

Strauss & Co



Strauss & Co

Fine Art Auctioneers | Consultants





PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

South African Fine Wine

Sunday 26 July 2020

Session 1: 11.00 am

Modern, Post-War and Contemporary Art

Monday 27 July 2020

Session 2: 4.00 pm

Session 3: 7.00 pm

Tuesday 28 July 2020

Session 4: 4.00 pm

Session 5: 7.00 pm

VENUE

The sale will be a virtual live-streamed sale at www.straussart.co.za

PREVIEW

A selection of artworks will be on view by appointment, according to prevailing COVID-19 regulations, in our galleries at Strauss & Co, 89 Central Street, Houghton, Johannesburg
GPS Co-ordinates: S 26.153056, E 28.058056

WALKABOUTS AND LECTURES

A programme of virtual walkabouts and lectures will take place during the fortnight preceding the auction. The topics and the links will be available at www.straussart.co.za

ENQUIRIES AND CATALOGUES

Office: +27 (0) 11 728 8246

ABSENTEE AND TELEPHONE BIDS

Tel: +27 (0) 11 728 8246 +27 (0) 82 336 8761 bids@straussart.co.za

Fax: +27 (0) 86 565 9324

PAYMENT

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

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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Modern, Post-War and Contemporary Art

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Directors

EXECUTIVE

Frank Kilbourn
Executive Chairperson

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

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

Susie Goodman
*Executive Director
Client Advisory*
+27 (0) 72 896 7706
susie@straussart.co.za

NON-EXECUTIVE

Elisabeth Bradley

Conrad Strauss

Caro Wiese

Carmen Welz

Jack Ginsberg

Specialists

JOHANNESBURG

Alastair Meredith
HOD, Senior Art Specialist
+27 (0) 71 593 5315
alastair@straussart.co.za

Wilhelm van Rensburg
Senior Art Specialist
+27 (0) 82 808 9971
wilhelm@straussart.co.za

Marion Dixon
Senior Art Specialist
+27 (0) 82 775 5520
marion@straussart.co.za

Arisha Maharaj
Art Specialist
+27 (0) 79 407 5140
arisha@straussart.co.za

Hazel Cuthbertson
Art Researcher & Cataloguer
+27 (0) 79 407 5140
hazel@straussart.co.za

Richard Ndimande
Art Cataloguer
+27 (0) 79 407 5140
richard@straussart.co.za

Naudia Yorke
Art Cataloguer
+27 (0) 79 407 5140
naudia@straussart.co.za

CAPE TOWN

Ann Palmer
Senior Art Specialist
+27 (0) 82 468 1098
ann@straussart.co.za

Kirsty Colledge
HOD, Senior Art Specialist
+27 (0) 83 326 8283
kirsty@straussart.co.za

Ian Hunter
Senior Art Specialist
+27 (0) 84 257 6495
ian@straussart.co.za

Jean le Clus-Theron
Art Specialist
+27 (0) 76 125 8162
jean@straussart.co.za

Matthew Partridge
Senior Art Specialist
+27 (0) 76 183 6290
matthew@straussart.co.za

Frances Holmes
Art Cataloguer & Administrator
+27 (0) 79 407 5140
frances@straussart.co.za

Gera de Villiers
Art Specialist & Researcher
+27 (0) 21 683 6560
gera@straussart.co.za

Sophie-Louise Fröhlich
Decorative Arts Specialist
+27 (0) 79 427 3834
sophie-louise@straussart.co.za

Administration

JOHANNESBURG

Debbie Watson
*Company Secretary, General
Manager, Bids Office & Accounts*
+27 (0) 82 336 8761
debbie@straussart.co.za

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

Michelle Parfett
Subscriptions & Administrator
+27 (0) 79 407 5140
michelle@straussart.co.za

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

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

Bertha Masemola
Receptionist
+27 (0) 79 407 5140
bertha@straussart.co.za

Marcus Moremi
Cataloguing & Logistics Assistant
+27 (0) 79 407 5140
marcus@straussart.co.za

CAPE TOWN

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

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

Sandy Acey
Art Administration & Shipping
+27 (0) 78 044 8185
sandy@straussart.co.za

Sarah Jordaan
Wine Auction Coordinator
+27 (0) 82 9222 594
wine@straussart.co.za

Mia Borman
*Marketing, Media &
Client Advisory Assistant*
+27 (0) 84 685 1671
mia@straussart.co.za

Stacey Brindley
*Decorative Arts Assistant &
Shipping*
+27 (0) 21 683 6560
stacey@straussart.co.za

Zain Toyer
Store Manager
+27 (0) 71 723 6869
zain@straussart.co.za

Mishale Kobe
Receptionist
+27 (0) 78 044 8185
mishale@straussart.co.za

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.

Specialists are available online 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. REGISTER TO BID

To place a bid, you must first register for the auction on our website www.straussart.co.za. You can do this simply by clicking on the 'Register to Bid' link and completing the short online form.

An email will be sent to you confirming your registration and paddle number. If you are bidding at Strauss & Co for the first time you might be asked for a holding deposit before you are approved to bid.

Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences

3. BID IN THE SALE

Submit a bid

Placing a bid before the auction begins allows you to get in on the action ahead of the live bidding that takes place once the auction kicks off. This can be done on our website by clicking 'Submit your bid' on the lot that you are interested in.

Absentee bids

If you would like to place a maximum bid that our auctioneer will execute on your behalf, you can click on the 'Absentee Bid' button on our website. This will open a digital form for you to complete, and it will be submitted to bids@straussart.co.za or you can complete our PDF form, found on our website under 'Auction Details', and submit it to bids@straussart.co.za

An sms will be sent to you to confirm your bids.

Telephone bidding

If you prefer to bid by phone, we will call you from the saleroom and bid with you on the phone. Please complete our PDF form, which can be found on our website under 'Auction Details', and submit it to bids@straussart.co.za. An sms will be sent to you to confirm your bids

Virtual live bids

Once the live auction begins, you will gain access to an exclusive virtual bidding console that simulates all aspects of being at the auction house in a live sale.

Virtual live bidding is user-friendly, safe and secure.

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

Please contact our Client Service Department: Johannesburg 011 728 8246 if we can assist in any way.

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 R20 000,
15% for lots selling at and below R20 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
Swift address: SBZA ZA JJ
- b) Credit cards acceptable to Strauss & Co:
Mastercard, Visa and Diners Club
- c) Telegraphic Transfer (TT)
Remitter to bear all costs.

Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect as soon as possible. If you require insurance, we recommend that you contact ITOO Art Insure Gail Bosch, Artinsure Product Head, gail@artinsure.co.za or 082 965 8837.

Collection of purchases

1) From Strauss & Co, Johannesburg

Purchased lots can be collected from our offices at 89 Central Street, Houghton, Johannesburg. Please call first to make an appointment.

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

Please contact our logistics and shipping department if you require a quote for delivery: shipping@straussart.co.za

For wine deliveries and shipping please see 'Buying Wine at Strauss' on page 11.



Taransaud
FRANCE

Ref. 192 MT

J.C. & D.
Vin de Constance

2013



Vin de Constance

2013

Strauss & Co, Johannesburg

Sunday 26 July 2020

Session 1 at 11 am

South African Fine Wine

Lots 1-130

Strauss & Co

Fine Wine Auctions



Higgo Jacobs

Higgo Jacobs, Auction Curator and Wine Specialist

Higgo Jacobs's experience in the wine industry spans over 20 years. He started by doing harvests in Stellenbosch in 1998 and 1999, before being interrupted by a law degree from the University of Stellenbosch. He has experience on either side of the cellar door, first as winemaker's assistant, then in marketing and sales. Relocating to the UK in 2007, he cut his teeth on the wines of the world, working with highly respected wine merchants Anthony Byrne Fine Wines and Jeroboams of London, and completing studies with the Wine and Spirit Education Trust (WSET) and Court of Master Sommeliers certification.

Higgo returned to South Africa in the role of resident sommelier at the five-star Steenberg Hotel in Constantia, after which he began consulting to the industry. He is the driving force behind a variety of projects ranging from annual fine wine events and auctions, to sommelier education and competitions. Higgo is a senior judge at the International Wine Challenge (IWC) and Decanter World Wine Awards. He is a founding member and past chairman of the South African Sommelier Association (SASA), which does training and development for the profession in South Africa, as well as a member of by-laws committee of the ASI (Association de la Sommellerie Internationale), the international regulatory body for the sommelier profession.

'The application of strict criteria with regard to quality, provenance and rarity will enable collectors to buy outstanding wines with confidence, in a seamless and highly transparent manner.' – Higgo Jacobs



Roland Peens

Roland Peens, Wine Specialist and Director of Wine Cellar

Studying economics at the University of Stellenbosch meant that Roland was surrounded by wine. He succumbed to its lures and, as soon as he had finished his BComm degree, he found his way into the industry. Roland worked in marketing, retail, exports and as a sommelier before joining Wine Cellar Fine Wine Merchants in 2005. As one of South Africa's foremost importers and retailers of fine wine, Wine Cellar focuses on the traditional regions of Europe as well as on South Africa's finest wines. Wine Cellar leads the industry in offering the biggest allocations of South Africa's most sought-after wines. As a cellaring operation, Wine Cellar manages the holdings of 900 customers and some 450 000 bottles, constituting arguably, the largest collection of fine wine in South Africa. Wine Cellar has also helped develop the secondary market in South Africa by identifying and brokering local and international vintage wines. Since 2018, various wine investment portfolios have been launched, adding 35 000 bottles of South African fine wine to the future secondary market.

Local and international study, as well as regular travel, have added to Roland's extensive insight into the wine world. You will find Roland at most of South Africa's top wine events, judging, learning and exploring the world of wine, forever expanding his palate. Roland has been a taster for Platter's Guide, Winemag.com and the Nederburg Auction, and participated in the world wine tasting championships in Bordeaux in 2013.

'As prices rise, we have naturally had more brokerage requests. We see a serious opportunity for an open-market auction. No other auction house has the track record and experience in selling fine and rare assets that Strauss & Co brings to the table.' – Roland Peens

Strauss & Co Fine Wine Auctions is a ground-breaking venture between leading South African retailer Wine Cellar, sommelier Higgo Jacobs and Strauss & Co.

It is no secret that South Africa is undergoing a fine wine renaissance. Interest in vintage South African wines is at an all-time high, especially as the country raises its profile in the local and international wine market. Clearly the time is right to elevate South Africa's finest wines, both old and new, to the same level of collectability as northern hemisphere wines, as well as professionalise their availability via a transparent auction platform.

The aim of the curated wine sale is simple: to present prospective buyers and collectors with a meticulously sourced sale of rare and esteemed South African and international wines.

The auction process offers a transparent, structured and sustainable model for affirming the status of our very finest wines. We have made absolutely sure that all the wines featured in the Strauss & Co Fine Wine Auction come from credible provenance, properly stored, in order to pass onto our clients the guarantee that these wines represent the pinnacle of rare, properly matured, fine wines.

Buying Wine at Strauss & Co

Provenance definitions

Every effort is made in selecting only the very best, well-stored bottles for auction.

Producer – sourced directly from the producer's cellars

Wine Cellar – stored since release in Wine Cellar's professional cellars under optimum conditions

Private client – sourced from a private client or stored at a renowned or commercial cellar. Rigorous tasting and vetting has been performed by Higgs Jacobs and the Wine Cellar team.

Cataloguing information

- Descriptions** include size, vintage, provenance, background information and tasting notes from a highly regarded source, where possible.
- Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
- The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

If your bid is successful:

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

You will receive an invoice and payment instructions shortly after the sale. Please arrange payment and indicate to Sarah Jordaan via wine@straussart.co.za or +27 82 922 2594 your delivery, collection or further cellaring requirements.

How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium of 12% for lots selling over R20 000 and 15% for lots selling at and below R20 000

+ VAT on the buyer's premium on each lot.

Methods of payment:

- Electronic Transfer (EFT)
Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
Swift address: SBZA ZA JJ
- Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- Telegraphic Transfer (TT)
Remitter to bear all costs

Insurance

Wine Cellar covers insurance of R450 per 750ml bottle whilst under Wine Cellar management and cellaring. Full insurance on transport across South Africa is included in the transport fee.

Collections

Collections can be made during office hours by prior arrangement at Wine Cellar, Unit 4 Prices Park, Nelson Road, Observatory, Western Cape, South Africa. Wine Cellar will charge successful bidders cellaring fees from 4 weeks after the sale.

Door-to-door delivery

Wine Cellar is able to assist in delivering your successful bid almost anywhere in South Africa at a fee, depending on the volume and delivery address. Wine Cellar will also assist with international delivery via The Vineyard Connection.

Further cellaring

Wine Cellar is able to continue cellaring your successful bid at Wine Cellar, Unit 4 Prices Park, Nelson Road, Observatory, Western Cape, South Africa.

The secure underground cellars have ideal wine cellaring conditions of 13 to 14°C with 70% humidity. Clients are required to open a cellaring account with Stefan van der Merwe at stefan@winecellar.co.za. Cellaring rates are viewable on the website at www.winecellar.co.za.

winecellar.co.za. Clients are billed quarterly in arrears and wines can be viewed or withdrawn at any time via the website.

For more information, please visit www.straussart.co.za/strausswine or contact Sarah Jordaan via wine@straussart.co.za or +27 82 922 2594.

Storage tips and tricks

To ensure that you get the maximum enjoyment out of your purchase, it is important that these optimum cellaring conditions are continued, especially if you are considering reselling the wines in the future. Here are a few important pointers on how to store your wines correctly until you decide to open it.

Temperature – Ideal range between 12°C and 16°C. The key is avoiding fluctuations.

Darkness – Store wines in a dark space, as light ages wine prematurely.

Store wine on its side – This position keeps the liquid in touch with the cork.

Quiet – Keep free from vibrations and other movements that disturb the sediment.

Humidity – Roughly at around 70%. This prevents the cork from shrinking.

OPENING OLDER CORKS

Natural corks are a great closure for ageing wines; however, it is wise to expect a cork in an aged wine (whether white, red or fortified) to be brittle and fragile.

It is hard to predict exactly when a cork will lose its youthful vigor, a sensible rule is to handle all wines older than 10 years with care when uncorking for enjoyment. The old sweet wines can be especially tricky.

Where we were entirely doubtful of the integrity of the corks in any of the wines on auction, we re-corked them

with new corks to ensure quality. Where capsules, corks and fill heights still looked satisfactory we opted not to disturb the original packaging.

If you are using a regular (screw) opener, make sure that the screw is inserted into the center of the cork, and make sure that you go deep enough, otherwise you will only pull out the top half of the cork. Pull upwards very softly and very slowly. Tools of the trade for easier opening are the prong openers, also called the 'Ah So' for when we expect really fragile corks. Generally, most corks are removed with regular bottle openers, as long as it's done slowly and carefully.

IMPORTANT

If the cork does disintegrate and a few pieces fall into the wine, this does not mean that your wine is spoiled. Simply decant the wine with a funnel and sieve, or any clean filter process that you can muster. A corked wine is a wine that has been sealed with a defective cork and can be a perfectly healthy looking cork in a young wine. Note that a brittle cork does not mean the wine is spoiled. The only proof of a wine's condition is its taste.

Many red wines and port-style wines drop a sediment. This is a harmless deposit that actually points to positive elements of more natural winemaking and less intensive filtration by the winemaker. Prevent the sediment from being poured into your glass by standing the bottle in a vertical position for a few hours before service.

Very old wines are sensitive to oxidation and should never be aerated in a decanter for as long as a younger wine. If an older red wine has been decanted for sediment, it should be served immediately thereafter.

The older a bottle of wine, the more respect it demands, but your extra care will be rewarded by the contents in the bottle.



Kanonkop Wine Estate

Owned by four generations of the Krige family, Kanonkop is widely recognised as a South African **Grand Cru** or **First Growth**. International awards accumulated over more than three decades have gone a long way to substantiating these claims. Abri Beeslaar is their long-term winemaker and has won International Winemaker of the year an incredible three times.

Kanonkop Estate is situated on the lower slopes of the Simonsberg Mountain, between the towns of Stellenbosch and Paarl in the Western Cape. These slopes have earned a reputation, both at home and abroad, for producing some of the finest red wines in the country. The wines are classically styled, and the best

vintages require a decade or two in order to show their true potential. If, however, there are two characteristics that stand out and allow Kanonkop to command its status as South Africa's First Growth, they are *consistency* and a *sense of place*.

Who was Paul Sauer?

'Paul Oliver Sauer has passed away. South Africa has lost one of her biggest sons. The wine industry has lost a son, a leader and an honest wine lover.'
AJ du Toit, *Groot Constantia*, Saturday, 31 January 1976.

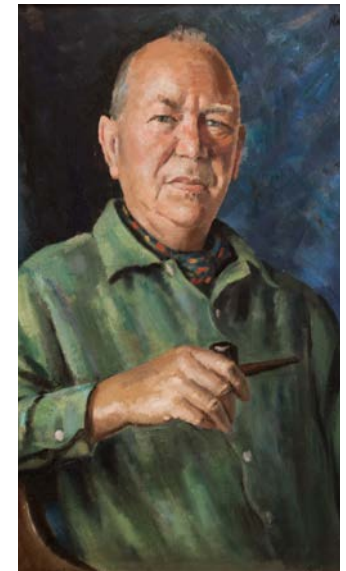
Paul Oliver Sauer (1898–1976) was Johann and Paul's grandfather. Besides having a rather colourful life, he was a grape grower, a winemaker and a wine imbibor.

His great-grandfather was the renowned Hendrik Cloete, who

sold wine to kings and princes. His mother was born on Groot Constantia and the farm was offered to his father, the well-known politician, JW Sauer for £10 000. He however was of the opinion that the price was too steep and rejected the offer. In 1903, JW Sauer bought Uitkyk, a farm located close to Stellenbosch. In 1929 it was sold by his mother, but JW Sauer's famous farm, Kanonkop, was kept as his inheritance.

Paul Sauer had a great influence in the wine industry – he served on one of the industry's biggest wine wholesalers' boards, the Stellenbosch Farmers Winery Pty (Ltd) and played a major part in the expansion of this organisation. He was also one of the first farmers to plant pinotage.

His love for wine is perhaps best exemplified by his quote: *'There is an abysmal ignorance, which is*



Paul Sauer



completely terrifying, about wine among the great majority of the people of South Africa. This ignorance not only terrifies me, but also seems to terrify most people to such an extent that they are afraid of drinking wine, because they are afraid that they might be drinking the wrong wine; and in any case they know so little about it that they treat it with a reverential respect, but from a distance.'

'The answer has been found to this problem and we now produce a large number of common or garden light, young, wholesome, honest dry wines for everyday use. These wines are not the aristocrats, but one can't have an aristocrat in the house every day, one would find him a rather expensive guest, and one might be inclined to become a little blasé about ordinary people by over indulgence in his company.'

'Be honest and sincere in your enjoyment of wine. It is appropriate for

kings and princes, but also makes of the poor man's humble table, a feast. There is nothing forced in the civilized use of wine. And as wine differs from barrel to barrel, so will different tastes ask for different wines.'

Paul Sauer – The Wine

The first bottle of a Bordeaux style wine produced on Kanonkop was from the 1981 vintage – 5 years after Paul Sauer, the man it was named after, passed away. In September 2018, the Paul Sauer 2015 vintage was the first South African wine to receive the coveted 100 point rating, given by acclaimed UK Master of Wine, Tim Atkin. May this internationally acclaimed wine follow in the footsteps of its remarkable namesake!

Kanonkop Black Label Pinotage 2011 – 6 bottle lot

The Black Label was introduced as a limited-edition bottling with the 2006 vintage, cementing the team's confidence in South Africa's own red variety. Black Label is made from one of the oldest pinotage vineyards in South Africa, planted in 1953 on a site that has over the years been proved to produce fruit of specific excellence and deemed special enough to be bottled under an own label.

'This is not showing quite as well as the spectacular 2008, but it may yet surpass it with time in the bottle. It's marked by its 100% new oak at the moment, but the underlying fruit is soft, sweet and nuanced, with succulent, yet structured flavours that wouldn't look out of place in Gevrey-Chambertin. Low yielding and concentrated, this has the structure

to age gracefully. Drink 2015-25.' – Tim Atkin, SA Wine Report, 2013, 95 Points

'Deep ruby, with a nose packed with brooding dried cranberries, smoky bacon and earth. Full generous palate with great ripe fruit concentration, high well-structured tannins and layers of complexity from use of high quality toasty oak. A benchmark example of this variety with a long very balanced finish.' – International Wine & Spirits Competition (IWSC), 2017, Silver Outstanding Award

Kanonkop Paul Sauer 2009 – 6 bottle lot

This internationally acclaimed, long-ageing Bordeaux blend was named after former owner, Paul Sauer, and was first made in 1981. Kanonkop also became the first winery in the



world to win best blended red wine for the fourth time at the prestigious International Wine & Spirit Competition in 2013 with this 2009 vintage.

'At a time when a lot of the so-called old guard are rapidly being outpaced, outflanked by the new generation of winemakers who have travelled overseas and introduced a more thoughtful approach to their craft, Kanonkop is a testament to the fact that some of the country's stalwarts remain at the top of their game. Many producers merely pay lip service to the notion of finesse, but at Kanonkop that is evident where it matters – in the glass. So kudos to owners Johann and Paul Krige and especially to winemaker Abrie Beeslaar, installed at Kanonkop since 2002, for all their hard work. What I found interesting was Abrie's conviction that Kanonkop has remained true to what it does, ignoring fads and fashions, merely fine-tuning its style. I have to say that over the last ten years their wines have attained a greater degree of refinement and purity, therefore something must

have changed! What distinguishes Kanonkop is both the enviable age of some of its vine stock, especially its pinotage, and the corollary of longevity. These are wines that are probably drunk way too early by consumers, although I can understand why. Chuck two or three bottles in your cellar and leave them for 20 years – you will be amazed at what you will find.' – Neal Martin, Wine Advocate

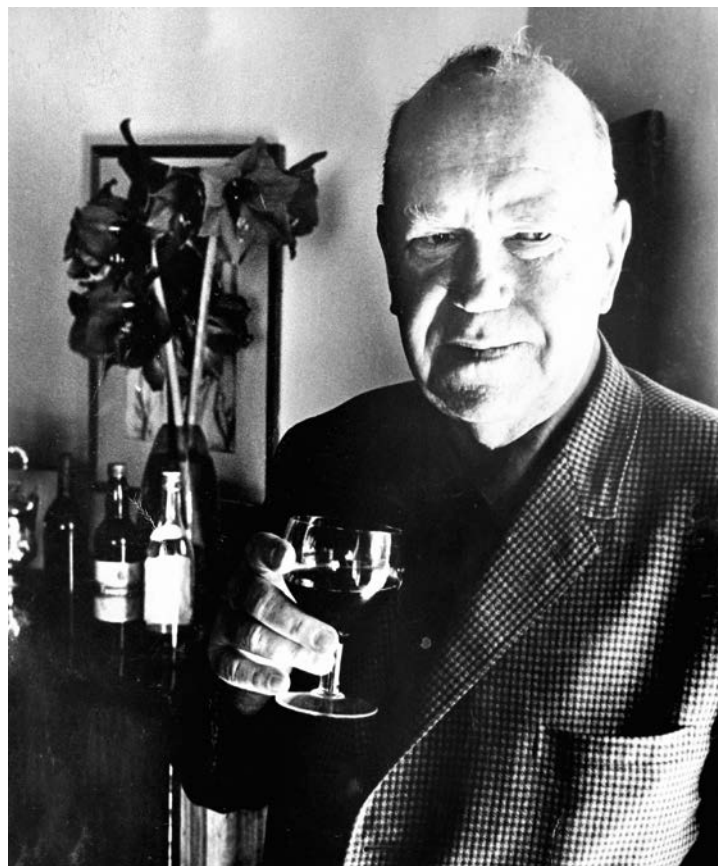
Kanonkop Paul Sauer 2015 – 6 bottle lot

The 2015 is the first wine from the 'New World' awarded 100 points by renowned critic Tim Atkin MW!

'A great wine, with a distinguished track record in one of the best-ever Cape vintages: if any South African wine deserves 100 points, and I strongly believe that it does, then it is the brilliant 2015 Paul Sauer, one of the greatest young wines I have ever tasted.' – Tim Atkin, SA Special Report, 2018, 100/100



Abrie Beeslaar



Paul Sauer



KANONKOP WINE ESTATE

<p>1 Kanonkop Pinotage 2015 750ml 6 (1 x 6) R3 800 – 4 200</p>	<p>3 Kanonkop Pinotage 2001 750ml 6 (1 x 6) R7 000 – 8 000</p>	<p>5 Kanonkop Pinotage 1998 750ml 3 (1 x 3) R4 500 – 5 500</p>
<p>2 Kanonkop Pinotage 2012 1500ml 4 (1 x 4) R7 500 – 9 000</p>	<p>4 Kanonkop Pinotage 2001 5000ml 1 (1 x 1) R7 500 – 9 000</p>	<p>6 Kanonkop Pinotage 1994 18000ml 1 (1 x 1) R25 000 – 30 000</p>

7 Kanonkop <i>Black Label Pinotage</i> 2013 750ml 6 (1 x 6) R13 500 – 15 000	16 Kanonkop <i>Cabernet Sauvignon</i> 1988 750ml 3 (1 x 3) R3 500 – 4 500	25 Kanonkop <i>Paul Sauer</i> 2015 750ml 6 (1 x 6) R15 000 – 18 000	34 Kanonkop <i>Paul Sauer</i> 2005 3000ml 1 (1 x 1) R9 000 – 10 000	43 Kanonkop <i>Paul Sauer</i> 1993 5000ml 1 (1 x 1) R11 000 – 13 000	49 Kanonkop <i>Paul Sauer</i> 1986 750ml 3 (1 x 3) R7 500 – 9 000
8 Kanonkop <i>Black Label Pinotage</i> 2013 750ml 4 (1 x 4) R9 000 – 10 000	17 Kanonkop <i>Cabernet Sauvignon</i> 1992 750ml 4 (1 x 4) R3 500 – 4 000	26 Kanonkop <i>Paul Sauer</i> 2015 1500ml 2 (1 x 2) R12 000 – 14 000	35 Kanonkop <i>Paul Sauer</i> 2001 750ml 6 (1 x 6) R10 000 – 12 000	44 Kanonkop <i>Paul Sauer</i> 1992 5000ml 1 (1 x 1) R11 000 – 13 000	50 Kanonkop <i>Paul Sauer</i> 1985 750ml 1 (1 x 1) R2 500 – 3 000
9 Kanonkop <i>Black Label Pinotage</i> 2011 750ml 6 (1 x 6) R13 000 – 14 000	18 Kanonkop <i>Cabernet Sauvignon</i> 1992 750ml 3 (1 x 3) R3 000 – 3 500	27 Kanonkop <i>Paul Sauer</i> 2014 750ml 6 (1 x 6) R10 000 – 12 000	36 Kanonkop <i>Paul Sauer</i> 2001 750ml 6 (1 x 6) R10 000 – 12 000	45 Kanonkop <i>Paul Sauer</i> 1991 750ml 3 (1 x 3) R7 500 – 9 000	51 Kanonkop <i>CIWG Paul Sauer</i> 1984 750ml 1 (1 x 1) R2 500 – 3 000
10 Kanonkop <i>Black Label Pinotage</i> 2008 750ml 6 (1 x 6) R13 500 – 15 000	19 Kanonkop <i>Cabernet Sauvignon</i> 1991 750ml 1 (1 x 1) R1 200 – 1 800	28 Kanonkop <i>Paul Sauer</i> 2011 750ml 6 (1 x 6) R10 000 – 12 000	37 Kanonkop <i>Paul Sauer</i> 2001 750ml 6 (1 x 6) R10 000 – 12 000	46 Kanonkop <i>Paul Sauer</i> 1990 5000ml 1 (1 x 1) R11 000 – 13 000	52 Kanonkop <i>Paul Sauer</i> 1983 750ml 1 (1 x 1) R2 500 – 3 000
11 Kanonkop <i>Black Label Pinotage</i> 2008 750ml 6 (1 x 6) R13 500 – 15 000	20 Kanonkop <i>Cabernet Sauvignon</i> 1990 750ml 3 (1 x 3) R3 000 – 3 500	29 Kanonkop <i>Paul Sauer</i> 2011 750ml 6 (1 x 6) R10 000 – 12 000	38 Kanonkop <i>Paul Sauer</i> 2000 1500ml 1 (1 x 1) R3 000 – 3 500	47 Kanonkop <i>Paul Sauer</i> 1989 5000ml 1 (1 x 1) R11 000 – 13 000	53 Kanonkop <i>Paul Sauer Vertical</i> 1997-2002 3000ml 6 (1 x 6) R60 000 – 80 000
12 Kanonkop <i>Black Label Pinotage</i> 2008 750ml 6 (1 x 6) R13 500 – 15 000	21 Kanonkop <i>Cabernet Sauvignon</i> 1987 750ml 6 (1 x 6) R7 500 – 9 000	30 Kanonkop <i>Paul Sauer</i> 2009 750ml 6 (1 x 6) R11 000 – 13 000	39 Kanonkop <i>Paul Sauer</i> 1998 1500ml 3 (1 x 3) R11 000 – 12 000	48 Kanonkop <i>Paul Sauer</i> 1988 750ml 1 (1 x 1) R2 500 – 3 000	54 Kanonkop <i>3 decades of Paul Sauer</i> 1988-2006 5000ml 19 (1 x 19) R200 000 – 250 000
13 Kanonkop <i>Black Label Pinotage</i> 2007 750ml 3 (1 x 3) R7 500 – 8 500	22 Kanonkop <i>Paul Sauer</i> 2015 750ml 6 (1 x 6) R15 000 – 18 000	31 Kanonkop <i>Paul Sauer</i> 2009 750ml 6 (1 x 6) R11 000 – 13 000	40 Kanonkop <i>CWG Paul Sauer</i> 1998 750ml 3 (1 x 3) R6 000 – 7 000		
14 Kanonkop <i>Black Label Pinotage</i> 2006 750ml 6 (1 x 6) R16 000 – 18 000	23 Kanonkop <i>Paul Sauer</i> 2015 750ml 6 (1 x 6) R15 000 – 18 000	32 Kanonkop <i>Paul Sauer</i> 2009 1500ml 4 (1 x 4) R14 000 – 16 000	41 Kanonkop <i>Paul Sauer</i> 1997 750ml 1 (1 x 1) R2 000 – 2 500		
15 Kanonkop <i>Cabernet Sauvignon</i> 2009 1500ml 4 (1 x 4) R8 000 – 10 000	24 Kanonkop <i>Paul Sauer</i> 2015 750ml 6 (1 x 6) R15 000 – 18 000	33 Kanonkop <i>Paul Sauer</i> 2006 12000ml 1 (1 x 1) R25 000 – 30 000	42 Kanonkop <i>CIWG Pinotage</i> 1994 750ml 2 (1 x 2) R3 500 – 4 000		





Klein Constantia

'One of the most mythical vineyards in the world' – French Institute des Paysages et Architectures Viticoles

Described as one of the world's most beautiful vineyards, Klein Constantia is set amidst ancient trees and lush greenery on the upper foothills of the Constantiaberg, with superb views across the Constantia Valley and False Bay.

Its history dates back to 1685, when an enormous tract of land was granted to the Dutch East India Company's tenth commander at the Cape, Simon van der Stel. He had specifically requested this property on the undulating foothills of Table Mountain's backbone, not only for its beauty, but also for its decomposed granite soils on slopes gently cooled by ocean breezes – the perfect conditions for quality winegrowing. It was about 15 times the size of a normal land grant and he named it Constantia, perhaps signifying his intention to make the Cape his constant or permanent home.

By the time of his promotion to governor in 1691, Van der Stel had 10 000 vines planted at Constantia, and when the first small cask of his wine was shipped to Dutch East India

Company headquarters in Batavia in 1692, the feedback was good: *'The wine from Constantia is of a much higher quality than any sent out so far, but obviously only obtainable in small quantities.'*

Vin de Constance Flagship

In 1705, Dutch minister, naturalist and author Francois Valentijn described Constantia as the Cape's 'choicest wine ... so divine and enticing in taste' ... Lusciously sweet Constantia wine was famous, in its own right, within a remarkably short period of time.

It was savoured by royalty from Frederick the Great of Prussia to Louis XVI of France, who by 1782 had more 'Vin du cap de Constance' than Burgundy in his cellar at Versailles. It was appreciated by American founding fathers George Washington and John Adams, and perhaps most famously, reserved for Napoleon Bonaparte's personal enjoyment while in exile on St Helena. Given pride of place in the cellars of the world's greatest wine collectors, Constantia was also immortalised by some of the great poets and authors of the 18th and 19th centuries.

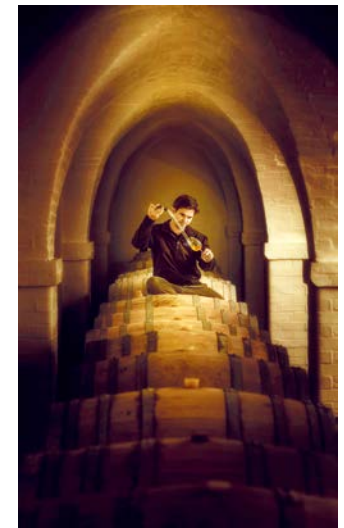
In 1811, English novelist Jane

Austen wrote that 'the finest old Constantia wine' was the perfect remedy for a 'disappointed heart' in *Sense in Sensibility*, while Charles Dickens told of 'the support embodied in a glass of Constantia and a home-made biscuit' in *The Mystery of Edwin Drood*, the novel he was still writing when he died in 1870. French poet Charles Baudelaire, on the other hand, wrote in *Sed non Satiata* (1857) of lust so insatiable that a lover's lips were craved more than Constantia, or even opium.

As a result, the legend of Constantia wine lived on long after production ceased during the late 1800s for a combination of reasons, including vine diseases, labour shortages and farm bankruptcies. Wines that had brought pleasure all over the world might have disappeared forever had it not been for their resurrection at Klein Constantia in the 1980s.

The property was restored in 1983 and the then owners nurtured a secret dream: to bring back the one truly, historically great wine ever made in the southern hemisphere. In 1986 just two barrels were made and the resurrected 'Vin de Constance' has once again become one of the world's greatest sweet wines. After four years in oak barrels, the first

Vin de Constance of the modern era was released in distinctive (and trademarked) 'old-fashioned' bottles to almost instant acclaim. Once again gracing royal tables, from Buckingham Palace to Versailles, and the pages of popular fiction, the wine has enjoyed the highest accolades ever since, both locally and internationally, and is the first South African wine in history to have joined the Bordeaux Négociant Market.





KLEIN CONSTANTIA

— 1685 —

Klein Constantia Vin de Constance 1987

1987 is regarded as one of the finest vintages produced in the 80s and 90s and this bottle was recorked by Klein Constantia under supervision, assuring providence, quality and long life.

'Wonderfully balanced, with limey freshness, nutty complexity and dabs of tropical fruit. A true legend that is still very much alive today.' – Roland Peens 96 points (2018)

Klein Constantia Vin de Constance 1997

Renowned for decades of aging potential, the 1997 is a stellar vintage that can compete with the greatest sweet wines in the world.

'Produced entirely from Muscat, is lively, elegant, packed with nuanced flavours, and sports a long, supple, expressive finish.' – Wine Advocate, 93/100

Klein Constantia Vin de Constance 1999

Klein Constantia and the 1999 vintage have a history of awards, including: 92 points from Wine Spectator, featuring

in the World of Fine Wine in 2004 and winning a trophy at the Classic Wine Trophy Show in 2004.

'Vanilla pod, mixed peel, spiced oranges, cloves, raisins, thick and gloopy but with a whistlingly fresh finish from the acidity that keeps magnificent balance. The orange character is really pure on the palate, like tangerine slices – tangy and freshly-peeled.' – Richard Hemming MW, JancisRobinson.com 17.5/20 (2009)

Klein Constantia Vin de Constance 2007

2007 was produced under young winemakers Adam Mason and Matthew Day, aged just 27 at the time. It was a truly stellar vintage for Vin de Constance and renowned critic Neal Martin proclaimed it to be the finest vintage to date!

'It has an explosive bouquet that sprints out of the blocks with a more effervescent, vivacious personality than the 2008. Citrus lemon, Seville orange marmalade, touches of mandarin and a dash of spice all vie for attention ... This is probably the finest Vin de Constance to date as it fans out marvellously on the multi-layered finish. This is a startling, world-class wine that gives Yquem a run for its money.' – Neal Martin, Wine Advocate, 97/100 (2011)

60
Klein Constantia
Vin de Constance
2006 500ml 6 (1 x 6)
R12 000 – 14 000

68
Klein Constantia
Vin de Constance
1994 500ml 1 (1 x 1)
R3 000 – 4 000

61
Klein Constantia
Vin de Constance
2005 500ml 6 (1 x 6)
R12 000 – 14 000

69
Klein Constantia
Vin de Constance
1992 500ml 1 (1 x 1)
R5 000 – 6 000

62
Klein Constantia
Vin de Constance
2001 500ml 1 (1 x 1)
R3 500 – 4 500

70
Klein Constantia
Vin de Constance
1991 500ml 1 (1 x 1)
R7 000 – 9 000

55
Klein Constantia
Vin de Constance
2011 500ml 6 (1 x 6)
R9 000 – 11 000

63
Klein Constantia
Vin de Constance
2000 500ml 1 (1 x 1)
R3 500 – 4 500

71
Klein Constantia
Vin de Constance
1990 500ml 1 (1 x 1)
R7 000 – 9 000

56
Klein Constantia
Vin de Constance
2009 500ml 5 (1 x 5)
R9 000 – 11 000

64
Klein Constantia
Vin de Constance
1999 500ml 1 (1 x 1)
R3 500 – 4 500

72
Klein Constantia
Vin de Constance
1988 500ml 1 (1 x 1)
R15 000 – 20 000

57
Klein Constantia
Vin de Constance
2008 500ml 6 (1 x 6)
R9 000 – 11 000

65
Klein Constantia
Vin de Constance
1997 500ml 1 (1 x 1)
R4 500 – 5 500

73
Klein Constantia
Vin de Constance
1987 500ml 1 (1 x 1)
R25 000 – 30 000

58
Klein Constantia
Vin de Constance
2008 1500ml 1 (1 x 1)
R4 000 – 5 000

66
Klein Constantia
Vin de Constance
1996 500ml 1 (1 x 1)
R4 500 – 5 500

74
Klein Constantia
Vin de Constance
1987 500ml 1 (1 x 1)
R25 000 – 30 000

59
Klein Constantia
Vin de Constance
2007 500ml 6 (1 x 6)
R14 000 – 16 000

67
Klein Constantia
Vin de Constance
1995 500ml 3 (1 x 3)
R12 000 – 15 000



Maturation Cellar

Boekenhoutskloof

The name Boekenhoutskloof has become synonymous with the South African Wine Industry. From modest beginnings 25 years ago on an old farm tucked away in the furthest corner of the Franschhoek mountains, Boekenhoutskloof has become a visionary enterprise as



Tasting room

well as a winery committed to a fundamental principle: offering consumers around the world a diverse array of exceptional quality wines. Through the relentless pursuit of quality in every detail, a consistent run of 5-star rated wines was achieved within the esteemed South African wine publication, *Platter's Wine Guide*. Along with these, Boekenhoutskloof has twice been named Winery of the Year: in 2012 and with an Editor's Award in 2020.

Marc Kent joined Boekenhoutskloof and was appointed as winemaker during December 1994. Over the past 25 years he has overseen the growth of what is now a globally recognised wine operation. Through winery and brand expansions the team has grown exponentially and Marc now leads the business as Managing Partner and Technical Director.

The primary winery is still the one set in its beautiful, pristine corner of Franschhoek, but Marc Kent and his team have expanded to other areas of the Cape winelands. They now own properties in other terroir-expressive regions such as the Swartland, Stellenbosch and the Upper Hemel-en-Aarde Valley near Hermanus, which has allowed Boekenhoutskloof to capture the country's exciting geographical

diversity throughout its substantial and varied offering of brands and wines.

Expertise in winemaking is prevalent at Boekenhoutskloof; Marc Kent was named Diner's Club Winemaker of the Year in 2007, while his chief winemaker Gottfried Mocke won the same accolade in 2006. Both are members of the prestigious Cape Wine Makers' Guild.

The wine philosophy centres on wines showing the power of the New World with the elegance of the Old, so too is Marc's view on the source of the final product. No matter where Boekenhoutskloof has invested in properties – Franschhoek, the Swartland, Stellenbosch, Upper Hemel-en-Aarde Valley, Boekenhoutskloof's commitment it to leave the lands in a better way than they found them. It means farming with minimal intervention and respect for the environment, which is non-negotiable. As a wine producer, they are at one with nature.

Boekenhoutskloof Syrah 2005 – 6 bottle lot

Boekenhoutskloof leaped onto the scene with an iconic, new wave, Platter 5-star 1997 Syrah and is now

well established as one of the Cape's top growers. Produced from a single vineyard in Wellington, the 2005 vintage, by then well established as one of the top expressions of Syrah from the Cape, won Marc the Diner's Club Winemaker of the Year award in 2007 (with Crozes-Hermitage superstar Alain Graillot on the panel as international judge).



Marc Kent



Maturation Cellar

'Admirable consistency, traditional styling and exhilarating fruit expression, 2005 has heady pimento spice layered with dense, tense palate, breath-taking finale.' – Platter's SA Wine Guide, 2008, 4.5 Stars

'As part of a fine wine pairing dinner in March this year, I decanted the 2005 vintage and served it to guests 3 hours later. The wine only came to full bloom by the end of the evening, opening in the glass and showing a fantail of deep fruit and spice. Although mature now by most accounts, it is an absolute beast of a wine, retaining magnificent concentration, yet impressing with savoury spice and dry grip. One of the wines of the evening in a stellar line-up.' – Higgo Jacobs, 2020

**Boekenhoutskloof
The Journeyman 2005
– 6 bottle lot**

This was the debut release of this Bordeaux blend and it is still full of elegance and poise after nearly 15 years. 'Gorgeous aromas of freshly brewed Kenya AA coffee, cedar, and warm, shaved vanilla lead to a supple, focused beam of red currant, plum sauce, mineral and sanguine notes. Long and very fine-grained, with a

lingering hint of mesquite that stretches out the alluring finish. 120 cases made.'
– Wine Spectator, 94/100

**Boekenhoutskloof Cabernet
Sauvignon 2006 – 6 bottle lot**

'Shows some maturity, with tobacco and roasted cedar notes, but is still youthful and defined, with plenty of flesh to the dried currant and dark cherry fruit. The finish is nicely studded with charcoal notes' – Wine Spectator, 92 Points

**Boekenhoutskloof
Semillon 2009 – 6 bottle lot**

The Boekenhoutskloof Semillon has been sourced predominantly from one of the oldest vineyards in South Africa, planted in 1902.

'It has a very expressive nose with almond, pineapple and banana skin. The palate is well balanced with crisp acidity: notes of lemon curd, almond, vanilla and orange peel. It is very tight and focused with a taut finish. It deserves several years to show its true potential. Drink 2015-2023.' – Wine Advocate, 90 Points



BOEKENHOUTSKLOOF
FRANSCHHOEK · CAPE OF GOOD HOPE

75
**Boekenhoutskloof
Semillon**
2009 750ml 6 (1 x 6)
R3 500 – 4 000

76
**Boekenhoutskloof
Semillon**
2009 750ml 6 (1 x 6)
R3 500 – 4 000

77
**Boekenhoutskloof
Semillon**
2007 750ml 6 (1 x 6)
R3 500 – 4 000

78
**Boekenhoutskloof
Semillon**
2007 750ml 6 (1 x 6)
R3 500 – 4 000

79
**Boekenhoutskloof
Semillon**
2004 750ml 6 (1 x 6)
R4 000 – 4 500

80
**Boekenhoutskloof
Semillon**
2004 750ml 6 (1 x 6)
R4 000 – 4 500

81
**Boekenhoutskloof
CWG Syrah**
2015 750ml 6 (1 x 6)
R10 000 – 12 000

82
**Boekenhoutskloof
CWG Syrah**
2015 750ml 6 (1 x 6)
R10 000 – 12 000

83
**Boekenhoutskloof
Syrah**
2011 3000ml 1 (1 x 1)
R4 000 – 4 500

84
**Boekenhoutskloof
Syrah**
2009 750ml 6 (1 x 6)
R7 000 – 9 000

85
**Boekenhoutskloof
Syrah**
2009 750ml 6 (1 x 6)
R7 000 – 9 000

86
**Boekenhoutskloof
Syrah**
2009 750ml 6 (1 x 6)
R7 000 – 9 000



Tasting room

87
Boekenhouts Kloof
Syrah
2009 750ml 6 (1 x 6)
R7 000 – 9 000

93
Boekenhouts Kloof
Syrah
2002 750ml 6 (1 x 6)
R10 000 – 12 000

99
Boekenhouts Kloof
Syrah
1997 750ml 3 (1 x 3)
R9 000 – 11 000

105
Boekenhouts Kloof
Cabernet Sauvignon
2009 750ml 6 (1 x 6)
R6 000 – 8 000

114
Boekenhouts Kloof
The Journeyman
2015 750ml 6 (1 x 6)
R15 000 – 18 000

123
Boekenhouts Kloof
Noble Late Harvest
2006 375ml 6 (1 x 6)
R3 500 – 4 500

88
Boekenhouts Kloof
Syrah
2006 750ml 6 (1 x 6)
R8 000 – 10 000

94
Boekenhouts Kloof
Syrah
2000 750ml 6 (1 x 6)
R10 000 – 12 000

100
Boekenhouts Kloof
Syrah
1997 750ml 1 (1 x 1)
R4 000 – 5 000

106
Boekenhouts Kloof
Cabernet Sauvignon
2009 750ml 6 (1 x 6)
R6 000 – 8 000

115
Boekenhouts Kloof
The Journeyman
2015 750ml 6 (1 x 6)
R15 000 – 18 000

124
Boekenhouts Kloof
Noble Late Harvest
2006 375ml 6 (1 x 6)
R3 500 – 4 500

89
Boekenhouts Kloof
Syrah
2005 750ml 6 (1 x 6)
R8 000 – 10 000

95
Boekenhouts Kloof
Syrah
1999 750ml 3 (1 x 3)
R7 000 – 8 000

101
Boekenhouts Kloof
CWG Cabernet Sauvignon
2015 750ml 6 (1 x 6)
R10 000 – 12 000

107
Boekenhouts Kloof
Cabernet Sauvignon
2006 750ml 6 (1 x 6)
R6 000 – 8 000

116
Boekenhouts Kloof
The Journeyman
2011 750ml 6 (1 x 6)
R15 000 – 18 000

125
Boekenhouts Kloof
Noble Late Harvest
2005 375ml 6 (1 x 6)
R3 500 – 4 500

90
Boekenhouts Kloof
Syrah
2005 750ml 6 (1 x 6)
R8 000 – 10 000

96
Boekenhouts Kloof
Syrah
1999 750ml 3 (1 x 3)
R7 000 – 8 000

102
Boekenhouts Kloof
CWG Cabernet Sauvignon
2015 750ml 6 (1 x 6)
R10 000 – 12 000

108
Boekenhouts Kloof
Cabernet Sauvignon
2006 750ml 6 (1 x 6)
R6 000 – 8 000

117
Boekenhouts Kloof
The Journeyman
2011 750ml 6 (1 x 6)
R15 000 – 18 000

126
Boekenhouts Kloof
Noble Late Harvest
2005 375ml 6 (1 x 6)
R3 500 – 4 500

91
Boekenhouts Kloof
Syrah
2003 750ml 6 (1 x 6)
R10 000 – 12 000

97
Boekenhouts Kloof
Syrah
1998 750ml 3 (1 x 3)
R7 000 – 8 000

103
Boekenhouts Kloof
Cabernet Sauvignon
2011 750ml 6 (1 x 6)
R4 500 – 6 000

109
Boekenhouts Kloof
Cabernet Sauvignon
2005 750ml 6 (1 x 6)
R6 000 – 8 000

118
Boekenhouts Kloof
The Journeyman
2009 750ml 6 (1 x 6)
R18 000 – 21 000

92
Boekenhouts Kloof
Syrah
2003 750ml 6 (1 x 6)
R10 000 – 12 000

98
Boekenhouts Kloof
Syrah
1998 750ml 3 (1 x 3)
R7 000 – 8 000

104
Boekenhouts Kloof
Cabernet Sauvignon
2011 750ml 6 (1 x 6)
R4 500 – 6 000

110
Boekenhouts Kloof
Cabernet Sauvignon
2003 750ml 6 (1 x 6)
R7 000 – 9 000

119
Boekenhouts Kloof
The Journeyman
2009 750ml 6 (1 x 6)
R18 000 – 21 000

111
Boekenhouts Kloof
Cabernet Sauvignon
2000 750ml 6 (1 x 6)
R7 000 – 9 000

120
Boekenhouts Kloof
The Journeyman
2007 750ml 6 (1 x 6)
R15 000 – 18 000

112
Boekenhouts Kloof
Cabernet Sauvignon
1997 750ml 3 (1 x 3)
R4 500 – 6 000

121
Boekenhouts Kloof
The Journeyman
2005 750ml 3 (1 x 3)
R10 000 – 12 000

113
Boekenhouts Kloof
Cabernet Sauvignon
1996 750ml 3 (1 x 3)
R6 500 – 7 500

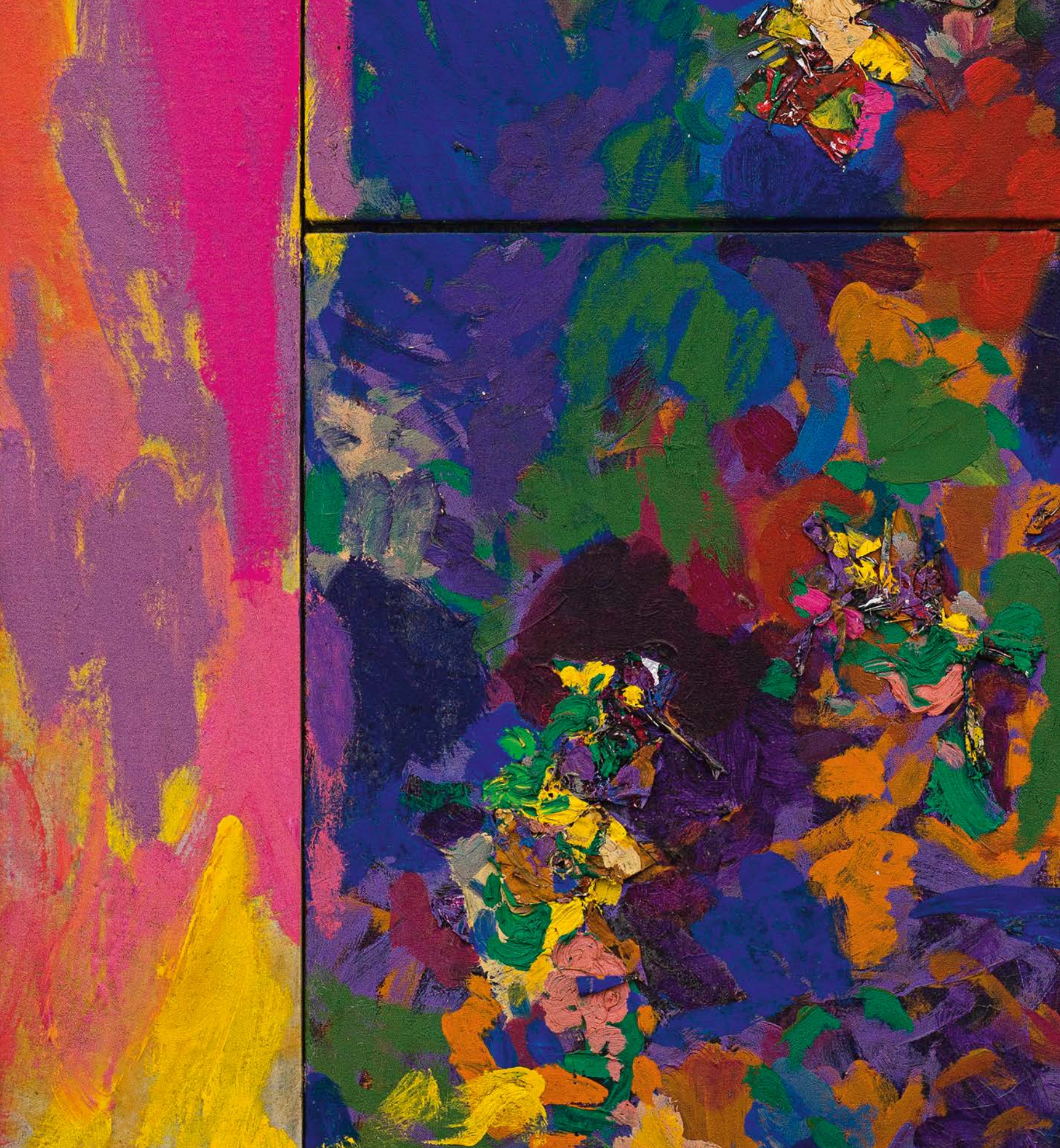
122
Boekenhouts Kloof
The Journeyman
2005 750ml 3 (1 x 3)
R10 000 – 12 000

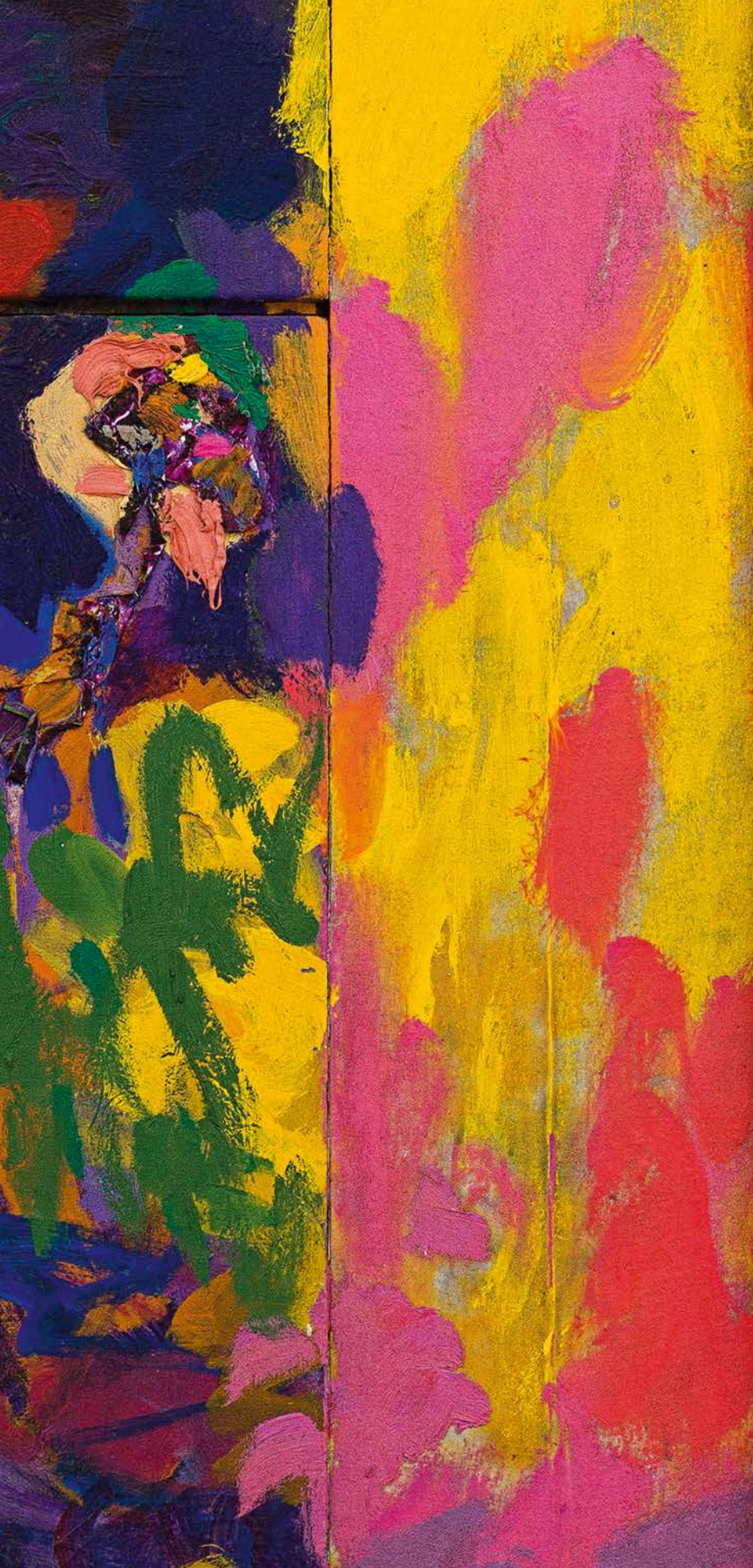


2014
BOEKENHOUTSKLOOF
SEMILLON

2015
BOEKENHOUTSKLOOF
SYRAH

2015
BOEKENHOUTSKLOOF
THE JOURNEYMAN





Strauss & Co, Johannesburg

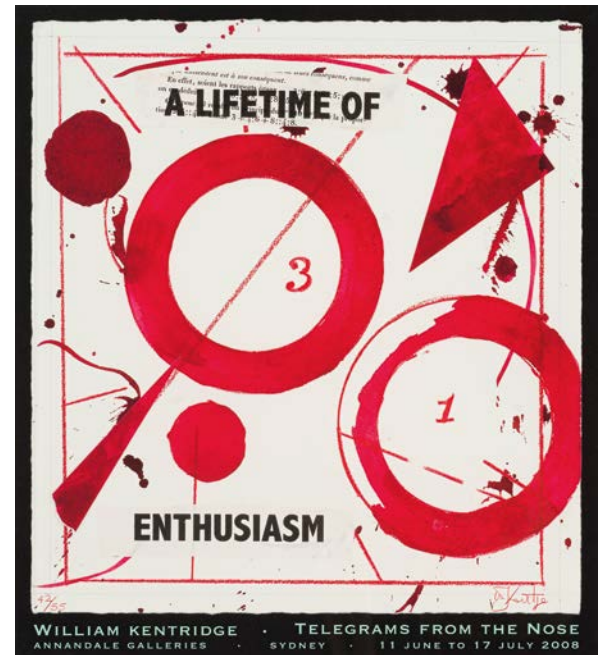
Monday 27 July 2020

Session 2 at 4 pm

Modern, Post-War and Contemporary Art

Lots 131–240

Lot 169 Andrew Verster *Swamp Flowers* (detail)



131

William Kentridge

SOUTH AFRICAN 1955–

Telegrams from the Nose, posters, four

each signed in red conté in the margin, three numbered 42/55; *Art & Australia* dated 2008 and numbered 38/100 photolithograph 57 by 48 cm

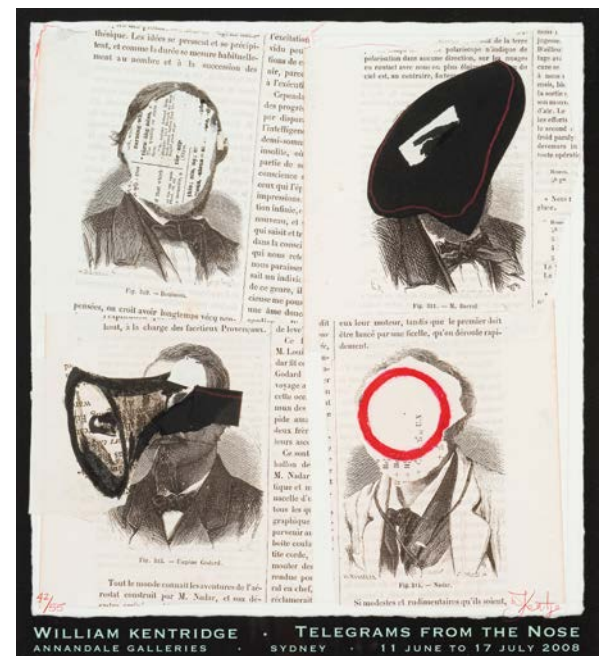
R90 000 – 120 000

EXHIBITED

Annandale Galleries, Sydney, *William Kentridge: Telegrams from the Nose*, 11 June to 19 July 2008.

LITERATURE

Bill Gregory (2008) *William Kentridge: Telegrams from the Nose*, Sydney: Annandale Galleries, illustrated in colour on pages 28 and 64.





132

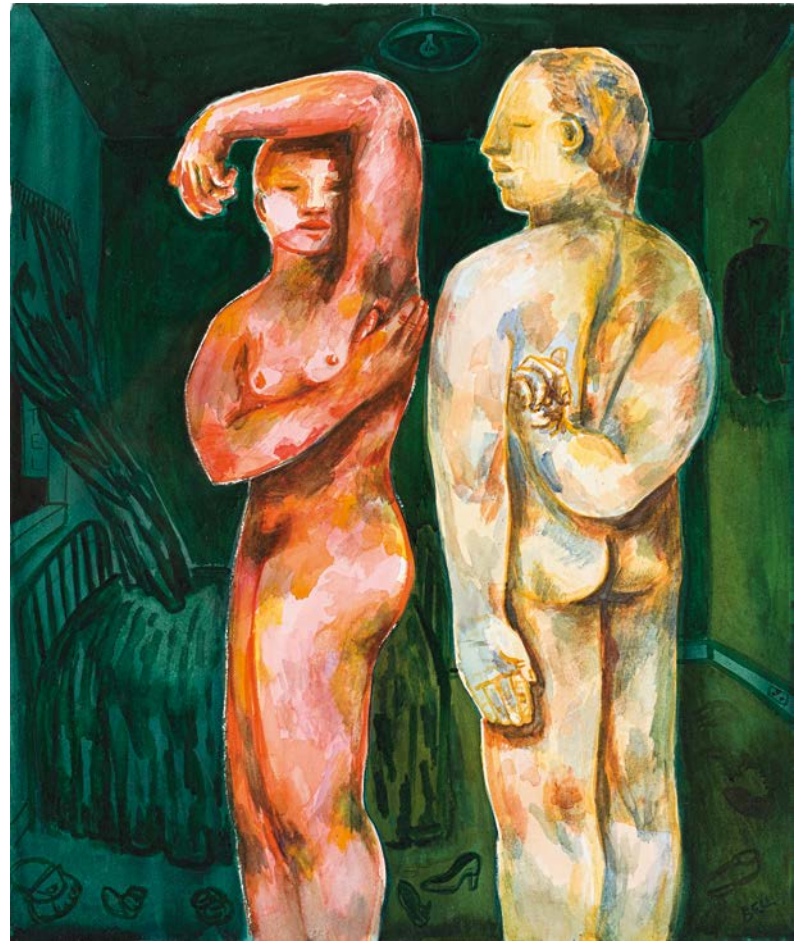
Deborah Bell

SOUTH AFRICAN 1957–

Red Lovers

signed
oil on card
63 by 46 cm

R50 000 – 70 000



133

Deborah Bell

SOUTH AFRICAN 1957–

The Lovers

signed
watercolour on paper
55 by 46 cm

R60 000 – 90 000

134

William Kentridge

SOUTH AFRICAN 1955-

Cape Silver, Lexicon series

2017

signed, numbered 4/30 in pencil and embossed with the Artist Proof Studio chopmark in the margin
drypoint and aquatint
40 by 50 cm

R40 000 – 60 000

ITEM NOTES

'Cape Silver' is an aquatint etching with drypoint on a brass plate. The impression was printed on Phumani hand-made sisal and hemp 120gms paper. This was mounted at the top onto 400gms Arches paper. On completion, the artist numbered, titled and signed each print with a pencil. The Artist Proof Studio chop appears on the right hand corner of the Arches paper and the Phumani chop appears on the left hand corner of the handmade paper.

The Artist Proof Studio Print Documentation Sheet accompanies the lot.

The proceeds from the sale of this lot will benefit Artist Proof Studio



135

William Kentridge

SOUTH AFRICAN 1955-

Torschluss-Panik

2012

signed, numbered 12/16 in pencil and embossed with the Artist Proof Studio chopmark in the margin; printed with the title in the image
screenprint on found paper
42 by 56 cm

R40 000 – 60 000

ITEM NOTES

In the Middle Ages when European cities had enclosing walls to protect the inhabitants, the gates would be shut at night. 'Torschluss-Panik' literally means 'gate-shut panic', or the fear that one might not return to the city in time and be shut out, having to face the dangers of the night – wild animals, marauding bandits or possibly inclement weather. Metaphorically it refers nowadays to the fear that time is running out ... so much to do, so little time!

The proceeds from the sale of this lot will benefit Artist Proof Studio





136

136

William Kentridge

SOUTH AFRICAN 1955-

Cat

signed, numbered 17/20 and embossed with the David Krut Workshop chopmark
linocut

image size: 26,5 by 18 cm

R20 000 – 30 000

137



137

William Kentridge

SOUTH AFRICAN 1955-

Moka Pot

signed, numbered 17/20 and embossed with the David Krut Workshop chopmark
linocut

image size: 26 by 18 cm

R20 000 – 30 000

138

William Kentridge

SOUTH AFRICAN 1955-

Cadmium Lemon

2013

signed, numbered 4/12 in pencil, printed with the title and embossed with the Artist Proof Studio chopmark in the margin
linocut

52 by 40 cm

R25 000 – 35 000

The proceeds from the sale of this lot will benefit Artist Proof Studio

138



139

Gavin Young

SOUTH AFRICAN 1947–

Steinkopf III

signed, dated 1988 and numbered 1/4
bronze with a brown patina
height: 53 cm; width: 37 cm;
depth: 38 cm

R40 000 – 60 000

EXHIBITED

The exhibition *Gavin Young: Koperberg* (1986), curated by Alan Crump, was shown at the 1820 Settlers National Monument, Grahamstown; Johannesburg Art Gallery; Unisa Art Gallery, Pretoria and the Tatham Art Gallery, Pietermaritzburg.

LITERATURE

Alan Crump (1986) *Gavin Young: Koperberg*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 5.



139



TWO VIEWS OF LOT 139

140

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

Circle of Friends

signed and numbered 12/15
bronze with a brown patina
height: 42 cm; width: 25 cm; depth:
21 cm

R40 000 – 60 000



140

141

Lionel Smit

SOUTH AFRICAN 1982–

Submerge Fragmented Mask

signed, dated 2011 and numbered 6/12
bronze with a brown patina on
granite base
height: 41 cm including base;
width: 20 cm; depth: 20 cm

R60 000 – 90 000

EXHIBITED

Another cast from this edition
exhibited at the Bowman Gallery,
London, 2012.

ITEM NOTES

Thanks to the artist's studio for
assistance with cataloguing this lot.



141



142

Anton Smit

SOUTH AFRICAN 1954–

*Monument for the
Common People, four*

each signed indistinctly and
dated 2010

bronze on concrete plinths
each height: 92 cm excluding
base; width: max 27 cm;
depth: max 19 cm
each plinth 75 by 25 cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist by the
current owner in 2016.



143

Cecily Sash

SOUTH AFRICAN 1924–2019

Bird's Nest

signed and dated '56

oil on board

41 by 76 cm

R70 000 – 100 000

PROVENANCE

Acquired by the current owner from the Israeli Sacrifice sale, held by the Jewish Community in Johannesburg in 1973 to raise funds for the Yom Kippur (October) Israeli–Arab War.

LITERATURE

Artlook 91 Aug/Sept 1974, Vol. 7 No. 6, illustrated in black and white on page 4.

ITEM NOTES

A copy of the magazine *Artlook* 91 Aug/Sept 1974, Vol. 7 No. 6 accompanies the lot.

144

Esias Bosch

SOUTH AFRICAN 1923–2010

Vase of Flowers

printed and glazed ceramic tile
41,5 by 53 cm

R30 000 – 50 000



145

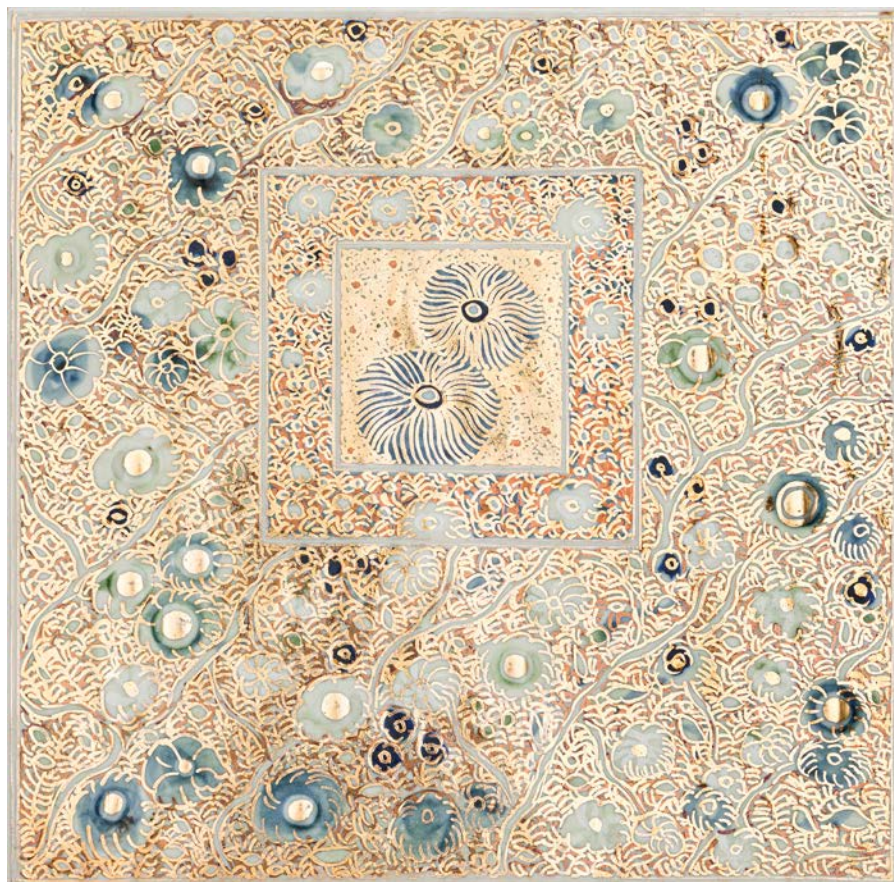
Esias Bosch

SOUTH AFRICAN 1923–2010

Floral Composition

printed and glazed ceramic tile
57 by 57,5 cm

R50 000 – 70 000



146

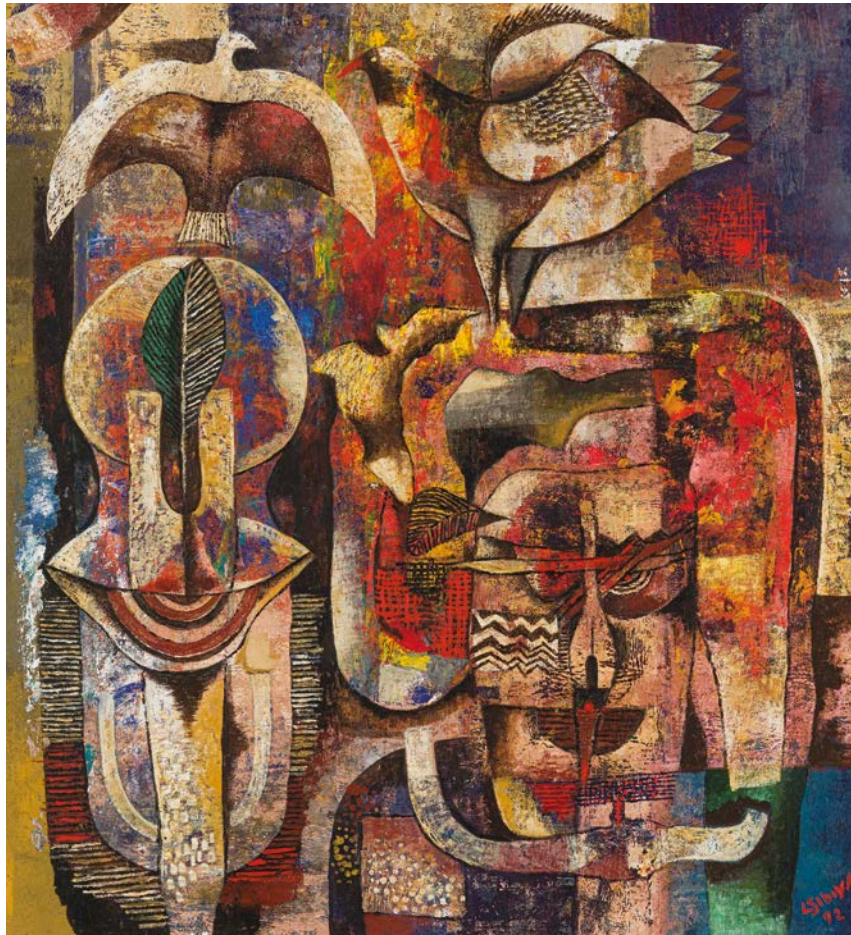
Lucky Sibiyi

SOUTH AFRICAN 1942–1999

African Masks

signed and dated 92; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse
mixed media on paper
74 by 67 cm

R60 000 – 80 000



147

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Double Portrait

signed
incised and painted wood panel
36 by 47 by 5 cm

R40 000 – 60 000



© The Estate of Cecil Skotnes | DALRO

148

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Head

signed
incised and painted wood panel
20 by 15 cm

R30 000 – 50 000



148

© The Estate of Cecil Skotnes | DALRO

149

Cecil Skotnes

SOUTH AFRICAN 1926–2009

The Early Bird Catches the Worm

signed
painted and incised wood panel
45 by 61 by 6 cm

R100 000 – 120 000



149

© The Estate of Cecil Skotnes | DALRO

150

Raymond Andrews

SOUTH AFRICAN 1948–

Almitra

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

oil and gold leaf on wood panel
186 by 31 by 7,5 cm

R25 000 – 35 000

ITEM NOTES

Almitra is a character in the book
of prose poetry fables, *The Prophet*
(1923), written by Kahlil Gibran. She
is a prophetess who has been given
the endowment of celestial sight. Her
name possibly derives from an Indo-
Iranian divinity named Mitra.



150

© The Estate of Cecil Skotnes | DALRO

151

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Township Scene

signed
oil on board
60 by 75 cm

R120 000 – 160 000



© The Estate of Ephraim Ngatane | DALRO

152

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Pimville, Johannesburg

signed and dated 67; inscribed with
the date and the title on the reverse
oil on board
44,5 by 61 cm

R150 000 – 200 000



© The Estate of Ephraim Ngatane | DALRO



153

© Irma Stern Trust | DALRO

153

Irma Stern

SOUTH AFRICAN 1894–1966

Seated Woman

signed and dated 1954
monotype
plate size: 29,5 by 19 cm

R20 000 – 30 000



154

154

Dumile Feni

SOUTH AFRICAN 1942–1991

Mother and Child

signed and dated 66
ballpoint pen on
sketchbook page
35,5 by 27,5 cm

R25 000 – 35 000



155

© Irma Stern Trust | DALRO

155

Irma Stern

SOUTH AFRICAN 1894–1966

*Portrait of a Woman in
a Turban*

signed and dated 1931
charcoal on artist's board
37 by 28,5 cm

R150 000 – 200 000



156

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

The Veld Fire Fighters, W Tvl (SA)

signed and inscribed with 'in the 20th century'; inscribed with the artist's name and the title on the reverse
oil on canvas
53 by 75 cm

R60 000 – 80 000

157

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

Acacia Karroo in Flower

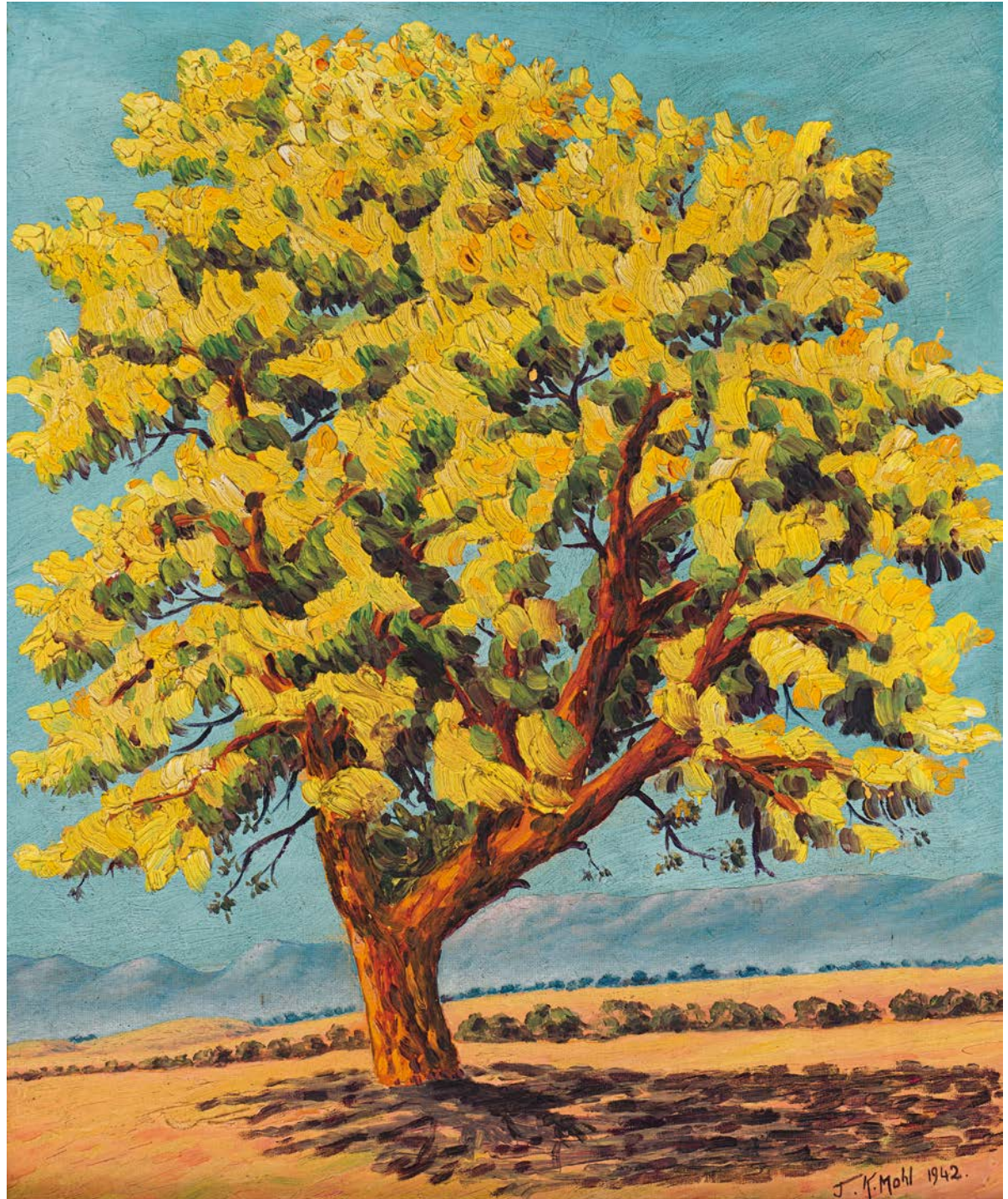
signed and dated 1942

oil on board

53 by 44 cm

R40 000 – 60 000

Acacia trees and shrubs, commonly known as wattles or acacias, formed a large genus in the subfamily Mimosoideae of the pea family Fabaceae. It included plant species native to Africa and Australia. In the early 2000s it was decided to split the genus and the two African lineages were renamed *Vachellia* and *Senegalia*. *Acacia karroo*, commonly known as the sweetthorn or soetdoring, and originally registered at Kew Gardens with the name spelled incorrectly with two 'r's, is now formally *Vachellia karroo*.



158



158

Ruan Hoffmann

SOUTH AFRICAN 1971–

I Don't Like You

signed with the artist's initials and dated 2015 underneath ceramic earthenware with porcelain slip, copper oxide and underglaze diameter: 33 cm

R8 000 – 12 000

159

Ruan Hoffmann

SOUTH AFRICAN 1971–

Revolt/Revolution

signed with the artist's initials and dated 2017 underneath ceramic earthenware with porcelain slip, copper oxide and underglaze diameter: 29 cm

R8 000 – 12 000

160

Ruan Hoffmann

SOUTH AFRICAN 1971–

Dystopia

signed with the artist's initials and dated 2017 underneath ceramic earthenware with porcelain slip, copper oxide and underglaze diameter: 28 cm

R8 000 – 12 000

159



160



'Hoffmann eschews the perfection of the expected ... to craft plates that are wilfully irregular – misshapen and rough around the edges. These broken spheres are the canvases on which he memorialises passing moments of thought that punctuate the highs and lows of his existence, so his plates take on a function that has surprisingly little to do with their form. You might think of them as a diary of impressions in which he sets down, in brief pointillist form, the details of a world in constant flux and motion. The plates come to stand in for clauses and phrases, establishing a form of syntax that is visual and textual at once. Seen in clusters, they come to constitute paragraphs, even noisy chapters of thought.'¹

1. Alexandra Dodd (n.d.) *Portrait of the Artist as a Room full of Plates*, available online at <http://www.ruanhoffmann.com/media/>

161



161

Ruan Hoffmann

SOUTH AFRICAN 1971–

Civilisation

signed with the artist's initials and dated 2016 underneath
ceramic earthenware with porcelain slip, copper oxide and underglaze
diameter: 30 cm

R8 000 – 12 000

162



162

Ruan Hoffmann

SOUTH AFRICAN 1971–

Coriolis Effect

signed with the artist's initials and dated 2017 underneath
ceramic earthenware with porcelain slip, copper oxide and underglaze
diameter: 30 cm

R8 000 – 12 000

163



163

Ruan Hoffmann

SOUTH AFRICAN 1971–

Fruit

signed with the artist's initials and dated 2016 underneath
ceramic earthenware with porcelain slip, underglaze copper oxide and on-glaze details
diameter: 31 cm

R8 000 – 12 000

164

Howard Hodgkin

BRITISH 1932–2017

Bamboo

signed with the artist's initials,
dated 2000, and numbered
103/108 in pencil in the margin
screenprint

73 by 84 cm

R50 000 – 70 000



165

Howard Hodgkin

BRITISH 1932–2017

For Bernard Jacobson

1979

two sheets of paper, each signed,
dated 79 and numbered 80/80
lithograph

105 by 150 cm

R70 000 – 90 000





166

David Hockney

BRITISH 1937–

Celia Smoking

signed, dated 73, numbered
50/70 and inscribed with the
title in pencil in the margin
lithograph
99 by 72 cm

R90 000 – 120 000

167

Andrew Verster

SOUTH AFRICAN 1937–2020

Bodyworks 5

dated 2006 and inscribed with the title and the medium on a label adhered to the reverse
oil on canvas
204 by 83 by 3 cm

R150 000 – 200 000

Andrew taught me so many things over the decades of our friendship and these are a few of them.

I don't think I know anyone possessed of more enthusiasm than Andrew, for art, for literature, for food, for music, for fabric and pattern and colour and for friendship. But perhaps his most bountiful capacity was an enthusiasm for other people's work. He was the most generous viewer.

His curiosity and sheer excitement about the work of young artists was so invigorating. To witness this erudite, extraordinarily accomplished artist and writer engaged by your work was to see its value yourself.

He taught by making us recognise the particularity of our own interests, and then to find a vocabulary for that interest. He would always be on hand with suggestions and references to other artists, movements and ideas, because ... as he knew well, we all need kinship.

He had enormous enthusiasm for place, for Durban, as a climatic envelope, as a collection of fluid ideas about history, and as a present-tense challenge. When I lived there my own view of Durban was enlivened by Andrew's eye and I have used the lesson wherever I have stayed. But Andrew made me powerfully aware that his depictions of beaches and beach boys, of pennants fluttering on a pole against a darkening sky or deck chairs stacked against the wind are but the conduit to something else, ideas as yet un-worded. The idea of art as a conduit to the un-namable, was a lesson in how we can make art of anything, the ordinary, the quotidian and the forbidden – that things can be themselves and yet be other.

Andrew made me think on and value beauty as both a skill and an act of will. Beauty in how one tone lies against another, the beauty of a line transitioning from jaw to neck or the beauty of light behind clouds busily opening to the wind. His lines of beauty are an assertion of curiosity and attentiveness, an assertion of the lyrical, the ambiguous and the speculative rather than the known, but most importantly for me an assertion of empathy – with looking as the bridge.

Empathy asserted against the known codes of association is a political act and Andrew was always a political being. His attentive, eroticised gaze on the male body was revolutionary at the time. It is easy to forget just how pervasively toxic masculinity affected all aspects of our behaviour in this country. Redirecting our gaze was liberating to me as a young, repressed man whose psyche had been constructed, alas, within that toxic mould.

Deconstruction was the subtext of much of Andrew's teaching.

I remember him encouraging me to scribble. This was a shock to the earnest young man that I was. I had studiously learnt the skills of drawing and I took pride in doing it well. His point was that any reasonably intelligent and logical person could look at a subject and assemble its constituents in the right order, but it is in breaking the rules that we understand the true value and capacity of language.

I don't know how many exhibitions Andrew had in his career, but it is scores. I have this image of him always in the studio, making and making and again fervently making – and then at the end of daylight going in to Aidan, who was always ready with a beer in a large quart bottle. When he wasn't in his studio he was at the typewriter, writing reviews, recording his delights ... and his outrages. When I was in Paris for six months there was seldom a day that went by without a letter from Andrew. It could be pages or simply a note about something he had seen, a piece of local gossip or something he remembered. I looked forward to those notes and often he, who had been in Paris before me, asked if I had yet been to a bar, cruised a park or seen a work he loved in a dark and neglected corridor of the Louvre.

But his most abiding lesson for me was in the assertion of friendship and community. He referred to a group of younger artists who loved him as 'the family' and that was a role I treasured.

Clive van den Berg



© Andrew Verster | DALRO



168

Andrew Verster

SOUTH AFRICAN 1937–2020

Drawings, seven

each signed and dated 2010

fineliner on paper

each 64 by 50 cm

R40 000 – 60 000

© Andrew Verster | DALRO



© Andrew Verster | DALRO

169

Andrew Verster

SOUTH AFRICAN 1937–2020

Swamp Flowers

signed and dated 92; inscribed with the artist's name, the title and the medium on the reverse
oil on canvas and board with collage
107 by 73 cm

R50 000 – 70 000



© Andrew Verster | DALRO

170

Andrew Verster

SOUTH AFRICAN 1937–2020

Erotic Interior

signed and dated 95
oil on canvas
122 by 91 by 2 cm, unframed

R60 000 – 90 000



© Andrew Verster | DALRO

171

Andrew Verster

SOUTH AFRICAN 1937–2020

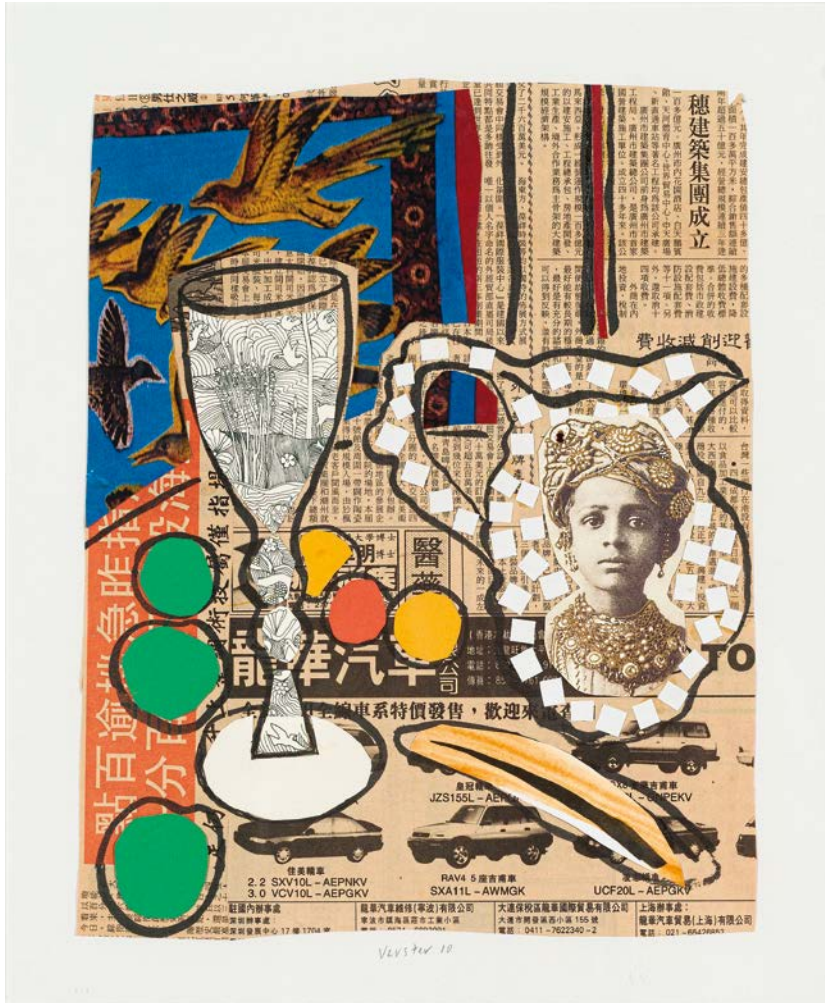
Mère et Fillette

each postcard signed, dated 85,
inscribed with the title and addressed
to the NSA Gallery, Durban
photolithograph on card
each postcard: 10,5 by 16,5 cm;
overall size: 41,5 by 50 cm

R35 000 – 50 000

This is a series of 12 postcards Andrew Verster posted to the NSA Gallery in Durban. They have been framed together between two sheets of glass.





© Andrew Verster | DALRO

172

Andrew Verster

SOUTH AFRICAN 1937–2020

Collector's Room

signed and dated 10
mixed media and collage on paper
28 by 23 cm

R12 000 – 16 000



© Andrew Verster | DALRO

173

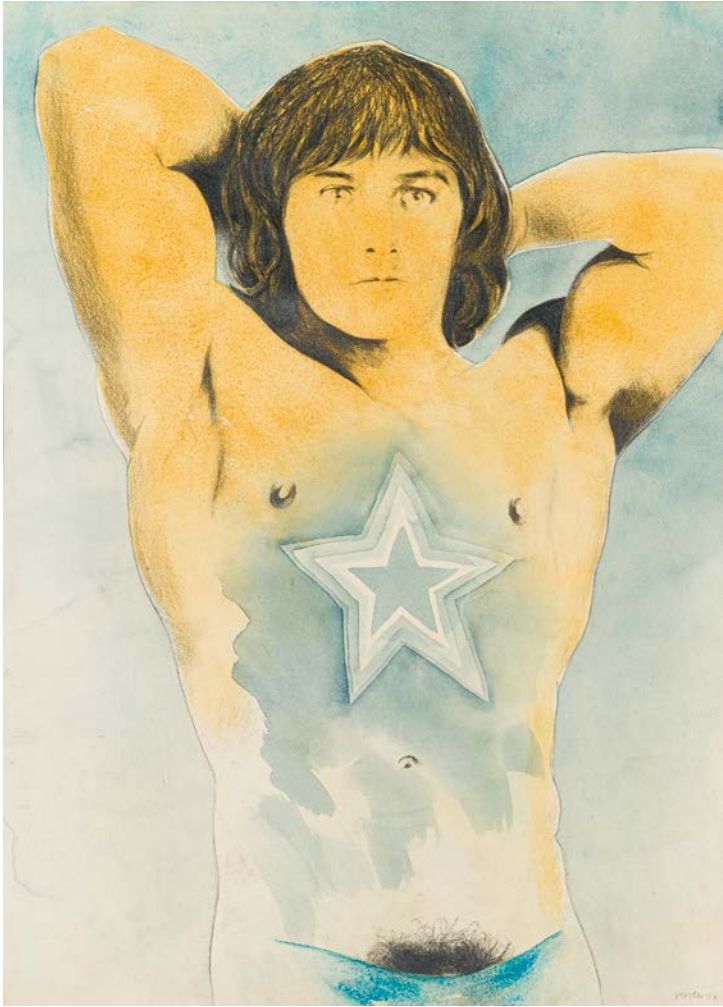
Andrew Verster

SOUTH AFRICAN 1937–2020

Sunflowers

signed and dated 63
oil on board
102 by 64 cm

R40 000 – 60 000



© Andrew Verster | DALRO

174

Andrew Verster

SOUTH AFRICAN 1937–2020

Man with Raised Arms

signed and dated 73
watercolour and pencil on paper
77,5 by 56 cm

R18 000 – 24 000



© Andrew Verster | DALRO

175

Andrew Verster

SOUTH AFRICAN 1937–2020

Windows and Reflections 3

signed, dated 78; inscribed with
the title on the stretcher
oil on canvas
170 by 99 cm

R20 000 – 30 000



176

176

Norman Catherine

SOUTH AFRICAN 1949–

Bird in the Hand

signed

oil stick on paper

75 by 110 cm

R60 000 – 90 000



177

177

Nelson Makamo

SOUTH AFRICAN 1982–

Portrait of Man Wearing Glasses

signed and dated 11 in the margin

monotype

100 by 70 cm

R70 000 – 90 000



178

Colbert Mashile

SOUTH AFRICAN 1972-

Five Figures

signed and dated 15
ink and watercolour on paper
90 by 180 cm

R50 000 – 70 000



179

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Miners

signed and dated '08
oil on canvas
70 by 160 by 10 cm, unframed

R70 000 – 90 000



180

180

Bambo Sibiyi

SOUTH AFRICAN 1986–

Portrait of a Girl

signed and dated 2017
mixed media laid down
on canvas

163 by 147 by 3 cm

R50 000 – 70 000



181

181

Kagiso Patrick Mautloa

SOUTH AFRICAN 1952–

Self-portrait without Mirror

signed and dated 12; inscribed with
the artist's name and the title on a
label adhered to the reverse.

acrylic on canvas laid down on board
50,5 by 40,5 cm

R30 000 – 50 000

EXHIBITED

Bag Factory Artists' Studios,
Johannesburg, *Mautloa Survey
Exhibition*, 2015.

Goodman Gallery, Cape Town, *New
Revolutions: Goodman Gallery at 50*,
2016.



182

182

Nelson Makamo

SOUTH AFRICAN 1982–

Red Portrait of a Man

signed and dated 12 in the margin
monotype with pastel
94 by 68 cm

R70 000 – 90 000



183

Robert Hodgins

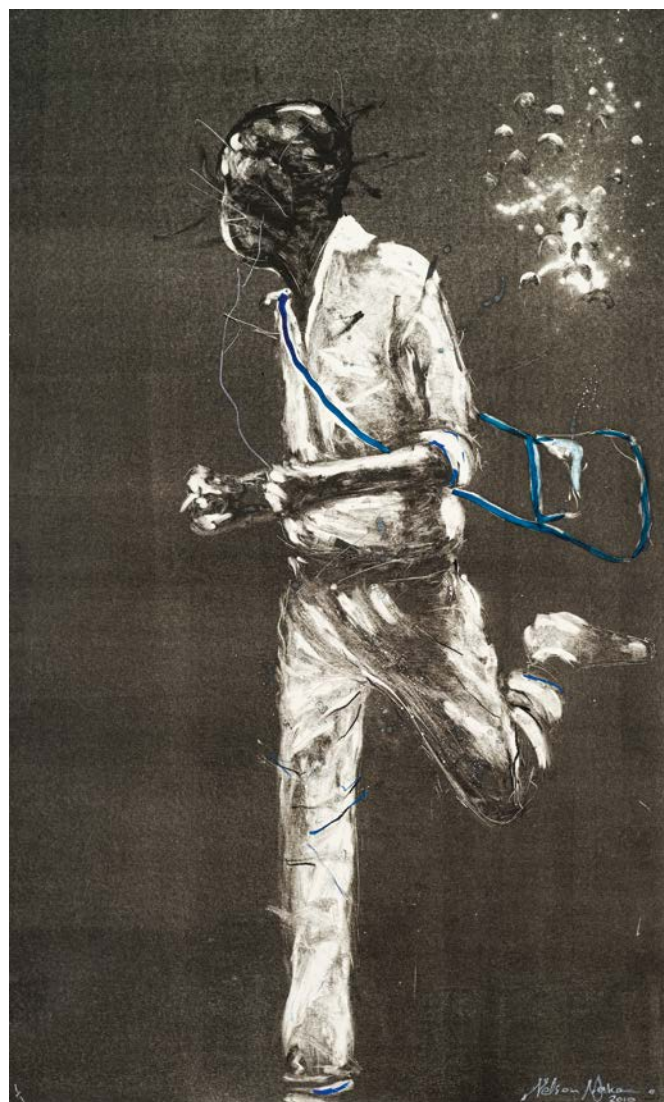
SOUTH AFRICAN 1920–2010

A Mother

signed, dated '08, numbered 1/1 and
inscribed with the title in pencil and
embossed with The Artists' Press
chopmark in the margin

monotype
76 by 56 cm

R40 000 – 60 000



184

Nelson Makamo

SOUTH AFRICAN 1982–

Running Figure

signed, dated 2010 and numbered 1/1
in the margin
monotype

123 by 74 cm

R80 000 – 120 000



185

Johannes Maswanganyi

SOUTH AFRICAN 1949–

Leopard Attacking a Man

signed

carved and painted wood
height: 150; width: 85 cm;
depth: 60 cm

R30 000 – 50 000



187

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Untitled (Totem)

carved, incised and painted wood
with nails on a wood and steel base
height: 280 cm including base;
width: 55 cm; depth: 26 cm

R25 000 – 35 000



186

Henry Davies

SOUTH AFRICAN 1944–

Flowerbox

carved and painted wood
height: 114 cm; width: 34 cm

R20 000 – 30 000

ITEM NOTES

In Henry Davies' impressive stylistic range, dominant forms might be rigid, calculated and hard-edged, or sky-reaching, organic and rounded like those of *Flowerbox*, the present lot. This work shows the artist's attention to detail, his technical care and his broad imagination. With the output of the likes of Peter Schütz, Keith Alexander and Jeremy Wafer (all of them contemporaries or students of Davies) in mind, it also gives an indication of his significant influence.



188

Conrad Botes

SOUTH AFRICAN 1969–

The Lawyer

painted wood on a wooden
pedestal
height: 95 cm excluding pedestal;
width: 26; depth: 30 cm

R50 000 – 70 000

TWO VIEWS OF LOT 188



189

Norman Catherine

SOUTH AFRICAN 1949–

Early Bird

signed and numbered 16/026
oil on wood
height: 35 cm including base;
width: 21 cm; depth: 11 cm

R25 000 – 30 000

TWO VIEWS OF LOT 189

190

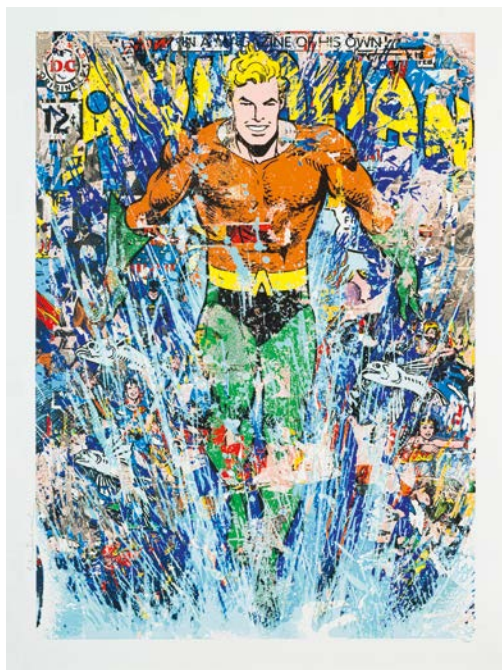
Mr. Brainwash

FRENCH 1966–

Aquaman

signed and numbered 18/100
photolithograph
125 by 93 cm

R25 000 – 35 000



190

191

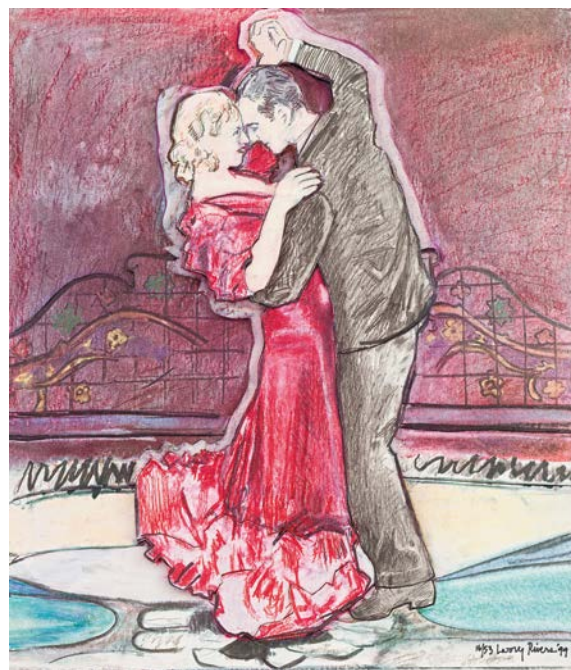
Larry Rivers

AMERICAN 1923–2002

Fred and Ginger

signed, dated '99 and numbered
16/53; inscribed with the artist's
name, the title and the medium on a
Marianne Friedland Gallery (Naples,
USA) label adhered to the reverse
lithograph on foam core
87 by 75 by 6 cm

R80 000 – 120 000



191

192

Sam Francis

AMERICAN 1923–1994

SFE 075RC

1991
signed and numbered 34/66;
inscribed with the artist's name, the
title, the date and the medium on a
White House Gallery label adhered to
the reverse
etching and aquatint
80 by 105 cm

R80 000 – 120 000



192



193

Yayoi Kusama

JAPANESE 1929–

Red and Yellow Pumpkins, two

stamped with the artist's name and
copyright symbol underneath
painted cast resin, each in their
original paper covered boxes
each height: 10 cm; diameter: 8,5 cm

R15 000 – 20 000

194

Norman Catherine

SOUTH AFRICAN 1949–

Tapticle

resin and found object
height: 20 cm; width: 8 cm;
depth: 13 cm

R15 000 – 20 000



195

Dominique Zinkpè

BENINOIS 1969–

Ambiance Vélo

signed and dated 19
hessian, wire, glue and
found object
height: 210 cm; length: 180 cm;
width: 80 cm

R80 000 – 120 000

EXHIBITED

Dyman Gallery, Stellenbosch, *Comédie
Humaine: Dominique Zinkpè*, solo
exhibition, 1 to 25 November 2019.



196

Willie Bester

SOUTH AFRICAN 1956–

Child Soldier

signed with the artist's initials
and dated 08
mixed media with found objects
height: 138 cm; width: 40 cm;
depth: 65 cm

R120 000 – 160 000



197

Angus Taylor

SOUTH AFRICAN 1970–

Resistance as Nurture Series 1

2016
signed, dated 2016 and numbered 1/9
bronze with a brown patina and
granite on a granite base and steel
plinth (plinth not illustrated)
height: 85 cm including base;
width 35 cm; depth: 50 cm

R90 000 – 120 000



198

Norman Catherine

SOUTH AFRICAN 1949–

Twin Angels

signed, dated 83 and inscribed with the title airbrush on paper 29 by 34 cm

R18 000 – 24 000

In 1971 I worked for a small advertising agency in a building alongside where the Wits Art Museum is now situated in Braamfontein. It was my first job in Johannesburg. During this time, I first saw an airbrush being used to retouch photographs of cars and fashion for advertising purposes. My next job was at a design studio called Grapplegroup, where one of the partners, Kenny Saint, was using the airbrush for illustration. Kenny pioneered the use of airbrush in South Africa following the revival of its use in the USA in the 1960s.

The airbrush was invented in 1893 by Charles Burdick. It is basically a miniaturised version of a spray gun. In the early 1900s it was used primarily to hand-colour black and white photographs. Stencil masks are cut out of transparent overlays to confine the colours being applied to specific areas. A trigger on the airbrush releases pressurised air, disbursing the paints/inks from a small attached cup.

From 1917 to 1919 Man Ray did a number of works using the technique but was lambasted for using a mechanical tool to create fine art. In the 1930s and 40s, George Petty and Alberto Vargas created the very popular pin-up girl illustrations using the airbrush. In the 1960s there was again a major return to its use in commercial art and in the later 1960s and 70s artists such as Peter Phillips, Peter Sedgley and Paul Wunderlich used

airbrush extensively in their work.

My first exhibition at Goodman Gallery in 1972 featured a number of pen and ink drawings with airbrushed backgrounds. *Hope* and *Pink Pleasure* (Lot 199) were on my second exhibition at Goodman Gallery in 1973. These were the beginning of exploring the potential of the airbrush. It was at this exhibition that I met Walter Battiss for the second time. He asked if I would airbrush his idea of the 'Shadow of Fook' for the first printed Fook stamps and so began my collaboration on Fook Island with him.

From 1973 to 1975 the works were quite whimsical and erotic, but after that the political climate of the day began to permeate my subject matter resulting in harsher and bolder images. From 1979 to about 1983 I experimented with the airbrush to create hand-separated positives for graphic editions. Bruce Attwood, father of Mark Attwood of The Artists' Press, printed these on a commercial printing machine. By the mid-1980s I had again started painting and doing mixed media sculpture and was no longer using the airbrush as extensively as before. Technology now allows for one to airbrush on computer so the actual instrument is pretty much redundant although I still make use of it from time to time.

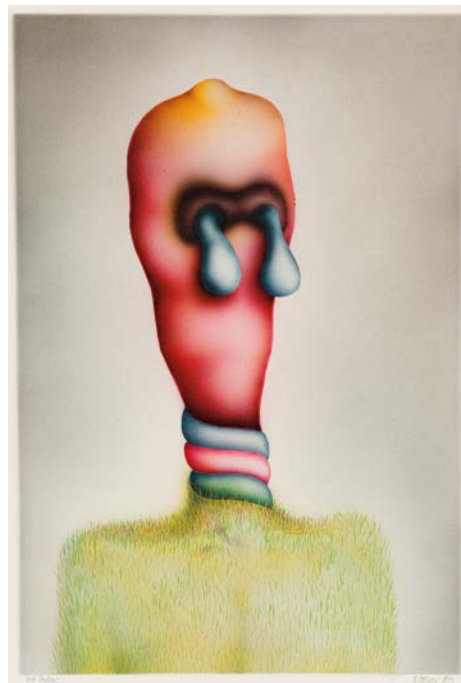
Norman Catherine



199



200



201

199

Norman Catherine

SOUTH AFRICAN 1949–

Pink Pleasure; Hope, two

both signed, dated 1973 and inscribed with the title
airbrush on paper
image size: 32 by 36 cm;
36,5 by 40 cm

R30 000 – 50 000

200

Norman Catherine

SOUTH AFRICAN 1949–

Botanical Lust

signed, dated 1973 and inscribed with the title
airbrush on paper
29 by 31,5 cm

R18 000 – 24 000

201

Norman Catherine

SOUTH AFRICAN 1949–

Self Portrait

signed, dated 1973 and inscribed with the title
airbrush on paper
42 by 33 cm

R18 000 – 24 000



202



202

Norman Catherine

SOUTH AFRICAN 1949–

Feeding Time; Where are We going?, two

each signed, dated 1982 and inscribed with the title
airbrush on card
each image size: 26 by 34 cm

R40 000 – 60 000



203

203

Norman Catherine

SOUTH AFRICAN 1949–

Ventriloquist

signed, dated 83 and inscribed with the title
airbrush on paper
image size: 24,5 by 29 cm

R18 000 – 24 000

204

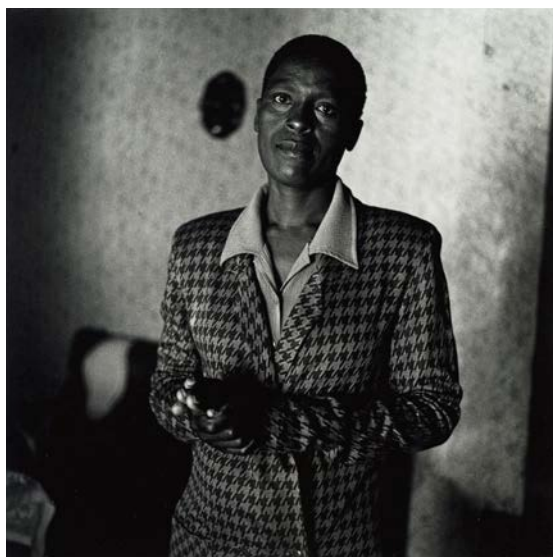
Greg Marinovich

SOUTH AFRICAN 1962-

Aids Sufferer Who is on Anti-retrovirals, Tugela Ferry, KZN

signed, dated Sept 2004 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and 'print' on a label adhered to the reverse of the frame
archival silver bromide print on fibre-base paper
27,5 by 27,5 cm

R15 000 – 20 000



204

205

Greg Marinovich

SOUTH AFRICAN 1962-

Daughter of Aids Sufferer, She has a Young Daughter Herself, Tugela Ferry

signed, dated Sept 2004 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and the medium on a label adhered to the reverse of the frame
archival silver bromide print on fibre-base paper
27,5 by 27,5 cm

R15 000 – 20 000

ITEM NOTES

Printed by the photographer.

Family portraits: Sithembe had moved to Johannesburg for work some years before but had grown increasingly and inexorably ill. Her mother Esther, who could not reconcile herself to her daughter just dying in a distant city, got together the money to send a taxi from her hometown of Tugela Ferry in KwaZulu-Natal to fetch her daughter. The Church of Scotland hospital which served the Msinga area was starting an experimental program using anti-retroviral drugs and Esther thought there might be a chance for her daughter to survive. Against all the odds, Sithembe was saved by her mother's love and the courage and dedication of the hospital staff. The child being held by Esther is the child of Sithembe's daughter, part of a family lineage of survival. The teenager is Sithembe's daughter.

It was not easy – the early drugs had ghastly side-effects from night sweats to vivid nightmares. Sithembe also had to look after her children and ensure she ate properly.

In places like Tugela Ferry, the vast majority of people are migrant workers. Poverty and the long-term absence of so many adults make the area vulnerable to sexual exploitation and sexual violence. This family is an exemplar of tenacity and love in the middle of a pandemic that attacked though the most intimate of acts. It had been a long time since I had shot a story that showed hope in the face of HIV/AIDS pandemic.

Greg Marinovich



205

206

Greg Marinovich

SOUTH AFRICAN 1962-

Mother of Aids Sufferer with Granddaughter, Tugela Ferry

signed, dated Sept 2004 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and 'print' on a label adhered to the reverse of the frame
archival silver bromide print on fibre-base paper
27,5 by 27,5 cm

R15 000 – 20 000



206

207

Greg Marinovich

SOUTH AFRICAN 1962-

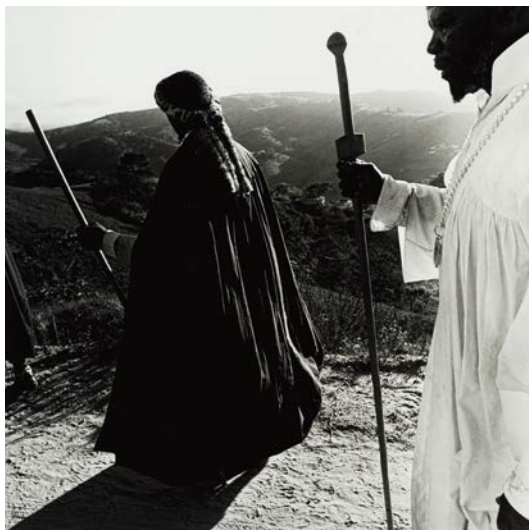
Elders of the Nazareth Baptist Church Lead some 100 000 Adherents

signed, dated Jan 1998 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and the medium on a label adhered to the reverse of the frame

archival silver bromide print on fibre-base paper

27,5 by 27,5 cm

R15 000 – 20 000



207



208

208

Greg Marinovich

SOUTH AFRICAN 1962-

Ubaba, Leader and Descendants of the Founder of the Nazareth Baptist Church – Shembe – at the Headquarters in KwaMashu, KZN

signed, dated 1998 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and the medium on a label adhered to the reverse of the frame

archival silver bromide print on fibre-base paper

27,5 by 27,5 cm

R15 000 – 20 000

ITEM NOTES

Printed by the photographer.

209

Greg Marinovich

SOUTH AFRICAN 1962-

Pilgrims on a Three-day Barefoot Journey to the Holy Mountain in KZN following the Route of the Founder Isaiah Shembe

signed, dated Jan 1998 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and 'print' on a label adhered to the reverse of the frame

archival silver bromide print on fibre-base paper

27,5 by 27,5 cm

R15 000 – 20 000

Isaiah Mloyiswa Mdlwamafa Shembe was born in the Drakensberg area of Natal in 1865. His father was a tenant farmer and initially Shembe followed in his footsteps, but later he was baptised as an evangelist and a preacher. Shembe claimed that God's Word told him to go to Natal and free his people of the yoke of the white man. He resisted until a lightning strike to his leg prompted his obedience. Blending Zulu traditions and culture with elements of the Old and New Testaments, under his charismatic leadership the Nazareth Baptist Church, known more commonly as AmaNazaretha or simply Shembe, saw a rapid growth. It is said that Shembe had a trusted messenger enter an area a day or two prior to his own arrival and herald the coming of a great prophet of God; he seldom disappointed. By 1911, Shembe had established a sacred site at eKuphakameni (Place of Spiritual Upliftment) which has become the church headquarters.

One of the ceremonies Shembe initiated was a three day pilgrimage to the Holy Mountain, Nhlankakazi, in the KwaZulu-Natal hinterland. The barefoot walk is the highlight of the Nazaretha religious calendar.

This massive and growing church, said to have some five million followers, is staunchly traditionalist and closely tied to Zulu society and culture. In the verdant rolling valleys outside the sanctity of the whitewashed stones that demarcate Shembe sacred ground, modern-day warriors, who were church members, fought and died in ferocious clashes in the internecine Zulu war of the 1980s and 1990s, yet both IFP and ANC leaders would attend the same church service.

Greg Marinovich



209



210

210

Jabulani Dhlamini

SOUTH AFRICAN 1983–

Mamabuda, Bophelong

inscribed with the artist's name, the title and numbered 1/6 on a Goodman gallery label adhered to the reverse
pigment inks on fibre paper
58 by 58 cm

R20 000 – 40 000



211

211

Thabiso Sekgala

SOUTH AFRICAN 1981–2014

Road Divide, Gauteng and Northwest Province, Hamaskraal (sic), former Bophuthatswana

colour photograph on fibre paper
90 by 92 cm

R40 000 – 60 000

ITEM NOTES

Number 2 from an edition of 10.
An edition of this work is in the Walther Collection, Ulm, Germany and New York City.
An edition of the work was donated to the Yale University Art Collection.

212

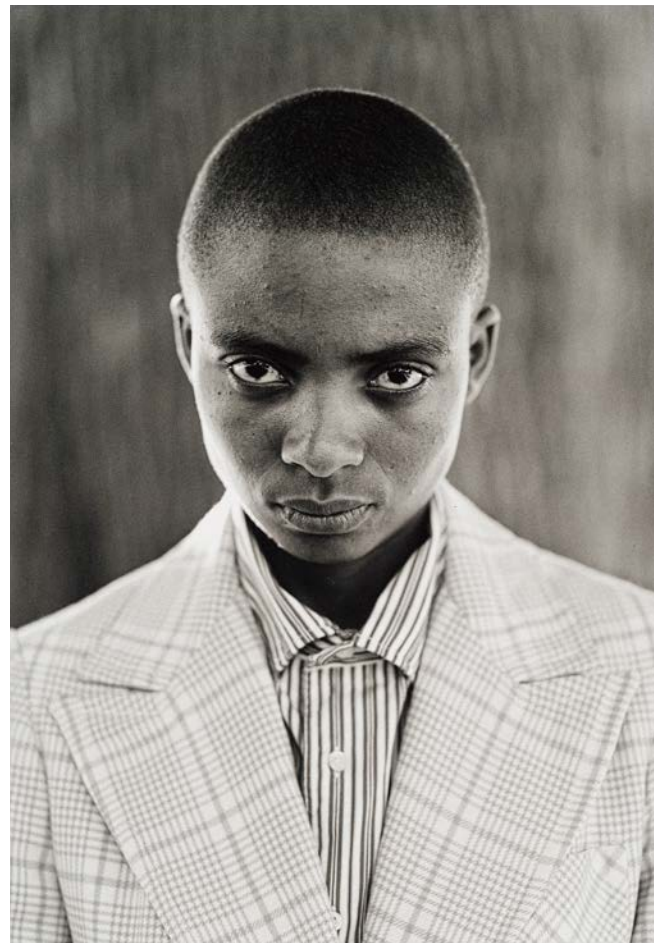
Zanele Muholi

SOUTH AFRICAN 1972–

Lerato Dumse, Syracuse, New York

signed, numbered 46/50, and with a certificate of authenticity adhered to the reverse
archival inkjet print
38 by 25 cm

R30 000 – 50 000



212



213



214

213

Mikhael Subotzky

SOUTH AFRICAN 1981-

Joe, Cape Town Foreshore

signed, dated 2005 and numbered 2/9
inkjet print on cotton rag paper
55 by 77 cm

R50 000 – 70 000

EXHIBITED

Goodman Gallery, Johannesburg,
Die Vier Hoekes and Umjiegwana, 2006.

214

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Brandfort

signed and dated '06; inscribed with the title, the date
and the medium on a label adhered to the reverse
mixed media with collage on canvas
40 by 50 cm

R20 000 – 30 000

215

Jane Alexander

SOUTH AFRICAN 1959-

Harbinger in Correctional Uniform, Lost Marsh

signed, dated 2007, numbered 41/60 and inscribed
with the title in pencil on the reverse
digital print with pigment on cotton paper
45,5 by 55,5 cm

R30 000 – 50 000



215

216

Lionel Smit

SOUTH AFRICAN 1982–

Revert

signed and dated 2013
oil on canvas
190 by 190 by 6 cm, unframed

R250 000 – 350 000

EXHIBITED

Everard Read, Johannesburg, *Lionel Smit; Accumulation*, 4 to 27 July 2013, illustrated in colour on page 24 of the exhibition catalogue.

ITEM NOTES

The artist painted and signed this work with the intention of hanging it with the face rotated to the side, as a challenge to the viewer.



217

Lynette ten Krooden

SOUTH AFRICAN 1955–

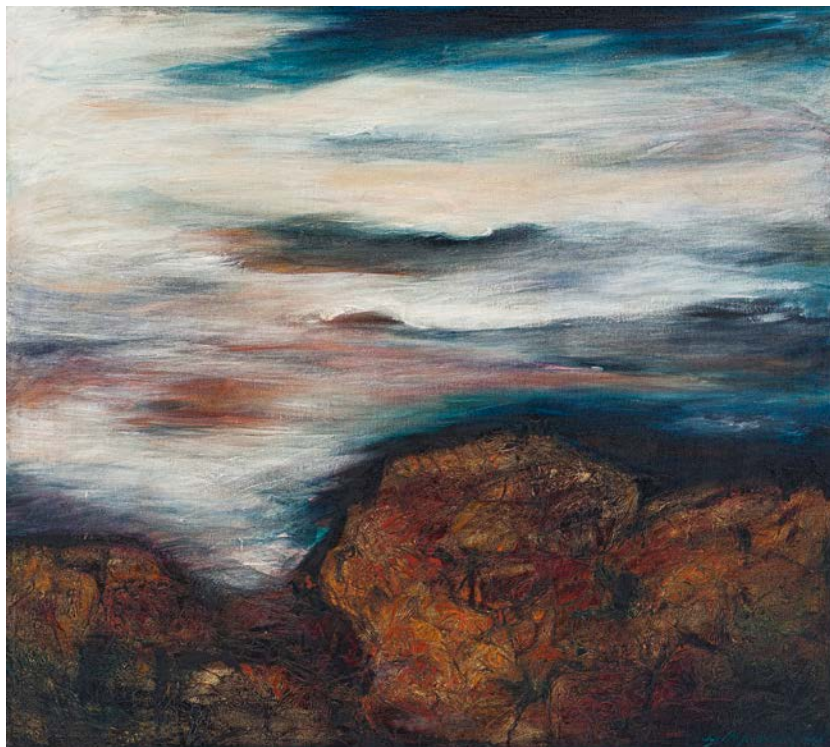
Dusk, Ancient Playground

signed and dated 97
gold leaf and oil on board
88 by 100 cm

R30 000 – 50 000

This work is from the artist's African Rock series: 'My interest in the ancient civilisations of Africa and rock engravings started while I was studying Fine Arts in the 1970s and did Archaeology as an extra subject. We used to do fieldwork at Mapungubwe and my travels afterwards took me to very remote areas, researching humankind's markings on rocks and in shelters. *Ancient Playground*, is a title that I have used over many years since then.

Lynette ten Krooden





218

Henk Serfontein

SOUTH AFRICAN 1971–

Purging Paul Kruger (Pierneef Deconstructed) I and II, two

each signed, dated 2018 and inscribed with the title and the medium on the reverse
charcoal and mixed media on paper
each 88 by 89 cm

R70 000 – 90 000

219

Norman Catherine

SOUTH AFRICAN 1949–

Night Shift

signed, dated 2012, numbered 7/10 and inscribed with the title in pencil and embossed with the Artist Proof Studio chopmark in the margin
linocut

104 by 134 cm

R25 000 – 35 000

LITERATURE

Wilhelm van Rensburg (2014) *Norman Catherine*; *Print Editions 1968–2014*, Johannesburg: Art on Paper gallery, illustrated on pages 62 and 63.





220

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Bus Stop

signed and dated '88
collage and mixed media
on card

20,5 by 34,5 cm

R20 000 – 30 000



221

Kagiso Patrick Mautloa

SOUTH AFRICAN 1952–

Short Street, Fordsburg

signed and dated 05; inscribed
with the title on the reverse
oil on canvas

28 by 20 cm

R20 000 – 30 000



222

Caryn Scrimgeour

SOUTH AFRICAN 1970–

Spring

signed; inscribed with the artist's name, the title and the medium on a Everard Read gallery label adhered to the reverse
oil on canvas
39 by 69 cm

R20 000 – 30 000



223

Kagiso Patrick Mautloa

SOUTH AFRICAN 1952–

Row of Faces

signed and dated 07
oil on canvas
70 by 83 by 5 cm, unframed

R40 000 – 60 000

224

Edoardo Villa

SOUTH AFRICAN 1915–2011

Mask 1

signed and dated 2007
painted steel
height: 47 cm; width: 34 cm;
depth: 8 cm

R25 000 – 40 000



224



225

225

Edoardo Villa

SOUTH AFRICAN 1915–2011

Mask 2

signed and dated 2008
painted steel
height: 55 cm; width: 50 cm;
depth: 8 cm

R30 000 – 50 000

226

Conrad Botes

SOUTH AFRICAN 1969–

Third World Rodent Entrepreneur

signed with the artist's initials; dated
2003 and inscribed with the artist's
name and the title on the reverse
reverse glass painting
diameter: 59 cm

R30 000 – 50 000



226

227

Conrad Botes

SOUTH AFRICAN 1969–

Two Friends

signed with the artist's initials;
inscribed with the title on
the reverse
reverse glass painting
diameter: 34 cm

R18 000 – 24 000



227

228

Esther Mahlangu

SOUTH AFRICAN 1935–

Ndebele Design

signed and dated 2016
natural pigment on canvas
50 by 70 cm

R40 000 – 60 000

ITEM NOTES

The signature and date appear on
the canvas folded over against the
stretcher.



229

Esther Mahlangu

SOUTH AFRICAN 1935–

Ndebele Design

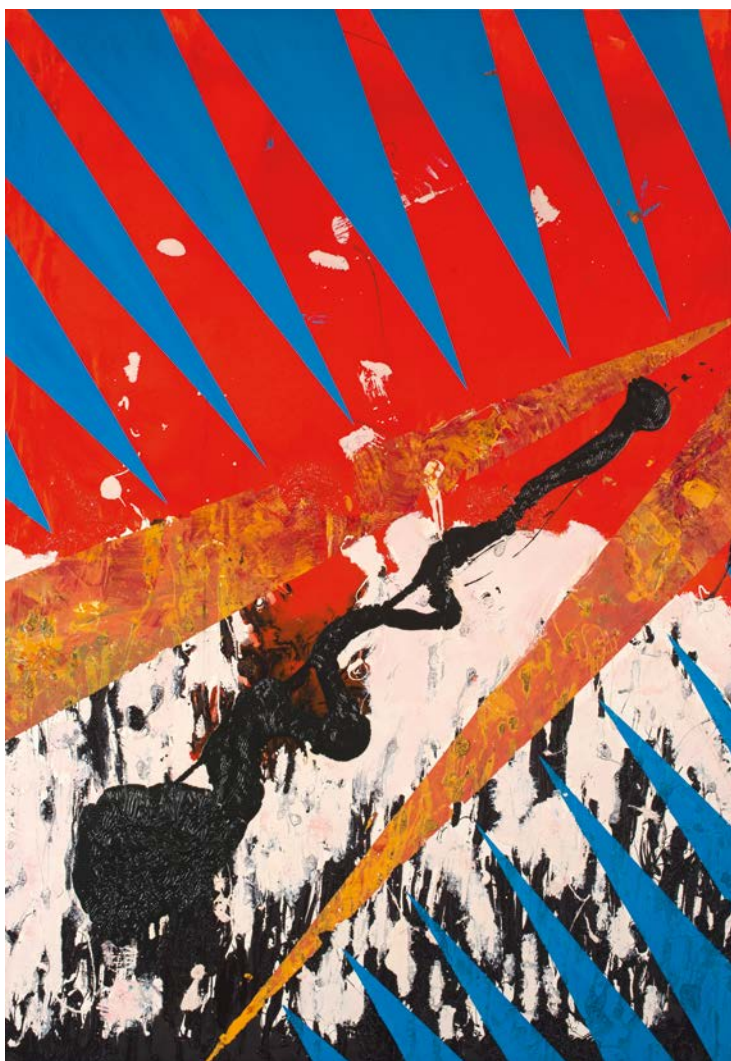
2014
signed and dated 2014
acrylic on canvas
80 by 120 cm

R80 000 – 120 000

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Esther 80, 2015, illustrated in colour in
the catalogue on page 51.





230

Jacob van Schalkwyk

SOUTH AFRICAN 1979–

Barcelona FC

2012
lithographic ink on paper
laid down on board
171,5 by 121 cm

R60 000 – 80 000

EXHIBITED

cf. Gallery AOP, Johannesburg, *Jaco van Schalkwyk: Fun and Games*, 24 March to 11 April 2012. Works from the same series were exhibited. Similar examples are held in the Hollard and Nando's collections.

LITERATURE

Wilhelm van Rensburg (2012) *Jaco van Schalkwyk: Fun and Games*, Johannesburg: Gallery AOP.
Jaco van Schalkwyk (2013) *Drawings: 2011–2013*, Johannesburg: Gallery AOP.



231

William Kentridge

SOUTH AFRICAN 1955–

Studio Portrait

signed and numbered 119/120
in pencil in the margin
screenprint
100 by 70 cm

R80 000 – 120 000

232

Judith Mason

SOUTH AFRICAN 1938–2016

Four Kites

c.1970s

one signed; numbered 9, 10, 11 and 12 on the reverse

pencil on paper with collage, paint and gold leaf

each length: 67 cm; width: 45 cm

R80 000 – 120 000

PROVENANCE

The artist's estate.

ITEM NOTES

These works are framed in custom-made frames designed by the artist.

Kites and balloons are images that have appeared in Judith Mason's work over many years as metaphors for freedom and release from the limitations of earthly confines. 'I love kites,' the artist explains, 'like birds, they fly and escape and you can say that they're signs of spirituality ... Every time I see [them], I get a terrific kick. You know, I feel my heart leap!'

1. Judith Mason, interview, transcribed in AA Landman (1987) *Die Symbole in die Werk van Judith Mason-Attwood*, unpublished MA dissertation, University of Pretoria, page 182.



Judith Mason's studio soon after she passed away in 2016 (Photograph: Mason Family Collection).



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233–240
NO LOTS





Strauss & Co, Johannesburg

Monday 27 July 2020

Session 3 at 7 pm

Post-War and Contemporary Art

Lots 241–310

Lot 283 Athi-Patra Ruga *The Sacred Versatile
Queen and Autocrat of all Azania* (detail)

241

Athi-Patra Ruga

SOUTH AFRICAN 1984–

The Ever Promised Erection

found objects and spray paint on
polyurethane core
height: 60 cm; width: 40 cm;
depth: 30 cm

R120 000 – 180 000

Athi-Patra Ruga's *The Ever Promised Erection* forms part of a series of works in which the artist has 'created a series of neoclassical busts with beads, flowers, and gems to mock the usual stagnancy of a bronze-cast monument'. He has stated that 'our statues are an indictment of our poor imagination'. Of the title of the present lot, Ruga says, 'the humorous tone points to the fallacy and impotence of the posturing of the nation-state'.¹

'Ruga replaces the failed state with an ideal femme-centric futurist nation called Azania, inspired by rumours of an ideal Africa described in ancient American myths. The artist's work 'has adopted the trope of myth as a contemporary response to the post-apartheid era. Ruga creates alternative identities and uses these avatars as a way to parody and critique the existing political and social status quo ... The philosophical allure and allegorical value of utopia has been central to Ruga's practice. His construction of a mythical metaverse populated by characters which he has created and depicted in his work has allowed Ruga to create an interesting space of self-reflexivity in which political, cultural and social systems can be critiqued and parodied.'²

1. Source: <http://samblog.seattlemuseum.org/tag/athi-patra-ruga/> accessed 08.06.2020.

2. Source: <https://www.whatiftheworld.com/artist/athi-patra-ruga/> accessed 08.06.2020.





242

Alexis Preller

SOUTH AFRICAN 1911–1975

The Gates

signed and dated '68; inscribed with the title on the reverse
mixed media on canvas laid down on wood panel
32 by 25,5 cm

R300 000 – 500 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Katzen Collection*, April 1968.

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972.

LITERATURE

Pretoria Art Museum (1972) *Alexis Preller Retrospective*, exhibition catalogue, Pretoria: PAM, illustrated in colour on page 5, catalogue no 73.
Esmé Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema, illustrated in black and white on page 10.

Esmé Berman and Karel Nel (2009) *Collected Images* (vol. 2), Johannesburg: Shelf Publishing, a work from the same series, belonging to Nelson Mandela Metropolitan Museum, is illustrated in colour on pages 183 and 218.



243

Alexis Preller

SOUTH AFRICAN 1911–1975

Abstract Composition in Gold

signed and dated 63
mixed media and gold leaf on canvas
35 by 30 cm

R200 000 – 300 000

244

Walter Battiss

SOUTH AFRICAN 1906–1982

Street Vendors

signed
oil on board
24 by 34 cm

PROVENANCE

Jeremy Stephen Antiques.

R180 000 – 240 000



245

Walter Battiss

SOUTH AFRICAN 1906–1982

Three Figures

signed
oil on canvas
34 by 40 cm

R240 000 – 280 000

PROVENANCE

Bonhams, London, 2 October 2013,
lot 63.



246

Olaf Bisschoff

SOUTH AFRICAN 1976–

Les Demoiselles d'Avignon

2020

signed, dated 2020 and inscribed
with 'Picasso' on the reverse
oil on board
99 by 99 cm

R30 000 – 50 000

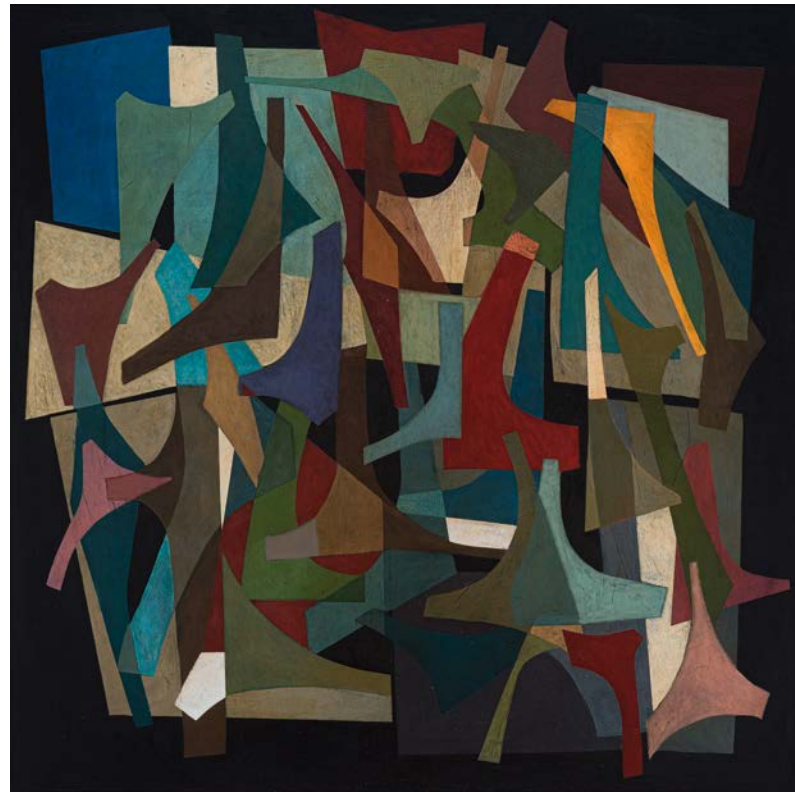
ITEM NOTES

In this work, the artist refers to Pablo Picasso's famous painting *Les Demoiselles d'Avignon* (1907), which is widely regarded as having changed the course of art practice and ushered in the possibility of total abstraction. The large oil on canvas is now in the Museum of Modern Art in New York, and has been more studied, more emulated and more derided than almost any other work in art history.

This series of works is a celebration rather than a statement of the fact that there is 'nothing new' to be made art-wise. Falling squarely into the modernist revival, these paintings test already used images in another painted setting. The works function in an idiom of painting that has been re-hashed before, and certainly will be again.

The artist attempts homage to modernist abstract painting and appropriates well-known art work titles, giving the series of works a certain 'back to school' flavour. Out-of-place-objects are introduced into 'painted out-of-place' landscapes: sometimes the landscape is completely eliminated to make way for expressions of pure form and colour. Colour use and a sense of 'automatic' composition are at the forefront.¹

1. Adapted from the artist's statement, 2020.



247

Olaf Bisschoff

SOUTH AFRICAN 1976–

The Sleeping Gypsy

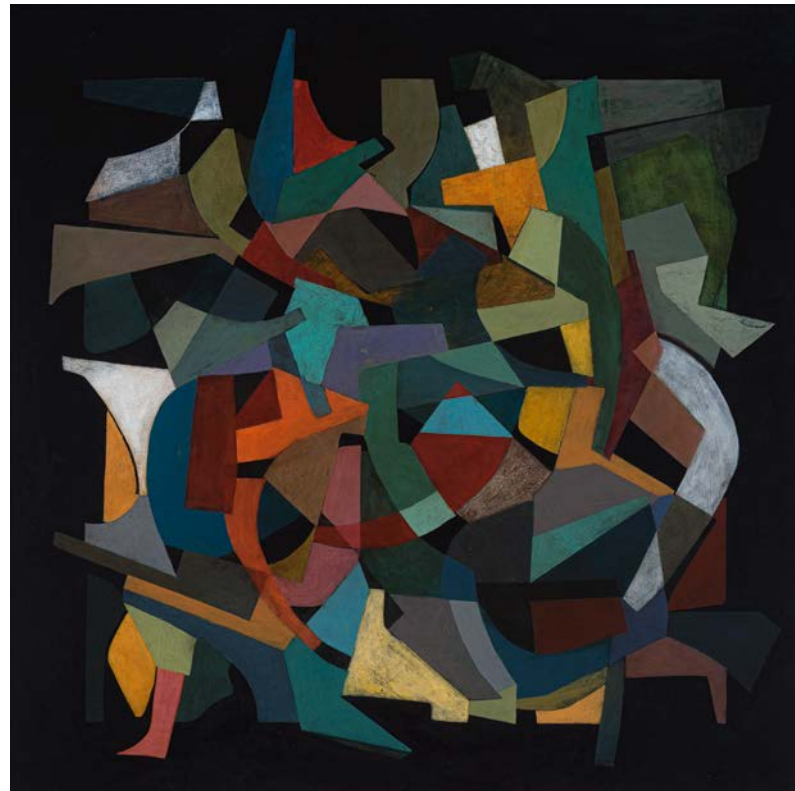
2020

signed, dated 2020 and inscribed
with 'Rousseau' on the reverse
oil on board
99 by 99 cm

R30 000 – 50 000

ITEM NOTES

This work makes reference to the famous painting, *The Sleeping Gypsy* (1897), by French 'naïve' artist Henri Rousseau (1844–1910). That work depicts a lion approaching a sleeping woman and her mandolin in an imaginary desert landscape on a moonlit night. The work is now in the collection of the Museum of Modern Art in New York.





248

248

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Composition

signed, dated 2001 and numbered 2/5
bronze with a brown patina on a wooden base
height: 29 cm excluding base; width: 24 cm; depth: 20 cm

R70 000 – 90 000



249

249

Edoardo Villa

SOUTH AFRICAN 1915–2011

Conversation

signed, dated 1988 and numbered 2/5
bronze with a brown patina on a wooden base
height: 20 cm excluding base; width: 30 cm; depth: 14 cm

R70 000 – 90 000

LITERATURE

Chris de Klerk and Gerard de Kamper (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum, another cast from the edition illustrated on page 126.

250

Edoardo Villa

SOUTH AFRICAN 1915–2011

Seated Figure

signed, dated 1985 and numbered 2/5
bronze with a brown patina on a wooden base
height: 18 cm excluding base; width: 25 cm; depth: 16 cm

R80 000 – 120 000

LITERATURE

Chris de Klerk and Gerard de Kamper (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum, another cast from the edition illustrated on page 151.



250



251

Deborah Bell

SOUTH AFRICAN 1957–

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

2015

signed on the base and each figure
signed and numbered 11/12
bronze with a silver brown patina on
a steel base
height: between 73 and 75 cm;
91,5 cm including base;
width: max 20 cm; depth: max 16 cm

R350 000 – 450 000

EXHIBITED

Everard Read, Johannesburg and
Cape Town, *Deborah Bell – Dreams of
Immortality*, 2015.

LITERATURE

Everard Read (ed.) (2015) *Deborah
Bell – Dreams of Immortality*,
Johannesburg: Everard Read.
Another cast from the edition
illustrated in colour on pages 36
and 37.

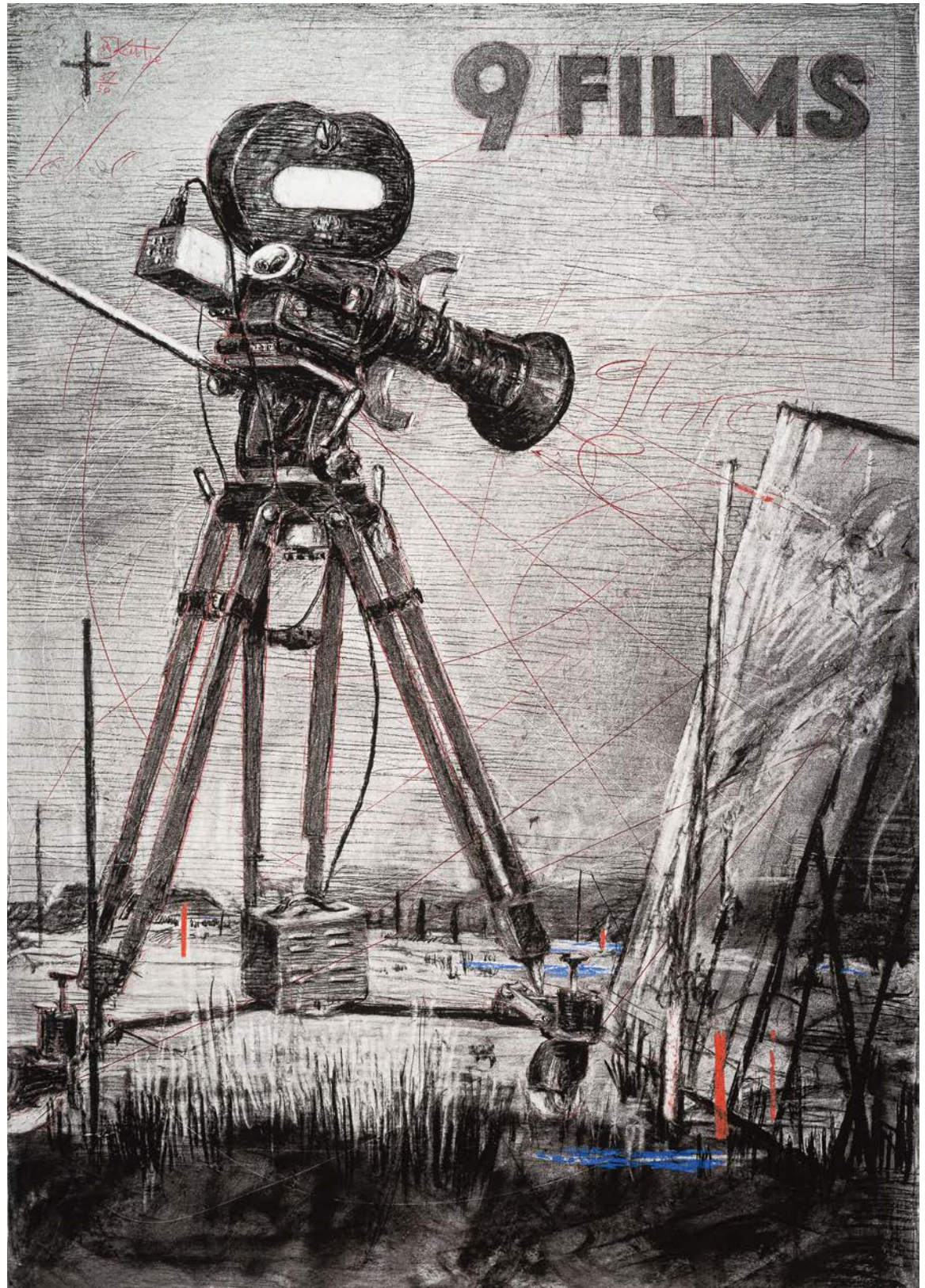
ITEM NOTES

The figures are interchangeable and
freely mounted on the base.

‘The more I thought about it, the more I realised that the search for stillness is at the core of my art and my life, it is the reason for my meditation and it is what I am searching for in any painting or sculpture I make whether it be a leaping horse or a single contemplative figure. When I reach that state of balanced stillness, then for me the work is finished ... I want my images to stand as something complete, beyond time, to touch on eternity and immortality. I also recognise my need to work with substance – to transform self through matter and

matter through self. To work with physical stuff and to be alert in the mind to find a terrible beauty, which I believe can serve as an intermediary between the physical and spiritual world and thus becomes its own means of transformation. I also use the act of making to access that part of the mind that is not really working out what to do next, but exists suspended, open to change and new possibilities.’¹

1. Deborah Bell (2015) *Deborah Bell: Dreams of Immortality*, exhibition catalogue, Johannesburg: Everard Read, page 14.



252

William Kentridge

SOUTH AFRICAN 1955–

9 Films

signed and numbered 37/50
in red conté in the margin
archival pigment print on
cotton rag paper
156 by 108 cm

R400 000 – 500 000



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253

Peter Clarke

SOUTH AFRICAN 1929–2014

Listening to Distant Thunder

signed and dated Dec 1969;
inscribed with the title on a label
adhered to the reverse
ink and watercolour on paper
28 by 36 cm

R180 000 – 240 000

The current lot, while never exhibited, would be instantly recognisable to Peter Clarke enthusiasts. The work is an important, monochromatic and fully-resolved precursor to the remarkable oil painting of the same title, painted a few months later in 1970, now in the holdings of the Johannesburg Art Gallery, and made famous as the cover detail and title of Philippa Hobbs and Elizabeth Rankin's seminal monograph on the artist, *Listening to Distant Thunder* (2011).

The artist painted a geometricized, contemplative and touching family grouping taking shelter under a sharply-crooked and petrified tree: the sense of pathos is piercing. According to the aforementioned authors, who were led by the artist's own recollections of conceiving the work, 'Clarke had in mind

that dramatic things were happening *out there*, and remembered that following political changes felt like *listening to distant thunder*. They produced reverberations you could not ignore. Although Clarke pointed out that he was not attempting to make overtly political statements in works such as this, he acknowledged that he was acutely conscious of the situation, with the clamour of Simon's Town removals ongoing ... With no signs of habitation or possessions, the figures seem utterly forsaken by society, a reading that no doubt prompted the alternative title the work acquired after it had left Clarke's hands – *Abandoned Family*.¹

1. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank Gallery, page 119.



Peter Clarke, *Listening to Distant Thunder*, 1970
(Photograph: Johannesburg Art Gallery)



254

William Kentridge

SOUTH AFRICAN 1955–

Dada Picnic (Double)

2019

signed and numbered AP 6/6;
inscribed with the title in the plate
sugarlift aquatint with drypoint etching
47,5 by 96 cm

R80 000 – 120 000

ITEM NOTES

The proceeds from the sale of this lot will benefit Lefika La Phodiso Community Art Counselling and Training Institute. 'The project began just before Christmas 2017. William Kentridge drew the sugar lift image onto a copper plate and then the plate was etched and printed by Pontsho Sikhosana onto 120gms Phumani hand-made sisal and hemp paper. Thereafter, the artist re-painted the sugar-lift, dry-pointed and scraped away at the copper plate while Kim Berman proofed and etched four more layers of aquatint etching until Kentridge was satisfied with the richness of tonality and complexity of the print. The two plates consist of single processions of key moments by Dada characters (Picabia, Arp and Ernst) and office characters including a portrait of the artist's embossing stamp or 'chop' that sits on one of his work tables in the studio.

On completion, the artist numbered and signed each print in pencil. The Artist Proof Studio chop appears on the right hand corner of the Arches paper.

Four Artist's Proofs have been donated by APS and William Kentridge to Lefika La Phodiso.

Source: <https://artistproofstudio.co.za/blogs/news/creation-of-dada-picnic>

An Artist Proof Studio Print Documentation Sheet accompanies the lot.



255

William Kentridge

SOUTH AFRICAN 1955–

Dancing Couple

signed and numbered Ev 13/16
in pencil in the margin
linocut with ink wash
86 by 120 cm

R150 000 – 250 000



256

Gerhard Marx

SOUTH AFRICAN 1976–

Antaeus In Mid-Air

reconfigured map fragments on
acrylic-polyurethane ground and
canvas

180 by 220 cm

R250 000 – 350 000

EXHIBITED

Goodman Gallery, Johannesburg, *Ecstatic Archive*,
January 26 to March 9 2019.

ITEM NOTES

The current lot appeared in *Ecstatic Archive*, a
spectacular show at the Goodman Gallery that
continued the artist's series of disorienting maps.
'The physical world haunts these maps,' noted the
artist in the accompanying catalogue, 'and there is
always this sense that by altering the map one can
affect reality, which really means by shifting the
way you look, one can affect what is seen.'

Source: Goodman Gallery, Johannesburg.

Penny Siopis

SOUTH AFRICAN 1953–

Representations/Passim

1989

pastel on paper

143 by 82 cm

R700 000 – 1 000 000**LITERATURE**

Jennifer Sorrell (ed.) (1992) *ADA*, special issue on Johannesburg, illustrated in colour on page 107, title of the work given as 'Representations' and dated 1989.

Warren Siebrits (2003) *Origins of Form, Sculpture and Artefacts from Southern Africa*, in the chapter 'Witness', n.p., illustrated in colour, title of the work given as 'Passim' and dated 1990.

In 1986, during a residency at the Cité Internationale des Arts in Paris, Penny Siopis unsuccessfully tried to gain access to a museum storeroom to view Sara Baartman's remains. The artist's interest was sincere, not voyeuristic or macabre. Following her postgraduate studies at Portsmouth Polytechnic in 1979, Siopis's art began to materialise her political interests and feminist concerns. The present lot from 1990 is an expression of this developmental journey. In particular, it reflects her growing understanding of history and biography as closely intertwined. In short, Baartman's story is also South Africa's story.

After nearly three decades in South Africa, where she was a mother and workingwoman, Baartman spent the last five years of her life in Europe as a curiosity for display. Even after her death, in 1815, Baartman continued to be exhibited, notably at the 1889 Universal Exhibition in Paris. In 1937 she was moved to Musée de l'Homme, opposite the Eiffel Tower. Returning to Paris in 1988, this time armed with a letter from her Wits University colleague, the eminent paleoanthropologist Phillip Tobias, Siopis was able to see Baartman – or at least a representation of her.

The museum's personnel couldn't find Baartman's physical remains, so presented Siopis with her full body cast, which the artist photographed. From 1988, Baartman began to figure in various drawings and paintings by the artist. Notable among these is a companion work to this lot, *Dora and the Other Woman* (1989), a work linking Baartman's story with Freud's 1905 case study of Dora. It too depicts a female figure swathed in white with illustrations of Baartman pinned to her garment. However, this lot more fully articulates Siopis's critique of colonial spectatorship and the male gaze. Narrated from the perspective of a possibly male figure, the work contains many of the defining hallmarks of Siopis's work from this period, notably her use of distorted perspectives and rich impasto surface treatments.

The various pictorial elements (photos, classical statue, the habitat of an artist's studio) further connect this lot to the works Siopis made in the later 1980s engaged with collapsing hierarchies, exposed histories and the possibility of historical redress. For Baartman, redress finally occurred when, in 2002, her remains were returned to South Africa for burial at Hankey in the Eastern Cape. Thousands of people attended her burial.

1. Clifton Crais and Pamela Scully (2009) *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*, Princeton: Princeton University Press.
2. Penny Siopis (2014) 'Penny Siopis in conversation with Gerrit Olivier', in *Time and Again*, Johannesburg: Wits University Press, page 64.





258

Clive van den Berg

SOUTH AFRICAN 1956–

Johannesburg Scene II

2011

signed with the artist's initials and

dated 2011

oil on canvas

60,5 by 50 cm

R30 000 – 50 000

EXHIBITED

Goodman Gallery, Johannesburg,
Soundings, In Passage, 1 to 29 October,

2011.

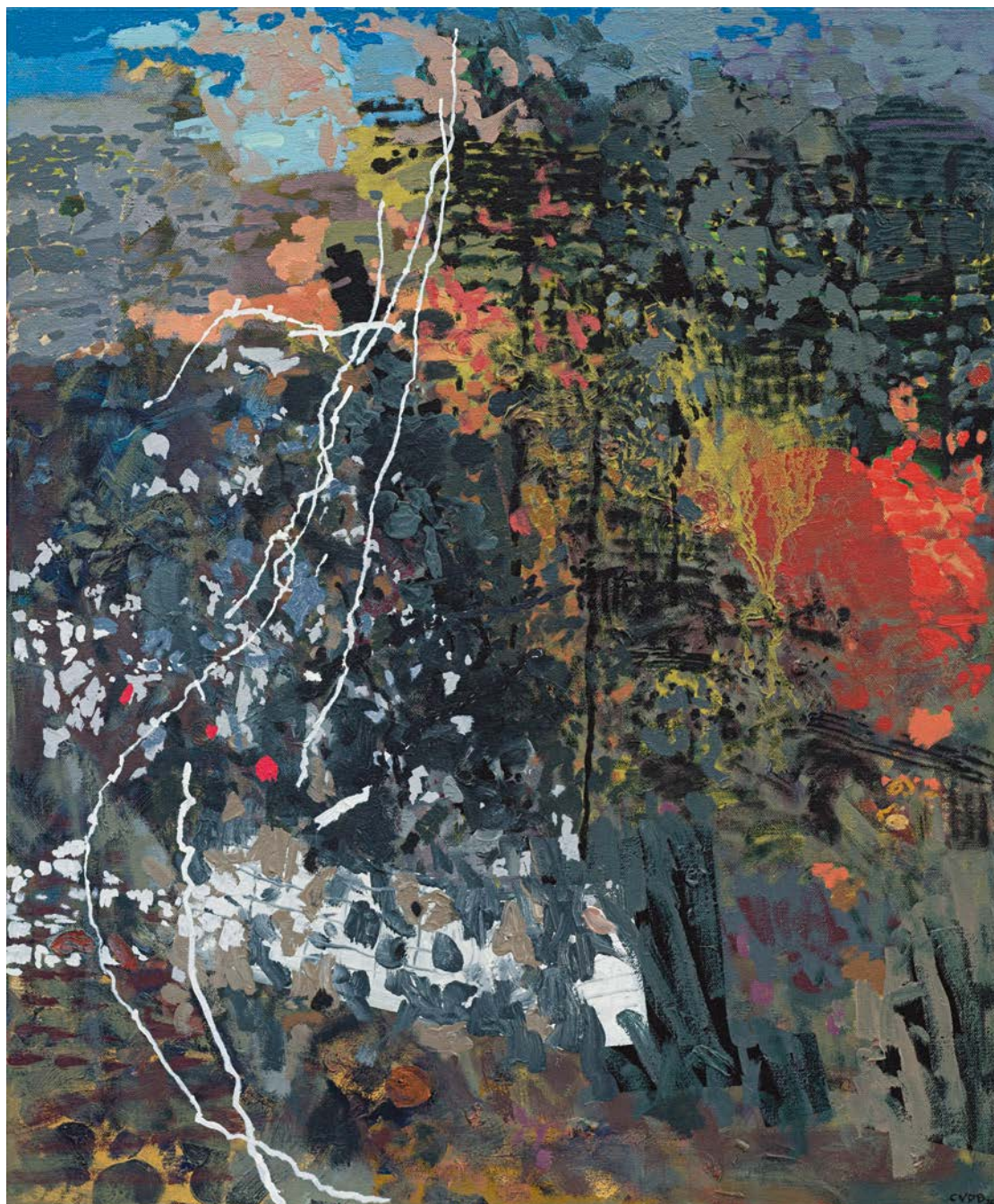
LITERATURE

Rosalind C Morris (2011) *Clive van den Berg: Unlearning the Grounds of Art*, Johannesburg: Goodman Gallery, illustrated in colour on page 71.

ITEM NOTES

The current lot forms part of a group of landscapes exhibited under the title *Soundings, In Passage*, at the Goodman Gallery. Reflecting on this body of work, Professor Rosalind C Morris, anthropologist, cultural critic and scholar of visual studies based at Columbia University in New York City, noted the following: 'We recognise the gestures of brush and paint, but not the genre of landscape. We are reminded of drip painting, but there is no suggestion of radical contingency. The carefully worked surface is without mannerism. And the paint adheres to the canvas in a way that evokes both its meticulous placement and the possibility that it could suddenly detach itself to float upward or fall downward!'

1. Rosalind C Morris (2011) *Clive van den Berg: Unlearning the Grounds of Art*, Johannesburg: Goodman Gallery, page 71.



259

Christo Coetzee

SOUTH AFRICAN 1929–2000

After Japan

signed, dated 1960 and inscribed
with the title on the reverse
mixed media and collage on canvas
152 by 104 by 12 cm

R350 000 – 500 000

PROVENANCE

Galerie Stadler, Paris.
Anthony Denney, London.
Michael Stevenson and Dean Viljoen, Cape Town.

EXHIBITED

Galerie Stadler, Paris, *Christo Coetzee*, solo exhibition, September 1961.
Irma Stern Museum, Cape Town, *Christo Coetzee: Paintings from London and Paris: 1954 – 1964*, 20 September to 13 October 2001.
Sandton Art Gallery, Johannesburg *Christo Coetzee: Paintings from London and Paris: 1954 – 1964*, 24 October to 17 November 2001.
Standard Bank Gallery, Johannesburg, *The Safest Place is the Knife's Edge: Christo Coetzee (1929 – 2000)*, 5 October to 1 December 2018.

LITERATURE

Michael Stevenson and Dean Viljoen (2001) *Christo Coetzee: Paintings from London and Paris: 1954 – 1964*, Cape Town: Fernwood Press, illustrated in colour on page 39.
Wilhelm van Rensburg (2018) *The Safest Place is the Knife's Edge: Christo Coetzee (1929 – 2000)*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 68.

The present lot, *After Japan*, is arguably one of the most important works Christo Coetzee painted after his sojourn in that country, and speaks of his close association there with the Gutai group of post-war avant-garde artists in 1959/60. This work is essentially a synthesis of Coetzee's indefatigable search for innovation in his artistic practice. Back in Paris, he drew on the theories of Michel Tapié de Celeyran, who coined the terms *Art Autre* and *l'Art Informel* to describe European abstract expressionism of the late-1950s, as well as on his own experience of the materiality of the paint medium he learned from the Gutai artists. The thick paint and gestural nature of the brush strokes in the present lot attest to this vigorous physical embodiment of the medium. However, Jiro Yoshihara, the founder of the Gutai, argues that Christo's painting 'which at a glance seems so baroque, is in effect motionless and still.'¹ Reviewing the 1961 exhibition – Coetzee's second at Galerie Stadler, the first with Lucio Fontana having been in 1959 – Francis King maintains that each of Coetzee's non-representational works 'has the quality of a bas-relief, time-eroded and weather-battered like carvings on a building. In his use of a medium which forces him to paint in depth, he seems to have found a boldness and even ferocity which make an infinitely more potent assault on the eye than the careful contrivances of his earlier period.'² *After Japan* indeed constitutes a huge milestone in Coetzee's long artistic career.

1. Michael Stevenson and Deon Viljoen (2001) *Christo Coetzee: Paintings from London and Paris, 1954–1964*, Cape Town: Fernwood Press, page 29.

2. *Ibid.*, 27 and 28.





260

Portia Zvavahera

ZIMBABWEAN 1985-

Pakatangira Rudo
(Where Love Began)

signed and dated 2014; inscribed
with the artist's name and the
title on a Stevenson gallery label
adhered to the reverse
oil on canvas laid down on board
192 by 123 cm

R250 000 – 350 000

261

Misheck Masamvu

ZIMBABWEAN 1989–

Da Da

2014

oil on canvas

142 by 127,5 by 2,5 cm, unframed

R200 000 – 300 000

ITEM NOTES

Contradiction and conflict serve as undercurrents in the paintings of Misheck Masamvu: an antagonism rages between abstraction and figuration as distorted figures transmute out of raging landscapes. While violent motion is depicted in the brush strokes and paintwork, there is a sense of immovability – as if the figures are trapped within torrents of painted land, caught within their own past and their own circumstance. He speaks of each painting as a proposal for a new reality, an arena for him to work through personal hopes and frustrations but also to offer alternatives, for himself and others, to the constraints and constructs of daily reality.

Source: Goodman Gallery, Johannesburg.





262

William Kentridge

SOUTH AFRICAN 1955-

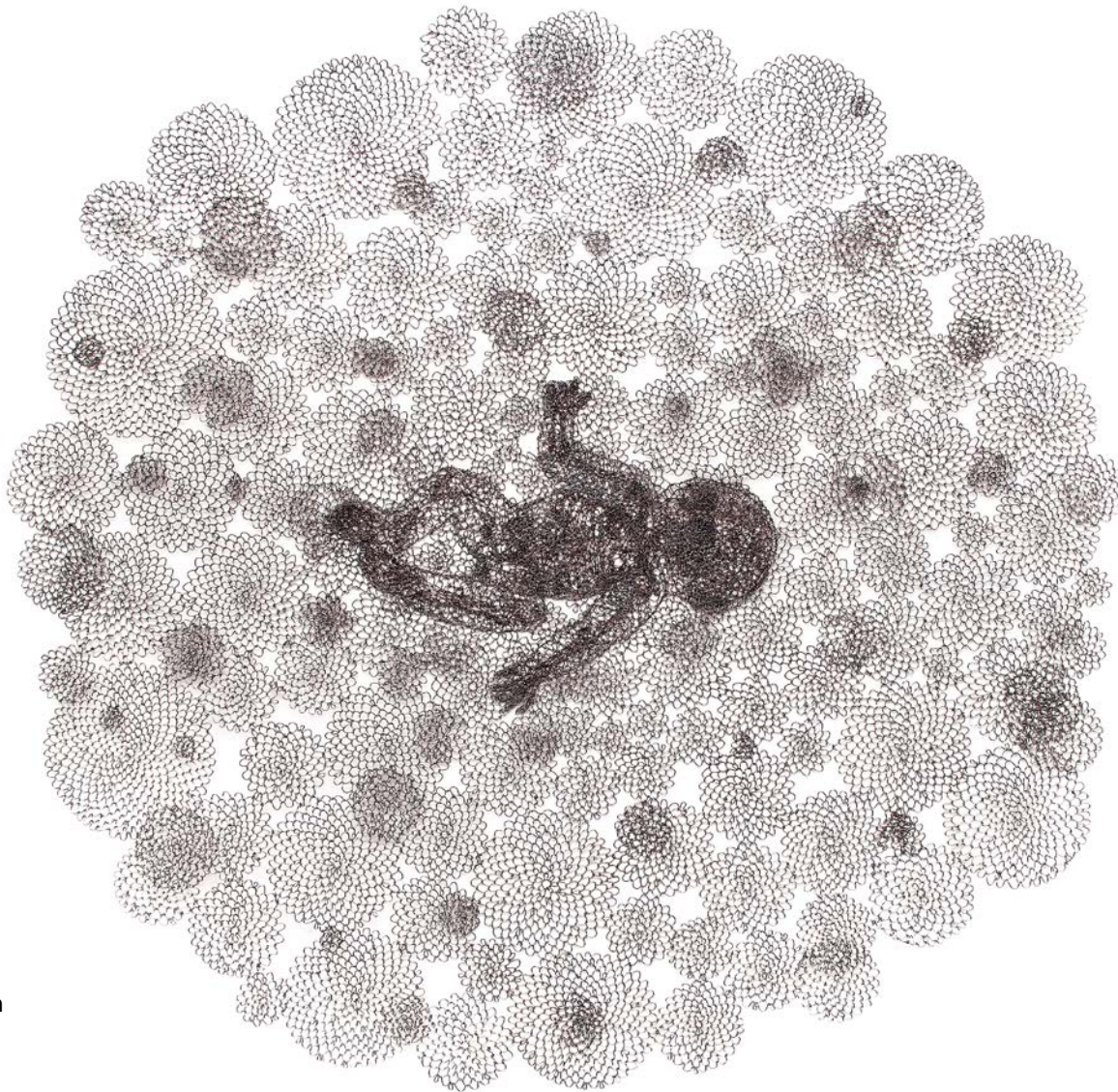
Music Box Tondo

signed and numbered 17/60 in red
conté in the margin
colour archival pigment print on
Hahnemühle paper
111 by 111 cm

R250 000 – 300 000

PROVENANCE

Strauss & Co, 11 November 2012, lot 279.



263

Walter Oltmann

SOUTH AFRICAN 1960–

Infant

2013

aluminium wire

170 by 172 cm

R100 000 – 150 000

EXHIBITED

Goodman Gallery, Johannesburg,
Penumbra, June/ July 2013.

Goodman Gallery, Cape Town, *Cradle*,
2015.

Standard Bank Gallery, Johannesburg,
In the Weave, 28 January to 29 March,
2014.

LITERATURE

cf. Neil Dundas and Julia Charlton
(2014) *Walter Oltmann: In the Weave*,
Johannesburg: Standard Bank Gallery
publication, other works from the
series illustrated pages 58, 92 and 93.

Walter Oltmann has in the past 5 years made a considerable body of works in woven wire, drawing and print mediums, under the title *Cradle*, which he says 'inevitably reminds one of the Cradle of Humankind, a name given to the Sterkfontein area in Gauteng where fossil discoveries were made of early hominids'. In his introduction to the book *A Search for Origins: Science, History and South Africa's Cradle of Humankind*, Philip Bonner (2007) notes: 'The Cradle [...] provides a lens through which to view and comprehend a series of absolutely pivotal and formative moments of South African prehistory and history.'

Adopting this idea of 'cradle' as a 'lens through

which to view' histories, Oltmann presents wire woven landscape images in circular formats that allude to views seen through a telescope, underscoring the process of looking and examining. He draws on correlations between images of fossils and woven forms such as lace and crochet work. Similarly, and more closely related to our own time period, the wire woven works of anonymous children reflect on the 'formative moments' of individuals who once lived but about whom we have little or no knowledge. 'Cradle' presents a melancholic contemplation on these lives and the character of trauma that their histories assume.

Source: Goodman Gallery, Johannesburg.

Robert Hodgins

SOUTH AFRICAN 1920–2010

Memo Painting #1

dated 2005 and inscribed with
the artist's name, the title and the
medium on the reverse
oil over Indian ink and stamping on
canvas
200 by 90 cm

R1 200 000 – 1 600 000

The origin of this lot goes back to 1990 when William Kentridge made the 12-minute film *T&I*. Largely improvised, the film offers a contemporary reimagining of the Mediaeval chivalric romance of Tristan and Isolde. It was filmed on location at FIG, a gallery in central Johannesburg, and features Robert Hodgins in the role of King Mark of Cornwall. 'William put me into an Austin Reed suit,' recalled Hodgins, adding that he hadn't worn a suit since his last outfit was stolen in 1965.¹ Hodgins wore his hair slicked back. 'A whole other figure and person came into him,' remembered Kentridge.² This provided the impetus for a subsequent work, *Memo* (1994), a stop-frame animation film made in a collaboration between Hodgins, Kentridge and Deborah Bell.

Made in two and a half days, *Memo* presents Hodgins in a dark suit, hair greased and parted down the middle, in a white room with a desk. The spare furnishings of the room include a clock and hanging lamp, both hand-drawn. Channelling the spirit of silent-era comedy as much as the absurdist spirit of underground cinema, Hodgins sits and stands behind the desk. In the vertiginous tower block depicted in the present lot, Hodgins loosely transcribes this action across a sequence of illuminated rooms. Introduced into his drawings and paintings of the later 1990s, the map became a stock motif in works made throughout the 2000s. This seemingly bland fixture was largely inspired, as much as borrowed, from American painter Philip Guston, whose cartoon paintings Hodgins greatly admired.

Memo was exhibited as an installation with video at the National Arts Festival in Grahamstown in 1994. Hodgins later described the three-minute film as 'our big triumph'³ in reference to his long-running collaboration with Bell and Kentridge, as well as a 'favourite' work.⁴ It is unsurprising then, particularly given his proclivity to rework motifs and themes, that Hodgins should return to the film's setup to explore themes of alienation and absurdity. The setting of this painting bears comment. New York, inferred by the art deco tower resembling the Empire State Building, was both a source of fascination and revulsion for Hodgins. 'Americans are poets of materialism,' Hodgins admiringly stated in 1968.⁵ And yet he loathed New York, stating: 'I just thought it was Johannesburg multiplied by twenty. I never wanted to live like that. South Africa was a great comfort to me in many ways, because I could pursue my being, knowing that nobody cared, and I didn't care that nobody cared.'⁶

1. Neil Dundas (ed.) (2000) *Robert Hodgins*, Cape Town: Tafelberg, page 59.

2. William Kentridge (2007) Interview with Sean O'Toole, 31 May, Johannesburg.

3. Hodgins, op. cit., page 59.

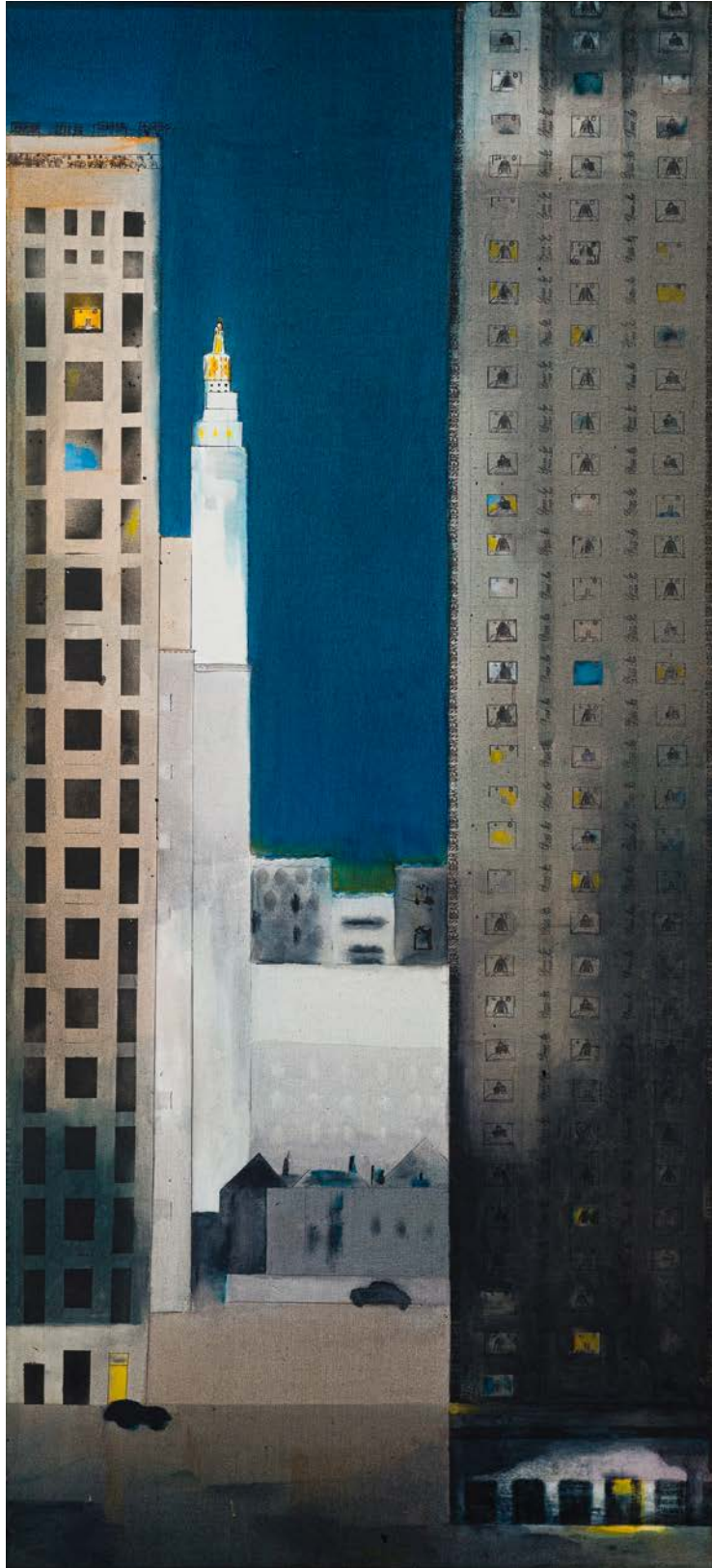
4. Kathryn Smith (2000) Robert Hodgins artbio, *Artthrob*, June, available at <https://artthrob.co.za/ooujun/artbio.html>

5. Robert Hodgins (1968) 'South African Art: Has it made it?' in *News/Check*, 20 December, page 16.

6. Robert Hodgins (2009) Interview with Sean O'Toole, 24 August, Johannesburg.



Robert Hodgins in a collaborative animated film, *Memo*, 1993/4, made with Deborah Bell and William Kentridge (Images: Kate McCrickard (2012) *Tate Modern Artists: William Kentridge*, London: Tate; Neil Dundas (ed.) (2000) *Robert Hodgins*, Cape Town: Tafelberg).





265

Larry Scully

SOUTH AFRICAN 1922–2002

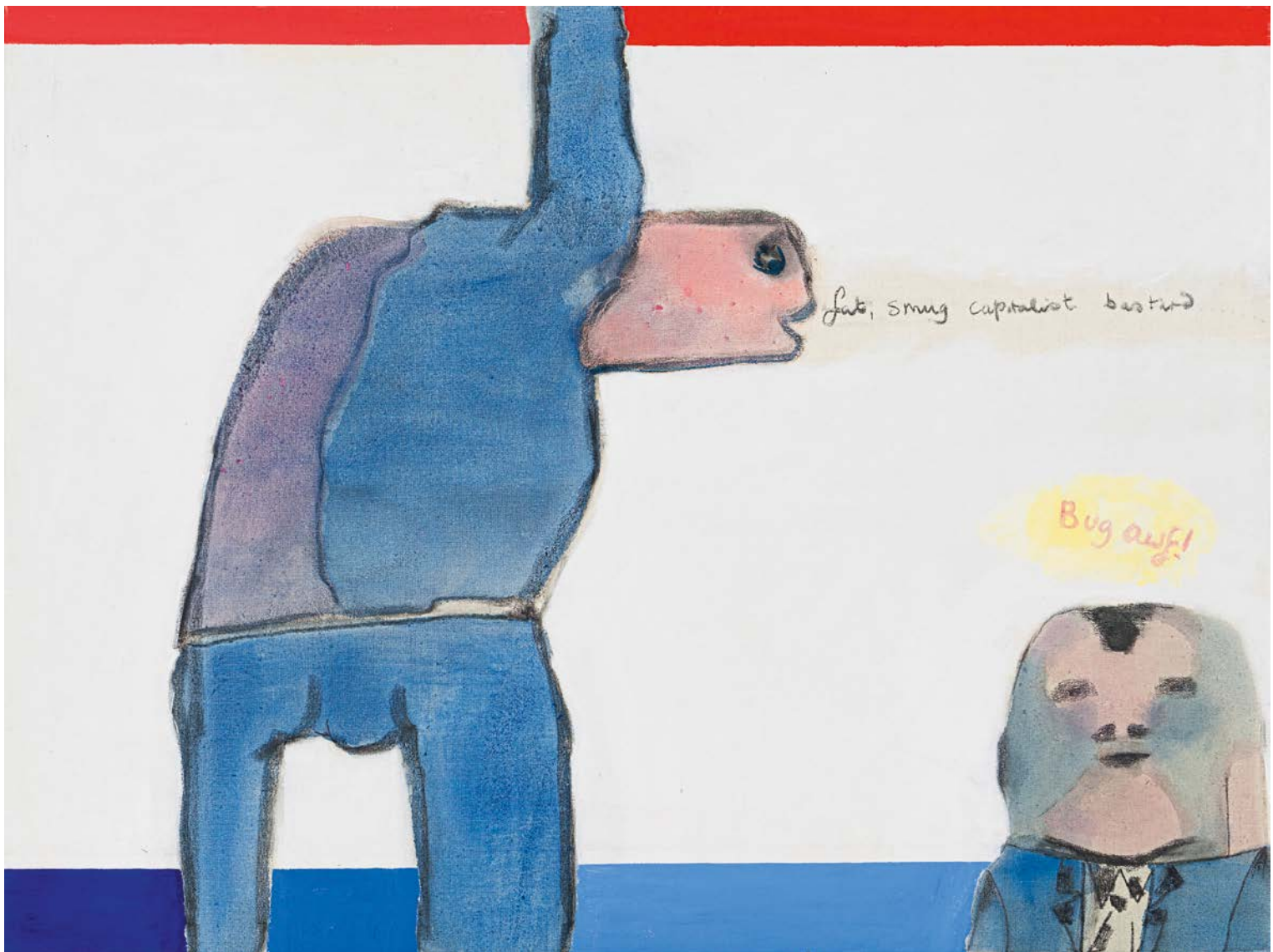
Abstract Composition

signed and dated 67

oil on canvas

183 by 183 cm

R100 000 – 150 000



266

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Little Light Class Conflict

2003

inscribed with the artist's name, the title, the date and the medium on the reverse
oil over graphite on canvas
90 by 121 cm

R400 000 – 600 000

Robert Hodgins's theatrical and minimalist, *A Little Light Class Conflict*, is painted in a striking array of deep, bright and more muted blues set against a stark white background. It engages with a familiar subject matter: the age-old conflict between blue collar workers and industrialists, portrayed here as two somewhat ridiculous characters imbued with Hodgins's unmistakable wry sense of humour.

He not only portrays a balding white male occupying a place of undue authority as avaricious and self-important, but diminishes him by placing him with his large round flabby face at the bottom right hand corner of the picture plane. He is portrayed as at once truculent and oddly vulnerable. As Brenda Atkinson so succinctly writes, 'Hodgins loves the armoury of the suit, its

apparently impregnable defence of the soft flesh underneath – the concealment of the flaccid by the virile!'

Looming large and dominating the painting is a blue-collar worker hanging on to a bright red overhead beam. He insults the boss with the words 'fat, smug capitalist bastard'. The unconvincing retort 'Bug Awf!' penned in red is both conceited and pitiable. Atkinson remarks that 'Robert Hodgins knows that image and text function powerfully as mutually invested entities' and here Hodgins's artful use of word and image results in a humorous and comical interrogation of *A Little Light Class Conflict*.²

1. Brenda Atkinson (2002) 'New Loves, Old Affairs' in Brenda Atkinson, *Robert Hodgins*, Cape Town: Tafelberg, pages 14/15.

2. Ibid, page 14.



267

Erik Laubscher

SOUTH AFRICAN 1927–2013

Silence of Full Moon

signed and dated '91; signed, dated and inscribed with the title in English and Afrikaans on the reverse

oil on canvas
99,5 by 109,5 cm

R500 000 – 700 000

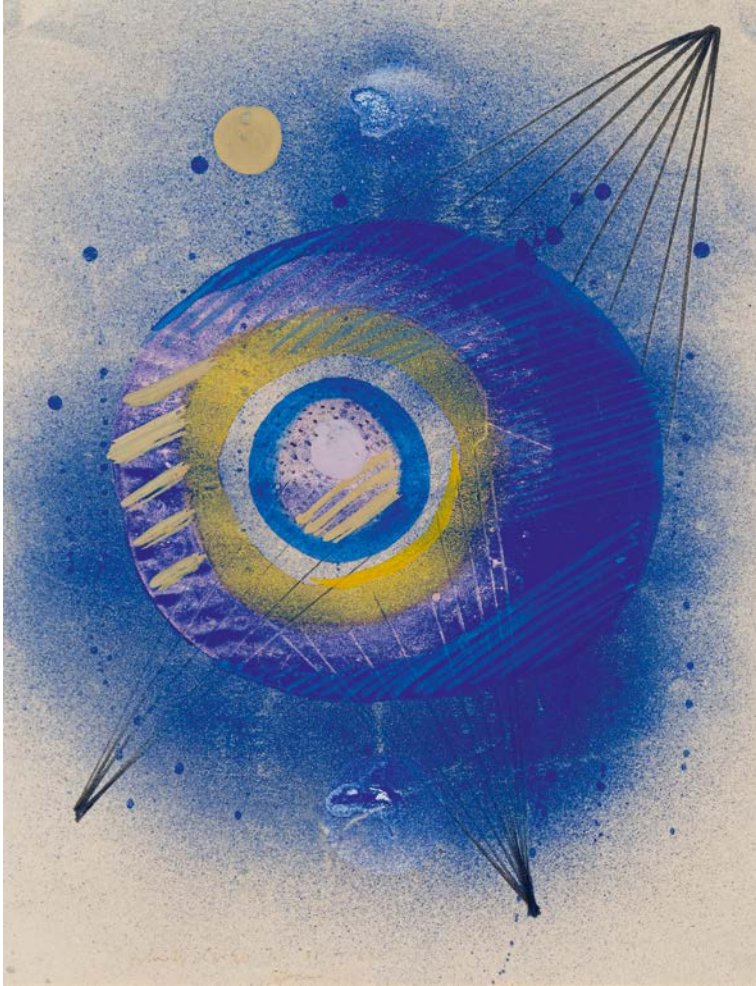
The present lot is an excellent example of Erik Laubscher's striking Koue Bokkeveld paintings. The Koue Bokkeveld is a mountainous area near the Prince Alfred Hamlet, to the north of Ceres and south east of Citrusdal. In an interview with gallerist Baylon Sandri, Laubscher recalls that, at the suggestion of one of his students, he made his way to the area while travelling to Kamieskroon and Namaqualand with friends (including fellow South African artist Stanley Pinker). However, when the group arrived in Ceres bad weather prohibited their crossing the mountain pass and sent them down another road to make their first camp. This is where, Sandri comments, Laubscher's 'impressive Koue bokkeveld paintings originated': This area captivated

Laubscher and he often returned to camp there with friends and other artists who were likewise inspired by this stretch of land.

This lot is reminiscent of other artworks Laubscher painted during the mid-80s and early 90s, as illustrated in Hans Franssen's book *Erik Laubscher, A Life in Art*. Various examples in the book depict similar motifs such as the expansive blue sky, towering clouds, and formations of sandstone rock and mountain ranges on the horizon, notably *Vollemaan, Kouebokkeveld* (1985) and *Klipkapel* (1986).²

1. Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC, page 268.

2. Ibid, pages 190 and 191.



268

Christo Coetzee

SOUTH AFRICAN 1929–2000

Spaceship

signed, dated 68, numbered 31 and inscribed with the title in the margin; inscribed with the artist's name and the title on a Michael Stevenson label adhered to the reverse
mixed media on paper
30,5 by 24,5 cm

R18 000 – 24 000



269

Christo Coetzee

SOUTH AFRICAN 1929–2000

No. 32

signed, dated 67 and inscribed with the title in the margin
mixed media and ink on paper
40 by 29 cm

R18 000 – 24 000



270

Lionel Smit

SOUTH AFRICAN 1982–

Flake Head

2010

signed and numbered 9/12
painted resin and fibreglass
on steel base

height: 52 cm including base;
width: 28 cm; depth: 29 cm

R80 000 – 120 000

ITEM NOTES

Thanks to the artist's studio for
assistance with cataloguing this lot.



271

Lionel Smit

SOUTH AFRICAN 1982–

Divert #1

signed, dated 2011
and numbered 1/12

bronze with a dark brown
patina on a steel base
height: 180 cm including base;
width: 50 cm; depth: 50 cm

R100 000 – 150 000

ITEM NOTES

Thanks to the artist's studio for
assistance with cataloguing this lot.



272

Lionel Smit

SOUTH AFRICAN 1982-

Blue Portrait

signed and dated 2011

oil on canvas

165 by 230 by 5 cm

R200 000 – 300 000

273

Moffat Takadiwa

ZIMBABWEAN 1983–

Printed Modernity

found objects with fishing line
height: 190; width: 60 cm;
depth: 26 cm, dimensions variable

R100 000 – 150 000

Moffat Takadiwa is a Zimbabwean artist who lives and works in Harare. The form of the sculpture in the present lot is complex yet minimalistic. Takadiwa re-uses old or waste materials and reimagines these objects by turning them into something completely new. Influenced by the #RhodesMustFall movement that campaigned for the removal of the statue of Cecil Rhodes at the University of Cape Town, and which later led to a broader movement to decolonise the education system in South Africa, Takadiwa has used dismantled computer keyboards as his chosen material for this work. By taking apart keyboards – that are used to write and communicate – he is metaphorically decolonising education, and by weaving the pieces together in a new way, he constructs his own decolonised language in a spectacular form of wall sculpture that hangs as if it is dripping. Although his work focus on inequality and post-colonialism, he also deals with consumerism: his work has an impact on the environment, because he recycles and prevents pollution by reducing the need to process new raw materials.





TWO VIEWS OF LOT 266

274

William Kentridge

SOUTH AFRICAN 1955–

*Man with Baggage from
Processione di Riparazioniste
Maquettes*

2018

edition 2/6

painted laser-cut steel

height: 41 cm including base;

width: 17 cm; depth: 4 cm

R280 000 – 350 000

PROVENANCE

Goodman Gallery, Johannesburg.

ITEM NOTES

A procession of enormous symbolic figures, all in silhouette, was commissioned for the Castello di Rivoli Museum in Torino, Italy, in 2017. The procession alluded to the work of repairing trains and bodies, as well as to the struggle in Italy between the Catholic Church and Italian Marxists for the soul of the worker. A set of small-scale maquettes, of which the current lot forms a part, was produced in a small edition of 6 shortly after the site-specific installation.

Source: Goodman Gallery, Johannesburg.

275

Edoardo Villa

SOUTH AFRICAN 1915–2011

The Meeting, maquette

signed and dated 1975

steel

height: 190 cm including base;

width: 107 cm; depth: 107 cm

R800 000 – 1 200 000

LITERATURE

EP Engel (ed.) (1980) *Edoardo Villa: Sculpture*, Victoria: United Book Distributors, the full-size version is illustrated on pages 150 and 151.

Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds.) (2005) *Villa at 90*, Johannesburg: Jonathan Ball and Shelf, the full-size version is illustrated on pages 172 and 171.

ITEM NOTES

A tin of maintenance polish supplied by the Renzo Vignali Artistic Foundry accompanies the lot.



Auguste Rodin, *The Burgheers of Calais* (1884–89) (Photograph: Metropolitan Museum of Art, New York).

The present lot is the maquette for the full-size version of the work that stands on the University of Johannesburg's Kingsway Campus. The work recalls Rodin's *Burgheers of Calais* (1884–1889), commissioned to commemorate an event that occurred during the Hundred Years' War (1337–1453). King Edward III of England offered to lift the siege of Calais and spare the people of the city in exchange for the sacrifice of six volunteers from among their population. Ultimately the six men were also spared as a result of the intervention of Edward's

queen, Philippa of Hainault, and her appeal to the king's mercy. Rodin was criticised when his work was unveiled for presenting six anxious, crest-fallen men, rather than a heroic allegory of self-sacrifice that harked back to ancient classical prototypes.

While Villa's sculpture does not depict a specific event, and political references in his work are never overt, the year in which this work was produced, 1975, was a momentous year in southern African politics and the themes of dialogue, engagement, self-sacrifice, and mercy,

would have been particularly apt. The Portuguese colonial powers withdrew from Mozambique and Angola; the South African defence force invaded Angola to assist UNITA and the FNLA against the Russian-backed MPLA in the ensuing power vacuum in that country; and Rhodesian Prime Minister Ian Smith met with the UANC liberation movement's leader Bishop Abel Muzorewa in a railway coach on the Victoria Falls Bridge in a series of talks mediated by Zambian President Kenneth Kaunda and South African Prime Minister BJ Vorster.

Villa clusters the six vertical forms together and by cutting into the pipes at various levels, he enables them to tilt at 'neck' and 'waist', which imparts a universal sense of meeting, and of dialogue and engagement, as individuals and as a group. The interplay between light and shadow, and surface and negative space, animates the grouping beyond the purely formal experience of shape, form, colour and texture, and the viewer can almost hear the murmur of voices.





276

Christo Coetzee

SOUTH AFRICAN 1929–2000

Protest and Homage

signed and dated 75; inscribed with the artist's name, the date, the title and 'Tulbagh, Cape, SA' and 'Assemblage of cut elements reimagined after Protest exhibition 27/1/75, SAAA Gallery, Cape Town' on the reverse

mixed media on board

117,5 by 117 by 3,5 cm

R200 000 – 300 000



277

277

Herman van Nazareth

SOUTH AFRICAN 1936–

Abstract Portrait I

signed
mixed media and oil on board
60 by 69 cm

R60 000 – 80 000

278

Herman van Nazareth

SOUTH AFRICAN 1936–

Abstract Portrait II

signed on the reverse
oil on board
60 by 68 cm

R50 000 – 70 000

279

Douglas Portway

SOUTH AFRICAN 1922–1993

No 19 (Abstract Composition)

inscribed with the artist's name, the title and 'Salon de Réalités Nouvelles, Paris 1965' on a label adhered to the reverse

oil on canvas
129,5 by 180 cm

R100 000 – 150 000



278

'Van Nazareth's representation of the human figure – and in particular the human face – makes us conscious again that we are confronted with multiple perspectives. This multiplicity may be the result of various insights into the human condition, although it might well be coloured with the emotional tone of a specific condition in the artist's life:

his personal or compassionate involvement with the events around him.' Says Van Nazareth: 'Art is nothing but learning to see.'²

1. Etienne Vermeersch (2011) *Herman van Nazareth: Schilder/Painter*, Oostkamp: Stichting Kunstboek, page 7.
2. Ibid, back page.



279



280

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

*Forms within Forms/Embracing
Shapes*

signed and dated '57; inscribed with
the date and alternate title 'Embracing
Shapes' on the reverse
oil on canvas
76 by 91 cm

R90 000 – 120 000

LITERATURE

Muller Ballot (2006) *Bettie Cilliers-Barnard:
Towards Infinity*, Pretoria: University of
South Africa Press, illustrated in colour on
page 42.



281

Willie Bester

SOUTH AFRICAN 1956-

Ek Net Nie Geweet Nie

signed and dated 99

mixed media with found objects on
board

68 by 142 by 10 cm

R80 000 – 120 000



282

Mmakgabo Mmapula Helen Sebidi

SOUTH AFRICAN 1943–

Horse Spirit

signed and dated 2008.11; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse

oil on canvas

126 by 171 by 3 cm, unframed

R600 000 – 900 000

EXHIBITED

Norval Foundation, Cape Town, *Bathhaping Ba Re: Mmakgabo Mmapula Helen Sebidi*, 1 September 2018 to 24 January 2019.

'Over a career spanning five decades, Mmakgabo Mmapula Helen Sebidi has articulated an independent vision of the world that celebrates black culture, and engages in a complex animistic spirituality. Her work offers us the opportunity to enrich our own lives by appreciating both one another and the natural world in a more meaningful way, more important now than ever before. Yet her formal technique, not only her content, is ground-breaking, fusing the spiritual and the visual in innovative and compelling ways, inviting us to return again and again to her work.'¹

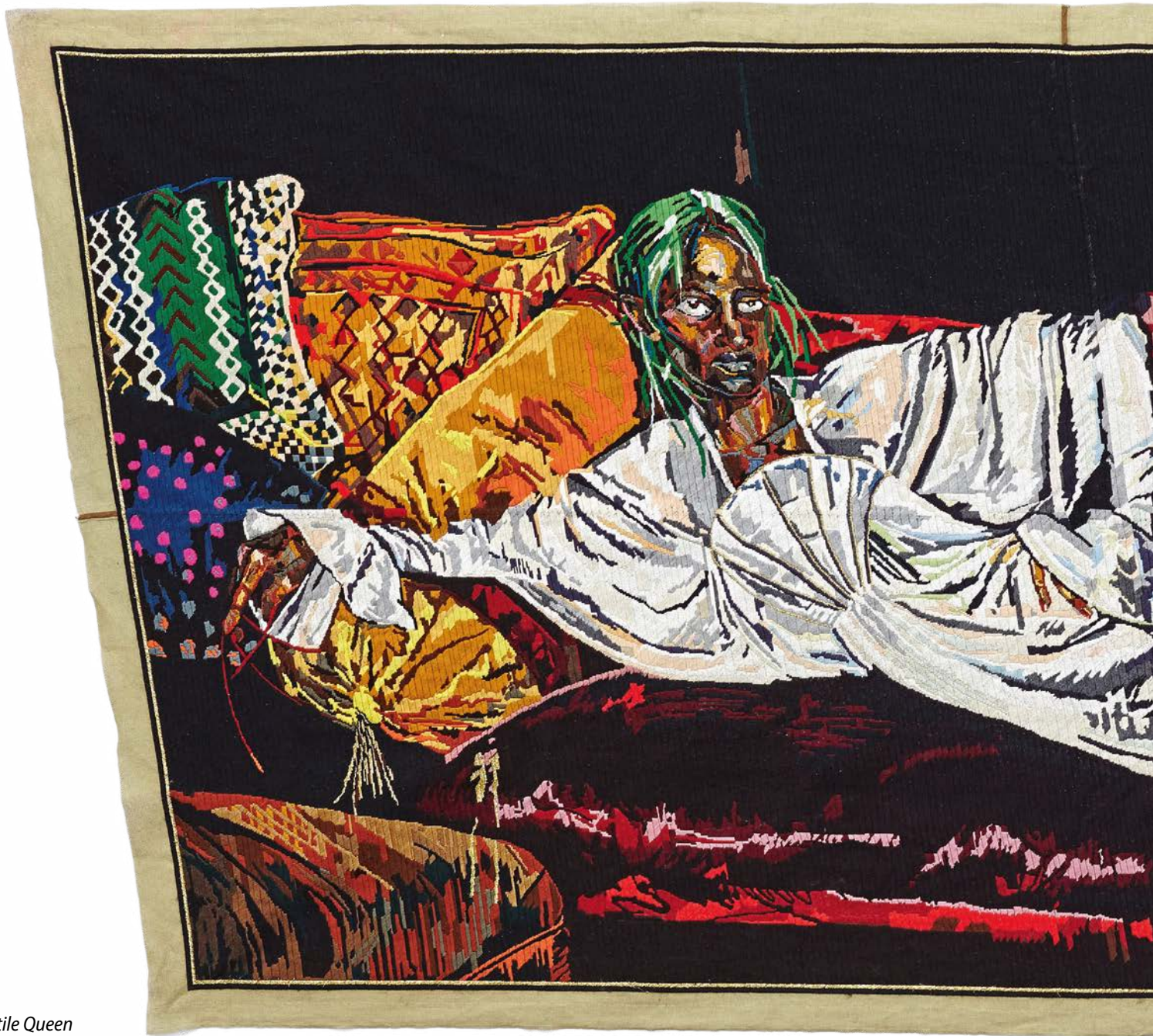
She has a very distinct style using vibrant and juxtaposed colour, rough surfaces, distorted perspectives, abstracted human and animal figures, and dream images – often in a

pointillist, stippled style.²

In *Horse Spirit* Sebidi profoundly melds the traditional and her rural roots from the perspective of urban city life as the presence of the horse is seen and felt behind the doubled-headed figures alluding to both the spiritual and the physical, as well as the hardship and anguish of her fellow human beings.

1 Elana Brundyn and Owen Martin (2018) 'Foreword' in Robin Kirsten (ed.) *Bathhaping Ba Re: Mmakgabo Mmapula Helen Sebidi*, exhibition catalogue, Cape Town: Everard Read Circa and Norval Foundation, page 7.

2 Source: Mmakgabo Mmapula Helen Sebidi, Biography, available at https://www.everard-read-capetown.co.za/artist/MMAKGABO%620HELEN_SEBIDI/biography/



283

Athi-Patra Ruga

SOUTH AFRICAN 1984–

*The Sacred Versatile Queen
and Autocrat of all Azania*

wool and thread on tapestry canvas
405 by 140 cm

R700 000 – 1 000 000

PROVENANCE

Whatiftheworld Gallery,
Private Collection.

EXHIBITED

VOLTA10, Basel, Switzerland,
16 to 22 June, 2014.

Athi-Patra Ruga's embroidered tapestries have been an important part of his highly regarded practice ever since he pivoted from fashion to art in the mid-2000s. His earliest textile pieces appropriated images from both contemporary media and art history, notably reworking Irma Stern's *Watussi Queen* (1943) in a 2008 work. In the early 2010s, these hand-made textiles became an important vehicle for the artist to elaborate his queer-positive and baroque cosmology of the Versatile Kingdom of Azania, a fictionalised South Africa ruled

by a non-dynastic line of female monarchs. The reign of this semi-absolute matriarchy commenced with the rule of Versatile Queen Ivy, whose glamorous appearance Ruga fleshed out in a half-dozen embroidered pieces made in 2013–14. He also staged a sumptuous drag performance at the 2013 Venice Biennale, moving from outside the Basilica di Santa Maria Gloriosa dei Frari to the Grand Canal.

In the manner of Stern, whose work he admired while studying at the Belgravia Art Centre in East London, Ruga's



tapestry evokes the rich material culture and courtly grandeur of his imagined royal subject. The reclining pose and white dress of Queen Ivy quotes numerous portrayals of privileged white leisure and female repose, from Giovanni Bellini and Titian to Goya with *The Clothed Maja* (c.1805). Ruga's identity as a gay man from South Africa adds to the richness of his work. His glamorous regent has a precedent in Pieter-Dirk Uys's drag character Evita Bezuidenhout, the South African ambassador to the imaginary Republic of Bapetikosweti. Well known for

his devilish wit, Ruga has likened his Azania cosmology to that of Walter Battiss, in particular Fook Island, which melded the feyness of primitivism with a robust critique of late-apartheid artistic censorship. Ruga's work also directly intersects with the tradition and pageantry of African-American performance and LGBT culture, both of which have gained increasing visibility and acceptance, notably through RuPaul's Drag Race, a hugely popular reality series.

284

Alfred Thoba

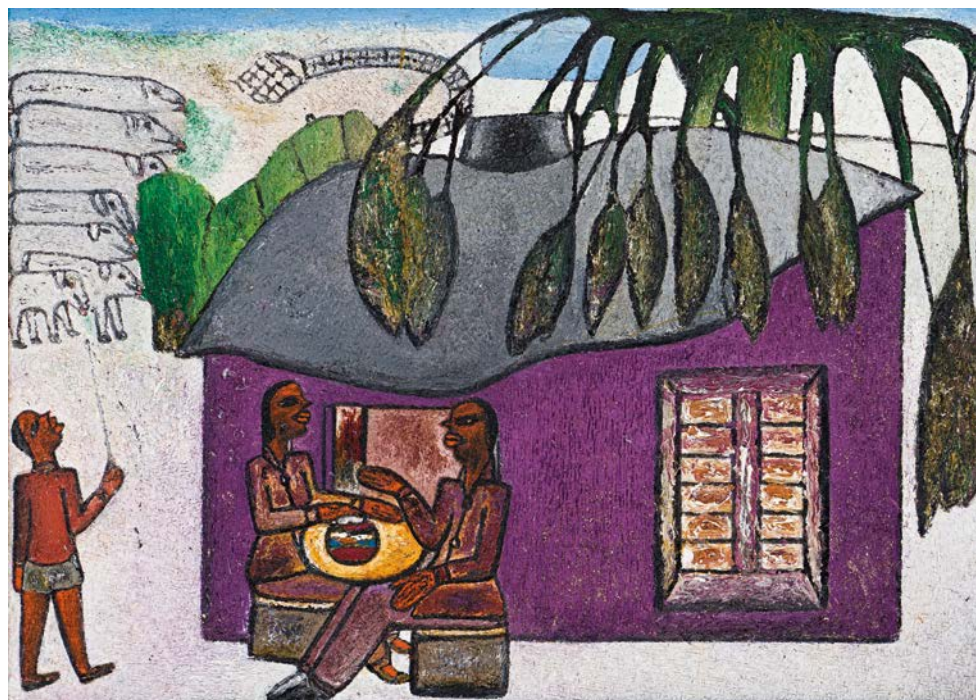
SOUTH AFRICAN 1951–

God may You, can You ...

signed, dated 28.2.2019 and
inscribed with the title on the
reverse

oil on paper laid down on
wood panel
42 by 58 cm

R40 000 – 60 000



285

David Koloane

SOUTH AFRICAN 1938–2019

Bull in the City

2016

signed and dated 16
acrylic on canvas
130 by 120 by 3 cm, unframed

R200 000 – 300 000

EXHIBITED

Goodman Gallery, Johannesburg, *New
Revolutions: Goodman Gallery at 50*, 4 June to
23 July 2016.

Goodman Gallery, Cape Town, *In the City*,
28 July to 10 September 2016.

Goodman Gallery, Cape Town, *In Context:
Where We Are*, 29 October to 7 December 2016.

ITEM NOTES

Through his expressive, evocative and poetic
artwork, Koloane interrogated the socio-
political and existential human condition,
using Johannesburg as his primary subject
matter. Koloane's representations of
Johannesburg are populated with images
of cityscapes, townships, street life, jazz
musicians, traffic jams, migration, refugees,
dogs, cattle and birds among others. Animal
presences – such as the bull in the current lot
– were always significant, representing power,
freedom, resistance, threat or peace.

Source: Goodman Gallery, Johannesburg.





DESIGN FOR TAPESTRY

286

Robert Hodgkins

SOUTH AFRICAN 1920–2010

New Orleans Dandy, two

2013

(1) signed, dated 2005 and inscribed with the title; (2) inscribed with the artist's name, the title and numbered 1/1 on a label stitched to the reverse (1) collage on paper; (2) carded, spun and dyed mohair on polycotton warp
(1) 81 by 55 cm (2) 276 by 220 cm

R250 000 – 350 000



TAPESTRY

EXHIBITED

Art on Paper gallery, Johannesburg, *Textured Translations: The Stephens Tapestry Studio*, 14 March to 11 April 2015.

LITERATURE

Wilhelm van Rensburg (2015) *Textured Translations: The Stephens Tapestry Studio*, Johannesburg: Art on Paper gallery, illustrated in colour on the cover, and on pages 17 and 49 (the design and the cartoon of the tapestry).

ITEM NOTES

The framed work on paper by Hodgkins is the original design for the larger scale tapestry produced by the Stephens Tapestry Studio. A label stitched to the reverse of the tapestry is signed by Marguerite Stephens and inscribed 'New Orleans Dandy; Artist: Robert Hodgkins; Woven in the Stephens Tapestry Studio; Weavers: Tibonele Vilakati, Prudence Dlamini and Ncobi Zikalala; Directed by Marguerite Stephens; Edition 1/1; unsigned work by RG Hodgkins'.

'Robert Hodgkins was one of the artists introduced to Mags Stephens by Linda Goodman, with whom she worked closely for many years. "We both had such fun working on this project, because Robert would come into the studio, grab a piece of polystyrene, rummage through the needlework baskets, and start cutting up pieces of fabric – batik, felt and upholstery, ribbon – and pin them on the polystyrene, creating the designs for the tapestries based on his works. Imagine having to weave a design made of textile in the very tactile medium of mohair, and having to make it look like the representation of a textile as well! What Hodgkins particularly liked about tapestry, was the effects one could get by mixing or blending two strong colours in one weft. The colours bleed into each other: one yellow and two red threads, or two yellow and one red, made for very interesting lines. He said it was an effect that was impossible to get from oil paint.' Mags remembers that Hodgkins insisted on being present at the cutting off of his first tapestry. He invited all his friends to celebrate the occasion with him, including William Kentridge and Deborah Bell. And that is how Mags started her long collaboration with Kentridge. What makes Mags such a masterful tapestry weaver is her ability to interpret the vision of the artist expertly, and translate it into a tactile medium with a phenomenal result.'

¹ Wilhelm van Rensburg (2015) *Textured Translations: The Stephens Tapestry Studio*, Johannesburg: Art on Paper gallery, pages 6 and 7.

287

Wim Botha

SOUTH AFRICAN 1974–

***Smutsdrift*, diptych**

c.1996

bronze with a brown patina and found objects

(1) height: 16 cm; length: 42 cm; width: 30 cm; (2) height: 25 cm; length: 55 cm; width: 30 cm

R150 000 – 200 000

ITEM NOTES

A third work in this series is in the Sasol Corporate Art Collection.



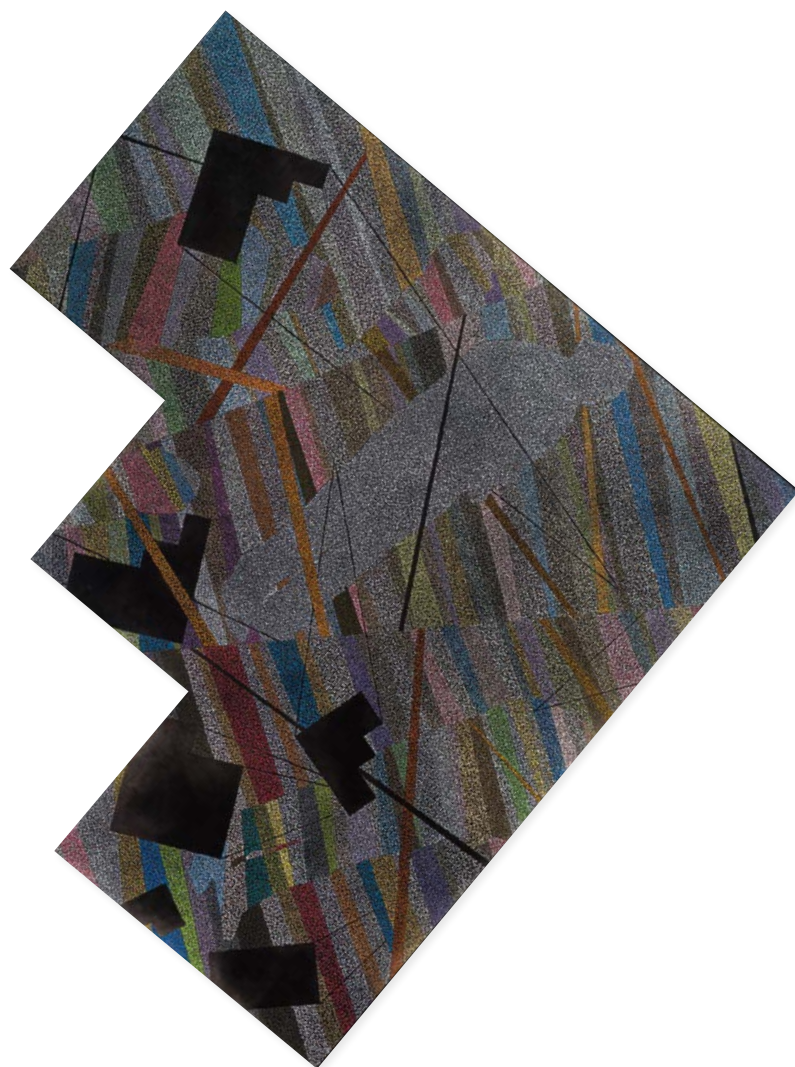
Wim Botha studied sculpture at the University of Pretoria and graduated in 1996 with distinction. He formed part of a talented cohort interested in exploring the formal and material limits of sculpture and painting. 'I think the common factor between us was that we distrusted a lot of what was taught, and so had to find our own approaches,' Botha later reflected.¹ The present lot dates from that period of enquiry and discovery. Originally presented as a

triptych, the work is composed of silver-plated bronze figures mounted on a plinth of steel plate and government documents. Many of the artist's future working methods and material concerns are latent in this student work. The role of human figure, an abiding concern in his practice, is clearly stated, as is his interest in harnessing tradition and innovation. The work suggests the influence – or at least awareness – of David Brown's speculative figural tableaux, as well as

Jane Alexander's use of deformation and monstrosity to lodge social critique. The work's title is a composite of two words, each referenced in the ensemble. The recurring winged figures, each with distinctive goatee, invoke Jan Smuts, a worldly South African statesman once caricatured by an American journalist as 'a pink-cheeked, kinetic old gentleman with a white goatee.'² According to the artist, the drift in the title could refer to a landscape element as well as to

something translatable as 'strife'.³ These were fun allegorical and political satire in the days following democracy,' says Botha.

1. Wim Botha (2005) 'In conversation with Michael Stevenson', in *Wim Botha*, Cape Town: Standard Bank, page 66.
2. Noel F Busch (1944) *My Unconsidered Judgment*, New York: Houghton Mifflin, page 57.
3. Wim Botha, by email, 6 May 2020.



288

Richard Penn

SOUTH AFRICAN 1976–

Intersect I

chalk pastel on paper
various

R40 000 – 60 000

EXHIBITED

Art on Paper gallery, Johannesburg,
Richard Penn: '... and to that sea return', 11 September to 2 October 2010.

LITERATURE

Wilhelm van Rensburg (2010) *Richard Penn: '... and to that sea return'*, Johannesburg: Art on Paper, a detail illustrated in colour on the cover of the catalogue.

ITEM NOTES

This artwork consists of two parts, framed separately.

Richard Penn creates the effect of the vastness of space and of the emptiness of matter in this drawing. His images scatter into data only to gather indefatigably into images again. Says Penn: 'We have easy access to images of deep space taken by numerous telescopes and cameras which depict objects spanning hundreds, thousands, even millions of light years across and millions even billions of light years distant. Aspects of these spectacular images are often visible to the human eye captured as they are by infrared, radio, or x-ray telescopes. The colour assigned to them is also a balance between scientific accuracy and aesthetics as raw data is always received in black and white. We don't know what our universe looks like. The sub-atomic world also throws up impossible visual models of our universe. It was thought that the best way of understanding

atoms was the famous image of an orange, representing the nucleus, placed in the centre of a rugby field and marbles representing electrons orbiting the orange from the distance of the try line. So, against our better judgement, we have to come to terms with the fact that matter is mostly empty space. To make it more problematic, the whole orange and marble analogy is nonsense. Electrons are actually collapsing waveforms of some sort and it is a physical impossibility to simultaneously predict the position and speed of an electron. It was Niels Bohr who said something along the lines of "Anyone who says they understand quantum dynamics has not understood quantum dynamics"¹

1. Wilhelm van Rensburg (2010) *Richard Penn: '... and to that sea return'*, Johannesburg: Art on Paper gallery, page 1.



289

Diane Victor

SOUTH AFRICAN 1964–

Tityus Tormented by a Vulture,
from the Birth of a Nation Series

2010

signed

charcoal and sepia wash on paper

89 by 139,5 cm

R60 000 – 80 000

EXHIBITED

Goodman Gallery, Johannesburg,
Transcend, 15 April to 22 May 2010.

ITEM NOTES

Birth of a Nation, a major series introduced in 2010 at the Goodman Gallery in a show titled *Transcend*, is drawn from the artist's studies of classical works made while travelling in Europe. The series takes a familiar set of classical stories and superimposes on them African and South African themes and landscapes. The current lot, a typically authoritative drawing from the series, uses the fate of Tityos, the giant from Greek mythology, as its source. In a story similar to the Prometheus myth, Tityos, stretched out in Tartarus as punishment, has his liver torn from his body every night, only for it to regrow the following day. Victor's presumably deliberate spelling of the name as 'Tityus' rather than 'Tityos' suggests a covert reference to the genus of scorpion by that name.

290

Tracy Payne

SOUTH AFRICAN 1965-

Pray for Rain

2005

panels numbered 1 to 6 on the reverse; panel 2 signed and dated 2005 on the reverse; panel 3 inscribed with the title on the reverse

oil on canvas

length of each side of each panel:

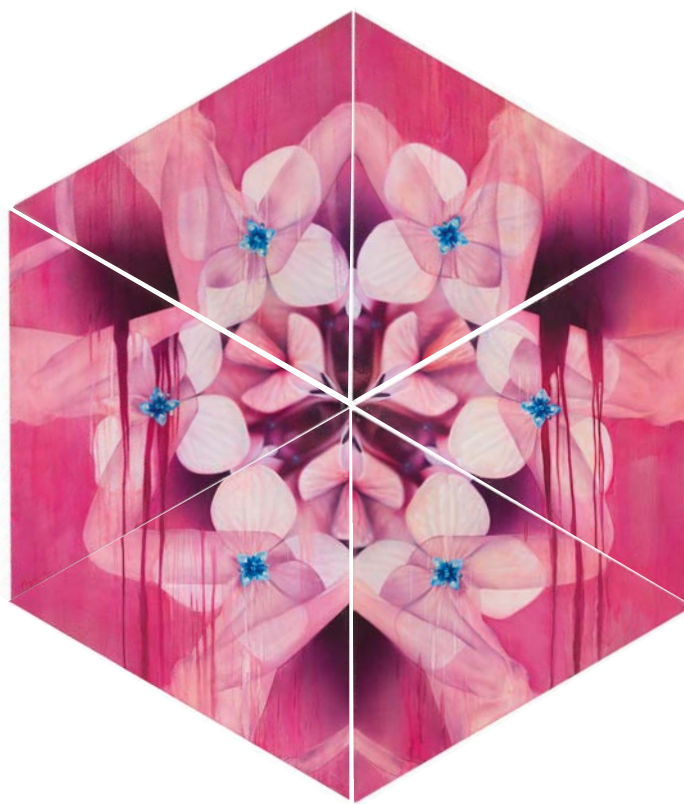
104 cm; assembled size: 208,5 by

180,5 by 5 cm

R30 000 – 50 000

ITEM NOTES

The work consists of 6 equilateral triangular panels, which make up a hexagon when assembled.



291

Tracy Payne

SOUTH AFRICAN 1965-

Budding Yin I

each signed, dated 2004 and inscribed with the title on the reverse

oil on canvas

each panel: 90 by 90 by 5 cm;

full size: 180 by 180 by 5 cm

R30 000 – 50 000

ITEM NOTES

The work consists of 4 panels.





292

Robert Hodgins

SOUTH AFRICAN 1920–2010

Landscape with Heads

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

oil on canvas
90 by 90 cm

R400 000 – 600 000

Throughout his many and incremental stylistic evolutions after retiring from teaching in 1983, Robert Hodgins repeatedly painted human subjects. Sometimes these accumulations of line and colour claimed to be portraits of notables from Hodgins's lifetime – among them the composer Igor Stravinsky (2000), writer Jean Genet (1999) and British art historian and Soviet spy Sir Anthony Blunt (1995) – but even these works with titles attaching to distinct personages have little claim to being likenesses. Hodgins was a fabulist with his brush, not a keeper of records. His figure studies and portraits are characterised by their whimsical economy of means. His subjects, whether singularly portrayed, or gathered in pairs or crowded groups, are, in the main, always generic. They

will have eyes, noses, mouths and ears, often cursorily evoked, but as often they will present with far less – as with the eight heads presented in an unspecified landscape of hot colours. The scene is teasingly ambiguous. Are they beachgoers? Proxies for the monumental stone statues of the Easter Island? Buried captives? Menace frequently stalked Hodgins's austere scenes of human action. Are the pools of red attaching to each head shadows cast by an oblique sun, or something more sinister? The answer may in fact be benign. In a contemporaneous work, *A Family in a Barren Field* (2003), Hodgins used brilliant red to depict the silhouettes cast by his three related figures.

293

Walter Meyer

SOUTH AFRICAN 1965–2017

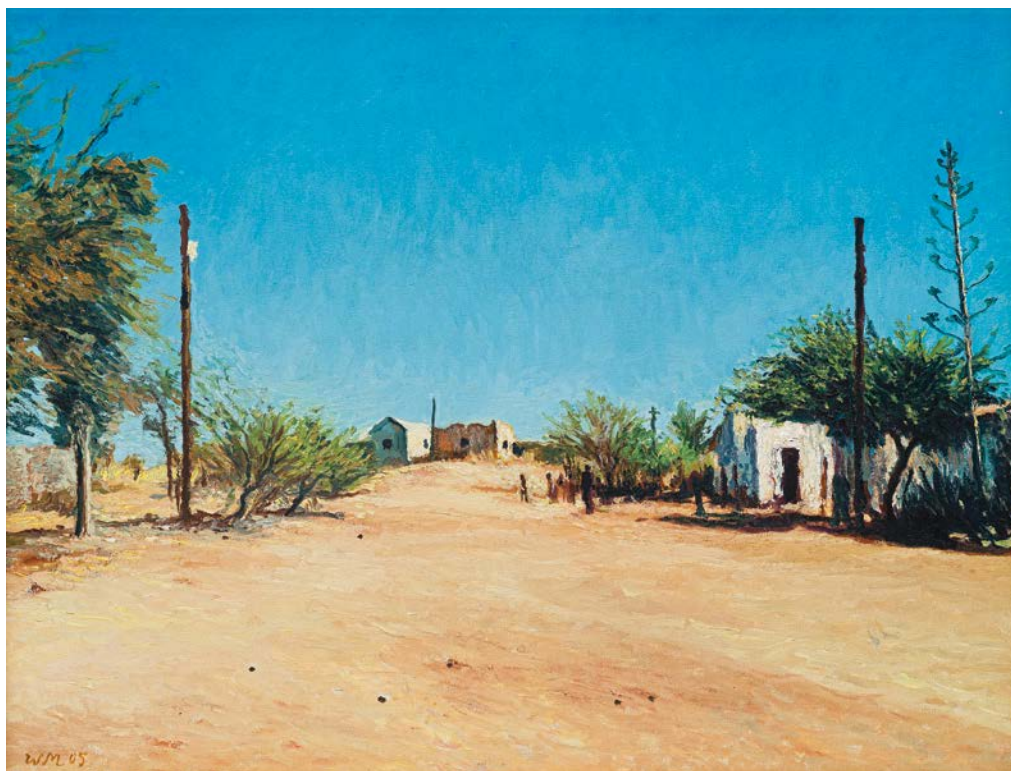
Street Scene, Northern Cape

signed with the artist's initials and
dated 05

oil on canvas

49 by 64 cm

R40 000 – 60 000



294

Walter Meyer

SOUTH AFRICAN 1965–2017

Late Afternoon Sunlight

signed with the artist's initials and
dated 05

oil on canvas

39,5 by 48,5 cm

R40 000 – 60 000





295

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

32,5 by 44 cm

R180 000 – 240 000

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.



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Georgina Gratrix

SOUTH AFRICAN 1982–

The Advocate

signed and dated 2019

on the reverse

oil on canvas

60 by 45 cm

R70 000 – 90 000

297

Peter Clarke

SOUTH AFRICAN 1929–2014

Yuko, artist's book

signed and dated May 2004
collage and mixed media
each page of book: 4 by 3,5 cm;
box: 19 by 5 by 4 cm

R20 000 – 30 000

This work consists of a hand-made, unique, accordion-fold, paper-collage book in a hand-made ornamental box. The inscription on the book reads 'This collage Yuko was made in May 2004, Ocean View, WC [Western Cape], South Africa'. Various types of paper have been used including pages from magazines.

The Smithsonian National Museum of African Art, Washington, DC, has a very similar example in its collection, *Bits and Pieces* (2006), acquisition no. 2014-9-1. The Museum's catalogue description notes that 'Peter Clarke first tried his hand at collage in the 1950s after discovering the work of German artist Kurt Schwitters (1887–1922), who pioneered modern collage-making ... Clarke is drawn to the improvisational nature of collage ... [His] own affinity for recycling junk mail, advertisements, and packaging resonates with Schwitters's proclivity to collect bits and pieces ... [Clarke] mimics the interior decorating in South African squatter settlements where walls are papered over with pages from colourful magazines, commercial packaging, and other scraps of paper.'

298

Walter Battiss

SOUTH AFRICAN 1906–1982

Nesos

colophon signed, dated 1968 and inscribed 'Athens'; each print signed 54 serigraphs bound as a book, with linen-wrapped boards 34,5 by 51 by 5 cm

R250 000 – 350 000**PROVENANCE**

The Walter Battiss Estate.

EXHIBITED

Wits Art Museum, Johannesburg, *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)*, 6 July to 9 October 2016. A de-bound copy of the book was exhibited.

LITERATURE

Warren Siebrits (ed.) (2016) *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)*, Johannesburg: The Ampersand Foundation, another from the edition illustrated in colour on pages 87 to 93.

Nesos (the Greek word for island) includes 54 screen-printed images and poems produced by Walter Battiss over eight months after five visits to the Greek islands between 1966 and 1968. According to Murray Schoonraad, Battiss 'had been using silkscreen as art medium for some 15 years prior to this date but now he began to master the



298



298

technique of a great artist. Because of his love for colour and kinetic forms, he was particularly attracted to this graphic medium ... He rebelled against the machine age and, probably as a tribute to the unsophisticated life he encountered on the Greek islands, he decided to produce a handmade book ... Even the text was hand cut and hand printed by Battiss. Many of the pages are technically experimental in order to obtain particular effects. The pages are evidence of a tremendous *joie de vivre*. They are gay and colourful, full of spontaneous use of colour and form. This is truly an ode to beauty – a poem

in colour!'

Warren Siebrits, who organised the Battiss exhibition at the Wits Art Museum in 2016, is of the opinion that 'there are no other silkscreens from the hundreds made by Battiss over the years that come close to the technical and visual sophistication of the exquisite images in *Nesos*, which are testament to the sheer pleasure the artist felt when visiting Greece.'²

1. Murray Schoonraad (1976) *Walter Battiss*, Cape Town: Struik, page 20.

2. Warren Siebrits (2016) *Walter Battiss: 'I Invented Myself' (The Jack M Ginsberg Collection)*, Johannesburg: The Ampersand Foundation, page 80.

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© The Estate of Peter Clarke | DALRO

RIGHT: Another copy of the book *Nesos*, de-bound and displayed at the Wits Art Museum during the *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)* exhibition, 2016.



Love
once more
loosening
my limbs
frankly within
a
fair-scent
irresistible
Animal
S. 1910



HYDRA
the hot red
island des
cring the se
necibus sea
The vertical

vertical is
land.
The horizon
tal sea are
Lovers' lim
is meeting
in waters

Beside the
wine-like
sea
the flame of
eros sets my
limbs alight



Think: drinking
this of love's
poisons come
to ILITHYIA



LOVE WITH BIRDS





TWO VIEWS OF LOT 299

299

Willem Boshoff

SOUTH AFRICAN 1951–

Tshidumbumukwe

signed, dated 2010 and
numbered 4/5
machined wood
height: 33 cm; width: 56 cm;
depth: 47 cm

R100 000 – 120 000

The title of this work translates into English as 'whirlwind'. In Greek, a *bostryxos* is a curl or lock of hair, twisted or wreathed. A *bostryx*, in botany, is a 'uniparous helicoid cyme'. *Uniparous* means 'bearing one at birth' or 'one at a time', and *cyme* means 'having only one axis or branch'. A cyme, really, is a centrifugal or definite inflorescence wherein the primary axis bears a single terminal flower which develops first, and, if *bostrychoidal*, into a curl. In botany and also elsewhere *bostrychoid* is more generally accepted as describing forms looking like, or having the character of, a ringlet or simple, twisted curl.

Spiral staircases and the twining tendrils on ivies and grapes are *bostrychoidal*. The lazy patterns of smoke in the air are decidedly *bostrychoidal*, because the old Greeks used *bostryxos*, by approximation, to designate the undulating patterns created in the sky by flashes of lightning. A helical curl was made for this project in reference to shavings like the ones that 'curl' out of pencil-sharpeners and turning-lathes.

Willem Boshoff

Source: Willem Boshoff (2020) *Tshidumbumukwe*, available online at <https://www.willemboshoff.com/product-page/tshidumbumukwe>

300

Norman Catherine

SOUTH AFRICAN 1949–

Cogitator

signed and numbered 5/9
bronze with a green patina on a steel base
height: 82 cm including base; width: 37 cm;
depth: 42 cm

R250 000 – 300 000

EXHIBITED

Circa, Johannesburg, *Norman Catherine: Incognito*, 1 August to 5 October 2013.

LITERATURE

Everard Read (2013) *Norman Catherine: Incognito*, exhibition catalogue, illustrated in colour on the cover.





301

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Standing Figure

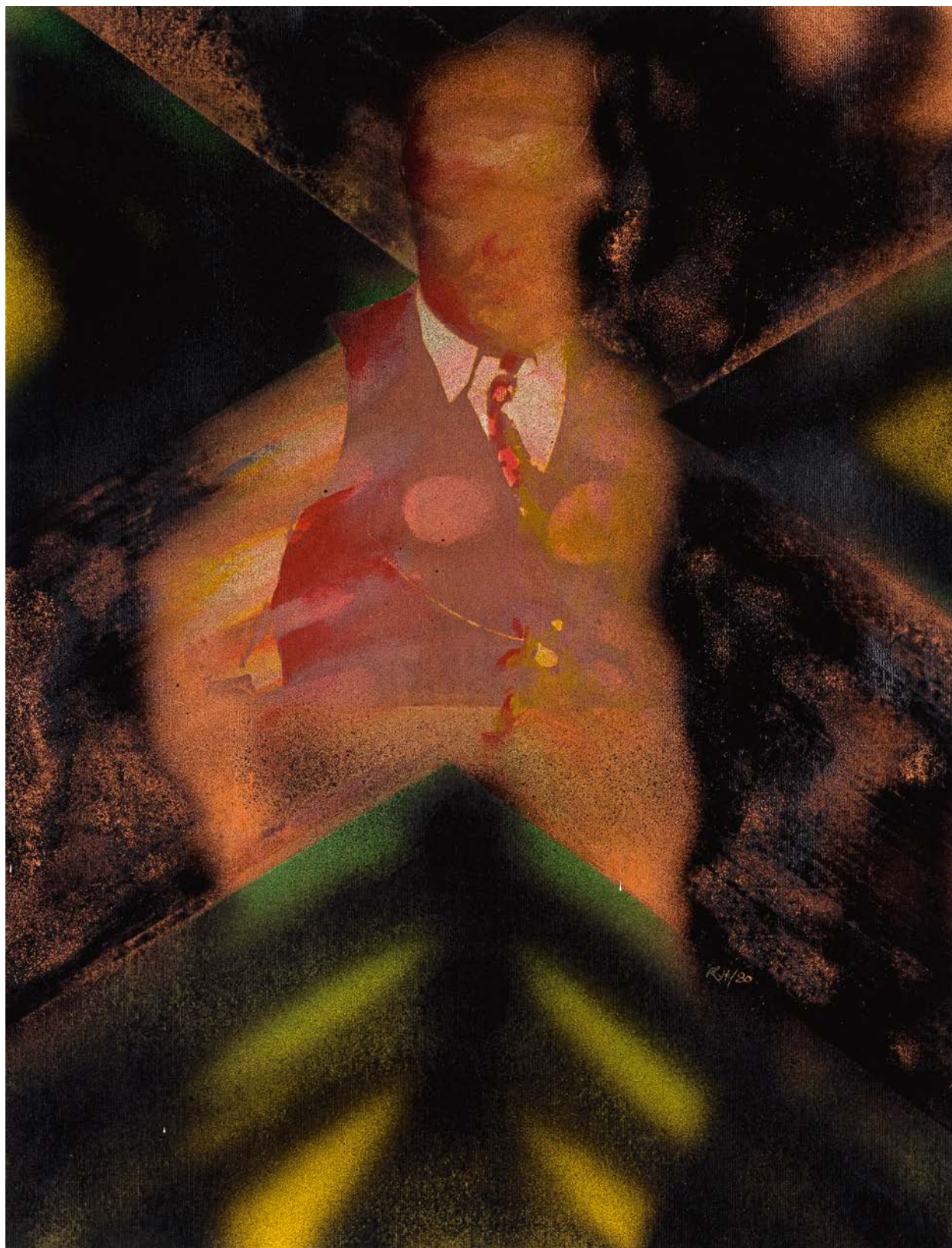
signed and dated 76

incised and painted wood panel

152,5 by 131 by 5 cm

R400 000 – 500 000

© The Estate of Cecil Skotnes | DALRO



302

Robert Hodgins

SOUTH AFRICAN 1920–2010

Pretty Boy Floyd

signed with the artist's
initials and dated 80
gouache and spray paint
over silkscreen on paper
64 by 49 cm

R70 000 – 100 000



303

**Sam Nhlengethwa and
Robert Hodgins**

SOUTH AFRICAN 20TH/21ST CENTURY

Just Between Two Chairs

2010 and 2015
signed by the artists, dated (Hodgins
2010) (Nhlengethwa 2015) and
inscribed with the title on the
reverse

oil and collage on canvas
90 by 120 cm

R200 000 – 300 000

304

Claire Gavronsky

SOUTH AFRICAN 1957–

A Case for Painting

signed and dated 2011 on the reverse
oil on canvas
100 by 120 by 2 cm, unframed

R90 000 – 120 000

EXHIBITED

Goodman Gallery, Johannesburg,
Immaterial Matters, 3 to 24 March 2012.

A Case for Painting (2011) formed a part of *Immaterial Matters*, an exhibition showcasing the works of the artist duo, Claire Gavronsky and Rose Shakinovsky, also known as rosenclaire. The body of work evaluates the commercial orientation of the contemporary art world, questioning its impact on contemporary artists and their choice of mediums, as well as how material concerns may potentially limit artistic expression.

The title of Claire Gavronsky's irreverent painting is a play on words that evokes the historical baggage that accompanies painting but also the question that every artist is forced to ask before they pick up a paint brush: do I need to say this with paint?

1. Mary Corrigan (2012) available at <https://www.iol.co.za/sundayindependent/life/in-defence-of-paintings-1259486>



305

Dominique Zinkpè

BENINOIS 1969–

***Les Copains du Soir*
(The Friends of the Evening)**

signed; inscribed with 'Minuit 02' and
dated 2019 on the reverse
paint, hessian and wood glue on canvas
200 by 200 by 10 cm

R80 000 – 120 000

EXHIBITED

Dyman Gallery, Stellenbosch, *Comédie
Humaine: Dominique Zinkpè*, solo
exhibition, 1 to 25 November 2019.

Benin-born Dominique Zinkpè's paintings have been described as depicting 'a world of ghosts' – as well as the transformations that humans, animals and organic forms undergo through interaction with their environment. His hybrid beings – somewhere between human and animal, the living and the dead – engage in dance and evoke rituals and games around status, gender and desire that are deeply rooted in Benin culture.

Overall, his broad oeuvre draws from the aesthetic currents of the past, underscoring the unresolved tensions arising from the fusion of Catholicism, Animism and indigenous traditions with contemporary culture – and these themes are often explored in the spirit of irony and satire.

Zinkpè is one of the most celebrated contemporary artists to emerge from Benin. His strongly personal style and versatility as a painter and sculptor have secured him increasing international recognition.

Source: adapted from https://www.everard-read.co.za/artist/DOMINIQUE_ZINKPE/biography/





306

Guy Tillim

SOUTH AFRICAN 1962–

*Leopold & Mobutu:
Accommodation at the Mission
Station and A Hotel Bed at
Goma*

2003

signed and numbered 2/5
digital print with pigment dyes
61 by 159 cm, unframed

R90 000 – 120 000

307

Mikhael Subotzky

SOUTH AFRICAN 1981–

Sally, Parkview (0187)

2005

inscribed with the artist's name, the
title and 2/9 on a Goodman Gallery
label adhered to the reverse
inkjet print framed and mounted
on Dibond, with face-mounted
toughened glass smashed by the
artist

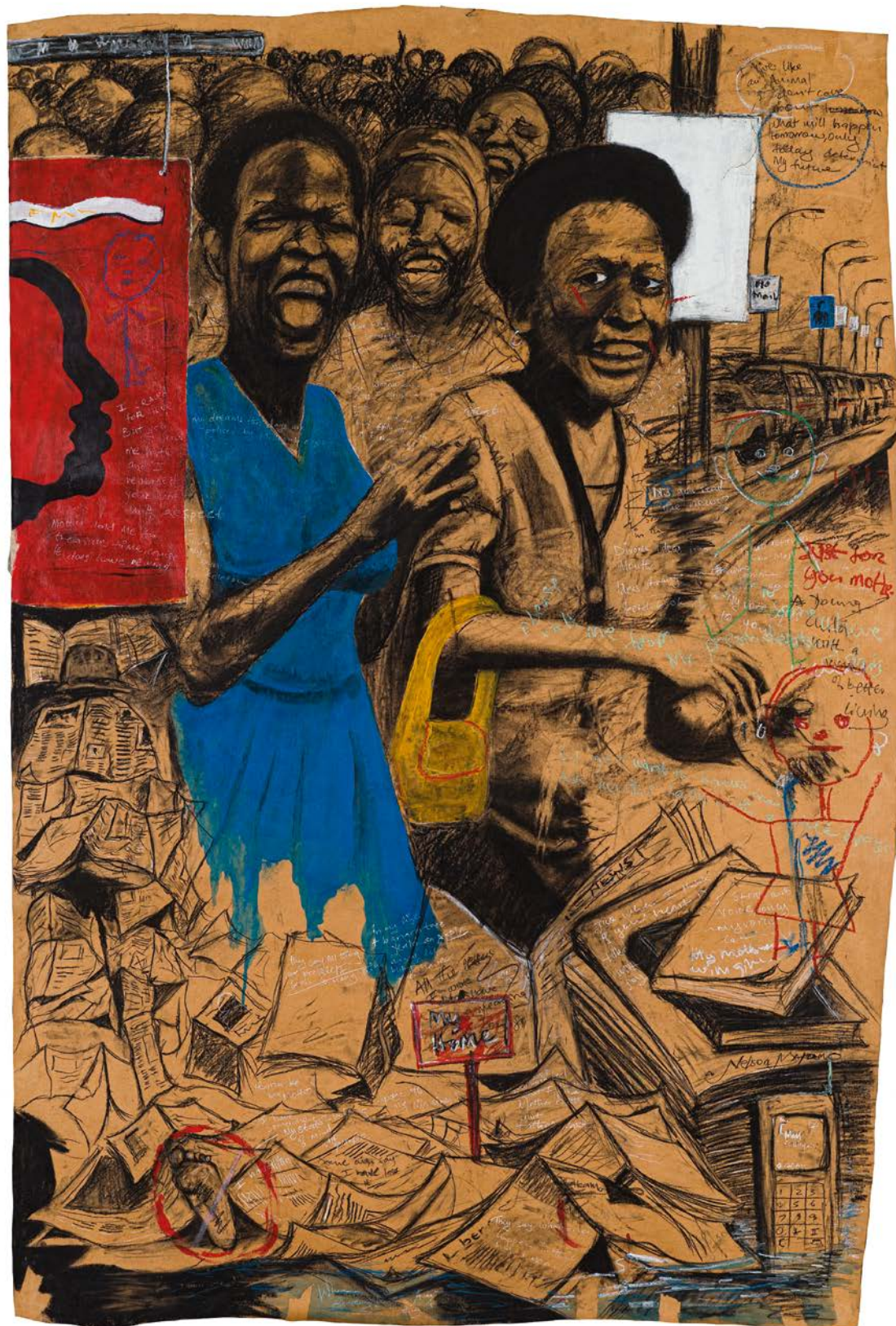
98,5 by 98 cm

R200 000 – 300 000

ITEM NOTES

This is the only 'smashed' item in the
edition of 9.





308

Nelson Makamo

SOUTH AFRICAN 1982-

The Blue Dress

signed
mixed media on paper
146 by 100 cm

R70 000 – 100 000



309

Nelson Makamo

SOUTH AFRICAN 1982–

Portrait of A Girl Wearing Earrings

signed and dated 14

oil on canvas

199 by 199 by 5 cm

R300 000 – 350 000

PROVENANCE

Acquired from the artist by the current owner.

Makamo began his practice at the Artist Proof Studio, where he fostered the beginnings of his figural studies and portraits. He often featured his young cousin Mapule Maoto in his charcoal and paint renditions – most notably on the cover of *Time* magazine's 2019 'Optimists' issue. The relationship he developed with his cousin led to an increased interest in portraying youth, something he is now particularly famed for.

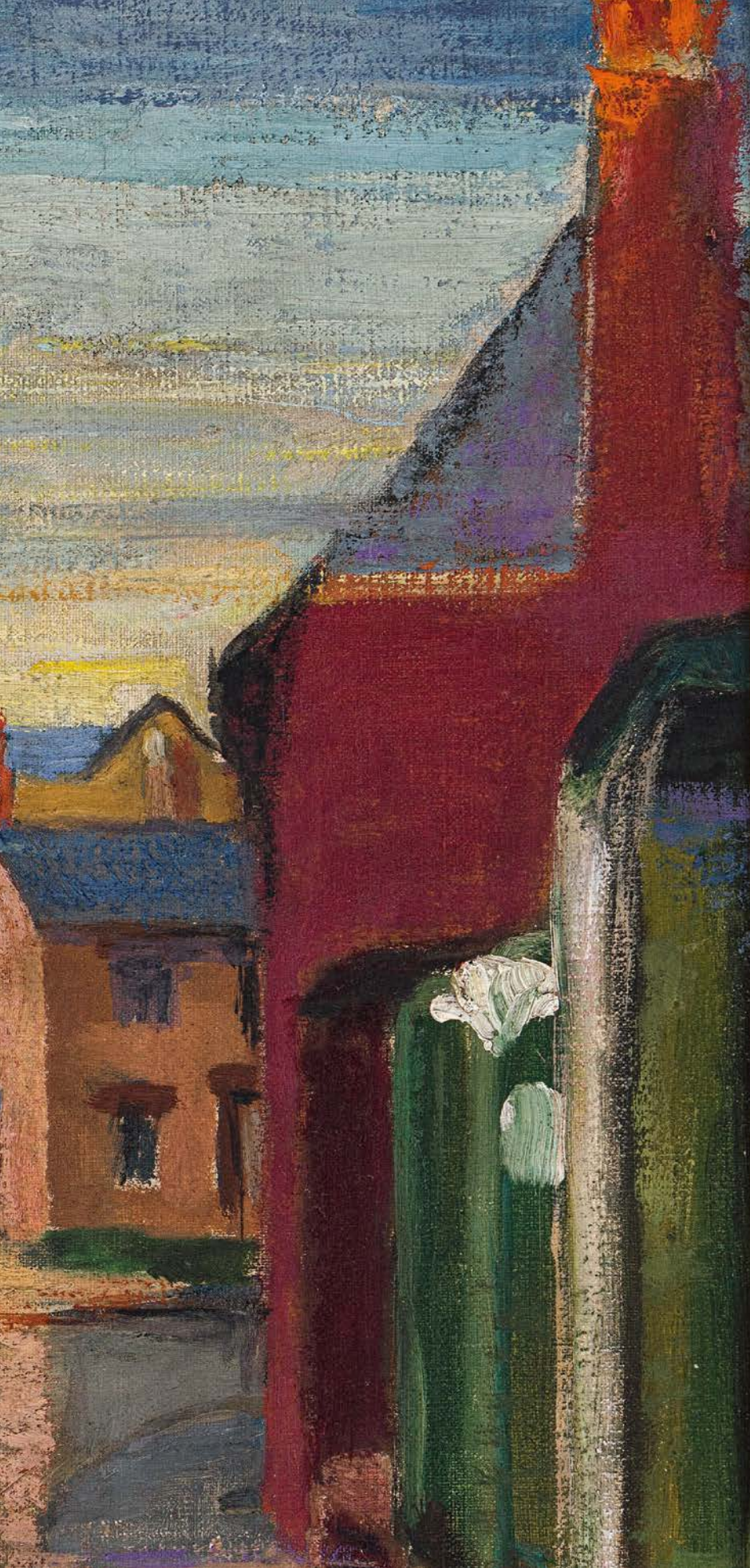
In the present lot, Makamo represents the face of a young girl. Her features are iridescent with glints and gleams of colour and the hoop earrings catch this light. The multitude of

colours and painterly brush strokes sculpt her features and highlight her direct, pointed stare.

Makamo is often non-specific in portraits, preferring to allow the colours and different markers such as spectacles, jewellery, and pieces of clothing to situate the painting. He notes that he is 'not really focused on trying to portray [the sitters] as they are. When I look at someone, the moment I've seen them can feel so beautiful. I want to capture that moment on a canvas.'

1. C Nugent (2019) 'The Story Behind the Painting on TIME'S Optimists Cover', *Time Ideas*, 7 February, available online at <https://time.com/5505915/nelson-makamo-time-optimists-cover/>





Strauss & Co, Johannesburg

Tuesday 28 July 2020

Session 4 at 4 pm

Modern and Post-War Art

Lots 311–420

Including Property of a Pretoria Collector

Lot 406 Maud Summer *Village Street Scene* (detail)

311

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Villa Arcadia, Johannesburg

signed, dated 2.1.18 and inscribed with the title in pencil
pastel on artist's board
42 by 32 cm

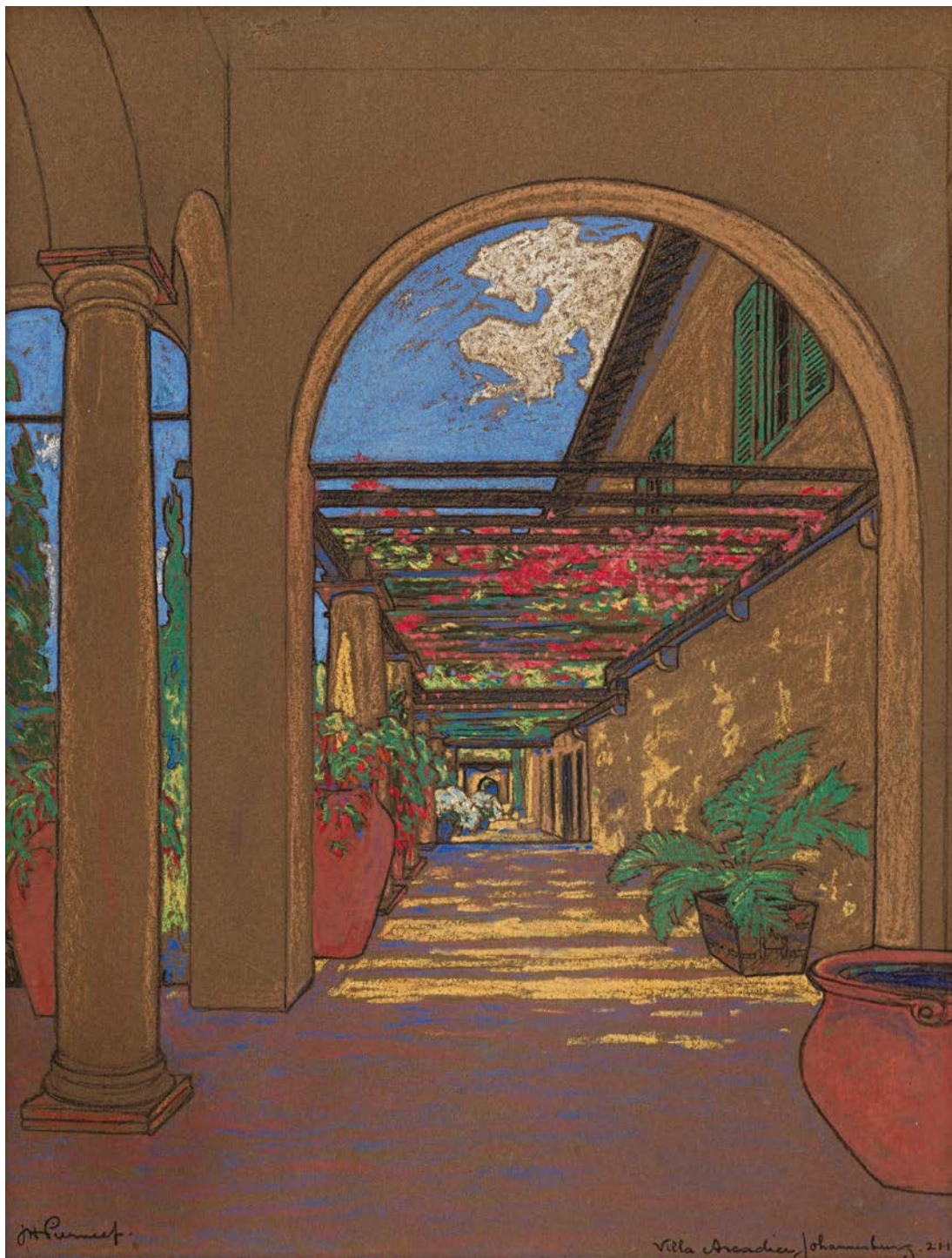
R100 000 – 150 000

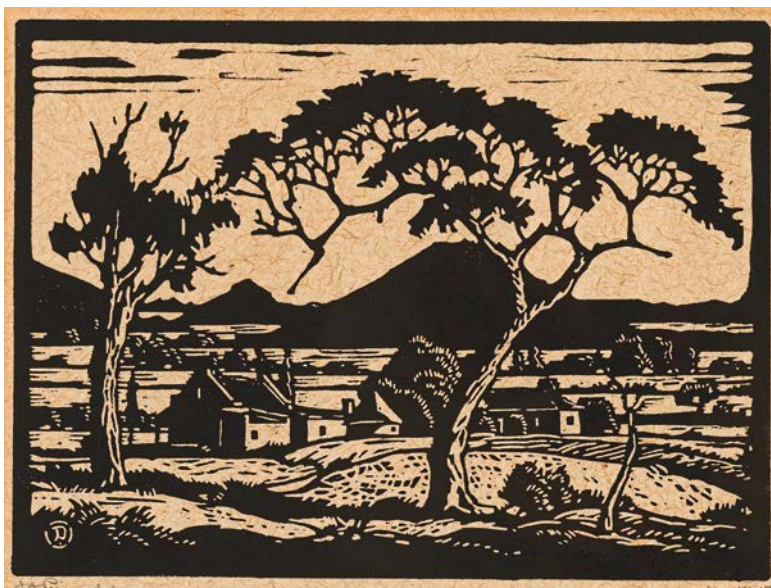
Having had training as an architectural draughtsman, and having famously recorded the construction of the Union Buildings on Meintjeskop, it comes as little surprise that Henk Pierneef took interest in the splendid *stoep* and pergola of Sir Herbert Baker's Villa Arcadia in Johannesburg. Perched on the Parktown Ridge facing north, protected from the mine-dust clouds nearby, and replacing a smaller Swiss-style building, the house was completed in 1909 for the influential Randlord couple, Sir Lionel and Lady Phillips.

The particular circumstances around Pierneef's visit to the Villa early in January 1918 are unclear, but one can imagine the young artist in high spirits at the time: he had resigned from his post at the State Library late in the previous December, and had committed to join the Transvaal Education Department in the upcoming February. He would be obliged to teach only eight hours per week – on Thursdays, Fridays and Saturdays – so he could look forward to far greater freedom to paint.

Pierneef would have set himself up on Baker's so-called 'breakfast *stoep*', facing east, with the servery and pantry to his right. The architect's favoured barley-sugar chimneys are out of sight, but Pierneef noted the green shutters on the first-floor façade and the sprawling bougainvillea canopy of the pergola, which he flecked expressively with strokes of crimson and magenta. What light that made it through the leaves and flowers settled in bright golden patches on the floor, walls and columns.

After purchasing Vergelegen in 1917, and renovating the historic homestead, the Phillipses left Villa Arcadia in 1922. It was bought then by the South African Jewish Orphanage, and housed thousands of children over the years until 2002. Today, more than a century after Pierneef executed his drawing, Villa Arcadia forms part of Hollard's headquarters, and is filled with modern and contemporary South African art.

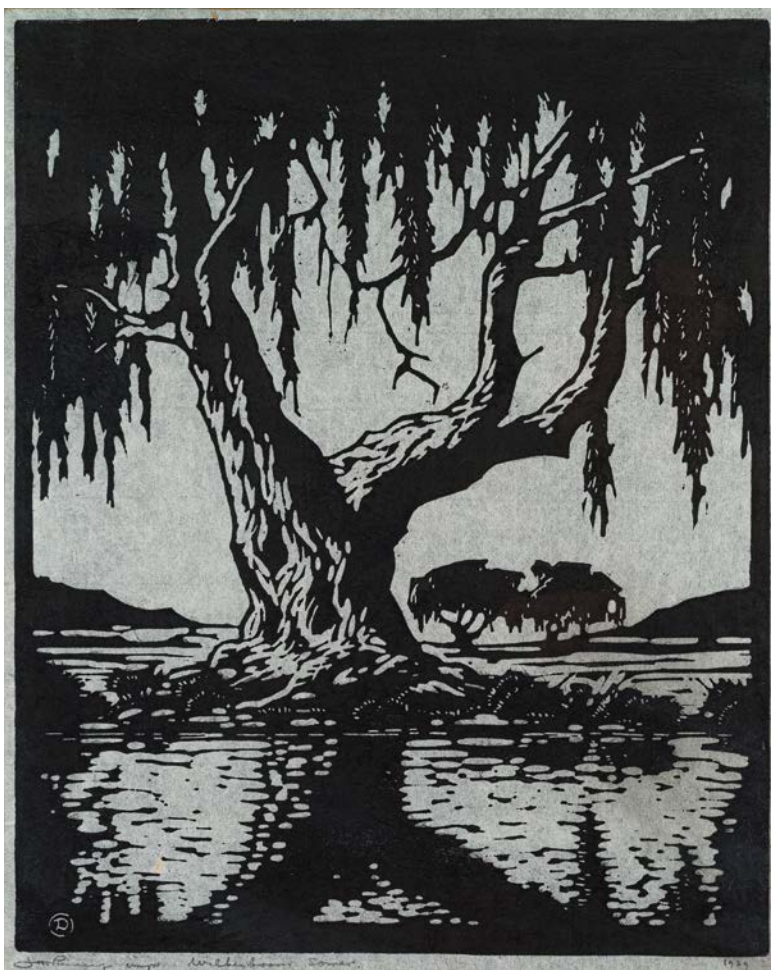




312



313



314

312

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Plaashuis, Pretoria (Nilant 39)

signed, dated 1925 and inscribed with 'impr'; artist's monogram in the plate
linocut
plate size: 19 by 25,5 cm
R20 000 – 30 000

313

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Wilgerboom en Stroom (Nilant 86)

signed, dated 1933 and inscribed with 'impr'; artist's monogram in the plate
linocut
plate size: 21,5 by 26 cm
R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated on page 131.

314

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Wilkeboom (sic), Somer (Nilant 79)

signed, dated 1929 and inscribed with 'impr' and the title in pencil in the margin; artist's monogram in the plate
linocut
39 by 31 cm
R20 000 – 30 000

ITEM NOTES

Another impression of this work is in the Tasting Room Collection at La Motte Wine Estate.

ITEM NOTES

Another impression of this work is in the Manor House Collection at La Motte Wine Estate.

315

Alexis Preller

SOUTH AFRICAN 1911–1975

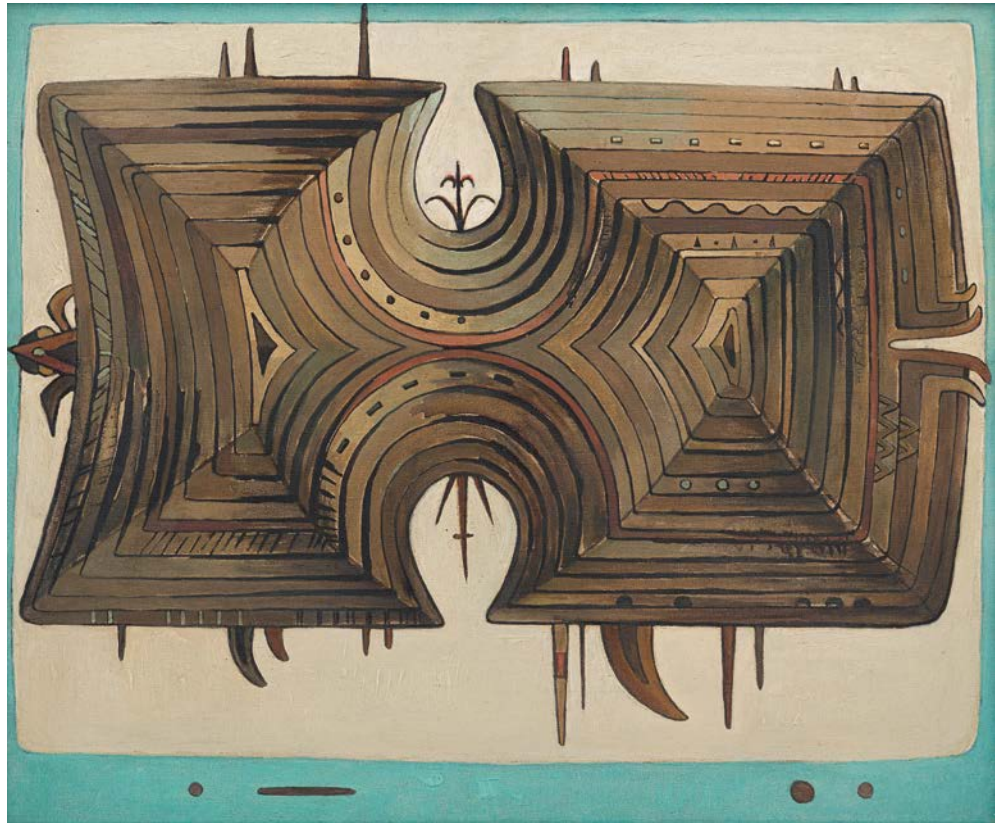
Shield

oil on canvas
50 by 60,5 cm

R150 000 – 200 000

ITEM NOTES

This work was given by the artist to his friends the Harringtons with a collage card, sadly now lost, inscribed 'Dec. 1956. Eoni & Jack, Wishing you both a Happy Christmas – Alexis'.



316

Cecily Sash

SOUTH AFRICAN 1924–2019

Abstract Composition in Brown and White

signed and dated '61 on the reverse
oil on canvas
60,5 by 45,5 cm

R30 000 – 40 000





317

Christo Coetzee

SOUTH AFRICAN 1929–2000

St Sebastian

signed; inscribed with the title on the reverse

oil and mixed media on canvas

121 by 100 cm

R80 000 – 120 000



318

Alexis Preller

SOUTH AFRICAN 1911–1975

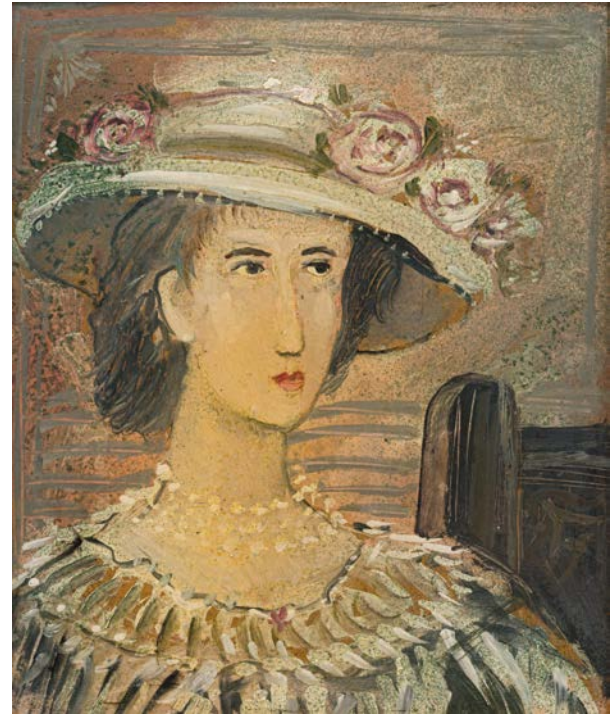
Shell

signed

mixed media on wood panel

23 by 8,5 cm

R70 000 – 100 000



319

Christo Coetzee

SOUTH AFRICAN 1929–2000

Portrait of a Woman

signed

oil on board

40 by 33 cm

R40 000 – 60 000

320

Irma Stern

SOUTH AFRICAN 1894–1966

Figure Study

signed and dated 1961
pencil and pastel on paper
47,5 by 32,5 cm

R35 000 – 50 000



320

© Irma Stern Trust | DALRO



321

© The Estate of Maggie Laubser | DALRO

321

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Girl

signed
charcoal on paper
35 by 30 cm

R40 000 – 60 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 341, catalogue number 1476.



322

© Irma Stern Trust | DALRO

322

Irma Stern

SOUTH AFRICAN 1894–1966

Fishermen and Boats

signed and dated 1950
ink and charcoal on paper
31 by 50 cm

R50 000 – 70 000



323

Maud Sumner

SOUTH AFRICAN 1902–1985

*Still Life with Vase of
Flowers and Fruit*

signed
oil on canvas
78 by 67 cm

R240 000 – 300 000

324

Frans Oerder

SOUTH AFRICAN 1867–1944

Mounted Colonial Soldier

signed and inscribed 'Pretoria 1901'
oil on board
27 by 22 cm

R80 000 – 120 000

ITEM NOTES

Frans Oerder Kunswerkkatalogus (2017)
Pretoria: The South African Academy for Science and Art, illustrated in colour on page 53, Fig. 182 (*Berede Koloniale Soldaat*).



Frans Oerder's first decade on the Highveld was unsettled. Having arrived from Rotterdam in 1890, with a rigorous and traditional Dutch training already behind him, the artist found sporadic and tedious work with the Zuid-Afrikaansche Spoorweg Maatschappij and the firm De Wyn & Engelenburg, before taking up a teaching position at the Staatsmeisjesskool in Pretoria. Ever-close to his countryman Anton van Wouw, and an early mentor for an eager Henk Pierneef, the artist began producing pictures that studied the Transvaal light,

the severity of the local landscape – particularly in winter – and the gentle rhythm of agriculture on the outskirts of town.

Thanks to his professional standing and his political sympathies, Oerder was made an official war artist by President Paul Kruger in 1899. Although captured by the British in 1900, and interned on Meintjeskop, Oerder produced a priceless visual account of the war, recorded mainly on paper, through both Boer and British characters: men at times apprehensive, exhausted, distinguished,

steadfast, alert or at rest. The majority of this archive remains under institutional care, split in the main between the University of Pretoria, the Anglo-Boer War Museum in Bloemfontein, and Museum Africa. Examples in private hands, particularly in oil, are increasingly rare. The present lot shows a heavily-moustached British soldier on his bay mount: dressed in khaki frock coat and Stohwasser gaiters, with his heels down in the stirrups and his blanket rolled on his thighs, he strikes an air of hard-earned experience. Oerder captures

everything quickly and expressively, with the buttery yellow and mustard in the background a real highlight.



325

Frans Oerder

SOUTH AFRICAN 1867–1944

Veld Fire

signed, a *Huisgenoot* article dated 9 October 1970 relating to this work adhered to the reverse oil on canvas laid down on board 38 by 60,5 cm

R70 000 – 100 000

The first owner of the present lot, Mr JP Malan, counted works by such artists as JH Pierneef, Allerley Glossop, Hugo Naude, Jan Volschenk, WH Coetzer, Edward Roworth, Sydney Carter and Gregoire Boonzaier in his collection. He was a colleague and close, life-long friend of Pierneef, dating back to 1917 when the two men both taught at the Teachers' Training College, Heidelberg. Visiting his friend some years later, and seeing Oerder's *Veld Fire* hanging on the wall, Pierneef related the following story: 'One day Frans Oerder and I were visiting

Gustav Preller's farm at Broederstroom [Preller, of course the famous Afrikaans writer, who lived close to Hartbeespoort Dam]. We were sitting on the stoep drinking coffee and smoking when Frans suddenly said: "I am quite keen to paint a veld fire". Old Gustav looked at him and then at me, stood up and walked into the bush to light a fire for his friend. Frans made many sketches and when he was finished, Gustav loudly announced that they had better extinguish the huge fire before he loses his whole farm!"

Whether this story is apocryphal or

not, Oerder's *Veld Fire* evokes a typical scene in the dry winter months on the Highveld. It is in good company, with other significant veld fire scenes painted by various other artists: a watercolour, *Bushveld Fire* (1943), painted by Gerard Bhengu and now in the Standard Bank Corporate Art Collection; Kim Berman's more recent series of emotional lithographic prints, *Through the Wire*, *Lowveld Fire* and *Elements of Truth, Highveld*; and in this sale, John Koenakeefe Mohl's *The Veld Fire Fighters, W Tvl (SA)*, Lot 156.

1. *Huisgenoot*, 9 October 1970.

326

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Homestead

stamped with the artist's signature
watercolour and pencil on paper
35,5 by 43,5 cm

R40 000 – 60 000



327

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Rooiwal, Sabie

signed, dated Aug 41 and inscribed
with the title in pencil in the margin
watercolour and pencil on paper
29,5 by 38,5 cm

R30 000 – 50 000



328

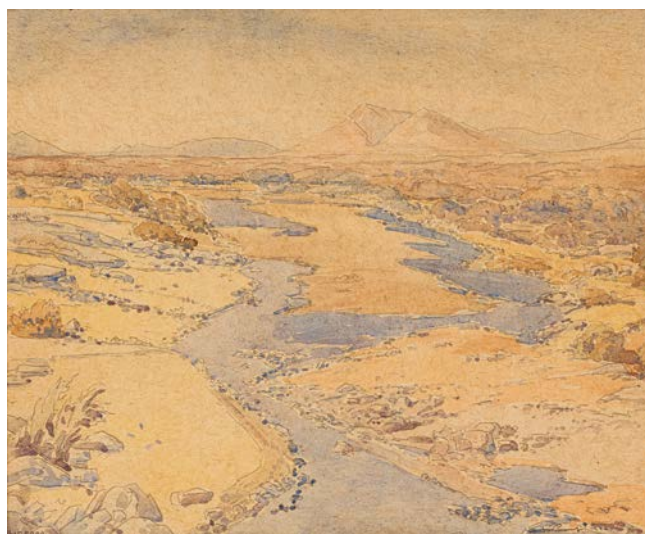
Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Limpopo

signed, dated 1932 and inscribed with
the title
watercolour and pencil on board
53 by 65 cm

R80 000 – 120 000



329

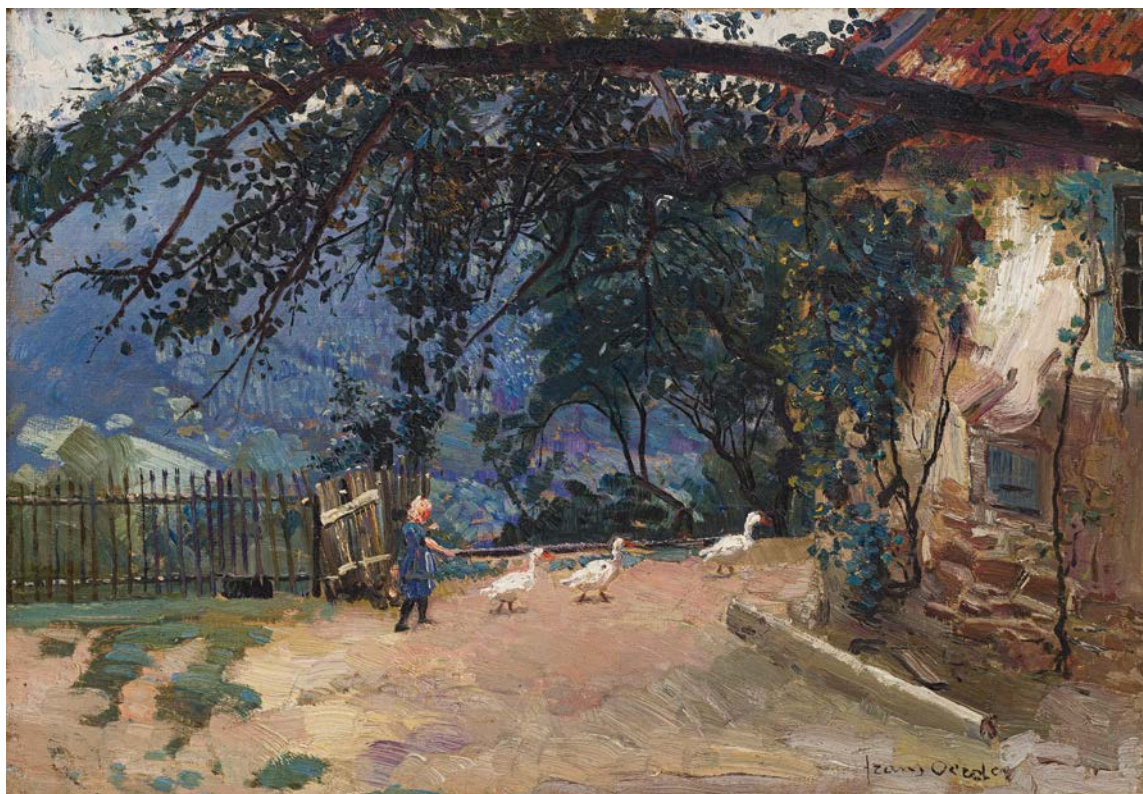
Frans Oerder

SOUTH AFRICAN 1867–1944

A Farmyard Scene

signed
oil on canvas
44 by 64,5 cm

R100 000 – 150 000



330

Frans Oerder

SOUTH AFRICAN 1867–1944

An Encampment with Wagon

signed
oil on canvas
45,5 by 65,5 cm

R120 000 – 160 000





331

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

District Six Scene with Dog

signed and dated 1965

oil on canvas

50 by 70,5 cm

R200 000 – 300 000

332

Clément Sènèque

SOUTH AFRICAN 1896–1930

Mont Blanc

signed and dated 24

oil on canvas

81 by 99 cm

R80 000 – 120 000



333

Clément Sènèque

SOUTH AFRICAN 1896–1930

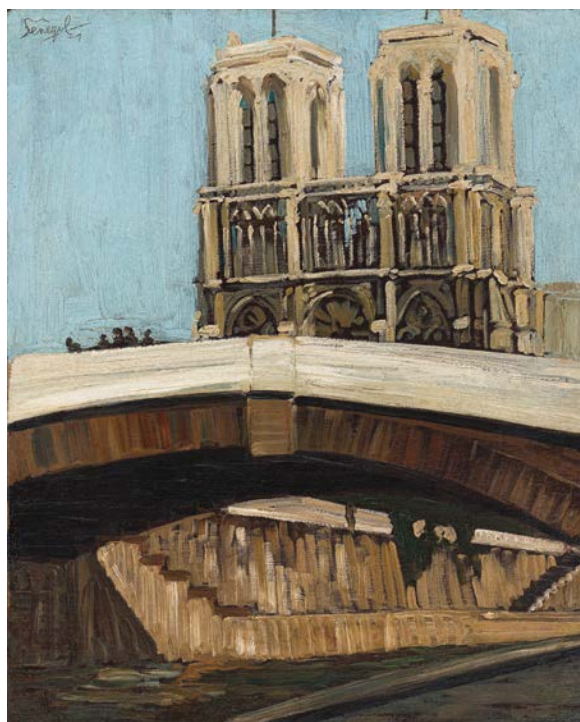
The Cathedral of Notre Dame, Paris

signed and dated 21

oil on canvas

59,5 by 49 cm

R50 000 – 70 000



Clément Sènèque went to Paris in 1921 to continue his architectural studies, first begun in Durban, and his training and experience in this field translate visibly into his art. His view of the cathedral of Notre Dame in Paris (Lot 333) brings to mind the series of works painted by Claude Monet in the 1890s of a similar Gothic edifice, the façade of Rouen Cathedral. But whereas Monet's works are all about light, colour and atmosphere and how they change moment by moment, Sènèque's focus is volume and mass. Whether it was the Parisian urban landscape or the massive, craggy bulk of the French Alps (Lot 332) where the artist and his new wife Marie-Thérèse honeymooned 1923, Sènèque showed the same interest in building the picture plane using a reduced palette of greys, browns, blue and white. His sober approach reflected the 'return to order' that prevailed in the arts in Europe in the 1920s and the turning away from the disruptive and experimental styles that had characterised the decade leading up to WWI. As Brendan Bell notes, it is 'the interest in the underlying architectonic forms of nature and man-made objects and the extraction of these essential forms for the purpose of pictorial structure which sets Sènèque's art apart from the French Impressionists'¹ and the other styles that preceded him.

1. Brendan Bell (1988) *Clément Sènèque: Life and Work*, unpublished MA dissertation, University of Pietermaritzburg, page 2.



334

Frans Oerder

SOUTH AFRICAN 1867–1944

Bowl of Anemones

signed
oil on canvas
34 by 69,5 cm

R80 000 – 120 000

335

Maud Sumner

SOUTH AFRICAN 1902–1985

Blue Vase

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

oil on canvas
54 by 66,5 cm

R140 000 – 180 000

PROVENANCE

The Collection of Professor N Sabbagha and thence by descent.



336

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Mixed Flowers (no 23)

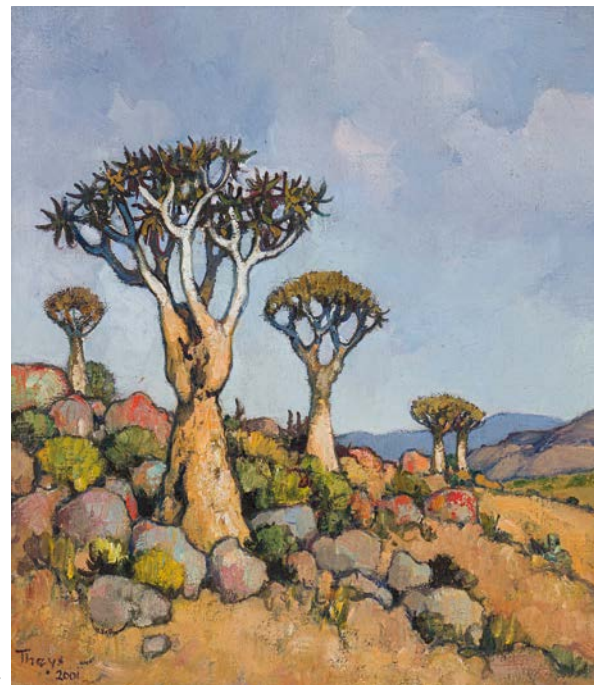
signed and dated 1971; inscribed with the artist's name and the title on the reverse

oil on board
45 by 29,5 cm

R80 000 – 100 000



336



337

337

Conrad Theys

SOUTH AFRICAN 1940–

Quiver Trees

signed and dated 2001

oil on canvas
40 by 34 cm

R40 000 – 60 000

338

Frans Claerhout

SOUTH AFRICAN 1919–2006

Landscape with Sunflowers

signed
oil on board
49 by 59 cm

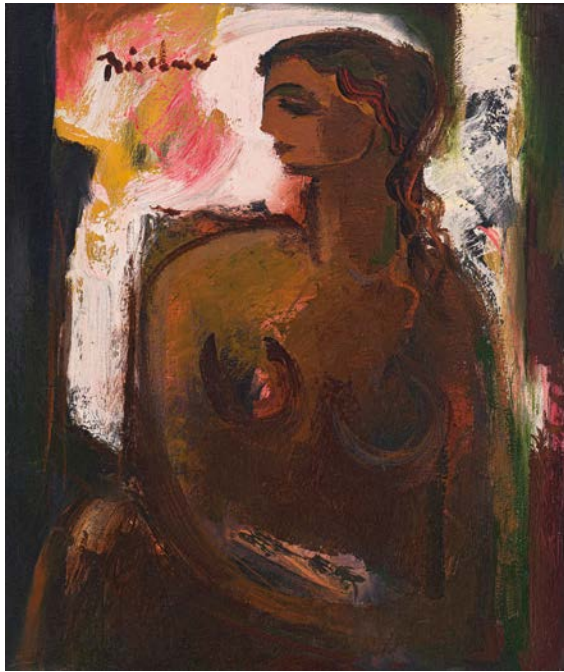
R30 000 – 40 000

LITERATURE

Vrienden van Frans Claerhout
(1975) *Frans Claerhout*, Tiel: Lannoo,
illustrated on page v75.



338



339

339

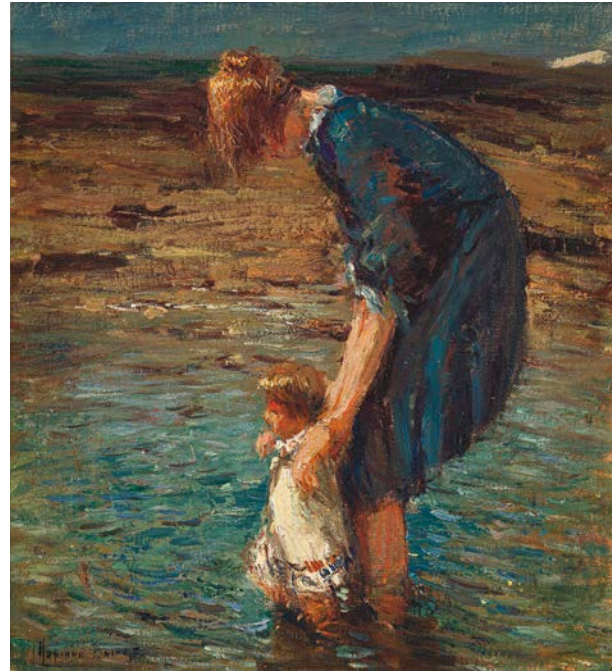
Carl Büchner

SOUTH AFRICAN 1921–2003

Seated Nude

signed
oil on board
59 by 49 cm

R30 000 – 50 000



340

340

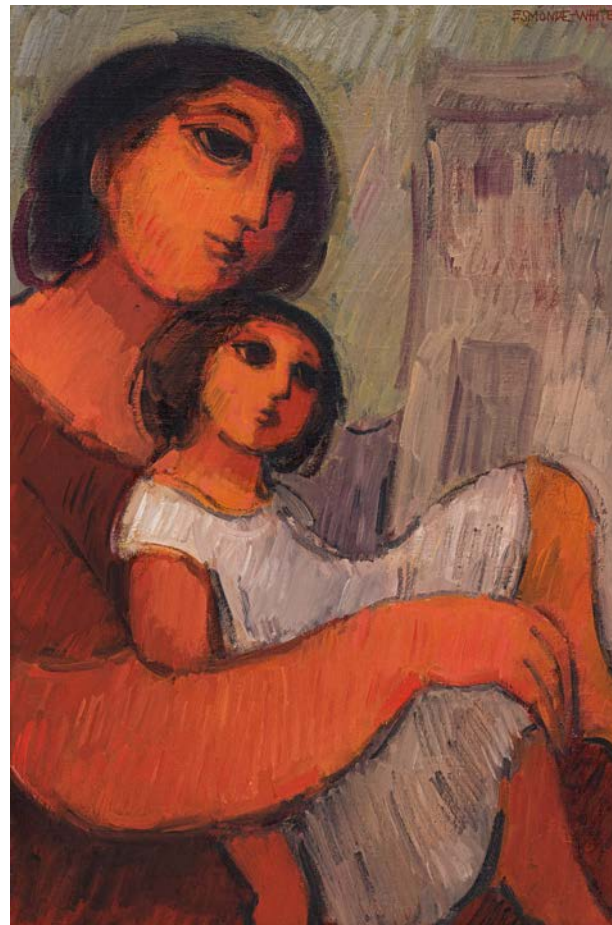
Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Mother and Child Paddling

signed
oil on board
43 by 38,5 cm

R50 000 – 70 000



341

341

Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

Mother and Child

signed
oil on canvas laid down on
board
60 by 39 cm

R200 000 – 300 000

LITERATURE

cf. Leanne Raymond (2015)
Eleanor Esmonde-White, Paarl:
Main Street Publishing, similar
works illustrated, pages 78, 79,
82, 83.



342

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

*Landscape with Trees
and Cattle*

signed

oil on canvas laid down on
board

68 by 120,5 cm

R180 000 – 240 000



343

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Cattle Watering

signed

oil on canvas laid down on
board

73 by 121 cm

R180 000 – 240 000

344

Maud Sumner

SOUTH AFRICAN 1902–1985

Houses, France

signed and dated 49
oil on canvas
57,5 by 71,5 cm

R150 000 – 200 000

ITEM NOTES

The proceeds from the sale of this lot will benefit the Walter Battiss Art Museum, Somerset East.



345

Maud Sumner

SOUTH AFRICAN 1902–1985

Angel Riding a Donkey

signed and dated 49
oil on canvas
59,5 by 45 cm

R70 000 – 90 000

ITEM NOTES

The proceeds from the sale of this lot will benefit the Walter Battiss Art Museum, Somerset East.



Walter Battiss was born in Somerset East on 6 January 1906. The museum that bears his name was opened on 24 October 1981 in the two storeyed, verandaed former British officers' mess that the Battiss family ran as a private 'temperance' hotel from 1914 to 1917. It was founded with the artist's personal collection and is one of the two largest Battiss collections in the country (the other being at the Wits Art Museum). Murray Schoonraad, Battiss's friend and former pupil, assisted in gathering and curating the works for the museum, which include numerous works donated by artist friends and colleagues, including Maud Sumner. The donation from Sumner was announced in the local newspaper, the *Somerset Budget*, on 1 March 1984.



The Walter Battiss Art Museum, Somerset East (Photograph: Supplied).

346

Maud Sumner

SOUTH AFRICAN 1902–1985

Pathway with Trees and Buildings

signed, dated 5.1.67 and dedicated to Sister Bernwarda
watercolour and ink
61 by 47 cm

R40 000 – 60 000



346

347

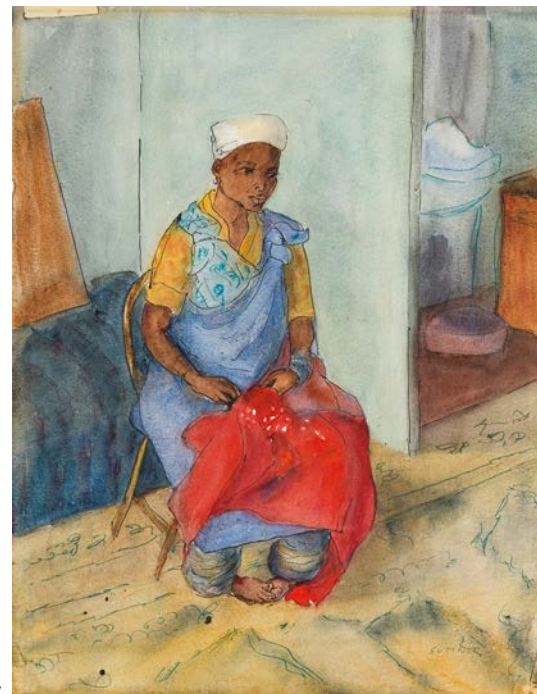
Maud Sumner

SOUTH AFRICAN 1902–1985

Woman Sewing

signed
watercolour and ink on paper
65 by 50 cm

R25 000 – 35 000



347

348

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Malay Woman in a Headdress

signed and dated 20; inscribed with the artist's name and 'Bantoekep' on a Pretoria Art Museum label adhered to the reverse
gouache on paper
36 by 26 cm

R70 000 – 100 000

PROVENANCE

A gift from the artist to pianist and composer Vere Bosman di Ravelli (Jan Gysbert Hugo Bosman) and thence by descent.

EXHIBITED

The work was considered for the *Maggie Laubser Retrospective Exhibition* held in 1969 at the National Gallery in Cape Town and the Pretoria Art Museum but not included in the final selection.

LITERATURE

cf. Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, similar works illustrated on page 313.



348

© The Estate of Maggie Laubser | DALRO



349

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Woman, Man and Oranges

signed
oil on canvas
65 by 46 cm

R30 000 – 40 000



350

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Music Makers with Paper Fish

signed; inscribed with the artist's
name and the title on the reverse
oil on canvas
80 by 59 cm

R30 000 – 50 000

351

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Botanist

signed with the artist's initials and dated 18; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

110 by 98 cm

R200 000 – 250 000



352

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

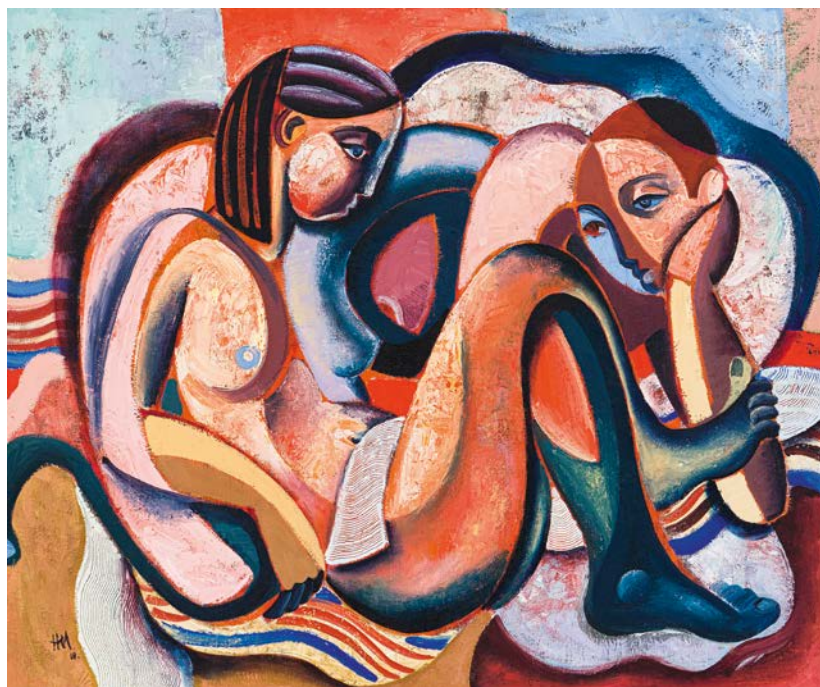
Courting Couple

signed with the artist's initials and dated 18; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

100 by 120 cm

R150 000 – 170 000





353

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Hammer Worker

signed, embossed and bears the foundry mark
bronze with a brown patina on a wooden base; cast by the Massa foundry, Rome
height: 16 cm including base;
width: 16 cm; depth: 8 cm

R250 000 – 350 000

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on page 89.

354

Jane Tully Heath

BRITISH 1913–1995

Reclining Nude

dated 1956 and inscribed with
the artist's name and the title
on the reverse
oil on board
35 by 50 cm

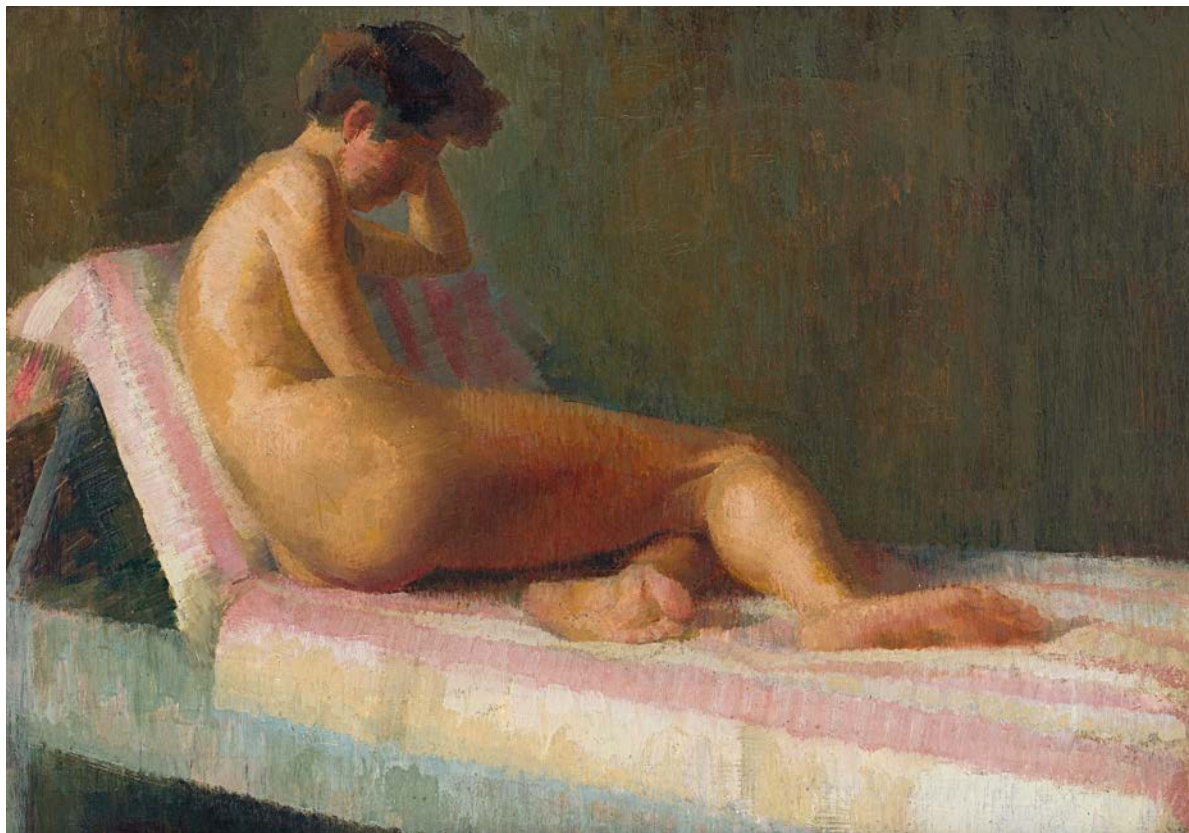
R30 000 – 50 000

PROVENANCE

The Heath Family Collection.

EXHIBITED

The Tatham Art Gallery,
Pietermaritzburg, *The Heath
Family Retrospective Exhibition*, 9
July 2009 to 21 February 2010.



354

355

Cecily Sash

SOUTH AFRICAN 1924–2019

Male Model in Art Class

signed on the reverse
oil on canvas
45 by 39 cm

R30 000 – 50 000



355

356

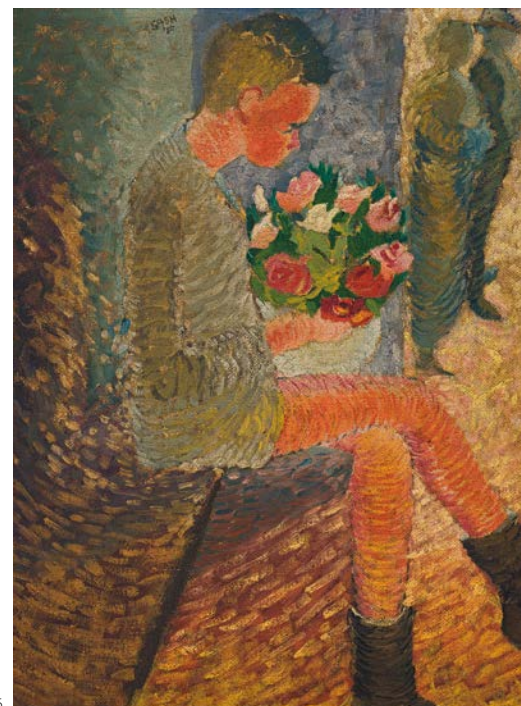
Cecily Sash

SOUTH AFRICAN 1924–2019

*Boy with Bouquet
of Flowers*

signed and dated '50
oil on board
60 by 44,5 cm

R30 000 – 50 000



356

357

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Abstract Composition

signed and dated 1959
enamel on wood panel
121,5 by 93 cm

R70 000 – 100 000

Numerous art historians have commented on the distinct spirit of late British Modernism among the artists associated with the Durban and Pietermaritzburg schools. Both centres had been part of the British Colony, of course, but the influence came directly from a long and impressive line of British artists, inevitably trained at modernist hotbed schools in London, Birmingham, Glasgow and Edinburgh. The Welshman Merlyn Evans, for instance, the shape-shifting abstract and Surrealist painter, took up a post at the Durban School of Art in 1938. He was followed by Jack Heath and Normand Dunn in 1946 and 1947 respectively. Both these artists had rubbed shoulders with era-defining, inter-War British artists, and both, back in Britain in the aftermath of the conflict (Heath was injured on Queen's Beach during the Normandy landings, while Dunn served with distinction in the Burmese campaign), were keen for new challenges abroad. Heath left a remarkable legacy through his teaching at Rhodes University, the Technical College in Port Elizabeth, and the University of Natal at Pietermaritzburg; Dunn became the art master at Hilton College.

The four lots laid out here (Lots 357–360) would hang comfortably alongside a selection of works by artists such as Graham Sutherland, Paul Nash, Bryan Wynter or a younger Victor Pasmore. Much like Sutherland in particular, Heath and Dunn explored the symbolic power and rugged, decorative force of spines, thorns and spikes. Using sharp-edged contours and contrasting colour choices, the artists gave their curvilinear and organic source just a touch of machine-like menace.





358

358

Normand Dunn

SOUTH AFRICAN 1917–1988

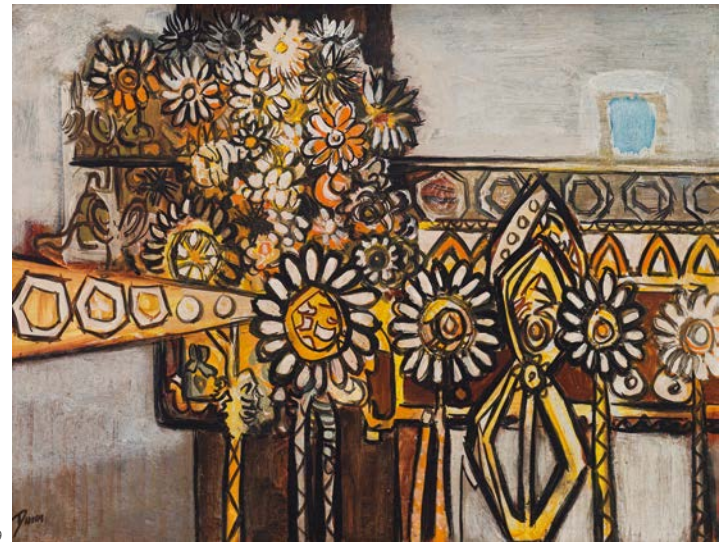
African Trident

signed and dated 1968
acrylic on paper
54 by 36 cm

R15 000 – 20 000

LITERATURE

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



359

359

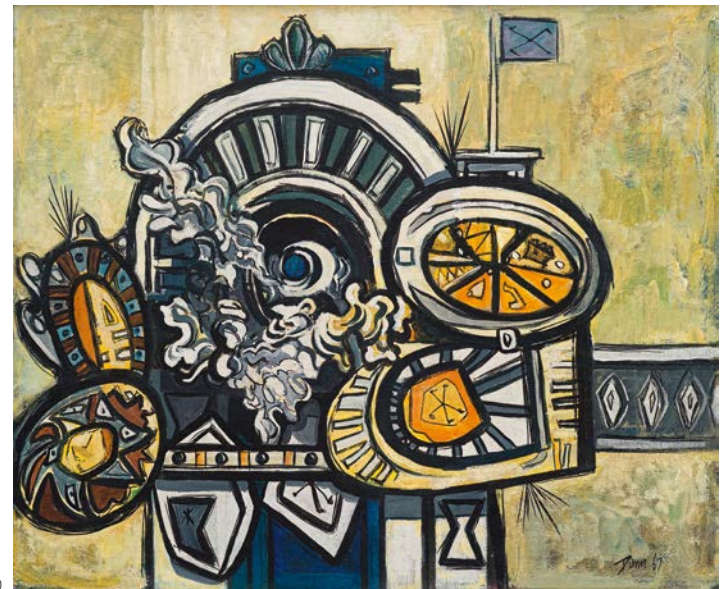
Normand Dunn

SOUTH AFRICAN 1917–1988

Shiva and the Bishop

signed; inscribed with
the title on the reverse
oil on board
51,5 by 67 cm

R30 000 – 50 000



360

360

Normand Dunn

SOUTH AFRICAN 1917–1988

Shrine with Medallions

signed and dated 67; signed and
inscribed with the title on the reverse
oil on canvas
75 by 90,5 cm

R35 000 – 50 000

LITERATURE

Chris Perold (2015) *The Private World of Normand Dunn*, Pietermaritzburg: Otterley Press, illustrated in colour on page 21.
Otto Schröder (1969) *Quinquennial Exhibition of South African Art 1969*, a similar example (*Paw-paw Tree with Shields*) is illustrated, catalogue number 16

361

John Piper

BRITISH 1903–1992

Flowers at Fawley

1989

gouache on paper
56 by 74 cm

R60 000 – 80 000

EXHIBITED

Waddington Galleries, London,
John Piper: A Retrospective, 1994.

LITERATURE

Waddington Galleries (1994) *John Piper: A Retrospective*, exhibition catalogue, London: Waddington Galleries, illustrated in colour on page 48.

ITEM NOTES

Accompanied by documents from the artist's wife Myfanwy authenticating the work. The exhibition catalogue from *John Piper: A Retrospective*, Waddington Galleries, London, 1994, accompanies the lot.



362

John Piper

BRITISH 1903–1992

St Clément-sur-Guye

signed and inscribed with the title
mixed media on paper
27,5 by 40,5 cm

R80 000 – 120 000





363



364



365

363

Alfred Krenz

SOUTH AFRICAN 1899–1980

Malay Quarter, Cape Town

signed and dated 1981; inscribed with the artist's name and the title on a Sanlam Art Collection label and another label adhered to the reverse

oil on board
50 by 72 cm

R30 000 – 50 000**LITERATURE**

Ellen Davis-Mesman (1998) *The Colourful Palette of Alfred Krenz*, Cape Town: Ellen Davis-Mesman, illustrated in colour on page 59.

364

Fermin Aguayo

SPANISH 1926–1977

Pastèque (Watermelon)

signed with the artist's initial 'A'; dated 63 and inscribed with the artist's name on the reverse; inscribed with the artist's name, the title and date purchased, 'December 1966,' on an Avant Garde Pty Ltd label adhered to the reverse

oil on canvas
24,5 by 33,5 cm

R15 000 – 20 000

365

Alfred Krenz

SOUTH AFRICAN 1899–1980

Vase of Magnolias

signed and dated 59
oil on canvas
84 by 100 cm

R50 000 – 70 000

What is it about magnolias that so captures the artistic imagination? Over the last 10 years at Strauss & Co, over 20 artworks depicting magnolias have appeared on auction by artists as diverse as Adriaan Boshoff, Irmin Henkel, Otto Klar, Maggie Laubser, Frans Order, and Vladimir Tretchikoff. Magnolias were Irma Stern's favourite flowers and her numerous still lifes depicting magnolias and fruit or objects from her eclectic collections have achieved some of the highest prices ever paid for South African artworks.

Frans Oerder's painting, *Magnolias*, was sold to the New York Graphic Society and reproductions of the work were among the Society's most popular releases, being bought in record numbers, but the artist derived no financial benefit having sold the rights to the publishers.

The large, waxy, fragrant creamy white or pink blooms depicted by artists are usually *Magnolia grandiflora*, from the large flowering tree native to the southern United States and particularly abundant in Mississippi, the 'Magnolia State'. The flower is the harbinger of spring, appearing on the tree before the leaves, and depictions of the flowers in still lifes often reflect this. However, in the present lot, Alfred Krenz depicts a bunch of magnolias with their foliage, in a cobalt blue vase, and the bright whites, yellows and lime greens of the broad, rounded blooms catch the light and contrast strongly in both colour and shape with the deep green lanceolate leaves, creating a robust and memorable composition.



366

366

David Shepherd

BRITISH 1931–2017

*Simmer & Jack Mines,
Germiston, East Rand
(founded in 1913)*

signed
oil on canvas
37,5 by 73 cm

R60 000 – 90 000

ITEM NOTES

The Simmer & Jack Gold Mining Co. Ltd. was formed in 1887 and the mine continued to function until 1964. It was for a time the richest mine in the world.



368

367

Walter Meyer

SOUTH AFRICAN 1965–2017

Distrik Bethulie

signed; inscribed with the artist's name, the title and 'circa 90s' on the reverse

oil on canvas
58,5 by 37,5 cm

R40 000 – 60 000

368

Zakkie Eloff

SOUTH AFRICAN 1925–2004

Herd of Springbok

signed
oil on canvas
90 by 119 cm

R60 000 – 80 000



369

David Shepherd

BRITISH 1931–2017

Rhinos and Termites

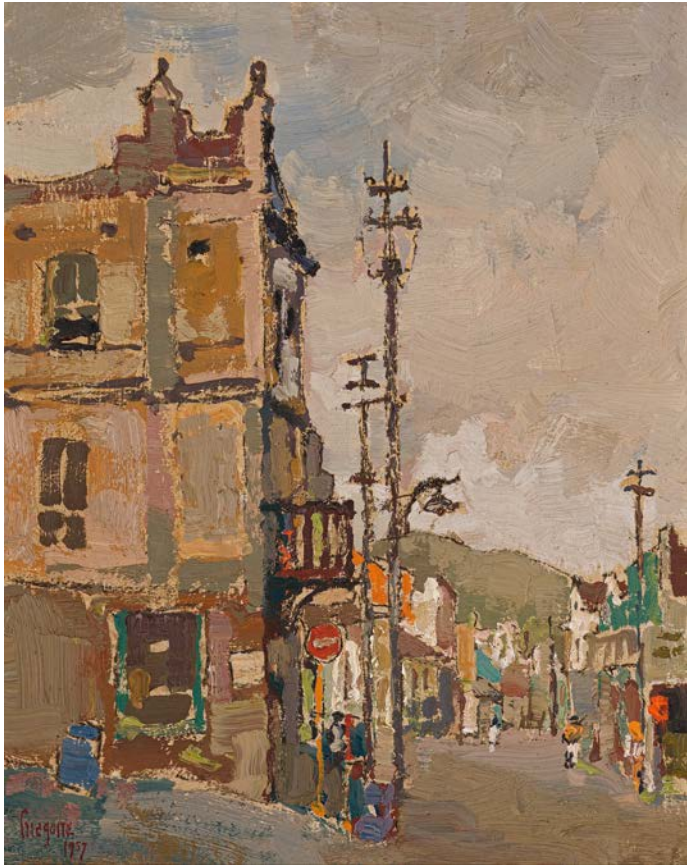
signed and dated 66; inscribed with

the title on the reverse

oil on canvas

59 by 90 cm

R350 000 – 500 000



370

370

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

District Six

signed and dated 1957

oil on board

39 by 31 cm

R100 000 – 150 000



371

371

John Meyer

SOUTH AFRICAN 1942–

Yesterday's Walls

signed; dated 1977 and inscribed with the artist's initials and the title on the reverse; inscribed with the artist's name, the title and the medium on Pieter Wenning and Everard Read gallery labels adhered to the reverse

acrylic on board

26,5 by 37 cm

R40 000 – 60 000



372

372

John Piper

BRITISH 1903–1992

An Old Cottage

signed; a Marlborough Fine Art gallery label and Pieter Wenning Gallery label adhered to the reverse

gouache, watercolour and ink on paper

36,5 by 48 cm

R60 000 – 80 000

373

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Victoria Drive (sic)

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

54,5 by 82 cm

R100 000 – 150 000



374

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Heather beneath the
Langebergen*

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

oil on canvas
22 by 34,5 cm

R30 000 – 50 000



375

Edoardo Villa

SOUTH AFRICAN 1915–2011

The Violin Player

signed, dated 1949 and stamped '4'
bronze with a brown patina on a
wooden base
height: 47 cm excluding base; width:
38 cm; depth: 26 cm

R120 000 – 160 000

PROVENANCE

Strauss & Co, 11 November 2012,
lot 212.

LITERATURE

cf. Fritz-Uwe Günther (1998)
Edoardo Villa Museum: Catalogue,
Pretoria: University of Pretoria, a
similar example made from plaster
illustrated on page 10, catalogue
number 3.
Karel Nel, Elizabeth Burroughs and
Amalie von Maltitz (2005) *Villa at 90*,
Johannesburg: Jonathan Ball, another
cast from the edition illustrated in
colour on pages 30 and 31.
Chris de Klerk and Gerard de Kamper
(2012) *Villa in Bronze*, Pretoria:
University of Pretoria Museum,
another cast from the edition
illustrated in colour on page 9.

ITEM NOTES

The sculpture was created by Villa
when he was a prisoner-of-war
during WWII in the Zonderwater
camp near Pretoria. It was modelled
on one of the other prisoners in the
camp and later cast as an edition
of 6 by the Vignali Artistic Foundry,
Pretoria.



377

Joy Rose-Innes

SOUTH AFRICAN 1939–

Standing Nude

signed
carved wood
height: 45 cm; width: 16 cm;
depth: 15 cm

R20 000 – 30 000



376

376

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Sideboard

left panel signed by the artist; the
Plaut Interior Design logo adhered
inside the drawer
incised and painted wood panels in
wooden sideboard
small panels: 11 by 11 cm; long panels:
54 by 11 cm; sideboard height: 85 cm;
length: 160 cm; depth: 45 cm

R30 000 – 40 000



© The Estate of Cecil Skotnes | DALRO



378

378

Johan van Heerden

SOUTH AFRICAN 1930–

Abstract Composition

signed with the artist's initials carved and polished wood height: 94 cm including base; width: 32 cm; depth: 18 cm

R18 000 – 24 000



379

379

Laurence Anthony Chait

SOUTH AFRICAN 1943–

Reclining Cat

signed and dated 97 bronze with a brown patina height: 24 cm; width: 30 cm; depth: 25 cm

R20 000 – 24 000

LITERATURE

Laurence Chait (2017) *The Sculpture of Laurence Anthony Chait: An Autobiographical Journey*, Johannesburg: Laurence Chait, illustrated in colour on page 109.



380

380

Edoardo Villa

SOUTH AFRICAN 1915–2011

Reclining Figure II

inscribed with the artist's name and the title on a Goodman Gallery label adhered under the base bronze with a green patina on a painted wooden base height: 10 cm; length: 32 cm; width: 21 cm

R70 000 – 100 000

LITERATURE

Chris de Klerk and Gerard de Kamper (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum, another cast from the edition illustrated on page 167.

381

Keith Alexander

SOUTH AFRICAN 1946–1998

Scenes from the Old and New Testaments,
six

each signed and dated
oil on board
each 95 by 111 cm

R600 000 – 900 000

ITEM NOTES

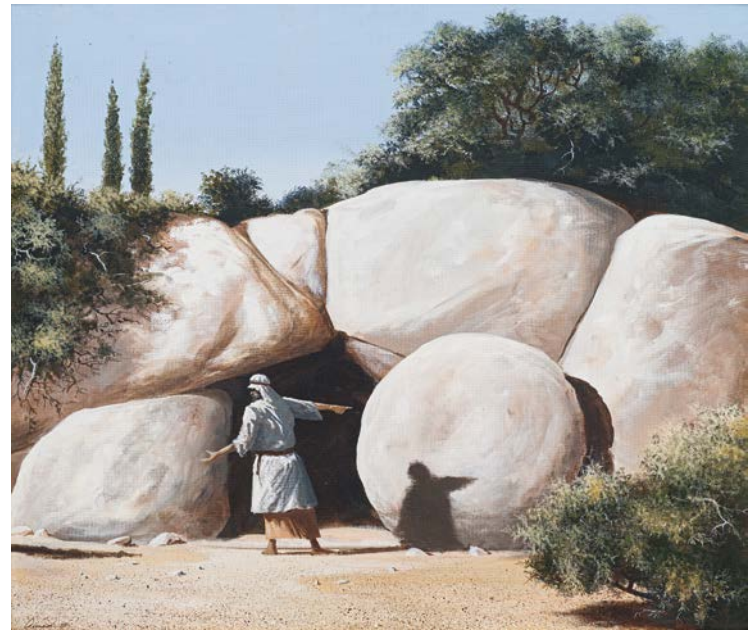
1. *Genesis 5: Noah's Ark*, signed and dated 83.
2. *Exodus 34: Moses on Mount Sinai*, signed and dated 84.
3. *Luke 2: On the Way to Bethlehem to Register for the Census*, signed and dated 83.
4. *Matthew 2: The Magi Following the Star to Bethlehem*, signed and dated 84.
5. *John 19: It is Finished*, signed and dated 84.
6. *John 20: The Empty Tomb*, signed and dated 83.

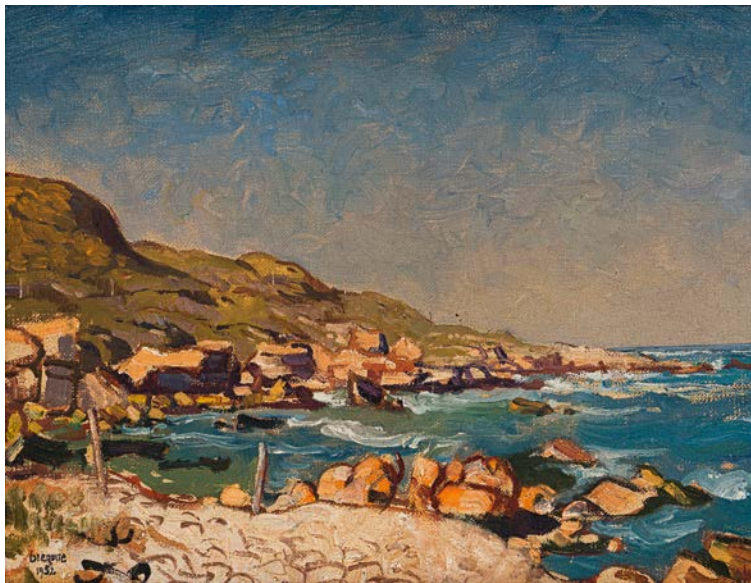
These works were painted for and donated to St George's Anglican Church in White River when the artist was a member of the congregation.

The proceeds from the sale of this lot will benefit The Keith Alexander Fund administered by the church.



St George's Anglican Church, White River (Photograph: Supplied).





382

382

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Coastal Landscape

signed and dated 1952

oil on canvas

30 by 38,5 cm

R30 000 – 50 000



383

383

Walter Meyer

SOUTH AFRICAN 1965–2017

Boats at Lüderitz, Namibia

signed with the artist's initials

and dated 07

oil on canvas

63 by 78 cm

R40 000 – 60 000



384

384

Walter Battiss

SOUTH AFRICAN 1906–1982

Group of Bathers

signed and dated 1978

watercolour on artist's board

35 by 47,5 cm

R40 000 – 60 000

385

Walter Battiss

SOUTH AFRICAN 1906–1982

*Wandering Nude, from the series
'The Wandering Nude'*

signed

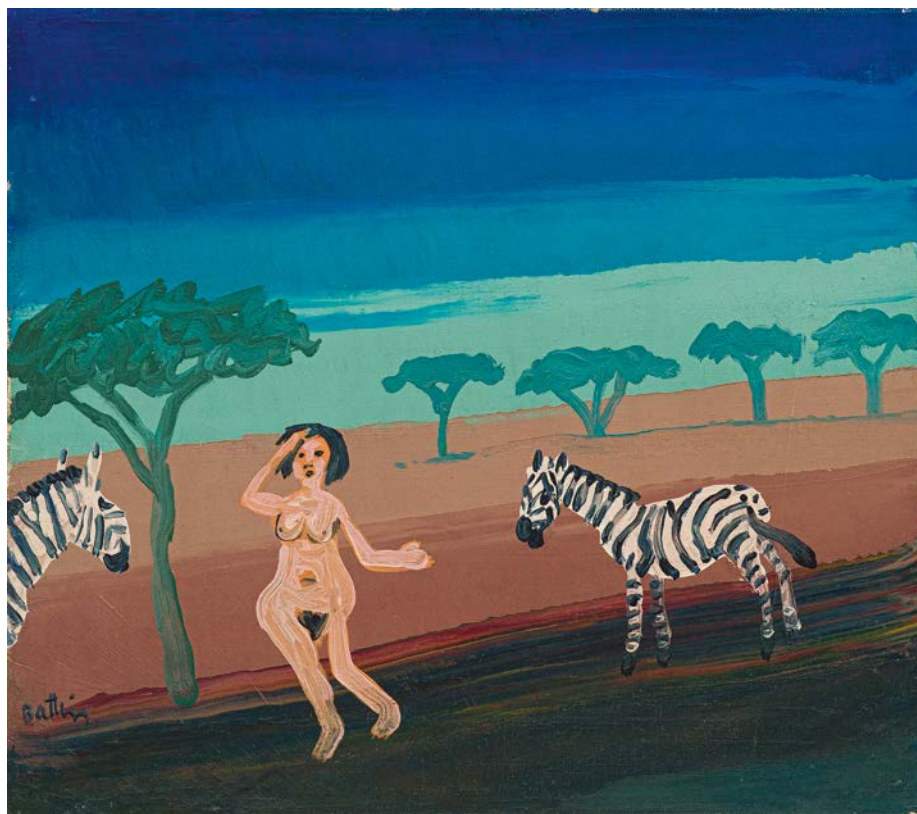
oil on canvas

36 by 40,5 cm

R150 000 – 200 000

PROVENANCE

The Walter Battiss Estate.



386

Walter Battiss

SOUTH AFRICAN 1906–1982

Two Robed Figures

signed

oil on canvas

25,5 by 30 cm

R180 000 – 240 000





387

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Johannesburg

signed; dated 67 and inscribed with the artist's name and the title on the reverse

oil on canvas

92 by 61 by 3 cm, unframed

R30 000 – 50 000

388

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Conflict

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

oil on board

121 by 78 cm

R40 000 – 60 000



Hannatjie van der Wat's range of artistic expression is evident in the three lots on this sale. Having studied under Maurice van Essche in the 1940s and Sydney Goldblatt in the 1960s, both of whom emphasised the importance of a good structure to underlie an art work, Van der Wat naturally developed from an organic, gestural style of painting – 'her forms abstract and painterly, suspended in vague, undefined surrounding'¹ (Lot 387) – to an exploration of a post-painterly abstraction, characteristically with flat, geometric and striped compositions (Lot 389). Her experimentation with ceramic sculpture in the 1970s led to a return the organic, with a new 'spontaneous, humanised vigour'² (Lot 388).

1. Esme Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema, page 467.

2. *Ibid*, page 468.

389

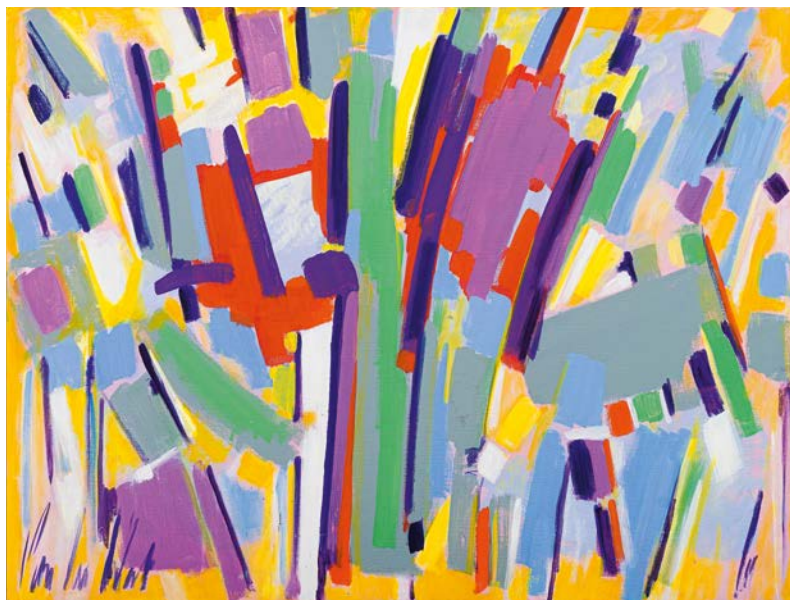
Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Abstract Composition

signed
oil on canvas
91 by 120 cm

R30 000 – 50 000



390

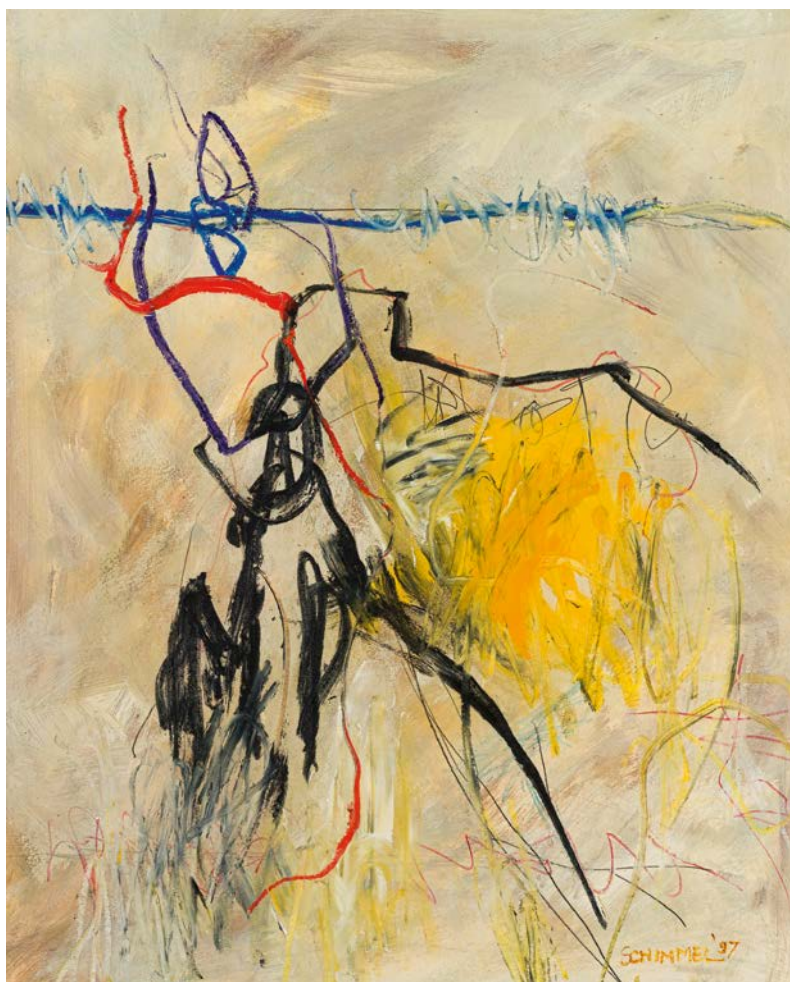
Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract Composition #703

signed and dated '97; inscribed #703
on the reverse
mixed media on paper
56,5 by 45 cm

R25 000 – 35 000



Bertha Everard

SOUTH AFRICAN 1873–1965

Spring Evening, Longueval

signed; dated 1926 and inscribed with the artist's name, the title and 'property of LE Haden-Leigh' on a label adhered to the reverse; dated 1926 and inscribed with the artist's name, the title and the medium on a label adhered to the reverse
oil on canvas laid down on board
70 by 52 cm

R70 000 – 90 000**LITERATURE**

Louisa Eriksen-Miller (2002) *Landscape as Metaphor: The Interpretation of Selected Paintings by (Amy) Bertha Everard*, unpublished MA dissertation, University of Natal, Pietermaritzburg, illustrated as fig. 95, titled *Road to Longueval*.

In March 1926, Bertha Everard, her sister Edith King, and her daughter Ruth, visited Delville Wood, where a series of engagements in the Battle of the Somme had taken place during WWI. The 1st South African Infantry Brigade had been involved in the battle and suffered severe casualties. The wood was all but destroyed in the conflict and when the women visited the site ten years later, the signs were still very much in evidence. Everard returned to the battle field day after day to paint the landscape, and produced at least ten pictures that focused on the mindlessness of war made so clear by the wounded earth in front of her, the charred, split or mangled trees, the water-filled craters and the deep, empty trenches.¹

During this visit, Everard and her family stayed in the nearby village of Longueval, which had also been badly damaged after weeks of artillery fire. The present lot is one of two the artist painted of the village at this time, focusing on the line of telegraph poles and the wind pump. The other, titled *Longueval*, is in the Iziko South African National Gallery collection in Cape Town, below.

1. Frieda Harmsen (1980) *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: JL van Schaik, pages 122 to 125.



(Photograph: Iziko South African National Gallery, Cape Town)





392

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Copper Pot with Aloes

signed with the artist's initials

oil on canvas

58 by 45 cm

R90 000 – 120 000

While undoubtedly one of the country's most accomplished painters, and a stand-out pastelist, Robert 'Gwelo' Goodman too often escapes the attention he deserves. Immersive and memorable paintings of Cape Town landmarks, quick and icy Drakensburg streams, quiet and ambassadorial interiors, flashy still lifes, and Cape Dutch façades in dappled light, all typically animated with short, flickering strokes of pure colour, mark out a prolific and impressive career. Major private collections have inevitably included choice examples, while few state institutions are without noteworthy Gwelos in their survey holdings. The six

genre-spanning examples laid out here (Lots 392 to 397), executed in different mediums and across four different cities, give just a glimpse of the artist's skill, confidence and variety.

It is worth remembering that Robert Goodman was born in Taplow in Buckinghamshire in 1871. He moved with his family to the Cape in 1886 (the year Johannesburg was established and the year another great landscape painter, Henk Pierneef, was born in Pretoria). He took up lessons with the experienced Liverpoolian JS Morland, the first president of the South African Society of Artists, and at the turn of the century considered the



393

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Woodley, Durban

oil on canvas

30,5 by 41 cm

R100 000 – 140 000**PROVENANCE**

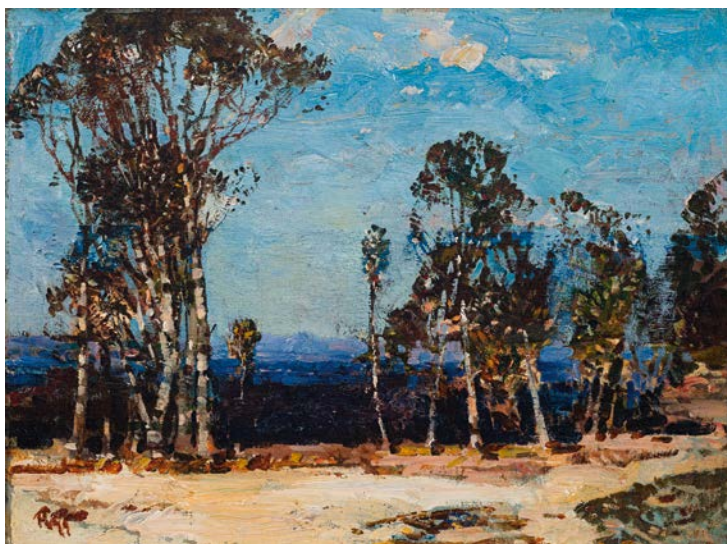
Justin Mackeurtan, Esq.

LITERATURE

Joyce Newton Thompson (1951) *Gwelo Goodman: South African Artist*, Cape Town: Howard Timmins, page 145.

doyen of local painters. With Morland's financial help, and on his advice, the young Goodman continued his training at the Académie Julian in Paris from 1895 – guided by William Bouguereau – before moving to London in 1897, where he based himself until 1915. He travelled frequently during this period, mainly to the Continent, but also to India and back to South Africa occasionally. Returning to England from South Africa in 1901, where he had recorded scenes from the Anglo-Boer War front, he chose to adopt the name Gwelo in the hope of standing out in the London art scene. This necessitated his now famous 'RGG' monogram.

Gwelo travelled widely in Europe, and clearly had an affection for Italy. He visited Venice in 1910, and was taken by the dancing light so unique to the city. Flashing colours glinting off water, and shadows settling on Istrian stone, particularly suited his pastel style. Lot 397 catches the artist working en plein-air overlooking the Ponte de la Piavola, and justifies one of his often-quoted claims: 'Pastel is capable of a richness and velvety depth of colour impossible in any other medium!' In Lot 396 he chose to paint the Florentine skyline, across the Arno, probably from the Piazzale Michelangelo, in 1912. In this spirited picture the city is



394

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Constantia Nek

signed with the artist's initials
oil on canvas laid down on board
31 by 40,5 cm

R60 000 – 80 000

a shifting vision of terracotta, amber and white, anchored by the unmistakable silhouettes of Santa Maria del Fiore and the Palazzo Vecchio. It is particularly interesting to compare this picture to the later views he painted of the Cape Town City Bowl from Bo-Kaap (see Lot 565, October 2018), or the Bay of Natal from the Berea (see Lot 307, November 2018).

From the late 1910s and early 1920s, having returned to Cape Town permanently in 1915, he produced a broad series focused on Cape Homesteads (of which the illustrations for Dorothea Fairbridge's *Historic Houses of South Africa*, published in 1922, was only a small part). During this period, he notably introduced interiors and still lifes into his exhibitions too, perhaps as a reaction to the market. Lot 392, *Copper Pot with Aloes*, is a fine example of

the latter genre: the pot's reflective quality is skilled, while the gleaming crimson of the tubular flowers are in striking contrast with the patchwork of grey, lilac and cream dabs that form the background.

Gwelo's interest in Cape vernacular architecture moved to a practical conclusion: towards the end of his career, and often working alongside Ivan Mitford-Barberton in the then Natal Province, he played a major role in the so-called Cape Dutch Revival. Although he never received formal training, many of his renovations, adaptations and designs made a lasting-enough impact to establish a style of sorts: 'Gwelo Colonial' was a term loosely used on the Natal coast well after the artist-architect's death. His first serious foray into architecture, however, was in assisting with the restoration of Woodley,



395

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Mont-aux-Sources

signed with the artist's initials
oil on canvas
43 by 58 cm

R120 000 – 160 000

the home of Douglas Mackeurtan in Musgrave Road, Durban. If some of the correspondence between him, Mackeurtan and the architect Wally Paton is to be believed, Gwelo's prescriptive design suggestions were rarely questioned. Lot 393 shows Woodley's white-washed, Goodman-Paton façade set high on a slope above remarkable gardens. The surface of the painting is nothing short of jewel-like: controlled dashes of lime, vermillion, yellow and violet create a beautiful, shimmering effect. Gardens were certainly a favourite subject for the artist, and other outstanding examples, whether painted outside Newlands House (see Lot 361, June 2012) or even facing towards the Crown Mines (see Lot 356, June 2012), have appeared in Strauss & Co salerooms over the past few years.

In most minds, Gwelo was a painter of evocative landscapes. Two typical examples, provinces apart, are featured here: Lot 394 shows a cluster of wind-beaten pines in front of a dramatic, hazy Cape panorama; while Lot 395 takes us up into a wintry Drakensberg, with Mont-aux-Sources on the horizon and the nearer peaks and rockfaces glinting in the sunshine.

Supposedly distrustful of the auction process, Gwelo made arrangements in his will to have the remnants of his studio, including a number of fine paintings and pastels, exhibited at Cannon House, his home in Newlands, and then sold *in situ*. He died in March 1939.

1. Joyce Newton Thompson (1951) *Gwelo Goodman: South African Artist*, Cape Town: Howard Timmins, page 29.

396

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

View of Florence

signed with the artist's initials

oil on canvas

36 by 46 cm

R120 000 – 160 000

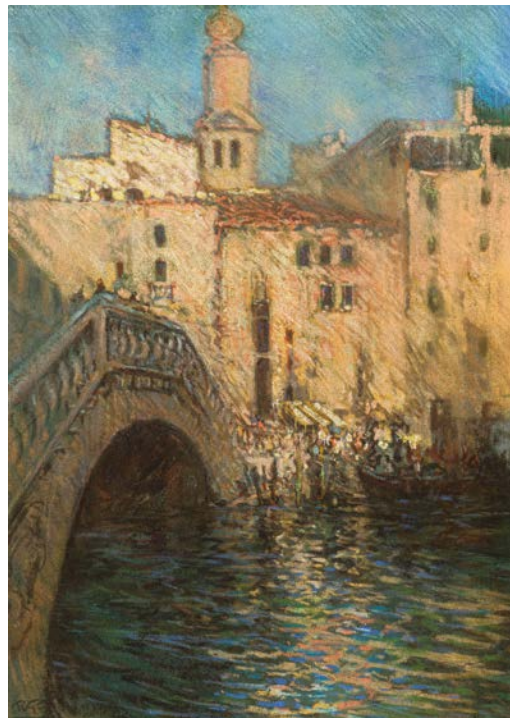
PROVENANCE

Justin Mackeurtan, Esq.

LITERATURE

Joyce Newton Thompson (1951)

Gwelo Goodman: South African Artist, Cape Town: Howard Timmins, page 145.



397

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Ponte de la Piavola, Venice

signed with the artist's initials; dated

1910 and inscribed with the artist's

name and the title on the reverse

pastel on board

48 by 30,5 cm

R25 000 – 35 000

398

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Sebastiaan

1948

carved yellowwood with steel stand
full height: 183 cm excluding stand;
width: 30 cm; depth: 23 cm, in two
parts

R200 000 – 300 000

PROVENANCE

Purchased by the current owner from
the artist's estate in the late 1980s.

EXHIBITED

Stellenbosch University Museum,
Prestige Memorial Exhibition, 15 July to
28 August 2010.
Association of Arts Gallery Cape
Town, *Johannes Meintjes: Paintings,
Drawings, Sculpture*, 8 to 18 March
1950, cat. no. 68 (titled Jónatan).

LITERATURE

Johannes Meintjes (1948) *Dagboek
van Johannes Meintjes II*, Molteno:
Bamboesberg, the process of making
the work is described on page 64.
A number of press reviews of the
exhibition at the Association of Arts
Gallery, Cape Town, in 1950 mention
the sculpture: Deane Anderson, *Cape
Argus*, 9 March; Ruth Prowse, *Cape
Times*, 9 March; Bernard Lewis, *Die
Suidsterm*, 10 March.



Sebastiaan in Johannes Meintjes's studio
in Cape Town, 1948
(Photograph: Anne Fischer.)

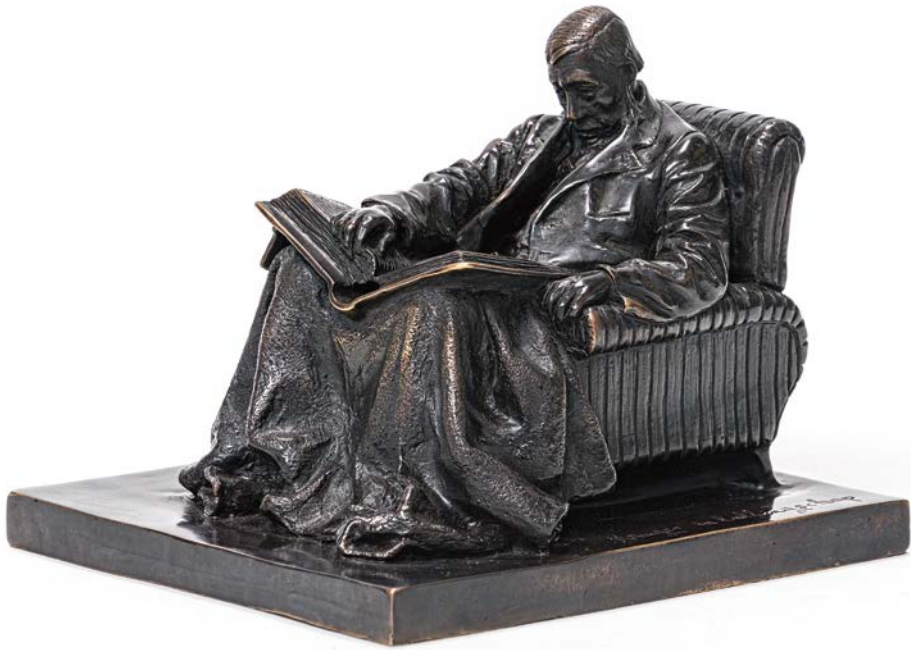
The present lot is carved from a
yellowwood roof beam taken
from the historic homestead
Grootzeekoegat, near Molteno
in the Eastern Cape, the former
family farm and home of the artist
Johannes Meintjes. The work
referred to as *Jónatan* in the artist's
diary was titled *Sebastiaan* upon
completion. The actor Bill Curry
(1931–2015), 17-years old at the
time, was the model who posed
for the sculpture.

Meintjes wrote in his diary as
the work progressed: '26 Novem-
ber: My hands are filled with callus-
es, cuts and wounds; this is a result
of daily toil at the yellowwood fig-
ure that we initially named 'Karools'
in jest, but will eventually be called
Jónatan. The sculpture progresses
well. I have also been working at
it for many evenings now and my
body and middle sometimes ache.
It is particularly exhausting to work
with a 2,5 pound hammer above
your head for extended periods. I
wonder how many times I have hit
my left thumb, but it is so boring
to work with gloves – particularly
in this heat!'

After its completion, during a
studio visit from a local women's
group, Meintjes was enraged
when some of the visitors snick-
ered at the sculpture's nudity and
he promptly sawed the work in
half.

1. Johannes Meintjes (1972) *Die Dagboek
van Johannes Meintjes Deel II*, Molteno:
Bamboesberg Publishers; page 64.





399

Anton van Wouw

SOUTH AFRICAN 1862–1945

Kruger in Ballingschap

signed, dated 1907, inscribed with the title and 'SA Joh-burg' and bears the foundry mark

bronze with a black patina on a wooden base; cast by the Massa foundry, Rome

height: 18 cm including base; length: 21 cm; width: 18 cm

R250 000 – 350 000

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on page 51.

400

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Praying Rain-bird

signed

bronze with a dark brown patina on a wooden base
height: 73 cm excluding base;
width: 36 cm; depth: 17 cm

R150 000 – 200 000

LITERATURE

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, another cast from the edition illustrated on page 16.

Fred Scott (2012) *Stylistic Links: The Bloemfontein Group and other South African Artists*, exhibition catalogue, Bloemfontein: Oliewenhuis Art Museum, another cast from the edition illustrated on page 23.

Fred Scott (ed.) (2012) *Gerard de Leeuw 1912–1985: A Centenary Exhibition*, exhibition catalogue, Johannesburg: University of Johannesburg Art Gallery, another cast from the edition illustrated in colour on page 26.





401

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Winterveld

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

oil on canvas
34,5 by 44,5 cm

R500 000 – 700 000



402

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Cape Farm Landscape

signed and 1921

oil on canvas

45 by 54,5 cm

R700 000 – 1 000 000

403

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bushveld, Northern Transvaal

signed, numbered 79/100 and inscribed with 'impr' in pencil in the margin
aquatint etching
23,5 by 29 cm

R20 000 – 30 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated on page 168.



403

404

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Boy with a Hat

signed; signed and inscribed 'Oortmanspost, Klipheuwel Stasie, Kaap' on the reverse
charcoal on paper
42,5 by 28,5 cm

R50 000 – 70 000

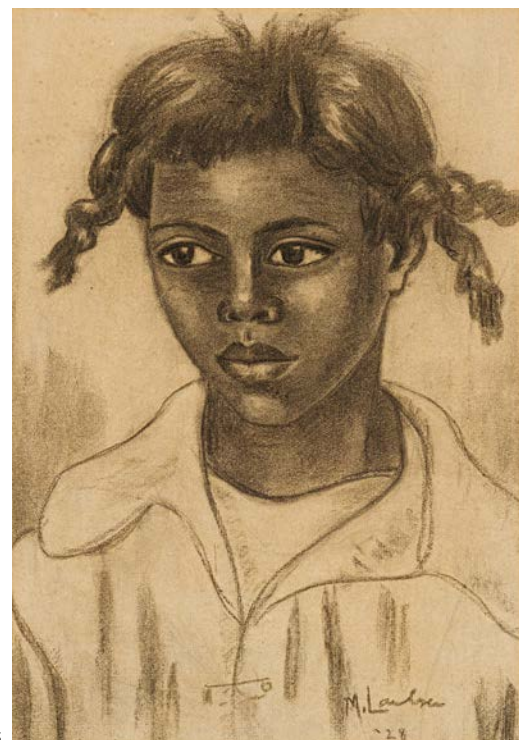
LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 257, catalogue number 956.



404

© The Estate of Maggie Laubser | DALRO



405

© The Estate of Maggie Laubser | DALRO

405

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Girl with Pigtails

signed and dated '28
charcoal on paper
40 by 28 cm

R50 000 – 70 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 785, catalogue number 1689.



406

Maud Sumner

SOUTH AFRICAN 1902–1985

Village Street Scene

signed
oil on canvas
35 by 42 cm

R120 000 – 160 000

PROVENANCE:

Stephan Welz & Co, Johannesburg,
30 August 1994, lot 341.
Stephan Welz & Co, Johannesburg,
6 November 2000, lot 495.



407

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

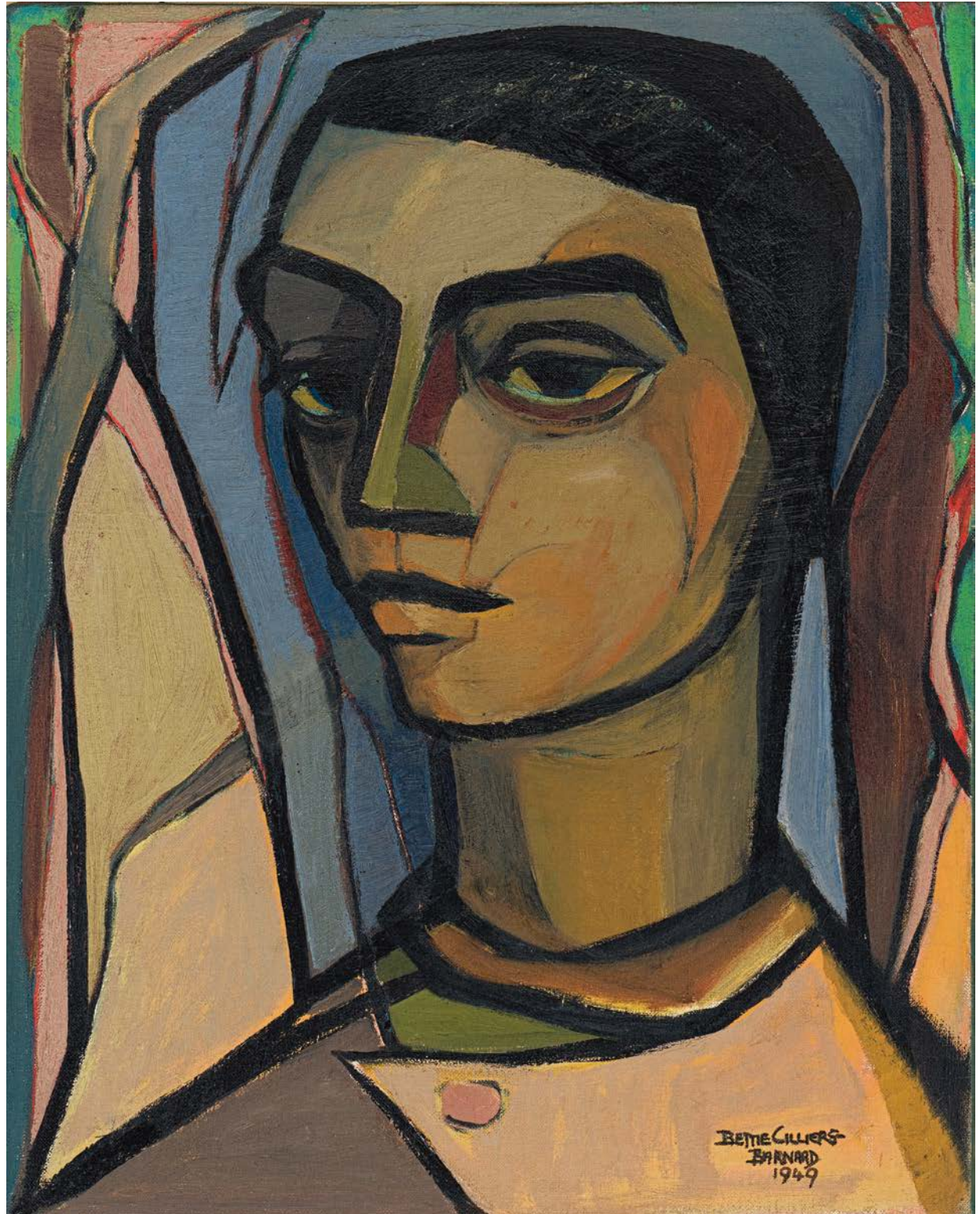
*Landscape with Purple
Mountains*

signed and dated 45

oil on canvas laid down on board

39 by 50 cm

R500 000 – 800 000



408

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Portret van 'n Man

signed and dated 1949;
inscribed with the title on
the reverse
oil on canvas
51 by 40 cm

R60 000 – 80 000

409

Frans Oerder

SOUTH AFRICAN 1867–1944

Dahlias in a Vase

1942

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

oil on board

58 by 83,5 cm

R80 000 – 100 000



410

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Kennis van die Aand

signed

oil on canvas

80 by 99 cm

R50 000 – 70 000

Kennis van die Aand references the 1973 novel by Andre P Brink. It tells the story of Josef Malan, a coloured man who kills his white lover, Jessica Thomson, because he sees no future for their relationship under the National Party government's Immorality Act, which prohibited inter-racial relationships or 'marriage across the colour bar'. The novel was a landmark in the history of censorship in South Africa, after being banned in 1974. The ban was lifted in 1982 when the English translation of the novel was published and approved by the Publications Control Board, but with an age restriction of 18.





411

Erich Mayer

SOUTH AFRICAN 1876–1960

*Eastern Free State Landscape,
two*

each signed and dated 1920

oil on board

20 by 29 cm

R35 000 – 50 000



412

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Farmstead with Chickens

signed and dated 1942

oil on canvas

43,5 by 59 cm

R140 000 – 180 000



413

Anton van Wouw

SOUTH AFRICAN 1862–1945

The Scout

signed, inscribed 'SA' and bears the foundry mark
bronze with a brown patina on a wooden base; cast by the Massa foundry, Rome
height: 24 cm including base; length: 66 cm; width: 35 cm

R900 000 – 1 200 000

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated in colour on pages 84 and 85.

J Ernst (2006) *Anton van Wouw: 'n Biografie*, Vanderbijlpark: Corals Publishers, another cast from the edition illustrated on page 77.
University of Pretoria (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co, another cast from the edition illustrated on page 30, plate A26.

Anton van Wouw, the Dutch-trained master sculptor, who had settled in the Transvaal by 1890, turned his full attention to a body of small-scale bronzes from 1907. Backed at the time by an investment syndicate, and working from a studio in Sivewright Avenue in Johannesburg, the artist modelled a number of stirring and beautiful Boer and African figures which remain some of his most popular creations. He drew heavily and sympathetically on Boer War imagery in particular, conceiving iconic sculptures such as *Slegte Nuus* (1907), *Die Noitjie van die*

Onderveld (1907) and *Paul Kruger in Exile* (1907). The present lot, *The Scout*, is part of this group, although it was likely produced a little later, certainly between 1908 and 1910. The earliest description of the work, accompanied by a photograph, appeared in *The State* in June 1910, with the reviewer marvelling at how the artist caught 'the almost painful eagerness of the eyes'.

In this compelling study in suspense, Van Wouw shows a Boer guerrilla fighter on patrol, peering over a rocky edge, his



body rigid and pressed to the ground, presumably checking on British positions. His Mauser rifle is placed to his right, under his felt hat, which has been removed to lower his silhouette. Likely thick with dust and sweat, his beard rests flat on the rockface, while some sense of the moment's tension comes from the soldier's stiff fingers, knuckles locked, straining under his weight. With much of the body under a thick blanket, but light touching the cheekbones and temples, one is quickly drawn to the soldier's composed expression: it hints at Boer grit, nerve

and discipline.

Rather excitingly, the Van Wouw literature has recently leapt forwards. Fresh research, led primarily by the University of Pretoria's Gerard de Kamper and Chris de Klerk, has shed new light on the artist's methods and casting histories. This particular casting was made under the watch of Galileo Massa who, working from his foundry on the Via del Babuino in Rome, took over many of the artist's plasters from the mid-1930s.

414-420
NO LOTS





Strauss & Co, Johannesburg

Tuesday 28 July 2020

Session 5 at 7 pm

Modern, Post-War and Contemporary Art

Lots 421–490

Including Property of a Collector

Lot 433 Gerard Sekoto *Washday, Sophiatown* (detail)



421

Walter Battiss

SOUTH AFRICAN 1906–1982

Athletics, Pretoria Boys High

signed; dated 1946 in pencil on the reverse

oil on artist's board
40 by 50,5 cm

R120 000 – 180 000

Art master at Pretoria Boys High School for a good 30 years of his life, Walter Battiss was known as a quirky and eccentric teacher. He was seconded from Park School, Turffontein in 1936 where he started his teaching career after graduating from the Johannesburg Teachers' Training College in 1932. He only left Boys High in 1964, to take up a professorship as Head of the Department of History of Art and Fine Art at Unisa.

Battiss painted various school activities, and in Lots 421 and 422 he focuses on sports events on the school campus – athletes competing on the orange earth track in an inter-house athletics meeting, and cricketers battling it out on the field now known as Hofmeyr Oval. There is something undeniably festive about marquee tents full of eager spectators and the banners arranged around the athletics track. The tall central banner is the school's flag and the others represent the three boarding houses (Rissik, Solomon and School) and the three day-boy houses

(Arcadia, Town and Sunnyside). The cricketers are playing in the Masters' League, a longstanding PBHS tradition in which internal games were arranged for boys who did not play for regular school teams. The schoolmasters would each manage a team.

In the background behind the athletics track, the copula of the main school building is just visible above the mass of trees in the middle ground. On top of the dome is the figure of a schoolboy holding a book and a rugby ball in his hands. Battiss assisted two other local sculptors, Rottcher and Gallman in carving the figure out of a solid block of kiaat wood. The figure was then cast in more permanent bronze, prompting the boys to jokingly refer to the figure as the god Mercury, as it purportedly deflected bolts of lightning from the building.

The joyous, energetic spirit of generations of boys at Boys High surfaces ebulliently in these two paintings.



422

Walter Battiss

SOUTH AFRICAN 1906–1982

Masters' League (Cricket Match)

1946

signed, dated and inscribed with the title

oil on artist's board

29 by 38,5 cm

R100 000 – 150 000



On the sports fields at PBHS, looking towards the school buildings (Photographs: Pretoria Boys High School)



© The Estate of Maggie Laubser | DALRO

423

Maggie Laubser

SOUTH AFRICAN 1886–1973

Landscape with Houses and Figures

signed
oil on canvas laid down on board
45 by 34 cm

R400 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 375, catalogue number 1689.



© The Estate of Maggie Laubser | DALRO

424

Maggie Laubser

SOUTH AFRICAN 1886–1973

Birds in a Landscape with Figure and Huts (Blue Cranes)

signed
oil on board
53 by 39,5 cm

R500 000 – 700 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 369, catalogue number 1650.



© Irma Stern Trust | DALRO

425

Irma Stern

SOUTH AFRICAN 1894–1966

Near Amanzimtoti

signed and dated 1936
gouache on paper
50 by 62 cm

R800 000 – 1 200 000



Amanzimtoti on the KwaZulu-Natal South Coast, probably in the 1930s (photograph illustrated in Karel Schoeman (1994) *Irma Stern: The Early Years, 1894–1933*, South African Library, page 76)



426

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Die Plaas naby Rustenburg,
Transvaal*

signed; inscribed with the title

on the reverse

oil on board

28 by 32 cm

R250 000 – 350 000



427

John Meyer

SOUTH AFRICAN 1942-

Landscape with Farmstead

signed

acrylic on canvas

91,5 by 120 cm

R280 000 – 350 000

428

Maud Sumner

SOUTH AFRICAN 1902–1985

View of Toledo

signed

oil on canvas

62 by 51 cm

R150 000 – 200 000



El Greco, *View of Toledo* (1596–1600)
(Photograph: Metropolitan Museum of Art, New York)

Maud Sumner lived between South Africa, France and England at various stages of her life, and works depicting views of these countries, and later of Namibia, are familiar lots at auction. Paintings of scenes in Spain are less so because she seems to have visited the country only once, in 1936. The present lot depicts the city of Toledo with its tumble of honey-coloured stone buildings rising from the Tagus River valley up to the iconic Alcázar, the fortified stone palace that dominates its surroundings from the highest point on the hill. Sumner was an ardent admirer of the Greek/Spanish late-Renaissance artist known as El Greco (Doménikos

Theotokópoulos, 1541-1614) and 'many books [on the artist] and innumerable postcards of his paintings' form part of the Sumner archive.¹ His famous *View of Toledo* (1596–1600) (above, left) was evidently a favourite, as Sumner painted a copy of it, a work that now resides in the South African state archives. Both El Greco and Sumner, in the present lot, include the distinctive Roman arched bridge, the Puente de Alcántara, but from opposite sides – El Greco from the north and Sumner from the southeast. Using Google 3D maps it is possible to navigate Toledo and its surrounds street by street, at ground level and from above, and determine that Sumner painted her view

of the city from the hill where the Toledo Infantry Academy now stands, although that building post-dates Sumner's visit. The position Sumner was painting from is visible in El Greco's view, probably the undeveloped rounded hill above the fork in the road. Sumner looks down into the river valley showing the bridge with its tall western tower rising above the Turbinas de Vargas, the city's old, now ruined, waterworks. She shows the two roads – the Ronda de Juanelo hugging the river, and the Cuesta los Cantos Doce sweeping up the hill.²

Sumner's visit, in early 1936, just pre-dates the Spanish civil war. The palace and surrounding buildings were all but

demolished by mine explosions and artillery fire during the Siege of the Alcázar which took place from July to September that year. Although the palace itself was rebuilt after WWII, a visitor to the city today would no longer be able to see the buildings on the hill exactly as they were in Sumner's day.

1. Frieda Harmsen (1992) *Maud Sumner: Painter and Poet*, Pretoria: Van Schaik, page 33.

2. Ronda de Juanelo = the Circle of Juanelo (Juanelo Turriano, an Italian-Spanish clock maker, engineer and mathematician, who worked in Toledo for the Holy Roman Emperor Charles V, from 1534; Cuesta los Cantos Doce = The Hill of the Twelve Songs.



429

Irma Stern

SOUTH AFRICAN 1894–1966

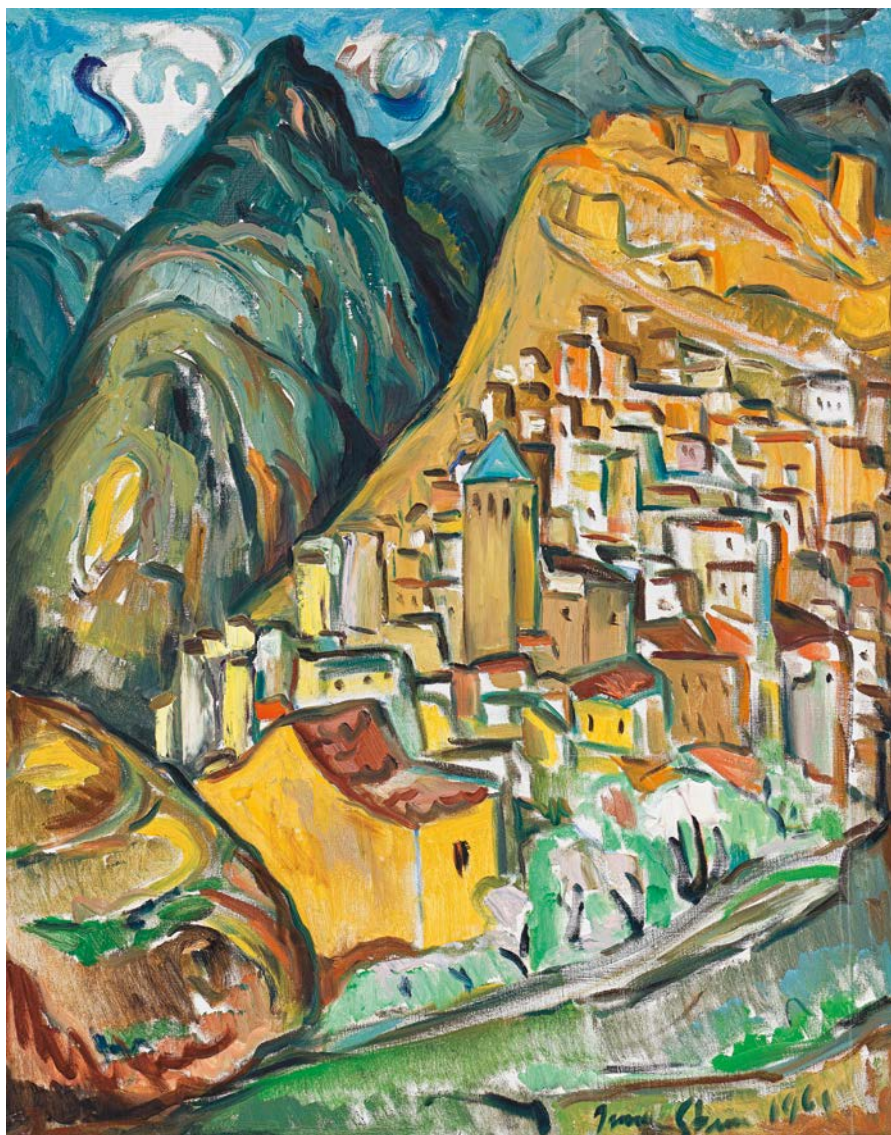
Spanish Village

signed and dated 1961

oil on canvas

90 by 71 cm

R1 000 000 – 1 500 000



© Irma Stern Trust | DALRO

Painting small, cube-like buildings nestling against a steep mountain is a subject one would normally associate with the post-impressionist Paul Cézanne, not with the expressionist Irma Stern. Other examples of this subject matter and composition can be found in singular paintings Stern executed while visiting Tuscany, Turkey, North-Africa and Madeira. Spain, which she visited in the summer of 1960, had a special allure for Stern, and her paintings of Spanish pimento harvesters and olive pickers are well-known, paintings that Neville

Dubow describes as 'lyrical figures-in-landscape compositions, loosely knit, yet held together by sweeping rhythms that bind earth, workers and sky together'.

Another well-loved subject was the harbour, in the small Spanish coastal town of Alicante, located across the road from the Carlton Hotel where she stayed. Stern vividly describes this enchanting view from her room in letters to her good friends, Richard and Freda Feldman, in Houghton, Johannesburg.² She also writes about the day trips she undertook, exploring the surrounding villages and

farms, and the numerous sketches she made, which served as inspiration when painting works such as the present lot. It exhibits a quiet lyricism, of small buildings in harmony with their dramatic surroundings.

It is also striking how similar this strong composition of cube-like buildings on top of one another is to the work of Gladys Mgudlandlu who painted numerous scenes of Gugulethu and Nyanga outside Cape Town, especially in the period 1961 to 1971. Mgudlandlu made a point of attending every exhibition Maggie Laubser

held in Cape Town, and she might also have seen some of Stern's exhibitions as well. Mgudlandlu's characteristic cube-like shanty buildings nestle against a dramatic Table Mountain in the background in a similar manner to the village in Stern's Spanish village.

1. Neville Dubow (1974) *Irma Stern, Cape Town: Struik*, page 21.
2. Sandra Klopper (2017) *Irma Stern: Are You Still Alive? Stern's life and art seen through her letters to Richard and Freda Feldman, 1934–1965, Cape Town: Orisha*, page 207.

430

Alexis Preller

SOUTH AFRICAN 1911–1975

Temple of the Sun

signed and dated '63
oil on canvas
125 by 136 cm

R1 000 000 – 2 000 000

EXHIBITED

South African Association of Arts,
Polley's Arcade, Pretoria, *Alexis
Preller*, 15 to 31 October, 1963.



For nearly four years, beginning late in 1958, Alexis Preller was engaged in an epic, all-consuming and vast commission for the Transvaal Provincial Administration Building in Pretoria. The result of endless preparatory drawings, close historical research, scaled and squared-up cartoons, and even a custom-built new studio at Dombeya, the so-called *Discovery* mural, measuring 3m in height and spanning nearly 13m across, while an enormous triumph, proved a meticulous and painstaking labour. With the sharply linear and intricate masterpiece behind him, however, he began to re-engage with a more painterly, enigmatic and fluid

aesthetic. Landmark examples included the palimpsestic *In the Beginning* (1962) and *The Golden Fleece* (1962) which, as his first exhibited out-and-out abstract painting, caused a commotion at the Pieter Wenning Gallery.

An increasing number of non-objective, scintillating canvases, many dominated by gold-encrusted surfaces or expanses of deep crimson, violet and azure, began to feature in his exhibitions. A work called *Credo* (1963), for instance, a dazzling cascade of colour fragments, was a talking point of the artist's exhibition at the Pretoria branch of the South African Association of Arts in October 1963. So too

was a memorable group of seven abstract paintings – of which the present lot must be one – all listed in the catalogue under the heading *Temple of the Sun*. While Preller was given to producing variations of a concept, the series had in common a flat, fragment-like form, whether notched, pierced or disintegrating, against a luminous or black background. Much like a tablet marked with puzzling inscriptions, or a ruin scarred with defaced hieroglyphics, a sense of ancient civilisation, a lost language, or a deteriorating history, was evocatively conjured.

Although all seven paintings in the original *Temple of the Sun* series were

uniquely titled, the habit of critics, and Preller himself, to use the catch-all title interchangeably, has caused confusion when it comes to identifying specific works. Be that as it may, this particular version of the theme, with its screaming scarlet palette and absorbing devices and scrawls, is magnificent, gripping and imposing. No surprise then that it might be the very work captured in a striking and intimate photograph (opposite), hanging low on a lime-washed wall, and given pride of place by the artist in his Dombeya home.

(Photograph: Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows* (vol. 1), and *Collected Images* (vol. 2), Johannesburg: Shelf Publishing)





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431

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Kitchen Still Life

signed; inscribed with the artist's name and the title on a Johans Borman Fine Art label adhered to the reverse carved, incised and painted wood panel with brass surround
99,5 by 121,5 cm

R350 000 – 500 000

EXHIBITED

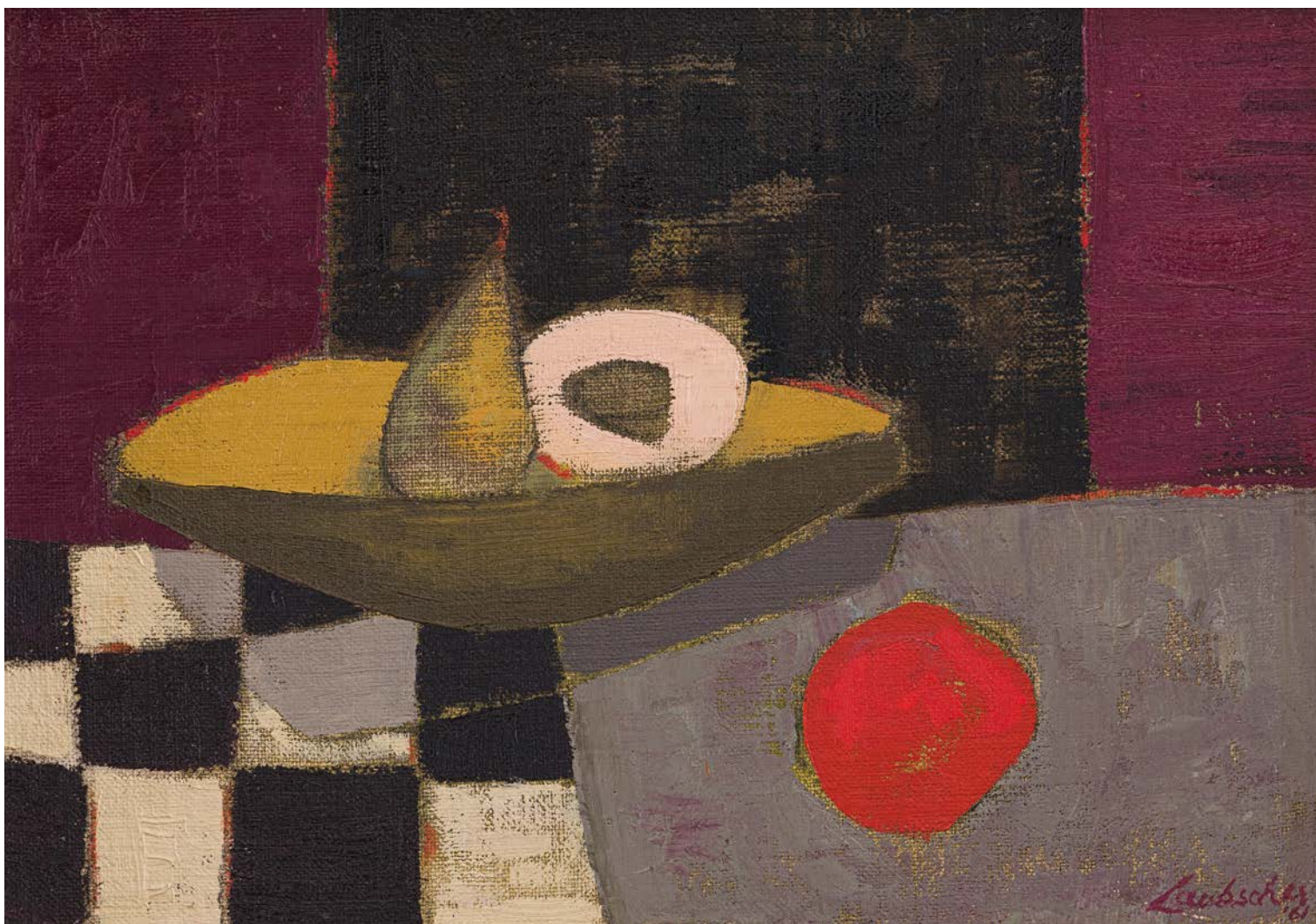
Johans Borman Fine Art, Cape Town, *Masterpiece*, 17 September to 15 October 2016.

LITERATURE

Johans Borman (ed.) (2016) *Masterpiece*, Cape Town: Johans Borman Fine Art, illustrated in colour on page 89.

Cecil Skotnes studied painting at the University of the Witwatersrand where the still-life genre was part of the new art school's parochial curriculum. His first professional exhibition in 1955, at Whippman's Gallery in Johannesburg, included still lifes. Although best known for his graphics and abstracted figural studies on incised wood panels, Skotnes did not give up producing still lifes. *The Origin of Wine* (1977), a three-panel scene for the Cape Wine Growers Association (KWW), includes a still life with fruit, fish, bottles and glasses in the left panel. After relocating to Cape Town in 1979, where he started painting again, Skotnes worked on numerous 'kitchen' paintings.

They include *Still Life with Fruit, Olives, Wine Bottle and Coffee Pot*, a similarly incised and painted wood panel that was sold for R909 440 by Strauss & Co in 2013. These kitchen compositions are typified by their classificatory arrangement of food and objects seen in variable, albeit flattened, perspective. The depthless planes of his compositions are, of course, offset by the rich texture of his panel paintings. The numerous instances of painterly energy, notably in the treatment of the white tablecloth and gorgeous detailing of the broken eggs, contribute to the visceral energy of this work, which speaks to enduring ideas of sustenance and communing.



432

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with Pear

signed and dated '61; dated 1961 and inscribed with the title on the reverse
oil on canvas laid down on board
34 by 49 cm

R500 000 – 700 000

Erik Laubscher's *Still Life with Pear*, painted in 1961, typifies the artist's paintings of the 1960s, with their graphic simplicity and flattened perspectives. In this still life, a pear in an elongated mustard yellow and olive-green bowl seems to float alongside an eye-catching red tomato perfectly placed on a flattened mauve-grey surface that suggests a table. A chequered black and white block perhaps indicates a tiled floor below the central vertical darkened block of colour, which is flanked by two bands of aubergine, giving the work a

decidedly dramatic effect.

Laubscher had studied at the Anglo French Art centre in London in 1946, where he was exposed to the work of Picasso, Braque and Matisse. His decision in 1950 to further his studies in Paris at the Académie Montmartre, where he was a pupil of Fernand Léger and Bernard Buffet, also greatly influenced his art practice. The 1960s became a period of consolidation for Laubscher with incremental innovation in the delineation of forms, flattened picture planes and bold use of colour.

433

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Washday, Sophiatown

signed
oil on canvas laid down on board
34 by 50 cm

R1 800 000 – 2 400 000

PROVENANCE

Bought by the current owner's parents from an exhibition at the Gainsborough Galleries or the South African Academy of Art in the 1940s.

EXHIBITED

Wits Art Museum, Johannesburg, *Song for Sekoto*, retrospective exhibition to celebrate the centenary of the artist's birth, 26 April to 2 June 2013.

LITERATURE

Barbara Lindop (1988) *Gerard Sekoto*, Randburg: dictum, illustrated in colour on page 57.

Barbara Lindop (1995) *Gerard Sekoto: My Life and Work*, Johannesburg: Viva Books, illustrated in colour on page 48. The date of the work is given as 1942.

N Chabani Manganyi (2004) *Gerard Sekoto: I am an African*, Johannesburg: Wits University Press, mentioned on page 37.

Gerard Sekoto Foundation (2013) *Song for Sekoto: Gerard Sekoto 1913–2013*, exhibition catalogue, Johannesburg: The Gerard Sekoto Foundation, illustrated in colour on page 148.



Sophiatown (Photograph: Bob Gosani @ BAHA).

Gerard Sekoto's colourful and animated *Washday, Sophiatown* – recorded as having been painted in 1942 – is a lively and empathetic representation of the lives of those he observed and lived amongst. He portrays his subjects with dignity and humanity, despite their extreme adversity. 'His insight of his fellow human beings within their social environment is profound. His paintings are subtle commentary on the social, political and economic circumstance.'¹

Washday, Sophiatown is dominated on the right-hand side of the picture plane by a large somewhat stark well that is straddled by a tall wooden triangular support required for the lowering and hoisting a water bucket. To the left, another more loosely formulated triangular composition shows an energetic hive of human activity, the maternal figure carrying a baby on her back is vigorously going about her task while the young girl equally energetically strides with her load from the door of the house. They are surrounded by bright white

laundry and other related paraphernalia.

Sekoto beautifully counters the many hues of dusty pinks and burnt orange with the bright blue sky, the red speckled blue length of fabric and head scarf, as well as the blue dress of the young girl. The picture is theatrically presented alongside the burnt orange fence, similarly shaded door mat and hat of the young man who emerges from the house.

After four years as a teacher near Pietersburg, now Polokwane, Sekoto took a first step towards expanding his horizons in 1939 when he moved to Johannesburg and found accommodation with cousins on Gerty Street, Sophiatown. Sokoto recalls, 'To me it was already a great excitement to have arrived at this longed-for destination of Johannesburg'. Strolling through the suburb or looking through the window of his room he witnessed the rich, varied and colourful lives of the community.

1. Barbara Lindop (1988) *Gerard Sekoto*, Randburg: dictum, page 18.



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434

Walter Battiss

SOUTH AFRICAN 1906–1982

Landscape with Figures

signed

oil on canvas

30 by 41 cm

PROVENANCE

Bonhams, London, 2 October 2013,
lot 63.

R240 000 – 280 000



TWO VIEWS OF LOT 435



435

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Reclining Figure

1984

signed and numbered 3/5
bronze with a brown patina
height: 21 cm; length: 38 cm;
width 19 cm

R200 000 – 300 000

From 1982 to 1987, while represented by Linda Givon at the Goodman Gallery, Kumalo produced a number of seated and reclining figures. It is clear that these particular sculptures were strongly inspired by sculptures by Henry Moore of similar subject matter. In addition to a number of seated figures, Goodman Gallery's records list various reclining figures – *Reclining Figure I*, *Reclining Figure II*, *Hugging Reclining Figure*, *Reclining Female Form* and *Joyous Reclining Figure* – all of which were produced during this period. As the surviving records are incomplete, it is unclear exactly which of these titles relate to the present lot. The proportions of Kumalo's seated and reclining figures are sometimes lacking but not so in this case!

Gavin Watkins



436

Ruth Everard Haden

SOUTH AFRICAN 1904–1992

The Dangerous Sea

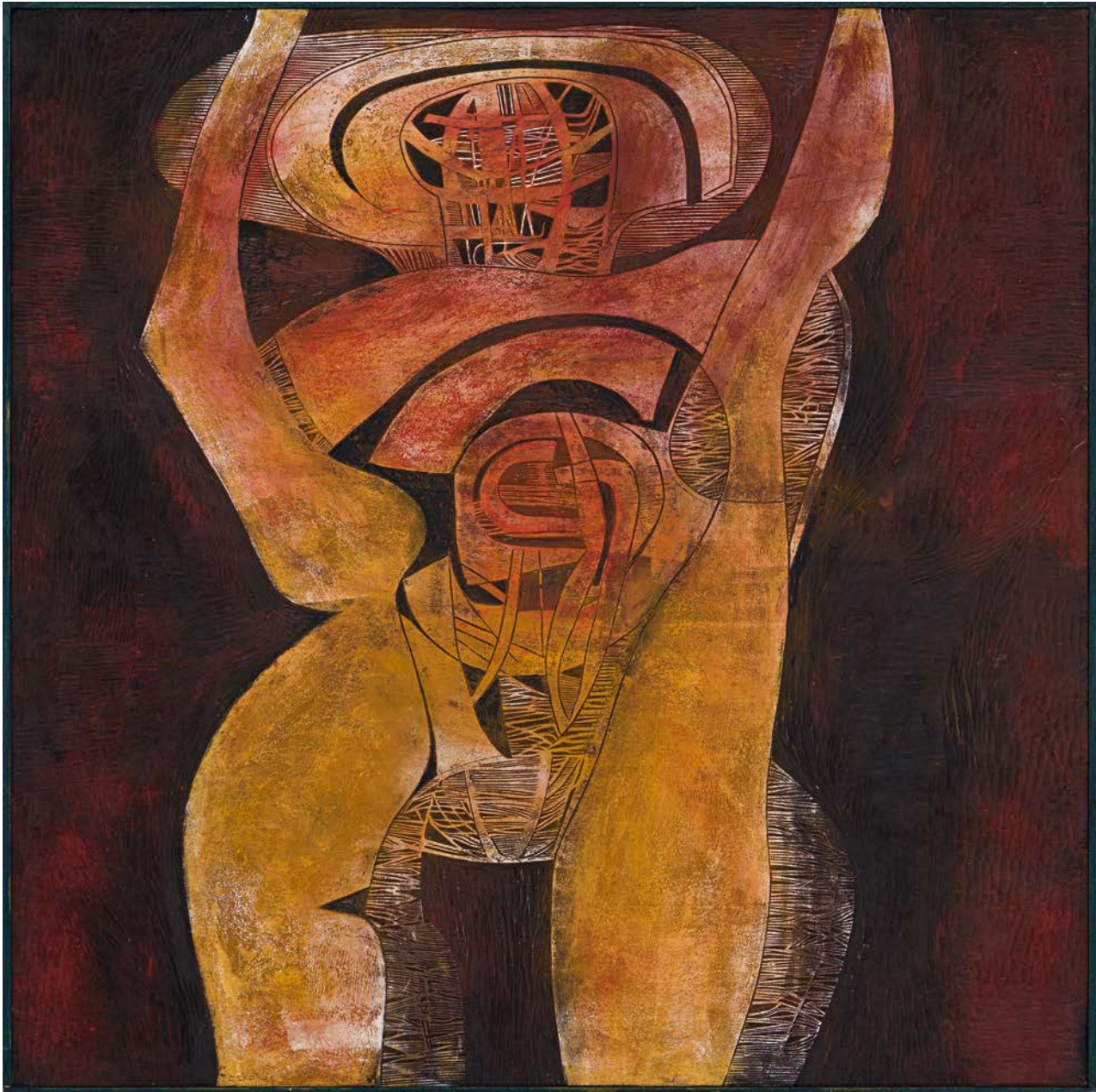
signed; inscribed with the artist's
name and the title on a label

adhered to the reverse

oil on canvas

72 by 114cm

R350 000 – 450 000



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437

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Figure with Raised Arms

signed

incised and painted wood panel

121,5 by 121,5 cm

R400 000 – 600 000

In the 1960s Cecil Skotnes's work developed from the two-dimensional woodcut prints to working with the wood block itself to create a three-dimensional sculptural object. With this, he explored colour in his work in a different way, using a range of earthy warm reds, whites, and ochres. The present lot is a great example of his craftsmanship and use of material, the large-scale wood panel, with incisions creating movement throughout the work. He sets the lighter ochres against the darker rich dramatic shades of red in the background.

Skotnes was exposed to and influenced by

German Expressionism, particularly the artists Rudolf Scharpf (1919–2014), in printmaking, and Willi Baumeister (1889–1955), with whom he shared an interest in African and Aztec art as well as prehistoric and ancient cultures. Skotnes was inspired by archaeological sites, temples, churches and museums as well as mythological, biblical and historical heroes. Throughout his career, Skotnes combined the influence of German Expressionism with traditional African aesthetics in an attempt to understand the archetypes of humanity.

Alexis Preller

SOUTH AFRICAN 1911–1975

African Head

signed and dated '53; inscribed with the artist's name on a Groninger Museum, The Netherlands, label and the artist's name and the title on two Pretoria Art Museum labels on the reverse
oil on wood panel
51 by 40,5 cm

R2 000 000 – 3 000 000**EXHIBITED**

Katzen Collection, Pretoria Art Museum, Pretoria, April 1968.

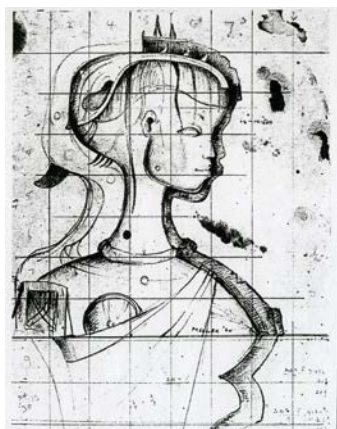
Alexis Preller Retrospective, Pretoria Art Museum, Pretoria, October 24 to November 26, 1972.

LITERATURE

Pretoria Art Museum (1972) *Alexis Preller Retrospective*, Pretoria, exhibition catalogue, illustrated in colour on page 5, catalogue no 73.

Esmé Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema, illustrated in black and white on page 10.

Esmé Berman and Karel Nel (2009) *Collected Images* (vol. 2), Johannesburg: Shelf Publishing, a work from the same series, belonging to Nelson Mandela Metropolitan Museum, illustrated in colour on pages 183 and 218.



Alexis Preller, *The Gateway*, 1949.

This small fresco-like painting on a wood panel was in all probability completed in early 1953. This would have been before Preller's study trip to Europe and Egypt to look at mural painting in preparation for his first large-scale commission for the new Receiver of Revenue Building in Johannesburg.

Two versions of this *African Head* (*I and II*) were exhibited at the HAUM Gallery in Cape Town in April 1953, with the exhibition opened by the then-director of the National Gallery, John Paris. In these two works (the present lot and the work now in the Nelson Mandela Metropolitan Museum, Port Elizabeth), the mirrored images of the same head have their origins in the earlier 1949 work, *The Gateway*, painted by Preller on his return from the Seychelles. In the larger work, *The Gateway*, twinned profiles, based on an East African ebony head in Preller's possession, face each other across a

walled walkway that leads to a small Ndebele lapa. The lapa's unusually shaped walls are decorated with characteristic geometric patterning, also seen in the later *Mapogga* works.

In *African Head*, 1953, the painting on auction, the left-hand head in *The Gateway* becomes the focus of the work. It is meticulously re-created, having been gridded and traced in the manner that historic European painters used for master works. Preller's process is revealed in a 1964 prototype sketch for a similar *Primavera* head.

The icon-like presence of the huge, freestanding female head fills the format, like a guardian at the gate. Her profile is set against an expanse of bleached aquamarine sky with its small flat-bottomed clouds. As in the forerunner work, she looms over the decorated entrance to a small Ndebele homestead. The startling scale of the objects is brought about by

the low horizon line of a barren, almost Karoo-like landscape punctuated by distant, isolated outcrops: the architectural features around the head appear distant, and miniature by comparison.

The work evokes a stark, stylised metaphysical quality. The head is surrounded by an auric echo, partly in shadow and partly in light. This 'echo' is adorned with a dorsal fin, curved red spines and punctures which seem to reveal the sky beyond. These characteristics are shared with the famous *Mozartian Fish* painted the previous year.

The female profile has an elongated nose, full lips, a strong jawline and a precisely delineated ear. Her hairstyle has characteristics of an early Ntwana or North Sotho coiffure, coloured with red ochre and neatly faceted. Strong, dark lines sweep over her face from the crown of her head but it is the staring, circular eye that rivets. It has the visual power of

the bead- or metal inserts placed in the eye-sockets of ritual, carved figures found all along the eastern seaboard of Africa. Perhaps it seems even more like the eye of a fish than that of a human. Using details like this, Preller at his best challenges and tempers the beauty and precision of his vision, opening up an inner world that is mysterious and sometimes unnerving.

His consummate skills as a draftsman and colourist are to be seen in this work with its sombre umbers, reds and aquamarines; its precision of form in the smooth surfaces played against the spiky shapes and cerulean and black circular punctuations. The delicate bloom or leaves in the right hand corner that seem almost propitiatory complete a mesmerising conception so distinctive to Preller's African vision.

Karel Nel



439

Alexis Preller

SOUTH AFRICAN 1911–1975

Nude

signed and dated '39; inscribed with the artist's name and the title on a Pretoria Art Museum label on the reverse

oil on canvas laid down on board
45,5 by 29,5 cm

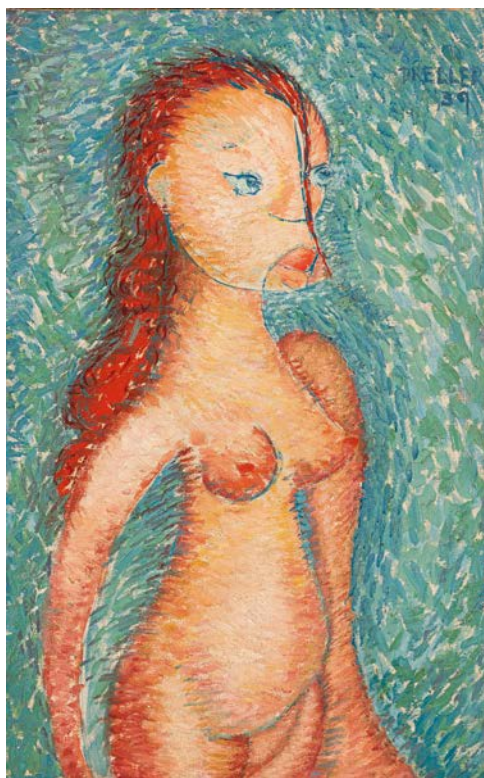
R350 000 – 500 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, October 24 to November 26, 1972.

LITERATURE

Pretoria Art Museum (1972) *Alexis Preller Retrospective*, Pretoria, exhibition catalogue, illustrated in black and white on page 24, catalogue no 9.



440

Alexis Preller

SOUTH AFRICAN 1911–1975

Three Figures, Congo

signed and dated '39

oil on canvas
73 by 56 cm

R600 000 – 800 000

In 1937, after returning from a stay in Paris, Preller was 'impatient to proceed with the development of his African theme'¹ and was convinced that in order to do this, he needed to immerse himself in what he perceived to be natural, traditional, unspoilt, rural Africa. He and his partner Christi Truter set off in a ramshackle old car, bound for Swaziland and northern KwaZulu-Natal, via the Eastern Transvaal (now Mpumalanga).² This trip proved to be a huge inspiration and it emboldened Preller to venture even further afield to more remote and unfamiliar climes in 1939. This time a small Austin van was purchased, which had the benefit of space to sleep in the back so there was no need to set up camp every night on the long journey. The car had endless mechanical problems but Alexis and Christi headed north through Zimbabwe (Southern Rhodesia) and into Zambia (Northern Rhodesia). Christi had to return to his job in South Africa, but Preller carried on into what is now the Democratic Republic of Congo. He set up camp at Lake Kivu when the car finally gave out completely, and he marvelled at the appearance and customs of the Mangbetu community he encountered there.³ He witnessed a dramatic eruption of the Nyiragongo volcano, which was an intense sensory experience that stayed with him and informed his work for years.

The present lot dates from this time, and the three figures are depicted against an expressionistic green-blue background that seems to include the volcanic eruption on the left. The exaggerated, artificial colour use continues a breakthrough



Preller made earlier, which he described in a letter dated 1937 to his sister Minnie. He wrote about how he was working on 'a large picture of my new [African] form – a landscape of natives walking down a hill with pots of food on their heads ... Here the colour is marvellous. The intensest I could find of each shade, terribly fierce'.⁴

The composition in the present lot seems to be a reworking of this earlier scheme, which was characteristic of Preller's practice throughout his life, and the colour here is equally intense. The figure in the centre carrying a gourd on her head is a generic African 'type' he might have distilled from actual women he saw on his travels but the two flanking figures, coloured surely with the most modern, industrially-produced pigments in Preller's paintbox, have the presence and three-dimensionality of Mangbetu carved wooden standing figures he would probably have come across in Lake Kivu.

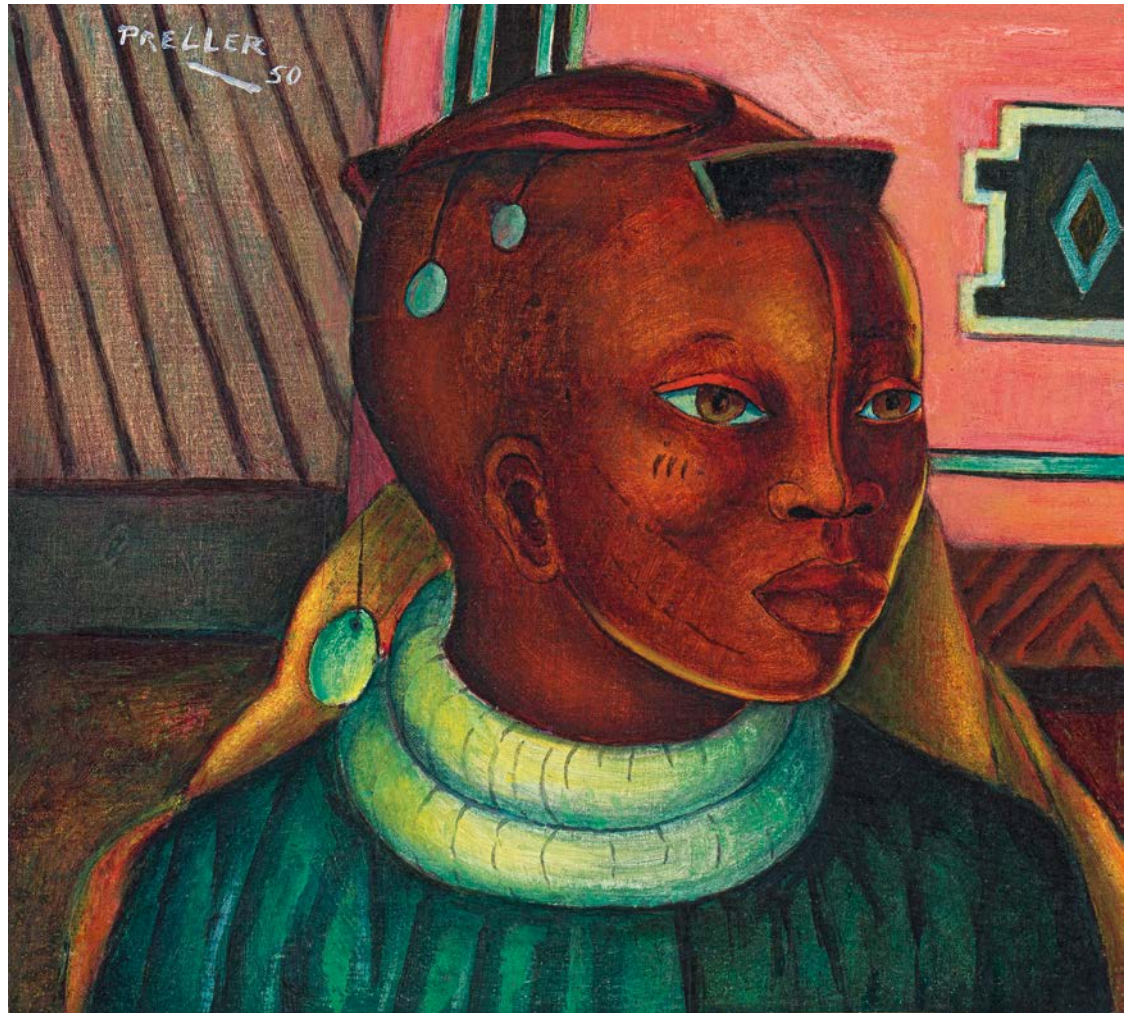
Preller's stay in the Congo was cut short by the outbreak of WWII and he made his way back to South Africa with difficulty, by riverboat and train, to join the army and serve in a field ambulance unit of the SA Medical Corps, where he could contribute without compromising his principles by carrying a weapon.

1. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows* (vol. 1), Johannesburg: Shelf Publishing, page 39.

2. *Ibid* page 41.

3. *Ibid* page 52.

4. Letter to Minnie, 24 April 1937, quoted in Berman and Nel (2009), page 35.



441

Alexis Preller

SOUTH AFRICAN 1911–1975

Head of a Mapogga Woman

signed and dated 50; inscribed with the artist's name and the title 'Head of a Native Girl' on a Pretoria Art Museum label adhered to the reverse oil on wood
26 by 28,5 cm

R600 000 – 800 000

In a documentary made for broadcast on television by the SABC, Alexis Preller is described as 'a man who collected images' and he particularly searched for images in his everyday life, in his travels on the continent, and in books on art and mythology, that represented an idea of Africa, not so much as it is, or was, but as he imagined it to be.¹ He was particularly interested in the costumes worn by the Ndebele women (or at that time more commonly known as 'Mapogga') who lived near Pretoria, and the colourful geometric murals they painted on the walls of their homesteads. Much of what is nowadays thought to be 'typical' Ndebele visual style and material culture is in fact of fairly recent origin, only developing in the 1940s in response to particular political, social and economic conditions prevailing at the time, rather than time-honoured traditional practices.^{2,3} Nevertheless, this represented for Preller a link to an arcane and mysterious Africa of the distant past that encompassed southern and central African cultures as well as Egyptian forms and archetypes.

In the present lot, Preller repeats a form that appears many times in his work. The same face appears in the various iterations of *The Kraal*, painted in the late 1940s and early 1950s, one

of which is in the Iziko South African National Gallery. The heads appear in the close foreground in each of those works, severed at the neck by the lower margin of the picture plane. In the present lot the head and shoulders are visible and the woman's rolled and padded neck rings, characteristic of many southern African traditional dress styles, can be seen more clearly. Her facial scarification and mud-packed braided coiffure, although with some historical precedent in Luba and Makonde practices in central and east Africa, and possibly sourced in part from historical colonial ethnographic photographs Preller might have seen on one of his visits to the Trocadéro (now Musée de l'Homme) in Paris, are likely to be largely a product of his own imagination and sense of design.

1. Hancock Film Productions (1973–1976) 'The World of Alexis Preller', television production commissioned by the SABC, in collaboration with Edgar Bold, Esmé Berman and the Art Institute of South Africa.
2. Elizabeth Ann Schneider (1986) *Paint, Pride and Politics: Aesthetic and Meaning in Transvaal Ndebele Wall Art*. Unpublished PhD thesis, University of the Witwatersrand, Johannesburg, page 217.
3. Franco Frescura (1990) *Accommodation or Protest? The Rise of a Wall-decorating Tradition in Rural South Africa*, online, available at <http://mobile.wiredspace.wits.ac.za/bitstream/handle/10539>





442

Edoardo Villa

SOUTH AFRICAN 1915–2011

Mother & Child

1974

painted tubular steel
height: 490 cm

R1 500 000 – 2 000 000

PROVENANCE

Private Collection, Johannesburg/
United Kingdom.

Private Collection, Johannesburg.

EXHIBITED

Goodman Gallery, Johannesburg,
Edoardo Villa Sculpture 1974, 9 to 23
November 1974.

Rand Afrikaans University,
Johannesburg, *VILLA '76 RAU*, March
to June 1976, catalogue no. 18.

Rand Afrikaans University,
Johannesburg, *Edoardo Villa
Retrospective*, May to November 1980,
exhibition monograph page 174.

House Villa, Kew, Johannesburg 2014
to 2020.

LITERATURE

Afrox Metalart (1976) *Edoardo Villa
'76*, catalogue, Johannesburg: Aprox
Public Relations Department, 1976,
illustrated on page 12.

EP Engel (ed) (1980) *Edoardo Villa
Sculpture*, South Africa: United
Book Distributors, illustrated on the
reverse side of dust jacket standing
to the side of *Confrontation* and on
page 174.

Karel Nel, Elizabeth Burroughs and
Amalie von Maltitz (eds) (2005) *Villa
at 90*, Johannesburg: Jonathan Ball
with Shelf Publishing, illustrated on
page 196.

ITEM NOTES

The Goodman Gallery invitation
(1974), the *VILLA '76 RAU* catalogue,
the *Afrox Metalart Edoardo Villa
'76* catalogue and a signed copy
of *Edoardo Villa Sculpture* (1980),
accompany the lot.

Not long after Edoardo Villa's 59th
birthday, in May 1974, the sculptor
embarked on a series of monumental
tubular steel sculptures, each
painted in a striking bright colour.
These five sculptures were Villa's first
experiments using tubular steel,
which is today regarded as the
definitive hallmark of a classic Villa
sculptural form. Not only did these
new sculptures signal the advent of
a new medium, but they also shifted
the landscape of South African
contemporary sculpture, pushing the
envelope of both imagination and
scale way beyond that of any of Villa's
contemporaries.

The importance of this new sculp-
tural direction was quickly recog-
nised by Villa's art dealer Linda Givon,
who selected *Orange Involvement*
(1974) to illustrate the dynamic trian-
gular invitation card for the *Edoardo
Villa Sculpture 1974* exhibition, which
opened at the Goodman Gallery

in Hyde Park, Johannesburg, on 9
November 1974. Three mammoth
vertical works and one horizontal
work, all of tubular steel, dominated
the exhibition. The five sculptures on
the exhibition, ranging in height from
3,5 to 5,9 metres are listed below:

- *Orange Involvement* (1974), tubular
steel (orange), height 4,85 m,
purchased by Rand Afrikaans
University (RAU)/University of
Johannesburg (UJ).
- *Composition in Light Blue* (1974),
tubular steel (light blue), height
3,5 m, purchased by the Medical
Association, Pretoria.
- *Conversation in Yellow* (1974),
tubular steel (yellow), height 5,9 m,
purchased by the Rembrandt Art
Collection, Stellenbosch.
- *Mother & Child* (1974), tubular steel
(green), height 4,9m, purchased by
a private collector Johannesburg/
UK.
- One other sculpture, not part of
the Goodman Gallery exhibi-
tion as it was only completed in
early 1975, completed the group.
It was titled in honour of Villa's
dear friend Monty Sack, an early
champion of the sculptor and a
visionary architect: *Homage to an
Architect* (1975), tubular steel (dark
blue), height 3,92 m, purchased
by the Rembrandt Art Collection,
Stellenbosch.

The sculptures are beautifully docu-
mented in an historic photogra-
ph of the *big five* taken in Villa's garden
in Kew, Johannesburg, in summer
1975 (left).

The five sculptures were exhibited
at the grand public opening of the
Rand Afrikaans University in March
1976. As a result of great public
interest and the huge success of the
VILLA '76 RAU open-air exhibition, the
sculptor was awarded the coveted
annual *Afrox Metalart* sculpture
award in 1976. *Mother & Child*
was sold a few years later to art dealer
and collector Lesley Sacks, who in
turn sold it to a private collector who
exhibited the work in the grounds
of his home in the UK. The work
was shipped back to South Africa
in 2013, and until recently, has been
on exhibition at House Villa in Kew,
Johannesburg. This work is the last
of Edoardo Villa's *big five* tubular steel
sculptures still in private hands.



LEFT The big five on display at House Villa, Kew.

443

Peter Clarke

SOUTH AFRICAN 1929–2014

Koppie and Cattle, Tessaarsdal (sic)

signed and dated 19. Nov. 1959;
inscribed with the title and catalogue
no. 8 on the reverse
gouache on paper
52 by 44 cm

R280 000 – 340 000

The Tessaarsdal period is considered formative in Peter Clarke's artistic development, with visits starting in 1949, when he still worked in the docks in Simon's Town, and continuing almost annually, often extended stays of up to three months. In around 1957, he decided to give up his job in the docks and dedicate his life to art.

In Clarke's approach to the rural farmland landscapes one notices 'a distinctly modernist agenda' with the pastoral views from Tessaarsdal 'representing the new challenges presented by the less formal qualities of a rural landscape in contrast to the more complex perspectives of man-made urban views with their demanding geometry'.¹ At the same time, the 'powerful graphic sensibility' evident in his paintings began to be explored in an extensive variety of printmaking processes, culminating in his time at Michaelis School of Fine Art with lecturer Katrine Harries from October 1961.²

The present lot, executed towards the end of 1959, shows Clarke experimenting with a style reminiscent of Cézanne and the 'bold contours and tipped up planes' of the post-impressionist landscapes are quite unlike the 'impressionistic naturalism of his earlier studies'.³ Clarke chooses to play with distance, and strip the details down to their bare essentials. Using pointillist brushwork to give his planes texture, the cows are anchored in the fields by a thin, delicately painted grey shadow. The clouds float whimsically away across a monumental sky, balancing the pictorial slope of the hills down to the left.

1. Philippa Hobbs and Elizabeth Rankin (2014) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg, Standard Bank, page 58.

2. *Ibid.*, page 72.

3. *Ibid.*, page 58–60.



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© The Estate of Maggie Laubser | DALRO

444

Maggie Laubser

SOUTH AFRICAN 1886–1973

Seagull

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

oil on board
42 by 47 cm

R400 000 – 500 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser:
Her Paintings, Drawings and Graphics*,
Johannesburg: Perskor, illustrated in black and
white on page 363, catalogue number 1611.





**Important South African Art
from the Property of a Collector**

Lots 445–490

Lot 475 Irma Stern *Congo Forest Scene* (detail)

445

Gerard Sekoto

SOUTH AFRICAN 1913–1993

The Waiting Room – Mother with Baby

1940

signed; inscribed with the artist's name, the date, the title and the medium on a Johans Borman Fine Art Gallery label adhered to the reverse watercolour and gouache on paper 25,5 by 35,5 cm

R300 000 – 500 000

EXHIBITED

Wits Art Museum, Johannesburg, *Song for Sekoto*, retrospective exhibition to celebrate the centenary of the artist's birth, 26 April to 2 June 2013.

LITERATURE

Gerard Sekoto Foundation (2013) *Song for Sekoto: Gerard Sekoto 1913–2013*, exhibition catalogue, Johannesburg: The Gerard Sekoto Foundation, illustrated in colour on page 34.

The present two lots, 445 and 446, were done near the beginning of Gerard Sekoto's career, in 1940, not long after he left his job as a teacher in Pietersburg (Polokwane) and relocated to Sophiatown, Johannesburg, in 1939, to pursue a career as a full-time artist. During the first five years of his career, with the support of gallerists, collectors, fellow artists and the press, he gained in reputation, despite the significant barriers faced by black artists at the time. His art provides a visual representation of life in South Africa for the poor black city dweller. In *The Waiting Room*, a woman with a baby on her back sits on a row of benches, waiting patiently, while in *Going Home* a group of workers carry their bags and parcels, heading home after a day's work. Sekoto's work is most appreciated for its ability to captivate the viewer, setting a scene that tells a story. The emotional interest is heightened by the colour, tone and texture of the work that aesthetically draw the viewer in. These two works show the early prowess of the artist that lead to his standing in the artworld today.



© Gerard Sekoto Foundation | DALRO



© Gerard Sekoto Foundation | DALRO

446

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Going Home

1940

signed; inscribed with the artist's name, the date, the title and the medium on a Johans Borman Fine Art Gallery label adhered to the reverse watercolour and gouache on paper 25 by 35 cm

R300 000 – 500 000

EXHIBITED

Wits Art Museum, Johannesburg, *Song for Sekoto*, retrospective exhibition to celebrate the centenary of the artist's birth, 26 April to 2 June 2013.

LITERATURE

Gerard Sekoto Foundation (2013) *Song for Sekoto: Gerard Sekoto 1913–2013*, exhibition catalogue, Johannesburg: The Gerard Sekoto Foundation, illustrated in colour on page 37.

447

Ezrom Legae

SOUTH AFRICAN 1938–1999

Man on Horse

signed and numbered 4/7

bronze

height: 72 cm; length: 36 cm;

width: 20 cm

R300 000 – 400 000**PROVENANCE**Graham's Fine Art Auctioneers,
Johannesburg, 19 May 2010, lot 119.

Ezrom Legae viewed sculpture as a symbolic medium that could be simple yet structured, to create both form and visual ambiguity. In the present lot the figure stands tall on the animal, deliberately anonymous by a flattened face and elongated neck, which reflects the influence of British sculptor Lynn Chadwick. There is emphasis on the extended abdomen and heavy thighs weigh the figure down. Even the animal remains somewhat anonymous with no distinctive head or tail. Legae's oeuvre is loaded with political, philosophical and metaphysical content. He frequently uses animal imagery in his work as a metaphor for the oppression, sacrifice, violence, and pain caused by the harsh socio-political context of the apartheid era in South Africa. Despite these political symbols, the work is able to express itself in multiple ways through its aesthetic ambiguity, a factor that may have contributed to the popularity of the sell-out exhibitions during the artist's lifetime. In an interview with Barbara Buntman the artist states, 'There should be some mystery about it. You know, you have got to search. It must be there. It must be very DARK; you must hunt for this little light!'

1. Barbara Buntman (1987) *Ezrom Legae 1976–1986*, unpublished Honours paper, University of the Witwatersrand, interview with the artist, 30 September 1986.





© The Estate of Cecil Skotnes | DALRO

448

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Visit to a Battle Site

signed; dated December 1974 and inscribed 'Series: Paintings on a Visit to a Battle Site' on the reverse oil on canvas laid down on wood panel with painted and incised found wood

122 by 122 cm

R600 000 – 900 000

PROVENANCE

Bonhams, London, 24 March 2010, lot 99.

LITERATURE

cf. Frieda Harmsen (1996) *Cecil Skotnes*, exhibition catalogue, Cape Town: South African National Gallery, other works from the series illustrated.

'I attempted to create the silences ... The battle site was Isandhlwana in Natal, but it could have been any monument to man's folly. After all, I have strode over battlefields when the smoke was still all-embracing and the roar of guns was still in my ears ... After great noise the silence is almost unbearable – it is the mind and spirit summing up the causes of the cataclysm, and those who pause to understand usually never survive. They are the spirits of reason, and our times, while taking cognisance of reasons, never indulge in reason. The creative souls can and usually do quickly sense the times and are usually first to set down their reactions. Also, at the moment of conception there is no fear. Those figures on the battle site are not the ghosts of dead men – they are the

understanding of what is to occur or the wilderness created by storm ... The silence of the battle site lets the spirits live again.'

1. Skotnes, as quoted in Harmsen (1996), page 37.



449

Alexis Preller

SOUTH AFRICAN 1911–1975

Surreal Minoan Bulls

signed and dated '54
oil on canvas laid down on board
38 by 50 cm

R2 000 000 – 3 000 000

Like many motifs in Alexis Preller's work, the bull appears in different guises and in different contexts in works decades apart. At times it is a recognisable African Nguni bull (for example in *The Herd Boy* (1949) and *The Small White Bull* (1953), bulky, humped and muscular with an impressive set of horns and a bevy of egrets in attendance. At other times, the animal is stylised to the point of becoming a decorative cypher rather than a flesh-and-blood animal (for example in *The Bull* (1956) and *Ritual Bull* (1962), sold at Strauss in October 2010 and March 2018, respectively). In the present lot the animals are almost origami, paper fold-outs, beautifully patterned, with African masks for faces and huge implausible sickle-shaped horns. Hovering Morning Glory blooms replace the birds in Preller's

other less surreal compositions.

Both styles of representation 'allude to the sacred nature and centrality of the bull to the value system of the herders of the southern and eastern African seaboard. Amongst these groups these ceremonial and monumental animals are seen to be connected to the symbolic and ancestral world. The white Nguni cattle in particular are associated and much revered within the royal clans of KwaZulu-Natal ... [T]his symbolic animal ... cosmologically resonates beyond its local context and as far back as the bull cults of Minos of Crete and of the earliest archaeological sites of Çatalhöyük in Anatolia, Turkey!'

1. Karel Nel (2018) 'Ritual Bull', catalogue text, lot 590, Cape Town: Strauss & Co, 5 March.

450

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

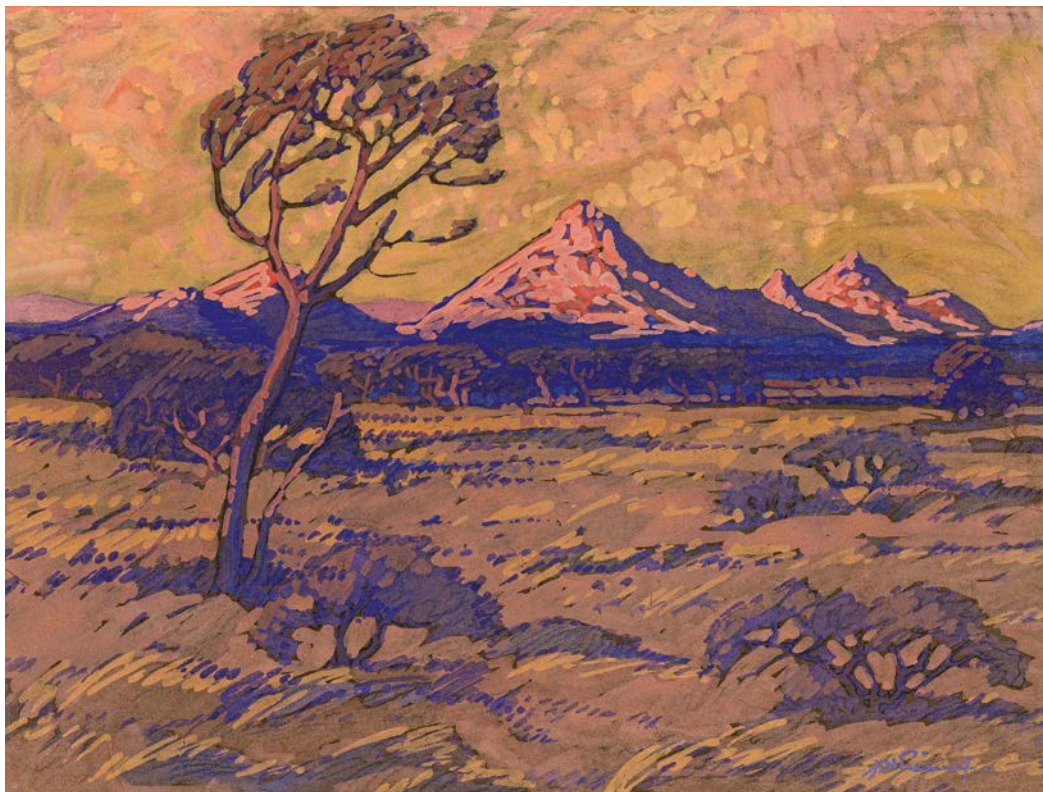
*A Windswept Tree on an
Extensive Landscape*

signed
casein on paper
22 by 29 cm

R350 000 – 500 000

PROVENANCE

Stephan Welz & Co, Cape Town,
24 February 2009, lot 373.



451

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

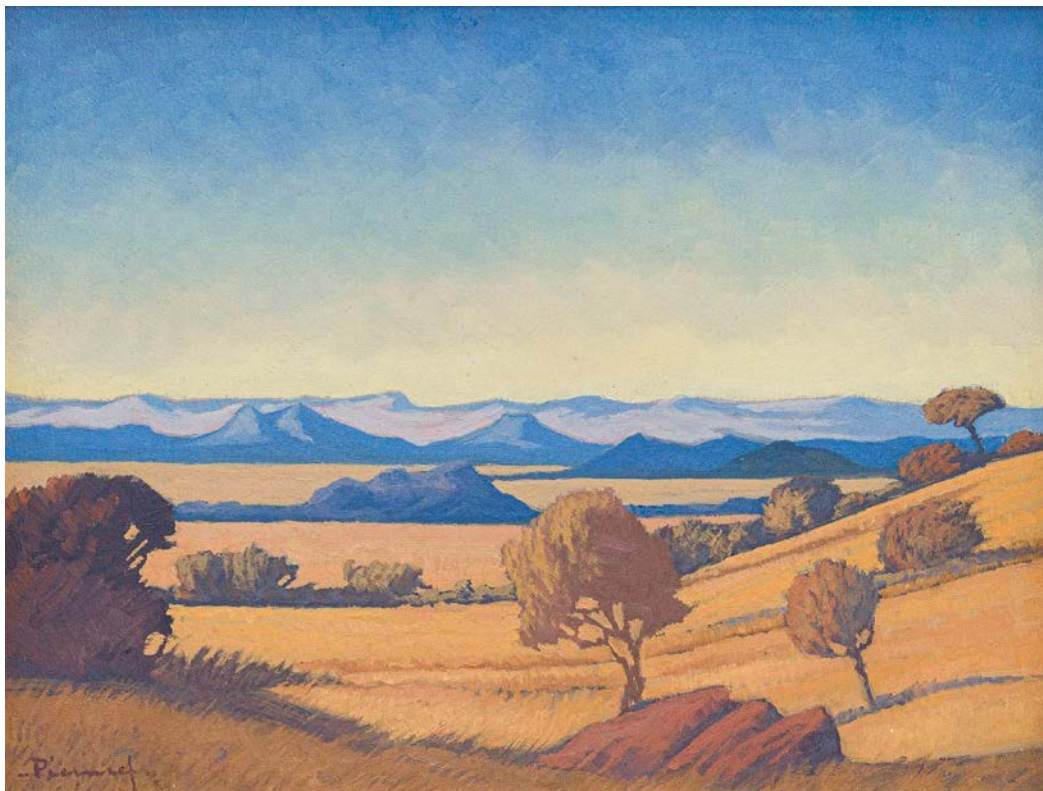
*Landscape with Distant
Mountains*

signed
oil on board
22 by 29 cm

R350 000 – 500 000

PROVENANCE

Graham's Fine Art Auctioneers,
Johannesburg, 19 May 2010, lot 39.





452

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

A Lowveld Landscape with Trees

signed and dated 45; inscribed with the artist's name and the title on a label adhered to the reverse
oil on board
45 by 59 cm

R1 800 000 – 2 800 000

Painted in 1945, this ethereal lowveld landscape displays Pierneef's mastery of composition and subtle harmonies of colour and tone.

The iconic character of these leadwood trees (*Combretum imberbe*) in the foreground is faithfully rendered in a naturalistic manner and they serve as powerful pictorial devices, creating a strong vertical aspect, linking earth and sky, and creating tension in opposition to the horizon line. Radiocarbon analyses show that leadwoods easily live for several hundred years and the oldest specimen tested in a survey by the CSIR was more than 1 000 years old when it died.¹ Because the wood is so hard, dead trees can remain upright in the landscape for as much as

80 years, and they are consequently a common component of the bushveld landscape of southern Africa

Pierneef's palette is restrained to tones of ochre, taupe, grey and russet, offset against the graduated blue backdrop of the sky. Eloquent line-work unites the elements and simultaneously describes the forms and volumes within the painting, while giving vitality to the composition. The boughs and branches of the trees intersect one another in a dynamic play of movement and in this way, under the artist's brush, this poetic composition, sculpted in light has been crystallised in time.

1. JC Vogel and A Fuls (2005) 'Life-span of Leadwood Tree's, *South African Journal of Science*, vol 101, January/February, pp 98-100, available online at <https://researchspace.csir.co.za/dspace/handle/10204/1951?show=full>

453

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

A Street Scene in Cornwall

signed and dated 1935
oil on canvas
50 by 50 cm

R200 000 – 300 000

PROVENANCE

Strauss & Co, Cape Town, 11 October
2010, lot 209.

Newly independent, out from his father's shadow, and with three successful Cape Town shows recently behind him, a young and roguish Gregoire travelled to London in February 1935. Having known poverty at home as a young man, and having developed his ability through discipline rather than formal training, his experience of Europe, and his time at the Heatherley Art School and the Central School of Arts and Crafts in London, were life-changing and style-questioning.

Gregoire produced a fantastic but small group of pictures based on a visit to Cornwall in 1935 and, no doubt, inspired by the off-kilter, naïve paintings by Christopher Wood and Alfred Wallis. The present lot, with its playfully corrupted perspective, its patches of pure colour, and its folksy figurines, is a wonderful and rare example. Comparing it to *Evening, Cape Town Harbour* (Lot 454), painted just two years prior, is particularly revealing: the artist's willingness to experiment is clear, as is the remarkable ease with which he had assimilated a Eurocentric and gentle avant-gardism.



454

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Evening, Cape Town Harbour

signed and dated 1933; inscribed with
the artist's name and the title on a
label adhered to the reverse
oil on canvas
35 by 45 cm

R180 000 – 240 000

PROVENANCE

Strauss & Co, Johannesburg,
7 September 2009, lot 25.





455

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Wale Street, Bo-Kaap

signed and dated 1938

oil on canvas

78 by 99 cm

R500 000 – 700 000

PROVENANCE

Mark McNulty.

Many of the most desirable and critically acclaimed paintings of Boonzaier's output were produced against the rich textural backdrop of Cape Town's oldest suburbs, including the historic Bo Kaap and District Six. These paintings, animated by pedestrians, give us a glimpse of life in these vibrant multi-cultural communities before forced removals of residents and demolition of buildings by the apartheid regime.

One of Boonzaier's earliest stylistic influences was Pieter Wenning, an artist whose paintings of Cape architectural heritage instilled in Gregoire an appreciation of eighteenth and nineteenth century buildings at the Cape. Wenning painted there on his first, brief, visit in 1916, and the young Gregoire would have been familiar with these works from Wenning's visits to the Boonzaier home and subsequent exhibitions which

informed and inspired the younger artist's early development.

In 1935, Boonzaier went to England to study art, first at the Heatherley School of Art in the company of Freida Lock and Terence McCaw and later at the Central School of Art. During this time, he went on painting excursions to Cornwall (see Lot 453) and in 1936 he visited Spain.

The present lot, painted in 1938 after his return from Europe and at the time of the formation of the New Group, marks in Boonzaier a new visual vocabulary informed by exposure to the work of the post-impressionists, whose work he encountered on his travels. In this work, the artist employs a looser painterly style with fresh, vibrant colours inspired by the Mediterranean light he had experienced before his return to South Africa.

456

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bosveld

signed and dated 53

oil on canvas

75 by 100 cm

R9 000 000 – 12 000 000**PROVENANCE**

Bonhams, London, 27 October 2010, lot 58.

EXHIBITEDStandard Bank Gallery, Johannesburg, *A Space for Landscape: The Work of JH Pierneef*, 8 July to 12 September 2015.**LITERATURE**Wilhelm van Rensburg (2015) *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 104.Pierneef holidaying on the farm Vreeland in Henley-on-Klip, 1953 (Photograph: PG Nel, *JH Pierneef: His Life and his Work*, 1990 (Perskor))

When facing a picture as monumental, as rewarding, and as magnificent as this, there can be no doubt whatsoever of Henk Pierneef's deep love of the bushveld. No other scene was more inspirational to the artist, and no other subject closer to his heart. Even among Pierneef's exceptional output, rarely in a single picture does one get a sense that he has at once summoned all his powers of compositional design, all his sensitivity for subdued colour harmonies, and all his flair for the grand and the dazzling. *Bosveld*, this sale's exceptional cover lot, shows Pierneef at his most iconic: the linear clarity and convincing depth is familiar – so too the hush and peace – not to mention the heavy, deeply-rooted trees fanning upwards to the sky, their

branches forming a graceful tracery through which can be seen a moody, glowing cloudburst.

Certainly one of Pierneef's mature masterpieces, *Bosveld* was painted in 1953, with his name long in lights. Over the previous half century, he had developed an ever-recognisable aesthetic, helped establish a local landscape tradition, and achieved enormous popularity and critical success. With all this behind him, little surprise then that the best paintings from his twilight years were suffused with an extra sense of ease, lucidity and confidence.

Inundated with studio visits, embassy and consulate invitations, lecture requests, and exhibition openings, Pierneef's painting time in the early

1950s was often limited. To avoid these obligations, and to clear time to work, he habitually travelled. He regularly visited *Vreeland*, for instance, the Lion-Cachet farm at Henley-on-Klip, where he would hole-up in a guest *rondavel* and paint his beloved willow trees. Significantly, he made several trips to the Lowveld in 1952 and 1953, any one of which might have inspired the present lot. Pinpointing the scene is difficult without artist inscriptions, but the flora and terrain suggests a northern territory, perhaps along the Luvuvhu or Limpopo rivers. While always favouring decorative power and divine balance over a straightforward likeness, Pierneef's knowledge of indigenous trees remained obvious. In this wide riparian floodplain, certain species are clear: an

ana tree (*Faidherbia albida*) dominates the foreground; a statuesque mopani (*Colophospermum mopane*), with its orange-tinged crown, is placed on the left of the composition, just ahead of a silvery-barked leadwood (*Combretum imberbe*). Whether or not these trees naturally appeared in such a rhythmic formation is moot: Pierneef edited the scene, no doubt, but he painted a magic bushveld view one might conjure from happy memory.

Thanks to Professors Bob and Mary Scholes from the University of the Witwatersrand for their help with the description of this lot.





457

457

Paul du Toit

SOUTH AFRICAN 1922–1986

Landscape

signed

oil on canvas laid down on board
28 by 30,5 cm

R30 000 – 50 000

458

Cecil Higgs

SOUTH AFRICAN 1898–1986

Washer Women

signed; signed and dated
March 1947 on the reverse
oil on canvas
52 by 70 cm

R35 000 – 45 000

459

Pieter Wenning

SOUTH AFRICAN 1873–1921

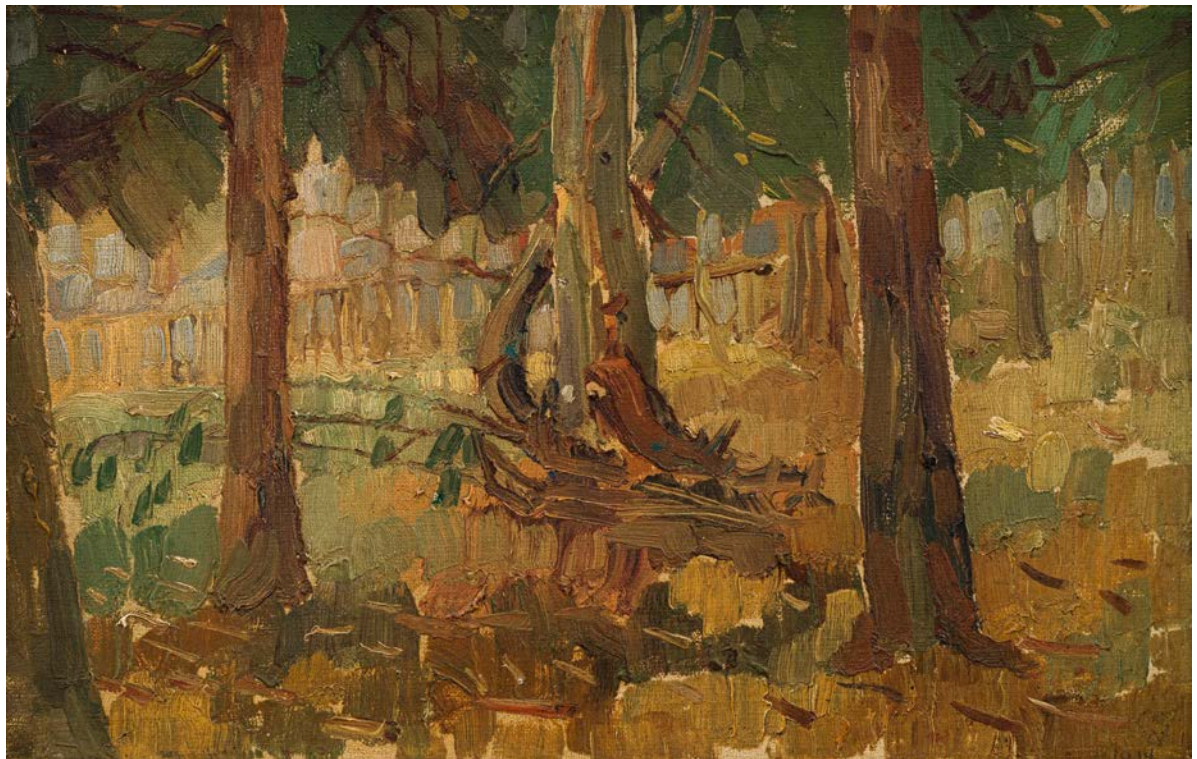
Trees

signed with the artist's
monogram and dated 1914;
inscribed with the artist's name
and the title on a Strydom Gallery
label adhered to the reverse
oil on canvas
22,5 by 34,5 cm

R100 000 – 150 000



458



459

PROVENANCE:
Strydom Gallery,
Stephan Welz & Co, Cape Town,
13 February 2007, lot 891.



460

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Houses in Pink and Grey

signed and dated 1957

oil on board

42 by 31 cm

R150 000 – 200 000

PROVENANCE

Bonhams, London, 27 October
2010, lot 65.



461

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Cape Homestead

signed and dated 50

oil on board

45 by 60 cm

R800 000 – 1 200 000



462

Pieter Wenning

SOUTH AFRICAN 1873–1921

Landscape, Pretoriaoil on board
35 by 42,5 cm**R500 000 – 700 000****PROVENANCE**Gordon Campbell Tomlinson.
Strauss & Co, Johannesburg, 1 November 2010, lot 155.
Private Collection.**ITEM NOTES**

Attending an auction of Pieter Wenning's works at Ernest Lezard in February 1919, Gordon Campbell Tomlinson, an attorney at Vredefort, author, and a major player in the second Afrikaans language movement, purchased two pictures, including the gorgeous *Landscape, Pretoria*. He paid £15, a record for Wenning at the time. While Wenning's debt to the artists of The Hague School is clear in this work, his Pretorian palette, with lush summer greens, creamy whites in the clouds, and the bright denim blue of the Highveld sky, is more vivid and dazzling. A sense of confidence and freedom comes across in the brushstroke, while exciting flashes of intense olive and terracotta punctuate the scene.



A photograph of Mr Gordon Campbell Tomlinson's sitting room – with the current lot visible at top left – that appeared in *Die Huisgenoot*, 25 June 1954.

463

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

*Zand Veld and Heather,
Riversdale*

signed and dated 1922; signed, dated
and inscribed with the title on the
reverse

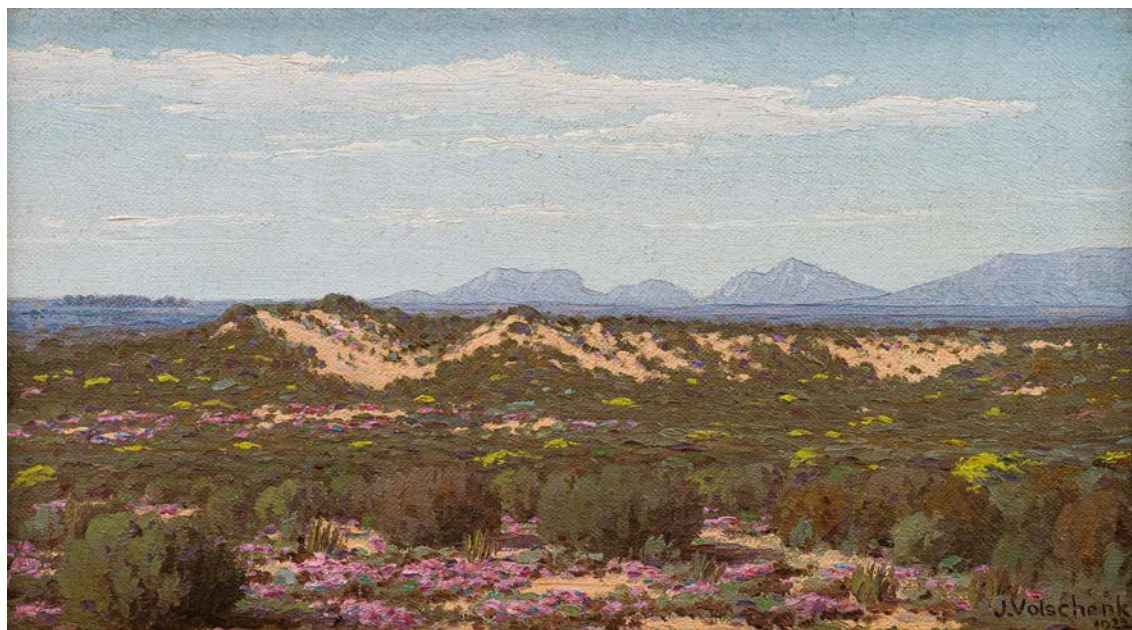
oil on canvas

18,5 by 33 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz & Co, Cape Town,
20 October 2009, lot 599.



464

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Mount Ararat, Eastern Freestate

signed and dated 1963; inscribed
with the artist's name, the title and
the medium on a label adhered to
the reverse

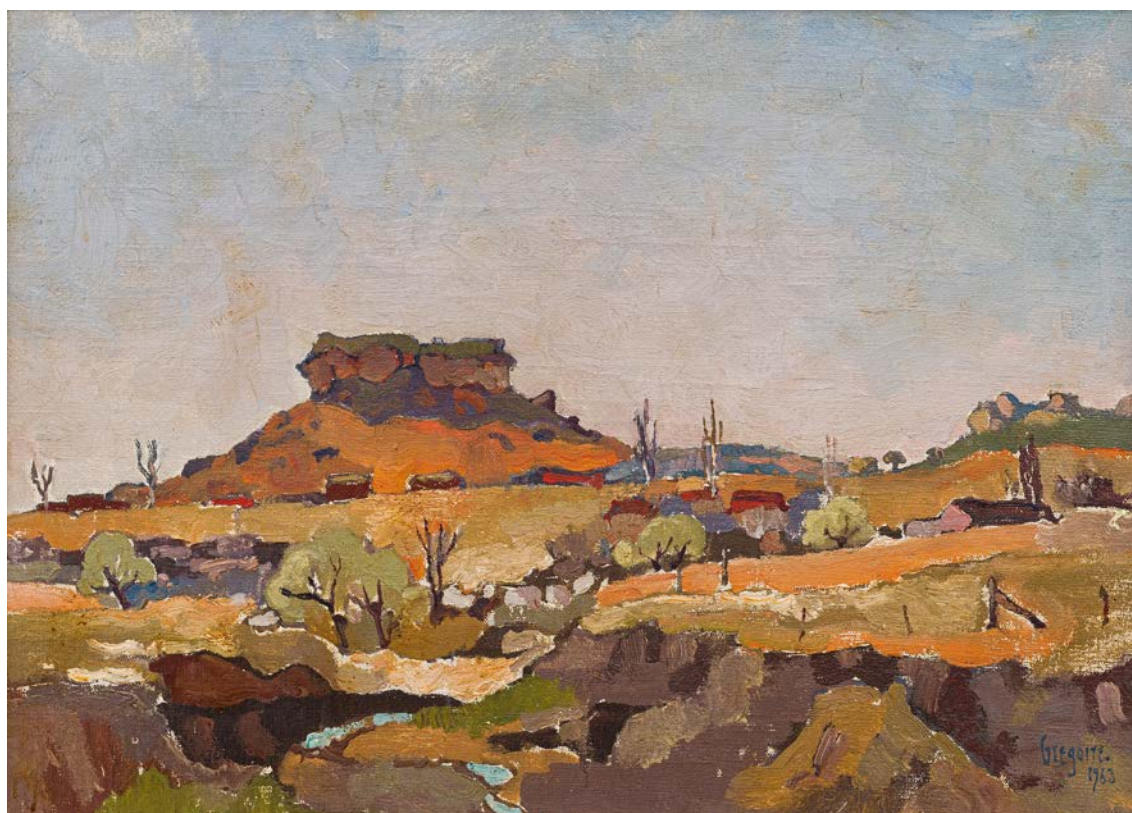
oil on canvas laid down on board

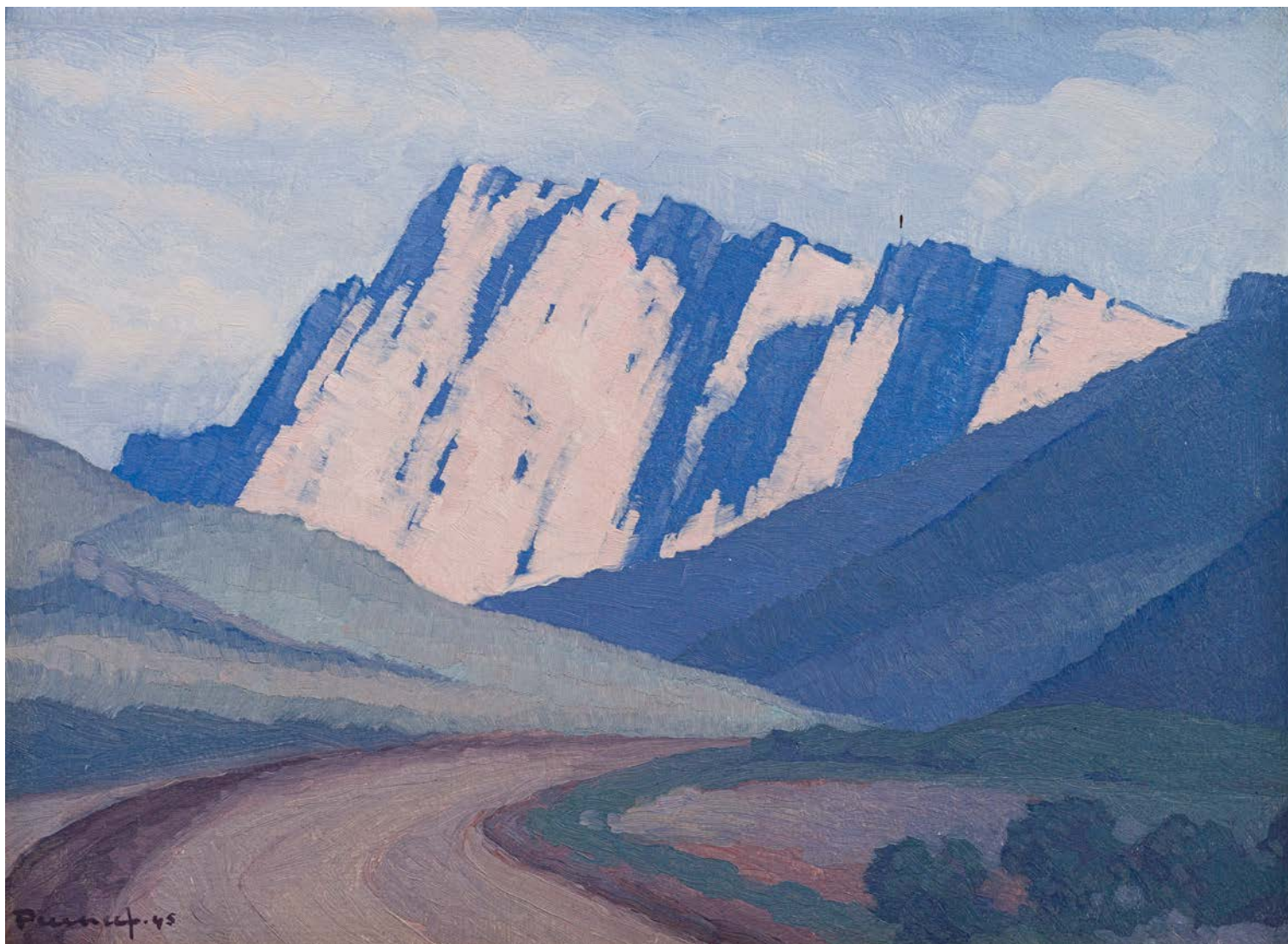
39 by 54 cm

R150 000 – 200 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
4 August 2009, lot 284.





465

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Mountain Pass

signed and dated 45

oil on board

29 by 39,5 cm

R350 000 – 500 000

466

Hugo Naudé

SOUTH AFRICAN 1868–1941

Seascape, Hermanus

signed

oil on board

25,5 by 35,5 cm

R80 000 – 120 000



467

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Huisies, Suurbraak

signed and dated 1967

oil on canvas laid down on board

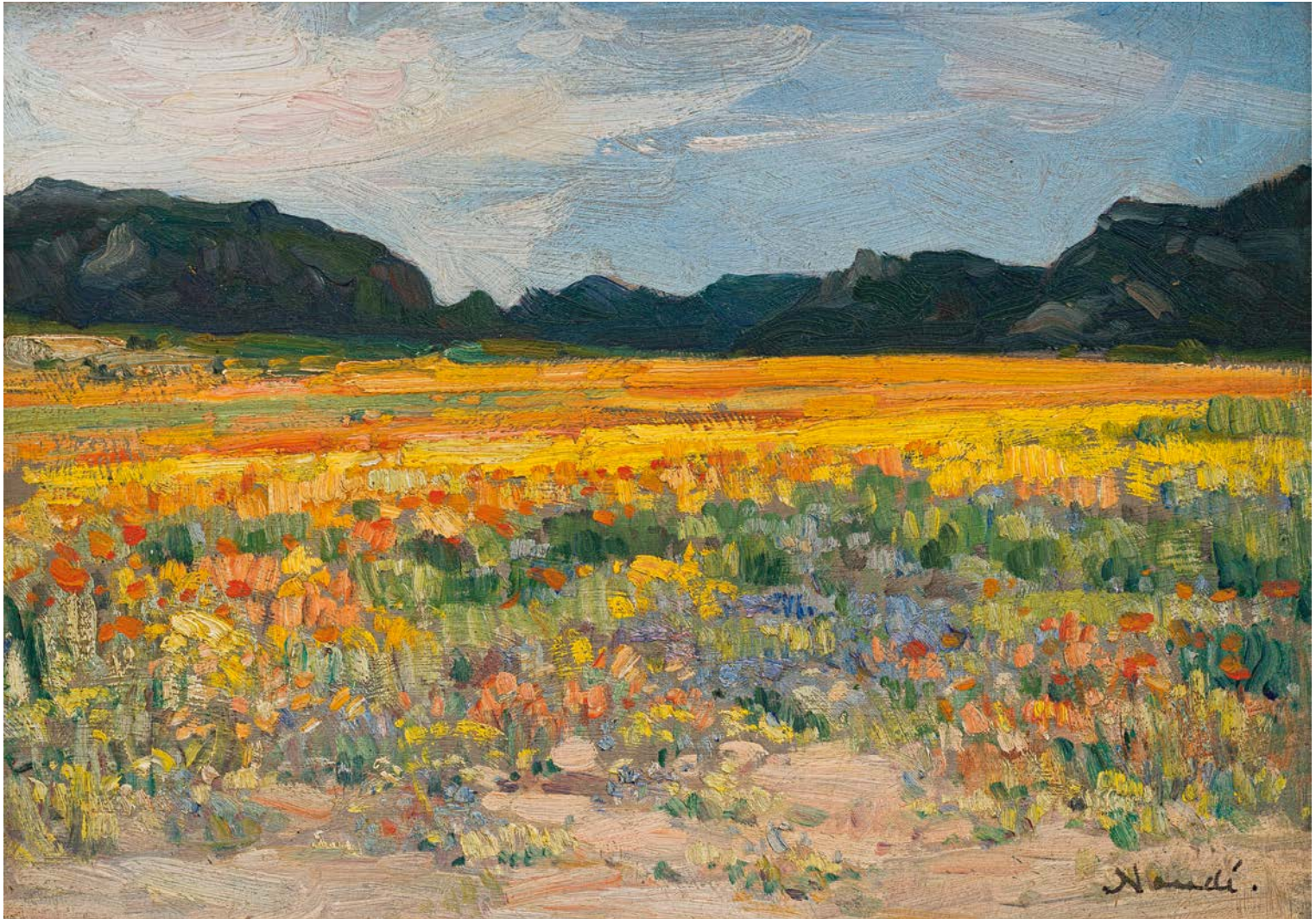
26 by 43 cm

R80 000 – 120 000

PROVENANCE

Strauss & Co, Cape Town,
11 October 2010, lot 213.





468

Hugo Naudé

SOUTH AFRICAN 1868-1941

Namakwaland

signed

oil on wood panel

24,5 by 34 cm

R150 000 – 250 000

469

Gerard Sekoto

SOUTH AFRICAN 1913–1993

The Visitor, Eastwood

signed

oil on canvas laid down on board

45,5 by 40 cm

R3 000 000 – 4 000 000**EXHIBITED**

Wits Art Museum, Johannesburg, *Song for Sekoto*, retrospective exhibition to celebrate the centenary of the artist's birth, 26 April to 2 June 2013.

LITERATURE

Gerard Sekoto Foundation (2013) *Song for Sekoto: Gerard Sekoto 1913–2013*, exhibition catalogue, Johannesburg: The Gerard Sekoto Foundation, illustrated in colour on page 102.

Not only did Gerard Sekoto never pass up any opportunity to speak out against racism,¹ but he also used every opportunity to depict the plight of its victims. As Mary-Jane Darroll writes: 'In his personal writings Sekoto clearly challenges his socio-political entrapment and that of his neighbours and fellow citizens. His artworks arose out of a consciousness, strongly sensitised by the oppressive nature of everyday life for 'non-white' South Africans. Through the depiction of domestic scenes, his work shows up the injustices of their time. Sekoto's detailed depictions of life, family and society in Sophiatown, Johannesburg 1938–42, District Six, Cape Town 1942–45, and Eastwood, Pretoria 1945–47, provide viewers with a valuable historical commentary on the prevalent social mores of the day.'²

The social, rather than the aesthetic factors were more important to Sekoto when he painted these scenes.³ An engaging social interaction is evident in the present lot, *The Visitor, Eastwood*: a local woman stands in the middle of the road, in conversation with a visiting cyclist, a scene pitted against the landscape beyond it. Sekoto flouts the conventional figures-in-a-landscape composition characteristic of such artists as Maggie Laubser by foregrounding the group, and arranging the figures in an interesting manner. In most of the works of this period, Sekoto captures people in mid-sentence, actively conversing with one another.

The landscape acts as compositional and thematic backdrop in his work, lending itself to dramatising the effects of social, economic and political realities

of the time. It configures interesting power relationships between the people depicted in the scenes. Says Sekoto, 'What I wanted to catch was the life of the people and their expressions.'⁴ The power in the present lot is clearly with the woman: she is talking to the visitor, possibly a stranger, and holding the child defensively by the arm. Is she just on the point of leaving, and about to hurry the child on? The narrative complexity of the scenes is subtly enhanced.

The formal innovation in his work and the depth of his thematic concerns, make Sekoto the true father of African modernism.

1. In Barbara Lindop (2013) *Song for Sekoto: Gerard Sekoto: 1913–2013*, Johannesburg: The Gerard Sekoto Foundation, page 20.

2. *Ibid*, page 22.

3. Mzuzile Mdudzi Xakaza, *ibid*, page 91.

4. *Ibid*, page 91.



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470

470

François Krige

SOUTH AFRICAN 1913–1994

Vase of Proteas

signed and dated 83
oil on board
28,5 by 23,5 cm

R60 000 – 80 000



471

471

Freida Lock

SOUTH AFRICAN 1902–1962

Still Life with Flowers

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

R120 000 – 160 000

PROVENANCE

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



472

472

Pieter Wenning

SOUTH AFRICAN 1873–1921

Vase of Crassulas

signed
oil on canvas
35 by 24,5 cm

R300 000 – 400 000

PROVENANCE

Aubrey Krook.
Prof Ernst van Heerden.
Strauss & Co, Johannesburg,
29 July 2009, lot 261.
Private Collection.

473

Nita Spilhaus

GERMAN/SOUTH AFRICAN 1878–1967

Figures in a Landscape

signed with the artist's monogram;
signed and dated 1960 on the
reverse

oil on canvas laid down on board
25,5 by 35 cm

R40 000 – 60 000**PROVENANCE**

Strauss & Co, Cape Town, 11 October
2010, lot 139.

474

François Krige

SOUTH AFRICAN 1913–1994

Tolbos Farm

signed and dated 87
oil on canvas laid down on board
58 by 90 cm

R250 000 – 350 000**PROVENANCE**

Bonhams, London, 14 October 2009,
lot 161.

ITEM NOTES

François Krige and his wife Sylvia had family friends, the Pienaars, who owned a farm in the Koo Valley, near the town of Montagu where the Kriges lived. Whenever the Pienaars were away, the Kriges would take care of the farm, which provided the ideal opportunity for painting excursions in the nearby hills. The present lot was painted on the farm, and it depicts a rocky outcrop with clumps of veld grass and other indigenous vegetation typical of the area, including a protea bush about to flower on the right. The artist has used a distinctly post-impressionist palette, reminiscent of Vincent van Gogh's landscapes painted while he was in Arles, and the composition brings to mind Paul Cézanne's numerous paintings of Mont Sainte-Victoire, the craggy peak near his home town of Aix-en-Provence, a motif he returned to time and again. Like Cézanne, Krige has used blocks of colour – green, yellows, blues and lilacs – to construct the forms on the picture plane, but he remains within a representational mode and has not moved as close to abstraction as the Provençal master did in his later years.



475

Irma Stern

SOUTH AFRICAN 1894–1966

Congo Forest Scene

signed and dated 1941
oil on canvas, in the original
Zanzibar frame
69 by 68 cm

R4 000 000 – 6 000 000

Best known for her energetic portraits and still lifes, Irma Stern also produced a considerable number of landscapes – in oil, gouache and tempera – throughout her career, enough to merit focus in a comprehensive 2003 survey exhibition in Johannesburg. Stern's earliest significant work in this genre dates from 1922. It depicts one of the twelve bridges on the then recently constructed Isipingo–Umzinto line of the South Coast railway, at Umgababa, a beach resort south of Durban where Stern also produced her formative figure studies. At a time when artistic practice and cultural debate held landscape portrayals in highest esteem, especially picturesque and heroic studies of unsullied and empty panoramas, Stern charted a different course in her practice. Wilhelm van Rensburg, curator of the 2003 exhibition, notes how, right

from the outset, Stern was 'aware of the intrusion of colonial culture and modes of political economy present in nature.'¹

The present lot, made during the artist's second visit to the Belgian Congo (now Democratic Republic of Congo) in 1946 and depicting a banana plantation, most likely in the Lake Kivu region, reiterates this insight. By 1946, table bananas – along with sugar, palm oil, coffee, cocoa, rubber, tea, and tobacco – formed an important, if globally marginal, contribution to Belgian Congo's overall agricultural economy.² Cultivation was split between large agri-enterprises and peasant farmers who staggered planting in forested environments in the wet foothills. Working en plein air, Stern produced a number of landscapes descriptive of Belgian Congo domesticated wilderness. The erect fronds in the foreground of

this lot are her principal subject, albeit camouflaged by a recessive landscape of vegetable greens that ultimately yields to alpine blues and an informal sky redolent of John Constable's experimental cloud studies from the 1820s.

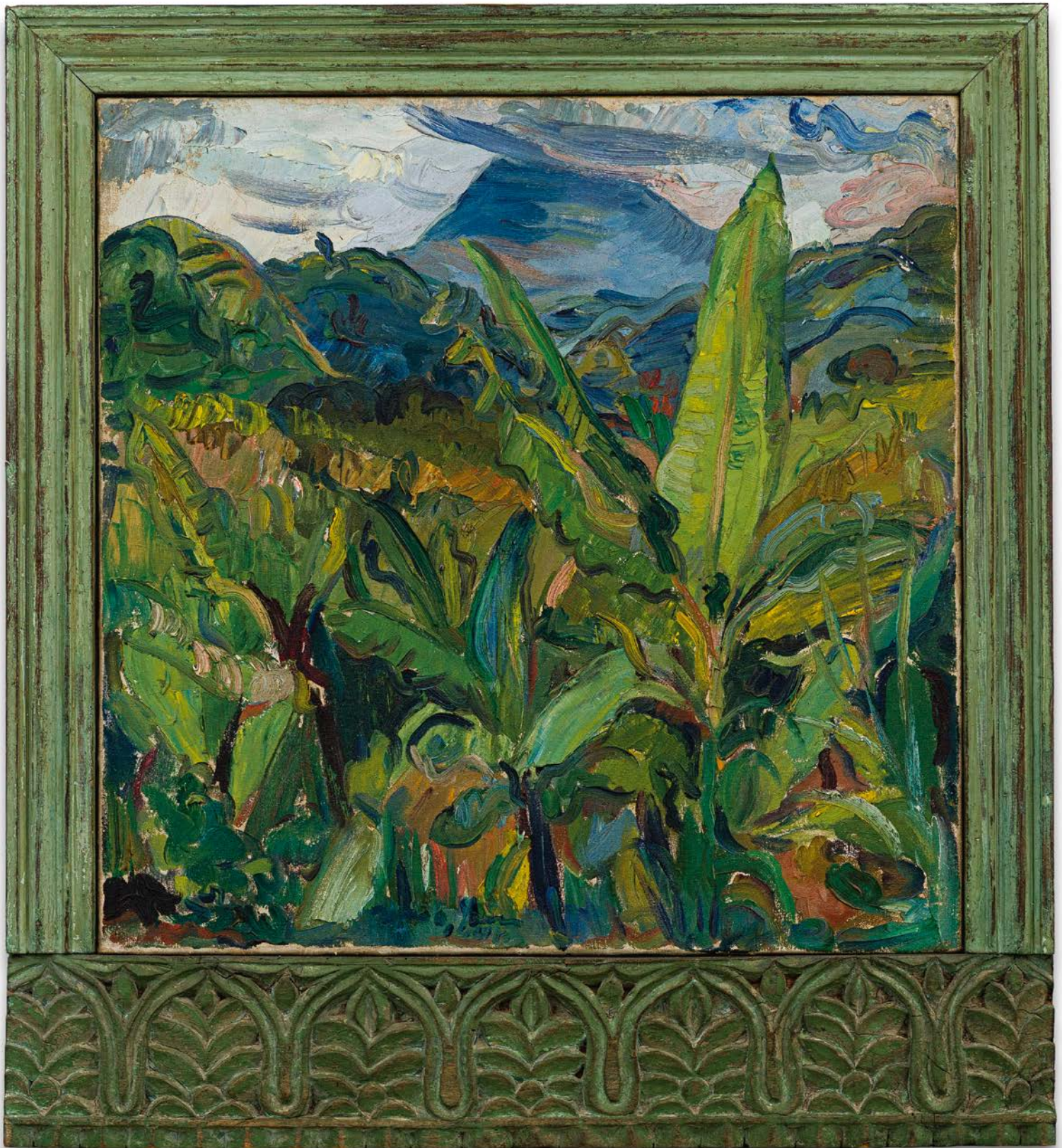
Although frequently eulogised as an expressionist painter, Stern's landscapes from her triumphant middle period (1931–1946), reveal her impressionist methods. Her colours are engines of form. While her brushwork assiduously denotes things – foliage, mountains, sky – Stern does not subordinate her mark making to representation. She was a painter of impressions, not a photographer documenting and inventorying things. Joseph Sachs in 1942 praised the masterly way she simplified nature. Stern's skill, thought Sachs, was 'putting down on the canvas the general impres-

sion of a landscape – the impression which is the emotional response to the visual impact rather than the accumulation of material detail.'³ Sachs favourably compared her to Gauguin and Cezanne, flattery that Stern often sought and projected. It bears noting, however, that her Congo landscapes share greater affinity with lesser-known French orientalist painters working in a post-impressionist idiom, as well as with Clement Serneels, who worked contemporaneous to Stern in Belgian Congo.

1. Wilhelm van Rensburg (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery, page 15.

2. Vladimir Drachoussoff (1965) 'Agricultural Change in the Belgian Congo: 1945–1960', in *Food Research Institute Studies*, Stanford University, Food Research Institute, Vol. 5(2), pages 1–65.

3. Joseph Sachs (1942) *Irma Stern and the Spirit of Africa*, Pretoria: J.L. van Schaik, page 39.





476

Walter Battiss

SOUTH AFRICAN 1906–1982

*Figures in an
Abstract Landscape*

signed
oil on canvas
40 by 50 cm

R200 000 – 300 000



477

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Head

signed

painted and incised wood panel
102 by 76 by 6 cm

R300 000 – 500 000

PROVENANCE

Strauss & Co, Johannesburg,
7 September 2009, lot 95.

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478

Maud Sumner

SOUTH AFRICAN 1902–1985

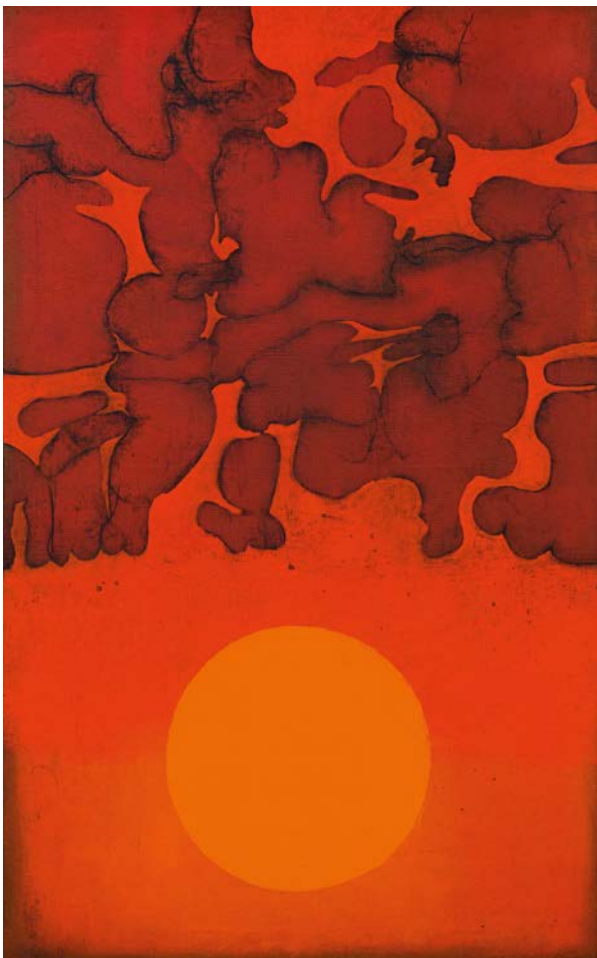
Thames, Evening Barges

signed; inscribed with
the title on the reverse
oil on canvas
49 by 99 cm

R200 000 – 300 000

PROVENANCE

Graham's Fine Art Auctioneers,
Johannesburg, 7 May 2009, lot 95.



479

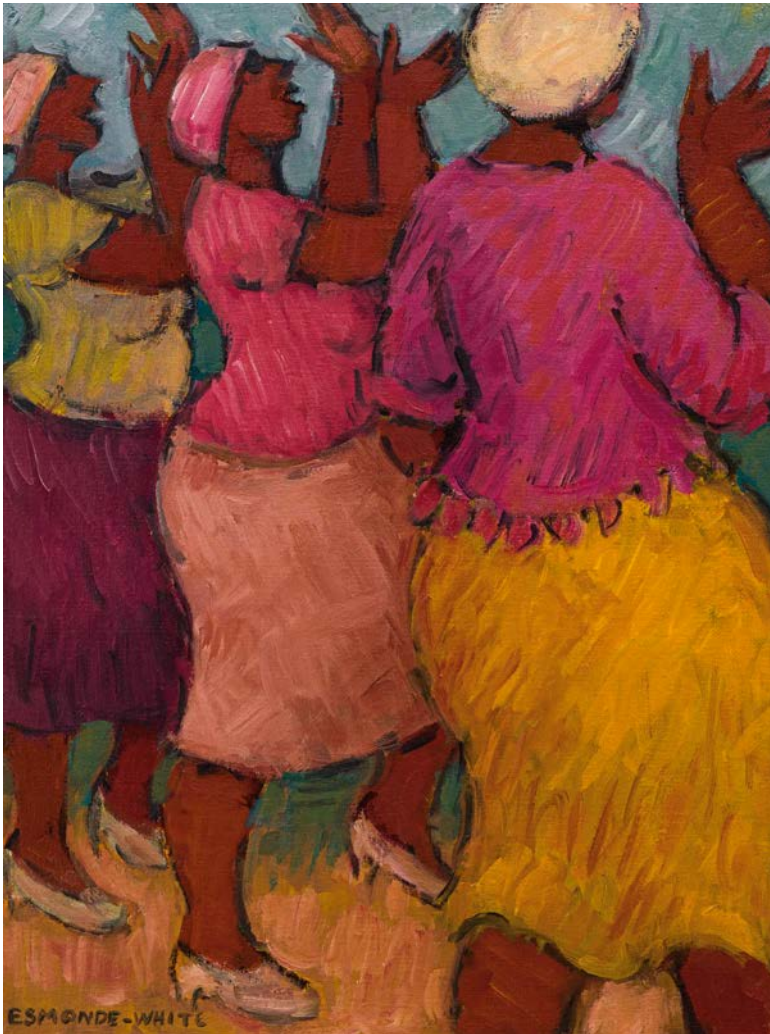
Douglas Portway

SOUTH AFRICAN 1922–1993

Red Sky with Sun and Clouds

signed and dated 71
oil on canvas
121,5 by 75 cm

R80 000 – 120 000



480

Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

***Three Women Singing
and Dancing***

signed
oil on canvas
40 by 30 cm

R100 000 – 150 000

PROVENANCE

Strauss & Co, Johannesburg,
7 September 2009, lot 147.

LITERATURE

Leanne Raymond (2015) *Eleanor
Esmonde-White*, Paarl: Main Street
Publishing, illustrated in colour on
page 98.



481

Maurice van Essche

SOUTH AFRICAN 1906–1977

Portrait of a Young Woman

signed and dated 65; inscribed with
the artist's name, the title, the date
and the medium on a Johans Borman
label adhered to the reverse

oil on board
60 by 39 cm

R150 000 – 200 000

482

William Kentridge

SOUTH AFRICAN 1955–

Fire Walker

signed, numbered II and 2/12 in
pencil and embossed with the Artist
Proof Studio chopmark in the margin
ink wash with linocut
66 by 46 cm

R150 000 – 250 000



483

Edoardo Villa

SOUTH AFRICAN 1915–2011

Mother and Child

signed and number AP
 bronze with a brown patina on a
 steel base
 height: 220 cm including base,
 length: 51 cm, width: 51 cm

R900 000 – 1 200 000

Strauss & Co is particularly fortunate to be presenting on auction a wonderful selection of sculptures by the master sculptor Edoardo Villa. Among these are two outstanding large scale works both bearing the title, *Mother and Child*. Lot 442 is a 490cm high painted tubular steel sculpture produced in 1974, considered to be one of the most significant Villas to come to auction, and the present lot, a magnificent *Mother and Child* bronze cast by Luigi Gamberini at the Vignali Foundry in 1983.

This bronze *Mother and Child*, Lot 483, a more angular version, was cast in the same year that Villa completed another somewhat larger bronze of the same title that was destined for the gardens of the Durban Art Gallery. When the latter was installed Andrew Verster, with glowing appreciation, described the bronze as 'Quiet, dignified, elegant and loving. A simple column, its tallness gives it a spiritual presence that lifts it above the mundane.'¹ It is remarkable how in both these bronzes the child is so lovingly swaddled in the arms of her mother that only the head of the child is visible.

Italian born Villa was interned as a prisoner of war from 1942 to 1946 at Zonderwater prison of war camp, but even during this time he assiduously pursued his interest in art. Esmé Berman remarked that, 'his devoted study of the bronzes of Auguste Rodin heightened his appreciation of the place of light on surfaces and the role of hollows and projections in affirming the vitality of the sculpted object.'² Once liberated, the young Villa was eager to nourish his vision in the freedom of his adopted country and he perceptively absorbed local influences while keeping a keen eye on international artistic developments, such as those of European modernists Constantin Brâncuși and Jean Arp.

1. Amalie von Maltitz and Karel Nel (2005) 'Edoardo Villa, A Life Considered', in Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds), *Villa at 90*, Johannesburg: Jonathan Ball with Shelf Publishing, page 82.

2. Esmé Berman (2005) 'Foreword', in Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds), *Villa at 90*, Johannesburg: Jonathan Ball with Shelf Publishing, page 2.





484

Walter Battiss

SOUTH AFRICAN 1906-1982

Karoo Waterhole

signed

oil on canvas

38,5 by 44 cm

R80 000 – 120 000



485

Norman Catherine

SOUTH AFRICAN 1949–

Legal Advisor

signed and dated 2009;

titled in the painting

oil on canvas

120 by 100 cm

R250 000 – 350 000

486

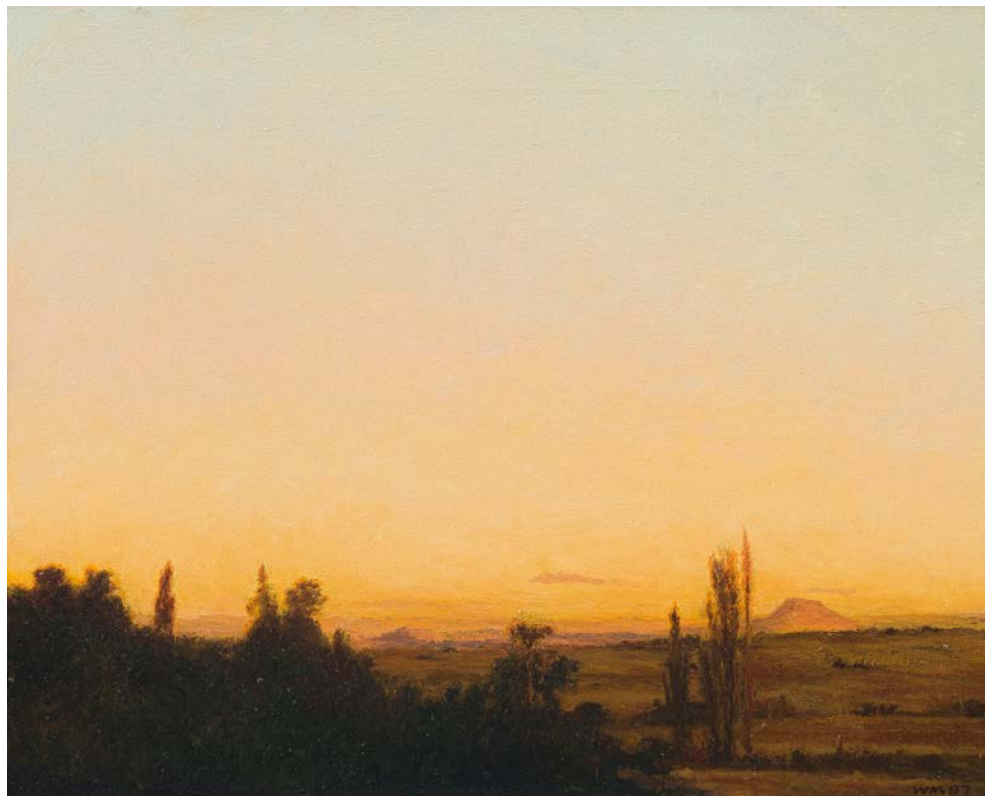
Walter Meyer

SOUTH AFRICAN 1965–2017

Dusk

signed with the artist's initials and dated 97; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse
oil on canvas
40 by 50 cm

R40 000 – 60 000



487

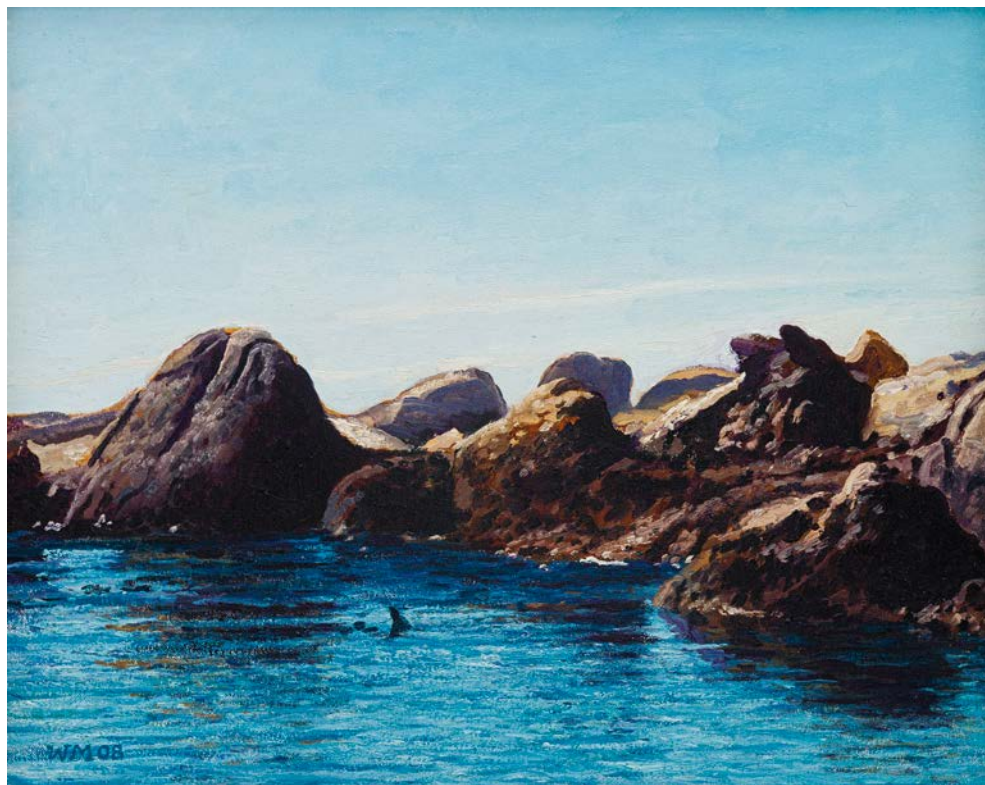
Walter Meyer

SOUTH AFRICAN 1965–2017

Rock Pool with Kelp

signed with the artist's initials and dated 08
oil on canvas
39 by 49 cm

R40 000 – 60 000





488

Dylan Lewis

SOUTH AFRICAN 1964-

Cheetah Running III

signed, numbered 9/12 and S236

bronze

height: 151 cm, length: 260 cm,

width: 50 cm

R900 000 – 1 200 000



489

Keith Alexander

SOUTH AFRICAN 1946–1998

The Boulder

signed and dated 88

oil on canvas

92 by 122 cm

R350 000 – 500 000



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490

Judith Mason

SOUTH AFRICAN 1938–2016

Study for Embrace

signed; signed and inscribed

with the title on the reverse

oil on board

63,5 by 86 cm

R70 000 – 100 000

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- 1.1. **'auction'** means any private treaty or auction sale (effected or conducted through whatever medium, in person, online or otherwise) at which a lot is offered for sale by Strauss & Co;
- 1.2. **'auctioneer'** means the representative of Strauss & Co conducting an auction;
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- 1.6. **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.7. **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.8. **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
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- 1.10. **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11. **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
- 1.12. **'parties'** means the buyer, seller and Strauss & Co;
- 1.13. **'personal information'** means any information relating to a bidder, buyer, seller or user of the website that identifies the bidder, buyer, seller or user or could reasonably be used to identify the bidder, buyer, seller or user regardless of the medium involved, including sensitive data.
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- 1.16. **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.17. **'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;
- 1.18. **'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;
- 1.19. **'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;
- 1.20. **'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;
- 1.21. **'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;
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- 1.23. **'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;

1.24. **'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; and

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2.1.1. Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.

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 in clauses 2.1.3 and 2.1.4 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 R5000 holding deposit.

2.1.5. Strauss & Co will endeavour to execute absentee written bids and/or telephone bids during any auction (including during the live broadcast of an online auction), 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; and
- 2.3.1.4. the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2. Neither Strauss & Co nor the seller:
 - 2.3.2.1. shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
 - 2.3.2.2. gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3. Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4. A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's 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

- 2.4.1. Save as expressly set out in clause 2.3, 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 and to pay any duties or taxes that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment. In this regard, and without limiting the generality of the foregoing: 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.
- 2.4.2. Certain works of art, collector's pieces and antiques may be regarded as prohibited and/or restricted in South Africa and would require specific permits and approvals. It is the buyer's sole responsibility to obtain any relevant export or import permit or licence. Strauss & Co cannot ensure that a permit or licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits or licences required for export or import. The inability of a buyer to export or import any such works of art, collector's pieces and antiques is not a basis for cancellation or recession of the sale.
- 2.4.3. Other countries regulate the movement of anti-

quities and cultural items, which in some cases are subject to a right of pre-emption or compulsory purchase by the country from which they are to be exported. It is the responsibility of the seller to ensure that the item is properly and lawfully exported from the country in which it is located. Buyers should always check whether an export permit or licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import permit or licence. Strauss & Co cannot ensure that a permit or licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permit or licence required for export or import. If you participate in the auction or commerce portions of the website, and, as a result, purchase property that you plan to ship to another country, you agree that you are responsible for familiarising yourself with and complying with any and all applicable rules and regulations. The inability of a buyer to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species;

- 2.4.4. Strauss & Co makes no representation or warranty and accepts no liability whatsoever to the seller, the buyer, or any third party in respect of the availability or issuance of valid import and export permits or the existence or exercise of pre-emption or other rights to purchase by governmental or regulatory authorities anywhere.

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 may place consecutive bids on any lot on the seller's behalf up to the reserve.
- 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 (including the live broadcast of online auctions), this buyer's premium (excluding VAT) is 12% for lots selling over R20000, and 15% for lots selling at or below R20000.) 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) by direct deposit or electronic funds transfer into the bank account of Strauss & Co for same day value, free from the cost of transfer of funds and without any deduction, set-off or withholding, or such other payment method as Strauss & Co may be willing to accept. Strauss & Co does not accept any cheques or cash and does not accept any credit cards other than Mastercard, Visa and Diners Club. 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, subject to the provisions of clause 5, 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.
- 2.7.9. If applicable, Strauss & Co will issue a valid tax invoice and apply the applicable rate of VAT, irrespective of whether or not Strauss & Co acts as agent on behalf of the seller or as principal, in line with the requirements of the Value Added Tax Act, 1991 (the **VAT Act**).

2.8. Remedies for non-payment or failure to collect

Without prejudice to any rights that the seller may have and subject to clause 5, if any lot is not paid for in full or removed in accordance with the conditions of clause 2.7, 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; and/or
- 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 clause 1.1.1, 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 clause 2.1.3), 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 clause 2.1.3.
- 3.1.3. If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with clause 2.1.1 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 at Strauss & Co's premises or on the commerce portions of the website or otherwise, after contacting the seller and obtaining confirmation from the seller to do so. Where an object is made available for sale by private treaty, Strauss & Co will sell the object on behalf of the seller to the buyer at the purchase price determined and agreed to by the seller. The provisions of clauses 2.4, 2.6 and 2.7 of these general conditions of business will apply with the necessary changes to all sales by private treaty and if wine is sold by private treaty then the provisions of clause 5 of these general conditions of business will also be of application to all sales of wine by private treaty.
- 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 the sale and 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; and 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 clause 2.1.1.), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3. The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4. The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.
- 3.3.5. The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

3.4. Commission and expenses

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

3.5. Reserve

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

3.6. Insurance

- 3.6.1. Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2. The sum for which Strauss & Co so insures any object shall not be construed as a warranty or representation by Strauss & Co as to the value thereof.
- 3.6.3. If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4. In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1. indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;

- 3.6.4.2. reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection therewith. 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; and
- 3.6.4.3. notify any insurer of the existence of the indemnity contained herein.

3.7. Payments for the proceeds of sale

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

3.8. Withdrawal fees

- 3.8.1. A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co, which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2. Upon receipt of proper notification of withdrawal as envisaged in clause 2.8.1, Strauss & Co reserves the right to charge the full seller's commission and buyer's premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property. The withdrawal fee (together with VAT and all such expenses) must be received into Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.
- 3.8.3. If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co.

3.9. Photography and illustration

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

illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10. Unsold lots

- 3.10.1. Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise subject to the provisions of clause 2.1.
- 3.10.2. Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3. In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4. Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5. Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6. Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4. GENERAL PROVISIONS

- 4.1. Strauss & Co uses information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, the bidders' record, marketing and otherwise as required by law.
- 4.2. The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in clause 3.1. Strauss & Co will process all bidder and seller personal information in terms of its privacy policy and will not use such personal information for any purpose other than as stated in its privacy policy nor shall it provide such personal information to any third party without the bidder's or seller's prior consent.
- 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 clause 2.3.1.
- 4.4. Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5. These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6. If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7. The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or

power may only be waived in writing, signed by the party to be bound by the waiver.

- 4.8. These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9. Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10. Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11. Any notice by Strauss & Co to a seller, consignee, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller, consignee, respective bidder or buyer.
- 4.12. Any notice to be addressed in terms of clause 3.11 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13. An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.

5. DISCLOSURE OF INFORMATION

- 5.1. Strauss & Co hereby discloses the following information:
 - 5.1.1. **Full name and legal status:** Strauss and Company (Pty) Ltd is a private company with limited liability incorporated in accordance with the laws of the Republic of South Africa.
 - 5.1.2. **Physical address:** 89 Central Street, Houghton, Gauteng, 2198, South Africa.
 - 5.1.3. **Postal address:** PO Box 851, Houghton, Gauteng, 2041, South Africa.
 - 5.1.4. **Telephone number:** +27 11 728 8246.
 - 5.1.5. **Website address:** <https://www.straussart.co.za/> and <https://www.straussart.co.za/straussonline>.
 - 5.1.6. **E-mail address:** info@straussart.co.za.
- 5.2. **Physical address where Strauss & Co will receive legal service of documents:**
 - 5.2.1. Physical address as per clause 5.1.2.
 - 5.2.2. **Registration number:** 1972/000019/07.
 - 5.2.3. **Place of registration:** Republic of South Africa.
 - 5.2.4. **Registration date:** 1972.
- 5.3. **Names of office bearers:** Mrs Elisabeth Bradley (Identity number: 3812280010088); Dr Conrad Strauss (Identity number: 3601175003088); Ms Paola Genovese (Identity number: 6302210751081); Mrs Vanessa Phillips (Identity number: 5607170769183); Mrs Carmen Welz (Identity number: 4403300033083); Mrs Caro Wiese (Identity number: 5003280147082); Mr Frank Kilbourn (Identity number: 6109075150089); Susan Goodman (Identity number: 6907040063083); Mr Jack Ginsberg (Identity number: 4701085047081).
- 5.4. **Main description of products sold on auction and private treaty:** Fine and decorative arts, collector's items and antiques.

6. CONDITIONS SPECIFIC TO THE SALE OF WINE

In addition to the above, the following conditions are applicable in instances concerning the sale of wine.

6.1. Buyer conditions

- 6.1.1. Only persons over the age of eighteen years old may enter bids for lots of wine and no person may enter a bid on behalf of another person who is not over the age of eighteen years old.
- 6.1.2. Any invoice, which Strauss & Co issues for a lot of wine shall always be issued by Strauss & Co in its capacity as an agent acting for and on behalf of the seller and not as a principal.

6.2. Warranties

- 6.2.1. The seller warrants, in addition to all other representation and warranties given, that he is in possession of a valid liquor licence to sell all lots of wine offered for sale. The seller agrees to indemnify and keep Strauss & Co and the buyer indemnified against any loss or damage suffered by either as a result of a failure by the seller to be properly licensed to sell liquor in accordance with the laws of the Republic of South Africa.
- 6.2.2. Neither the seller nor Strauss & Co gives any warranty or representation as to the origin, age, genuineness, cork condition, content or labelling of any wine, or how any wine has been cellared, if at all.

6.3. Bottles sizes

All wine bottle sizes as described in a catalogue have the following meanings:

- 6.3.1. **half bottle** - 375 millilitre bottle of wine;
- 6.3.2. **standard** - 750 millilitre bottle of wine;
- 6.3.3. **magnum** - the equivalent of two standard bottles of wine;
- 6.3.4. **double-magnum** - the equivalent to four standard bottles of wine;
- 6.3.5. **jeroboam** - the equivalent to six standard bottles of wine;
- 6.3.6. **imperial** - the equivalent to eight standard bottles of wine;

6.4. Ullage of wines

- 6.4.1. For the purpose of this clause 6.4, **'ullage'** means the amount by which the level of a wine bottle falls short of being full.
- 6.4.2. Ullage levels may vary dependent on the age of the wine and old corks may fall during or after delivery of a wine. To the extent possible the level which a wine may be short of being full will be described in the catalogue in accordance with the diagram provided in Annexure A below.
- 6.4.3. The ullage described in a catalogue by Strauss & Co is based on an inspection conducted by Strauss & Co prior to the sale of a wine and such ullage, particularly in the case of older wines, may be subject to variation prior to or after the sale of that wine. Accordingly, the ullage and condition of a wine as described in a catalogue is merely provided by Strauss & Co to assist buyers in determining the price of a wine and therefore, under no circumstances do Strauss & Co warrant the accuracy of this information and shall not be held liable for the condition of wines or ullage which may differ from their description in a catalogue.
- 6.4.4. Save as provided for in clause 2.3 above, Strauss & Co shall under no circumstances accept any returns or make any refunds or adjustments to prices of sold wines which may result from the natural variations of ullages or poor conditions of cases, labels, corks or wines.

6.5. Storage and collection

- 6.5.1. Strauss & Co is not responsible for the storage of any wines. All wines are stored at a facility determined by the seller.
- 6.5.2. Upon payment of the purchase price in full and clear funds, the buyer will be issued with written confirmation of receipt of such payment from Strauss & Co, which confirmation shall include the relevant seller's storage facility details.
- 6.5.3. The issuance of the written confirmation referred to in clause 6.5.2 shall constitute delivery of the lot to the buyer for all legal purposes.
- 6.5.4. Following the issuance of the written confirmation

referred to in clause 6.5.2 the buyer must timeously collect the lot from the seller's storage facility and must make relevant arrangements in that regard, all at the buyer's own cost.

- 6.5.5. Should the buyer fail to collect the lot by the end of the thirtieth day following the date of auction, unless otherwise agreed in writing, the seller:
 - 6.5.5.1. shall be entitled to charge the buyer additional storage costs from that date; and
 - 6.5.5.2. may, in its sole and absolute discretion, move the lot to or within an affiliate or third party warehouse and charge the buyer any transport and/or administration costs associated therewith.
 - 6.5.6. Unless the buyer agrees otherwise with the seller and the seller's storage facility, the buyer must collect an entire lot upon collection.
 - 6.5.7. Nothing in this clause 6.5 shall be construed to limit any rights that Strauss & Co may have (to the extent applicable) under clauses 2.7, 1.1 and/or 2.10 above.

6.6. Option to buy parcels

- 6.6.1. For the purposes of this clause 6.6, a **'parcel'** shall mean several lots of the same wine, being of the identical lot size, bottle size and description.
 - 6.6.2. When bidding for a parcel, the bidding will commence on the first lot of the parcel and the successful buyer of that lot of the parcel shall be entitled to take some or all of the remaining lots in the parcel at the same hammer price.
 - 6.6.3. If the buyer of the first lot of a parcel does not take any further lots in the parcel, as specified in clause 6.6.2, the remaining lots of the parcel shall be sold in accordance with the same process referred to in clause 6.6.2.
 - 6.6.4. Should a bid on the first lot of a parcel be superseded, Strauss & Co will move the bidders bid to the next lot in the parcel. This process shall be continued by the auctioneer until such time that there are no lots in the parcel remaining for sale, all of which shall be handled by the auctioneer in its sole and absolute discretion.

6.7. Conditions specific to the sale of wine in terms of COVID-19 Lockdown Regulations

- 6.7.1. For the purposes of this clause 6.7, COVID-19 Lockdown Regulations shall mean any regulations or directives issued in terms of section 27(2) of the Disaster Management Act, 2002 relating to COVID-19.
- 6.7.2. Whilst payment for all lots (including lots of wine) shall become due and payable from the fall of the hammer, the sale between the buyer and the seller of any lots of wine will be deferred until the sale, and distribution of alcohol is permitted in terms of the COVID-19 Lockdown Regulations. The perfection of the sale in respect of lots of wine shall take place as soon as the COVID-19 Lockdown Regulations allow for the sale of wine lots and the collection of the lots of wine from the seller's premises.
- 6.7.3. The deferred sale of lots of wine shall be confirmed by a confirmatory email sent to the buyer in which the details of the deferred sale, including the purchase price, are stipulated.
- 6.7.4. Ownership of any lots of wine shall only pass to the buyer after Strauss & Co has received settlement of the full purchase price for the lots of wine in cleared funds and the sale of the lots of wine is permitted due to either a relaxation or termination of the COVID-19 Lockdown Regulations. Strauss & Co shall not release a wine lot to the buyer for collection prior to full payment thereof and until such time as it is permissible for Strauss & Co to release the lots of wine to the buyer in terms of the COVID-19 Lockdown Regulations.

7. CONDITIONS SPECIFIC TO ONLINE AUCTIONS

7.1. General

- 7.1.1. In addition to the general conditions of business, which are applicable to all online auctions, unless specifically varied in terms of this clause 7, the following are the terms and conditions (the **'online terms'**) under which you (a **'user'**) may use the website and any co-branded websites of Strauss & Co at <https://www.straussart.co.za/> and at <https://www.straussart.co.za/straussonline>. By accessing and using the website, you accept and agree to be

bound, without modification, limitation or qualification, by the general conditions of business. Strauss & Co may, at its sole discretion, modify or revise the online terms at any time by updating the text of this page. The user is bound by any such modification or revision and should therefore visit this page periodically to review the online terms.

- 7.1.2. If the user does not agree to any of the general conditions of business, the user should not enter, view or make use of the website to access and participate in the auctions.
- 7.1.3. Specific rules, in addition to these online terms, are provided with respect to transactions conducted on or in connection with the website, and other rules may be provided for the use of certain other items, areas or services provided on or in connection with the website, and the user agrees to be bound by such rules.

7.2. Online auctions

- 7.2.1. Only persons who are legally entitled to do so are permitted to place a bid on the website.
- 7.2.2. By placing a bid, the user represents and warrants that:
 - 7.2.2.1. the user is legally capable of entering into binding contracts or is duly assisted by his parent or guardian; and
 - 7.2.2.2. by doing so, the user accepts that Strauss & Co will rely on the user's representation that the user has unfettered legal capacity to contract.
- 7.2.3. The contract between the buyer and the seller of any lot sold in terms of an online auction shall be deemed to be concluded upon acceptance by Strauss & Co of the bid or offer at the hammer price (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer. Where a lot remains unsold, no contract of sale is concluded.
- 7.2.4. Due to the nature of an online auction and the fact that an offer for the sale of a lot is open for a long period of time, which provides a user with ample time to consider whether to place a bid, the provisions of the Consumer Protection Act, 2008 regarding the retraction of a bid prior to the fall of the hammer, shall not be applicable to any online auction. Therefore, once a bid in respect of the sale of a lot has been placed by a bidder, such a bid shall be regarded as final and the bidder shall not be able to retract the bid.
- 7.2.5. Strauss & Co shall be entitled within its sole and absolute discretion to deny any user access to the website and shall furthermore be entitled to de-register any user who has registered to use the website should Strauss & Co suspect that such user is not a genuine bidder, buyer, seller or user of the website, may be acting illegally, fraudulently or in bad faith or intends to misuse, disrupt or interfere with the auctions or will breach or has breached the general conditions of business. Strauss & Co shall not be liable for any losses or claims of whatsoever nature arising from any denial of access to the website or user de-registration as contemplated in this clause 7.2.5.

7.3. Use of the website

- 7.3.1. A user is responsible for the user's own communications on the website and is responsible for the consequences of its posting. While using the website, a user may not:
 - 7.3.1.1. post any material on the website in terms of which the user is not the owner of the intellectual property or other proprietary rights therein or does not have the permission of the owner of such intellectual property or rights to post or transmit such material to the website;
 - 7.3.1.2. post material on the website that otherwise violates any rights of any third party or violates or infringes on the privacy or publicity rights of third parties;
 - 7.3.1.3. post material on the website that is illegal, unlawful, obscene, defamatory, discriminatory, disparaging of others, derogatory, inflammatory, harassing, insulting, offensive or likely to promote violence or hatred against others or that contains abusive, offensive or profane language nor may such content be associated in linking to the website.
 - 7.3.1.4. post advertisements or solicitations of business;

- 7.3.1.5. post or transmit any chain letters or pyramid schemes;
- 7.3.1.6. impersonate another person or entity; and
- 7.3.1.7. intentionally or unintentionally violate any applicable South African or international law while using the website.
- 7.3.2. If notified by a user of any communication that allegedly does not conform to any provision of the online terms, Strauss & Co may investigate the allegation and determine in its sole and absolute discretion whether to remove or request the removal of the communication.
- 7.3.3. Strauss & Co reserves the right at all times to disclose any information as necessary or deemed desirable by Strauss & Co to satisfy any applicable South African or international law, regulation, legal process, or governmental request or to edit, refuse to post or to remove any information or materials, in whole or part, in Strauss & Co's sole and absolute discretion.
- 7.3.4. Any material uploaded by the user to the website will be deemed to be non-confidential and non-proprietary and in doing so the user grants Strauss & Co a non-exclusive, royalty free, sub-licensable licence to use, copy, adapt, distribute and disclose to third parties any such material for any purpose in any form throughout the world in perpetuity.
- 7.3.5. The website may contain links to other websites. Strauss & Co has no control over such websites, does not review their content and will not be liable for their content or accuracy. The user accesses such websites at the user's own risk and discretion.
- 7.3.6. The user may link to the website, provided that the user will only provide a link to the website's homepage and will not replicate any particular page, including the homepage. When linking to the website, the user confirms and agrees that it will comply and ensure compliance with the requirements of clause 7.2.
- 7.3.7. Although every effort will be made to have the website available at all times, the website may become unavailable due to maintenance or repairs, loss of connectivity or some other form of interruption. Strauss & Co does not warrant against nor will it be held liable for such downtime and is hereby indemnified from any loss, damage, claims, costs or penalties incurred as a result of such unavailability.

7.4. Registration, passwords and signatures

- 7.4.1. In consideration of your use of the website, you agree to: (a) provide true, accurate, current and complete information about yourself as prompted by any registration form that you may fill out on any website (such information being the **registration data**) and (b) maintain and promptly update the registration data to keep it true, accurate, current and complete. If you provide any registration data that is untrue, inaccurate, not current or incomplete, or Strauss & Co has grounds to suspect that such registration data is untrue, inaccurate, not current or incomplete, Strauss & Co has the right to suspend or terminate your account and refuse any and all current or future use of the website (or any portion thereof).
- 7.4.2. You may receive a password and/or account designation, or a digital signature upon completing the registration process on Strauss & Co's website. You are responsible for maintaining the confidentiality of any such password, digital signature and account, and are fully responsible for all activities that occur under your password, digital signature or account. You agree to (a) immediately notify Strauss & Co of any unauthorised use of your password, digital signature or account or any other breach of security, and (b) ensure that you exit from your account at the end of each session. Strauss & Co cannot and will not be liable for any loss or damage arising from your failure to comply with this clause 7.4.2.
- 7.4.3. Strauss & Co does not knowingly collect personal information from children under the age of 13 through the website. If you are under 13, please do not give us any personal information. We encourage parents and legal guardians to monitor their children's Internet usage and to help enforce our privacy policy by instructing their children to never provide personal information through any website without their permission. If you have reason to believe that a child under the age of 13 has provided

personal information to us, please contact us, and we will endeavor to delete that information from our databases.

7.5. Malicious software and offences

- 7.5.1. The user warrants that:
- 7.5.1.1. the user will not use the website in any way that causes, or is likely to cause, the website and access to the website to be interrupted, damaged or impaired in any manner;
- 7.5.1.2. no form of virus, Trojans, worms, logic bombs, or other malicious coding, virus or software will be introduced onto the website or into Strauss & Co's information technology systems which may cause any form of technological harm or any other form of harm in any manner or respect;
- 7.5.1.3. the user will not use any robot, spider, scripts, service, software or any other automatic or manual device, tool, or process (a) for the purpose of compiling information regarding the identification, address or other attributes of any of Strauss & Co's users, bidders, sellers, or buyers; or (b) to recreate in original or modified form any substantial portion of the website; or (c) to data mine or scrape any of the content on the website; or (d) otherwise access or collect any of the content, data, or information from the website using automated means.
- 7.5.1.4. the user will not: (a) use services, software or any manual or automatic device, tool, or process to circumvent any restriction, condition, or technological measure that controls access to the website in any way, including overriding any security feature or bypassing or circumventing any access or use controls of the website; or (b) cache or archive any content; or (c) do anything that would impose an unreasonable or disproportionately large load on the website; or (d) do anything that may disable, damage or change the appearance of the website or interfere or attempt to interfere with the proper functioning of the website or any transactions being conducted on or in connection with the website.
- 7.5.2. Any breach of this clause 7.5 regarding malicious software and offences will be reported to the relevant law enforcement agencies and Strauss & Co will co-operate in all respects with those law enforcement agencies, including by way of disclosure of the identity and other personal information of the user.
- 7.5.3. Although Strauss & Co and its representatives will use reasonable efforts to ensure that no malicious content can be received from the website, Strauss & Co does not warrant that the website is free of malicious content or viruses and Strauss & Co will not be held liable for any loss resulting from a distributed denial-of-service attack, or any malicious content as described in clauses 7.5.1.2, 7.5.1.3 and 7.5.1.4 which may infect any user's computer or device, computer equipment, data or any other proprietary material where such loss is or may be attributed to the user's use of the website or downloads received from the website.
- 7.5.4. The user warrants that the user will not use the website in any manner that will contravene any applicable law or cause any annoyance, unnecessary anxiety or inconvenience to any person.

7.6. The content on the website

- 7.6.1. The content of the website is not intended for minors. Such content extends to a wide range of art and antiquities, is generally uncensored, and may include nudity or graphic or literary content that some people may consider offensive. If you allow your minor child to use any of your devices, it is your responsibility to determine whether any of the services, content and subject matter displayed on the website is inappropriate for your child, and to control your child's use of your devices and access to the website. If you yourself find offensive content of the type referred to in this clause 7.5.1, you should not use the website.
- 7.6.2. The contents of the website, such as text, graphics, images, audio, video, data, coding, scripts, computer programs and other material (**material** or **materials**), are protected by copyright laws and are owned or controlled by Strauss & Co or by third parties that have licensed their material to Strauss & Co. Strauss & Co authorises you to view and download a single copy of the material solely for your personal,

non-commercial use, or solely for purposes of facilitating a transaction with Strauss & Co. The use of any software that is made available for downloading from the website (**software**) is governed by the terms of the software license agreement accompanying such software (the **license agreement**), and is conditional on your agreement to be bound by the terms of the license agreement. All rights in and to the material not expressly granted to you in the general conditions of business are reserved. Neither the availability of, nor anything contained within the website shall be construed as conferring any license under any of Strauss & Co's or any third party's intellectual property rights, other or further than as expressly provided in this clause 7.6.2, whether by implication, estoppel or otherwise.

- 7.6.3. Unauthorised use of the material may violate copyright, trademark, and other laws. You may not sell, prepare derivative works based on or modify the material (including, without limitation, preparation of summaries of the material or 'thumbnails' of any images therein), or reproduce, publicly display, publicly perform, distribute, or otherwise use the material in any way for any public or commercial purpose. The use of the material or any portion thereof on any other website, or in any publication, database, catalog or compilation, or in a networked computer environment for any purpose other than personal browsing of the website without the express prior written permission of Strauss & Co is strictly prohibited. With respect to any copy you make of the material within the scope of the limited personal licence granted herein, you must retain therein, unmodified and unobscured, any and all copyright and other proprietary notices contained in the original material. Some of the material may contain digital 'watermarks' to indicate their source and ownership. You agree not to attempt to remove, deactivate, reverse engineer, modify, tamper with or obscure any such watermarks. The trademarks, logos and service marks (the **marks**) displayed on the website are owned by Strauss & Co or third parties. You are prohibited from using the marks without the express, prior written permission of Strauss & Co or such third party. If you would like information about obtaining Strauss & Co's permission to use the material on your website, please email jhb@straussart.co.za
- 7.6.4. If a user violates any provision of the general conditions of business, that user's permission to use the material and the website automatically terminates and the user must immediately destroy any copies made by the user of the material.
- 7.6.5. Notices of claims of copyright infringement should be directed to Strauss & Co at the address set out in clause 5.
- 7.6.6. Content published on the website reflects the views of the author and does not necessarily constitute the official opinion of Strauss & Co unless otherwise stated.

7.7. Privacy

- 7.7.1. Strauss & Co is committed to maintaining your privacy. Strauss & Co does, however, gather certain personal information that you provide to the website. For information regarding Strauss & Co's policies for using a user's personal information please read our Privacy Policy.
- 7.7.2. When a user logs onto the website using the user's personal information, a user will be able to easily access a full record of all transactions conducted on the website. The record of each transaction shall be available for such period as may be prescribed under applicable law.

7.8. Use of the auction or commerce portions of the website

The auction or commerce portions of the website are available only to clients of Strauss & Co. This excludes in all cases minors (persons who have not reached their eighteenth birthday).

7.9. Export control of software and technical data

The following applies with respect to software and other material of a technical nature that you may obtain from the website (other requirements set forth in clause 2.4 to the general conditions of business may apply with respect to items offered for sale, purchased or sold): The United States

(US) and other foreign countries controls the export of such products. You agree to comply with such restrictions and not to export or re-export the material (including software) to countries or persons prohibited under the export control laws. By downloading the material (including software), you are agreeing that you are not in a country where such export is prohibited and that you are not on the list of Specially Designated Nationals and Blocked Persons maintained by the Organisation for Economic Co-operation and Development (OFAC), any other OFAC sanctions lists, the Consolidated List of Financial Sanctions Targets, the Consolidated List of Persons, Groups and Entities Subject to European Union (EU) Financial Sanctions maintained by the EU, or any other list of targeted persons, entities, groups or bodies issued by or on behalf of the United Nations, US, EU, United Kingdom (or any other member state of the EU); (ii) that is, or is part of, a government of any country or other territory subject to a general export, import, financial or investment embargo under any anti-bribery or corruption legislation (**sanctioned territory**); (iii) owned or controlled by, or acting on behalf of, any of the foregoing; (iv) incorporated or located within or operating from or doing business in a sanctioned territory; or (v) otherwise targeted under any anti-bribery and corruption legislation.

7.10. Liability disclaimers

- 7.10.1. Any commentary, advice, information, suggestions, opinions, answers or any other information posted on the website is not intended to nor shall it be interpreted to amount to advice on which reliance should be placed and is posted merely for guidance purposes only. The user makes use of any such information at the user's own risk and in the user's own discretion and disclaims and indemnifies Strauss & Co from and against any and all liability and responsibility arising from any reliance placed on such information whether posted on the website or by any other person visiting the website.
- 7.10.2. Neither Strauss & Co nor any of our agents or representatives make or give any representations, guarantees or warranties of any kind (whether express or implied) as to the suitability, usability, accuracy or functionality or the auctions on the website.
- 7.10.3. Notwithstanding anything to the contrary contained in the general conditions of business, Strauss & Co shall have no liability for any compensation, loss, damage, cost, claim or penalty of whatsoever nature, including direct, indirect, special, and consequential damages; loss of profits, commercial or economic loss; whether caused by latent or patent defects in the website, the access or use of the website and content contained on the website or otherwise, including in respect of any damage to any information technology system or device or loss of data that results from such activities; and any other loss of whatsoever nature, however arising out of or in connection with the general conditions of business.
- 7.10.4. Although all efforts will be made by Strauss & Co in procuring that no malicious content can be received by the user through the website and although all efforts will be made by Strauss & Co to procure the availability of the website, Strauss & Co does not warrant that:
- 7.10.4.1. the use of the website will not be free of any malicious content or viruses, any loss resulting from a distributed denial-of-service attack, or any malicious content that may infect any of the user's devices, equipment, data or any other material caused by the user's use of the website or as a result of downloads received from the user's use of the website;
- 7.10.4.2. the website will be available at all times and the user acknowledges that all or part of the website may become unavailable due to technical related reasons, maintenance or repairs, loss of connectivity or some other form of interruption (whether on a scheduled or unscheduled basis);
- 7.10.4.3. the website shall be error-free or will meet any particular criteria of accuracy, completeness, timeliness, suitability or reliability of information, performance or quality. Strauss and Co expressly disclaims, to the extent permitted by any applicable law, all warranties whether express, statutory or implied, including, without limitation, warranties of merchantability, title, fitness for any or a

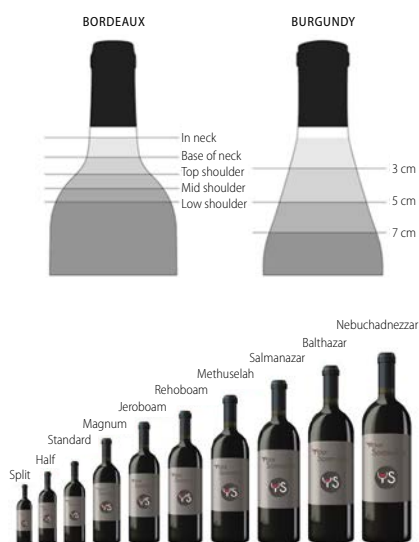
particular purpose, non-infringement, compatibility, security, accuracy and that the quality of any content consumed, purchased or obtained by the user on or through the Website shall meet the user's expectations.

- 7.10.5. Strauss & Co, our associated companies, suppliers, contractors and sponsors assume no liability whatsoever for any direct or indirect loss or damage arising from electronic communications errors or failures, technical hardware and software failures, lost, unavailable or delayed network connections or failed or incomplete electronic transmissions which may limit the user's ability to participate in the auctions.
- 7.10.6. Strauss & Co shall not be held liable for and is hereby indemnified from any direct or indirect loss or damage incurred as a result of the user's failure to provide Strauss & Co with accurate information or to keep the user registration and account information secure and/or arising from the unauthorised use of the user's log-in credentials, passwords or digital signature.

7.11. Indemnity

The user agrees to defend, indemnify, and hold harmless Strauss & Co, its officers, directors, employees and agents, from and against any losses, liabilities, damages, costs, and expenses, including, without limitation, reasonable legal, expert and accounting fees, incurred in connection with any claims, actions or demands alleging or resulting from your use of website, the material (including software), your breach of the general conditions of business, or your violation of law or of the rights of any third party. Strauss & Co shall provide notice to you promptly of any such claim, suit, or proceeding and, if it is one asserted by a third party, shall provide reasonable assistance to you, at your expense, in defending any such claim, suit or proceeding.

ANNEXURE A – ULLAGE DESCRIPTION KEY



Strauss & Co

Fine Art Auctioneers | Consultants

Privacy Policy of Strauss & Co for Auctions

1. INTERPRETATION

All interpretations and definitions used in this privacy policy appear in and shall be interpreted in accordance with the general conditions of business.

2. INTRODUCTION

- 2.1. This is the privacy policy of Strauss & Co Proprietary Limited ("Strauss & Co") and applies to all relevant dealings and interactions between Strauss & Co and third parties where Strauss & Co collects and processes personal information
- 2.2. For purposes of the Protection of Personal Information Act, 2013 ("POPIA"), Strauss & Co is the 'responsible party' for the processing of users' personal information and in terms of the General Data Protection Regulation (GDPR) (EU) 2016/679 ('GDPR') Strauss & Co is the 'data controller' for the processing of users' personal information.
- 2.3. Strauss & Co is committed to protecting users' privacy and personal information and therefore warrants that no information collected by it will be used for any purposes other than as stipulated in or reasonably expected from the general terms of business or this privacy policy.
- 2.4. By making use of the website, placing a bid and/or buying a lot or linking to the website, the user explicitly agrees and consents to the provisions of this privacy policy, including the further provisions outlined in the general terms of business. If the user does not agree with the above, the user must refrain from accessing the website.
- 2.5. Any personal information collected is for Strauss & Co's internal business purposes or other statutory requirements only, and no personal information will be supplied or distributed to any third party without the user's consent unless the supply or distribution of such personal information is reasonably expected or necessary for the performance by Strauss & Co of its obligations under and in terms of the general terms of business.
- 2.6. The personal information, whether public or private, will not be sold, exchanged, transferred, or given to any other company for any reason whatsoever, without the user's consent, other than for the express purpose of effecting the collection of any purchased lot. This does not include trusted third parties, who assist Strauss & Co in operating the website, conducting business or servicing the user, provided that such third parties agree to keep this information confidential.
- 2.7. Strauss & Co may release the user's personal information when it believes such release is appropriate in order to comply with the law, enforce its general terms of business and/or to protect its or third parties' rights, property or safety.
- 2.8. Notwithstanding the provisions of this clause 2, anonymised, non-personally identifiable user information may be provided to other parties for marketing, advertising, statistical and/or record-keeping purposes.
- 2.9. Strauss & Co understands the importance of keeping users' personal information secure and has implemented appropriate technical and physical steps to safeguard it.

3. USE OF PERSONAL INFORMATION

- 3.1. The general types of personal information that Strauss & Co or invaluable.com may collect from users and the process to collect personal information are as follows:
- 3.1.1. personal information provided by the user by filling in the forms on the website and information given in hard copy form by any other means ('submitted user information') providing the user's name, date of birth, address, credit information and any other personal information relevant to the services provided by Strauss & Co. The processing of such personal information is necessary for the performance of a contract between Strauss & Co and the user and to comply with South African legal obligations;
- 3.1.2. as part of the submitted user information, the user may also provide interests and marketing preferences, which are relevant to the services provided by Strauss & Co. The processing of such personal information is deemed to constitute processing in the pursuit of the legitimate interests of Strauss & Co;
- 3.1.3. correspondence or other contacts that a user may have with Strauss & Co, which is deemed to be for the legitimate interests of Strauss & Co;
- 3.1.4. details of transactions carried out through the Invaluable Platform or the Website and any communications by telephone, in person, or by any other means relating to those transactions, which information is necessary for the performance of a contract between Strauss & Co and the user;
- 3.1.5. Strauss & Co may also obtain information when a user subscribes to Strauss & Co's catalogues. In this regard, the processing of such personal information is in pursuit of the legitimate interests of Strauss & Co; and
- 3.1.6. details of a user's visits to the website including, but not limited to traffic data, web logs or other communication data and resources accessed by the user, which is in pursuit of the legitimate interests of Strauss & Co.
- 3.2. Specific personal information that Strauss & Co may collect and process from a user's use of the website, which is in pursuit of the legitimate interests of Strauss & Co, consists in the following, namely:
- 3.2.1. **Cookies.** A cookie is a simple text file that is stored on a user's computer or mobile device by a website's server and only that server will be able to retrieve or read the contents of that cookie. It allows a website to remember things like the preferences of a user. The use of the website by a user will result in Strauss & Co placing cookies on the user's computer, as set out further in clause 12.
- 3.2.2. **IP Addresses.** When visiting the website, Strauss & Co may collect certain information pertaining to the user's computer, including the user's IP address, operating system and browser type.
- 3.3. Personal information is collected for the following reasons, purposes and legal grounds:
- 3.3.1. **To improve client service:** User personal information helps Strauss & Co to more effectively respond to the client service requests and support the needs of users. The legal basis for processing such personal information is that it is in pursuit of the legitimate interests of Strauss & Co;
- 3.3.2. **To process transactions:** User personal information, whether public or private, will not be sold, exchanged, transferred, or given to any other company

for any reason whatsoever, without the user's consent, except where such information exchange is necessary for the express purpose of making available the purchased product or service to the user for collection by the buyer and processing the transaction, which is necessary for the performance of a contract;

- 3.3.3. **To send periodic emails or text messages:** Any email address or mobile telephone number provided by the user may be used to send such user personal information and updates pertaining to any bid placed by him or any lot sold to the user, which is necessary for the performance of a contract;
- 3.3.4. **To send marketing updates:** Where the user has consented to receiving periodic marketing updates, company news, and/or related product or service information, any personal information collected may also be used for these purposes, which is in pursuit of the legitimate interests of Strauss & Co; and
- 3.3.5. **Automatically stored information:** IP addresses, cookies, usernames and passwords and other related security content, products viewed, purchases made and purchase history, pages visited, links opened and similar information may be stored automatically by the Website or Strauss & Co information technology systems. The storage of such information is for the legitimate interests of Strauss & Co.

4. SECURITY OF INFORMATION

- 4.1. Strauss & Co is committed to protecting the personal information of users and securing its information technology systems. Strauss & Co considers the confidentiality of users' personal information to be important and industry-standard security measures are utilised to safeguard personal information from manipulation, destruction or access by unauthorised persons and to prevent unauthorised disclosure.
- 4.2. Strauss & Co continually enhances its security measures as new technology is made available and in response to newly discovered threats.
- 4.3. A variety of security measures are used to maintain the safety of the personal information when a bid is placed or a lot is purchased or personal information is entered, stored, recalled or accessed. These measures include electronic firewalls and various other protection measures that involve virus scanning, installation of security patches, vulnerability testing, backup and recovery planning, employee training, security audits, etcetera.
- 4.4. All supplied sensitive personal information including, but not limited to, personal particulars, credit card or EFT details are transmitted via Secure Socket Layer ('SSL') technology and then encrypted into the database of Strauss & Co's payment provider. Such information will only be accessible by the authorised personnel with special access rights to such systems, and such individuals are required to keep the information confidential.
- 4.5. After a transaction has been concluded on the website, the user's purchase information, such as credit card or electronic file transfer ('EFT') details will not be stored on Strauss & Co's servers.
- 4.6. Strauss & Co does not send e-mails to users asking them to provide it with their account or other information or e-mails inviting users to link to its website and shall not be liable for any loss suffered by any person relating to such fraudulent e-mails sent by third parties or other related fraudulent practices by third parties such as the unauthorised use of Strauss & Co's brand names, marks goodwill and reputation in an attempt to mislead people into thinking that it is, or is associated with, Strauss & Co. Strauss & Co may, however, from time to time send e-mails requesting a user to provide credit card details in respect of subscription payments or purchases made, which e-mail shall specifically indicate that it is in relation to subscription payments or a specified purchase.
- 4.7. Fraudsters may send invoices to users purporting to originate from Strauss & Co or make other requests for payment. If a user ever has any reason to doubt the authenticity of an invoice with the name of Strauss & Co on it or any payment communication, a user should enquire if the request is authorised and ask Strauss & Co to confirm if it is a valid invoice.
- 4.8. Any transmission of personal information is at the

own risk of the user and Strauss & Co will not be held liable for any resultant misuse of personal information.

5. RESPONSIBILITIES OF THE USER

- 5.1. Each user remains responsible for maintaining the confidentiality of his username, password, credit card details and any other security information provided to or chosen by the user.
- 5.2. Strauss & Co encourages users to: (i) use strong account passwords for the website; (ii) not share account login details with any person; and (iii) change their passwords on a regular basis.
- 5.3. The user remains responsible for restricting access to the user's computer or other electronic device, but shall be liable for any purchases made or bids placed using his details, regardless of whether a third party had gained access to such user's computer or other electronic device or username, password and other security information without his permission.
- 5.4. This privacy policy is subject to change from time to time and it is the responsibility of the user to ensure that he or she is up-to-date with these provisions when making use of the website.
- 5.5. Where changes to this privacy policy will have a fundamental impact on the nature of the processing or a substantial impact on the user, Strauss & Co will provide a reasonable notice to enable a user to exercise the user's privacy rights. This includes such instances where the user is located in the European Economic Area ('EEA') and wishes to object to the processing of personal information.

6. LINKS TO THIRD PARTY WEBSITES

- 6.1. Occasionally Strauss & Co may include links to third party websites.
- 6.2. The personal information that users provide to Strauss & Co will not be transmitted to these third party websites. These third party sites may however collect personal information of users in accordance with their separate and independent privacy policies and Strauss & Co therefore has no responsibility or liability for the content of these linked sites and/or any activities conducted by the user on such sites.
- 6.3. Nonetheless, Strauss & Co seeks to protect the integrity of its site and welcomes any feedback about these third party sites, which feedback can be e-mailed to info@strausart.co.za.

7. PERSONAL INFORMATION TRANSFERS

- 7.1. Strauss & Co shall only transfer a user's personal information to entities from countries which have lower levels of data protection than the exporting country ('countries without equivalent protection'), or allow users' personal information to be accessed by entities in countries without equivalent protection, if the exporting entity has received assurances that the personal information will be adequately protected by the importing entity and when the consent of the relevant user has been obtained. Where the personal information of EEA residents is transferred outside of the EEA, Strauss & Co shall ensure that the necessary safeguards and contractual mechanisms are in place to protect users' personal information.
- 7.2. The personal information that is obtained from users when registering for online auctions will be held on servers located in the United States of America and the United Kingdom. Strauss & Co shall procure that any third party whose servers host users' personal information is under a legal obligation to comply with the requirements of the GDPR and the EU-US Privacy Shield (which replaced the Safe Harbour provisions), to the extent applicable, when conducting any processing activities or transfer of personal information.

8. RETENTION OF PERSONAL INFORMATION

- 8.1. Strauss & Co may retain the personal information of users for as long as is necessary to render its services, maintain business records, comply with the South Africa's Financial Intelligence Centre Act, 2001 ('FICA'), tax and legal requirements. The retention of personal information also serves to protect and defend Strauss

& Co against potential legal claims.

- 8.2. For purposes of Strauss & Co's research and record-keeping of the ownership of art objects, to assist with checks on the validity of works, provenance and title, Strauss & Co will keep the personal information of users for as long as the record is relevant to the legitimate interests of Strauss & Co.

9. ADDITIONAL REQUIREMENTS UNDER THE GDPR

The GDPR is a regulation in European Union law, which deals with data protection and privacy for all individuals within the EEA. It also addresses the export of personal data outside of the EEA. In order to meet the privacy requirements of the GDPR, Strauss & Co provides the following additional information to users.

9.1. The entity that is responsible for the personal information of a user

As provided in clause 2.1 of the privacy policy, if a user transacts in an auction with Strauss & Co or provides personal information as part of the registration process, then Strauss & Co will be the data controller of that personal information.

9.2. The legal basis on which Strauss & Co relies to process personal information

In clause 3 of the privacy policy it is specifically recorded what lawful basis Strauss & Co relies on when processing the different types of personal information of users. For compliance with the provisions of the GDPR, Strauss & Co provides additional clarifications regarding the lawful basis for its processing activities:

9.2.1. **Consent:** In certain instances, Strauss & Co processes personal information with the explicit consent of users.

9.2.2. **Performance of a contract:** Strauss & Co may process users' personal information when it needs to do this to fulfil a contract with a user, for example, for billing or shipping purposes.

9.2.3. **Legal obligation:** There are legal requirements that Strauss & Co has to comply with, for example, in the case of FICA, as provided in clause 8.1 of the privacy policy, if there is a legal requirement for a user to provide personal information for any such purpose, Strauss & Co will make this clear at the time and will also explain to users what the consequences will be if the user does not provide the requisite personal information. For example, if the user cannot submit the necessary information to register for an auction, then Strauss & Co will not be able to process a bid at such auction.

9.2.4. **Legitimate interests:** Strauss & Co processes personal information when it is in its legitimate interests to do this. Examples of such legitimate interests include: (i) the security of its auctions; (ii) obtaining insights on the preferences of users; (iii) maintaining accurate records; and (iv) ensuring that its website operates efficiently. Adequate safeguards are put in place to ensure that a user's privacy is protected and that Strauss & Co's legitimate interests are not overridden by a user's interests or fundamental rights and freedoms.

10. USERS' RIGHTS

- 10.1. Users residing in the EEA have the legal right to make a 'subject access request' to Strauss & Co to obtain access to their personal information and the reasons for processing such personal information.
- 10.2. For any further copies of personal information being requested by the user, Strauss & Co may charge a reasonable fee based on administrative costs.
- 10.3. Users may, in addition to subject access requests, ask Strauss & Co that their personal information kept by Strauss & Co is: (i) rectified if the information is inaccurate or out of date; (ii) erased; or (iii) restricted in terms of its usage.
- 10.4. If a user has provided Strauss & Co with personal information and the grounds for processing such information are either contractual in nature or based on consent, the user has the right to be provided with the personal information in a structured, commonly used and machine readable format for transmitting it to another data controller. The same right would be available to the user where the processing of Strauss & Co is carried out by automated means.

10.5. A user also has a right to object to instances of processing in the following cases, namely:

- 10.5.1. **Direct marketing:** A user has, in accordance with the GDPR, the right to object to direct marketing at any time.
- 10.5.2. **Legitimate interests:** Where Strauss & Co processes personal information because of legitimate interests, a user has a right to object to this.
- 10.6. If Strauss & Co has asked for consent to process personal information, a user may at any time withdraw such consent. This will not affect the lawfulness of Strauss & Co's processing of the personal information prior to a user's withdrawal.
- 10.7. These rights of users may be limited in some situations, for example, where Strauss & Co can demonstrate that there is a legal requirement to process the user's personal information.
- 10.8. If a user would like to discuss or exercise any of these rights, they are entitled to contact Strauss & Co. Users are also encouraged to contact Strauss & Co to update or correct personal information if it changes or if it is inaccurate.
- 10.9. If a query or complaint remains unresolved with Strauss & Co, a user may file a complaint with the relevant data protection authority.

11. AUTOMATIC DECISION-MAKING

- 11.1. The manner in which Strauss & Co analyses personal information for advertising and risk assessments may entail profiling. In this regard, Strauss & Co may process personal information by using software that is capable of assessing a user's personal aspects and predict risks.
- 11.2. Strauss & Co may use the personal information it collects, for example, purchase and bidding information, to deduce the interests of a user. Strauss & Co may employ such information for automated decisions about the content and suggestions presented to users on its website.
- 11.3. Strauss & Co may use automated tools to flag suspicious activities on its website. This may be the case where there are multiple logins from different locations within a short span of time. These automated activities will not, in themselves, have legal or similar effects for a user.

12. COOKIES

- 12.1. When a user visits the website, Strauss & Co will place cookies on the computer or other electronic device of the user. The cookies that are utilised by Strauss & Co can be classified into the following categories:
- 12.1.1. **Functionality:** These cookies allow the website to remember information that was provided by a user when previously accessing the website. These cookies provide more personal features to a user's experience.
- 12.1.2. **Performance:** These cookies collect information about how visitors use the website. Information identifying a visitor is not collected by these cookies. The only information that is obtained by Strauss & Co is aggregated and anonymous. The reason for collecting such information is to improve the manner in which the website operates.
- 12.1.3. **Essential:** These cookies are integral to enable a user to navigate the website. Certain features on the website will not work properly if a user does not agree to the deployment of the cookies. Strauss & Co may in such instance be unable to provide services to a user unless the user accepts the use of such cookies.
- 12.2. Strauss & Co may partner with third parties to deliver more relevant advertisements to users and to obtain web statistics. The third parties may use cookies and other tracking mechanisms to monitor a user's visit to the website and other webpages. By monitoring such activities, the third party assists advertisers to provide users with content that is more relevant.
- 12.3. The cookies do not store personally identifiable information of users and Strauss & Co only uses trusted advertising partners who have their own separate privacy policies in place.

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(for office use only)

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e-mail: shipping@straussart.co.za

Enquiries Tel: +27 (0) 11 728 8246

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

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

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

Strauss&co

JOHANNESBURG

Tel: +27 (0) 11 728 8246

jhb@straussart.co.za

89 Central Street, Houghton, 2198

CAPE TOWN

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

ct@straussart.co.za

The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700

www.straussart.co.za

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Insurance Value: _____

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Research and catalogue notes by
Elizabeth Burroughs
Norman Catherine
Hazel Cuthbertson
Gerard de Kamper
Marion Dixon
Neil Dundas
Ian Hunter
John Illsley
Jean le Clus-Theron
Arisha Maharaj
Greg Marinovich
Alastair Meredith
Richard Ndimande
Karel Nel
Kobus Opperman
Sean O'Toole
Ann Palmer
Bob and Mary Scholes
Clive van den Berg
Wilhelm van Rensburg
Gavin Watkins
Carmen Welz
Naudia Yorke

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