



Strauss&co





Monday, 17 May 2021  
Session 1 at 2 pm

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

Day Sale  
Lots 1–100

COVER  
Lot 32 Irma Stern *Repairing Fishing Nets on the Quay* (detail)

LEFT  
Lot 6 Judith Mason *Night Bird* (detail)



1

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

***Ontwerp (Design with Beetle)***

signed, dated 1916 and inscribed with the title in pencil in the margin pencil and gouache on paper 21 by 10 cm

R25 000 – 35 000

This dazzling watercolour by Henk Pierneef, resembling a brightly backlit Tiffany glass window, shows a carefully stylised and symmetrical beetle, seemingly fixed within geometric, emerald panes. The work is jewel-like, unusual, and early, having been executed in 1916, just three years after the young artist's first solo show held at JH de Bussy. He was around 30 years old at the time, had been employed at the State Library in Pretoria for eight years, and had become progressively involved in cultural debates and lectures. In 1916, for instance, he delivered two important papers – *Art in South Africa* and *The Art of the Indigenous People of South Africa* – both of which were considered revolutionary. He also embedded himself within literary circles, designing countless dustcovers and bookplates, as well as illustrating magazines, books and poetry anthologies. The present lot, with its hard-edged clarity, eye-catching economy, and its commanding simplicity, should be appreciated within this context.



2

**Erich Mayer**

SOUTH AFRICAN 1876–1960

***Northwards***

signed and dated 1923 watercolour on paper 18 by 24,5 cm

R15 000 – 20 000

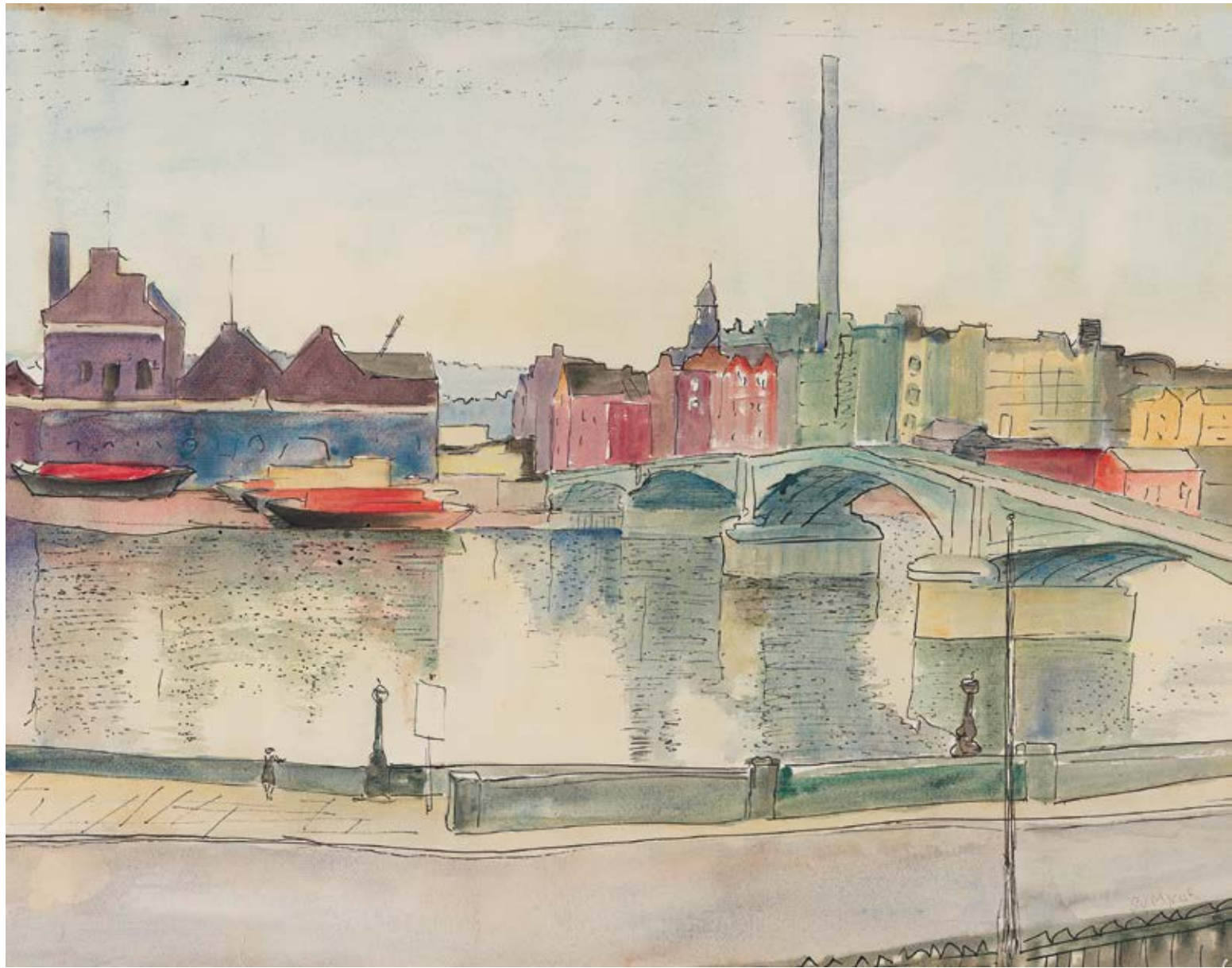


The graceful mansion Northwards, rendered in watercolour by Erich Mayer in the present lot, was originally designed by Herbert Baker in 1904 and built on the Parktown ridge, to the north of the burgeoning settlement of Johannesburg, for Randlord John Dale Lace and his wife Josephine (José). The nine-hectare plot accommodated the main house as well as a caretaker's cottage, stables, a dairy, an orchard and a vegetable garden. The house sadly burned down only seven years later,

but another wealthy Randlord, Sir George Albu, the founder of Genkor, bought the property and rebuilt and extended the house with the help of Swiss architect Theophile Schaerer. After Sir George's death in 1935, his son, also George, inherited the house and it remained in the family until 1954. The mansion was in its prime when Mayer painted it in 1923, but the area changed as the city grew, and some of the buildings were demolished and the grounds were reduced over time. The most

extreme change was when the M1 motorway was built to the east of the house in the 1960s and the old gate and gatehouse had to be demolished. The house and gardens were recently restored to something like their original form by Genkor and they now serve as a nostalgic function venue and historical monument to the lifestyles of the colonial rich and famous.





3

### Maud Sumner

SOUTH AFRICAN 1902–1985

#### *View of the Thames with Battersea Bridge*

signed  
watercolour and ink  
50 by 60 cm

R25 000 – 35 000

Maud Sumner lived her life between South Africa, England and France. She spent the years of World War II 'at home' in South Africa, and when she returned to her studio in Paris in 1947, she noticed that the work of her contemporary artists had undergone a distinct change during her absence. There was a new widespread preoccupation with abstraction and the importance of colour was paramount. Sumner's work also underwent a significant transformation – the Bonnard and Vuillard influenced *intimiste* domestic interiors and women in picture hats, so characteristic of her work in the 1930s, were a thing of the past. Sumner's paintings from the 1950s onwards show a move to far greater abstraction although she never loses touch with representation entirely. The cherry reds and grey blues she favoured in earlier

decades remain, but they are used increasingly as sharply defined facets of colour that construct form by means of a network of shapes across the picture plane. River bridges on both the Thames in London and the Seine in Paris were a favoured subject over many years as they provided the opportunity for this form of pictorial exploration. In lots 3 and 4, Sumner demonstrates her skill as a master watercolourist with an exceptional economy of means. The white of the paper becomes the reflective shimmer of the water's surface, and the graceful arches of Battersea Bridge and the bulky forms of tethered barges and industrial buildings on the riverbank, create believable form and receding space using blocks of colour and contrasts of light and shadow.



4

### Maud Sumner

SOUTH AFRICAN 1902–1985

#### *Battersea Bridge over the Thames*

signed  
watercolour on artist's board  
50 by 60 cm

R25 000 – 35 000



*Battersea Bridge, a five-span arch bridge over the River Thames in London, opened in 1890.*



5

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Fire Bird*

signed; inscribed with the artist's name,  
the title and '1998 Exhibition' on a Karen  
McKerron gallery label adhered to the  
reverse

oil on board  
141,5 by 114,5 cm

R80 000 – 120 000

6

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Night Bird*

signed; inscribed with the artist's name,  
the title and '1998 Exhibition' on a Karen  
McKerron label adhered to the reverse

mixed media and oil on board

145 by 115 cm

R80 000 – 120 000



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7

# **William Kentridge**

SOUTH AFRICAN 1955–

## *Man at a Desk*

signed, dated 8/80 and numbered  
1/30 in pencil in the margin  
etching  
plate size: 11 by 11,5 cm

**R20 000 – 30 000**

### PROVENANCE

Acquired from the artist by the  
current owner in the 1980s.



8

# **William Kentridge**

SOUTH AFRICAN 1955–

## *Three Lights*

signed, dated 8/80 and numbered  
1/30 in pencil in the margin  
etching  
plate size: 11,5 by 15,5 cm

**R30 000 – 50 000**

### PROVENANCE

Acquired from the artist by the  
current owner in the 1980s.





9

# William Kentridge

SOUTH AFRICAN 1955–

## Waiter

signed, dated 8/80 and numbered 1/30 in pencil in the margin  
etching  
plate size: 11 by 15,5 cm

R30 000 – 50 000

### PROVENANCE

Acquired from the artist by the current owner in the 1980s.

### LITERATURE

Bronwyn Law-Viljoen (ed)  
(2006) *William Kentridge Prints*,  
Johannesburg: David Krut, another  
impression from the edition  
illustrated on page 29 as part of a  
composite one-sheet print with  
three other images, titled *Four  
Domestic Scenes*.



10

# William Kentridge

SOUTH AFRICAN 1955–

## Single Light

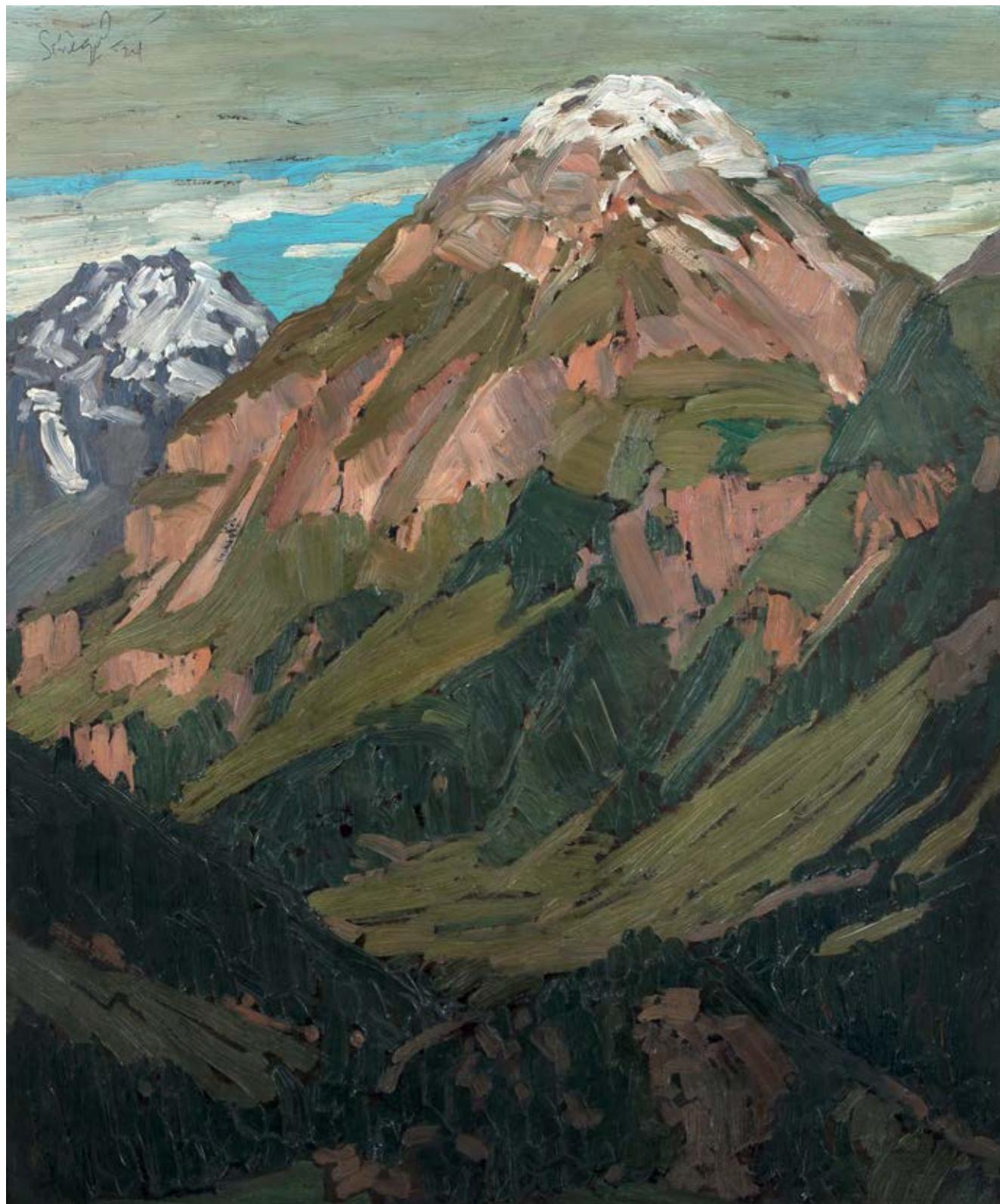
signed, dated 8/80 and numbered 2/30 in  
pencil in the margin  
etching  
plate size: 11 by 15,5 cm

R30 000 – 50 000

### PROVENANCE

Acquired from the artist by the current  
owner in the 1980s.





11

**Clément Sènèque**

SOUTH AFRICAN 1896–1930

*White Mountain*

signed and dated '24; inscribed  
with the artist's name and the title  
on the reverse  
oil on board  
53,5 by 44,5 cm

**R60 000 – 80 000**

PROVENANCE

Stephan Welz & Co in association  
with Sotheby's, Johannesburg,  
4 November 1996, lot 336.  
Private Collection.



12

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Namibian Landscape*

signed  
oil on canvas  
64,5 by 128 cm

**R200 000 – 300 000**





13

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Harvesters, two*

each signed and each dated 1961

gouache on paper

each 30 by 24 cm

R180 000 – 240 000



14

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Heraklion, Crete*

signed, dated 72 and inscribed

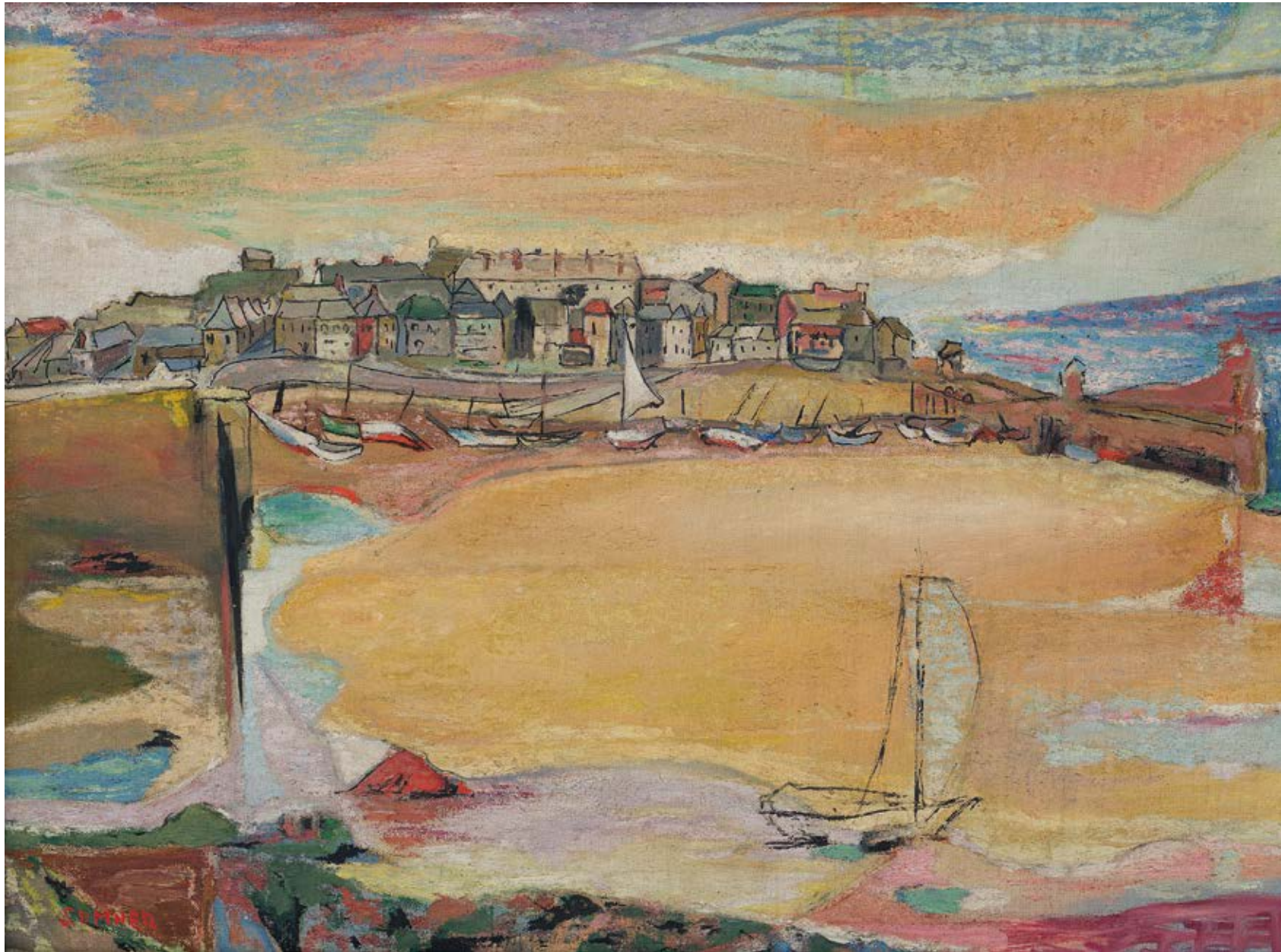
with the title in the margin

watercolour on card

31 by 51 cm

R50 000 – 70 000





15

**Maud Sumner**

SOUTH AFRICAN 1902–1985

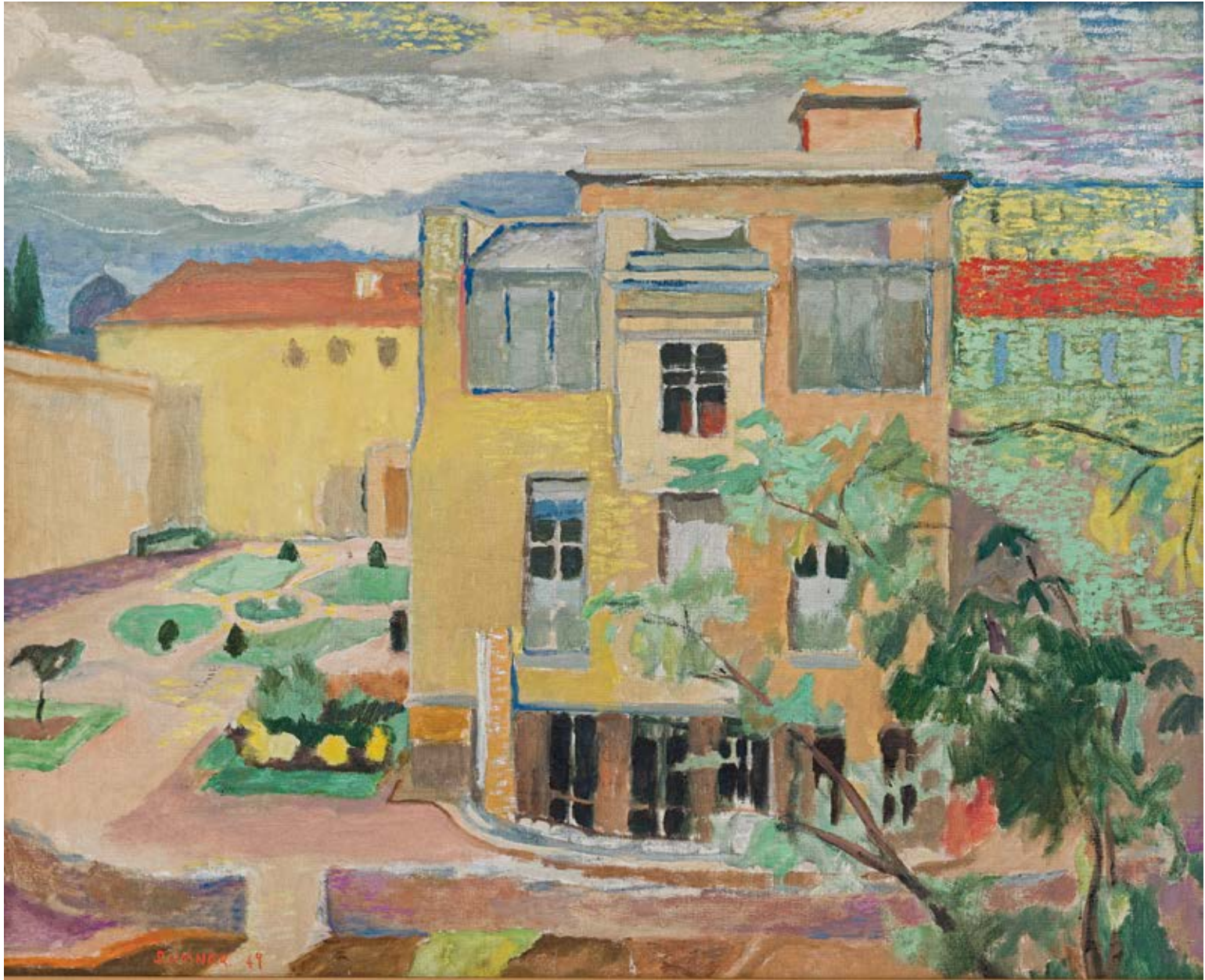
*Harbour Scene*

signed

oil on canvas

48 by 60 cm

R100 000 – 150 000



16

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*Houses, France*

signed and dated 49

oil on canvas

57,5 by 71,5 cm

R100 000 – 150 000

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

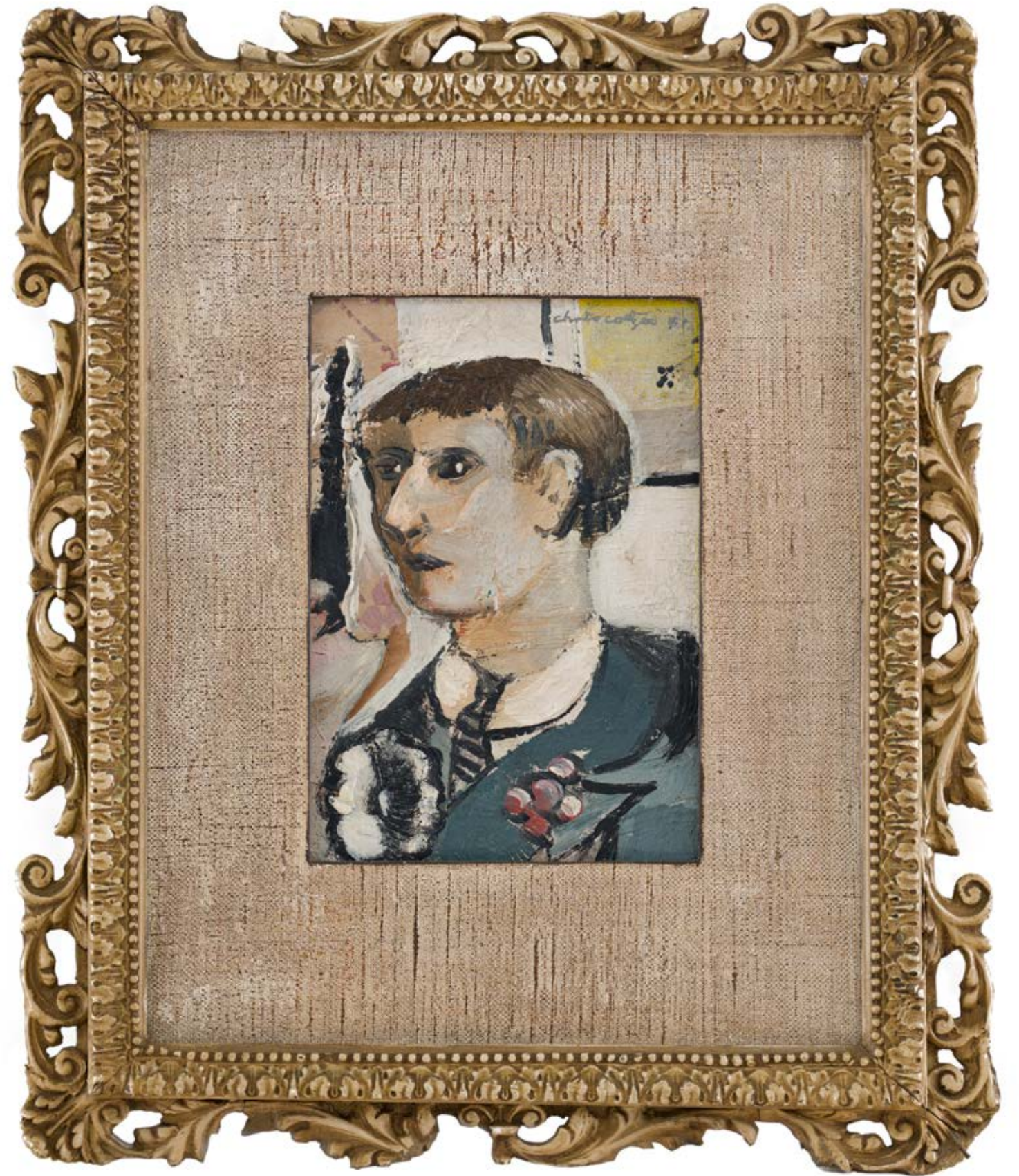
Walter Battiss was born in Somerset East on 6 January 1906. The museum that bears his name was opened on 24 October 1981 in the two-storeyed, verandaed former British officers' mess that the Battiss family ran as a private 'temperance' hotel from 1914 to 1917. It was founded with

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.





17  
**Bettie Cilliers-Barnard**  
 SOUTH AFRICAN 1914–2010  
*Two Women*  
 signed  
 oil on canvas  
 61 by 45 cm  
 R50 000 – 70 000



18  
**Christo Coetzee**  
 SOUTH AFRICAN 1929–2000  
*The Bridegroom*  
 signed and dated 51  
 oil on board  
 29,5 by 19,5 cm  
 R30 000 – 50 000





19

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*African Figures*

signed

oil on board

36 by 48 cm

R120 000 – 180 000

PROVENANCE

Afrox Corporate Art Collection.





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20

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Family in Senegal*

signed and dated 87

watercolour on paper

sheet size: 16 by 25 cm

R50 000 – 70 000



21

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

*Portrait of a Young Man with Feathered Hat*

signed and dated 65

oil on board

49,5 by 39,5 cm

R100 000 – 150 000

Johannes Meintjes catalogue number JM 872.





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22

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

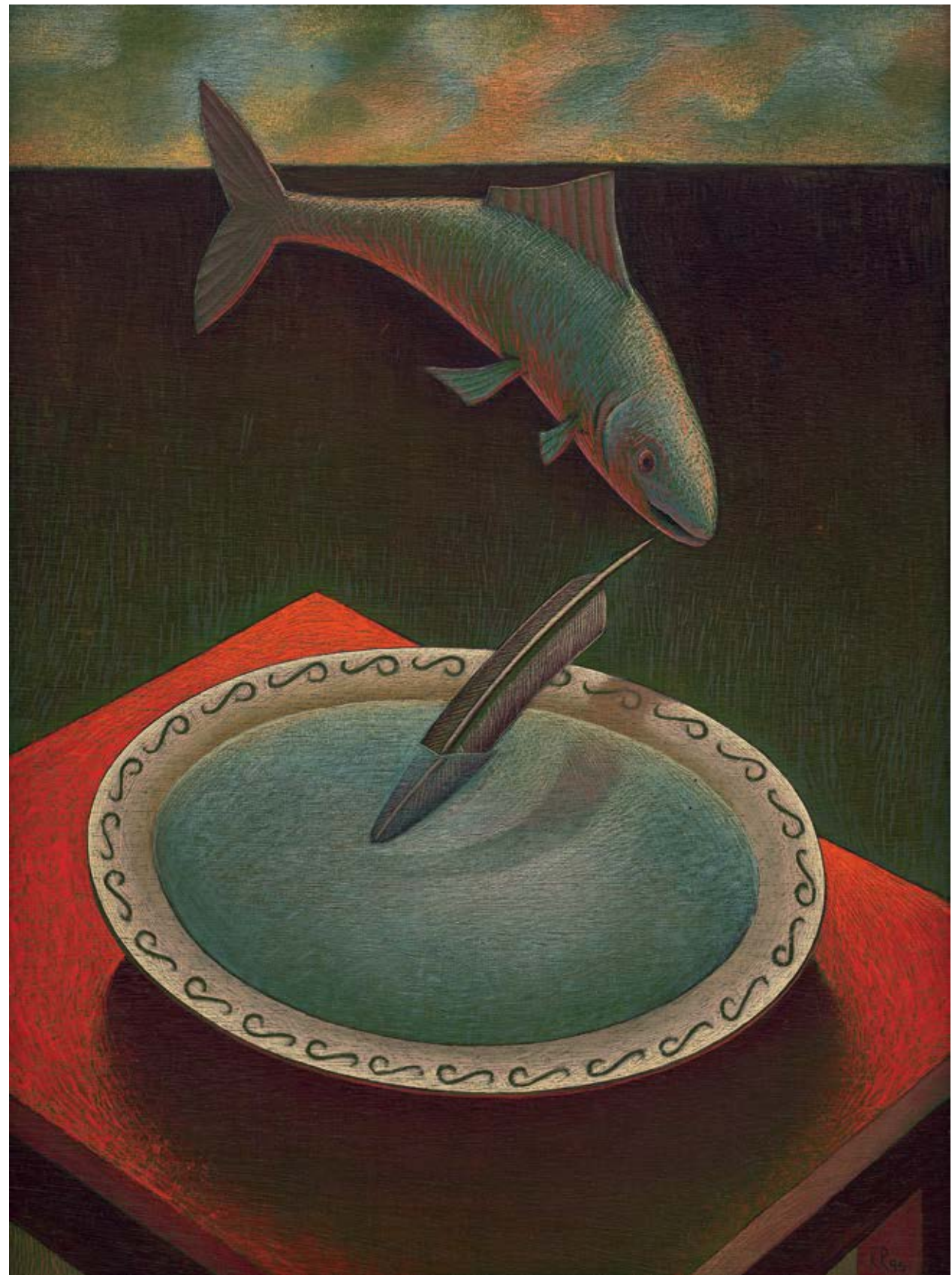
*Still Life with Fruit Bowl and  
Coffee Pot*

signed  
oil on canvas laid down on board  
48 by 68,5 cm

**R90 000 – 120 000**

**PROVENANCE**

Acquired from the artist by the  
current owner.



23

**Kevin Roberts**

SOUTH AFRICAN 1965–2009

*Fish, Feather and Bowl*

signed with the artist's  
initials and dated 95  
oil on board  
61 by 45 cm

**R60 000 – 90 000**



24

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Portrait of a Youth*

signed  
oil on artist's board  
43 by 33,5 cm

**R120 000 – 160 000**

**PROVENANCE**

Kevin B Quinlivan, Cape Town.  
Mr and Mrs P Goldberg, Pretoria.  
Dr HK Silberberg, Tulbagh.  
Sanlam, Cape Town.  
Sotheby's, Johannesburg, 3 December  
1980, lot 89.  
Private Collection.

**EXHIBITED**

South African National Gallery, Cape  
Town, 1969, catalogue number 82.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*,  
Cape Town: Perskor, illustrated on page  
205, catalogue number 652.



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25

**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**





26

**Hussein Salim**

SUDANESE 1966–

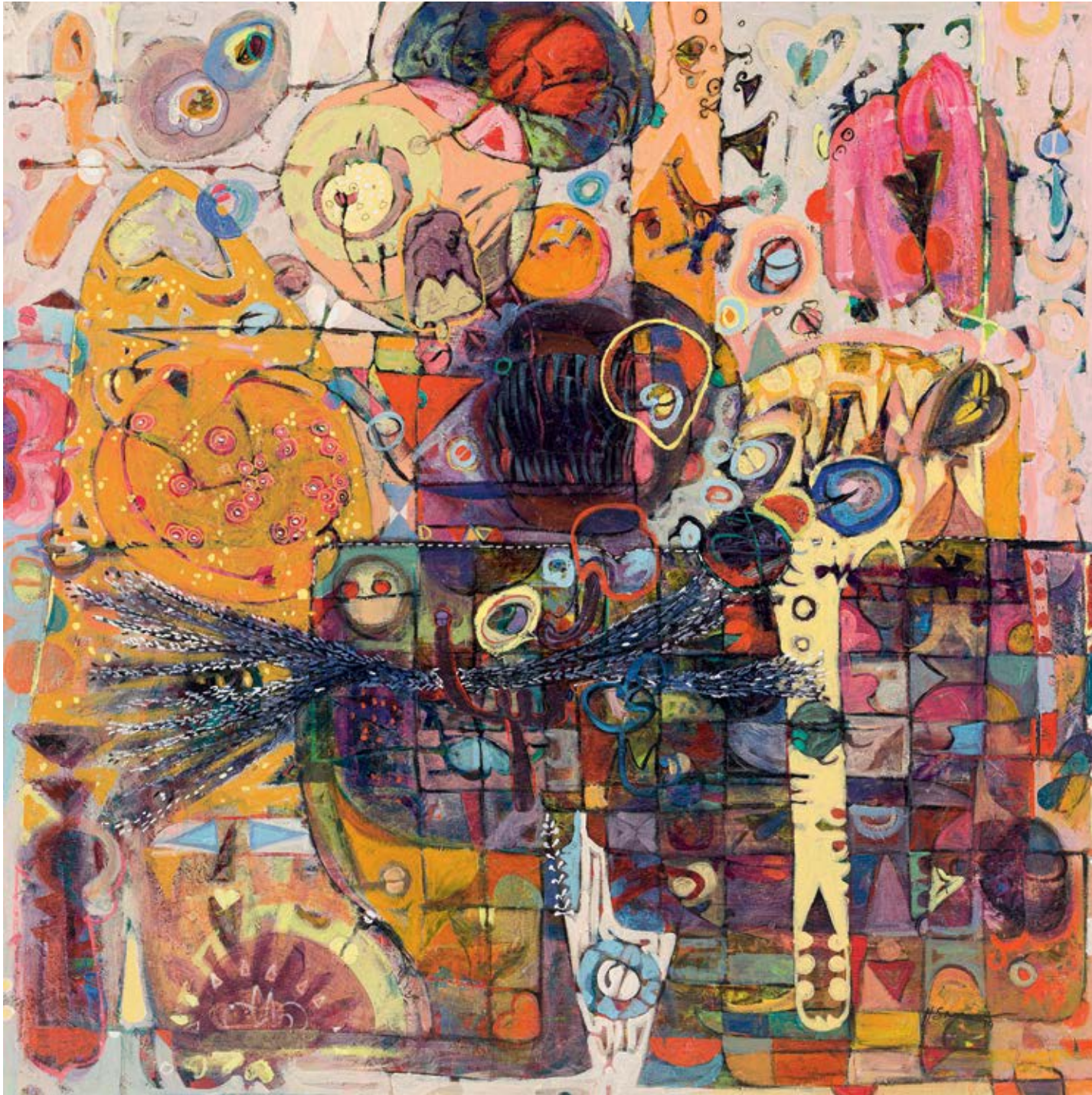
*Shiny I and II*, diptych

each signed and dated '19; signed, dated  
and inscribed with the medium and 'P. M.  
burg' on the reverse

acrylic on canvas

120 by 120 cm

R 50 000 – 70 000







27

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888–1977

*S. W. Afrika Landscape*

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

oil on canvas

69,5 by 99 cm

R500 000 – 700 000



28

**Adriaan Boshoff**

SOUTH AFRICAN 1935–2007

*Children at the Water's Edge*

signed

oil on canvas laid down on board

88 by 120 cm

R280 000 – 350 000





29

**David Shepherd**

BRITISH 1931–2017

*Giraffe Pair*

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

oil on canvas

40 by 55 cm

**R120 000 – 160 000**



30

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888–1977

*Extensive Landscape*

signed with the artist's initials and dated 1943

oil on canvas

69 by 98 cm

**R200 000 – 300 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 8 October 1980, lot number 118. Private Collection.





31

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*Port St Johns*

signed; inscribed with the artist's  
name and the title on a label  
adhered to the reverse  
oil on board  
26 by 35 cm

R80 000 – 120 000



32

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Repairing Fishing Nets on  
the Quay*

signed and dated 1963  
oil on canvas  
89 by 69 cm

R1 200 000 – 1 600 000

PROVENANCE

Strauss & Co, Johannesburg,  
1 November 2010, lot 210.





33

### Maurice van Essche

SOUTH AFRICAN 1906–1977

#### *Still Life in the Artist's Studio*

signed and dated 68  
oil on board  
64 by 98 cm

R150 000 – 200 000

#### EXHIBITED

Graham's Fine Art Gallery, Johannesburg, *Between Foothold and Flight*, 30 March to 30 April 2006.

#### LITERATURE

Sean O'Toole (ed) (2006) *Between Foothold and Flight*, Johannesburg: Graham's Fine Art Gallery, illustrated in colour on page 75.

Maurice van Essche settled in South Africa in 1940, when expressionist painting was still in its ascendancy. His training under James Ensor in Belgium and Henri Matisse in the French Riviera town of Cagnes uniquely equipped Van Essche to contribute towards the advancement of painting in a parochial art scene still awed by the theatrics of impressionist facility. A member of the New Group, Van Essche is best known for his stylised depictions of tall

Congolese women and stoic Coloured fishermen, although he also depicted clowns and still-life scenes. This lot dates from the final years of Van Essche's professorship (1962–70) at the Michaelis School of Fine Art, where he was first employed as a lecturer in 1952. Unlike his earliest still lifes, in which he attempted to rehearse the precision of Flemish painting, Van Essche's late-career works were expressive mood pieces. Loosely painted, albeit with a clear sense of design and understanding of colour, Van Essche frequently juxtaposed art objects (brushes, tubes of paint, drawings, paintings, sculptures) with perishable comforts (fruit, vegetables, fish). Less consciously decorative than his figure paintings, these introspective genre pieces communicate a harmonious unity between the disparate elements – including, here, the cut apple, two playing cards and work-in-progress composition on the left.



34

### Frans Oerder

SOUTH AFRICAN 1867–1944

#### *Still Life with Cyclamens in a Shallow Green Vessel*

signed  
oil on canvas  
59 by 99 cm

R80 000 – 100 000

#### PROVENANCE

Strauss & Co, Cape Town,  
14 March 2016, lot 469.  
Private Collection.

#### LITERATURE

*Frans Oerder Kunswerkkatalogus* (2017) Pretoria: The South African Academy for Science and Art, illustrated in black and white on page 198, Fig./Cat. No. 713, with the title 'Stillewe met siklame in 'n plat groen bak'.



35

**Armando Baldinelli**

SOUTH AFRICAN 1908–2002

*Remembrance of Kioto*

signed and dated 1966; inscribed with the artist's name, the date, the title and the medium on a label adhered to the reverse

mixed media on board  
76 by 94 cm

R40 000 – 60 000



36

**Armando Baldinelli**

SOUTH AFRICAN 1908–2002

*Abstract Composition*

signed and dated 1964  
mixed media on board  
62 by 89,5 cm

R30 000 – 50 000



37

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*Angel Icon from the Magic Land*

signed and dated '71  
mixed media on card  
sheet size: 23,5 by 21 cm

R100 000 – 200 000



Alexis Preller, *Space Angel*, 1971,  
Private Collection.



38

**Cecily Sash**

SOUTH AFRICAN 1924–2019

*Fish with Garlic and Peppers*

signed and dated '55; inscribed with the artists' name, the title and 'Retrospective' on a Pretoria Art Museum label adhered to the reverse  
oil on board  
58 by 39 cm

**R50 000 – 70 000**

**PROVENANCE**

Mr and Mrs H Berman, and thence by descent.

**EXHIBITED**

Pretoria Art Museum, *Cecily Sash Retrospective 1954–1974*, listed as no. 12 in the exhibition catalogue.

Cecily Sash studied at the Witwatersrand Technical College Art School initially, and later at the Chelsea Polytechnic and Camberwell School of Art. Sash was as a founding member of the well-known Amadlozi Group, and taught art at both high school and university levels before moving to Wales in the 1970s due to the uncertainties of the South African political scene at the time. Her early work in South Africa took on what she terms an 'indigenous' quality, which potentially refers to the way she saw and thought about things within the Transvaal landscape and the unfolding way of life. Sash noted that the intense South African sunlight often bleaches the colour from things and in her early bird paintings and still lifes she used primarily monochromatic tones with hues that edged between cold and warm. The present lot, completed in 1955, is one of these muted still lifes. The suspended fish, which would have had glossy scales and the chili peppers in deep reds or greens, have all been stripped of colour and rendered angularly, along with a two-handled vessel and hanging garlic.

Sash's work has an incredible strength in its deft and unfussy execution, which is jarred by scratches in the paintwork, adding a vibrating, tenuous energy to the overall image. Heather Martienssen noted that Sash maintains a 'ruthless visual analysis' in her paintings and 'seizes upon the essential ethos – the weakness, the vulnerability of common objects', which is the case with the simple still life of the present lot, filtered through a measured and ultimately, quite refined, thought process.



39

**Cecily Sash**

SOUTH AFRICAN 1924–2019

*African Head*

signed and dated '55  
mixed media on board in  
artist's frame  
39,5 by 29,5cm

**R30 000 – 50 000**





40

**Douglas Portway**

SOUTH AFRICAN 1922–1993

*Palma No. 9*

signed and dated 62; inscribed  
with the artist's name, the title  
and the date on the reverse  
mixed media on canvas  
116 by 88 cm

R80 000 – 120 000



41

**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

R200 000 – 300 000

PROVENANCE

Strauss & Co, 11 November 2012,  
lot 279.





42

**William Kentridge**

SOUTH AFRICAN 1955–

*Almost Don't Worry*

signed, numbered EV 10/40 in pencil and embossed with the Artist Proof Studio chopmark in the margin

hand-coloured linocut  
plate size: 101 by 99 cm

R200 000 – 250 000



43

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*House at Silverton (Nilant 40)*

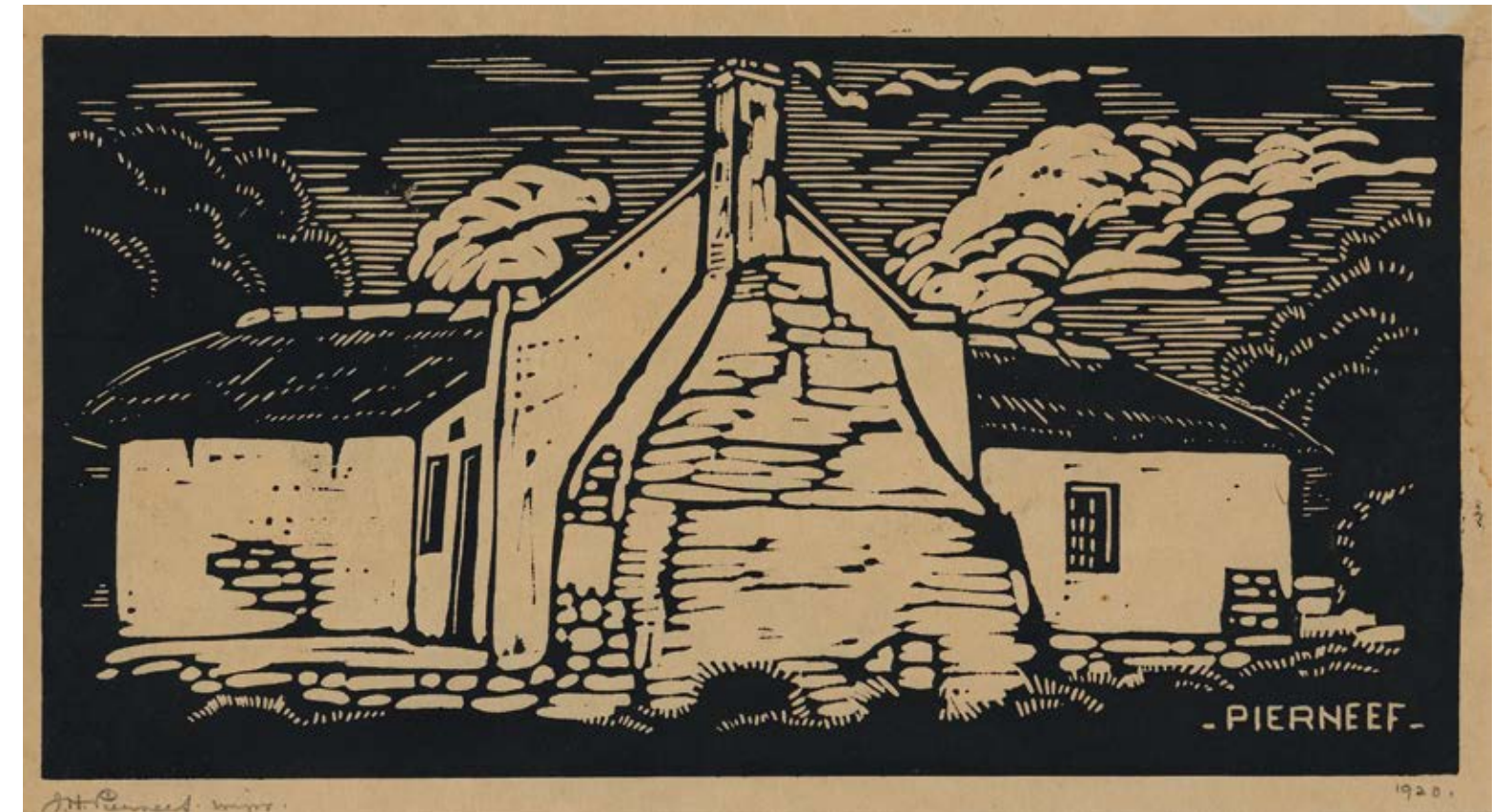
signed, dated 1920 and inscribed 'impr' in pencil in the margin  
linocut

image size: 13,5 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 32.







44

**Ruan Hoffmann**

SOUTH AFRICAN 1971–

*Cross Eyed*

signed with the artist's initials and dated 13.9.14 on the underside ceramic earthenware with underglaze and on-glaze enamels diameter: 39 cm

**R8 000 – 12 000**

EXHIBITED

Harrison Gallery at the Clay Studio, Philadelphia, *Historical Irreverence*, 24 April to 7 June 2015.



45

**Ruan Hoffmann**

SOUTH AFRICAN 1971–

*Transmogrification*

signed with the artist's initials, dated 13.9.14 and inscribed 'Tomb' on the underside ceramic earthenware with underglaze, on-glaze enamels and gold lustre diameter: 41 cm

**R8 000 – 12 000**

EXHIBITED

Harrison Gallery at the Clay Studio, Philadelphia, *Historical Irreverence*, 24 April to 7 June 2015.



46

**Ruan Hoffmann**

SOUTH AFRICAN 1971–

*Red Aloe*

signed with the artist's initials and dated 17.09.14 on the underside ceramic earthenware, underglaze, on-glaze enamels and gold lustre diameter: 42 cm

**R8 000 – 12 000**

EXHIBITED

Harrison Gallery at the Clay Studio, Philadelphia, *Historical Irreverence*, 24 April to 7 June 2015.





47

**Ruan Hoffmann**

SOUTH AFRICAN 1971 –

*Mer Méditerranée*

stamped with the artist's initials  
earthenware with porcelain slip and  
underglaze and copper oxide  
height: 48,5 cm; diameter: 31 cm

**R8 000 – 10 000**

#### LITERATURE

Kate Singleton (2016) *Ceramics:  
Contemporary Artists Working in  
Clay*, San Francisco: Chronicle Books,  
illustrated in colour on page 68.



48

**The Kalahari Ceramic Studio**

SOUTH AFRICAN 20TH CENTURY

*Figure Holding a Cloth*

inscribed with the studio's name on  
the underside  
glaze and fired ceramic bowl  
diameter: 44 cm; height: 8 cm

**R18 000 – 24 000**

Aleksanders Klopcanovs and his wife Elma Vestman immigrated to South Africa in the late 1940s. After working at the Linnware potteries for a while they started their own business, Kalahari Studio, in Bramley, Johannesburg. They made functional ceramic items as well as decorative and fine art pieces such as tiles, plaques, wall plates and sculpture. Vestman oversaw production processes, quality control and product development and the couple shared the design and decoration responsibilities. The studio contributed significantly to the technical development of ceramics in South Africa, and scholar Wendy Gers is of the opinion that it was 'the first, and arguably the only, local pottery to successfully synthesise an indigenised South African content with international modernist design trends of the 1950s'.<sup>1</sup> Klopcanovs also directed his energies into a parallel career as painter of figural compositions and landscapes. He participated in numerous solo and group exhibitions in South Africa between 1961 and 1973 and sold paintings in Sweden, Switzerland and the United States. Two of Klopcanovs's paintings are in the Museum of Modern Art (MOMA), New York.

1. Wendy Gers (2015) *Scorched Earth: 100 Years of Southern African Potteries*, Johannesburg: Jacana, page 156.





49

**Aleksanders Klopcanovs**

UZBEKISTANI/SOUTH AFRICAN 1912–1997

*African Figures*

signed and dated 66

oil on canvas

52 by 119 cm

R10 000 – 15 000



50

**Judith Mason**

SOUTH AFRICAN 1938–2016

*Undressing (La Vie Bohème)*

signed  
oil on canvas  
72 by 151 cm

R90 000 – 120 000

LITERATURE

Judith Mason (1989) *Talking Pictures: A Scrapbook with Notes and Comments*, Broederstroom Press: Broederstroom, another imprint from the edition illustrated in colour on page 53.

Two canvases framed together as one.



© The Estate of Judith Mason | DALRO

51

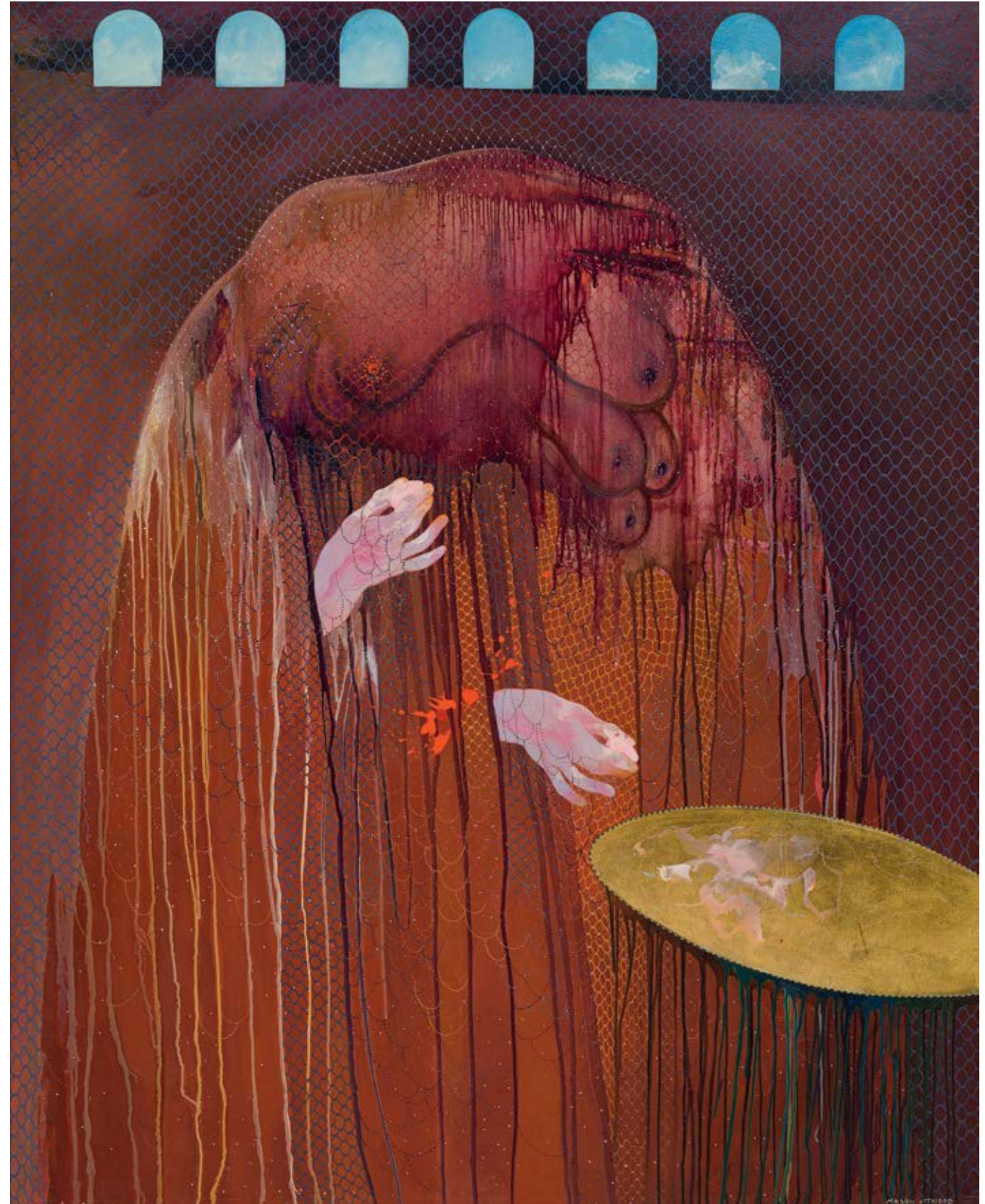
**Judith Mason**

SOUTH AFRICAN 1938–2016

*Woman in a Bourkha (Promise of Eternity)*

signed and inscribed with  
the title on the reverse  
oil on board  
140,5 by 113 cm

R80 000 – 120 000



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52

**Thakor (Thakorbhai Kishorbhai) Patel**

ZIMBABWEAN 1932–

*Linear Abstract Composition*

signed  
oil on canvas  
120 by 242 by 5 cm, unframed

**R40 000 – 60 000**

**EXHIBITED**  
Strauss & Co, Johannesburg, *Neighbours: Some African Modernists*, September to October 2019.

Although born in India, Thakor Patel's career blossomed in Zimbabwe, where he settled in 1980. His large oil paintings are defined by beautifully geometric patterning and pale, shimmering colours. While a number of his works are in the collection of the National Gallery of Zimbabwe, stunning, mature examples were recently shown at the Zeitz MOCAA in Cape Town as part of the exhibition *Five Bhobh: Painting at the End of an Era*. The present lot is the first major example to appear at auction.





53

**Esther Mahlangu**

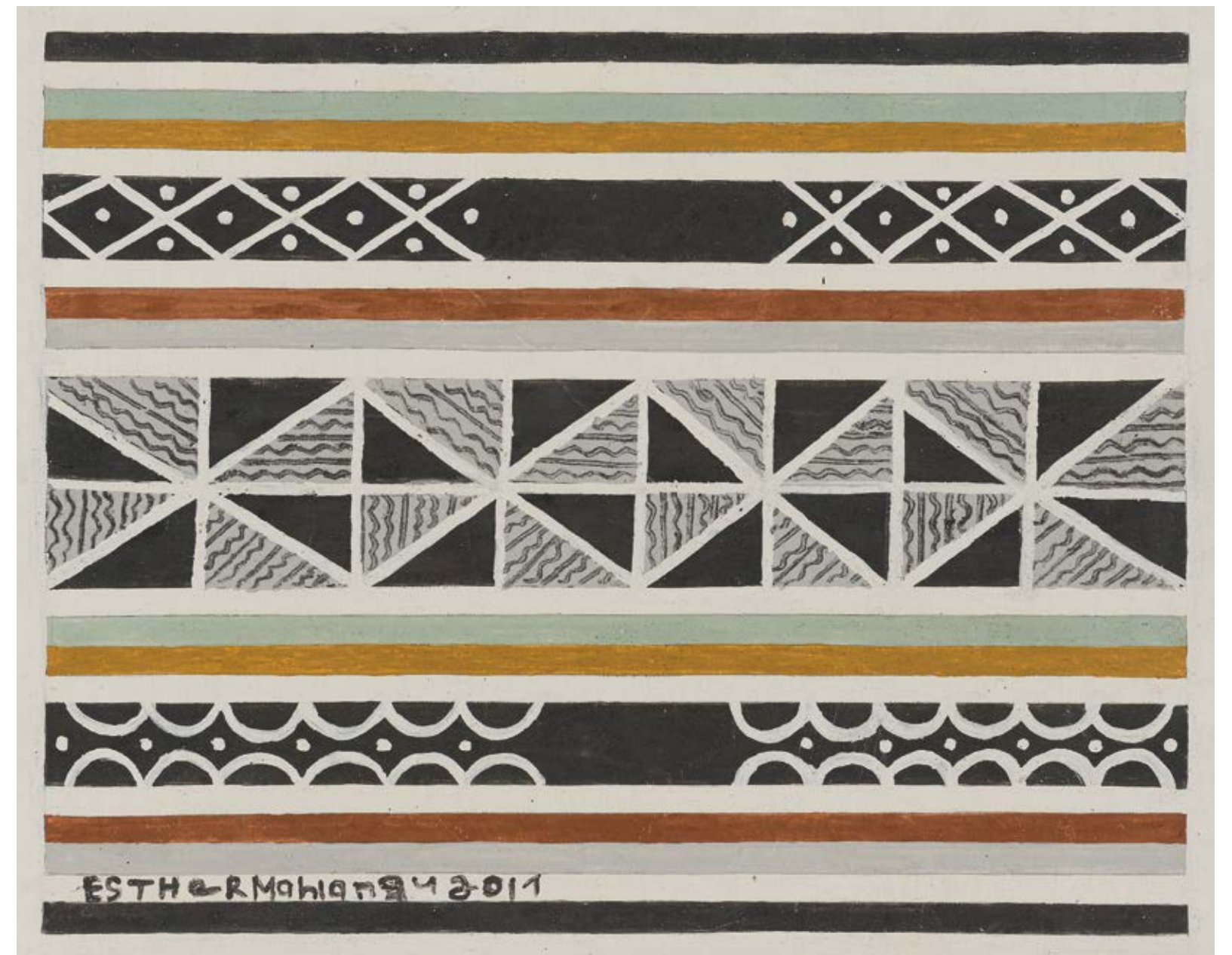
SOUTH AFRICAN 1935–

*Ndebele Design I*

signed and dated 2017  
natural pigments and mixed  
media on canvas laid down on  
board

41 by 51 cm

R30 000 – 40 000



54

**Esther Mahlangu**

SOUTH AFRICAN 1935–

*Ndebele Design II*

signed and dated 2017  
natural pigments and mixed  
media on canvas laid down  
on board

40 by 51 cm

R30 000 – 40 000



55

**Olaf Bisschoff**

SOUTH AFRICAN 1976–

*Garden of Earthly Delights*  
(*H Bosch*)

signed, dated 2020 and inscribed  
with the artist's name and the  
title on the reverse  
oil on board  
69 by 89 cm

R20 000 – 30 000



56

**Olaf Bisschoff**

SOUTH AFRICAN 1976–

*Still Life with Skull* (*Paul*  
*Cezanne*)

signed, dated 2020 and inscribed  
with the title on the reverse  
oil on board  
69,5 by 89,5 cm

R20 000 – 30 000



57

**George Jaholkowski**

RUSSIAN/SOUTH AFRICAN 1914–1980

*Abbey*

signed and dated 62 on a plaque  
adhered to the base  
painted copper on cement base  
height excluding base: 92,5 cm; height  
including base: 103 cm; width: 23 cm;  
depth: 23 cm

R30 000 – 50 000

George (Jerzy Wladyslaw) Jaholkowski was born in Baku (now in Azerbaijan) in 1914. He grew up in Poland and studied Fine Art and Architecture at the University of Poland, and later also at the École des Beaux-Arts in Paris (1936-1937). He served with distinction in the Polish and British armies and the Polish Underground during WWII, and after being demobbed, worked in London as a graphic designer, draughtsman and sculptor. In the aftermath of the war, wood, stone and bronze were difficult for a sculptor to obtain so Jaholkowski developed techniques of sculpting in metal. After a commission for the South African Tourist Corporation in London, the artist and his wife Virginia, a concert pianist, immigrated to South Africa in 1955 and settled in Cape Town. He undertook further studies under Lippy Lipshitz and Maurice van Essche at the Michaelis School of Art, University of Cape Town, in the late 1950s.

Jaholkowski continued to work in metal, usually copper, which was cut, bent, beaten, welded and brazed before being treated with acid to produce green, black and bronze patinas. His training as an architect is evident in the present lot where the interactions of elegant linear and curved forms, like the flying buttresses of a Gothic cathedral, interact with the maze of well-considered negative space.





58

**Durant Sihlali**

SOUTH AFRICAN 1935–2004

*Shayamathambo Mgoma*  
(Traditional Healer)

2003

signed; signed, dated 003, inscribed  
with the title and the medium on the  
reverse

coloured paper pulp

sheet size: 67 by 105,5 cm, unframed

R60 000 – 80 000



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59

**Durant Sihlali**

SOUTH AFRICAN 1935–2004

*Untitled, triptych*

signed

coloured paper pulp

124 by 141 cm

R70 000 – 90 000

ITEM NOTES

This lot consists of three  
separate pieces framed as one.



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60

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Red Figure*

signed

incised and painted wood panel

61 by 46 by 5,5 cm, unframed

R100 000 – 150 000

PROVENANCE

Acquired from the artist by the  
current owner.



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61

**Lionel Smit**

SOUTH AFRICAN 1982–

*Shift Series #1 Fragment*

signed, dated 2011 numbered 1/1  
and stamped with the foundry  
mark

bronze with a green patina on  
powder-coated steel base  
height: 37 cm excluding base;  
49 cm including base;  
width: 26 cm; depth: 20 cm

R50 000 – 70 000

62

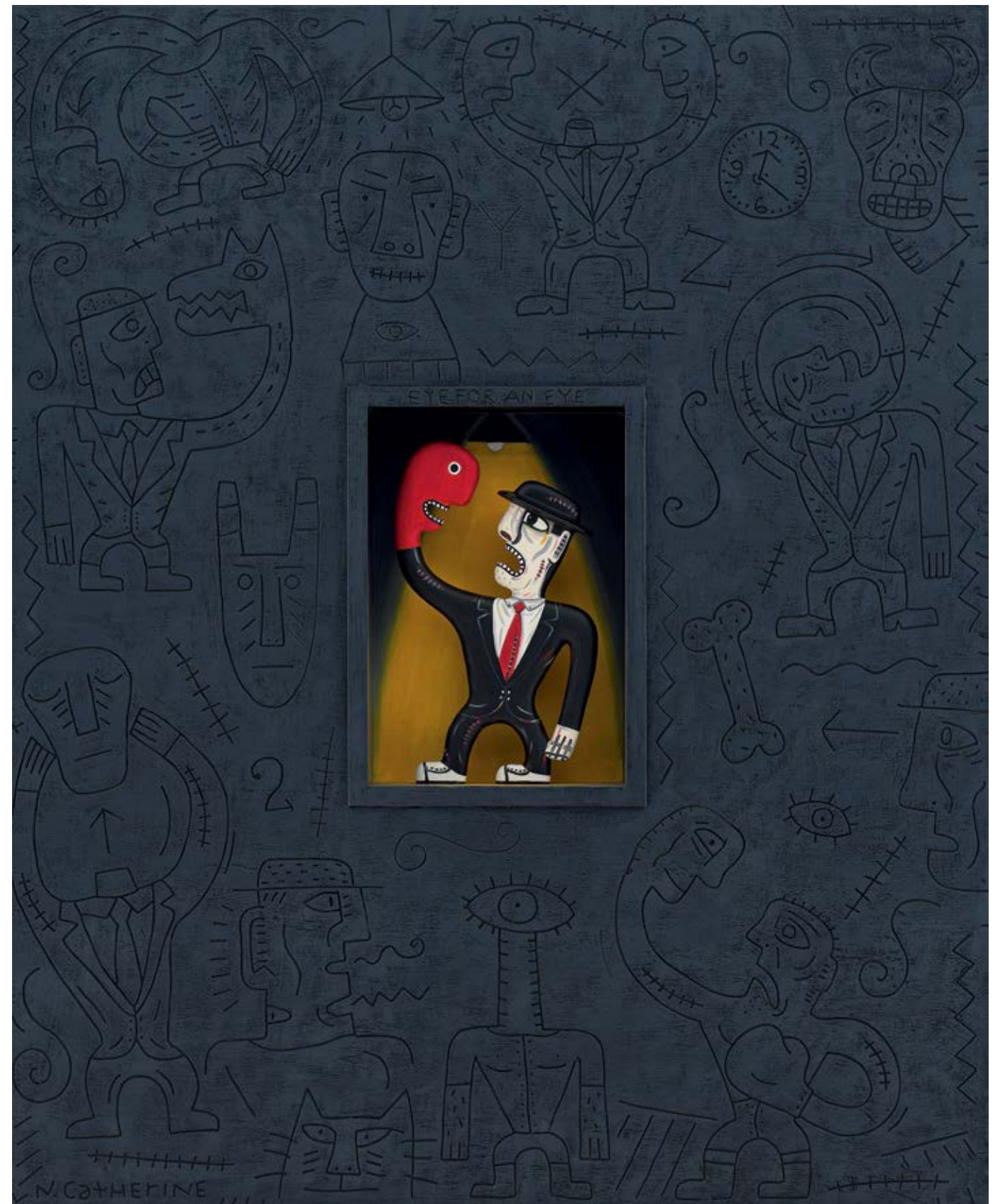
**Norman Catherine**

SOUTH AFRICAN 1949–

*Eye for an Eye*

signed  
carved and painted wood  
124 by 100 by 10,5 cm

R180 000 – 220 000







63

**Norman Catherine**

SOUTH AFRICAN 1949–

*Duplicity*

signed and dated 18/018  
carved and painted wood  
height: 32 cm; width: 25 cm; depth: 11 cm

**R25 000 – 35 000**

**PROVENANCE**

Acquired from the artist by the previous owner.  
Julie Miller Gallery, Johannesburg.



64

**Norman Catherine**

SOUTH AFRICAN 1949–

*Cut Throat*

signed and numbered 18/002  
carved and painted wood  
height: 35 cm; width: 16 cm; depth: 11 cm

**R25 000 – 35 000**

**PROVENANCE**

Acquired from the artist by the previous owner.  
Julie Miller Gallery, Johannesburg.



65

**Norman Catherine**

SOUTH AFRICAN 1949–

*Headman – Unity is Strength*

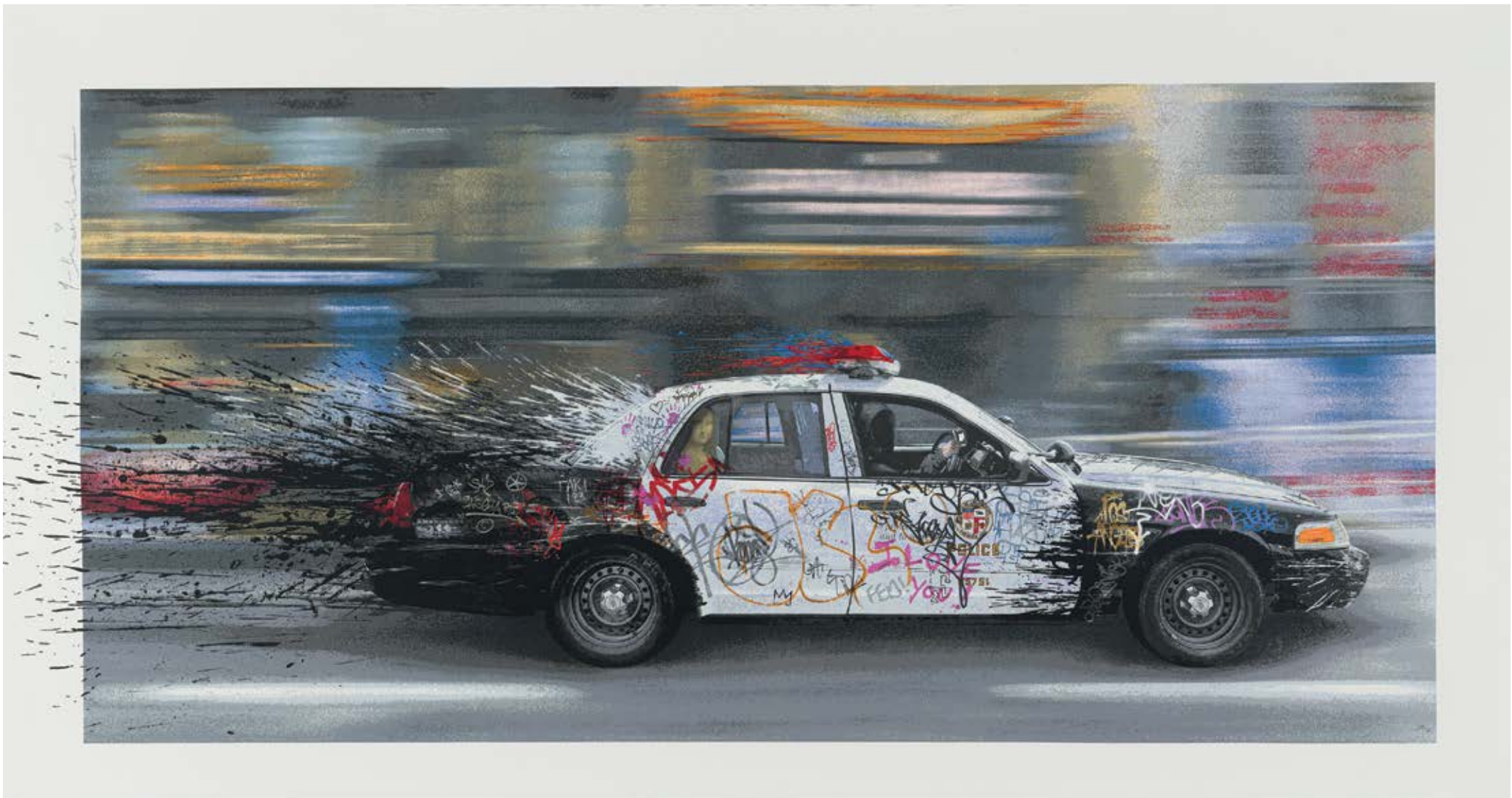
signed, dated 2012 and numbered AP  
bronze with a brown patina  
height: 87 cm; width: 18 cm; depth: 18 cm

**R150 000 – 250 000**

**PROVENANCE**

Acquired from the artist by the previous owner.  
Julie Miller Gallery, Johannesburg.





66

**Mr Brainwash**

FRENCH 1966-

*Metro Polisa*

signed and numbered 28/125 in pencil in the margin

screenprint

sheet size: 62 by 114 cm

R50 000 – 70 000

67

**Norman Catherine**

SOUTH AFRICAN 1949-

*Eye to Eye*

signed, numbered 6/25, inscribed with the title in pencil and embossed with the Artist Proof Studio chopmark in the margin

linocut

sheet size: 192 by 106 cm

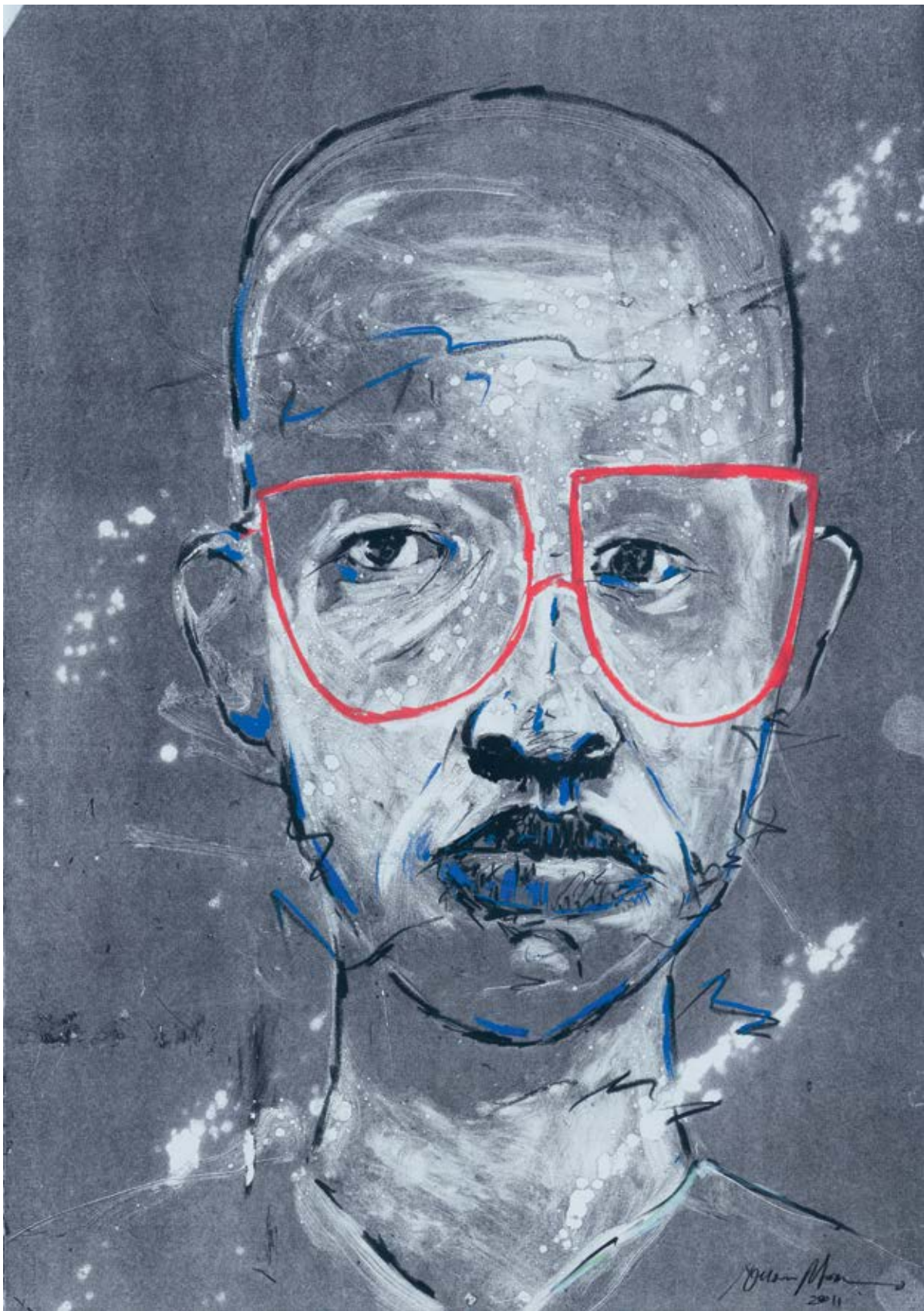
R30 000 – 50 000

LITERATURE

Wilhelm van Rensburg (2014) *Norman Catherine: Print Editions, 1968–2014*; Johannesburg: Gallery AOP, illustrated on page 46.







68  
**Nelson Makamo**  
 SOUTH AFRICAN 1982–  
*Young Man with Glasses*  
 signed and dated 2011  
 hand-coloured monotype  
 sheet size: 100 by 70 cm  
**R90 000 – 120 000**  
**PROVENANCE**  
 Acquired from the artist by  
 the current owner, 2015.



69  
**Nelson Makamo**  
 SOUTH AFRICAN 1982–  
*Boy with Glasses*  
 signed, indistinctly dated and  
 numbered 1/1  
 monotype and pastel on paper  
 sheet size: 122 by 53,5 cm  
**R80 000 – 120 000**



70

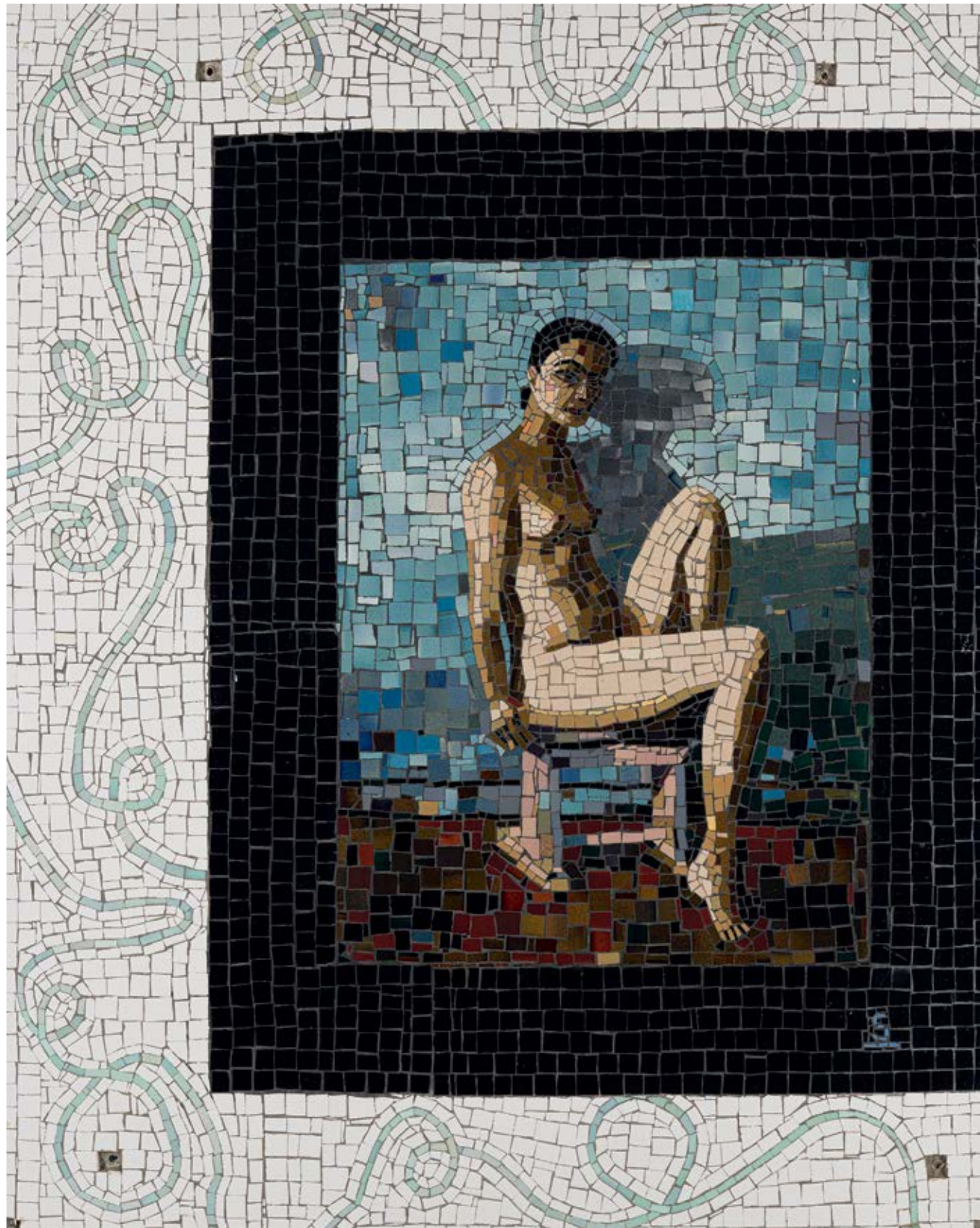
**Simon Stone**

SOUTH AFRICAN 1952–

*Seated Nude*

signed with the artist's initial  
mosaic on ceiling board  
150 by 120 by 2 cm

R60 000 – 80 000



71

**Dylan Lewis**

SOUTH AFRICAN 1964–

*Trans-Figure XX Maquette*

signed, numbered S272 and 6/12  
and stamped with the foundry  
monogram  
bronze with a white patina  
height: 110 cm; width: 50 cm; depth:  
35 cm

R200 000 – 300 000

A concrete and wood plinth  
measuring 100 by 60,5 by 45 cm  
accompanies the lot.







72

**Larry Scully**

SOUTH AFRICAN 1922–2002

*Abstract Composition with  
Gold Circles*

signed and dated '73 and '74

oil on canvas

120,5 by 121,5 cm

R40 000 – 60 000

73

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Night Landscape*

signed

oil on board

51,5 by 59 cm

R60 000 – 80 000



74

**Tinus de Jongh**

SOUTH AFRICAN 1885–1942

*A Cape Homestead*

signed

oil on canvas

61,5 by 100 cm

R50 000 – 70 000





## Property of the Late Toy Mostert

Toy (Albertus Bernardus) Mostert (1939–2021) was a well-known and much-loved sports journalist as well as a sports promoter during the late sixties and early seventies. He helped to build the careers of star footballers Jomo Sono and Kaizer Motaung, and champion heavyweight boxer Gerrie Coetzee.

After the politically fraught 1967 Springbok rugby tour to France, Toy published the book *Rugby en Veldslag: Franse Toer 1967* (Voortrekkerpers, Johannesburg).

In 1975, Toy, Jomo Sono and another partner opened the first KFC outlet in Soweto. They built the business up and six years later they had 46 branches. Toy and his wife Cecilia were avid and eclectic art collectors, delighting in acquiring works by both major and lesser-known twentieth-century South African artists.



75

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871–1939

*River Scene*

signed with the artist's initials

oil on canvas

35 by 45 cm

R50 000 – 70 000







76  
**Cecil Higgs**  
SOUTH AFRICAN 1898–1986  
*Abstract Composition in Green and Blue*  
signed and dated 72  
mixed media on paper laid down on card  
40 by 57 cm  
R25 000 – 35 000



77  
**Jean Welz**  
SOUTH AFRICAN 1900–1975  
*A Dream Landscape*  
signed and dated 50  
oil on board  
29 by 40 cm  
R60 000 – 80 000  
**PROVENANCE**  
The Jack Lewsen Collection.  
Stephan Welz & Co, 31 May 2004, lot 495.

In her 1997 monograph of the artist Jean Welz, Elza Miles writes how Welz ‘quickly realised that art does not simply involve imitating nature. Every stroke and dab of a brush creates a mark – a symbol – and these marks in turn combine to suggest forms. For Welz, a form was not just the sum total of the individual marks (symbols), but a ‘poetic moment’. And it was the ‘poetic moment’ which he constantly strove to create.’ Miles also refers to the stylistic and thematic

synergies between Welz and his close family friend Cecil Higgs – the two artists shared a studio at times – and equates their creative relationship to that of Picasso and Braque, with the pairs of artists stimulating, challenging and provoking each other in a cycle of mutual influence and cooperation, and this is particularly evident in the works by Welz and Higgs in lots 76 and 77.  
1. Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press, page 9.





78

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

*An Evening on the Vaal River, near Vereeniging*

signed; inscribed with the title on the reverse  
oil on canvas laid down on wood  
24 by 34 cm

R30 000 – 50 000

Many of John Koenakeefe Mohl's paintings depict evocative atmospheric effects, extreme weather and dramatic lighting conditions – Basotho horsemen wearing traditional conical hats clutch their blankets tightly closed at their throats as their mounts step gingerly through the deep snow; hard-hatted miners trudge wearily home in the smoky moonlight, the beams of their lamps lighting the way; teams of beaters are silhouetted against the blaze as they fight raging veld fires sweeping through dry, dusty bushveld landscapes at night; and township cyclists battle to stay upright against the driving

wind and rain of a Highveld thunderstorm. In the present lot, the lyrical river landscape is devoid of people and activity, but full of drama nevertheless. The sun has just descended behind the distant hills and the sky is aglow with rosy pinks and acid yellows. The vivid colours are mirrored in the shimmering surface of the Vaal River as it wends its way towards the horizon, contrasting strongly with the dark, brooding vegetation that lines both its banks. The strips of grey cloud scudding across the sunset sky suggest that perhaps this is the quiet evening calm following the downpour of the late afternoon storm.



79

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Kimberley Sunset*

signed and dated indistinctly (1927?)  
oil on board  
50,5 by 75,5 cm

R800 000 – 1 200 000







80

**Frans Oerder**

SOUTH AFRICAN 1867–1944

*Still Life with Two Vases of Flowers*, recto; *Seated Woman*, unfinished, verso

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

oil on wood panel  
70 by 48,5 cm

**R50 000 – 70 000**

LITERATURE

*Frans Oerder Kunswerkkatalogus* (2017) Pretoria: The South African Academy for Science and Art, illustrated in black and white on page 198, Fig./Cat. No. 624, with the title 'Stillewe met twee vase met blomme'.



81

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

*Farm Worker*

signed and dated '58  
oil on board  
49 by 25 cm

**R20 000 – 30 000**

Johannes Meintjes  
catalogue number JM 594.





82

**Terence McCaw**

SOUTH AFRICAN 1913–1978

*Rectory Lane, Simon's Town*

signed; with a Pieter Wenning  
Gallery label adhered to the  
reverse

oil on canvas laid down on  
board

60 by 49,5 cm

R40 000 – 60 000



83

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Black Swans*

signed

oil on board

47,5 by 42 cm

R500 000 – 700 000



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84

**Hugo Naudé**

SOUTH AFRICAN 1868–1941

*The Reapers*

signed; inscribed with the artist's

name and the title on plaque

adhered to the frame

oil on canvas

57,5 by 70,5 cm

R60 000 – 80 000



85

**Pieter Wenning**

SOUTH AFRICAN 1873–1921

*Landscape with Farm Houses*

signed

oil on board

39,5 by 50 cm

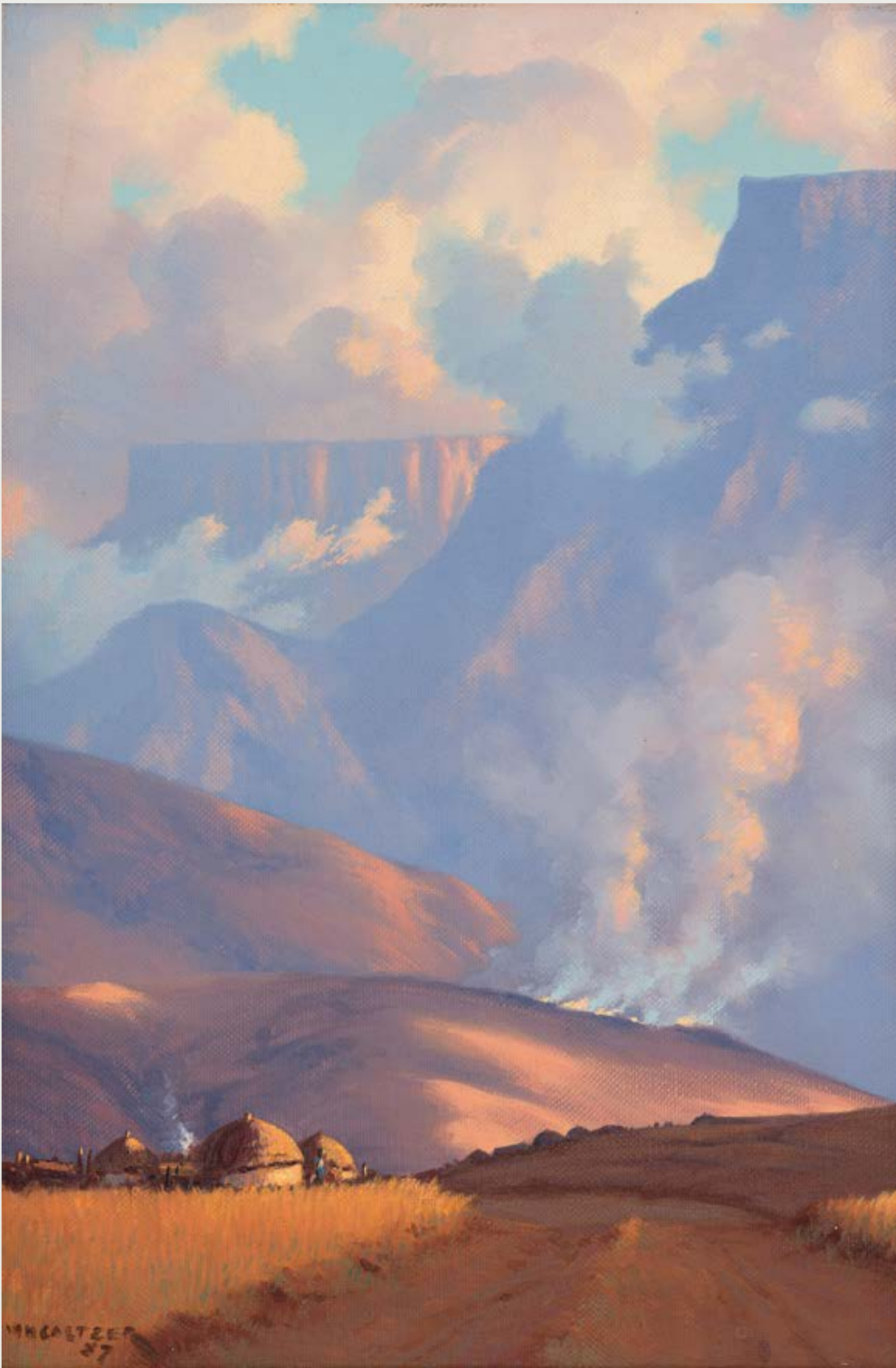
R300 000 – 500 000







86  
**Willem Hermanus Coetzer**  
SOUTH AFRICAN 1900–1983  
*Veld Fire in Natal Mountain Landscape*  
signed and dated 57  
oil on board  
61,5 by 40 cm  
R25 000 – 35 000



87  
**Gregoire Boonzaier**  
SOUTH AFRICAN 1909–2005  
*Cape South-Easter*  
signed and dated 1947  
oil on wood panel  
21 by 28 cm  
R30 000 – 50 000







88  
**Adriaan Boshoff**  
SOUTH AFRICAN 1935–2007  
*Ox Wagon*  
signed  
oil on board  
60 by 90 cm  
R150 000 – 200 000



89  
**Adriaan Boshoff**  
SOUTH AFRICAN 1935–2007  
*Gathering Cattle for Transport*  
signed  
oil on canvas laid down on board  
70 by 100,5 cm  
R180 000 – 240 000





90  
**Zakkie Eloff**  
SOUTH AFRICAN 1925–2004  
*Waterbuck*  
signed  
oil on canvas  
50 by 59 cm  
R25 000 – 35 000



91  
**Zakkie Eloff**  
SOUTH AFRICAN 1925–2004  
*Steenbok*  
signed  
oil on canvas  
49 by 79 cm  
R30 000 – 50 000





92

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Landscape with Figures*

signed  
oil on canvas laid down on  
board

22,5 by 39 cm

R30 000 – 50 000



