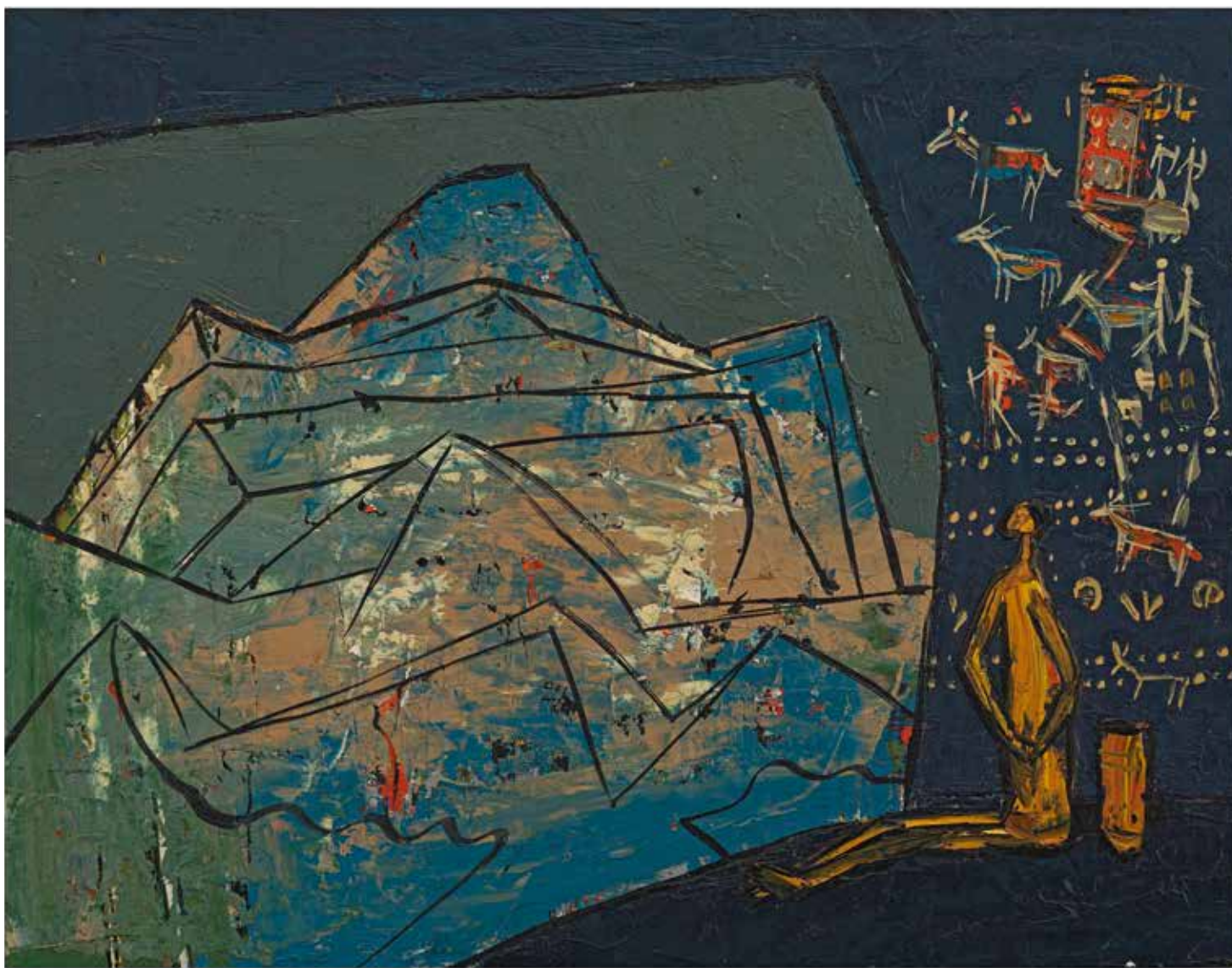
signed and dated 72; inscribed
with the artist's name, the title
and the medium on an Everard
Read gallery label adhered to
the reverse

oil on board

90 by 60 cm

R80 000 – 100 000





10

Walter Battiss

SOUTH AFRICAN 1906–1982

Palimpsest

oil on board
35 by 45,5 cm

R150 000 – 200 000

ITEM NOTES

An index card compiled by Professor Murray Schoonraad for the Executor of the Walter Battiss estate in 1982 accompanies the lot.

Walter Battiss had a life-long interest in southern African rock art, travelling to many sites and caves around the country. He published books on the subject, and, more importantly, he adapted the elongated figures of typical rock paintings while developing his own artistic style from the 1940s to the late 1960s. *Palimpsest* is a philosophical commentary on the fact that history can never really be erased or painted over, but can only serve as a new canvas for creative expression. References to traditional rock art can be seen on the right-hand side of the present lot, while Battiss's 'overpainting' of history, dominates the picture plane.



11

Walter Battiss

SOUTH AFRICAN 1906–1982

Abstract with Ndebele Motifs

signed

oil on canvas

45,5 by 55,5 cm

R400 000 – 600 000



12

Alexis Preller

SOUTH AFRICAN 1911–1975

Three (Mapogga) Women

signed and dated '52
oil on wood panel
20 by 24 cm

R600 000 – 800 000

LITERATURE

Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing. Illustrated in black and white on page 10.

Alexis Preller's *Three (Mapogga) Women* of 1952, the present lot, is most certainly a preliminary painting of the larger *Three Women* (fig 1), he was to paint in the same year. Preller was enthralled by the mystique of the Mapogga women. He was increasingly convinced of a hieratic past, in which those stately matriarchal figures, with their bead-bound necks, upright backs and outstretched, brass encircled legs, had reigned as high priestesses. He had the feeling that somehow they retained the memory of their people's glory, even amid the shrunken circumstances of their contemporary existence.¹

Between 1950 and 1953, Preller was preoccupied with the Mapogga concept. He directed most of his attention to paintings of Mapogga women – singly and in twos and threes – and, as he proceeded, he gradually relaxed the painted figures' ties to visual

reality. Almost from the start their heads were represented by abstract ovoid forms. Progressively, their figures were stylised, their outlines simplified and elongated.²

The grouping of three women in both the 1952 paintings has moved quite a distance from the rural world in which the Ndebele lived. They have acquired the slender, elongated grace – and indeed the remoteness – of an Art Deco fashion plate and, as occurs in stylised fashion plates, aspects of their figures and their dress have been distorted. The small head and breasts of the centre woman contrast patently with her large sinuous arm, while the feet of all three have been reduced to tiny ciphers.³

1. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing, page 101.

2. Ibid, page 103.

3. Ibid, page 103.



fig 1.



fig 1.



fig 2.



fig 3.



Mapogga Wedding catches a sanctified moment with a joyous combination of vivid colour and off-beat design. The bride and groom are set slightly askew, their bodies angled diagonally across the composition and edited by the canvas margins. Beautiful, traditional blankets envelop the couple, hanging heavy over bell-top shoulders. Swooping ribbons of colour wrap around the forms, which are adorned with brass rings and ceremonial, beaded headpieces. The symbolic and geometric Ndebele patterns enliven the matrimonial costumes, while a sense of an ancestral presence comes from the two shadowy, blank-staring and Gauguinesque figures in the background. The bride's right hand is poised against swathes of turquoise fabric, and brings to mind the artist's remarkable picture of

David (fig 1), with the figure's beautifully rendered hand held up to his chest, that was painted in the same year.

Preller's fascination with the Mapogga figure, ritual, design and mythology began in the late 1940s, and remained a key reference point for his complex and ever-evolving iconography. The facial features of this bride and groom, however, are surprisingly particular, and are accentuated with single, sure lines. While they recall the neat, refined and looming head in the foreground of *The Kraal* (1948), or even the solemn profile of *Rima* (1952), they are unusual in comparison to the stylised, faceless, elliptical heads that appeared in works such as *The Storm* (1949, fig 2), *Three Women* (1952), *Vibrating Figure* (1952), or any of the famed, regal *Grand Mapogga* (1951–1957, fig 3).

13

Alexis Preller

SOUTH AFRICAN 1911–1975

Mapogga Wedding

signed and dated '52

oil on canvas

62 by 52 cm

R2 000 000 – 3 000 000

Peter Clarke

SOUTH AFRICAN 1929–2014

The Red Road

signed and dated 29.9.1958;

inscribed with the title on

the reverse

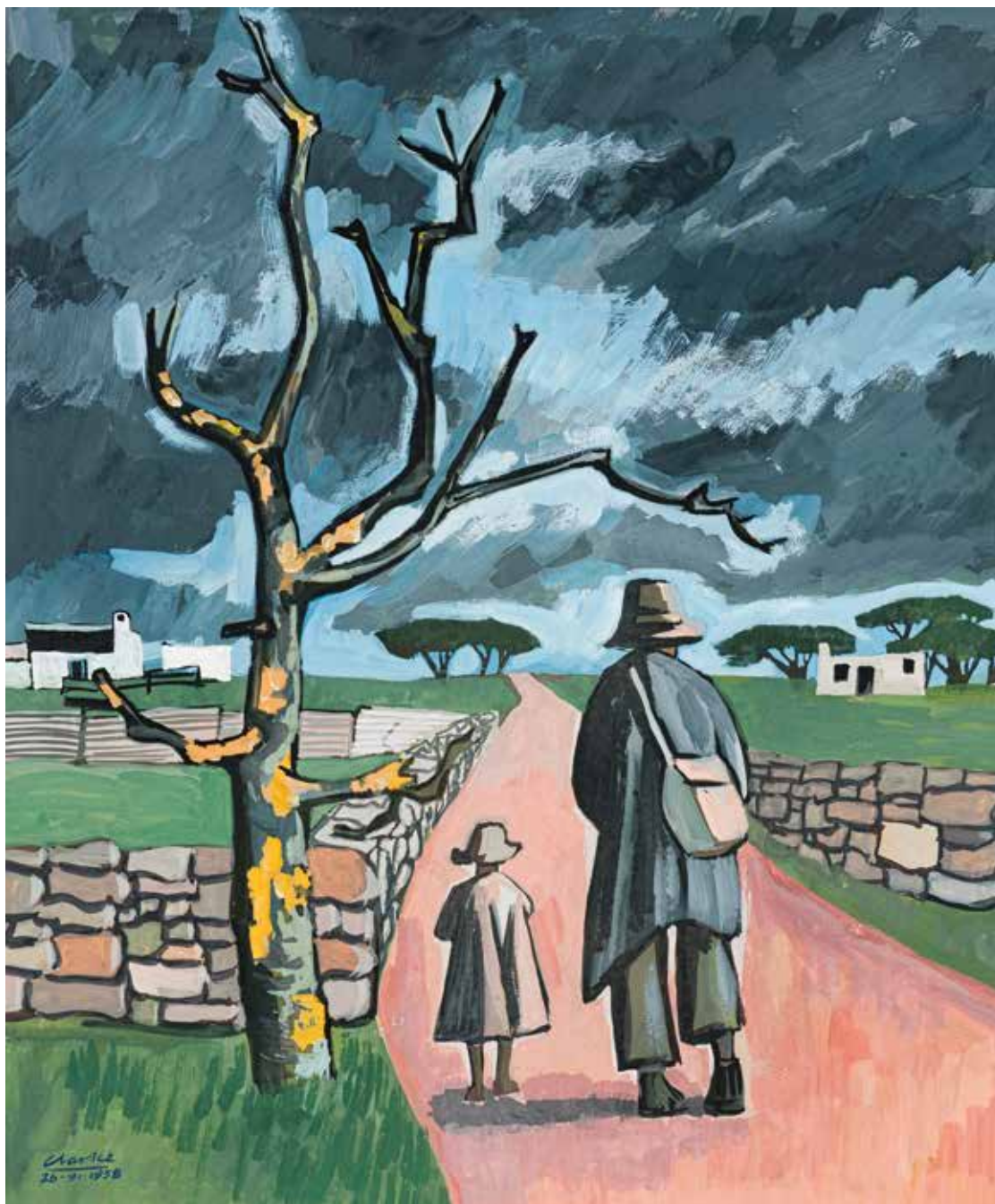
gouache on paper

43,5 by 35,5 cm

R400 000 – 600 000

At the end of 1956, having resigned from his position as a labourer in the Simon's Town dockyard, frustrated and hesitant, but on the verge of a fulltime painting career, Peter Clarke travelled to Tesselaarsdal, near Caledon. The small rural town, with its neat fields and earnest workers, proved an inspiration: compared to his dockyard shifts the agricultural rhythms of life there were intriguing, while the dedication and sense of purpose showed by the shepherds and farmhands he met seemed at odds with the increasing urban melancholy with which he was more familiar. Between 1956 and 1960 he returned every year during the spring, staying as long as he could, but always returning to Simon's Town in time for Christmas. Forever observing his surroundings, and never without his pencils and watercolours, Clarke quickly filled his sketchbooks with commonplace vignettes: rooster heads poking out of a haversack, men resting on their hoes, a crooked gutter, or a friend sleeping in the sun. Yet it was in the everyday that he found his most moving motifs. The current lot, *The Red Road*, is a case in point, with the shuffling pair and the winding road taking on symbolic significance: the image of lonely figures, backs turned, would later become a trope for displacement, while the road into Tesselaarsdal represented the new and exciting opportunities the artist had found outside of Simon's Town.

While politics and social commentary is ingrained in Clarke's work, the current example, an eye-catching and fully resolved gouache, is also a simple snapshot of a tender, comforting and cross-generational moment, caught under a sensational, flashing-blue sky.



© The Estate of Peter Clarke | DALRO

15

Alexis Preller

SOUTH AFRICAN 1911–1975

Black Prince

signed and dated '74

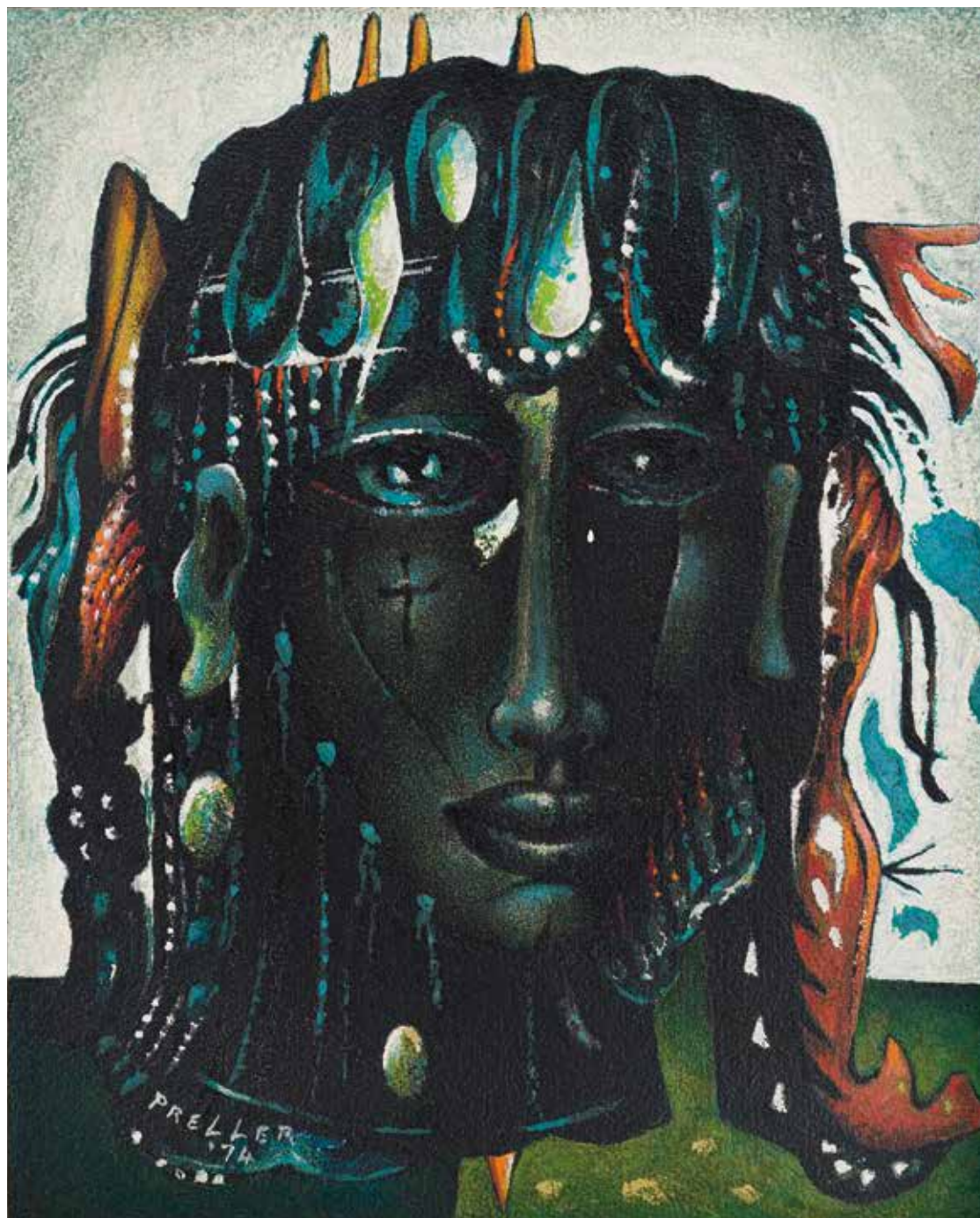
oil on board

28 by 22,5 cm

R400 000 – 600 000

Over a lifetime, Alexis Preller painted a long line of mythical portraits, symbolic heads, floating or disembodied portrayals of mythical gods, kings, princes and angels, portraits that relate to the notion of a sculptural fragment. *Black Prince* of 1974 is unusual in that it is the only known portrait of a black prince painted by Preller. Similar to *The Flower King* of 1968 or the *Poet Prince* of 1975, Preller's *Black Prince* has a beautifully elongated and tapered head, the lips are full and sensual, the beard is stylised, in this instance with strings of aquamarine beads, and the nose is exquisitely slender and refined. Yet in this rendition, the large eyes give the prince an unusually doleful expression which is accentuated by a crown of floating white, blue and green tear drops set against the prince's dark head of hair.

In the latter part of his life Guna Massyn was living and working with Preller – and was beginning to forge a career as an artist – and traces of Massyn's influence may well be discernible in this painting.



16

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

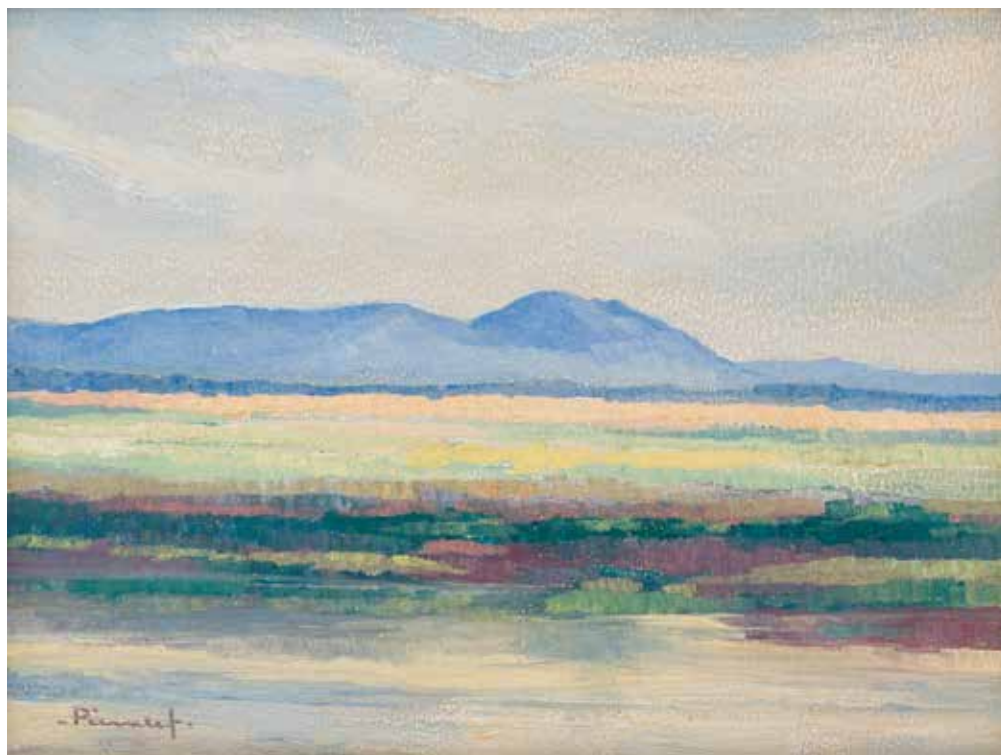
Springbok Vlake

signed

oil on board

23,5 by 30,5 cm

R180 000 – 210 000



17

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

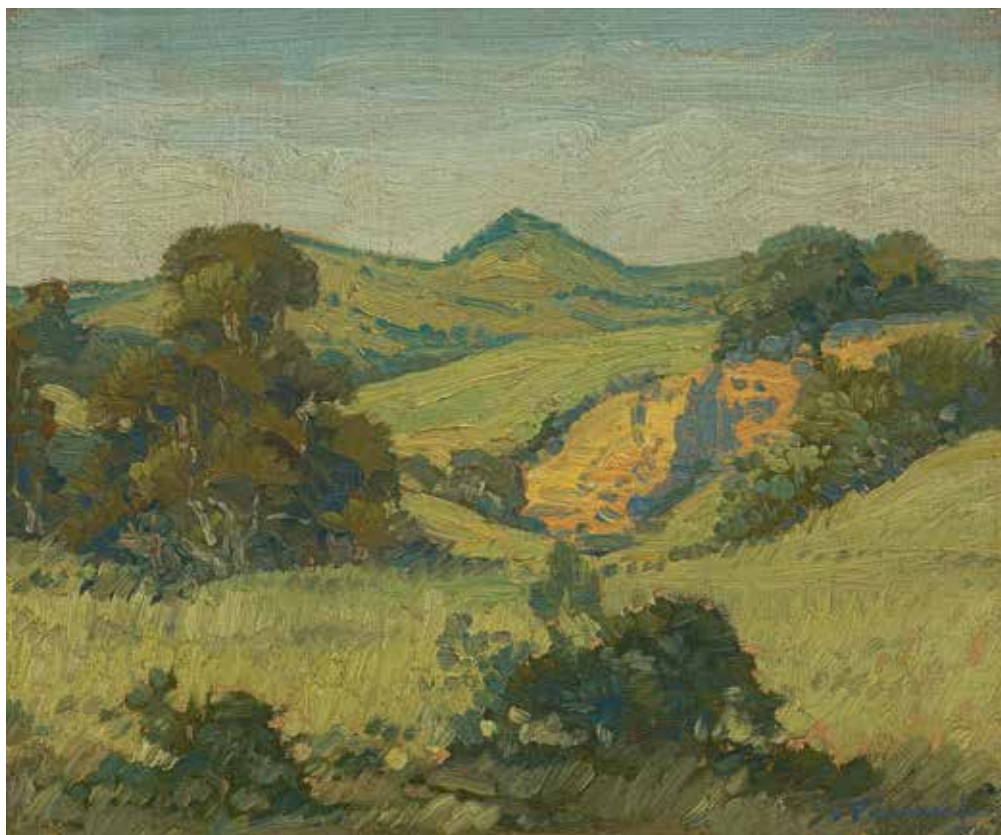
Landscape with Distant Koppie

signed

oil on board

25 by 29,5 cm

R200 000 – 300 000



18

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Kameelberge naby Johan Albrechts Hoogte, SWA

signed and dated 1923; inscribed
with the title on the reverse
oil on board
22 by 29 cm

R200 000 – 300 000

Small in scale but big in impact, *Kameelberge naby Johan Albrechts Hoogte, SWA* (Lot 18) and *Hartbeeshuisie* (Lot 19) come from a golden period in Pierneef's career that was inspired by two trips to the then South West Africa in 1923 and 1924. The young artist had been encouraged to visit the country by the German-trained artist Hans Aschenborn, as well as the judge-poet Toon van den Heever, who he had met while exhibiting in Stellenbosch in 1921. Pierneef arrived in Windhoek late in April 1923 and was moved by the surrounding landscape: the astonishing vastness, the still air, and 'the peculiar translucent quality of the light'.¹ He travelled the country extensively, worked breathlessly, and produced enough pictures over an eight-week period to mount a sell-out exhibition in Windhoek that opened on 20 June 1923. While the catalogue for this show has not yet come to light – if one was produced at all – the paintings were characterised by their rich, dramatic, dusky pinks, their recognisable landmarks, and their small scale (his travelling painter's box could only accommodate small boards). While one might never know whether *Kameelberge naby Johan Albrechts Hoogte, SWA* appeared on this first exhibition, it would certainly not have been out of place: the sky is infinite, empty and cerulean; the low winter grass beautifully crosshatched; and the Kameelberge, far in the distance, painted with purple at their base and pink on their sun-facing slopes.

Pierneef returned to South West Africa a year after his first visit. In the interim, he had formally separated from his first wife Agatha, had sent work for the British Empire Exhibition at Wembley, had carried out a long-term commission for a Mr Johan Schoeman to paint pictures of the Hartbeespoort Dam properties that he had for sale, and had begun to court a young Hollander called May Schoep (who he would convince to join him in South West Africa, and who he would later marry on 18 November 1924). One can only guess at the month in 1924 in which he painted *Hartbeeshuisie*, and indeed the place, but it is the kind of picture in which critics of the time recognised a deliberate attempt at founding a particular South African School of painting: it captured a unique, local light, and gave prominence to the country's vernacular architecture.

1. The artist, quoted by Anton Hendriks in *Ons Kuns* (no date).



18



19

19

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Hartbeeshuisie

signed and dated 1924
oil on board
30 by 45 cm

R220 000 – 280 000



An aerial view of the city of Windhoek, Namibia



Mr Wolfgang Biederlack, 1933–2019.

Works from the Wolfgang Biederlack Estate, Windhoek

Wolfgang Biederlack was born in Windhoek in December 1933. Despite his farmer parents having emigrated from Germany amid the uncertainty of the Great Depression and the growing influence of National Socialism, his father was interned in South Africa during WWII. After serving an apprenticeship at Standard Bank in Windhoek, Wolfgang was transferred first to Gobabis and then to Lüderitz where, in 1964, he married Erika. As newlyweds, he and his wife travelled to Europe, returning to Windhoek with a selection of collected porcelain and antiques. Energised by his own research, Wolfgang subsequently developed a lifelong passion for Namibian art. By seeking out fine examples – whether privately or through local dealers – he built a beautiful and balanced survey collection of Namibian pictures that spanned nearly a century, and included works by the likes of Axel Eriksson, Heinz Pulon, Otto Schröder, Fritz Krampe, Otto Klar, Johannes and Arnfried Blatt, Keith Alexander, Nico Roos and, of course, Adolph Jentsch. While six highlights from the Biederlack collection follow here (Lots 20 to 25), the remaining works will appear in a dedicated session of Strauss & Co's Saturday Live Sale in Johannesburg on 19 October 2019.



20



21



22



23

20

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Landscape with Distant Mountains

signed with the artist's initials and dated 1941; inscribed with the artist's name and 'S.W. Africa No. 41-4' on the reverse watercolour on artist's board 18,5 by 26,5 cm

R8 000 – 12 000

21

Nico Roos

SOUTH AFRICAN 1940–2008

Early Morning, Farm Groenkloof, Khomas Hochland (Namibia)

signed and dated 96; inscribed with the title on a label adhered to the reverse oil on paper 38,5 by 50 cm

R8 000 – 12 000

22

Axel Eriksson

NAMIBIAN 1878–1924

Coastal Landscape

signed and dated 1921 chalk pastel on paper 21 by 35 cm

R15 000 – 20 000

23

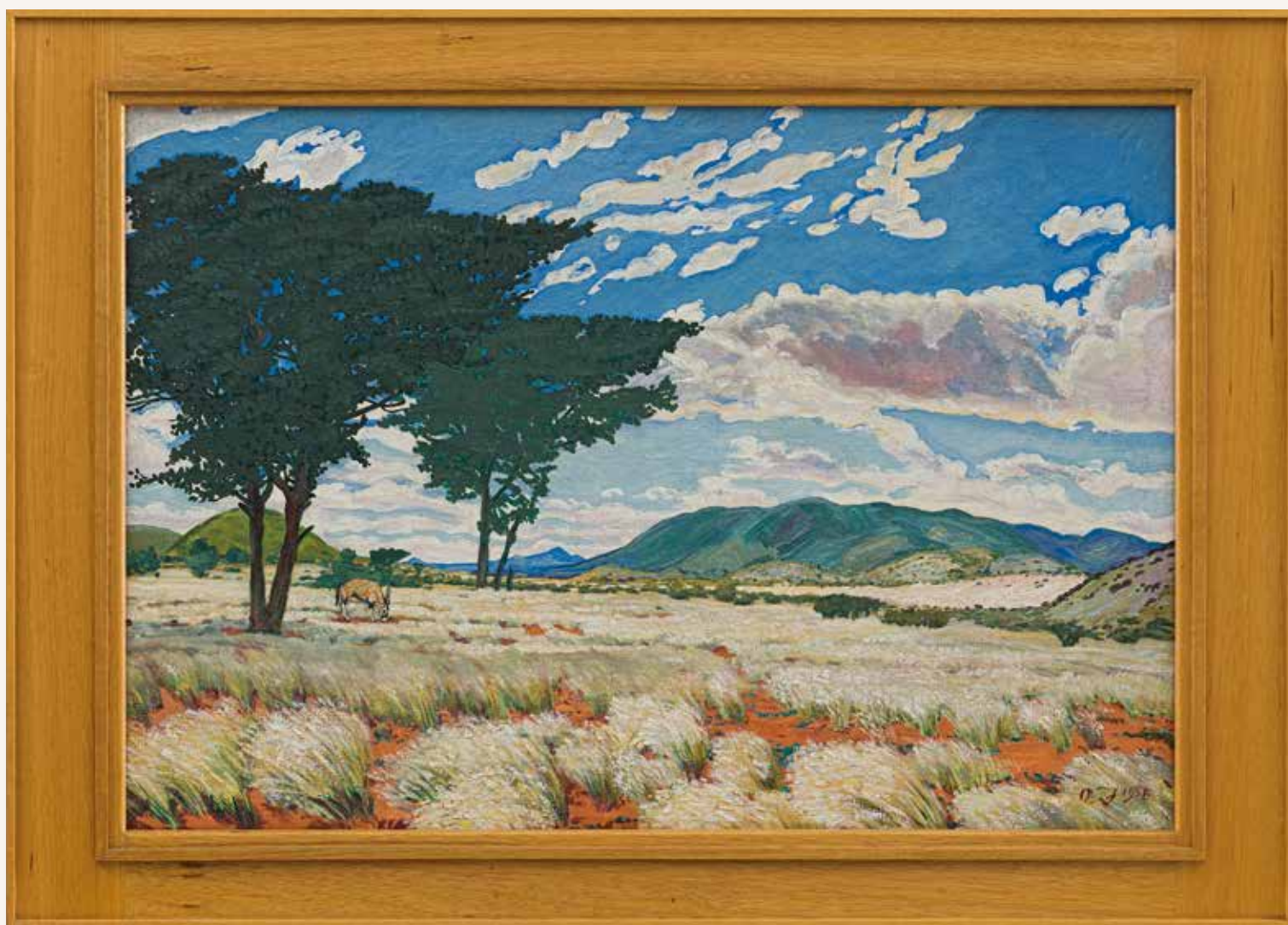
Otto Schröder

SOUTH AFRICAN 1913–1975

Swakopmund Strand

signed; inscribed with the title on the reverse watercolour on card 18 by 31 cm

R7 000 – 10 000



24

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Landscape with Lone Oryx

signed with the artist's initials
and dated 1938

oil on canvas, in the artist's
chosen frame from Tischlerei
Ellmer, Windhoek

67 by 96 cm

R700 000 – 1 000 000

Although born in Dresden, Adolph Jentsch, passionately endorsed by the perceptive Olga Levinson, remains the most iconic, evocative and beloved painter of the Namibian landscape. While he had rubbed shoulders at the Dresden Academy with Max Pechstein, George Grosz, Kurt Schwitters, and other radicals, Jentsch's natural inclination was towards a more traditional and doctrinal approach. Removed from a dark, industrial and jittery pre-War context in 1938, and faced with the endless horizons, still heat, and blazing light of the then South West African landscape, Jentsch devoted the rest of his painting career to his adopted surroundings. Travelling continuously, and painting *en plein air*, he produced a mystic and meditative body of work defined by calligraphic, flickering

watercolours and thoughtful, stroke-rich oil paintings. Long drawn to the serenity and lull of Oriental philosophies, Jentsch found the vastness, calm and silence of the local landscape inspirational. The two present lots from the Biederlack Estate are typical and dazzling examples of the artist's output. *Landscape with Lone Oryx* relies on rich, contrasting colours: behind the smoke-white clouds is a deep cerulean blue, and between the clumps of bone-grey grass are patches of glowing scarlet and burning orange.

Large-scale oil paintings by Jentsch are rare: the artist preferred to keep them in his own collection, and it is one of the region's greatest cultural tragedies that the majority were lost in a storage fire in 1975.



25

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Extensive Landscape, SWA

signed with the artist's initials
and dated 1939

oil on canvas, in the artist's
chosen frame from Tischlerei
Ellmer, Windhoek

67,5 by 97,5 cm

R500 000 – 700 000

Lucas Sithole

SOUTH AFRICAN 1931–1994

Wounded Buffalo, LS7101bronze with brown patina
height: 130 cm**R1 500 000 – 2 000 000****PROVENANCE**Union Corporation Ltd (Bracken Mines), Evander.
Private Collector, Boksburg.**LITERATURE**HEW Winder (1970) 'An Outstanding Item in Lucas Sithole's Exhibition of Sculpture at Gallery 101', *Rand Daily Mail*, Johannesburg, 17 October. Illustrated in black and white.*The Star*, Johannesburg, 13 October 1971. Illustrated in black and white.Union Corporation Ltd, Johannesburg, Annual Report, 31 December 1971. Illustrated in colour. *SA Digest*, Pretoria, 21 February 1975. Illustrated on page 8.*SA Panorama*, Pretoria, August 1975. Illustrated on page 37.Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema. Illustrated in black and white with the artist on page 409.Frieda Harmsen (1985) *Looking at South African Art*, Pretoria: Van Schaik. Illustrated on page 103.Fernand Haenggi (2015) *Lucas Sithole 1931–1994*, Basel: The Haenggi Foundation. Illustrated in colour on page 33.**ITEM NOTES**

Thanks to Fernand Haenggi and Warren Siebrits for assistance with cataloguing this lot.

The moving and iconic *Wounded Buffalo* is a highmark of South African modernism. It depicts a near life-size beast, bowed, but not beaten, representing the indomitable spirit of the oppressed and exploited black mine workers whose labour built the foundations of the country's economy. The work was commissioned by Union Corporation Ltd, Johannesburg, based on the maquette (LS7005) the artist included in his exhibition at Gallery 101 in Johannesburg in October 1970. The art writer for *The Star* newspaper, HEW (Teddy) Winder considered it to be 'the biggest and most important commission so far to come the way of this competent artist'. He described how the artist depicted 'the stricken animal down on its knees, but still with fight in its rather pathetic eyes. It is a most magnificent conception and a moving piece of work.'¹

Sithole completed the full-size plaster in the studio of sculptor Hennie Potgieter, in Schoemansville, and it was then cast in bronze by Hendrik Joubert. The finished work was installed outside the mineworkers' recreation hall at Bracken Mines Ltd in Evander and unveiled on 24 October 1971.

Union Corporation, first founded in 1897 as A Goertz & Co, was acquired by General Mining in 1980, and the resulting gold mining corporation became known as Gencor. When Bracken Mines closed down, the *Wounded Buffalo* was sold to a private collector.

1. HEW Winder (1970) 'An Outstanding Item in Lucas Sithole's Exhibition of Sculpture at Gallery 101', *Rand Daily Mail*, Johannesburg, 17 October.



Wounded Buffalo installed at Bracken Mine, 1971.



The artist Lucas Sithole with *Wounded Buffalo*.



The proverb 'a wounded animal is a dangerous animal' cannot be reduced to a simplistic reading of the philosophical question of whether the saying emanates from an ancient African proverb or a western scientific hypothesis. In the reference to the African proverb it evokes a certain sense of desperation and suspense, a life and death situation – that the animal is about to unleash its rage – if only it could rise.

From wildlife safaris to laboratory experiments, nature has often pushed back, and indeed unleashed its rage if provoked. Lucas Sithole's *Wounded Buffalo* (1971) reflects the accepted reading or understanding of this proverb that has been proven, on numerous occasions. This work is thus not just a representation by one of South Africa's most significant black

modernist artists in command of the medium of sculpture, it is also on par with the work of western modernist artists of the time such as Henri Moore and Constantin Brâncuși – particularly in terms of a deep understanding of materiality and medium.

In *Wounded Buffalo* Sithole deviates from his usual approach. There is a crudeness to its texture and rendering, different from his sometimes almost obsessively polished finish, that evokes Sithole's concern with the social and economic circumstances of the working class, his people, black people. This work embodies Sithole's sophisticated understanding of both context and the contextual use of materiality in being in tune with the issues of the time, be it labour or urbanisation.

Dr Same Mdluli





27

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Marone, District Lydenburg

signed and dated 48; inscribed with the artist's name and the title on the reverse
oil on canvas
50 by 65 cm

R2 000 000 – 3 000 000

PROVENANCE

Acquired from the artist by Dr and Mrs Roussouw and thence by descent.

ITEM NOTES

Thanks to Professor Kevin Balkwill, School of Animal, Plant and Environmental Sciences, University of the Witwatersrand, for assistance with cataloguing this lot.



fig 1.

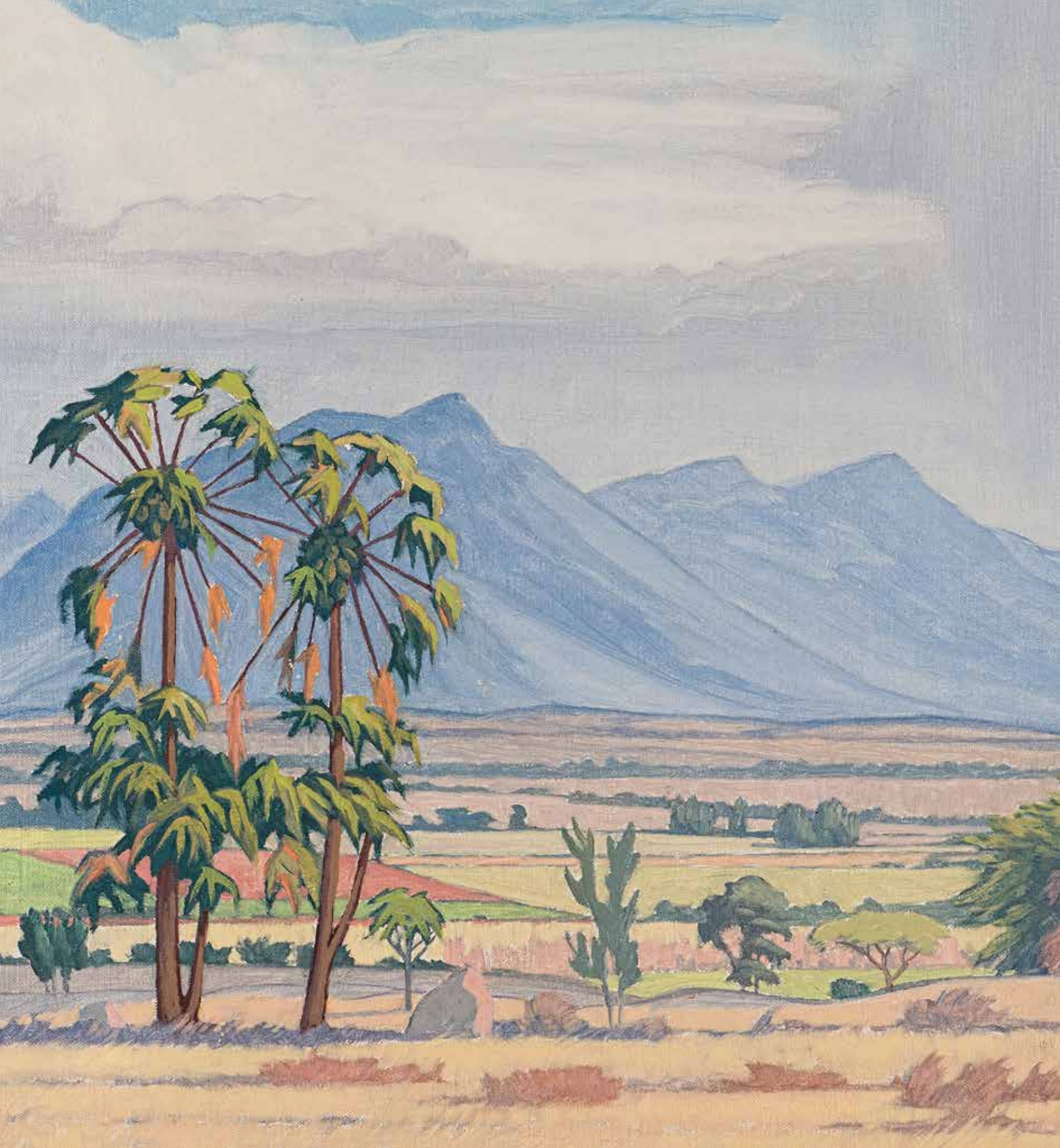


fig 2.

A startlingly beautiful watercolour study by Henk Pierneef appeared in Strauss & Co's Cape Town saleroom in March 2017 (Lot 373, fig 1). Executed in May 1948, defined by the artist's careful, economic drawing, and enlivened by flashes of orange, green and yellow, this landscape near Lydenburg unfolded in grassy patches and segmented fields towards blue, distant mountains. In the centre of its composition, standing tall, still and lank, were two imposing, unmistakable pawpaw trees. How wonderful, now, that the present lot, the magnificent conclusion of the study, has come to light. Much larger and worked up in oils on canvas, the painting is as dramatic as it is assured, and shows the artist at his latter-career peak. But the painting is also unusual as it replicates the early watercolour study so precisely. While the artist sketched obsessively in the veld throughout his career, whatever studies he produced he tended to transform back in the studio into more stylised, decorative, and monumental versions of the original scene.

Marone, District Lydenburg was painted at a time when Pierneef's reputation was riding high. He exhibited frequently in the mid-1940s, sold well, lectured continuously, and

remained on numerous selection committees. He took a major show to Cape Town in the beginning of 1947, produced enough work thereafter to mount a large exhibition in the Transvaler Bookshop in Johannesburg later that year, and even contributed 'a beautiful end-paper' for the 25 private and leather-bound guides given to King George and his retinue during the visit of the Royal Family. Early in 1948, moreover, he sold 12 paintings of old Pretoria scenes to the SA Railways and Harbours for £500. He would have felt content, then, presumably, not to mention flush, while spending time on the farm of his friends Dr and Mrs Rossouw near Lydenburg that May. The wide vista he chose to paint for his hosts is Edenic: crisp air and commanding mountains under a stirring cloudscape. The farmlands in the mid-ground, like a neat quilt of vermillion and emerald green, add a decorative band of colour across the composition, and recall some of the major, Fauve-inspired canvases that the artist unveiled after his watershed trip to Europe between July 1925 and February 1926 (fig 2).





© Andrew Verster | DALRO

28

Andrew Verster

SOUTH AFRICAN 1937–

Swamps No 5

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

acrylic on canvas

100 by 121 cm

R100 000 – 150 000

29

Andrew Verster

SOUTH AFRICAN 1937–

Hot Lands #1

signed and dated 93; inscribed with
the title on the stretcher

oil on canvas

202,5 by 76 cm

R80 000 – 120 000

Andrew Verster had three exhibitions of work in the early 1990s that showed heavily vegetated environments depicted in brilliant, vivid colour, shocking pinks, squashed berry purples, electric blues and burning hot oranges. They were *Swamps*, *Hillsides and Islands* (Goodman Gallery, Johannesburg, 1990), *Fragile Paradise* (NSA Gallery, Durban, 1990) and *Hotlands* (Goodman Gallery, Johannesburg 1993).

'The words *Fragile Paradise* touched a raw nerve, they evoke so many things that I feel are happening now, the new energy in this part of the world – and elsewhere – so many possibilities in ourselves, yet always the potential for destruction, finding paradise or losing it ... about remote Edens that had forever remained the same, but which today are threatened ... My aim ... was to find a metaphor in the marks of paint for my feelings, to create an energetic and beautiful world which would be like no other I'd seen.'

1. Andrew Verster, Invitation Notes, 1990, quoted in *Mapping Terra Incognita*, exhibition catalogue, Durban: Durban Art Gallery, page 27.



© Andrew Verster | DALRO



30

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

The Tropical Flower

signed, dated '1945, Java', and dedicated 'To Lenka'; inscribed with 'To Lenka, who was, to me, as this canna, the tropical flower' on the reverse
oil on canvas
96 by 70 by 2 cm

R1 700 000 – 1 900 000

PROVENANCE

Estate Leonora (Lenka) Moltema-Schmidt

During World War II, Tretchikoff and his family were living in Singapore. They were evacuated, separately, as the Japanese forces advanced. His wife Natalie and daughter Mimi reached Cape Town safely, but the ship Tretchikoff was on was bombed by the Japanese and he and the other survivors became prisoners of war on the island of Java. After being released on parole, Tretchikoff lived out the rest of the war in the capital city, Jakarta, where he met his most famous muse, Leonora Moltema, whom he called 'Lenka', the Russian diminutive of 'Lena'.

The daughter of a Balinese woman and a Dutch man, Leonora became Tretchikoff's lover and sat for some of his best-known works of the 1940s, including the iconic portrait *The Red Jacket* which was sold in London in 2012 for a record sum. Leonora encouraged him to continue painting throughout the war so that he could hold an exhibition when the conflict was over. As a result, he was able to hold a successful exhibition not long after he was reunited with his family in Cape Town in 1946. Leonora also had something to remember him by. For the rest of her life, his painting of Javanese red cannas (*Canna indica*) adorned her living-room wall, as can be seen in the Yvonne du

Toit documentary *Tretchikoff Unlimited* (2012).

Working with British war crimes investigators after the war, Leonora was involved in identifying and tracking down Japanese war criminals among the 700 000 surrendered military personnel in Southeast Asia. According to Leonora's obituary in *The Times of London*, by the autumn of 1946 she was the head of the central war crimes registry in Singapore.

Leonora married Theo Schmidt and they moved to Hilversum in the Netherlands in 1954 where they worked together in the pharmaceutical company they founded. Tretchikoff became all that Leonora hoped he would, and more: one of the most commercially successful painters of the twentieth century. He and Leonora met up a few times over the years in Switzerland or in London and the last time they saw each other was in Cape Town in the 1990s, when Yvonne du Toit arranged a visit. Leonora, Tretchikoff's Indonesian muse survived him by seven years. She passed away in 2013, at the age of ninety-nine.

Boris Gorelik



Lenka (Leonora Moltema-Schmidt) and Tretchikoff, Jakarta, 1942.



Lenka in later life with the present lot on the wall of her home in Hilversum, the Netherlands.



Alexis Preller

SOUTH AFRICAN 1911–1975

Icon Barbare (Adam)

signed and dated '72; inscribed with 'Adam' on the reverse
oil and gold leaf on panel
60 by 50 cm

R8 500 000 – 10 000 000**LITERATURE**

Esmé Berman (1972) *Alexis Preller Retrospective*, Pretoria: Pretoria Art Museum. Illustrated in colour on page 184 and in black and white in the list of images.

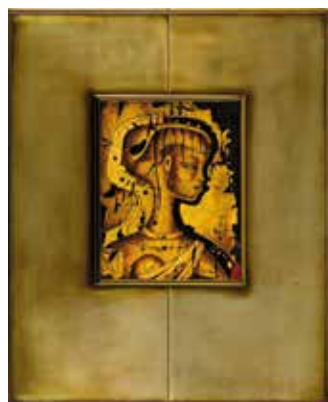
Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing. Illustrated in colour on page 230.

EXHIBITED

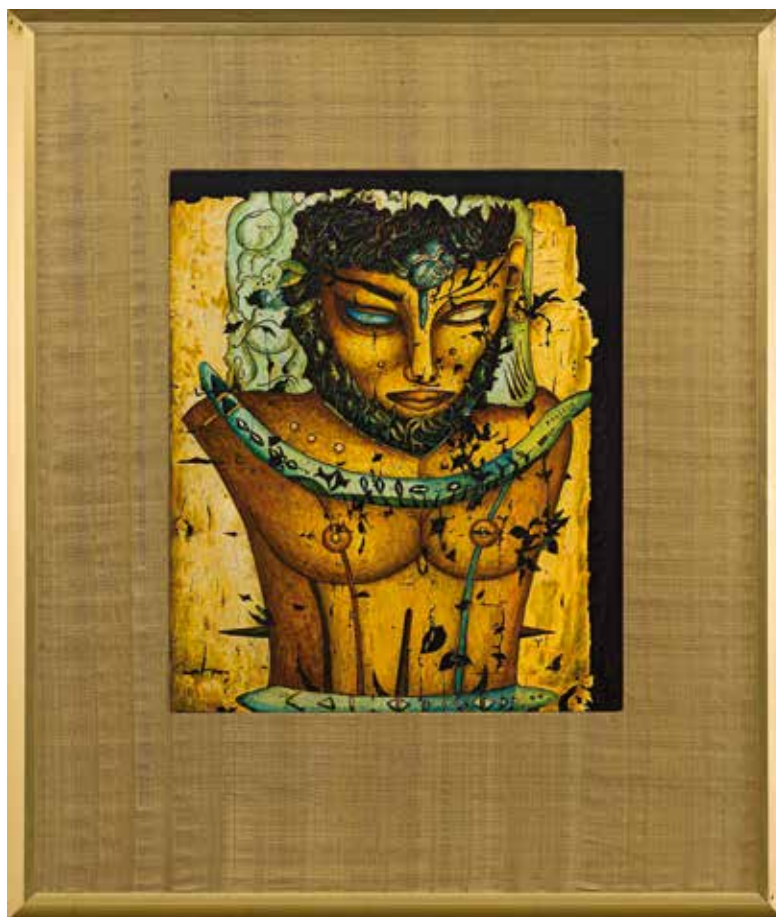
Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October 1972 to 26 November 1972, cat. no. 184.



Alexis Preller, *Adam*, 1969.



Alexis Preller, *Gold Primavera*, 1967.



Alexis Preller's *Icon Barbare (Adam)*, an oil painting with gold leaf, is a direct quotation of his powerful 1969 intaglio *Adam* which was purchased in the year of its completion by American collectors and only resurfaced in 2016 when it was returned to South Africa for sale on a Strauss & Co auction. That important intaglio therefore did not appear on Preller's 1972 Pretoria Art Museum Retrospective. He did, however, include *Icon Barbare* and, significantly, reproduced it as a full-page colour plate in the exhibition catalogue.

In the earlier intaglio, *Adam*, the biblical first man, is rendered with a powerful physique. The structure of his chest alludes directly to the idealised body type of the ancient Greek *kouros* figures, while the verticality of the seemingly suspended body refers obliquely to an early crucifix sculptural tradition, where the arms were separately attached and were frequently lost.

In *Icon Barbare*, the downcast head has an ambivalent proto-Christian/pagan quality. The 'empty' eyes allude to classical bronze sculptural prototypes that have lost their inlaid detail, revealing their sculptural artifice and emptiness. Unnervingly, in the painting the eyes are different, the transparent wash in one being blue and the

other pale green, an anomaly that has mystical associations relating to a spiritual awakening. In the prominent, heavily encrusted third eye, which generally implies a state of higher consciousness in Asian art, Preller almost surreptitiously inserts small pictograms of a figure and a serpent, symbolic of 'original sin', innate human fallibility. The Christ-like beard and hair are ambiguously transformed with green and leaflike tendrils thus assuming a pagan quality. The transmuted presence feels more like an icon of Pan, the Greek god of nature, of fertility, the mountains and wilds.

The head and torso appear transparent on a field of flecked gold, edged on two sides by deep black. It is interesting to note that Preller collected icons and was particularly influenced by the stylised conventions of these visual adjuncts to prayer. His small *Gold Primavera* (1967) seems similar to the later *Icon Barbare* of 1972 in its Prelleresque evocation of an iconic presence. Here too, in *Gold Primavera*, Preller's prototypical head becomes a stylised female presence. Seen side by side, these sacred male and female manifestations are startlingly beautiful in their contrast.

Karel Nel



32

Ezrom Legae

SOUTH AFRICAN 1938–1999

African Goat

signed and numbered 'AP'
bronze with brown patina on
steel base
height: 68 cm including base

R1 000 000 – 1 500 000

PROVENANCE

Goodman Gallery.

LITERATURE

James Webb and Josh Ginsburg
(2016) *Off the Wall: An 80th Birthday
Celebration with Linda Givon*,
Johannesburg: Wits Art Museum,
catalogue. Illustrated on page 18.
Elizabeth Burroughs and Karel Nel
(2018) *Re/discovery and Memory: The
Works of Kumalo. Legae, Nitegeka and
Villa*, Cape Town: Norval Foundation.
Another cast from the edition
illustrated on page 192 as fig.38.

ITEM NOTES

Number 3 from the edition of *African
Goat* is in the collection of Iziko South
African National Gallery, Cape Town.

Thanks to Barbara Buntman and
Gavin Watkins for assistance with
cataloguing this lot.

The animals depicted in Ezrom Legae's work – typically horses, chickens, dogs or goats – are often metaphors for the pain and suffering experienced under the oppressive apartheid regime, and the violence and brutality of life in the townships at the time. In the *Chicken* series of drawings (1978), the torture and death in detention of Steve Biko, specifically, is referenced, whereas in *Dying Beast*, 1993, the animal's suffering can be seen as referring to the plight of the people more broadly. Barbara Buntman, who interviewed Legae in 1984, recalls that goats, in contrast, had several references in his work: 'he talked about Picasso's goats, goats in townships and rural areas, and the role of goats in traditional rites'.¹ In the present lot, the form of the goat is less naturalistic than Picasso's *She Goat* (1950), but equally comical. The stylisation and attenuation of limbs is reminiscent of the work of twentieth century modernist sculptors such as Lynn Chadwick and Alberto Giacometti, as well as of historical African sculpture and mask forms. *African Goat* was cast in 1990 at the Vignali Foundry in Pretoria (while Legae was represented by the Goodman Gallery) as an edition of 7, plus one artist's proof, the present lot.

1. Barbara Buntman, pers. comm., 24 September 2019.





TWO VIEWS OF LOT 32



© The Estate of Ephraim Ngatane | DALRO

33

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

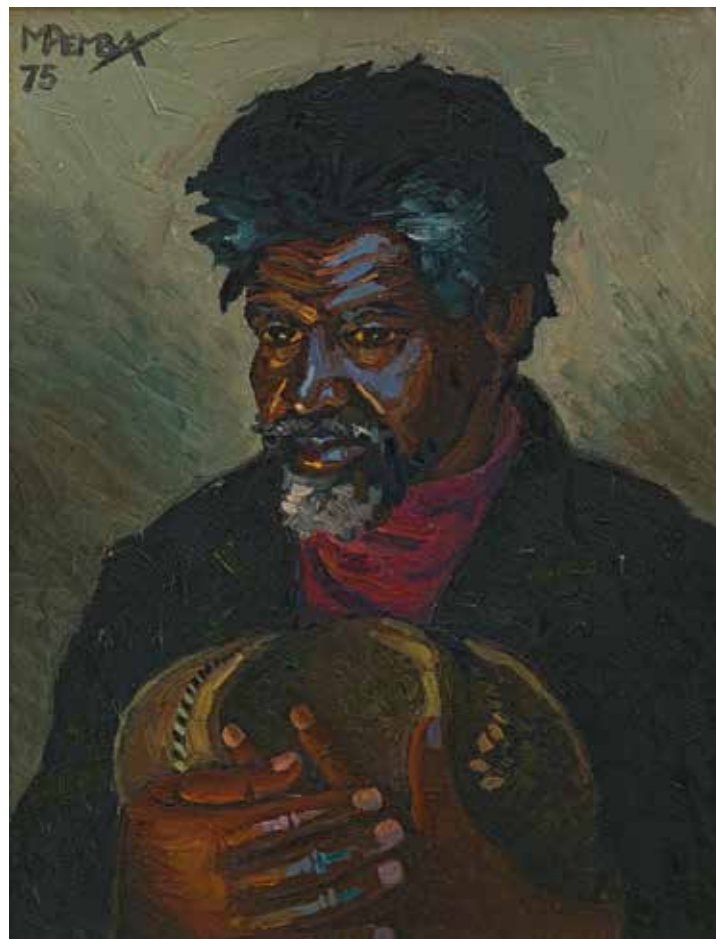
Musicians

signed

oil on board

75,5 by 59 cm

R150 000 – 200 000



34

George Pemba

SOUTH AFRICAN 1912–2001

*Portrait of an Elderly Man
Holding a Hat*

signed and dated 75

oil on canvas

44 by 33,5 cm

R250 000 – 350 000



35

George Pemba

SOUTH AFRICAN 1912–2001

The Dance

signed and dated 92

oil on board

46 by 57 cm

R150 000 – 200 000

PROVENANCE

Everard Read, Johannesburg.

The Dance is an exquisite indicator of intimacy and interiority – both of a private dwelling, and of the encounters and relationships represented in this painting of a seemingly briefly-captured moment. George Pemba renders a fleeting and vibrant occurrence – a shared dance – with deftness and surety, while still gently drawing out gestures, movement, and emotions. The space, almost a *mise-en-scène*, is populated by individuals rather than props on a stage, and this allows the reading of varying forms of presence as well as different iterations of movement in a body.

Pemba staged a play titled *The Story of Nongqawuse*, a visceral link to the painting, *Nongqawuse's Dream* by Jack Lugg in this catalogue (Lot 90). This story circulated in a South African imaginary, and was not limited to its oral renditions as part of historical and contemporary Xhosa tradition. This story represents an accessible and shared tale that passes through the cultural and racial membranes of these two artists. Each represents an aspect of the story in their own means of communication, and in doing so, the story takes on an individual dialect, although remaining the same in its essence.

36

Albert Adams

SOUTH AFRICAN 1929–2006

Red Figure

signed and dated 23-7-99; inscribed with the artist's name, the date and the title on a Rupert Museum label adhered to the reverse
charcoal and chalk pastel on paper
161 by 149 cm

R400 000 – 500 000

EXHIBITED

Cape Town Art Fair, Cape Town, *Albert Adams in Black and White*, 19 to 21 February 2016.

SMAC Gallery, Cape Town, *The Bonds of Memory*, 9 April to 21 May 2016.

Rupert Museum, Stellenbosch, *Albert Adams (1929–2006): A Fractured History*, May to October 2017.

Wits Art Museum, *An Invincible Spirit: Albert Adams and his Art*, 1 April 2019 to 25 May 2019.

LITERATURE

Elza Miles (2019) *An Invincible Spirit: Albert Adams and his Art*, Cape Town: SMAC Gallery. Illustrated in colour on pages 122 and 167.



The drawing *Red Figure*, 1999, forms part of Albert Adams's *Prisoners or Incarceration* series, a particularly poignant group of works in which he delves deeply into the visible and invisible aspects of imprisonment and repression and which serves as the underlying vector of his social and political commentary.

Adams found the spiritual and creative capacity to empathise with the vulnerable and defenceless of this world and to bring their plight to our consciousness. In *Red Figure* he confronts the invisible but powerful shackles of

apartheid South Africa, the upside-down figure spewing out a rainbow over an exposed red and diminished figure, but also humanity and civilised values that have literally been upended.

Life in South Africa for the young Adams offered much confusion, frustration and pain and brought about a life-long underlying indignation against injustice. He was a contemporary of Peter Clarke and they met at Livingstone High School, Claremont, Cape Town in 1944 and remained friends for life. Adams's talent was recognised at an early age and, having been denied entrance to

Michaelis School of Fine Art in Cape Town because of the colour of his skin, was encouraged by émigré friends of Irma Stern to apply to art colleges overseas.

In 1953 he commenced his studies at the Slade School of Fine Art in London where, in 1956, he won the Slade Summer Composition award and a Bavarian State scholarship. He furthered his studies at the University of Munich in Germany, and significantly, attended the summer master classes of Oskar Kokoschka in Salzburg. Throughout his career his training and exposure to some of the great artists, thinkers and writers of the

twentieth century provided the solid foundation from which he could forge his own style. In 1979 he was appointed as a lecturer at the City University, London, where he taught for eighteen years and throughout his life he continued to exhibit internationally and in the country of his birth.¹

1. Sources: Marilyn Martin (2019) Curatorial Statement, *Albert Adams: An Invincible Spirit*, in association with SMAC Gallery; Elza Miles (2019) *An Invincible Spirit: Albert Adams and his Art*, Cape Town: SMAC Gallery.



37

William Kentridge

SOUTH AFRICAN 1955–

Ubu Sleeper

signed and numbered 12/50 in white chalk in the margin
aquatint and drypoint etching with white ink
94 by 192 cm

R400 000 – 600 000

LITERATURE

Rory Doepel (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: The French Institute and The University of the Witwatersrand Art Galleries. Illustrated on page 25.
Mark Rosenthal (ed) (2009) *K5 William Kentridge: Five Themes*, New Haven: Yale University Press. Illustrated on page 136.
Susan A Stewart and Kay Wilson (2006) *William Kentridge Prints*, Johannesburg: David Krut. Illustrated on page 67.

'The *Ubu* etchings were the starting point for a theatre production, *Ubu & The Truth Commission* (1997). The *Sleeper* prints were made after the theatre production was completed. I had worked on a series of messy drawings of a naked man, sometimes enclosed by the white *Ubu* line drawing [as in the present lot], trying to get some of the feel of the theatre production in them. With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture. With the large drawings one has to pull shape and texture into the drawing on a larger scale. I wheeled a bicycle across the paper, hit it with a charcoal-impregnated silk robe, invited children and cats to walk over it, spattered it freely with pigment. The *Sleeper* prints used a range of materials and objects placed in soft ground to try to effect the same damage upon the paper.'

1. William Kentridge, quoted in Susan A Stewart and Kay Wilson (2006) *William Kentridge Prints*, Johannesburg: David Krut, page 66.



38

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Abstract Figures

signed

carved, incised and painted
wood panel

central panel: 122 by 144 cm;
each side panel: 181 by 14,5 cm

R1 000 000 – 1 200 000



© The Estate of Cecil Skotnes | DALRO





39

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Trees

signed
oil on board
46 by 59 cm

R1 500 000 – 2 000 000

PROVENANCE

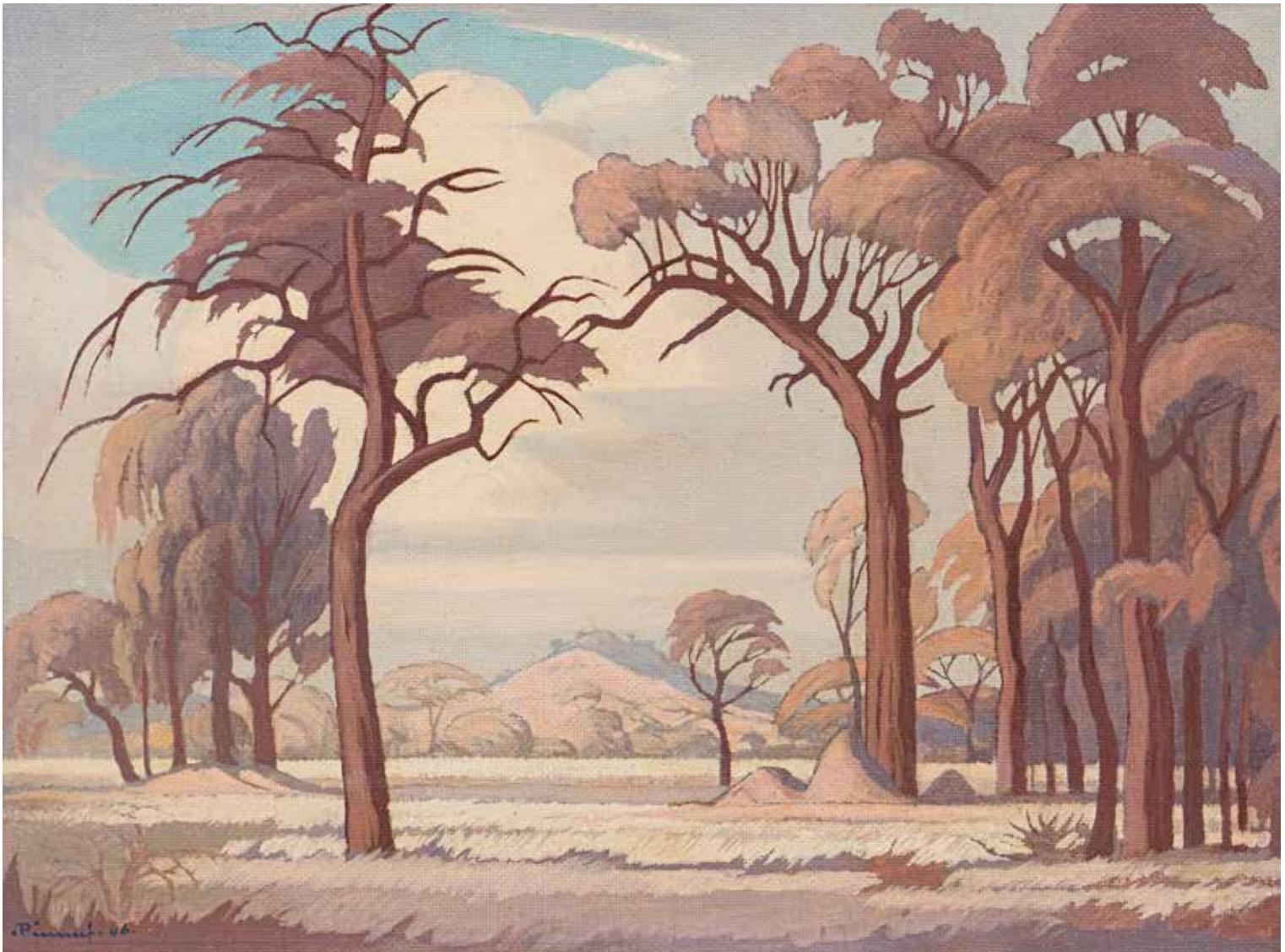
Purchased from the artist and
thence by descent.

Pierneef's favourite subject matter, the bushveld and its trees, brilliantly exemplified in these two remarkable landscapes, also happens to be the theme of an exhibition held by him at the Lidchi art gallery in Johannesburg in August 1942. The paintings on that exhibition, composed mainly of an interesting array of his characteristic thorn trees, were described as 'Patriarchs of the Bushveld'. The present two lots are pictures one could walk into and explore; they are the bushveld.

'He is teaching us to see, understand and appreciate the rolling miles of veld with the blue mountains in the distance, the strange

almost fantastic trees that dot the landscape and the innumerable beauties of our land' said Justice Minister Tielman Roos at the opening of one of Pierneef's exhibitions.²

The imposing thorn trees, the billowing cumulus clouds and soft mountain ranges take their place in each of these two landscapes as if by preordained design. Pierneef's organising genius has grasped the landscape so thoroughly that the inner pattern of each of these two landscapes has emerged. 'Bury me under a camelthorn tree', he once said, 'with its straight, manly character guarding me and its roots deep in the soil of Africa.'³



40

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Evening Glow, Bushveld

signed and dated '46

oil on board

45 by 59,5 cm

R2 000 000 – 3 000 000

Pierneef was passionate about the bushveld and took every possible opportunity to trek into the veld to study the landscape and make quick sketches and drawings of trees, mountains, and clouds, which he would later manipulate in his studio when composing his characteristic, and quite impressive landscapes. A Pierneef landscape thus is a representation of the land which is no longer tied to time or place. It has been elevated to a symbol of the intrigue of the bushveld.

'What is a landscape?', Pierneef once asked. 'Is it the rough upper surface of the earth or the effect of its internal

construction? What is a tree? Is it a colourful play of sparks of light between moving roofs of leaves or is it an organic form of life given expression in the balance of its branches and trunk?'⁴

Pierneef amply answers his own questions in these two brilliant landscapes.

1. PJ Nel (ed) (1990) *JH Pierneef: His life and his Work*. Cape Town: Perskor, page 94.
2. Ibid, page 70.
3. Ibid, page 109.
4. Ibid, page 156.

41

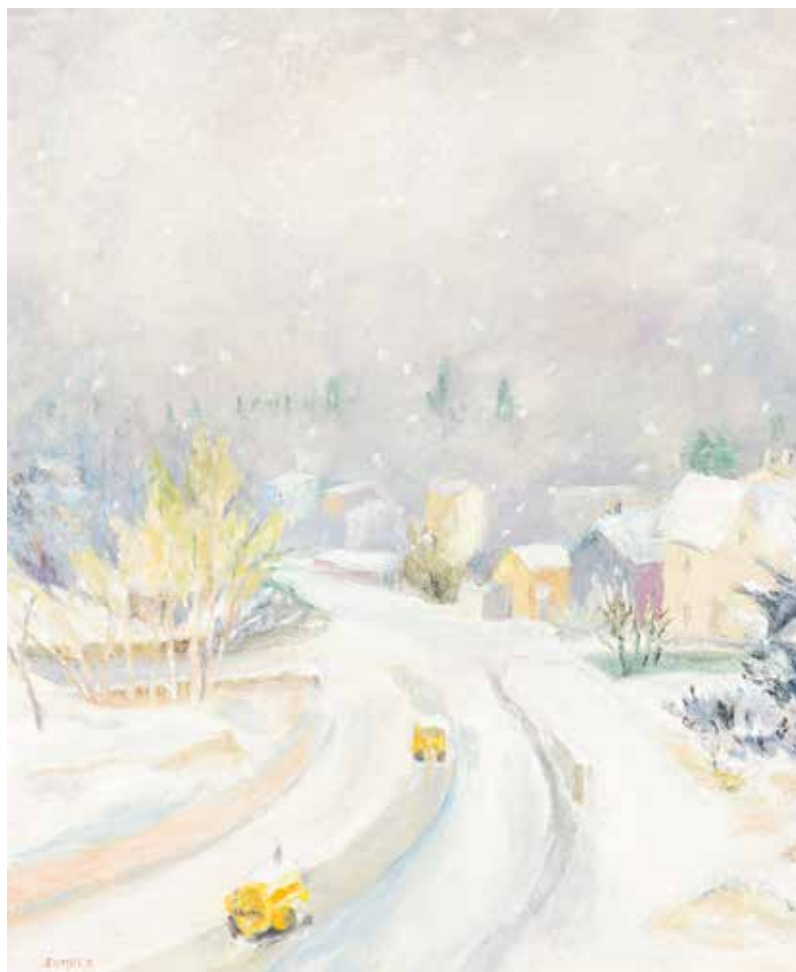
Maud Sumner

SOUTH AFRICAN 1902–1985

Winter Landscape

signed
oil on canvas
73 by 60 cm

R80 000 – 120 000



42

Maud Sumner

SOUTH AFRICAN 1902–1985

Winter

signed; inscribed with the title
and 'inventory number 76' on a
label adhered to the reverse
oil on canvas
72 by 91 cm

R100 000 – 150 000





© Irma Stern Trust | DALRO

43

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Fish on Lilac Cloth

signed and dated 1948
oil on canvas
47 by 57 cm

R1 500 000 – 2 500 000

The most striking feature of Irma Stern's *Still Life with Fish on Lilac Cloth*, 1948, is the exquisite mother of pearl colours of the fish spread out like an upside-down fan across the lilac cloth. With brush strokes like ribbons of blue tourmaline, turquoise, bronze, pink and mauve, the scales gleam as if fresh out of the ocean. Stern painted relatively few still lifes with fish, and in contrast to her more exuberant still lifes with flowers, she tends to pare down these works to reflect the simplicity of the lives of fishermen. In this painting the catch of fish takes centre stage in

front of only a blue-black bottle and a brown ceramic jar that picks up hints of the pearl-like colours of the fish and is set against an unadorned wall of cream and rose pink.

Stern painted this still life after her second visit to Zanzibar in 1945 (she first visited the island in 1939). It is fascinating to discover that, in the same year, Alexis Preller painted *Fish* (1948, fig 1), a small shoal of fish fanned out in a circular composition. Preller in all likelihood painted the work during his stay in the Seychelles towards the end of 1948 before returning to South Africa early in 1949.



fig 1.



44

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

An Approaching Storm

signed and dated 26
oil on artist's board
29 by 39 cm

R350 000 – 450 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
30 November 1993, lot 531.

Like Frans Oerder working on the east coast of Africa (fig 1), or Hugo Naudé painting in the gardens behind Groote Schuur (fig 2), Henk Pierneef continuously proved himself to be a masterful painter of weather. In the current lot, *An Approaching Storm*, the clouds are heavy with rain, the mountainsides in ominous shadow, the air thick with moisture, and the moment still with anticipation.

This small-scale and evocative work was painted in 1926, with the artist's hugely influential European tour fresh in mind. The work he produced on his return was thrillingly experimental, stylistically varied, and fearlessly expressed. While then searching primarily for geometric harmony in his landscape compositions, he also explored the atmospheric power of Impressionist and Divisionist techniques. The present lot, with its wriggling purples, its plain daubs of white, and its long, gravitational strokes of grey and pink, falls in the latter set. Not unlike the Impressionists – with whom he had better acquainted himself only months before – Pierneef was able to catch the illusive, fleeting effect of light at that moment before a deluge.



fig 1.



fig 2.



45

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

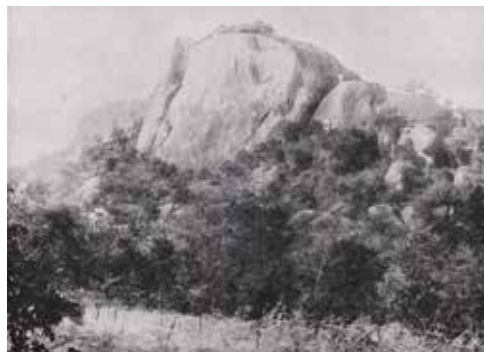
Matopos

signed

oil on board

43 by 53,5 cm

R500 000 – 700 000



The Matobo ('bald heads' in isiNdebele) National Park south of Bulawayo in southern Zimbabwe is characterised by huge, rounded, granite rocks. Photograph: Eric Nobbs (1956) *The Matopos*, Cape Town: Maskew Miller.

46

William Kentridge

SOUTH AFRICAN 1955–

Iris

signed and dated '91
mixed media with collage
on paper
sheet size: 142 by 118 cm

R3 000 000 – 5 000 000

William Kentridge, an internationally known art polymath, has explored such disparate art forms as theatre productions, operas, video art, sound art, print making, sculpture and drawing. Famously recognised for a largely monochromic oeuvre, the present lot, *Iris*, stands out with its vibrant tones of blues and purples, contrasted with greens and oranges, against a grey background. Invariably Vincent van Gogh's many paintings of Dutch Irises come to mind, especially those he painted during the time he spent at the Saint Paul-de-Mausole monastery-cum-asylum at Saint-Rémy-de-Provence. Not only did blue-purple irises abound in the medieval herb gardens at the time, but rows and rows of purple lavender as well, which must have made an indelible impression on Van Gogh. Kentridge's *Iris* is a worthy contemporary version of the 'colourful' experience Van Gogh must have had there.

The iris flower can, however, be traced back further in art history when one recalls the very delicate irises painted by Albrecht Dürer during the high Renaissance. Interestingly enough, Dürer placed his irises unobtrusively in the foreground, at the feet of the Madonna and Child, whereas Kentridge's *Iris* boldly fills the entire picture plane by itself.

Iris reflects Kentridge's interest in the constructed images he uses in animation and film – drawing, erasing and redrawing – as the present lot is essentially composed by an arrangement of flat shapes torn out of paper that has been prepared with high-quality blue, purple and green pigments purchased in Europe. These pieces of paper were collaged onto a large, grey coloured paper surface, the torn pieces of paper creating a veritable drama on the background, in the same manner as characters of a play would have acted on a stage, or as Kentridge himself would have suggested movement in each of the frames in his various animated films. Once the composition of the piece was finalised, Kentridge then drew over the collage, articulating the finer details of the flower. The structural composition of an iris is particularly difficult to portray, but with this technique, he was able to capture the movement and the delicate sway of the flower. Some of Kentridge's latest drawings, interestingly enough, reference the still-lives of roses by the impressionist Édouard Manet.

This work was produced in the early 1990s, the same year Kentridge was awarded the Rembrandt Gold Medal at the Cape Town Triennial.



Vincent van Gogh, *Irises*, 1889, courtesy J. Paul Getty Museum, Los Angeles, California.



47

William Kentridge

SOUTH AFRICAN 1955–

Blue Head

1993–1998

signed and numbered 28/35

colour etching

plate size: 98 by 76 cm

R700 000 – 900 000

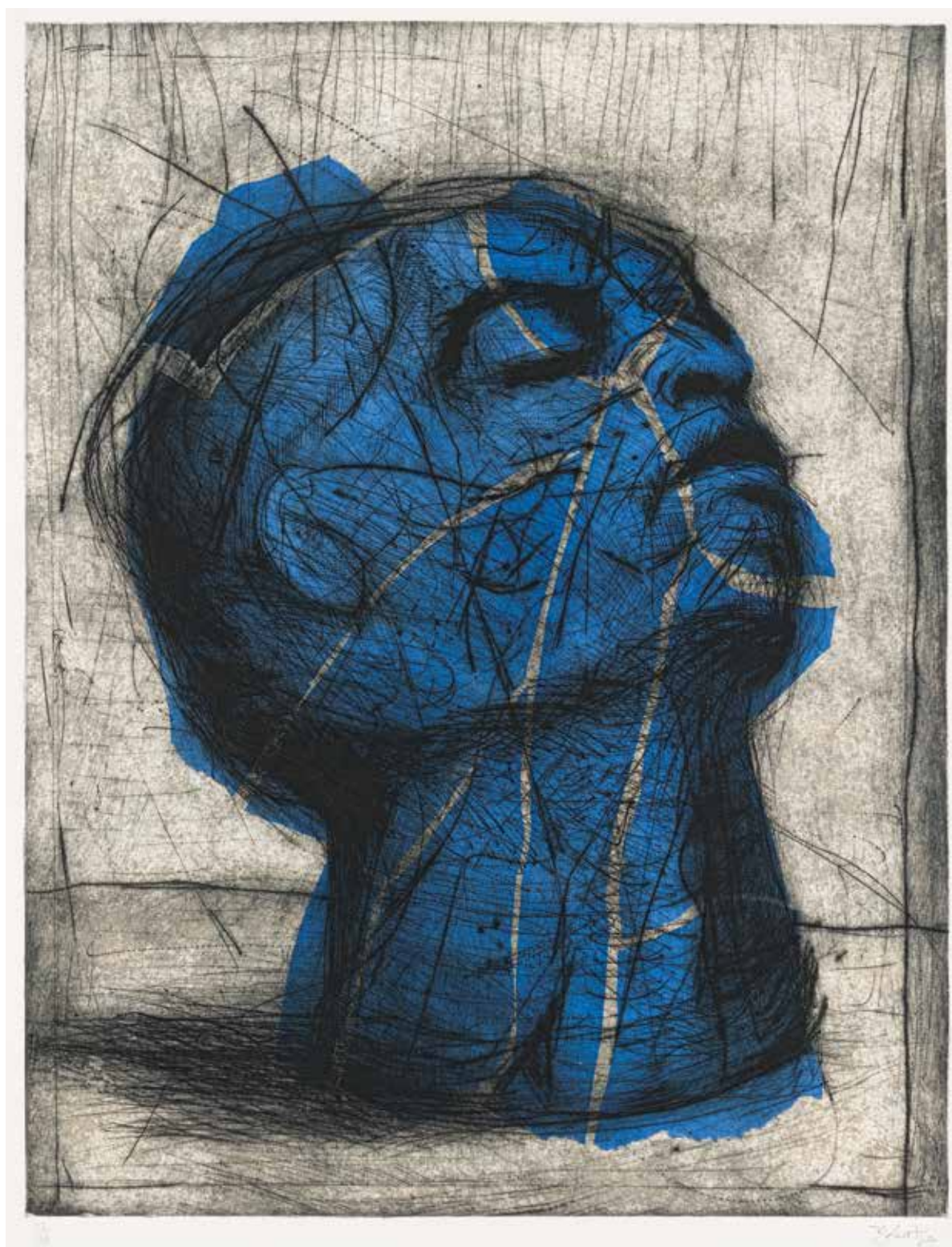
LITERATURE

Susan A Stewart and Kay Wilson (2006) *William Kentridge Prints*, Johannesburg: David Krut. Illustrated on page 47.

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

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

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





48

Robert Hodgins

SOUTH AFRICAN 1920–2010

Street Scene

signed, dated 2001 and inscribed
with the artist's name, the title
and the medium on the reverse
oil and graphite on canvas
91 by 122 cm

R800 000 – 1 200 000



49

Karel Nel

SOUTH AFRICAN 1955–

***Voids and Vanishing Points:
Cosmos, Kyoto, Tokyo***

2018

inscribed with the artist's name, the title and the medium on the reverse
sprayed pigment on bonded fibre fabric

50 by 270 cm

R200 000 – 300 000

Karel Nel has been the resident artist working with a team of the world's foremost astronomers on COSMOS, one of the most ambitious projects ever undertaken to map two degrees of the universe. Since his appointment in 2004, much of Nel's work has been informed by the ideas, insights, images and raw data issuing from radio-, x-ray-, infrared- and optical telescopes. The act of directing a telescope to view a star or galaxy is called pointing, and that engagement creates a sight-line and a vanishing point. Astronomical images that are created by a series of pointings are often 'stitched' together to create coherent overarching composite views in a rectangular format.

Nel's two works, while not a pair, form part of his evolving series that focuses on the extremities of space. Their unusual elongation refers to the tensions in creating a visual language to deal with such astronomical expanses within the confines of a visual format.

Voids and Vanishing Points deals with the reality of multiple vanishing points that must be grappled with in the language of astronomy: the lengthy triangles created by the orthogonals refer to multiple vanishing rather than single terrestrial points. The dark spaces beyond the pointings become voids in Nel's drawings, as they are excluded from the focus of attention.

In the second image, *Point to Line to Plane: An Astronomical View*, Nel simultaneously addresses the scientific as well as the artistic conventions of looking, particularly in terms of Kandinsky's famous philosophical treatise of 1926 of the same name. In Nel's work, he considers the strategy of projecting one's consciousness and training one's eye on a particular point in space. The line of sight aligns itself with the phenomenon of light travelling in straight lines, regardless of the fact that we understand light as being wave and/or particle. The individual planar images captured technologically – as a visual

representation or as data – form 'slices' of the universe, which are often stacked on top of one another to provide an in-depth view.

In retrospect, Nel has revisited the ground-breaking quality of Kandinsky's innovative thinking during the 1920s as he engaged with the development of a purely abstract art. Focused on the abstract nature of consciousness itself, Kandinsky's art recognised the need to develop a language for pointed or directed consciousness. He honed this visual syntax from the point as origin, extended it into a line and the subsequent horizontal movement of the line thus created a plane. These form a series of significant dimensional shifts, forming a metaphor for abstract ways of looking and thinking. Kandinsky used this formal language within his own work to engage with both mental and metaphysical abstraction – a form of thinking common to the artist, the mathematician, the philosopher and the scientist.

Jackie Wullschlager, critic for the *London Financial Times*, has followed Nel's work closely and in her Critic's Choice, she pointed out that:

'Nel is fascinated by the interface between science and art, but I think his South African heritage is as defining ... (His) monumental abstract drawings in dusty pastel and sprayed pigment on bonded fibre fabric continue his argument between the conceptual and the retinal ... they focus on sites where human thought, as Nel sees it, took a quantum leap forward.'

Nel's work is held in private collections world-wide: in the majority of South African museum, public and corporate collections; the British Museum, London; the Metropolitan Museum, New York; and the Smithsonian's National Museum of African Art, Washington, DC.

50

Karel Nel

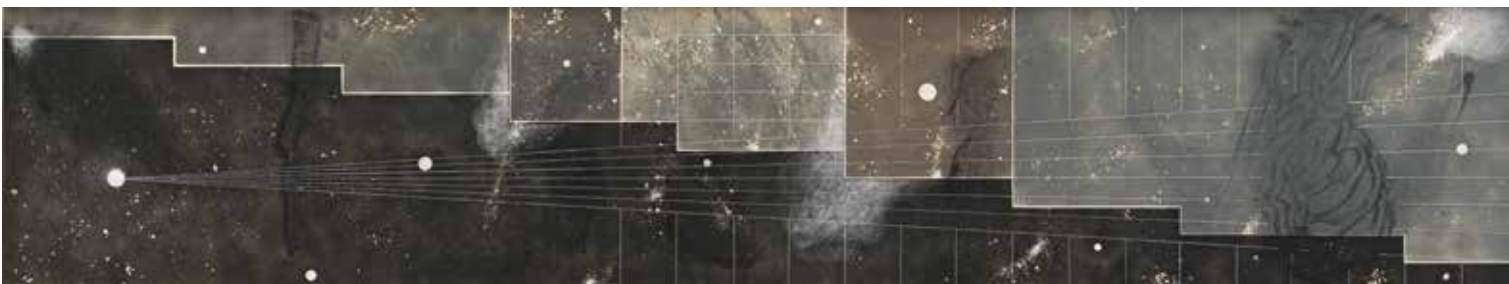
SOUTH AFRICAN 1955–

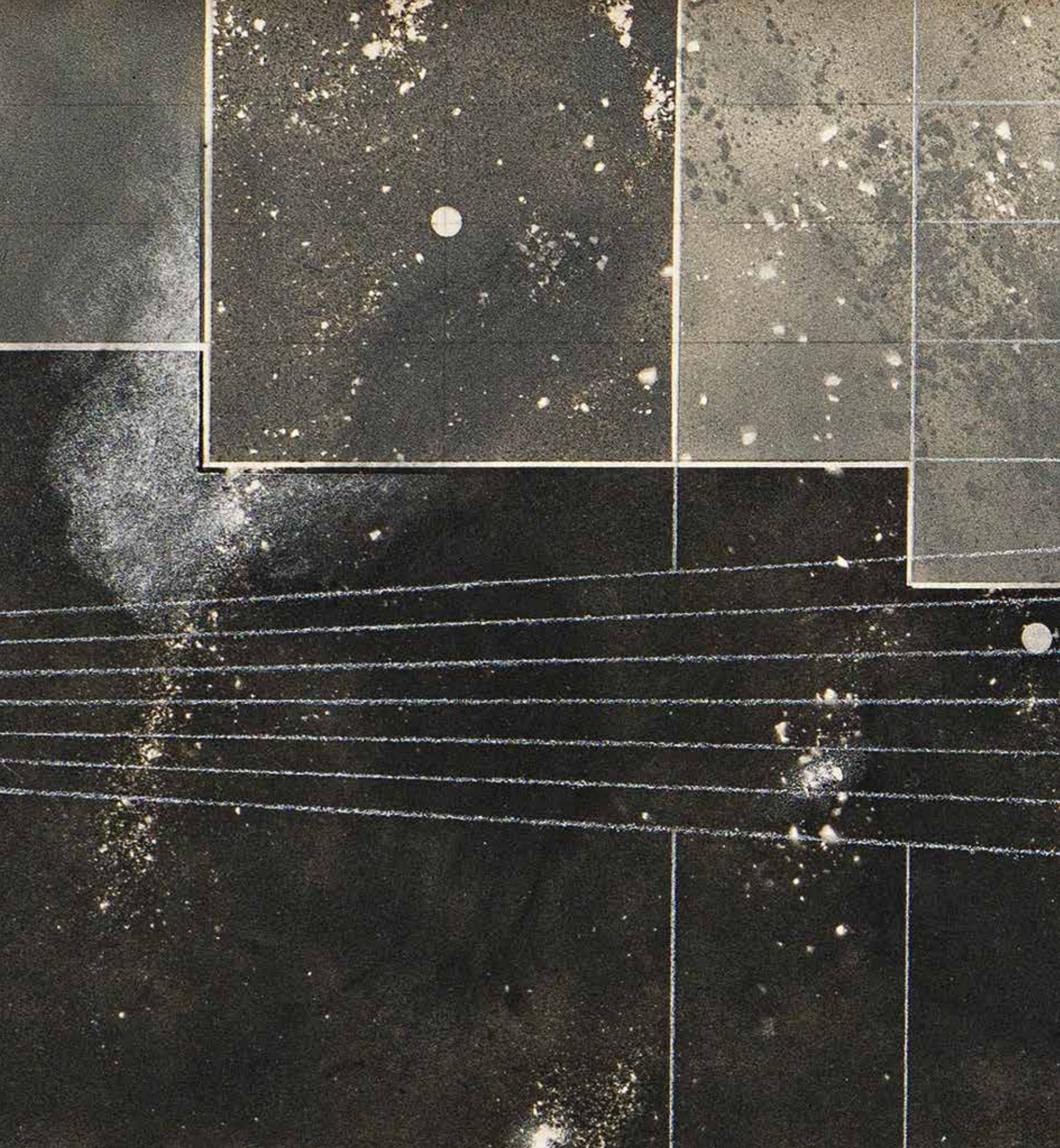
***Point to Line to Plane,
Astronomical Treatise, Kyoto***

2018

inscribed with the artist's name, the title and the medium on the reverse
sprayed pigment on bonded fibre fabric

50 by 270 cm

R200 000 – 300 000





51

Alexis Preller

SOUTH AFRICAN 1911–1975

Constellation

signed and dated '66

mixed media

59 by 49 cm

R700 000 – 1 000 000

LITERATURE

Esmé Berman and Karel Nel (2009)
Africa, the Sun and Shadows, Volume II, Collected Images, Johannesburg: Shelf Publishing. Illustrated in black and white on page 221.

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October 1972 to 26 November 1972, cat. no. 128.



Constellation, a work that Alexis Preller included in his 1972 Retrospective at the Pretoria Art Museum, is a low relief made of gesso, oil and gold leaf on wood. Its spiralling galactic allusions are set against stylised stars and circular motifs which dominate the body of work he produced during this period.

Earlier, solar discs and astronomical allusions were integrated into Preller's major commissions such as *All Africa* in the mid-fifties and *Discovery* in the early

sixties: in these, the stellar images were iconic, graphic representations. After these commissions and by the mid-1960s, Preller had embraced a more abstract painterly quality in a series focusing on astronomical themes. Strong circular motifs, which suggest mythological solar and stellar iconography, dominate complex works such as *Gold Temple* (1965), *Temple of the Sun* (1966), *Helios* (1965) and the gestural *Phaeton's Chariot* of 1967.

Preller introduces gold leaf into

the paintings of this period, not solely for its ornamental value but also metaphorically as a symbol of light itself as, in many cultures, gold has alluded to the divine light of spirituality. Gold has distinct associations with the solar discs of Egyptian art, the radiance of enlightenment within Buddhism and was traditionally used in depicting halos within Christian iconography.

The potential garishness of the gold in Preller's work was tempered by thin

washes of paint allowing it to become more elusive, less brassy. The swirling relief-like physicality in *Constellation* catches the light and evokes a fragment, a decorative architectural piece broken off some mythical temple structure. Preller's experimentation with the high relief gesso is a tantalising precursor to his innovative intaglios of the late 1960s and into the 1970s.

Karel Nel



52

Andrzej Urbanski

POLISH/SOUTH AFRICAN 1983–

A032 – Abstract in Red and Black

signed twice on the reverse and dated 2016
spray paint and mixed media on canvas
181 by 171,5 cm

R80 000 – 120 000

EXHIBITED

Circa, Cape Town, *AM01 1703/620/17 Andrzej Urbanski*, 1 to 24 September 2017.

LITERATURE

Emma van der Merwe (2017) *Andrzej Urbanski: Selected Works 2015–2017*, Cape Town: Andrzej Urbanski in association with Circa. Illustrated in colour, n.p.

The present lot was illustrated on the invitation to the exhibition *AM01 1703/620/17 Andrzej Urbanski*, at Circa, Cape Town, 2017.



53

William Kentridge

SOUTH AFRICAN 1955–

Horse

signed with the artist's initials,
numbered 3/14 and bears the
foundry mark.

bronze with black patina,
cast by Bronze Age

height: 31 cm including base

R1 000 000 – 1 200 000

EXHIBITED

Goodman Gallery, Johannesburg,
William Kentridge: What Will Come,
10 November to 14 December 2007.

PROVENANCE

Goodman Gallery



54

Guy Tillim

SOUTH AFRICAN 1962–

*Athénée Royal High School,
Lubumbashi, DR Congo, from the
Avenue Patrice Lumumba series*

signed, dated 2007, numbered 8/9 and
inscribed with the artist's name, the
title and the medium on a Stevenson
gallery certificate of authenticity label
adhered to the reverse
archival pigment ink on cotton rag
paper
80 by 120 cm

R80 000 – 120 000

ITEM NOTES

A Stevenson gallery Certificate of
Authenticity accompanies the lot.



55

Peter Haden

SOUTH AFRICAN 1939–1997

Batman

signed with the artist's initials
and numbered 3/10
bronze with green patina on
granite base
height: 28 cm including base

R40 000 – 60 000

EXHIBITED

Strauss & Co, Johannesburg,
Almost Forgotten, 16 to 31 July, 2019.
Strauss & Co, Cape Town, *Almost Forgotten*,
1 to 31 August, 2019.

LITERATURE

Gavin Watkins (2019) *Almost Forgotten:*
Peter Haden, 1939 to 1997, Johannesburg:
Strauss & Co. Other casts from the same
edition illustrated on the cover and on
pages 24 and 25.

ITEM NOTES

Thanks to Gavin Watkins for assistance
with cataloguing this lot.

Very little of Haden's early life can be pinned down precisely other than that he was born in 1939 and grew up in Johannesburg. His cousin Sheila Jarzin recalls that he spent some time in the studio of sculptor Ernest Ullmann, and perhaps that is where he learned the basics of his craft. From 1968 Haden was represented by Johannesburg gallerist Egon Guenther, until he moved to Switzerland in 1971. The sculpture *Batman* – the title referring to the bat-like wings of the figure rather than the character of the same name immortalised by Christian Bale – of which the present lot is number 3 of a planned edition of 10, was produced in 1970, too late to appear on any of the three exhibitions Haden had while living in South Africa – at the Lidchi Gallery in 1965 and the Egon Guenther Gallery in 1968 and 1969. It belatedly made its first public appearance in this country only this year, at a retrospective exhibition of the sculptor's work held at the Strauss & Co gallery in Houghton and at Welgemeend in Cape Town.



56

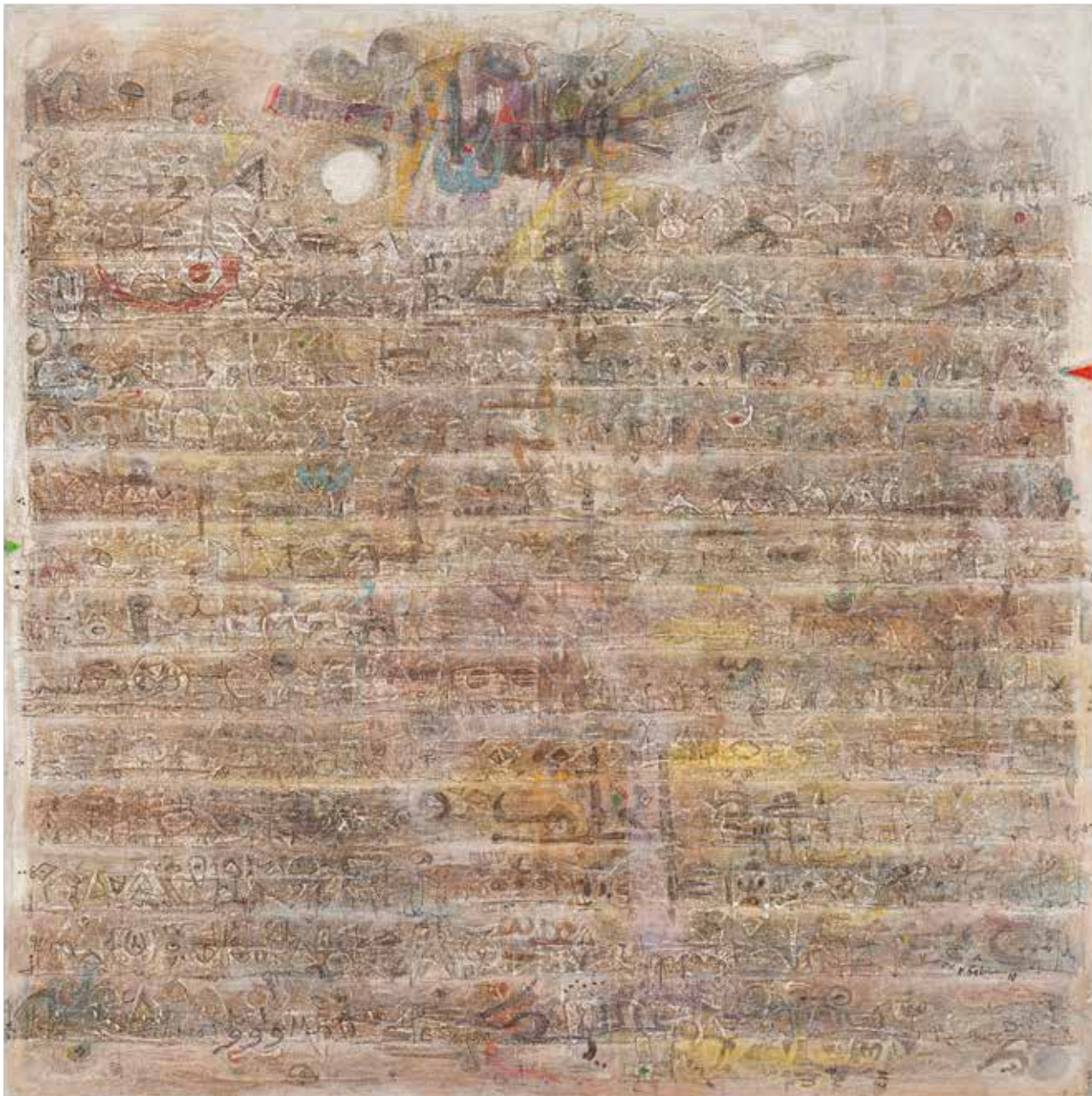
Sam Nhlengethwa

SOUTH AFRICAN 1955–

Triangle
(Abstract Composition)

signed, dated '90 and inscribed
with the title on the reverse
mixed media on canvas
188 by 134 cm

R150 000 – 200 000



57

Hussein Salim

SUDANESE 1966–

Timbuktoo Manuscript

signed and dated 10; signed, dated and
inscribed with the artist's name, the title
and the medium on the reverse
mixed media on canvas

170 by 170 by 2,5 cm, unframed

R80 000 – 120 000



André Lhote's studio, Paris, November 1953. Anna Vorster is seated in the foreground on the left.

South African Artists and Paris

Paris has been a beacon to successive generations of South African artists. The list of artists who lived and worked in the French capital, often briefly, but just as often for extended periods, is extensive. Artworks from some of them are gathered in this sale. The transformative effect of these detours, layovers and protracted sojourns was acknowledged in an important 1988 exhibition held at the South African National Gallery, Cape Town. The outcome of more than two years of research by three staff members, *Paris and South African Artists, 1850–1965*, explored the early influence of Paris and French aesthetic innovations on South Africa and its isolated artistic community. For collectors, the companion catalogue remains a valuable resource, especially for its listing of South African artists with significant links to Paris.

The first South African artist to study in Paris was Robert Gwelo Goodman, whose digs was a small room with charcoal heater. The influence of belle-époque Paris on the formation of a South African tradition is clear in Edward Roworth's early writings for the avant-garde literary journal *Voorslag*. Notwithstanding the ravages of two wars, the City of Lights continued to exert a strong hold on the South African imagination after 1945. Erik Laubscher left London in 1950 to study in Paris, at the Académie Montmartre, where Fernand Léger was the school's best-known faculty member. Influences necessarily varied. Cecil Higgs, Bettie Cilliers-Barnard, Sydney Goldblatt and Anna Vorster all studied at the Paris art school founded by cubist painter André Lhote.

The rich discourse around painterly abstraction that emerged after World War II energised the work of expatriate artists resident in Paris, notably Christo Coetzee, Paul du Toit and Nel Erasmus. Coetzee lived in Paris for ten years, showing with Lucio Fontana at Galerie Stadler in 1959 – incidentally the same year that South African poet Sinclair Beiles performed in a now-legendary levitation act organised by Greek artist Takis at Parisian dealer Iris Clert. Post-war Paris was more than simply a platform for showcasing innovative work; throughout its modern history the city has provided shelter for dissidents and exiles. Following in the footsteps of pioneering abstract painter Ernest Mancoba, who settled in Paris in 1938, Gerard Sekoto and Breyten Breytenbach also made Paris their home.

For many South African artists, though, Paris was a far-off ideal absorbed second-hand through exhibition catalogues, art magazines or the scattering of French works in local collections, notably the Johannesburg Art Gallery, or through influential teachers who had studied in the city, such as Laubscher or Ruth Prowse. The early work of Walter

Battiss, who visited Paris in 1938 on his first trip abroad, copying works by Gauguin, is partly a story of synthesising the influence of a distant tradition with his knowledge of home-grown practices.

The influence of Paris is evident in the work of contemporary masters like William Kentridge and Penny Siopis. In 1981 Kentridge studied mime and theatre at a school founded by Jacques Lecoq. Five years later, Siopis undertook a seven-month residency at the Cité Internationale des Arts – one of many local artists to do so, among them Moshekwa Langa and Billie Zangewa – after winning the Volkskas Atelier Award with her painting *Melancholia* (of which lot 64 is a companion piece).

In 1989 Esther Mahlangu was the only South African invited to show on curator Jean-Hubert Martin's landmark exhibition *Magiciens de la Terre* (Magicians of the Earth, 1989). Still debated, this exhibition nonetheless underscored a firm truism: Paris is an important staging post for bold and innovative art. Irma Stern was a frequent exhibitor in the late 1920s and early 1930s. More recently, photographers David Goldblatt and Santu Mofokeng were heralded with large survey shows, respectively at the Centre Pompidou (2018) and Jeu de Paume (2011). In 2018, sculptor Bronwyn Katz held a well-received solo show at Palais de Tokyo; Kendell Geers cemented his international status with a solo show at this contemporary art museum in 2002.

The corrupting influence of Paris is not without its critics. Roworth scorned the formal innovation coming out of Paris in his later years. In 1984, Robert Hodgins marvelled at how the 'old idolatry of Paris' had shut off artists to other influences, notably the expressionism of Weimar Germany. The blockbuster 2006 exhibition, *Picasso and Africa*, proposed as 'dialogue between Picasso and the African continent,' not only prompted lengthy queues in Johannesburg and Cape Town, it also revived 'the unfinished debate about African art and western modernism,' to quote art historian Chika Okeke-Agulu. Paris nonetheless endures, and its influence continues to resonate in the work of many South African artists.

Sources:

Lucy Alexander, Emma Bedford, Evelyn Cohen (1988) *Paris and South African Artists, 1850–1965*, Cape Town: South African National Gallery.

Ivor Powell (1984) 'One of my own fragments: An interview with Robert Hodgins', *De Arte*, No. 31, pages 36–45.

Joyce Newton Thompson (1951) *Gwelo Goodman*, Cape Town: Howard Timmins.

Sylvie Ramond (2012) *20th Century Masters: The Human Figure*, Johannesburg: Standard Bank Gallery.



58

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Pink Facade, Paris

signed and dated 'Paris 1948'

oil on board

51 by 63 cm

R30 000 – 50 000

ITEM NOTES

The artist arrived in Paris in 1947 and returned to South Africa in 1951.

Frustrated by the conservative doctrine of Edward Roworth at the Michaelis School of Art in Cape Town, and bold enough to abandon his local studies, Labuschagne moved to Paris in 1947 and focused on developing a Cubist aesthetic. The artist and his wife rented a small room on the Île de Saint Louis, where they welcomed Gerard Sekoto on his arrival in Paris. The two like-minded artists had met previously in Cape Town, and after the Labuschagnes moved on to an apartment on the Rue des Ursulines, a stone's throw from the Luxembourg Gardens, Sekoto took over their lease.

Labuschagne's early experiments in Paris were well-received, and he exhibited at the Salon de Mai in 1950 and the following year at the Genoa Biennale alongside the likes of Picasso, Leger and Rouault. He settled back in South Africa in 1951, continuing his remarkable abstract trials on his farm in the Piet Retief area. Sekoto, of course, in self-imposed exile in the city, would never return to his homeland.



59

Eugene Labuschagne

SOUTH AFRICAN 1921–1990

Ironing Lady (The Artist's Wife)

signed and dated '49; inscribed with the title on the reverse

oil on canvas laid down on board

37 by 26 cm

R20 000 – 30 000



© Gerard Sekoto Foundation | DALRO

60

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Three Figures

signed and dated 68
oil on canvas
32 by 40 cm

R350 000 – 500 000**ITEM NOTES**

The artist arrived in Paris in 1947, attended drawing classes at the Académie de la Grande Chaumière.

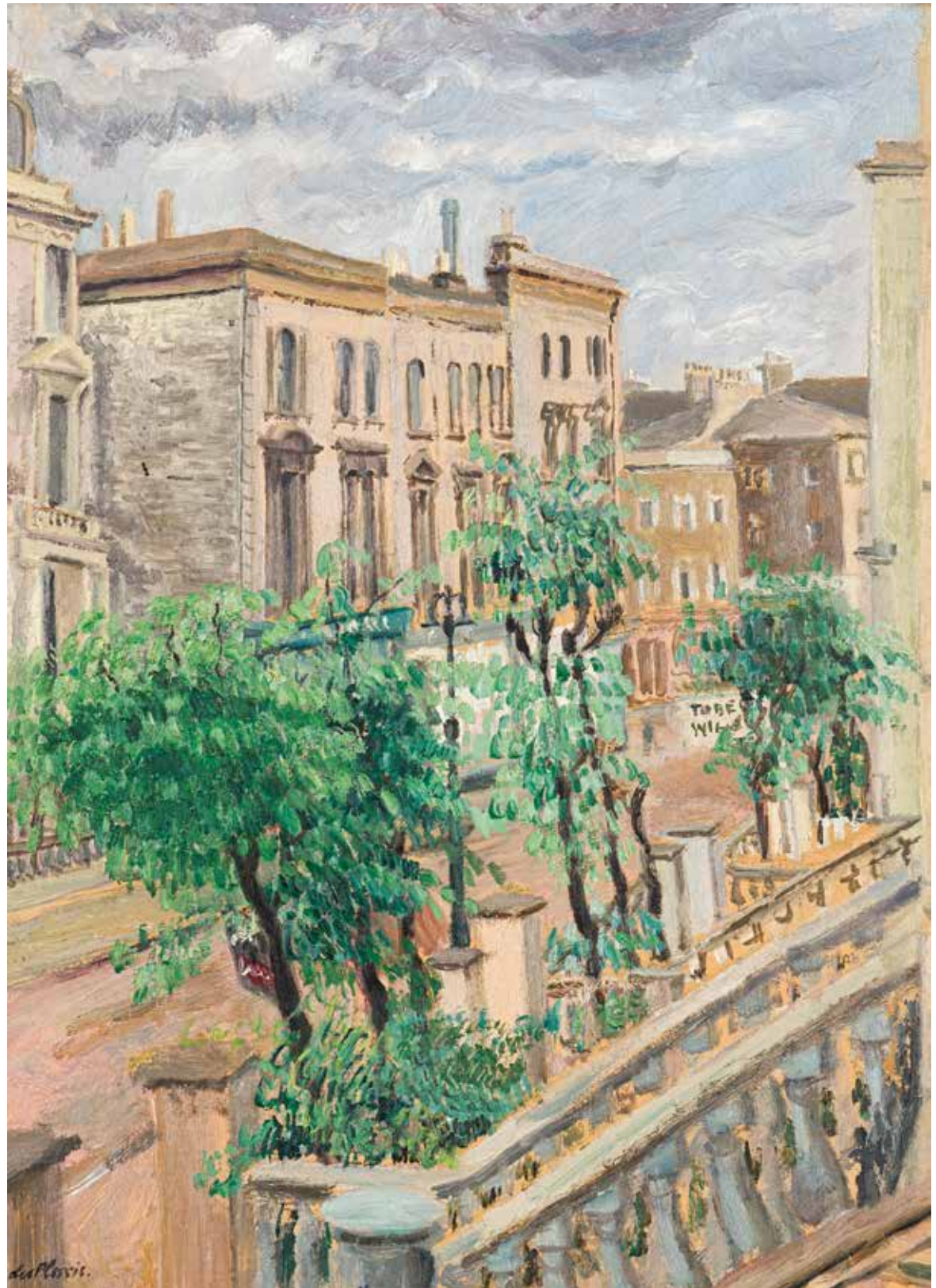
Gerard Sekoto's preoccupation with the human form cannot simply be reduced to his personal curiosity. Throughout his career, Sekoto produced compelling works delving into the signification of human figures and the spaces they inhabit with great complexity. His oeuvre demands and solicits a careful and mindful consideration of the aesthetic approaches that inform his compositions and how he sought to communicate his fascination with the solemnity of the everyday.

The three shadowy, faceless, dancing figures, painted in dark tones of maroon and blue but with stark white highlights where they catch the light, impart a sense of intrigue. The stylistic approach in this work converses seamlessly with other

works done in the late 1960s such as *Dancing Senegalese Figures* (1967) and *Dancing Figures* (1968) which also exhibit a sense of mystery. In Senegal, he explored his own childhood memories while expressing his fascination with how the people of Casamance's cultural ceremonies 'preserved their African way of living.'¹ With his remarkable, painterly proficiency, Sekoto succeeds in giving language to human forms. An accomplishment that singles him out as one of the great modernists.

¹ Sekoto, quoted in Barbara Lindop (1995) *The Art of Gerard Sekoto*, London: Pavillion, page 24.

Thabang Monoa



61

Enslin du Plessis

SOUTH AFRICAN 1894–1978

London Terraces

signed
oil on board
61,5 by 44,5cm

R30 000 – 50 000

ITEM NOTES

The artist made regular visits to France where he was exposed to the works of Camille Pissarro, Pierre Bonnard and Édouard Vuillard.

62

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Café Scene, Paris

signed
gouache on paper
25 by 31 cm

R80 000 – 120 000**ITEM NOTES**

The artist arrived in Paris in 1947, attended drawing classes at the Académie de la Grande Chaumière.



© Gerard Sekoto Foundation | DALRO

63

Lippy Lipshitz

SOUTH AFRICAN 1903–1980

Self Portrait

signed, dated 1957 and numbered
'2nd State' in pencil in the margin
etching
plate size: 18 by 16,5 cm

R3 000 – 5 000**ITEM NOTES**

The artist arrived in Paris in 1928, and studied under Antoine Bourdelle at the Académie de la Grande Chaumière.



64

Penny Siopis

SOUTH AFRICAN 1953–

Act I Scene II

1986–1987

signed

oil on canvas

120 by 120 cm

R2 800 000 – 3 500 000**ITEM NOTES**

The artist was the 1984 winner of Absa l'Atelier Art Competition, stayed at the Cité Internationale des Arts, Paris.

In 1984 Penny Siopis took up a lectureship at Wits University where she began work on a new suite of paintings informed by history painting, and the Dutch 'vanitas' still lifes, two stylised genres from the seventeenth century. Growing out of her earlier 'cake paintings', which introduced the artist's use of distorted perspective and impasto surface treatment, Siopis's new works portrayed grand dining halls with tables overloaded with fruit, confections, flowers, statuettes and other bric-a-brac from her studio. The artist has described these works as allegories of excess.¹ Started in 1986 and completed in 1987 following a long stay in Paris, the present lot includes pictorial elements (a tortoise shell, porcupine quills, classical statuettes, red arum lilies) appearing in two other major works from this period: *Still life with Watermelon and Others Things* (1985) and *Melancholia* (1986). Although completed *à la Melancholia*, the artist changed certain details in this lot, notably drawing from a tableau featuring the artist and some of her students staged in the painting studio at Wits.²

At the centre of this composition, seated on a floor, naked but for a white sheet, is the artist, who returns the viewer's gaze. The self-conscious gesture invokes Velázquez's *Las Meninas* (1656), an illusionistic allegory of spectatorship that directly informed Siopis's paintings. The dead hare in the painting within a painting (middle ground, left) further extends the artist's exploration of artifice and illusionism in painting and was based on a postcard image that Siopis found in Paris. The paintings include various accoutrements of affluence. The lion was modelled after a taxidermied animal that would later also feature in Siopis's installation *Charmed Lives* at New York's Museum for African Art in 1999. The magnificently detailed curtain tassel, a hallmark of the French craft of passementerie, is in Siopis's painting a haptic icon of plenitude. Unmissable as a feature, it connotes the privileges and pretences of late-apartheid white South Africa.

1. Gerrit Olivier (ed) (2016) *Penny Siopis: Time and Again*, Johannesburg: Wits University Press, page 59.

2. Interview with the artist, 13 September 2019.



Melancholia, 1986, courtesy of the Johannesburg Art Gallery.







65

Penny Siopis

SOUTH AFRICAN 1953–

Bonne Esperance

1988

signed

oil pastel on card

111 by 129 cm

R1 000 000 – 1 500 000

EXHIBITED

Goodman Gallery, Johannesburg,

History Paintings, 1990.

Stevenson, Cape Town, *Perspectives 3*,

10 October to 14 November 2015.

LITERATURE

Gerrit Olivier (ed) (2014) *Penny Siopis:*

Time and Again, Johannesburg: Wits

University Press. Illustrated in colour

on page 85.

Stevenson (2015) *Perspectives 3*, Cape

Town: Stevenson. Illustrated in colour

on page 25.

This lot forms part of a loose constellation of analytical self-portraits featuring likenesses of Penny Siopis made during private performances between 1987 and 1994. Typically done collaboratively, these performances have manifested as photos and videos, as well as served as the basis for paintings and drawings. Interested in historical depictions of the Cape Peninsula, especially in colonial maps, Siopis asked her late partner, Colin Richards, an accomplished draughtsman, to draw various maps of the Cape of Good Hope on her back, as well as document the outcome. The resultant photographs formed the basis of two pastel drawings, one depicting the apparently tattooed subject seated upright (*Exempli Gratia*, 1989), the other depicting her as a prone figure in a landscape based on a second colonial map and framed within an ornate frontispiece taken from a third map of the Cape. 'Combining



Exempli Gratia, 1989.

different modes of representation in this way I hoped to put something of a strain on the logic of perspective and system of cartography that we usually associate with colonial conquest and the Enlightenment. The work reflects my interest at the time in history written on the body, specifically the female body, and what this says about the colonial conquest and the Enlightenment. In addition, my layering of the pastel was strongly process-based. I'd draw and then sand off part of the drawn surface, then draw again, fix the drawing, sand it, draw and then fix. So the pastel is never a direct depiction but the accumulation of bits of pigment that survive the abraded surface, the drawn surface itself an analogy for the skin of the body.¹ The draped nude, a staple of art history and photo-based erotica, further extends the scope of this enquiry.

1. Penny Siopis (2015) *Perspectives 3*, Cape Town: Stevenson, page 26.









66

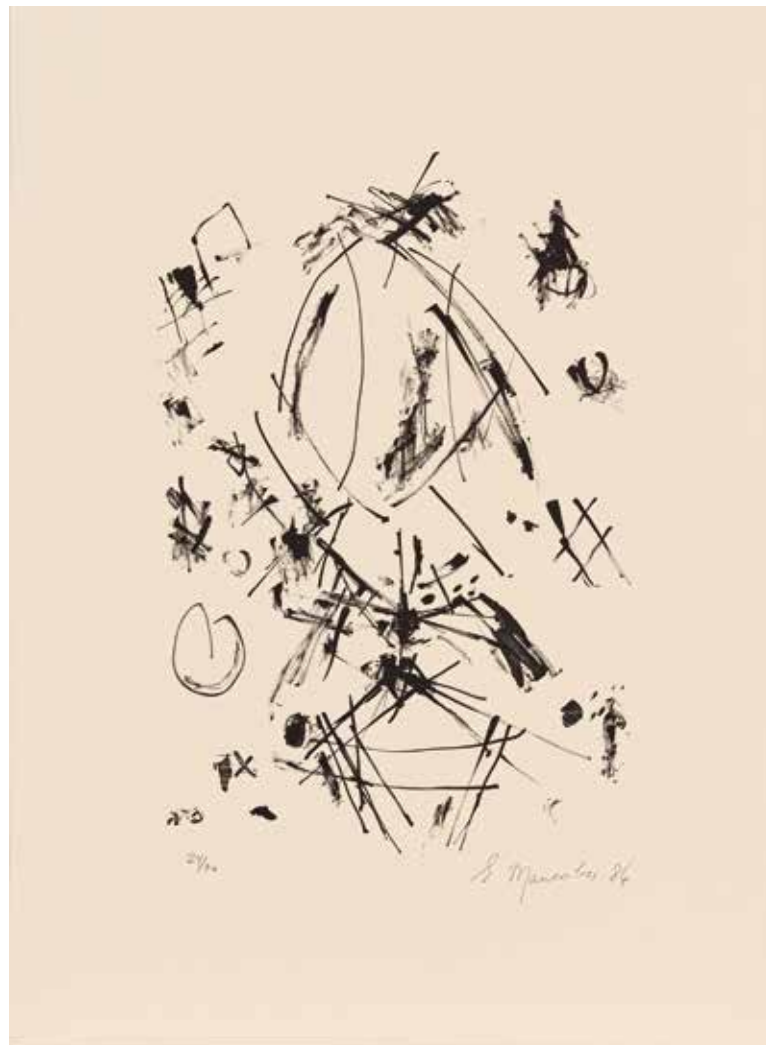
Penny Siopis

SOUTH AFRICAN 1953–

Everlasting

signed and inscribed with
the title on the reverse
mixed media and collage
29 by 20 cm

R100 000 – 150 000



67

Ernest Mancoba

SOUTH AFRICAN 1904–2002

Untitled

signed, dated 86, numbered 24/70 and
embossed with the Hostrup-Pedersen
Litho Johansen chopmark in the margin
lithograph
sheet size: 61 by 45 cm

R20 000 – 30 000

ITEM NOTES

The artist was interned by the Germans
in Paris, eventually settling in Paris after
WW II with his wife Sonja Ferlov.



68

William Kentridge

SOUTH AFRICAN 1955–

Baggage

signed and numbered 21/24

lithograph and collage

53 by 172 cm

R200 000 – 300 000

ITEM NOTES

The artist studied mime and theatre at the École Internationale de Théâtre Jacques Lecoq, Paris, and showed work at the Fondation Louis Vuitton exhibition *Art/Afrique, le Nouvel Atelier* from April 26 to August 28, 2017.

69

Clive van den Berg

SOUTH AFRICAN 1956–

Bluff, Again

1989–2019

signed with the artist's initials

oil pastel on paper

197 by 122 cm

R175 000 – 225 000

ITEM NOTES

The artist was the 1978 winner of Absa L'Atelier Art Competition, worked in a studio at the Cité Internationale des Arts, Paris.

Bluff, Again was started in the late 1980s and completed this year, 2019.

On a recent visit to Durban, walking around the sites where I used to draw I was struck by the continuity of my interest in land. The central concern of these works, the relationship of settlers to land, has persisted. When I moved to Johannesburg I no longer had the ocean to work with. Instead I became interested in the underneath, the landscapes below the ground, which have marked so much of our country's history.

When I lived in Durban I was particularly interested in the edges of the city, most enduringly the harbour entrance, positioned in the shadow of the Bluff.

These are somewhat melancholy works. Great pieces of land rise precariously from the ocean with architectural fragments clinging to them. One can recognise bits of Victorian fretwork, but also what could be defensive walls. The land is stripped and the earth has been dug for leisure and commerce.

Clive van den Berg



Sketch for *Bluff, Again*, graphite on paper.





In Memoriam

Diamond Bozas – painter, teacher, floral artist, baker and Eshowe native – died this year in July at the age of 95. His mesmerising still lifes grounded in realism, his atmospheric and symbolic KwaZulu-Natal landscapes, and his forays into decorative abstraction, made him a favourite of institutions and discerning collectors, both here and abroad. Having been mentored by Nils Andersen in Durban, and having exhibited with the Natal Society of Artists and with Sigrid Solberg in Eshowe, Bozas trained at the Chelsea School of Art under Raymond Croxon and alongside Patrick Caulfield and Elisabeth Frink.



Bozas visited Notre-Dame with Despina and Tasia Bozas (his mother and wife, above) in Paris in 1959.



70

Diamond Bozas

SOUTH AFRICAN 1923–2019

Still Life with Cabbage

dated 1959 and inscribed with the artist's name, the title and the medium on a Tatham Art Gallery label adhered to the reverse.

oil on board
100 by 116 cm

R90 000 – 120 000

LITERATURE

Brendan Bell and Bryony Clark (eds) (2013) *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 74.

ITEM NOTES

Visited Paris in 1959 to celebrate his first wedding anniversary. Returned to Paris in 1991.

Still Life with Cabbage was accepted for the Royal Academy Summer Exhibition in 1959, and Bozas was elated when he found his painting illustrated in the catalogue. A first wedding anniversary present was a trip to Paris with his mother and his wife, Tasia. Bozas spent much of the time visiting art museums, including the Louvre. He and his wife promised themselves they would go back to Paris again sometime, which they managed in 1991 with a residency at the Cité Internationale des Arts. This included free passes to many art

museums, of which Bozas took full advantage.

As part of his studies towards a Diploma in Design (NDD) at the Chelsea School of Art (1955–1959), Bozas chose to write an essay entitled *Masters of Still-life*. Two of the artists he singled out for analysis were the Frenchmen Jean-Baptiste-Siméon Chardin (1699–1779) and Paul Cézanne (1839–1906). He became acquainted with their work during visits to public art collections in London, and they became the guiding inspiration for his own still life paintings. 'As a painter of still life,' Bozas felt that 'Chardin shows in two respects a degree of skill which has never been surpassed – in his composition and his handling of light effects'. During his stay in Paris in 1991, on a visit to the Louvre he came across a Chardin, not big, but it held its own against enormous paintings next to it. I went back to it time and time again on subsequent visits. Chardin has left a great impression in me, I still regard him as one of my greats'.

Brendan Bell

71

Rosamund Everard-Steenkamp

SOUTH AFRICAN 1907–1946

Still Life with Erythrina Zeyheri

signed; inscribed with 'Still Life with Coral Tree' on a Pretoria Art Museum label on the reverse
oil on canvas

91,5 by 59 cm excluding frame;

105 by 73 cm by 4 cm including the artist's painted frame

R350 000 – 500 000

PROVENANCE

The collection of Ruth Everard Haden.
Private Collection, Johannesburg.

EXHIBITED

Pretoria Art Museum, Pretoria,
Retrospective Exhibition of the Everard Group, 1967.

LITERATURE

Frieda Harmsen (1980) *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: Van Schaik. Illustrated on page 159 as plate 184.

Alan Crump (2000) *The Everard Phenomenon: An Exhibition of Paintings by the Everard Family*, Johannesburg: The Standard Bank Gallery. Illustrated on page 119, catalogue number 49.

ITEM NOTES

The artist studied music from 1925 to 1926 at the Paris Conservatoire.

The Everard Group included sisters Edith King (see Lot 78) and Bertha Everard, Bertha's daughters Ruth and Rosamund, and later Ruth's daughter Leonora and Leonora's daughter Nicky. Rosamund Everard-Steenkamp, the youngest of the original members, spent time in the 1920s in London and Paris where she entered the Conservatoire to study music.

The original group's work has similarities with that of the Bloomsbury Group, who were working at the same time, particularly the work of Rosamund, who designed and painted the frame for her painting *Still Life with Erythrina Zeyheri*.





72

Alexis Preller

SOUTH AFRICAN 1911–1975

Study for Centre Panel, All Africa Mural, Receiver of Revenue (SARS), Johannesburg

signed and dated '54
oil on canvas
40 by 50 cm

R400 000 – 600 000**LITERATURE**

Cf. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II: Collected Images*. Pages 142 to 149.

ITEM NOTES

Although Preller hoped to study at the Académie de la Grande Chaumière in Paris under Othon Friesz, he couldn't afford to, but was introduced to Friesz by his artist-friend Judith Gluckman on a visit in 1937. He visited Paris again in 1946.

Preller's admiration for Raoul Dufy is evident in the present lot, an oil on canvas sketch for the upper part of the central panel of the large three-panel *All Africa* mural, installed at the former Receiver of Revenue offices, Johannesburg. The mural, by far Preller's largest undertaking up to that point, was commissioned in 1953. He worked on the many preliminary drawings and paintings and the final panels for two years, completing and installing the work in 1955. In the finished central panel, the upper part depicts 'The Triumph of the African Sun' and the lower part a frieze of warriors and musicians. In this sketch painting, the frieze is absent and the strange disk (which seems to derive from a similar form in Hieronymus Bosch's *Garden of Earthly Delights*), with its merry-go-round of paired horses is being developed. All the elements of the final design are sketched out loosely as the forms and spatial arrangements are being thought through. Preller describes how in the final mural 'over the floating disc there is a large mask shape, a purely African representation, with horns, which I wanted to symbolize the sun over the continent'. Here, the gold, black and scarlet sun is left underdeveloped, and Preller seems to change tack later in the final version when the sun recognisably becomes a Bateke (Congo) dancing mask. In drawing on Egyptian, Etruscan, early Netherlandish, early Renaissance and African sources, Preller

creates 'a new Africa, a mythic world, a construction of deep hybridity, that is regal, beautiful and fantastical!'

1. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows, Volume II, Collected Images*, Johannesburg: Shelf Publishing, page 148.



73



73

Walter Battiss

SOUTH AFRICAN 1906–1982

Notre Dame; From Pont d'Austerlitz, Paris, two

each signed with the artist's initials, dated in French (14 Juillet '49 and 6 Juillet '49) and inscribed with the title in pencil in the margin
pencil on paper
34 by 25,5 cm; 25,5 by 34 cm
(2)

R25 000 – 35 000

Walter Battiss's first trip overseas in 1949 was a personal quest to meet his favourite artist, Pablo Picasso, in Paris, a dream that became reality when Picasso's agent, Henry Kahnweiler introduced him to the famous Spanish artist. While waiting for Kahnweiler to arrange the meeting, Battiss roamed the streets of Paris, making sketches of the well-known landmarks of the city. Battiss gave Picasso a copy of his book, *The Artists of the Rocks* (1948), and Picasso reciprocated with a lithograph of a bull. Picasso evidently asked him: 'Tell me now, Battiss, am I as good as your Bushman artists?'

1. Murray Schoonraad (1976) *Walter Battiss*, Cape Town: Struik, page 16.



74



74

Diane Victor

SOUTH AFRICAN 1964–

Burning Day

signed, numbered 12/30 and inscribed with the title in pencil in the margin
three-colour lithograph
36,5 by 43,5 cm

R12 000 – 18 000

On the 15 April this year, a fire broke out under the roof of the centuries-old French Gothic cathedral, Notre-Dame de Paris (Our Lady of Paris). The vaulted stone ceiling largely protected the interior of the building, but the cathedral's spire collapsed during the blaze.



75

Anna Vorster

SOUTH AFRICAN 1928–1990

Bloomsbury Rooftops

signed and dated 53; dated 1953 and inscribed with the artist's name, the title and 'Exhibited at Young Painters from the Commonwealth' on a label adhered to the reverse; inscribed with the artist's name, the title and 'Exhibited on Hulde aan Anna Vorster 94, cat. no. 2' on a Pretoria Art Museum label adhered to the reverse
oil on canvas
39,5 by 59,5 cm

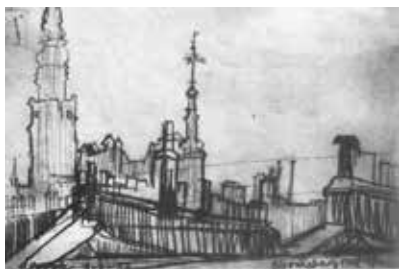
R15 000 – 20 000

fig 1.

EXHIBITED

Commonwealth Art Gallery, London, *Young Painters from the Commonwealth*, 1953.
Pretoria Art Museum, Pretoria, *Hulde aan Anna Vorster*, 1994.

ITEM NOTES

The artist studied under André Lhote in Paris from 1953 to 1954, and under Stanley William Hayter at Atelier 17 in 1964.

Anna Vorster completed her Fine Arts degree at the University of the Witwatersrand between 1948 and 1952, overlapping with the so-called Wits Group that included Christo Coetzee, Nel Erasmus, Larry Scully, Cecil Skotnes, Gordon Vorster and Esmé Berman. As Vorster was awarded a two-year scholarship to study in London and Paris, she trained at the Slade School of Art between 1952 and 1953 (at a time when the teaching staff included William Coldstream, Graham Sutherland, Henry Moore and Lucien Freud), before staying at the Cité Internationale des Arts (in a room with Nel Erasmus) the following year, and working under André Lhote. *Bloomsbury Rooftops*, of course, was executed while at the Slade, and shows neat rows of clay

chimney pots against a grey sky. It was painted from the window of the Hotel St Margarets, from where the artist had a view towards the small dome and spire of the Russel Square Hotel. A wonderful, expressive study for the painting survives (fig 1).

Bloomsbury Rooftops was included in the Exhibition of Commonwealth Artists held in London during the coronation of Queen Elizabeth II. Although painted in a loose style, the work can only ever fall into a broadly realist category. *Cypress Tree*, by comparison, which was painted a few years later, probably in Bloemfontein, provides evidence of an enormous shift in the artist's style: a more severe and abstract aesthetic is on show, with the trees simplified into angular geometric elements, their trunks sinuous and one-coloured, and the palette, dominated by electric pink, sunglow yellow and midnight blue, distinctly modern. The step-change, one expects, was down to her Parisian exposure in between. Not only would she have come under the sway of Lhote's late-career loyalty to Cubist and Fauvist traits, but she would also have been moved by the work of another expatriate in Paris, Maud Sumner.

76

Anna Vorster

SOUTH AFRICAN 1928–1990

Cypress Tree

signed and dated 56; inscribed with the artist's name and the title on a South African Association of Arts (The First Quadrennial Exhibition of Southern African Art) label adhered to the reverse
oil on board
44,5 by 36 cm

R15 000 – 20 000



77

Christo Coetzee

SOUTH AFRICAN 1929–2000

Blue Lantern

signed; signed and inscribed with the title and 'Paris 65' on the reverse
mixed media on canvas laid down on board

45 by 36,5 cm

R80 000 – 100 000

ITEM NOTES

The artist stayed in Paris intermittently between 1956 and 1965; showed at Galerie Stadler and Musée des Arts Decoratifs among other venues.



Christo Coetzee, Paris, 1963.



78

Ruth Everard Haden

SOUTH AFRICAN 1904–1992

Portrait of Edith King

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

R90 000 – 120 000**ITEM NOTES**

The artist established her own studio in Boulevard Edgar Quinet in 1924, also attended classes at the Colarossi Art School in the Rue de la Grande Chaumière. Showed work at the Salon d'Automne in 1925. Studied under André Lhote in 1927.



79

Maud Sumner

SOUTH AFRICAN 1902–1985

Woman Seated at a Mirror

signed
oil on canvas
61,5 by 52 cm

R350 000 – 500 000**ITEM NOTES**

In 1932, the artist studied under Georges Desvallières and Maurice Denis at the Académie de la Grande Chaumière, and briefly under André Lhote. Exhibited at Galerie Druet, Salon des Tuileries and Salon d'Automne; included in Femmes Artistes Moderne in 1937. Major exhibition in 1967 at Galerie Jacques Massol, Paris.

Maurice Denis, Maud Sumner's teacher, mentor and friend while she studied in Paris, was a friend and colleague of the post-impressionist painters Pierre Bonnard and Édouard Vuillard, whom Sumner met while staying at the home of the Denis family. The present lot recalls the intimate domestic scenes painted by both Bonnard and Vuillard, their 'figures in an interior', usually women, shown seated, in conversation, sewing, in the garden, or in front of a mirror. The woman in this painting wears a summery floral dress whose pattern of red and purple flowers links compositionally to the red blooms on the dresser and the warm tones in the woman's face. She appears at first to be examining her own reflection and the flower she is holding in her hand, but she also looks through the mirror and back out into the room, making eye contact with the painter and the viewer.



80

Clément Sèneque

SOUTH AFRICAN 1896–1930

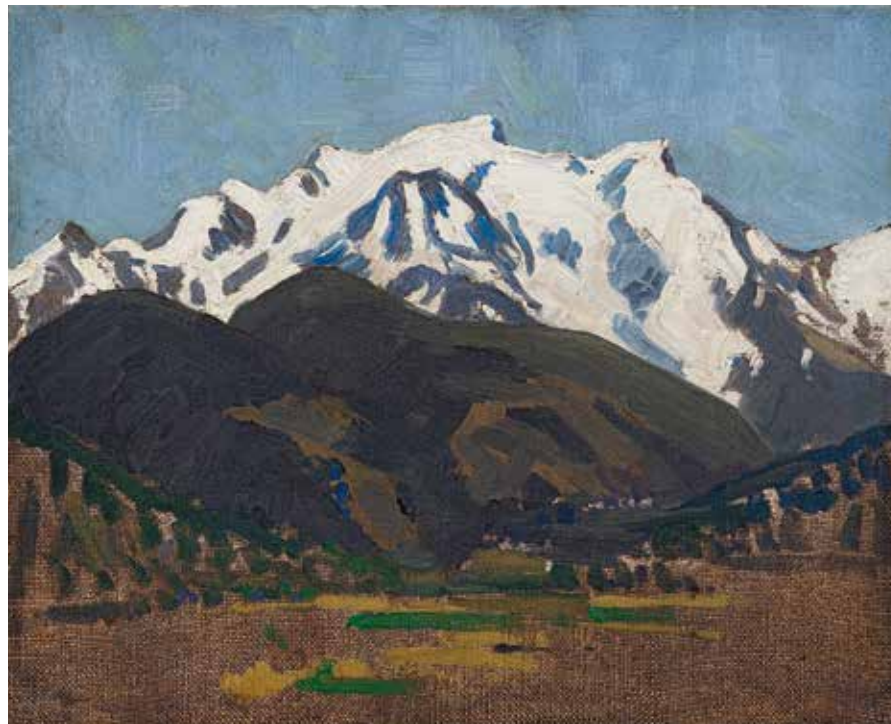
Mont Blanc

dated 1923 and inscribed with the artist's name and the title on the reverse
oil on canvas laid down on board
33,5 by 40,5 cm

R30 000 – 50 000

ITEM NOTES

The artist studied at the École des Beaux-Arts, Paris, under Professeur Héraut and Alfred Agache from 1921 to 1925. Participated in several Paris salons. Held a solo exhibition at the Maison des Artistes, Paris, in 1924.



81

Maud Sumner

SOUTH AFRICAN 1902–1985

Maurice Denis' Garden (l'Après-midi d'un Faune)

C.1935

signed; inscribed with the title on the reverse
watercolour and ink on sketchbook page
27 by 34 cm

R10 000 – 15 000

ITEM NOTES

In 1932 studied under Georges Desvallières and Maurice Denis at the Académie de la Grande Chaumière, and briefly under André Lhote. Exhibited at Galerie Druet, Salon des Tuileries and Salon d'Automne; included in Femmes Artistes Moderne in 1937. Major exhibition in 1967 at Galerie Jacques Massol, Paris.

When Maud Sumner was studying in Paris, she attended the Ateliers d'Art Sacré under studio masters George Desvallières and Maurice Denis, who took an interest in their students' painting and advancement as well as their welfare if they proved to be 'serious' students. Denis invited Sumner to stay at his home Le Prieuré, an old priory at St. Germain-en-Laye in the western suburbs of Paris. The artist recalled that the walls of the house were 'adorned with paintings, and not only his own. Here I could contemplate at leisure works by Sérusier, Roualt, Ogilon Redon, Cézanne, Renoir, Gauguin, Vuillard, etc., and a sculpture by Maillol. I was received as one of the large family, slept in a beautiful room overlooking the garden and the magnificent views he had so often painted ... Here I painted interiors, garden scenes and portraits of 'le vieil oncle' (the old uncle) who was living with them.

The present lot's subtitle, *l'Après-midi d'un Faune* (Afternoon of a Faun), refers to Stéphane Mallarmé's poem (1876), which inspired Claude Debussy's influential orchestral composition (1894), which in turn provided the basis for the ballet choreographed by Vaslav Nijinsky (1912). In the poem, a faun unsuccessfully pursues the nymphs and naiads he encounters in the forest.'

1. Source: Maud Sumner (1975) 'Recollections of Paris', *Apollo*, 102:164, October, pages 286 to 293.



82

Ruth Everard Haden

SOUTH AFRICAN 1904–1992

St Tropez

signed; inscribed 'Property of Leonora
E Haden + Mrs R Haden' on the
stretcher

oil on canvas

71 by 90 cm

R70 000 – 100 000

ITEM NOTES

The artist established her own studio
in Boulevard Edgar Quinet in 1924;
also attended classes at the Colarossi
Art School in the Rue de la Grande
Chaumière. Showed work at the
Salon d'Automne in 1925. Studied
under André Lhote in 1927.



83

Wolf Kibel

SOUTH AFRICAN 1903–1938

***View over Rooftops towards
the Sea***

inscribed with the artist's name on
the reverse

oil on canvas laid down on board

17 by 18 cm

R70 000 – 100 000

ITEM NOTES

The artist studied at the École de
Paris, returning to South Africa with
Lippy Lipshitz in 1934.



84

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Abstract Composition

signed and dated '57

oil on canvas

88 by 88,5 cm

R80 000 – 120 000

ITEM NOTES

The artist studied painting at André Lhote's atelier in 1949 and at the Académie de la Grande Chaumière. In 1956, studied etching and engraving at Stanley Hayter's Atelier 17, exhibited at Galerie Gérard Mourgue, Paris, and worked in lithographic studio of Jean-Paul Pons for three months in 1964 and 1971.

Soon after her arrival in Paris for a second study period in 1956, Bettie Cilliers-Barnard mounted an exhibition of new work at Galerie Gérard Mourgue, showing nonfigurative abstract works such as the present lot. The new style, although a dramatic departure from her earlier work, was a logical stylistic progression from the work she produced under André Lhote during her first visit to Paris in 1948, and her later studies under master printmaker, Stanley William Hayter. She synthesised both these influences in work that has a characteristic abstract, graphic quality in this period.



85

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Wandeling

signed and dated 1955

oil on canvas

48 by 63 cm

R60 000 – 90 000





86

Erik Laubscher

SOUTH AFRICAN 1927-2013

Abstract Landscape

signed; signed and dated 56
oil on board
40,5 by 53cm

R250 000 – 350 000**ITEM NOTES**

The artist studied from 1950 to 1951 under Fernand Léger at the Académie Montmartre. He met his wife, Claude Bouscharain, in Paris.



The artist (second from left) with Bob Kaiser on the bank of the Seine, Paris, 1950.



87

87

Erik Laubscher

SOUTH AFRICAN 1927–2013

Overberg Landscape

signed and dated '98

oil on canvas

62 by 98 cm

R300 000 – 400 000

88

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

*Abstract Composition
in Yellow*

signed

oil on canvas

102 by 122 cm

R40 000 – 60 000

PROVENANCE

The artist's family.

ITEM NOTES

The artist studied from 1950 to 1951 under André Lhote and Fernand Léger and later independently in Paris.



88

89

Gordon Vorster

SOUTH AFRICAN 1924–1988

Landscape with Baobab Trees

signed on the backing paper on the reverse
oil on canvas laid down on board
53 by 102,5 cm

R40 000 – 60 000**PROVENANCE**

Commissioned from the artist by the current owner.

ITEM NOTES

The artist visited Paris.



90

Jack Lugg

SOUTH AFRICAN 1924–2013

Nongqawuse's Dream

signed and dated 62; inscribed with the title and the date on the reverse
oil on canvas laid down on board
59 by 74 cm

R20 000 – 30 000**PROVENANCE**

The artist's family.

EXHIBITED

Gallery 101, Johannesburg, *Exhibition of Painting, Sculpture, Drawing and Graphic Art by Jack Lugg*, 1962.

Ann Bryant Art Gallery, East London, *Jack Lugg Retrospective*, 2018.

Nelson Mandela Metropolitan Museum, Port Elizabeth, *Jack Lugg Retrospective*, 2018.

Pretoria Art Museum, Pretoria, *Jack Lugg Retrospective*, 2019.

LITERATURE

The Art Critic (1962) *The Star*, Tuesday 26 June. Not illustrated.

Sarah Sinisi (2019) *The House that Jack Built: An Illustrated Biography of Jack Lugg*, Cape Town: Jack Lugg Art Gallery. Illustrated in colour on page 162.

ITEM NOTES

This work forms part of the African Legends series the artist produced in 1962.

The artist studied at the École des Beaux-Arts, Paris, under Matisse.



In the 1950s, Jack Lugg relocated to the Eastern Cape, where his interactions with the local Xhosa people prompted a number of artworks centred around both Xhosa stories and traditions, and broader South African cultures and histories.

The painting titled *Nongqawuse's Dream* draws from historical accounts in both colonial records and oral recollections of generations of Xhosa storytellers. Nongqawuse, a prophetess, was told of a number of ancestral asseverations that instructed the Xhosa people to destroy their cattle, crops, and essentially, their livelihood – with the promise that the impending colonial power would be thwarted. Many followed through. Over time, weakened and with the prophecy

unfulfilled, the Xhosa people were subdued by British invaders. Lugg tugs on a thread of this story, weaving together his own ideas and untangling aspects of the story through the medium of painting. He portrays the ephemeral, the intangible, and the spiritual, and said that 'art is almost like a religion for me. I'm merely the vehicle through which this strong spirit drives.' In this painting, tentative strokes and deep colours conjure a scene that is there but not quite there. The quiet, watery depths suggest dipping in and out of consciousness, or a state of dreaming and awakening.

1. Sarah Sinisi (2019) *The House that Jack Built: An Illustrated Biography of Jack Lugg*, Cape Town: Jack Lugg Gallery.

91

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Volmaan

signed and dated 1957

oil on board

82 by 80 cm

R120 000 – 160 000

PROVENANCE

Bought by Dr JA Venter from the artist's exhibition in Heidelberg. Thence by descent.

EXHIBITED

City Hall, Heidelberg (Transvaal), 14 to 17 October 1957.

LITERATURE

Johannes Meintjes catalogue number 556.

ITEM NOTES

The artist studied in Amsterdam and Paris in 1958.



92

Karin Jaroszynska

SOUTH AFRICAN 1934–2014

***The Red Cloak, Quasimodo*, two**

each signed; *The Red Cloak* inscribed with the title on the reverse mixed media on paper

The Red Cloak: 117 by 77 cm;

Quasimodo: 103 by 71 cm

(2)

R70 000 – 90 000

PROVENANCE

Everard Read gallery, Johannesburg. Private Collection, Johannesburg.

ITEM NOTES

Associated with Romanet Gallery, Paris, from 1978. First solo exhibition in Paris in 1980.



93

Pranas Domsaitis

SOUTH AFRICAN 1880–1965

Big Austrian Flowerpiece

signed with the artist's monogram;
inscribed with the title and
'Authenticated as an original
painting by Pranas Domsaitis and
signed by Adelheid Domsaitis' on a
label adhered to the reverse
oil on canvas laid down on board
73 by 55 cm

R40 000 – 60 000**ITEM NOTES**

The artist completed a study tour to
Paris in 1910.



94

Maurice van Essche

SOUTH AFRICAN 1906–1977

Still Life with Calabashes and Mask

signed
oil on board
40 by 47 cm

R70 000 – 100 000**ITEM NOTES**

The artist studied under Henri
Matisse, later having a solo
exhibition in Paris in 1933.





© Andrew Verster | DALRO

95

Andrew Verster

SOUTH AFRICAN 1937–

Ruth in Paris

signed and dated 85
charcoal on paper
67 by 50 cm

R10 000 – 15 000

ITEM NOTES

The artist stayed at the Cité
Internationale des Arts in Paris.

Verster painted and drew the people close to him. They were conveniently available sitters, but the artworks are also a record of his affections and capacity for enduring friendships. His Aunt Ruth was a favourite subject. As a young artist studying in London, he painted Ruth, rather melancholy paintings of a solitary figure against a flat ground. When Andrew was at the Cité Internationale des Arts in Paris, Ruth came to visit from London and Andrew made numerous drawings of her in pencil crayon and charcoal. Verster maintained a lifelong correspondence with his aunt, usually writing every day, banging away on an Olivetti typewriter before he had a computer.

Clive van den Berg



96

Alison Roux

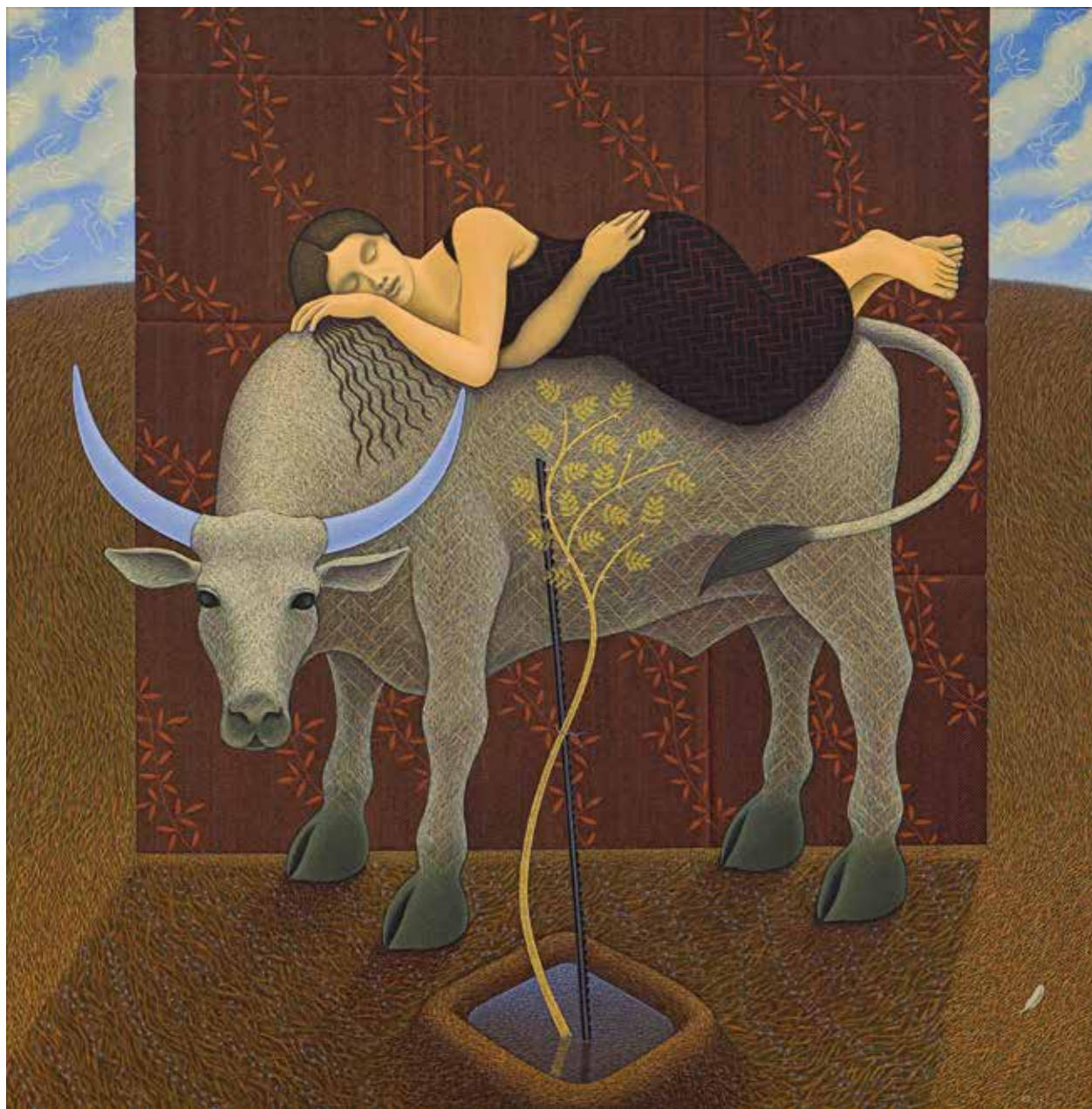
SOUTH AFRICAN/ITALIAN 1934–

Santa Cecilia

signed; inscribed with the
artist's name, the title and
'From her first exhibition
which J. F. opened' on a label
adhered to the reverse
oil on canvas
60,5 by 40 cm

R12 000 – 16 000

Born in Johannesburg, Alison Roux obtained her BA Fine Arts degree at the University of the Witwatersrand cum laude and received a post graduate scholarship to continue her studies at the École des Beaux Arts in Paris. She travelled extensively in Europe and later studied at the Academy of Fine Arts in Rome. In 1962 she returned to South Africa and held her first solo exhibition, on which the present lot was displayed, at the Adler Fielding Galleries in Johannesburg. The exhibition was opened by Professor John Fassler. In 1970, the artist held her second exhibition, this time at the Lidchi Gallery in Johannesburg. She now lives in Siena, Italy.



97

Kevin Roberts

SOUTH AFRICAN 1965–2009

In the Shadow where the Birds Walked

signed with the artist's initials and dated 05;
 inscribed with the artist's name, the date, the
 title and the medium on the reverse
 oil on wood panel
 123 by 123 cm

R120 000 – 160 000**ITEM NOTES**

The artist was the 1995 winner of
 Absa L'Atelier Art Competition, stayed
 at a studio at the Cité Internationale
 des Arts, Paris.

98

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Cityscapes, four

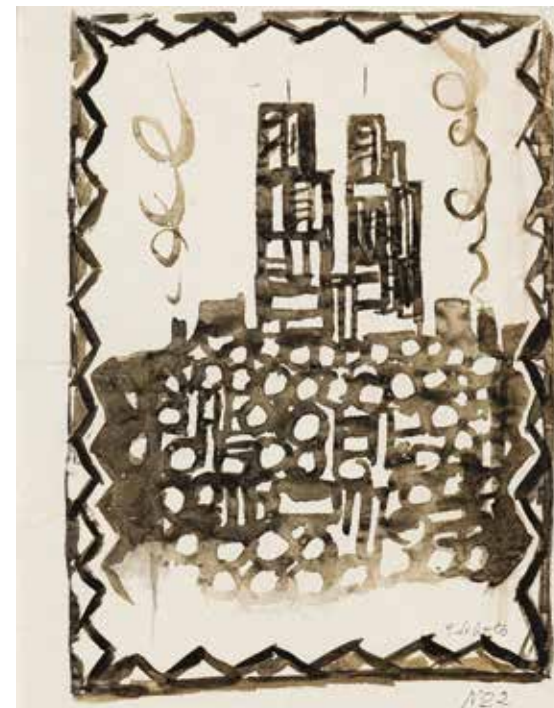
each signed and numbered 1, 2, 3 or 4
in the margin
watercolour on sketchbook page
each 26,5 by 20 cm
(4)

R100 000 – 150 000

ITEM NOTES

The artist arrived in Paris in 1947,
attended drawing classes at the
Académie de la Grande Chaumière.

Reminiscent of the high-rise
buildings of New York City, these
four rough, sketch-like cityscapes
have the quality of preparatory
drawings. No doubt completed
swiftly, these linear depictions are
of an architecture not unfamiliar,
yet also unrecognisable. Although
born in South Africa, Sekoto – in a
self-imposed exile – moved to Paris
in 1947, and remained there until his
death. This move, although difficult
in its beginnings, allowed Sekoto to
broaden and enrich his experience,
and most particularly, to participate
in a number of arts-centred activities.
Through these interactions, images
or perhaps even films of similar
buildings may have initiated these
paintings. The vivid red and orange
hues as seen in three of the works,
prompt one to imagine the city on
fire, with plumes and swirls of red
smoke making their ways skyward.
Numbered 1 to 4, these paintings
can be understood as a series that
may have been a means of thinking
through a final painting, or the
underpinnings of a poster that was to
be produced.



99

Nel Erasmus

SOUTH AFRICAN 1928–

Exit from the Stage

signed; signed with the artist's initials and dated 2019
mixed media on paper
sheet size: 100 by 70 cm

R60 000 – 90 000**ITEM NOTES**

The artist attended the Académie Ranson from 1952, studied under Gustave Singier at the École des Beaux-Arts. Exhibited at Galerie Bogroff, Salon des Réalités Nouvelles, and Galerie Creuze, Paris.

My work has always been concerned with energy, motion and the flow of life – first subconsciously, later consciously. I have always painted, drawn and explored. I could not have done so without my years in France at the Académie Ranson in Paris, or without Professor Souriau at the Sorbonne, and fabulous colleagues and friends. I would also not have achieved my goals without reinventing cubism for myself first. Cubism had only gone halfway and dispensed with the object, leaving the old language of painting to replace the object in a now objectless world. Abstract art followed. Confusion about what to do with this new freedom also followed – and it still exists.

I returned to the object with the intention of breaking it up. I dispersed the fragments into the formidable and static old background space, disrupting that plane and making it an active part of the image. I started combining object and background space in a mutual exchange.

Shakespeare summarised our very busy lives as entrances and exits from the stage of life. In *Exit from the Stage* there is an interplay between background, foreground and body fragments. The lines of the dancer's body have been broken open, her surroundings no longer pressure her body, she no longer has to push against it. She has become part of it and it part of her. She is free.

Nel Erasmus

99



100



100

Thijs Nel

SOUTH AFRICAN 1943–

Bonjour! Mme Matisse

signed and dated '96; inscribed with the title on the reverse
mixed media on wood panel
94 by 74 cm

R80 000 – 120 000**ITEM NOTES**

The artist spent five years in Paris from 1970 to 1975.

Two of the portraits that French artist Henri Matisse painted of his wife Amélie are in striking contrast to each other – the brightly coloured Fauvist work with a green stripe down the centre of the sitter's face (1905), probably one of Matisse's most well-known images, and the later portrait where the colours are relatively subdued and the face is a ghoulish grey mask with empty black eyes (1913). Thijs Nel chose the second of these for his own reinterpretation of Madame Matisse in the present lot. Although the basic composition and colour palette follow Matisse's original, Nel has fractured the picture surface with angular planes that physically jut out into the viewer's space, recalling the synthetic cubism of Picasso and Braque that was the dominant avant-garde style in Paris at the time Matisse painted his portrait.

Nel has always had a particular affinity for Matisse and his work, possibly because, as a child, he noticed that his own given name, Mathijs, was similar to the painter's surname. He recalls: 'When I started my creative endeavours, he became to me a guiding light, a mentor. It is said that good teaching is caught, not taught and somehow the spirit of Matisse, more than any other of the countless great artists, resonated within me. In 1989 during a period working in Paris, I visited an exhibition of drawings from the family's private collection at the Musée Matisse at Le Cateau-Cambrésis. They had never been exhibited before and I was entirely overcome with emotion at seeing Matisse's work in the museum he himself had established. The present lot, *Bonjour! Mme Matisse*, was done some years later back in South Africa but is still, I hope, infused with a sense of Matisse and his work in Paris in the early twentieth century.'



101

Johan van Heerden

SOUTH AFRICAN 1930–

Abstract Form

signed with the artist's initials
bronze with green patina on a steel base
height: 63 cm including base

R40 000 – 60 000

ITEM NOTES

The artist attended classes at the Académie de la Grande Chaumière under Eduard Goerg and Eduard Macavoy from 1952, and at the École des Beaux-Arts.



102

Johan van Heerden

SOUTH AFRICAN 1930–

Abstract Bust

signed with the artist's initials
bronze with brown patina on a
wooden base
height: 34 cm including base

R30 000 – 35 000

103

Ilse Pahl

SOUTH AFRICAN 1972–

Kneeling Woman

bronze with gold patina

height: 47 cm

R35 000 – 45 000

ITEM NOTES

The artist was the 1997 winner of Absa l'Atelier Art Competition, stayed at a studio at the Cité Internationale des Arts, Paris.



TWO VIEWS OF LOT 103

104

Ilse Pahl

SOUTH AFRICAN 1972–

*Bronze Woman Kneeling,
African Origin 2018*

signed, dated 2018, numbered EV

1/4 and inscribed with the title in

pencil in the margin

screenprint

70 by 100 cm

R10 000 – 15 000



105

Diane Victor

SOUTH AFRICAN 1964–

There's Fire in the Thatch

signed, dated 2001 and inscribed with the title on the reverse
charcoal and chalk pastel on paper
144 by 157 cm

R300 000 – 500 000

ITEM NOTES

The artist was the 1988 winner of Absa l'Atelier Art Competition, stayed at the Cité Internationale des Arts, Paris.

'Diane Victor's renown is based as much on her idiosyncratic iconography as on her technical excellence in drawing and printmaking. Her images in both media are figurative, narrative and obsessive, referring both to contemporary events and historical prototypes in order to expose moral, political and social excesses. Her work is densely intertextual, interweaving signs and symbols that reach back into art history but also reverberate throughout Victor's own oeuvre. This makes analysis a complex procedure since Victor's images are replete with

meaning and reference.

Drawing as a medium has ample room for this obsession as it is more forgiving and flexible than printmaking, allowing for changes and additions during the working process, whereas printmaking has less room for mistakes, especially when constrained by the shaped plates that Victor has incorporated into her prints.¹

1. Karen von Veh (2008) *Gothic Visions: Violence, Religion and Catharsis in Diane Victor's Drawings*, in Elizabeth Rankin and Karen von Veh (2008) *Diane Victor*, Taxi Art Project, David Krut, Johannesburg, page 50.

106

Henk Serfontein

SOUTH AFRICAN 1971–

***Still Life with Crumpled
Muybridge***

signed, dated 2018 and inscribed
with the title and the medium
charcoal and mixed media on paper
89 by 90 cm

R35 000 – 45 000

ITEM NOTES

The artist stayed at the Cité
Internationale des Arts, Paris.



107

Mongezi Ncaphayi

SOUTH AFRICAN 1983–

Wisdom of Uncertainty

signed, dated 19, numbered 5/10
and inscribed with the title in pencil
and embossed with the Artist Proof
Studio chopmark in the margin
colour etching
70,5 by 76 cm

R15 000 – 20 000

ITEM NOTES

The artist was the 2013 Gerard
Sekoto winner in Absa l'Atelier Art
Competition.





108

Nandipha Mntambo

SWAZI 1982–

Silent Embrace (2)

signed, numbered AP I and inscribed
with the title in pencil in the margin
digital print on cotton rag paper
173 by 91 cm

R35 000 – 45 000

ITEM NOTES

The artist showed work at Andréhn-Schiptjéno,
Paris, in 2019, Afrique Capitales in Paris and Lille in
2017, and at La Maison Rouge, Paris, in 2013.



109

Bambo Sibiya

SOUTH AFRICAN 1986–

Street Barber I

signed, numbered 7/10 and inscribed
with the title in pencil in the margin
linocut
sheet size: 160 by 108 cm

R24 000 – 30 000

ITEM NOTES

The artist was the 2012 Gerard
Sekoto winner in Absa l'Atelier Art
Competition.

110

Lawrence Lemaona

SOUTH AFRICAN 1982–

Leaders who Fist People

signed 'Lem' and dated 2008
stitched and appliqued textile
133 by 91 cm, unframed

R50 000 – 70 000

ITEM NOTES

The artist was the 2005 Gerard Sekoto winner in Absa l'Atelier Art Competition. Showed work at the Fondation Louis Vuitton exhibition *Art/Afrique, le Nouvel Atelier* from April 26 to August 28, 2017.



The artist's work on exhibition at the Fondation Louis Vuitton, Paris, 2017.





111

111
Esther Mahlangu
SOUTH AFRICAN 1935–

Ndebele Design

signed and dated 2007
oil on canvas
60 by 80 cm, unframed

R15 000 – 20 000

ITEM NOTES

The artist exhibited at *Magiciens de la Terre* in 1989 and in 1998 had a solo exhibition at the Musée des Arts d'Afrique et d'Océanie, Paris.



112

112
Johan van Heerden
SOUTH AFRICAN 1930–

Untitled Abstract

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

oil on board
91 by 91 cm

R15 000 – 20 000

ITEM NOTES

The artist attended classes at the Académie de la Grande Chaumière, under Eduard Goerg and Eduard Macavoy from 1952, and the École des Beaux-Arts.



113

113
Thijs Nel
SOUTH AFRICAN 1943–

Reflections of Notre Dame in the Seine

signed and dated 72; dated and inscribed with the title on the reverse
oil on canvas
97 by 194 cm

R120 000 – 160 000

I am fascinated by the relationship between the physical, material world and the metaphysical spiritual conditions of our existence and it became a lifelong quest to find a balance for myself between these phenomena, the omnipresence of the spirit of place. There are a few themes or *leitmotifs* in my work – I have always used the window, views in an out, reflections, circles, squares and spirals, colours and textures, and that x-factor that emanates from various relationships between these qualities, as metaphors for wholeness, movement and change.

Thijs Nel

114

Conrad Botes

SOUTH AFRICAN 1969–

Cain and Abel

signed with the artist's initials and dated 09 reverse glass painting, oil-based paint on glass 119 by 99 cm

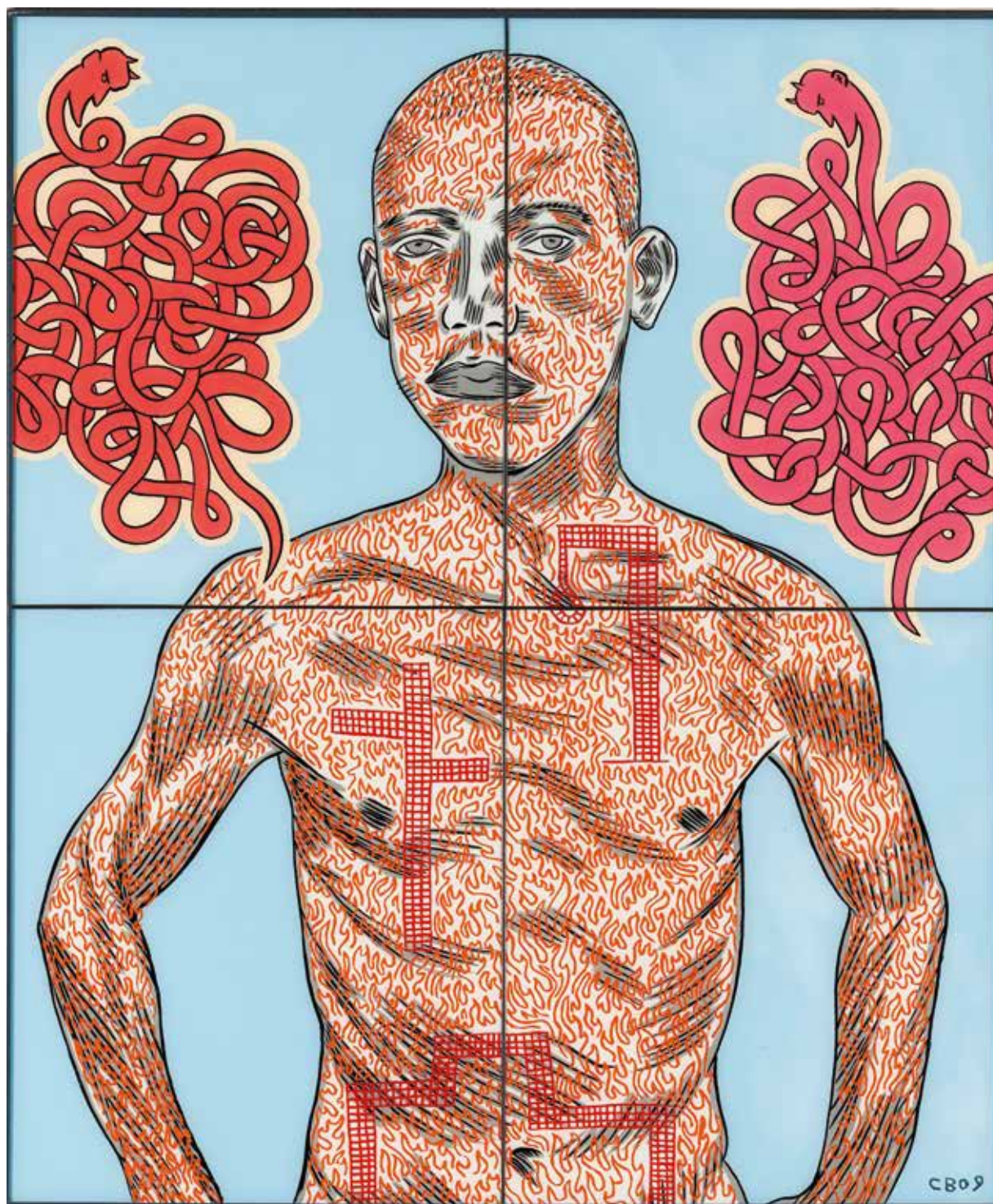
R60 000 – 80 000

LITERATURE

Aardklop, Potchefstroom, 29 September to 3 October, 2009. Illustrated in colour on the cover of the programme.

ITEM NOTES

The artist was the 2004 winner of Absa l'Atelier Art Competition, stayed at the Cité Internationale des Arts, Paris.





115

Lucien Clergue

FRENCH 1934–2014

Coco at Montparnasse, 1975

signed in ink in the margin; signed,
inscribed with the title and dated in
ink on the reverse

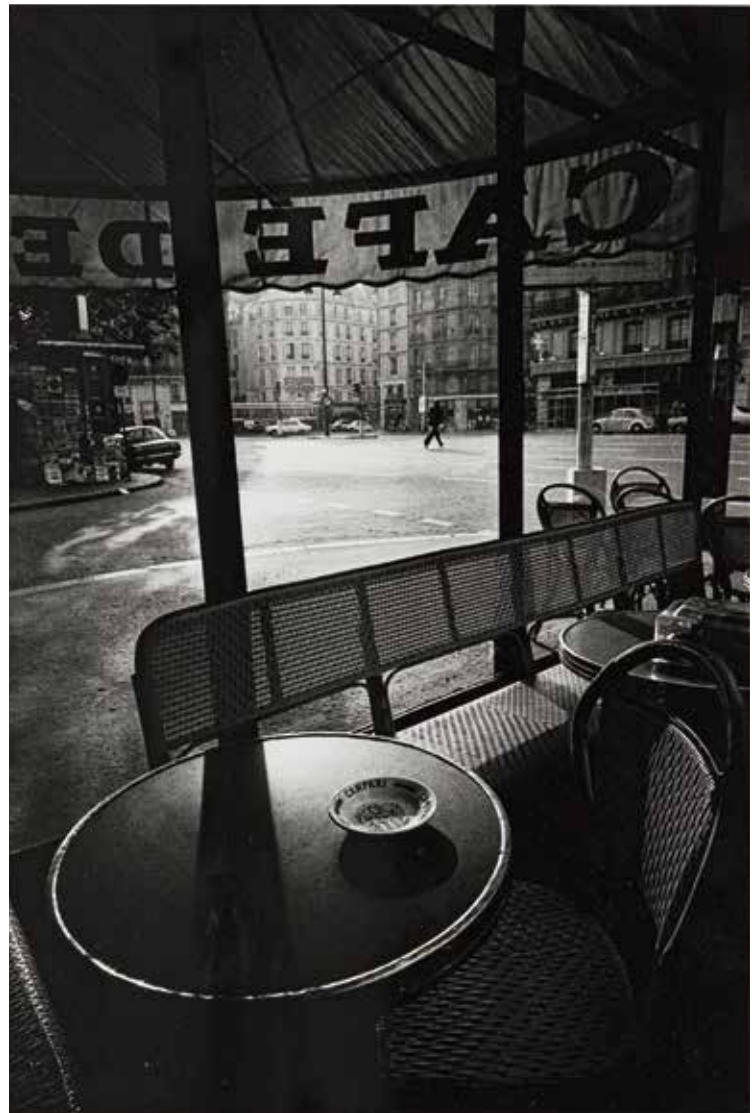
gelatin silver print, printed in 1984

25,5 by 26 cm

R7 000 – 9 000

PROVENANCE

Christie's New York, April 8 1998,
Sale 8884, Lot 373.



116

Jeanloup Sieff

FRENCH 1933–2000

Café de Flore Paris, 1976

dated in pencil and with
photographer's stamp on the reverse
gelatin silver print

31 by 21 cm

R50 000 – 70 000

PROVENANCE

Chiswick Auctions, London

117

Robert Doisneau

FRENCH 1912–1994

*Le Dresseur de Colombes,
Pierre Derlon*

gelatin silver print
24 by 23 cm

R10 000 – 15 000

PROVENANCE

Leonard Joel Auctions,
Melbourne.



118

Jock Sturges

AMERICAN 1947–

*Les Marcharche des Cayoux,
Montalivet, France, 1992*

gelatin silver print
38 by 48 cm

R18 000 – 24 000



119

Henri Cartier-Bresson

FRENCH 1908–2004

Henri Matisse, Vence, France, 1944

signed on the reverse
gelatin silver print, printed later
image size: 30 by 44,5 cm

R120 000 – 150 000

PROVENANCE

Hindman Auctioneers, Chicago.

LITERATURE

Henri Cartier-Bresson (1968) *The World of Cartier-Bresson*, New York: Viking Press. Another print from the edition illustrated as plate 121.

Phillips (2017) *Henri Cartier-Bresson: The Eye of the Century*, New York: Phillips. Illustrated as fig. 34.



Henri Cartier-Bresson

120

Henri Cartier-Bresson

FRENCH 1908–2004

Jerusalem, Israel, 1967

gelatin silver print, printed later
16 by 24 cm

R 55 000 – 70 000

PROVENANCE

Kunsthaus Lempertz KG, Cologne.

LITERATURE

Henri Cartier-Bresson (1968) *The World of Cartier-Bresson*, New York: Viking Press. Another print from the edition illustrated as plate 319.

Phillips (2017) *Henri Cartier-Bresson: The Eye of the Century*, New York: Phillips. Illustrated as fig. 69.





121

Henri Cartier-Bresson

FRENCH 1908–2004

Théâtre de l'Épée-de-Bois, 1968

stamped on the reverse
vintage silver print
18,5 by 27 cm

R30 000 – 50 000

PROVENANCE

Cornette de Saint Cyr Auctions,
Brussels

Before taking up photography as his primary means of artistic expression, Henri Cartier-Bresson studied painting in 1927 and 1928 in Paris under André Lhote, an art teacher who also taught many South African artists in his day. Working swiftly and unobtrusively with a handheld camera, he pioneered photojournalism in the 1940s and 50s, his black-and-white images revealing the influence of surrealism but also his keen eye for geometric patterns. Says Liam Rodger: 'He became famous for his concept of the 'decisive moment', in which the instant of greatest narrative significance fleetingly coincides with formal visual perfection to create the decisive photograph.' One of the best examples of this concept is his well-known image of the weary, apprehensive students on

the steps of the Théâtre de l'Épée de Bois during the Paris Spring of 1968. Students led the often bloody resistance against the conservatism of the puritanical authority of the French universities of the time, clashing with police in the Latin Quarter. Their plight was supported by Stalinist Social Democratic trade unions that called a general strike, and millions of workers took to the streets of Paris and other major cities throughout the world. Charles de Gaulle's conservative government was on the verge of collapse, with Paris once again the global centre of a people's revolution. Cartier Bresson's photograph captures the hope expressed on the faces of the youth.

1. Liam Rodger (2011) *Chambers Biographical Dictionary*, London: Chambers Harrap, page 281.

122

Piero Fornasetti

ITALIAN 1913–1988

Adamo and Eva; 24 plates

each numbered and inscribed with the title of the series and marked with the Fornasetti mark underneath

porcelain plates with transfer image

diameter: 26 cm

(24)

R100 000 – 150 000

LITERATURE

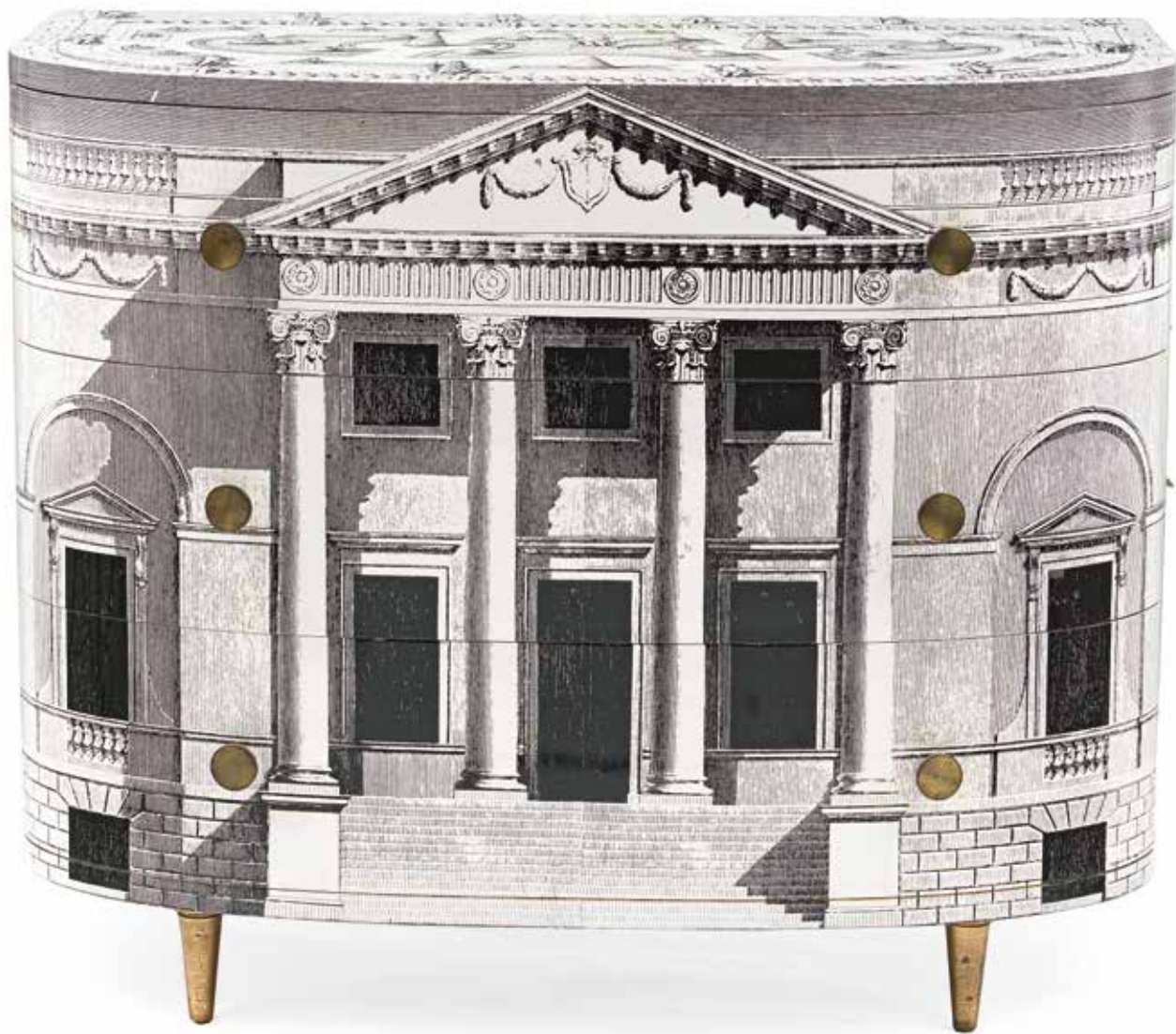
Patrick Mauries (1991) *Fornasetti: Designer of Dreams*, London: Thames & Hudson. Another example from the edition illustrated in black and white on pages 234 to 341.

ITEM NOTES

The first series of 24 plates – 12 plates forming the image of Adam and 12 forming the image of Eve – was designed by Piero Fornasetti in the 1950s. The images of the two figures are in the style of Renaissance engravings.

The Italian designer Piero Fornasetti is well known for his finely crafted mid-century modern furniture and accessories. His work is best described by the design principle of ‘practical madness’, where creativity is in perfect harmony with and distinctly linked to the utility of the object and its manufacturing technology. So, for example, he clads a chest of drawers in a black and white image of a Palladian Renaissance palazzo, giving a 3D object the anomalous appearance of a flat, 2D surface. The art of the Renaissance was his favourite source of inspiration, as is evident from his use of the figures in Albrecht Dürer’s famous engraving of Adam and Eve as the source for his images of Adamo and Eva, creatively electroplated on a series of porcelain plates.





123

Piero Fornasetti

ITALIAN 1913–1988

'Palladian' Dresser

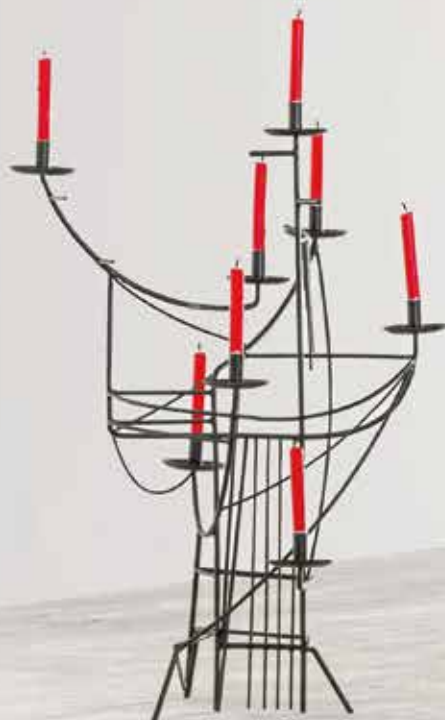
1952

hand-painted and lithographic
transfer-printed wood with brass
88 by 100 by 54,5 cm

R120 000 – 180 000

LITERATURE

Patrick Mauries (1991) *Fornasetti: Designer of Dreams*, London: Thames & Hudson. Another example illustrated in black and white on page 104.







Edoardo and Aldo next to what looks like a beautiful Studebaker.

The Estate of Aldo Carrara, Bergamo

Strauss & Co is delighted to present on auction a collection of Edoardo Villa bronze sculptures from the estate of Aldo Carrara, a lifelong friend of the artist. After World War II, Villa was released from the Zonderwater prisoner-of-war camp and in 1949 Carrara arrived in South Africa. Through Vittorino Meneghelli, the two men, both from Bergamo in Italy, were brought together and soon were sharing accommodation and enjoying the freedoms of being bachelors in a post war environment. The two men were great pals as they had a lot in common, age, birthplace, dialect, ideas and culture, both were spurred on by a love for art. Villa applied himself to developing his artistic career and Carrara joined the Lupini brothers Luigi and Giuseppi – also from Bergamo and briefly interned in South Africa during the war – who were energetically growing what was to become a very successful precast business.

Umberto Carrara, Aldo's son, recalls the close connections formed between the vibrant hardworking Italian expatriate families living and working in and around Johannesburg. At their core was the importance of community and family life and their long Sunday lunches were renowned for delicious food, wine and robust discussions. They absorbed knowledge about African cultures and their contribution to modern art in South Africa is immeasurable. Aldo Carrara returned to Bergamo in 1960 but his friendship with Villa continued until Carrara's death in 1994. Carrara purchased *Caged Light* (c.1956) from Villa but all the other bronzes currently on auction were gifted by Villa to Carrara over the years.



124

Edoardo Villa

SOUTH AFRICAN 1915–2011

Heraldic Head

steel and wood

height: 95 cm

R220 000 – 260 000



125

Edoardo Villa

SOUTH AFRICAN 1915–2011

Standing Figure

signed and dated 1968
bronze with green patina
height: 38,5cm

R60 000 – 90 000

126

Edoardo Villa

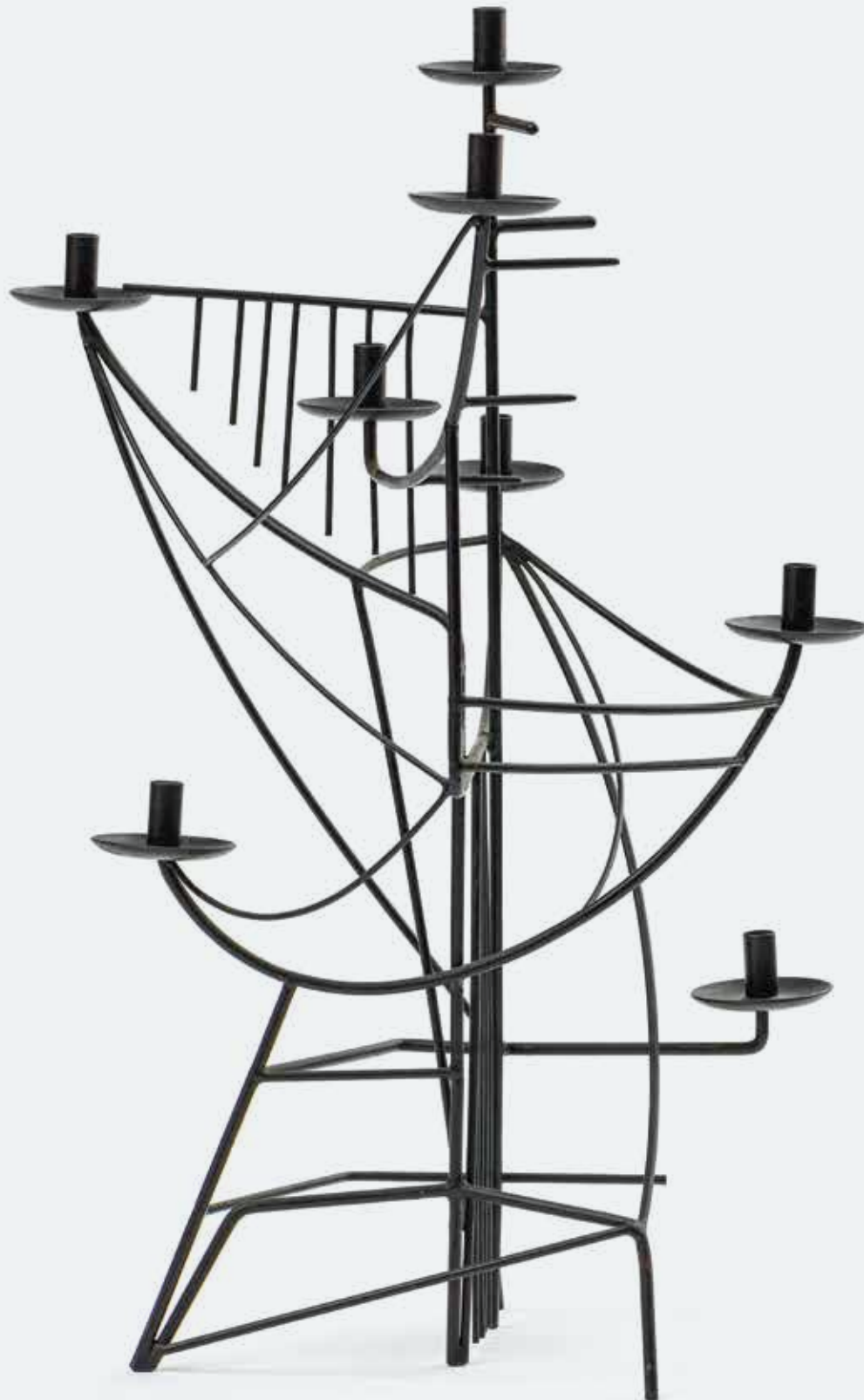
SOUTH AFRICAN 1915–2011

Female Figure

signed, dated 1988 and
numbered 3/3
bronze
height: 30cm

R50 000 – 70 000





127

Edoardo Villa

SOUTH AFRICAN 1915–2011

Caged Light

welded steel rods

height: 66 cm

R250 000 – 350 000

128

Edoardo Villa

SOUTH AFRICAN 1915–2011

Pendant I

bronze

length: 9 cm

R7 000 – 10 000



129

Edoardo Villa

SOUTH AFRICAN 1915–2011

Pendant II

bronze

length: 8,5 cm

R7 000 – 10 000





130

Edoardo Villa

SOUTH AFRICAN 1915–2011

Gladiator

signed and dated 1994
steel with red patina
height: 54 cm

R120 000 – 180 000



131

Edoardo Villa

SOUTH AFRICAN 1915–2011

Mapogga

signed, dated 1964 and numbered No. Q
bronze with green patina
height: 38 cm
(2)

R60 000 – 90 000

ITEM NOTES

A sponsor's copy of the book *Villa at 90*, by Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds), Johannesburg: Jonathan Ball and Shelf Publishing, accompanies the lot.

132

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Mask

signed and dated 1997
welded steel
height: 66 cm

R60 000 – 100 000

PROVENANCE

The Estate of Vittorino Meneghelli,
Johannesburg.



133

Edoardo Villa

SOUTH AFRICAN 1915–2011

Interlocking (Bird)

1985
signed and numbered 3/6
bronze with green patina on a
granite base
height: 29 cm including base

R60 000 – 90 000

LITERATURE

Chris de Klerk and Gerard de Kamper
(2012) *Villa in Bronze*, Pretoria:
University of Pretoria. Illustrated in
colour on page 131.

After working mainly with constructions of steel pipes in the 1970s, Villa produced, in the mid-1980s, a series of organic, playful and sometimes erotic compositions or groups of intertwined figures with juxtapositions of rounded masses and angled planes. He referred to these works in bronze as 'conversations' between forms..



134

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Head

signed
carved, incised and painted wood
panel
91 by 74 by 5,5 cm

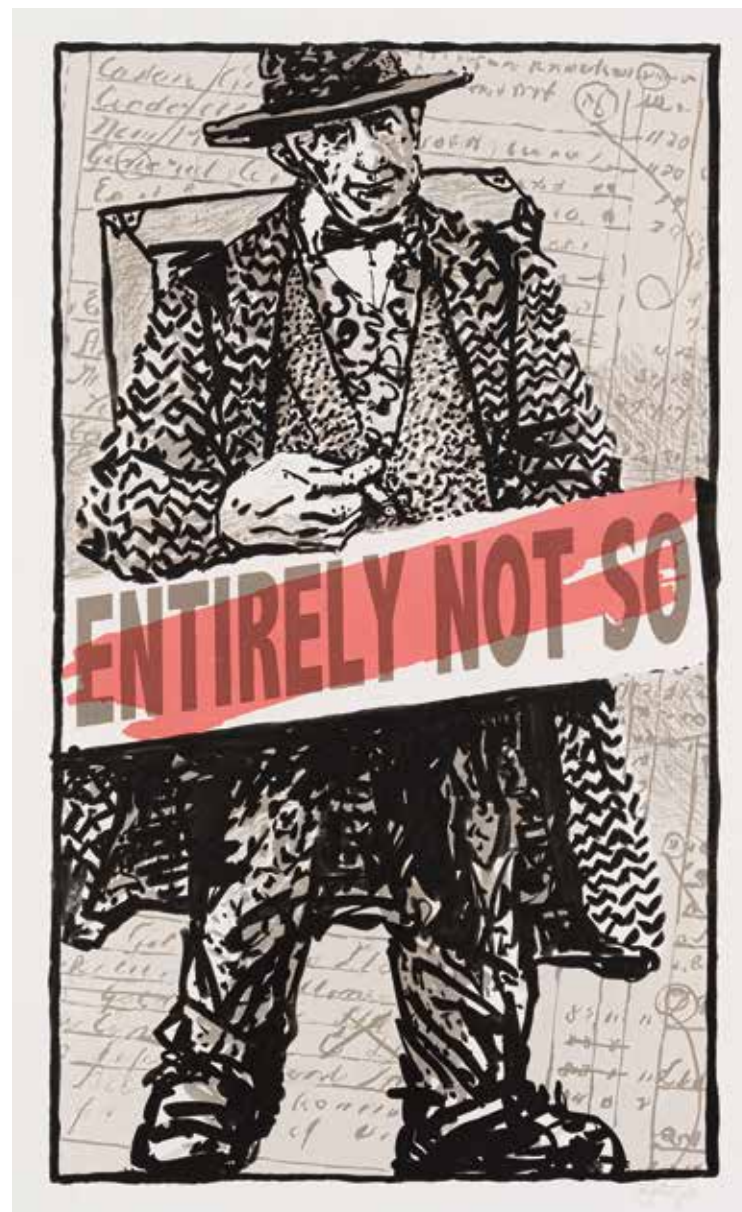
R150 000 – 200 000

PROVENANCE

Bonhams, 2 October 2013, lot 85.



© The Estate of Cecil Skotnes | DALRO



135

William Kentridge

SOUTH AFRICAN 1955–

Rumours and Impossibilities;
Entirely Not So; two

each signed, one numbered 27/30
and the other 21/30 in pencil and
embossed with the Caversham Press
chopmark in the margin
colour screenprint
each 155 x 103 cm
(2)

R300 000 – 500 000

EXHIBITED

Boston University Art Gallery,
Three Artists at the Caversham Press:
Deborah Bell, Robert Hodgins and
William Kentridge, February 8 to
March 27, 2011.

136

Deborah Bell

SOUTH AFRICAN 1957–

Little Morals, eight

each signed, dated 90 and numbered 41/45 in pencil in the margin; each printed with the title in the plate
etching
each 32,5 by 44 cm
(8)

R250 000 – 300 000

EXHIBITED

Cassirer Gallery, Johannesburg;
Gallery International, Cape Town;
Taking Liberties, Durban; 1991.

LITERATURE

Deborah Bell (2004) *Deborah Bell*,
Taxi-010, Johannesburg: David Krut.
Illustrated on pages 56 to 57.

ITEM NOTES

Little Morals is a portfolio of etchings done in conjunction with Robert Hodgins and William Kentridge.

The series *Little Morals* (1990) is Deborah Bell's contribution to her second collaborative project with William Kentridge and Robert Hodgins, the first being *Hogarth in Johannesburg* (1987). The images in this collaboration were inspired by the etchings and engravings of the eighteenth century Spanish artist Francisco Goya. According to Bell, 'each image is its own 'little moral', the titles of which are based on his etchings, chosen for the poetic resonance between image and word. In *A Last Judgement*, for example, the shadow play suggests a curate and a lay-figure in debate or judgement of the scene behind them,' the *Expulsion from the Garden of Eden*.¹

1. Pippa Stein (2004) *Deborah Bell*,
Johannesburg: David Krut, page 56.



137

Peter Schütz

SOUTH AFRICAN 1942–2008

Dumb Waiter

carved and painted wood
height: 76 cm including base

R80 000 – 120 000



TWO VIEWS OF LOT 137

138

William Kentridge

SOUTH AFRICAN 1955–

Black Box/Chambre Noire

2005

signed by the artist and numbered

36/100 on the title card

mixed media

box: 20,5 by 38 by 12 cm

R25 000 – 35 000

LITERATURE

William Kentridge (2008) *Telegrams from the Nose*, Sydney: Annandale Galleries. Illustrated on page 62.

ITEM NOTES

Edition no. 33, a stereoscope with detachable handle, a title card and eight stereoscopic cards, in an enclosing cardboard box, produced on the occasion of the exhibition *William Kentridge: Black Box/Chambre Noire*, Deutsche Guggenheim, October 29, 2005, to January 15, 2006.



139

William Kentridge

SOUTH AFRICAN 1955–

Walking Man

signed and numbered 7/25

linocut

250 by 100 cm

R300 000 – 500 000

LITERATURE

Susan A Stewart and Kay Wilson

(2006) *William Kentridge Prints*,

Johannesburg: David Krut.

Illustrated on page 96.

Kate McCrickard (2012)

WK William Kentridge,

Johannesburg: David Krut.

Illustrated on page 38.

Judith Hecker (2010) *William*

Kentridge: Trace, Prints from The

Museum of Modern Art, New

York: The Museum of Modern

Art. Illustrated, n.p.

Lilian Tone (2013) *William*

Kentridge: Fortuna, London:

Thames & Hudson. Illustrated on

page 270.

140

William Kentridge

SOUTH AFRICAN 1955–

Exchange

signed and numbered 21/40 in

pencil and embossed with the

Caversham Press chopmark in

the margin

lithograph

plate size: 35 by 35 cm

R50 000 – 70 000

141

William Kentridge

SOUTH AFRICAN 1955–

Almost Don't Worry

signed, numbered eb 6/40 in

pencil and embossed with the

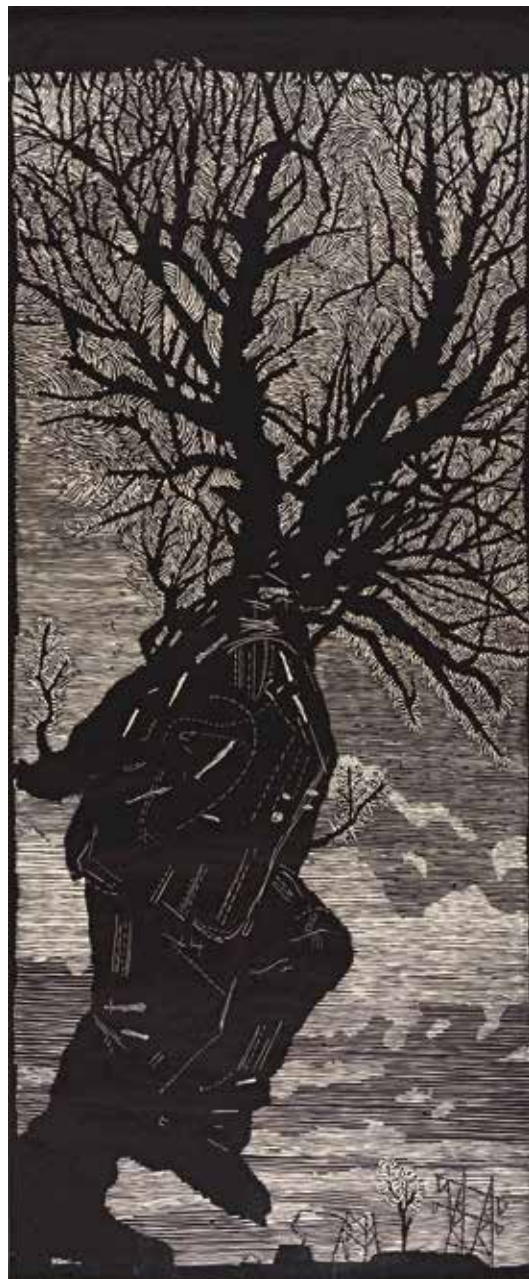
Artist Proof Studio chopmark in

the margin

linocut

118 by 107 cm

R180 000 – 240 000



139



140



141



142

Themba Khumalo

SOUTH AFRICAN 1987-

Land and Sky II

signed and dated '13

charcoal on paper

68,5 by 100cm

R 20 000 – 30 000



143

Deborah Bell

SOUTH AFRICAN 1957–

Study for Unearthed Project

signed and dated 2001
mixed media on paper
75 by 55 cm

R60 000 – 90 000

EXHIBITED

The Goodman Gallery,
Johannesburg, *Unearthed*, 2001.

LITERATURE

See Pippa Stein (2004)
Deborah Bell, Taxi Art Book Series,
Johannesburg: David Krut, pages
68 to 75.

In Deborah Bell's 2001 exhibition, *Unearthed*, at the Goodman Gallery in Johannesburg, the terracotta and bronze figures were accompanied by several works on paper, including the present lot, which illustrated the conceptualisation and development of the series of sculptural works. This study shows an 'unearthed' or 'excavated' figure that reflects the Classical, Egyptian, Babylonian and historical African pasts the artist engages with in her work.



144

Diane Victor

SOUTH AFRICAN 1964–

Moths Caught in Spider Web

signed
charcoal on paper
sheet size: 106 by 76 cm

R50 000 – 70 000

PROVENANCE

Purchased from the artist's solo
exhibition, Goodman Gallery, 2005.



145

Blessing Ngobeni

SOUTH AFRICAN 1985–

Two Squared Job No 15125

signed and dated 2013; inscribed
with the title on the reverse
mixed media on canvas laid down
on board
79 by 89 cm

R40 000 – 60 000

ITEM NOTES

The proceeds from the sale of
this lot will benefit Bag Factory
Artists' Studios.

146

Joachim Schönfeldt

SOUTH AFRICAN 1958–

Peahen and Social Pyramid (Orange)

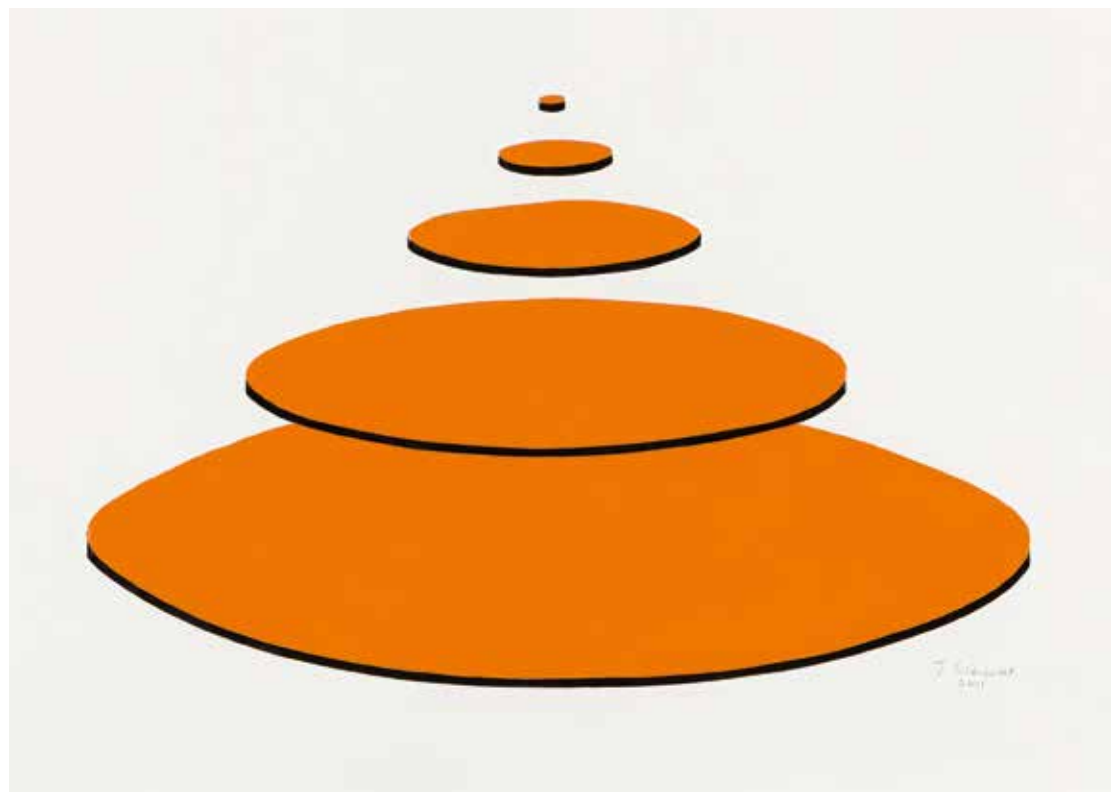
signed, one dated 2000 and the other 2001

Peahen: oil paint and varnish;
Social Pyramid: enamel paint;
each with hand embossing
each 52 by 78 cm

R30 000 – 50 000

The peahen, depicted here in high gloss paint on embossed paper, is one of the four animals frequently appearing in Joachim Schönfeldt's early works: The others being the lioness, the cow and the eagle. They are the female counterparts of the animals in the New Testament that represent the four apostles Matthew, Mark, Luke and John. They stand as icons of what the artist calls a possible 'pan-African religion'. Here, Schönfeldt pairs the image of the peahen with a series of four floating orange discs that represents a social pyramid, 'a diagrammatic representation of social strata, with the king at the apex and the people at the base, and the tiers of the church, the military and the bourgeoisie in between'.

1. Joachim Schönfeldt (2004) *The Model Men*, Johannesburg: Wits Art Galleries, page 10.



147

Walter Battiss

SOUTH AFRICAN 1906–1982

Abstract in Red and Blue

oil on canvas

51 by 61 cm

R90 000 – 120 000

PROVENANCE

Stephan Welz & Co, October 2013,
lot 413.



148

Larry Scully

SOUTH AFRICAN 1922–2002

Abstract Composition in Red

signed and indistinctly dated (70)

oil on canvas

153 by 121 by 2 cm, unframed

R50 000 – 70 000

Lot 148 and Lot 149 were both made in the early 1970s around the time Scully completed his *Mural Environment* at Dudley Heights, Hillbrow, Johannesburg. While working in the city in the 60s and 70s, Scully was fascinated with the rhythm and movement whereby he translated his experience of the African landscape/cityscape into colour – red, black and gold symbolising the action and drama in the urban landscape.



149

Larry Scully

SOUTH AFRICAN 1922–2002

Abstract Composition

signed and dated '72

oil on canvas

36 by 45,5 cm

R20 000 – 30 000



150

Robert Hodgins

SOUTH AFRICAN 1920–2010

Torso

signed, dated c.1961 and inscribed
with the title on the reverse

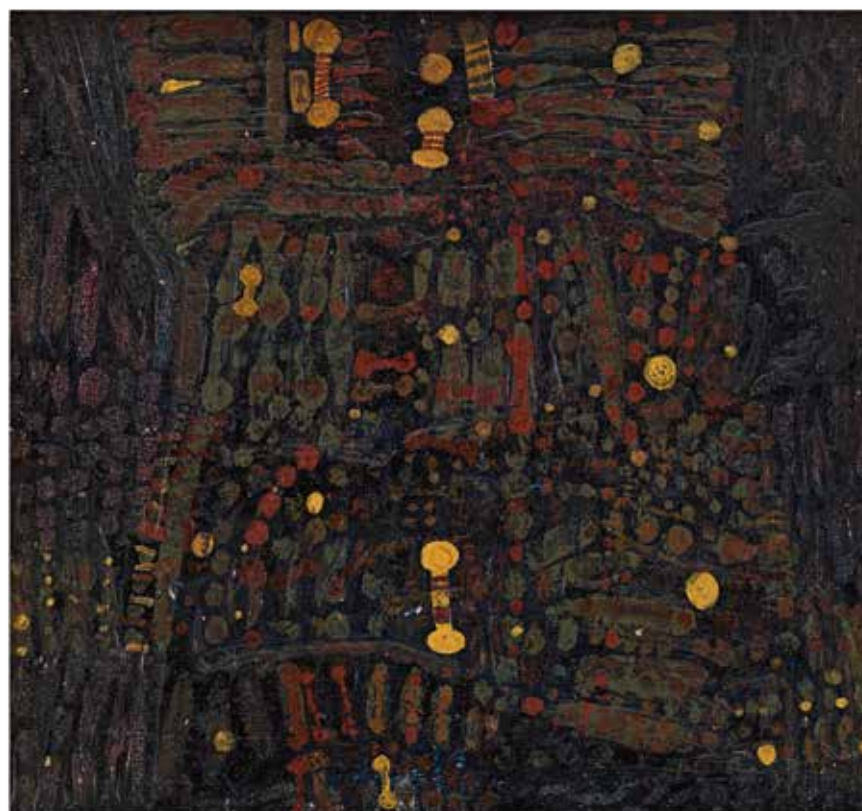
oil on board

36,5 by 39 cm

R40 000 – 60 000

Robert Hodgins taught in the Art Department at the Pretoria Technical College (now Tshwane University of Technology) from 1954 to 1961. He described a new staff member, Ernest de Jong, as being 'full of America.' 'We worked a lot together, pouring duco all over the place,' remembers Hodgins, 'and that, to some extent, broke my way of painting. But the mood of painting – once I'd got over the intoxication of America – via de Jong – started to alter. Plumb ladies became heavy women, thick-thighed; Greek warriors became hulky threats'.¹ The present lot, *Torso*, may well have been part of this new approach to painting, the upshot of which was a two-person exhibition with De Jong at Gallery 101, in Johannesburg, in 1961. *Torso* could well have been included on that exhibition.

1. Brenda Atkinson (2002) *Robert Hodgins*, Cape Town: Tafelberg, page 29.





151

Maggie Laubser

SOUTH AFRICAN 1886–1973

Vase of Strelitzias and Hibiscus Flowers

signed
oil on canvas laid down on board
59,5 by 44 cm

R300 000 – 500 000



© The Estate of Maggie Laubser | DALRO

152

Maggie Laubser

SOUTH AFRICAN 1886–1973

Sunflowers in Blue Vase

signed; signed and dated 1940
on the reverse
oil on canvas laid down on board
55 by 44,5 cm

R400 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*.
Johannesburg and Cape Town: Perskor.
Illustrated in black and white on page 296.



153



154



155



156

153

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Farm Buildings among Trees

signed

oil on board

28,5 by 38 cm

R250 000 – 350 000

154

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Cottage with Garden and Washing Line

signed and dated 1930

oil on canvas

34 by 44 cm

R35 000 – 50 000

155

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Cluster of Houses

signed and dated 1955

oil on canvas

40 by 60 cm

R180 000 – 240 000

156

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Church Street, Cape Town

signed and dated 1991; inscribed

with the title on the reverse

oil on canvas

59 by 49 cm

R120 000 – 160 000

157

Maggie Laubser

SOUTH AFRICAN 1886–1973

***Landscape with Woman
Carrying a Bundle***

signed

oil on canvas laid down on board
45 by 40 cm

R400 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser:
Her Paintings, Drawings and Graphics*.
Johannesburg and Cape Town:
Perskor. Illustrated in black and white
on page 381.



158

Maggie Laubser

SOUTH AFRICAN 1886–1973

Trees at Lake with Boat

signed and dated '21; inscribed with
the artist's name, the title, the date
and the medium on a Stephan Welz
& Co label adhered to the reverse

oil on card
29 by 35 cm

R300 000 – 400 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser:
Her Paintings, Drawings and Graphics*.
Johannesburg and Cape Town:
Perskor. Illustrated in black and white
on page 130.



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© The Estate of Maggie Laubser | DALRO

159

Maggie Laubser

SOUTH AFRICAN 1886–1973

Landscape with Cow

signed and dated '24

oil on board

28,5 by 38,5 cm

R600 000 – 800 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town:

Perskor. Illustrated in black and white on page 181.

The influence of German Expressionism is evident in Maggie Laubser's delightful *Landscape with Cow* of 1924. A solitary cow tranquilly grazes in the foreground as the first rays of dawn gently illuminate the land. The lush green and burnt orange landscape, the barely perceptible whitewashed cottages with red roofs nestling in the foothills, and the swathes of magnificent blues and mauve hills beneath the lilac and grey blue early morning sky are captured through Laubser's bold and masterful use of colour.

Between 1913 and 1921 Laubser lived and worked in the Netherlands, England, Scotland, Belgium and Italy before returning to South Africa in 1921. She then went to Berlin in 1922, a trip that was to last until 1924 and that would be her last visit to Europe. Here Laubser began to identify strongly with German Expressionism. When she returned to the family farm Oortmanspost in the Malmesbury district of the Cape, her family was facing a particularly difficult time and it became exceedingly difficult for her to pursue her artistic career, making this work even more remarkable.¹

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



160



162



161



163

© Irma Stern Trust | DALRO

160

Irma Stern

SOUTH AFRICAN 1894–1966

Tomato Pickers

signed and dated 1961
pastel, ballpoint pen, felt tip and
wash on sketchbook paper
24 by 30,5 cm

R40 000 – 60 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1260.

ITEM NOTES

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

161

Irma Stern

SOUTH AFRICAN 1894–1966

Three Figures

signed and dated 1961
felt tip pen, pastel and wash on
sketchbook paper
30,5 by 24 cm

R40 000 – 60 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1192.

ITEM NOTES

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

162

Irma Stern

SOUTH AFRICAN 1894–1966

Hilltop Village

signed and dated 1960
conté crayon on paper
25,5 by 36,5 cm

R40 000 – 60 000

163

Irma Stern

SOUTH AFRICAN 1894–1966

Portrait of Woman

signed and dated 1959
ballpoint pen and pastel on paper
44,5 by 33,5 cm

R40 000 – 60 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1145.

ITEM NOTES

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



164

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bushveld Landscape

signed

oil on artist's board

29 by 38,5 cm

R300 000 – 400 000



165

165

Irmin Henkel

SOUTH AFRICAN 1921–1977

Still Life with Pears

signed and dated 74

oil on canvas

44 by 54 cm

R50 000 – 70 000

166

Frans Oerder

SOUTH AFRICAN 1867–1944

Azaleas in a Copper Pot

signed

oil on canvas

79 by 98 cm

R140 000 – 160 000

PROVENANCE

Kunstmakelaardij Metzemaekers,
Oirschot, Netherlands.

167

Frans Oerder

SOUTH AFRICAN 1867–1944

Azalea Mollis

signed

oil on canvas laid down on board

58,5 by 78,5 cm

R150 000 – 200 000



166



167

168



169



170



168

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Extensive Landscape, Dusk

signed
oil on canvas
22 by 47 cm

R250 000 – 350 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
31 October 1988, lot 171.

169

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Tweeling Stellenbosch

signed
oil on board
11 by 14,5 cm

R100 000 – 150 000

170

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Sun-lit Mountains

signed and dated 29
oil on board
18,5 by 28,5 cm

R200 000 – 300 000



© The Estate of Cecil Skotnes | DALRO

171

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Abstract Nude

signed

carved, incised and painted wood

panel

101 by 101 by 5 cm

R300 000 – 500 000



172

Walter Oltmann

SOUTH AFRICAN 1960–

Posy

aluminium wire

height: 79 cm

R80 000 – 120 000



© The Estate of Maggie Laubser | DALRO

173

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Woman

signed and dated 22
oil on board
50 by 36,5 cm

R300 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town: Perskor. Illustrated in black and white on page 168.



174

Frans Oerder

SOUTH AFRICAN 1867–1944

Portrait of a Boy

signed and dated 1902
oil on canvas laid down on board
49 by 32,5 cm

R120 000 – 160 000

175

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

In the Kitchen

signed
oil on board
28 by 18,5 cm

R18 000 – 24 000





176

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Sheep Shearer

signed

bronze on a wooden base

height: 53 cm including base

R140 000 – 180 000



177

Laurence Anthony Chait

SOUTH AFRICAN 1943–

Man on a Horse

bronze with green patina on a
granite base

34 cm including base

R20 000 – 30 000

LITERATURE

Laurence Chait (2017) *The Sculpture
of Laurence Anthony Chait:*

An Autobiographical Journey,
Johannesburg: Laurence Chait.

Illustrated in colour on page 131.

Man on a Horse by Laurence Chait is a deliberate abstraction and simplification of a subject well-represented in colonial, military, and political art. While the subject is still recognisable – the limbs of the rider and horse are tapered to stumps, and the neck, flanks, and rear of the horse are neatly filled out – the rider is grotesquely rotund. In a personal communication, Chait described the figure as a rotund clown, harking to the current state of humanity. The human-animal relationship is a complex one, with humans often in power, but in some cases, animals lend status to the observable influence of an individual. A rider and a horse are in most cases depicted as a form of power – the horse lending height, speed, and a military-esque sense of leadership and command. In Chait's rendition of this pairing, both human and animal appear abnormal – with some reading this as humorous, as hinted at by Chait, and some reading this as grotesque. This horse has no direction, the rider has no ability to steer, and ultimately, no potential for any sort of thinking.



178

Julius Mfethe

SOUTH AFRICAN 1956–2008

Ox Wagon

each piece signed with the artist's
initials

carved and stained wood and leather
height: 17 cm; length: 84 cm

R50 000 – 70 000



179

Peter Schütz

SOUTH AFRICAN 1942–2008

Figures, four

carved and painted wood

height: *Snake*: 77 cm;

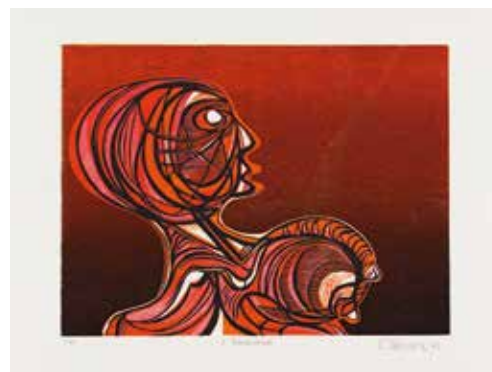
Bodybuilder: 60 cm;

Lizard: 76,5 cm;

Giraffe: 73 cm

(4)

R40 000 – 60 000



180

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Baudelaire's Voyage

each signed, dated 75, numbered 17/75 and inscribed with the title in pencil and embossed with the Egon Guenther chopmark in the margin
four-colour woodcuts in cloth-covered portfolio
sheet size: 48,5 by 63,5 cm; portfolio: 50 by 65 by 1,5 cm

R30 000 – 50 000

ITEM NOTES

10 sonnets by Stephen Grey and 10 woodcuts by Cecil Skotnes, signed by the poet and the artist on the title page and numbered 17 of an edition of 75 plus 15 artist's proofs numbered I to XV, printed by Egon Guenther, Johannesburg.



© The Estate of Cecil Skotnes | DALRO



181

David Southwood

SOUTH AFRICAN 1971–

***The Johannesburg Gas Works,*
diptych**

signed, dated 2014, numbered 1/5
and inscribed with the title on the
reverse

archival inkjet on baryta fibaprint
81 by 64 cm

(2)

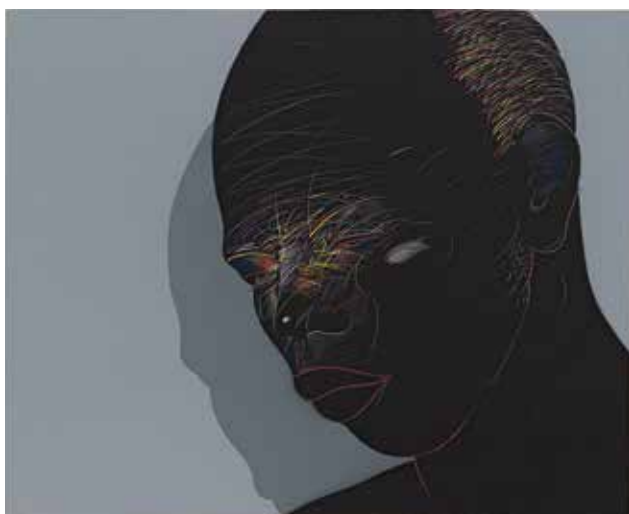
R40 000 – 60 000

LITERATURE

Monika Läuferts le Roux and
Judith Mavunganidze (2015)
The Johannesburg Gas Works,
Johannesburg: Fourthwall
Books. Illustrated in black and
white on the cover.

ITEM NOTES

The book *The Johannesburg
Gas Works*, Fourthwall
Books, Johannesburg, 2015,
accompanies the lot.



182

Walter Meyer

SOUTH AFRICAN 1965–2017

Composition with Fantasy Figures

signed with the artist's initials
and dated 84
mixed media on artist's board
48 by 69 cm

R35 000 – 50 000

183

Norman Catherine

SOUTH AFRICAN 1949–

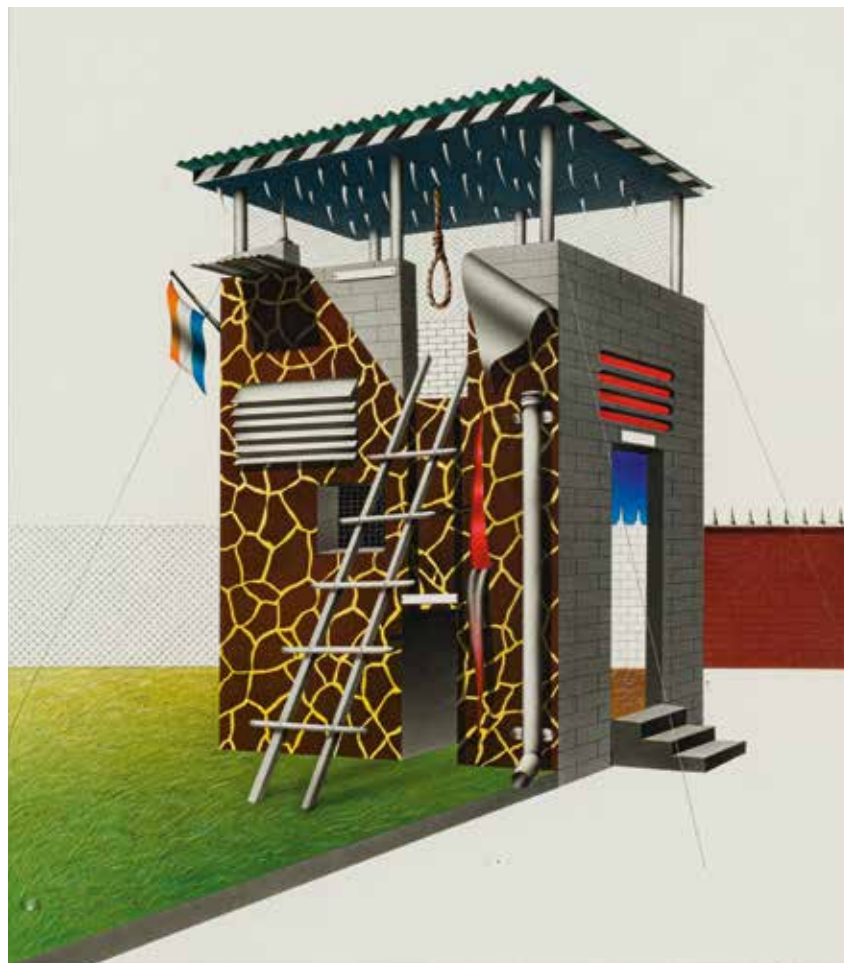
Despair

signed, dated 81 and inscribed
with the title in pencil in the
margin
mixed media on card
29 by 33,5 cm

R20 000 – 30 000

PROVENANCE

The Estate of Vittorino
Meneghelli, Johannesburg.



184

Norman Catherine

SOUTH AFRICAN 1949–

Palace of Justice

signed and dated 77
mixed media on artist's board
58 by 50 cm

R25 000 – 35 000

PROVENANCE

The Estate of Vittorino Meneghelli,
Johannesburg.

LITERATURE

Norman Catherine and Ramsay
Mackay (1978) *Last Letters from the
Wilderness*, Johannesburg: Joburg
Records. Illustrated on page 29.

185

Walter Meyer

SOUTH AFRICAN 1965–2017

965

signed and dated '83
mixed media on canvas
98 by 78 cm

R70 000 – 100 000

In the early 1980s, when the present lot was painted, Walter Meyer embarked on an extensive study tour of Europe and the United States. In Europe it was the art of the historic CoBrA group, which included such artists as Karel Appel and Ernest Mancoba, that influenced his work at the time. In the United States, it was the Pop artist Jasper Johns that impressed Meyer the most. Johns, famous for his number paintings, could well have been the inspiration of the present lot, in which the numbers 9, 6, and 5, are clearly depicted, with apparent personal symbolism, or possibly referencing Meyer's birth year, 1965. A curious element of the work is the small sack-cloth mask-like image at middle top, surrounded by two spiral motifs. This could possibly be seen as the influence of another Pop artist, Robert Rauschenberg who frequently used fabric objects such as old quilts in his work.





186

Cecily Sash

SOUTH AFRICAN 1924–2019

Untitled (from the Premonition series) and Premonition II, two

each signed and dated '81
pencil on paper
each 76 by 57 cm
(2)

R40 000 – 60 000

LITERATURE

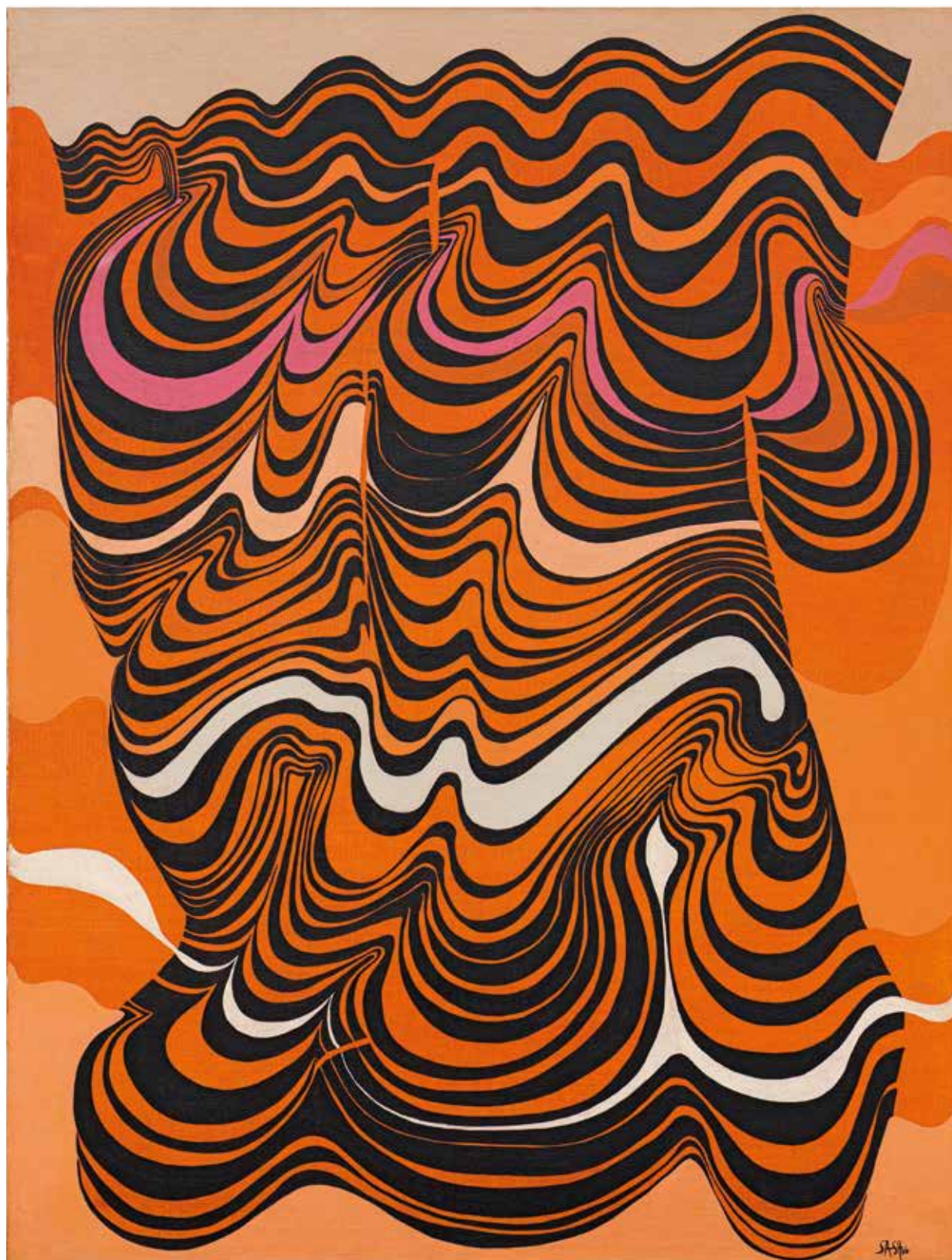
Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema. *Premonition II*. Illustrated in black and white on page 396.

In Memoriam

Cecily Sash, the last living founding member of the famed Amadlozi Group – and its only woman artist – died this September at 94 years old, in Wales. Alongside Cecil Skotnes, Edoardo Villa, Sydney Kumalo and Giuseppe Cattaneo – all under the sway of Egon Guenther – Sash helped establish a strong African identity in the visual culture of mid-century Johannesburg. She was a dynamic, inventive, disciplined and forward-thinking luminary in the South African art world, both in her role as artist and as teacher.

Sash trained under Maurice van Essche at Wits Tech Art School, and then later, in London from the late 1940s, with Henry Moore at Chelsea Polytechnic and Victor Pasmore at Camberwell School of Art. After six years' teaching at Jeppe School for Girls in Johannesburg, she became a fulltime lecturer at the University of the Witwatersrand before settling

in Wales in the early 1970s. Her style shifted and developed during her continuous and influential years as a teacher and, while she exhibited regularly both here and abroad, took on a number of prestigious, era-defining commissions, including major mosaic murals for the Transvaal Provincial Administration Building (1963) and Jan Smuts Airport (1968). She showed work at the São Paulo Biennale (1963 and 1967), as well as the Venice Biennale (1964), and moved comfortably between linear objectivity, material experimentation, and bold, decorative abstraction: her work could be defined by its sure draughtsmanship, its earthly and tactile surfaces, or its sleek Op Art rhythms. Thankfully, strong holdings of her work are kept in major state and municipal collections, particularly in South Africa and Britain.



187

Cecily Sash

SOUTH AFRICAN 1924–2019

Orange Minoan

signed and dated 66

oil on canvas

122 by 92 cm, unframed

R80 000 – 120 000

188

Robert Hodgins

SOUTH AFRICAN 1920–2010

On the Ramp

signed, dated 1996 and
inscribed with the title on
the reverse
oil on canvas
121 by 90 cm

R600 000 – 800 000

ITEM NOTES

The painting was bought
at a fund-raising gala
dinner and auction at
the Johannesburg Art
Gallery in 1996. Prior
to the event, several
distinguished artists were
paired with well-known
fashion designers and
the fashion was modeled
on the ramp before the
auction. Robert Hodgins
was paired with Marianne
Fassler. Her characteristically
diaphanous dress has been
freely interpreted in this
painting.





TWO VIEWS OF LOT 189

189

David Brown

SOUTH AFRICAN 1951–2016

Dog's Head

wood and steel

height: 66 cm including base

R30 000 – 50 000

PROVENANCE

The Estate of Vittorino Meneghelli,
Johannesburg.



190

Jackson Hlungwani

SOUTH AFRICAN 1923–2010

God Really

carved wood

height: 83 cm

R50 000 – 60 000



191

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Figures, two

each signed

incised and painted wood panel

each 24,5 by 15 cm

(2)

R80 000 – 100 000

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192

Walter Battiss

SOUTH AFRICAN 1906–1982

Figures

signed
oil on canvas
63 by 75 cm

R300 000 – 500 000



TWO VIEWS OF LOT 193

© The Estate of Cecil Skotnes | DALRO

193

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Figure Head II, double-sided

signed and dated 71
carved, incised and painted
wood panel

154 cm including base

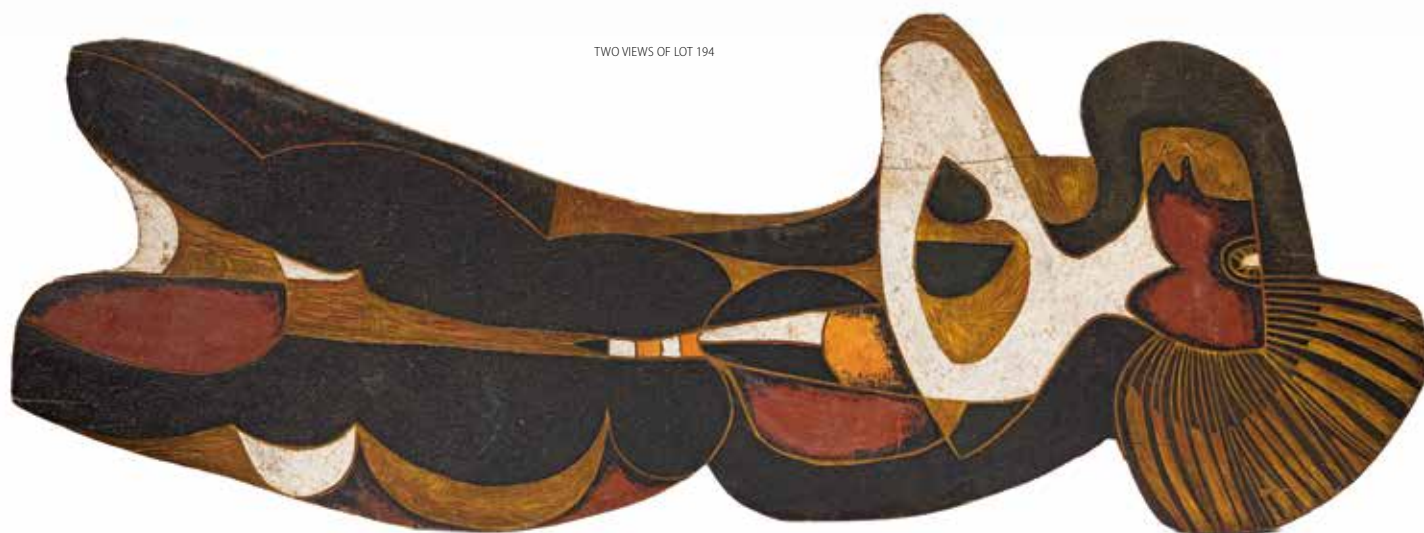
R60 000 – 90 000

PROVENANCE

The Estate of Vittorino
Meneghelli, Johannesburg.



TWO VIEWS OF LOT 194



© The Estate of Cecil Skotnes | DALRO

194

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Reclining Figure, double-sided

signed and dated 71
carved, incised and painted wood panel
height: 73 cm

R80 000 – 120 000

EXHIBITED

Totem-Meneghelli Gallery, Johannesburg,
Icons, 1971.

PROVENANCE

The Estate of Vittorino Meneghelli,
Johannesburg.

Cecil Skotnes's unusually shaped *Figure Head II* and *Reclining Figure*, like the work *Figure Head* that was sold on Strauss & Co's June 2017 auction, were owned by the renowned collector Vittorino Meneghelli. Similar to *Figure Head* these works were shown on the 1971 exhibition entitled *Icons*, produced specifically for the Totem Meneghelli Gallery in downtown Johannesburg. In *Figure Head* the engraved head and body are also conflated into a single iconic image, but in the instance of *Figure Head II* the head is the dominating focus and the body is absent. The graphic, half circular eyes cropped by a white mask that accentuates the protruding nose create a dominant gestalt that is visually buttressed by a series of organic, amorphic forms which amalgamate to create an abstract head, an imposing presence or 'figure head'.

In most of Skotnes's work his anthropomorphic forms are set off against a dark whittled background, creating a mysterious yet physically tactile context. The *Icons* exhibition was characterised by a series of cut-out figures and heads. In these unusually shaped works the figures were cut free from the background creating a series of striking shapes that were placed on stands or hung off the wall at 90 degrees enabling viewers to see both sides of the panel. This unusual departure in Skotnes's *oeuvre* had much to do with the influence of Meneghelli who, as a gallerist, often challenged and shifted his artist friends' consolidated or fixed working practises, goading them to explore and experiment beyond their defined boundaries.



195

Robert Brooks

SOUTH AFRICAN 1941–

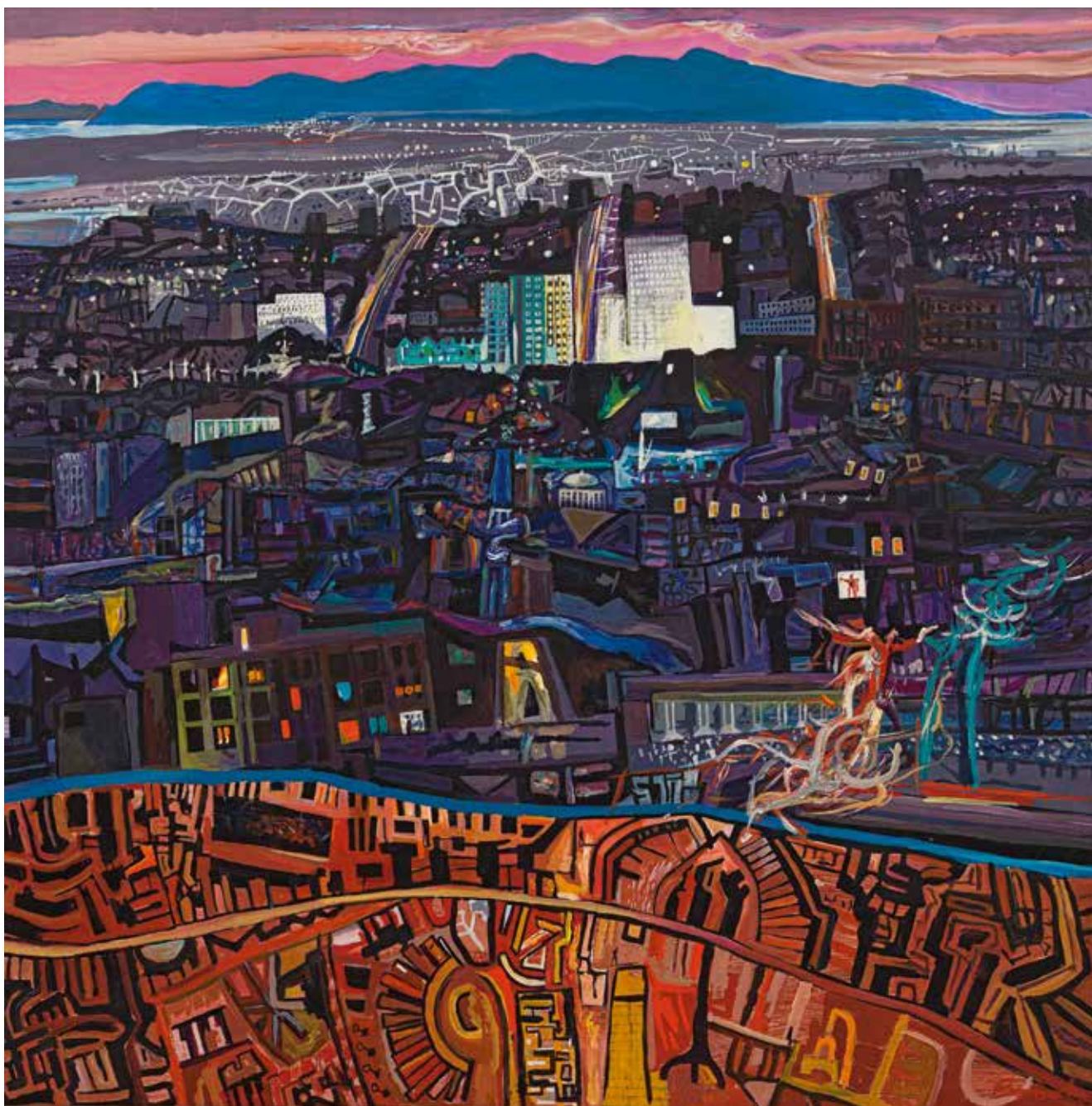
Central Port Elizabeth

signed

acrylic and oil on board

122 by 120 cm

R15 000 – 20 000



196

Robert Brooks

SOUTH AFRICAN 1941–

Port Elizabeth City Scape

signed

oil on board

121 by 121 cm

R12 000 – 16 000

Born in Springs in the then Transvaal, Robert Brooks came under the sway of the assertive Brian Bradshaw at Rhodes University in the early 1960s. Taking cues from his teacher, Brooks developed a painterly and spirited style, characterised by meandering and expressive outlines, recognisable locations, compact or off-kilter perspectives, and vivid, oily colour contrasts. The two current lots are typical of his output: bold, large in scale, opulent, often kitsch, teeming with

drama or incident, and swiped thick with rich colour. A founding member of the influential Grahamstown Group in 1964, Brooks built a teaching career between Rhodes University and Port Elizabeth Tech; he lectured at Rhodes between 1967 and 1972, headed the Department of Photography at the Tech until 1980, and in 1981 finally replaced Bradshaw as head of Fine Arts back at Rhodes. He retired in 1997.



197

Angus Taylor

SOUTH AFRICAN 1970–

Journey

2003

signed, dated and numbered
indistinctly, from an edition of 24
bronze, aluminium and cement
fondue

height: 105 cm including base

R60 000 – 80 000



198

Andrew Verster

SOUTH AFRICAN 1937–

Decocloc

signed and inscribed with the title
painted wood

height: 140,5 cm

R20 000 – 30 000



© Andrew Verster | DALRO



199

Walter Battiss

SOUTH AFRICAN 1906–1982

Figure with Dog

signed

oil on canvas

59 by 74 cm

R180 000 – 220 000

200

Keith Alexander

SOUTH AFRICAN 1946–1998

Panic

signed and dated 86

oil on canvas

91,5 by 121,5 cm

R250 000 – 350 000



201

Jane Tully Heath

BRITISH 1913–1995

Black Mountain

signed and dated 79; inscribed with

the artist's name, the date, the title

and the medium on the reverse

oil on canvas

53,5 by 100,5 cm

R30 000 – 50 000



202

Gordon Vorster

SOUTH AFRICAN 1924–1988

*Skeiding, Land en See,
The Genesis Series No. 11*

signed; inscribed with the
title on the reverse
mixed media on board
91 by 121 cm

R18 000 – 24 000



203

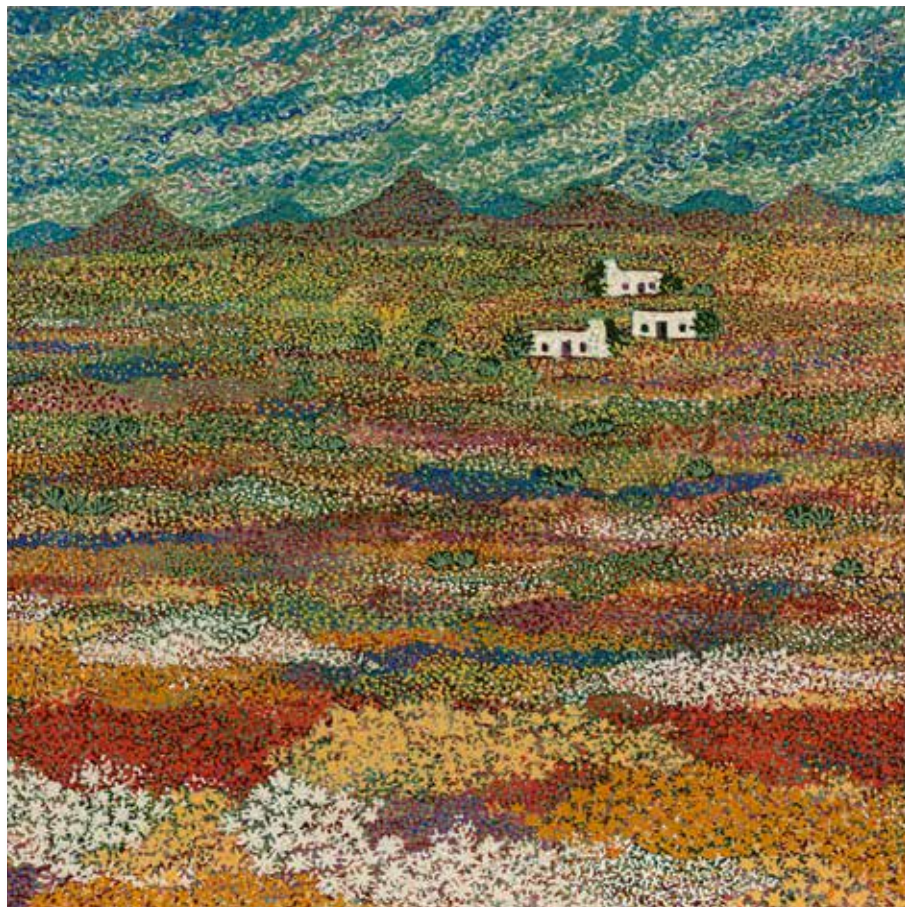
Esias Bosch

SOUTH AFRICAN 1923–2010

Namaqualand in Flower

painted and glazed ceramic
123,5 by 123,5 by 3 cm

R200 000 – 300 000



204

Anton Karstel

SOUTH AFRICAN 1968–

Boxer

signed; inscribed with the artist's name and dated 08 on the reverse; inscribed with the artist's name, the title and the medium on a Brundyn and Gonsalves label adhered to the reverse

oil on canvas

102 by 148 cm

R90 000 – 120 000



205

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Herding Cattle along Mountain Road

signed

oil on board

60 by 89 cm

R150 000 – 200 000





206

John Meyer

SOUTH AFRICAN 1942–

The Debt II

signed; signed and inscribed with the title and '2276' on the reverse
oil on canvas
90 by 120 cm

R350 000 – 500 000

The present lot is the second of three paintings in one of John Meyer's 'sequential narratives' – series of three paintings of moments in the lives of the protagonists that are just seconds apart, like three frames in a movie. These images present us 'with strikingly real illusions, all distinctly familiar, yet ultimately invented. They are imagined archetypes rather than specific events ... exploring the complex currents of human relationships'.¹

¹. https://www.everard-read-capetown.co.za/artist/JOHN_MEYER/biography/.



207

Michael Pettit

SOUTH AFRICAN 1950–

Man in Yellow Cap

signed and dated '73 on

the reverse

oil on board

29 by 27,5 cm

R10 000 – 15 000



208

Frans Claerhout

SOUTH AFRICAN 1919–2006

Three Figures

signed

oil on board

51,5 by 60 cm

R30 000 – 50 000



209

Michael Pettit

SOUTH AFRICAN 1950–

The Blue Path

signed; dated 5 July 1995 – 2

March 1996 and inscribed with

the artist's name, the title and

the medium on the reverse

oil on canvas

150 by 184 cm

R40 000 – 60 000



210

Nelson Makamo

SOUTH AFRICAN 1982–

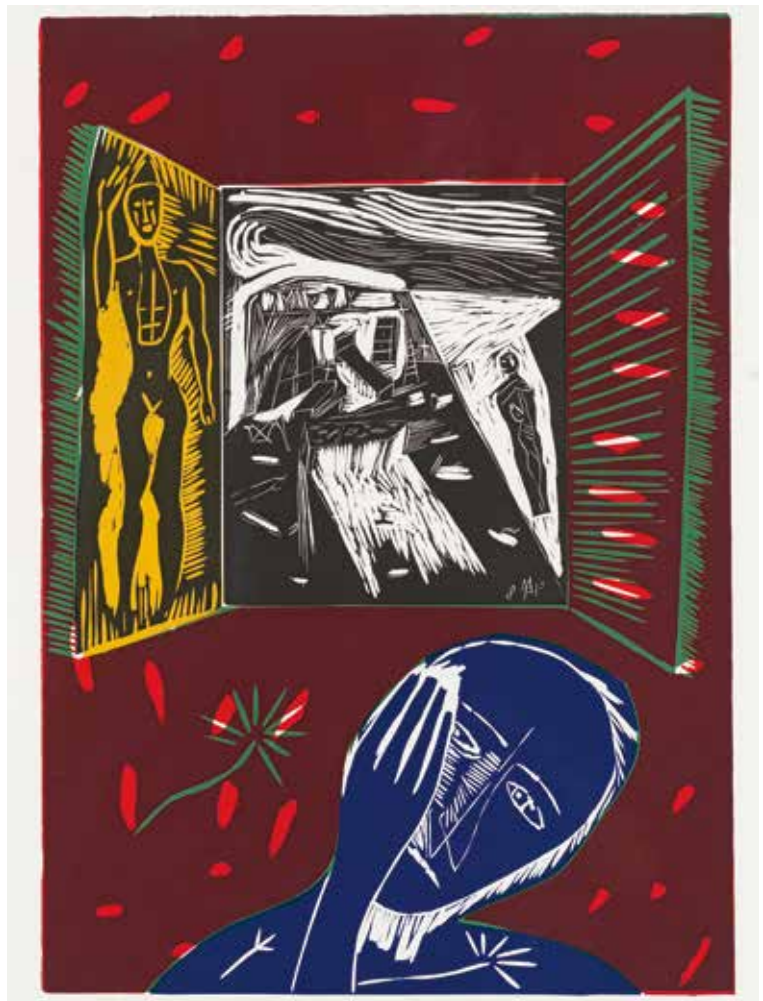
Life is Amazing

signed, dated '09 and inscribed
with the title in the margin

colour monotype

105 by 74 cm

R40 000 – 60 000



211

Mimmo Paladino

ITALIAN 1948–

*View through Shattered
Window*

signed, dated 1993 and
numbered 100/100

colour linocut

plate size: 70 by 50 cm

R18 000 – 24 000



212

Dylan Lewis

SOUTH AFRICAN 1964–

Standing Leopard

signed, dated 2000 and
numbered 2/15 and 565
bronze with brown patina
height: 70 cm

R250 000 – 350 000

TWO VIEWS OF LOT 212

213

Nelson Makamo

SOUTH AFRICAN 1982–

Head

signed and dated indistinctly
charcoal on paper
155 by 120 cm

R200 000 – 300 000





Harcroft House

AUCTION

The Contents of Harcroft House, Constantia, Cape Town

Monday 18 and Tuesday 19 November 2019

Preview
Friday 15 November to Sunday 17 November

Enquiries: 021 683 6560
vanessa@straussart.co.za
sophie-louise@straussart.co.za

Strauss & co

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

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'business day'** means any day other than a Saturday, Sunday or official public holiday in the Republic of South Africa;
- 1.6 **'buyer's premium'** 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 provided;
- 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.

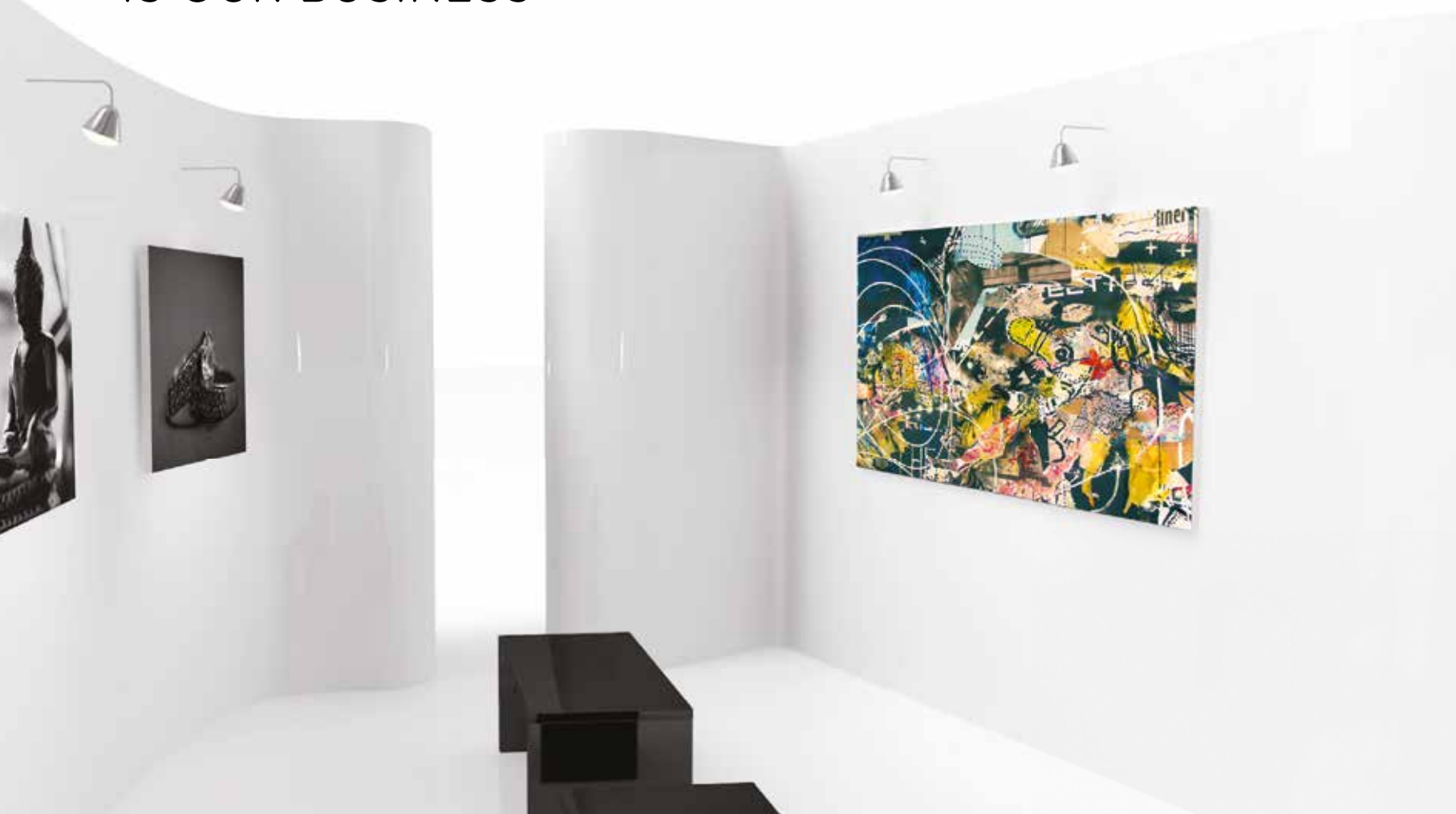
3.3 Warranties of the seller

- 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;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not

	held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.				
3.3.4	The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.				
3.3.5	The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.				
3.4 Commission and expenses					
3.4.1	Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.	3.6.3	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.	3.8.3	Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn. 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.
3.4.2	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.	3.6.4	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:	3.9 Photography and illustration	
		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;	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.	
		3.6.4.2	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;	3.10 Unsold lots	
		3.6.4.3	notify any insurer of the existence of the indemnity contained herein.	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.	
3.7 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.	3.10.2	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.	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.	
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:	3.10.3	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.	4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.	
3.7.2.1	to agree terms for payment of the total outstanding amount;	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.	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.	
3.7.2.2	to remove, store and insure the lot sold;	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.	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.	
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;	3.10.6	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.	4.11 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.	
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;			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.	
3.7.2.5	if necessary, to rescind the sale and refund any monies to the buyer.			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.	
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.	4 GENERAL PROVISIONS			
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.	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		
3.8 Withdrawal fees					
3.8.1	A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.	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.		
3.8.2	Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property. The withdrawal fee (together with VAT and all such expenses) must be received into	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		
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				



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Bidding Form

SALE NO.: JHB 2019/5 SALE DATE: 11 November 2019
ENQUIRIES: Tel +27 (0) 11 728 8246

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

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Please indicate place of collection

- ☐ Strauss & Co JHB from 9 am Tuesday 12 November
☐ Strauss & Co CT from 9 am Wednesday 20 November
☐ Shipping, please complete Shipping Form

- See information regarding Absentee/Telephone bidding as set out in this catalogue (Buying at Strauss & Co).
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- **New bidders are required to pay a R5 000 holding deposit.**

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

Signature _____ Date _____

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

Bidder Number
(for office use only)

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

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Lot No	Lot Description	Max BID SA Rands

If successful, please debit my card immediately

Visa ☐ Mastercard ☐ Diners Club ☐ Debit Card ☐

Cardholder Name

Card Number

Expiry date3/4 digit code on reverse

Billing address (if different from above)

Cardholder signature

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Recipient Tel
Recipient Address:

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

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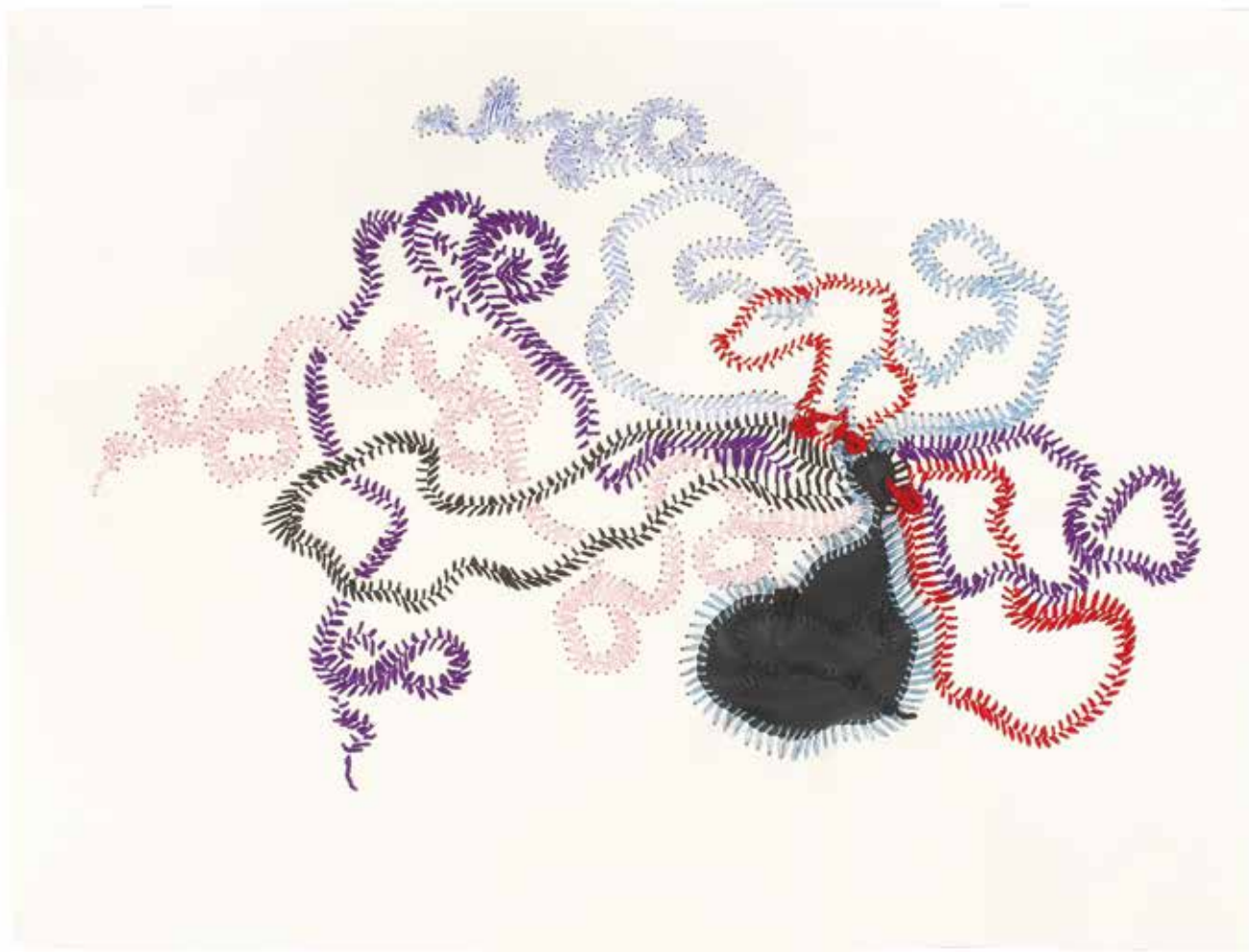
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Strauss&co



Nicholas Hlobo, *Umphokoqo*

Contemporary Art

Auction in Cape Town, 15 February 2020

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