

Strauss & Co









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Auctioneers | Consultants





# The Professor Leon Strydom Collection and Sixty Years of Collecting Linn Ware The David Hall Collection

## TUESDAY 10 AUGUST 2021

11 am: Session 1  
2 pm: Session 2  
5 pm: Session 3  
7 pm: Session 4

## VENUE

Welgemeend Manor House  
2 Welgemeend Street, Gardens

## PREVIEW

Monday 2 to Sunday 8 August  
By appointment only  
Call +27 (0) 21 683 6560, or book a time to view on  
[www.straussart.co.za](http://www.straussart.co.za)

## WALKABOUTS AND LECTURES

A programme of walkabouts, lectures and Zoom talks will take place during the fortnight preceding the auction. The topics and links will be available at [www.straussart.co.za](http://www.straussart.co.za)

## ENQUIRIES, CATALOGUES AND SHIPPING

Office: +27 (0) 21 683 6560  
[shipping@straussart.co.za](mailto:shipping@straussart.co.za)

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## CONDITION REPORTS

[conditionreports@straussart.co.za](mailto:conditionreports@straussart.co.za)

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## PAYMENT

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## COLLECTIONS

Collections can take place at Welgemeend until 12 noon on Wednesday 11 August. Items not collected by this time will be available for collection at the Cape Town office from Monday 16 August. Please see page 7 (Buying at Strauss & Co) for more details.

ILLUSTRATED CATALOGUE R200.00

## CONDITIONS OF BUSINESS

All lots are sold subject to the Strauss & Co Conditions of Business and Privacy Policy on [www.straussart.co.za](http://www.straussart.co.za)

PUBLIC AUCTION BY

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FRONT COVER  
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# Buying at Strauss & Co

## A step by step guide for buying at auction

### 1. BROWSE UPCOMING SALES

The sale can be viewed on our website: [www.straussart.co.za](http://www.straussart.co.za)

Catalogues can be purchased from our offices or by subscription.

Digital catalogues can be viewed on [www.straussart.co.za](http://www.straussart.co.za).

#### 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.

Our specialists are available online to advise, discuss and help you with the lots you are interested in.

**Condition reports** are advisable if you are unable to attend the preview. They can be easily accessed online, or can be requested.

**Saleroom notices** amend the catalogue description of a lot after the 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](http://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 complete our Bidding Form, found on our website under 'Auction Details', and submit it to [bids@straussart.co.za](mailto: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 Bidding Form, which can be found on our website under 'Auction Details', and submit it to [bids@straussart.co.za](mailto: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 if we can assist in any way.  
Cape Town +27 (0) 21 683 6560

### 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 and Visa
- c) Telegraphic Transfer (TT)  
Remitter to bear all costs.

#### Insurance

Please note: Strauss & Co has partnered with iTOO Artinsure to offer an instant online insurance solution to cover purchased lots for transit anywhere in the world for the first 30 days.

To enquire please contact  
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[shipping@straussart.co.za](mailto:shipping@straussart.co.za)

### 5. COLLECTION OF PURCHASES

#### 1. Collection from the Cape Town auction venue

*Welgemeend Manor House  
2 Welgemeend Street, Gardens*

Purchased lots can be collected as the sale unfolds, from Tuesday 10 August to Wednesday 11 August at 12 noon.

**No collections can be made from Welgemeend Manor House after this time as the lots will be in transit.**

#### 2. Collection from Strauss & Co, Cape Town

*The Oval, 1st Floor, Colinton House,  
1 Oakdale Road, Newlands  
Tel: + 27 (0) 21 683 6560*

Purchased lots, excluding furniture, wine and extra large paintings, will be available for collection from Strauss & Co Cape Town from Monday 16 August by appointment only. Please call +27 (0) 21 683 6560 to make an appointment.

#### 3. Collection from Strauss & Co, Johannesburg

*89 Central Street, Houghton  
Tel: +27 (0) 11 728 8246*

Clients wishing to collect from Strauss & Co Johannesburg may make use of the consolidated shipment. Please indicate clearly on your Bid Form or Shipping Instruction Form if you would like a quote, or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Transport costs and insurance costs are for the buyer's account.

Payment of purchases can be done at Strauss & Co upon collection of purchased lots from the Johannesburg office.

In order to take advantage of the consolidated shipment to Johannesburg which offers clients reduced rates, it is imperative to approve shipping quotes immediately.

#### PLEASE NOTE

**Uncollected purchased lots remaining at the Cape Town auction venue, Welgemeend Manor House, after 12 noon Wednesday 11 August will be transported to Strauss & Co's Cape Town office, with the exception of furniture and extra large paintings and sculpture.** As we cannot accommodate these in our Cape Town office they will be sent to storage at the buyer's risk and expense. We therefore advise that shipping is arranged directly from the auction venue.

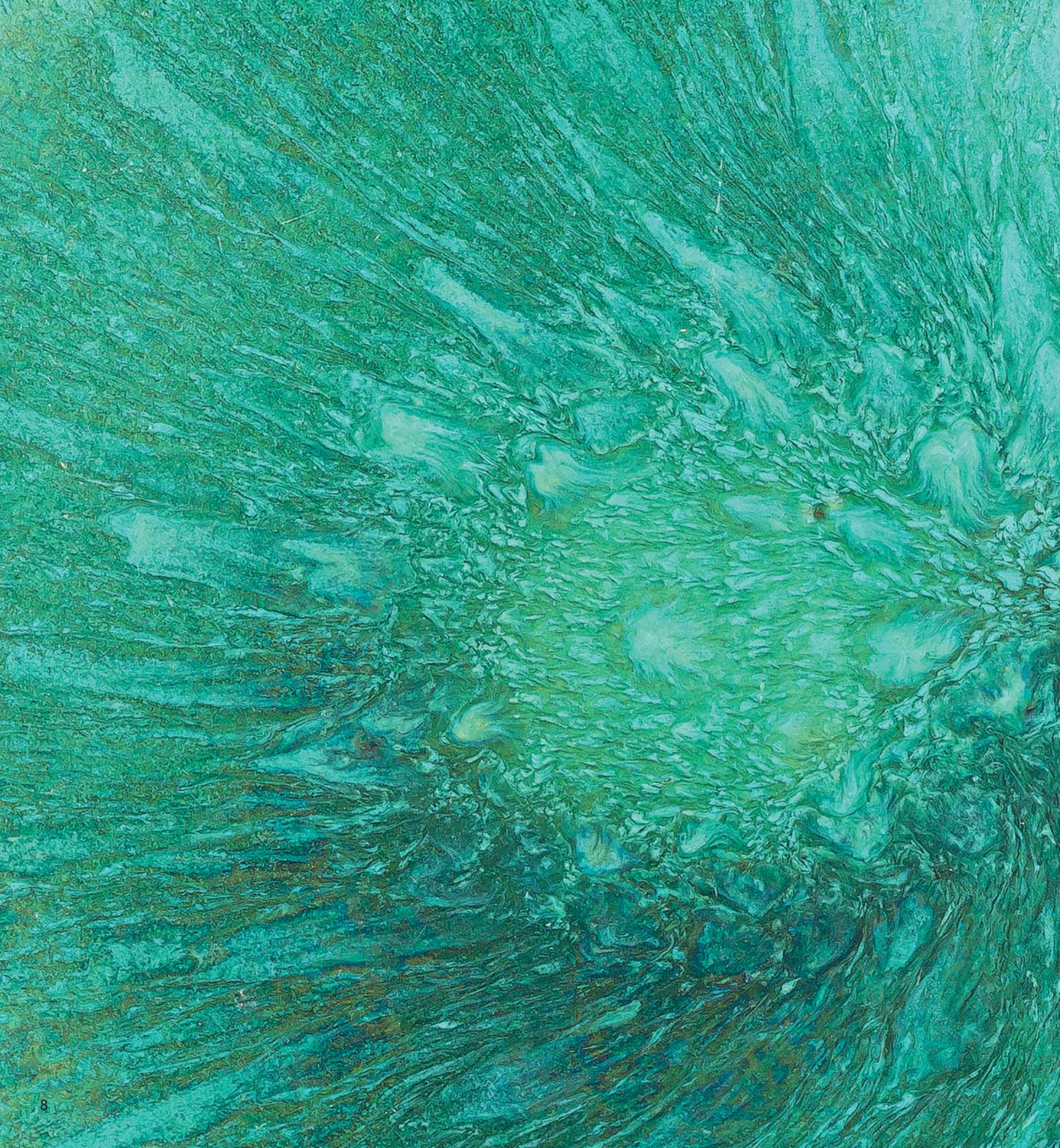
#### 4. Shipping: door-to-door delivery service and international freight

Please contact our shipping department if you require a quote for local or international door-to-door delivery:

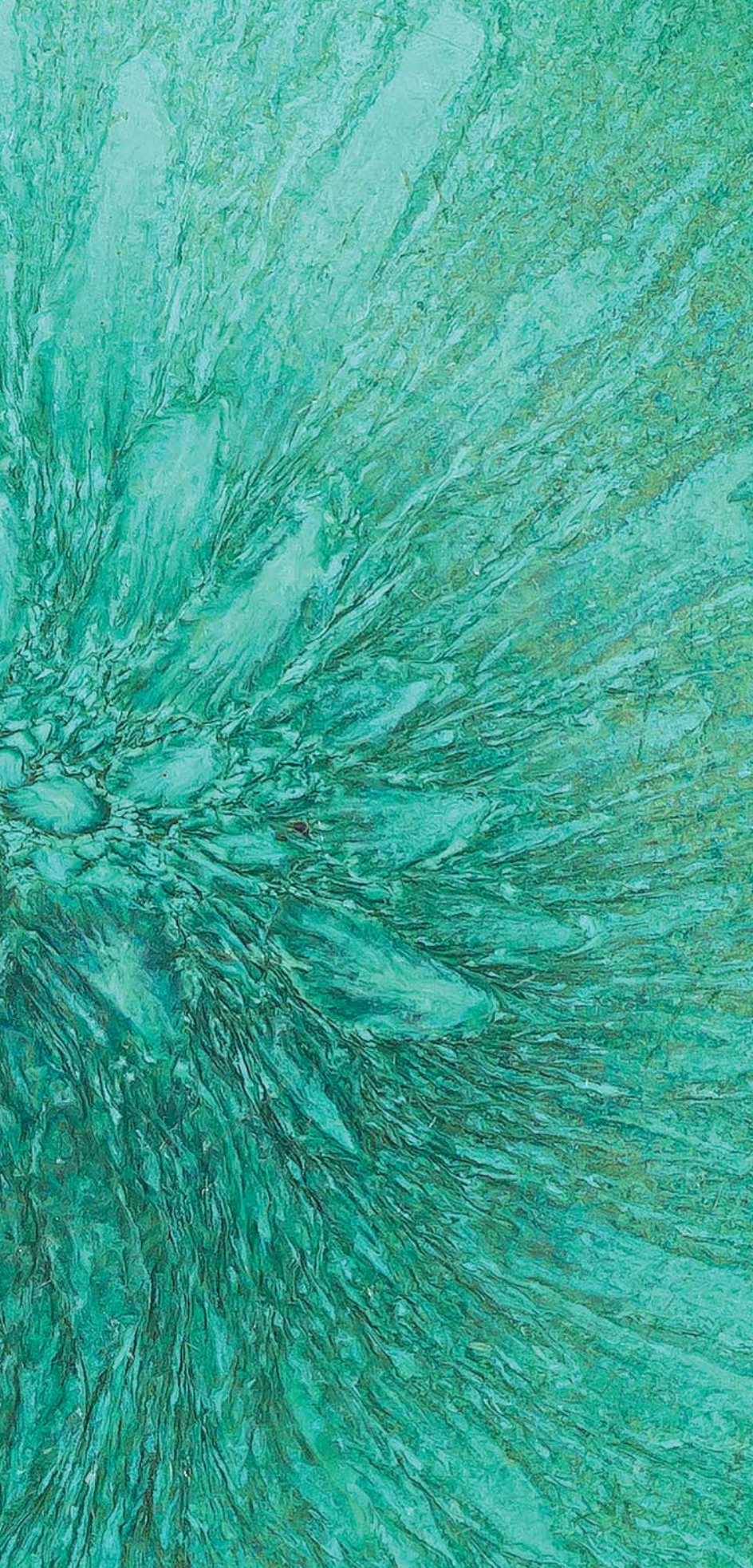
#### Shipping department

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Cape Town: +27 (0) 21 683 6560









Tuesday, 10 August 2021  
Session 1 at 11 am

## **Sixty Years of Collecting Linn Ware**

THE DAVID HALL COLLECTION

Lots 1–60

Lot 2 A pair of Linn Ware speckled sea green-glazed bowls (detail)

# Sixty Years of Collecting Linn Ware

## The David Hall Collection

The high-quality pottery produced by the artists of Olifantsfontein appealed to many discerning buyers and art lovers of their time. Indeed, this fact still rings true in 2021. It has come to enjoy a unique status in the history of South African Ceramics.

The timeless beauty of work from both The Ceramic Studio and Linn Ware potteries lies in their exquisite glazes and classic forms. This is beautifully demonstrated by the many pieces on offer in this catalogue.

In my opinion this is a superior and representative collection, lovingly built up over a long period. David Hall was clearly aware and enthralled by the above-mentioned qualities as well as the lovely 1930's allure that is always part of Olifantsfontein Pottery. Personally, I particularly appreciate the wonderful selection of coloured plates.

To own an Olifantsfontein piece or pieces is to buy into a special moment in the South African history of art. Not only that, but it is a moment

connected to ages of the potter and his clay – only this time, it comes from our very own soil.

I believe these are the reasons why the works produced almost a hundred years ago at Olifantsfontein will just become more and more collectable in future.

Riana Heymans

Riana Heymans is co-author of the book *Olifantsfontein Potteries 1907-1962* published by Dream Africa Productions and Publishing.

She obtained a Master's degree in History of Art in 1988 from the University of Pretoria and worked for many years in the Porcelain and Ceramics Dept at the National Museum of Cultural History (now Ditsong) in Pretoria. Her personal passion for Olifantsfontein Pottery inspired further research and thousands of kilometers of travel in search of all things related to Olifantsfontein – in South Africa as well as England and Europe.





1

**A Ceramic Studio lime  
green-glazed vase**

ovoid, rising to a short neck with  
russet highlights, *impressed CERAMIC  
STUDIO possibly 1940 J*, 26,5cm high

**R 6 000 - 8 000**



2  
**A pair of Linn Ware speckled sea green-glazed bowls**

each with double moulded rim, restorations to one, chip, painted Linn Ware, 22,5cm diameter (2)

R 3 000 - 4 000



3  
**A Linn Ware green-glazed bowl**

with lightly inverted rim, in shades of pale green, with stippled brown-glazed rim, hairline crack, LW impressed circle, 23,5cm diameter; and another similar but smaller, with brown-glazed foot, painted Linn Ware, 21,5cm diameter (2)

R 3 500 - 5 000



4  
**A large Linn Ware celadon-glazed dish**

with russet highlights to the rim, raised on a low foot with hanging apertures, hairline crack, painted Linn Ware, 35cm diameter; and a Linn Ware celadon-glazed bottle vase, baluster, with russet highlights, chip, 26cm high (2)

R 10 000 - 15 000



5  
**A large Linn Ware blue-and-lime-glazed vase**

ovoid, rising to a short neck, 32,6cm high

R 8 000 - 10 000



6



6

### A large Linn Ware green-glazed bowl

with flared sides, the body moulded with a girdle, *hairline crack, impressed dish and cover mark*, 36,5cm diameter

R 4 000 - 6 000

7

### A Linn Ware green-glazed bowl

with moulded flared rim, raised on a low foot, *painted Linn Ware*, 23,3cm diameter; a Linn Ware green-glazed milk jug, with loop handle, *hairline crack, repairs, impressed dish and cover mark, painted Linn Ware*, 5,6cm high; and a Linn Ware green-glazed egg cup, *chips, repair, impressed dish and cover mark*, 3,9cm high (3)

R 4 500 - 5 000



7

8

### A Ceramic Studio pink-glazed bowl

raised on a low foot, *hairline crack, chips, impressed CERAMIC STUDIO*, 26cm diameter; and a Ceramic Studio blue-and-speckled green-glazed tankard, *impressed CERAMIC STUDIO 1939 040M*, 10,9cm high (2)

R 5 000 - 7 000



8

9

### A large Linn Ware blue-glazed dish

with flattened rim and green-glazed speckles, raised on a low foot, *painted Linn Ware*, 41cm diameter

R 5 000 - 7 000



9



10

**10  
A Linn Ware pale green-glazed  
two-handled ice bucket**

the tapering reeded sides applied with pierced  
lug-shaped handles, *painted Linn Ware*, 17cm high  
R 4 000 - 6 000



11

**11  
Four Linn Ware green-glazed beakers**

each conical, with flared rim, 9cm high (4)  
R 1 200 - 1 500



12

**12  
Five Linn Ware glazed beakers**

in shades of blue and green, grey, brown and apple  
green, and mottled celadon green, *one with a rim  
chip, impressed dish and cover*, each 10,2cm high (5)  
R 1 200 - 1 500



13

**13  
Five Linn Ware glazed tankards**

*in sizes*, in shades of pale blue, veridian green, pale  
mauve, grey and brown, and cream, *painted Linn  
Ware*, the tallest 13,5cm high (5)

R 3 000 - 5 000

**14  
An assembled set of five Linn Ware glazed  
coupe soup bowls and stands**

in shades of green, blue, dark blue, brown and  
cream, *LW impressed circle*, the largest 18,2cm wide  
over handles; two further cream-and-brown-  
glazed examples, a turquoise example and a pale  
aubergine stand, *one damaged, painted Linn Ware*,  
*LW impressed circle*, the stand 19,5cm diameter (14)

R 4 000 - 6 000



14





15

**15**  
**An assembled set of ten**  
**Linn Ware glazed bread plates**

in shades of yellow, turquoise, pale green and brown, blue, mottled blue and green, and cream and brown, *painted Linn Ware, 16cm diameter* (10)

**R 3 000 - 5 000**



16

**16**  
**An assembled set of eight**  
**Linn Ware glazed bread plates**

in shades of pale cream, brown and blue, mottled green, brown and cream, *painted Linn Ware, 16cm diameter* (8)

**R 2 500 - 3 500**



17

**17**  
**An assembled set of seven**  
**Linn Ware glazed dinner**  
**plates**

in shades of lavender, green, turquoise, cream, blue and brown, *painted Linn Ware, 23,5cm diameter*; and two larger examples, each glazed in mottled shades of brown and cream, *LW impressed circle, 25,5cm diameter* (9)

**R 5 000 - 7 000**



18

**18**  
**An assembled set of eleven**  
**Linn Ware glazed dessert**  
**plates**

in shades of lavender, cream and brown, pale aubergine, pale green, turquoise, mottled green and blue, *painted Linn Ware, 21cm diameter* (11)

**R 5 000 - 7 000**





19

19

**A Linn Ware grey-glazed dish**

rectangular, with slightly flared sides and panelled base, *painted Linn Ware*, 41cm long

R 3 000 - 4 000



20

20

**A set of six Linn Ware yellow-glazed breakfast cups and saucers**

chip, hairline crack, impressed dish and cover mark, each saucer 15cm diameter (12)

R 2 000 - 3 000



21

21

**A Linn Ware pale yellow-glazed bowl**

with everted rim, raised on a low foot, *repaired hairline crack*, impressed dish and cover mark, with Ceramic Conservation 10856 paper label, 26,8cm diameter; another, smaller, impressed dish and cover mark, 21,4cm diameter; and a Linn Ware yellow-glazed milk jug, with exaggerated spout, the side applied with a loop handle, *restoration*, LW impressed circle, 18cm high (3)

R 8 000 - 10 000



22

22

**A Linn Ware yellow-glazed milk jug**

baluster, the side applied with a loop handle, raised on a low foot, *impressed dish and cover mark*, 9,5cm high; and a Linn Ware yellow-glazed ashtray, the central well with three depressions within a circular body, *firing fault to the rim*, LW impressed circle, 20cm diameter (2)

R 2 500 - 3 500





23

24

**23**  
**A Linn Ware lavender-glazed spittoon**

with flared rim, raised on a low foot, *impressed dish and cover mark, painted Linn Ware*, 9cm high; a Linn Ware lavender-glazed ashtray, *painted Linn Ware*, chip to foot, 13,5cm diameter; and a Linn Ware pale aubergine-glazed bowl, with incurved rim, raised on a low foot, *painted Linn Ware*, 18cm diameter (3)

R 1 500 - 2 000

**24**  
**A Linn Ware pale purple-glazed bowl**

raised on a double moulded foot, *minor chip*, 20cm diameter; and two mauve-glazed ashtrays, of small proportions, *one marked Linn Ware in pen*, each 9cm wide (3)

R 3 000 - 4 000

**25**  
**A Linn Ware speckled blue-glazed vase**

the tapering oval body raised on a low foot, *hairline crack, minor chip, LW impressed circle*, 15,8cm high; a Linn Ware speckled blue-glazed bowl, with tapering sides, *painted Linn Ware*, 24cm diameter, and an associated blue-glazed rose, *chips*, 12cm diameter (3)

R 5 000 - 7 000

**26**  
**A Linn Ware blue and green-glazed stand**

with folded rim, the centre with a circular depression, raised on a low foot, *minor chip, LW impressed circle*, 22cm wide; a Linn Ware blue-glazed vase, ovoid, with brown highlights, *minor chip, painted Linn Ware*, *impressed dish and cover mark*, 10,5cm high; a Linn Ware jacaranda blue-glazed covered consommé dish and cover, circular with lug-shaped handles, the cover with conforming finial, outlined with sienna highlights, *painted Linn Ware*, *impressed dish and cover mark*, 16,5cm wide over handles; and a Linn Ware jacaranda blue-glazed side plate, *painted Linn Ware*, *impressed dish and cover mark*, 7,5cm diameter (4)

R 5 000 - 7 000

**27**  
**A Linn Ware blue-glazed bowl**

with brown highlights to the rim, raised on a low foot, *painted Linn Ware*, *impressed dish and cover mark*, 25cm diameter; a Linn Ware blue-glazed condiment jug and cover, baluster, with loop handle, spire-shaped finial, *painted LW*, 17cm high; and a Linn Ware blue-glazed pedestal bowl, with folded rim, brown-glazed highlights, *minor chips, LW impressed circle*, 11cm high (3)

R 8 000 - 12 000



25



26



27





28

**28**  
**A Linn Ware green-glazed trough**

rectangular, with moulded russet-glazed rim, *painted Linn Ware, impressed dish and cover mark*, 33,9cm long; a Linn Ware green-glazed rose, *chip, loss*, 27,8cm long; a Linn Ware lavender blue-glazed trough, rectangular, with moulded rim, *painted Linn Ware, impressed dish and cover mark*, 26cm long; and a Linn Ware lavender-glazed rose, 20,3cm long (4)

R 6 000 - 8 000

**29**  
**A Linn Ware green-glazed bottle vase**

with moulded rim, *restorations, impressed dish and cover mark, painted Linn Ware*, 26cm high; a Linn Ware pale green-glazed vase, with compressed body, *LW impressed circle*, 7,2cm high; and a Linn Ware green-glazed hot water jug and cover, *impressed dish and cover mark, painted Linn Ware*, 17cm high (3)

R 8 000 - 10 000

**30**  
**A Linn Ware cream-glazed vase**

baluster, with slightly flared rim, *restoration, LW impressed circle*, 47,5cm high

R 6 000 - 8 000



30

**31**  
**A Linn Ware yellow-glazed bowl**

with russet highlights to the rim, raised on a low foot, *pinhead chip, painted Linn Ware*, 28cm diameter; and another, smaller, *pinhead chips, LW impressed circle*, 15cm diameter (2)

R 4 000 - 6 000

**32**  
**A Linn Ware green-glazed wall vase**

bell-shaped, with everted rim, the arched back with hanging apertures, *restoration, impressed dish and cover mark*, 25,3cm high; and a near pair of Linn Ware grey-glazed vases, *one with chip, LW impressed circle*, the larger 7,5cm high (3)

R 3 500 - 4 500



29



31



32





33

**33  
A Linn Ware green-glazed  
two-handled vase**

ovoid, the shoulders applied with  
loop handles, *painted Linn Ware*,  
24cm wide over handles

**R 3 000 - 4 000**



34

**34  
A Linn Ware turquoise-  
glazed vase**

baluster, *restoration, impressed dish  
and cover mark*, 13,2cm high; another,  
of squat form with tapering sides,  
*LW impressed circle*, 12,5cm diameter;  
and a Linn Ware turquoise-glazed  
plate, raised on a low foot,  
27cm diameter (3)

**R 3 000 - 4 000**



35

**35  
A large Linn Ware  
turquoise-glazed jug**

the baluster body applied with a loop  
handle, with pale yellow highlights,  
*the handle with restorations, painted  
Linn Ware*, 25,5cm high

**R 6 000 - 8 000**



36

**36  
A Linn Ware pale  
green-glazed vase**

ovoid, with slightly flared rim,  
*restorations, chips, LW impressed circle*,  
27,3cm high

**R 6 000 - 8 000**



37



38



39



40

### 37 A Linn Ware green-glazed pedestal vase

the rim with stippled brown highlights, raised on a folded foot, *hairline crack, LW impressed circle, 12cm high*; an associated green-glazed rose, *chips, 9,3cm diameter*; and a Linn Ware pale celadon-glazed pedestal vase, with folded foot, *LW impressed circle, 11cm high* (3)

R 5 000 - 7 000

### 38 A Linn Ware green-glazed bowl

with moulded body, raised on a low foot, *painted Linn Ware, 20,5cm diameter*; and a Linn Ware green-glazed vase, baluster, *restoration, LW impressed circle, 13,8cm high* (2)

R 8 000 - 10 000

### 39 A large Linn Ware green-glazed dish

raised on a low foot, the foot rim with hanging apertures, *34,5cm diameter*; a Linn Ware green-glazed posy holder, *the foot with chips, painted Linn Ware, 14cm diameter*; and a Linn Ware green-glazed vase, ovoid with shortened neck, the moulded rim with brown stippling, *hairline crack, the foot ground down, painted Linn Ware, 14,5cm high* (3)

R 7 000 - 9 000

### 40 A Linn Ware mottled green-and-blue-glazed trough

rectangular, the border with brown highlights, *painted Linn Ware, impressed dish and cover mark, 23,5cm long*; a Linn Ware green-and-blue-glazed vase, baluster, raised on a low foot, *painted LW, 8cm high*; a Linn Ware green-glazed covered sugar bowl, circular, the cover surmounted by a spire-shaped finial, with brown highlights, *painted Linn Ware, 8cm high*; and a Linn Ware green-and-blue-glazed ashtray, the rim with three indentations, *LW impressed circle, 14,5cm diameter* (4)

R 5 000 - 7 000



41

**A Linn Ware green-glazed bowl**

with flared brown-glazed rim, *chips, repair, impressed dish and cover mark, 26cm diameter*; and a Linn Ware deep green-glazed rose, circular, *chips, repair, 15cm diameter* (2)

R 4 000 - 6 000



41

42

**A Linn Ware cream-and-russet-glazed casserole dish and cover**

the side applied with a handle, the cover surmounted by a finial, *chip, painted Linn Ware, 30,5cm long*

R 3 000 - 4 000



42

43

**A Linn Ware cream-and-russet-glazed bowl**

raised on a low foot, *craquelure lines to the interior, chips, LW impressed circle, 26,9cm diameter*

R 1 500 - 2 000



43

44

**A Linn Ware cream-and-russet-glazed bowl**

with moulded and everted russet-glazed rim, *painted Linn Ware, 23cm diameter*; and another, smaller, *minor chips, painted Linn Ware, impressed dish and cover mark, 11,2cm diameter* (2)

R 3 000 - 4 000



44

45

**A large Linn Ware cream-and-russet-glazed bowl**

with inverted and russet-glazed rim, *impressed dish and cover mark, 24,5cm diameter*

R 4 000 - 6 000



45

46

**A Cape rooiels side table,  
19th century**

the rectangular top above a shaped and stepped apron centred by a *later* frieze drawer, raised on square-section fluted tapering legs, 70,5cm high, 83,5cm wide, 55,9cm deep

R 4 000 - 6 000

47

**A Cape stinkwood side chair,  
19th century**

the curved top rail and plain bottom rail joined by a pierced double fan-shaped splat between square-section supports, the reverse of the bottom rail carved with the name *MC Swart*, riempie seat, raised on square-section tapering legs joined by an H-stretcher

R 2 000 - 3 000

48

**A Cape stinkwood side chair,  
19th century**

the yoke-shaped top rail above a pierced splat between square-section supports, riempie seat, on square-section tapering legs joined by an H-stretcher

R 3 000 - 4 000

49

**A Cape stinkwood side chair,  
19th century**

the square-section top rail centred by an arch above a pierced splat, carved bottom rail, between tapering square-section supports, caned seat, on square-section tapering legs joined by an H-stretcher

R 3 000 - 4 000



46



47



48



49



50

**A Cape West Coast fruitwood  
and yellowwood side chair,  
19th century**

the plain top and bottom rails  
joined by four square-section splats,  
riempie seat, raised on square-section  
tapering legs joined by an H-stretcher

R 2 000 - 3 000



50

51

**A Cape yellowwood side  
table, late 19th century**

the rectangular top above a central  
short frieze drawer, on square-section  
tapering legs, 76cm high, 106cm wide,  
81cm deep

R 4 000 - 6 000



51

52

**A Cape stinkwood side chair,  
19th century**

the shaped top rail above a pair of  
horizontal spindles between curved  
supports, riempie seat, on ring-  
turned tapering legs with stile feet

R 1 500 - 2 000



52

53



54



55



**53  
A Cape stinkwood rusbank,  
late 19th century**

the carved top rail above a reeded bottom rail joined by nine spindles between carved supports, downcurved arms on baluster supports, reed seat, raised on turned tapering legs, 174cm long

R 6 000 - 8 000

**54  
A Cape stinkwood side table  
in the manner of Sir Herbert  
Baker, late 19th/early 20th  
century**

the rectangular-shaped moulded wavy top with carved re-entrant corners, above a wavy apron centred by a frieze drawer, raised on restrained cabriole legs with stylised paw feet, 77cm high, 108cm wide, 76cm deep

R 10 000 - 15 000

**55  
A Cape stinkwood and  
yellowwood side table,  
late 19th/early 20th century**

the rectangular moulded crossbanded top above a long frieze drawer enclosing a division, raised on square-section tapering legs, repair, 73cm high, 88cm wide, 58cm deep

R 7 000 - 9 000





56

**56  
A pine and fruitwood cupboard,  
20th century**

the *later* outset pediment above a pair of panelled doors enclosing four *later* shelves, raised on a plinth base, *minor loss to backboard*, 172cm high, 109,5cm wide, 48,5cm deep

**R 5 000 - 7 000**



57

**57  
A Cape stinkwood two-seater  
rusbank, 20th century**

the plain top and bottom rails joined by five square-section splats between rounded supports, outcurved arms on square-section tapering supports, riempie seat, on tapering square-section legs joined by side-stretchers, 96cm long

**R 3 000 - 4 000**



58

**58  
A Cape-Dutch yellowwood and  
stinkwood server, manufactured  
by Cape Heritage Furniture,  
20th century**

the rectangular moulded top above a long drawer, on turned tapering faceted legs joined by a shaped X-stretcher centred by an oval cartouche inset with a star, on bun feet, 77cm high, 171cm wide, 51cm deep

**R 7 000 - 9 000**

\*This lot is not suitable for export

LOTS 59-60  
NO LOTS







"The team at Strauss & Co is delighted to present two unique single owner collections for sale. Both speak about a deep love and passion for and insight in the subject matters that Leon Strydom and David Hall collected, respectively. They present a unique opportunity for art lovers, collectors and the broader public to gain an insight into the world of knowledgeable and patient collectors who crafted collections with integrity and insight over a long period of time. In my mind, as much as an artwork speaks about the artist, a collection speaks

about and becomes a self portrait of the collector.

Like many of my colleagues and fellow directors at Strauss & Co, I had the privilege of having known Leon Strydom for a long period of time. Lizelle and I started our collecting journey at the Strydom Gallery, firstly under the guidance of Matthys Strydom and then Leon. We spent many a happy hour in that gallery, learning not only about art, but also about ourselves and the privilege and excitement of living with art. The Strydom Gallery was

serious about making art accessible to a greater audience, financially as well as intellectually. The Gallery played a major role in promoting artists living in the southern Cape but also presented residents and visitors with the best and most intriguing artworks created across the country.

The exhibition presents a glimpse of the life of Leon as an academic and scholar with a love of books, music, fine furniture and carpets. It is dominated by his eclectic and carefully chosen collection of paintings, sculptures and

ceramics. Every work deserves a second, deeper look, Leon did not collect the obvious. In presenting this collection for in person viewing at Welgemeend, we pay homage to his passionate and meaningful contribution to the arts and to our lives."

Frank Kilbourn

Executive Chairperson

## Professor Leon Strydom (27 February, 1944 - 4 January, 2021)



Professor Leon Strydom was born in George where he graduated from Outeniqua High School. After a stint of military service he joined the University of Stellenbosch in 1963 where he participated in D.J. Opperman's literary laboratory. He completed his masters in 1969 with his final dissertation on the *Slampampierliedjies van C.L. Leipoldt*.

After two years lecturing in Afrikaans and Dutch, he departed for The Netherlands at the end of 1970 to begin

his doctorate at the Institute of General Linguistics of the Rijksuniversiteit van Utrecht. He successfully sat for his doctoral examination in General Literary studies in 1973, before finally being awarded his PhD under the supervision of A.P. Grove at the University of Pretoria in 1975.

His final submission was a study on the "unity of the poetry collection" which he would later publish in 1976 under the title *"Oor Die Eenheid Van Die Digbundel: 'n Tipologie Van Gedigtegroepe"*. In the same year he would move to Bloemfontein, to the University of the Orange Free State where he was the youngest lecturer to be awarded a professorship at the institution when he was promoted in 1978.

Strydom would release only four literary publications in his life. The first in 1973 was a collection of poetry titled *Geleentheidsverse (Occasional Verses)*, would result in him being awarded the Eugene Marais Prize for Poetry in 1974 and the Ingrid Jonker Prize in 1975. After his PhD publication, Strydom's third publication, *Die Sonnevanger* (The Catcher of the Sun) was released in 1983, and came in the form of a collaboration with Frans Claerhout as a study of a series of 29 paintings of the same title.

His final work in 1988 would be only the second volume of his published poetry, simply titled L.S. Whilst also his initials, the title contains another hidden mean in Latin; "lector salutem" which translates as 'salute the reader'.

Suggesting a mode of address where the personal becomes political, Strydom turns autobiographical insight to face the public as the poems wrestle with Afrikaans idiom and in so doing, reveal the contradictions inherent in the South African political situation of the time.

In retirement Strydom would apply the analytical methods he had cultivated as a literary scientist in the direction of another lifelong pursuit: collecting art. In fact, he would go beyond simply collecting art by becoming a central figure in both the lives of many celebrated South African artists and distinguished collectors alike. Returning to his hometown of George, he succeeded his brother Matthys at the Strydom Gallery, maintaining its status as an important cultural centre on the Garden Route.

Throughout his life as an academic, Strydom had consistently surrounded himself by art and artists and the gallery allowed a way for him to formalise this passion. He would famously drive from province to province in his mini van, visiting artists and sourcing work for the gallery. In the course of cementing these relationships so Strydom would gain a unique insight that he would later share with blossoming collectors, many of whom had bought their first work from the Strydom gallery under his guidance. Presenting art that was of high quality but still affordable and accessible to new audiences was as important to him and

the gallery as handling top works by major artists.

His philosophy of collecting was based upon "the art of knowing yourself" and centred around the moment of tension embedded in an artwork that challenges the viewer. Strydom would insist that a work of art must confront the viewer in order to disrupt our accepted ways of seeing, thereby forcing you to scratch beneath the surface and keep you coming back to look. Past and current chairpersons of Strauss & Co, Elisabeth Bradley and Frank Kilbourn, were regular visitors to the Strydom Gallery. They can testify to many long conversations with Strydom, to artists visiting the gallery, to the merits and meaning of artworks, to being an artist and to collecting and living with art.

Strydom's personal collection is a result of this analytical search for new ways of seeing and understanding the artwork, as well as a consequence of his many friendships with the artists of whose work he collected, bought and sold during his years at the Strydom Gallery. In this way it is unique; a collector's collection, designed to simultaneously challenge and absorb the viewer, and to ultimately allow us to see and think differently. However, most importantly, it should be understood as the history of Strydom's own interrogation into the inner life of an artwork and the tension of that relationship to the external world.



Osmond White '35





Tuesday, 10 August 2021  
Session 2 at 2 pm

## **Ceramics, Furniture, Carpets, Works on Paper and Books**

THE PROFESSOR LEON STRYDOM COLLECTION

Lots 61–170

Lot 111 Eleanor Esmonde-White, *Landscape Study I to V; Arezzo; Potsdam* (detail)



61

61

**Gouda Ware**

HOLLAND EARLY 20TH CENTURY

*A Zuid Holland Gouda Damascus pattern pottery ewer, first quarter 20th century*

*incised with 'G 0.3/1H' and inscribed in underglaze-blue with 'Damascus' on the base, 38,8cm high*

R 2 000 - 3 000



62

62

**Charlotte Hargreaves**

BRITISH 20TH CENTURY

*A North Yorkshire stoneware casserole dish and cover*

*circular, 22,5cm wide over handles; four coffee cups, a saucer, and a jug, stoneware with black, brown and cream glaze, each piece incised with the artist's monogram, the jug, 17,5cm high (7)*

R 2 000 - 2 500

63

**Barbara Cass**

BRITISH 1921-1992

*A stoneware dish*

*circular, the centre decorated with stylised foliate motifs, inscribed with the initials and Arden, 36cm diameter; and an earthenware bottle vase, asymmetrical ovoid body with elongated neck, painted initials, 31,5cm high (2)*

R 1 000 - 1 500



63



64

**Barbara Cass**

BRITISH 1921-1992

*A mottled beige and brown glaze stoneware bowl*

*chips, incised with the name Arden and the artist's monogram, 25cm diameter; and a Hald Soon stoneware bottle vase, incised signature, 21,5cm high (2)*

R 2 000 - 3 000



64







65



66



67



68

65

**Hyme Rabinowitz**

SOUTH AFRICAN 1920-2009

***A rectangular stoneware two-handed bowl***

with dark celadon glaze, moulded with artist's monogram, 31,5cm wide over handles; and a small Hyme Rabinowitz stoneware bowl, 13,5cm diameter (2)

R 2 500 - 3 000

66

**Konstanze Harms**

SOUTH AFRICAN 1939-

***A mottled brown stoneware bowl***

circular, the shoulder with moulded girdle, incised monogram, 18,5cm diameter; and a brown-glazed stoneware jug, Konstanze Harms, incised monogram, 17,5cm high (2)

R 1 800 - 2 000

67

**John Anthony Wilhelm**

SOUTH AFRICAN 1947-2019

***A stoneware part dinner service***

with white glaze, each piece moulded with a bee, comprising: a salad bowl, a square two-handed casserole dish, nine dinner plates, eight bowls, and nine side plates, incised potter's signature, the salad bowl, 35,5cm diameter (28)

R 2 000 - 3 000

68

***A stoneware casserole and cover***

incised with the potter's monogram, 20cm diameter

R 500 - 700



69

69

**Hyme Rabinowitz**

SOUTH AFRICAN 1920-2009

***A brown- and dark celadon-glazed bowl***

14,5cm high; a brown-glazed casserole dish and cover, *impressed initials, chip*, 20,5cm wide over handles; and a brown-glazed earthenware jug, the shoulder applied with circular bosses, 14cm high (3)

R 2 000 - 3 000



70

70

***A Group of Temoku-glazed wares***

including a square black and brown dish, 21cm square; a circular dish, 27cm diameter; and two bowls, in sizes, the largest 14cm diameter, each piece *impressed with the potter's monogram* (4)

R 400 - 600

71

**Hyme Rabinowitz**

SOUTH AFRICAN 1920-2009

***A stoneware jar and cover***

with blue and brown glaze, *incised monogram*, 27cm high

R 2 000 - 3 000



71





72

72

**Digby Hoets**

SOUTH AFRICAN 1949-

*A large stoneware jardinière, 1989*

the tapering brown body incised with a band of black stripes, *signed dh8907, 51cm high*

**R 3 000 - 4 000**



73

73

**A Cape yellowwood and stinkwood server, 20th century**

the rectangular moulded top above a pair of short drawers, raised on ring-turned tapering legs, *77cm high, 122cm wide, 53cm deep*

**R 5 000 - 7 000**



74

74

**A Cape yellowwood kist, 20th century**

the rectangular hinged top above tapering sides, on a plinth base, raised on a pair of struts, *45cm high, 96,8cm wide, 50,2cm deep*

**R 3 000 - 4 000**

75

**A pair of Cape indigenous hardwood stools, 20th century**

each rectangular, with riempie seat, on baluster legs joined by an H-stretcher, 36cm high, 61cm wide, 39,2cm deep (2)

R 1 500 - 2 000

76

**Four South African blackwood armchairs, 20th century**

each curved top rail above a riempie back between square-section supports, curved arms on curved supports, riempie seat, on restrained cabriole legs with pad and claw feet, with loose seat cushion, 89,5cm high, 61,5cm wide, 62,5cm deep (4)

R 2 000 - 4 000

77

**A Cape yellowwood and stinkwood table, 20th century**

the rectangular moulded top above a plain frieze, raised on ring-turned tapering legs, 79cm high, 114,7cm deep, 214cm long; and a set of eight Cape Regency stinkwood side chairs, 19th century, each curved top and bottom rail between curved supports, riempie seat, on turned tapering legs joined by turned side-stretchers, wear to some riempies (9)

R 15 000 - 20 000



75



76



77



78  
**A large Senne carpet**  
 536 by 356cm  
 R 8 000 - 12 000

79  
**A Heriz carpet**  
 338 by 240cm  
 R 6 000 - 8 000

80  
**A Bijar carpet**  
 220 by 160cm  
 R 4 000 - 6 000

81  
**A Heriz carpet**  
 250 by 166cm  
 R 4 000 - 6 000

82  
**A Keshan carpet**  
 223 by 140cm  
 R 8 000 - 12 000



78



79



80

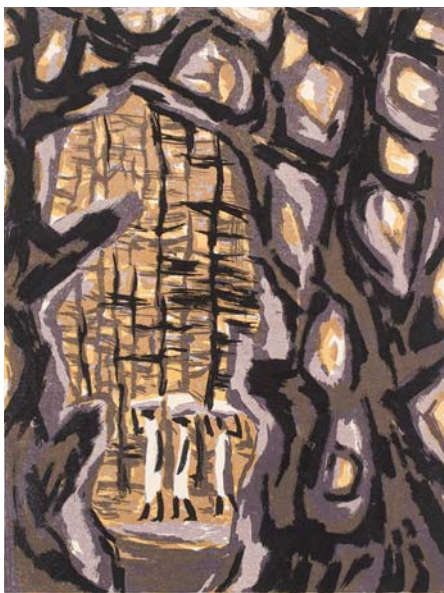


81



82





83



84



85



86



83

### Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

#### *Three Women in a Forest*

signed, dated 1960 and inscribed  
1/15 in pencil in the margin  
lithograph  
image size: 34 by 24,5cm;  
sheet size: 51 by 38cm, unframed

R 1 200 - 1 600

84

### Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

#### *Horseback Rider*

signed and numbered 3/50 in  
pencil in the margin  
linocut  
image size: 25,5 by 22cm;  
sheet size: 52 by 42,5cm, unframed

R 1 200 - 1 600

85

### Marthinus la Grange

SOUTH AFRICAN 1920-1999

#### *Two Figures and a Bird*

signed  
linocut  
image size: 7,5 by 5cm

R 1 000 - 2 000

86

### Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

#### *Cockerels and Women; Herding Cattle; Group of Women; Group of Figures Walking, four*

each signed, one dated '52, three dated  
'54 in pencil in the margin  
lithograph on paper  
1: image size: 10,5 by 15cm,  
sheet size: 16 by 24cm;  
2-3: image size: 10,5 by 15cm,  
sheet size: 24 by 31,5cm;  
4: image size: 14 by 17,5cm,  
sheet size: 24 by 31,5cm, unframed (4)

R 2 000 - 3 000





87



88



89



88



89



89

## 87 Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

### *Wasteland; Mother and Child; Reclining Nude, three*

signed, dated '52 and inscribed with the title and date on the reverse; one signed and dated '52, the third signed and dated '62 and inscribed 'AP' in pencil in the margin

etching and woodcut

1: image size: 20 by 15cm,

sheet size 43,5 by 29,5cm;

2: image size: 11,5 by 12,5cm,

sheet size: 25,5 by 16cm;

3: image size: 20 by 40,5cm,

sheet size: 26 by 40,5cm, all unframed (3)

R 2 000 - 3 000

## 88 Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

### *Two Women in a Store*

signed, dated '54 and numbered 'A/P'

in pencil in the margin

lithograph

image size: 25,5 by 27,5cm;

sheet size: 32 by 37,5cm, unframed

R 1500 - 2 000

## 89 Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

### *Women with Vessels; Preacher, two*

each signed and dated '55

each approximately: image size:

39 by 28cm, sheet size: 55 by 40cm,

unframed (2)

R 2 000 - 3 000

90

## Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

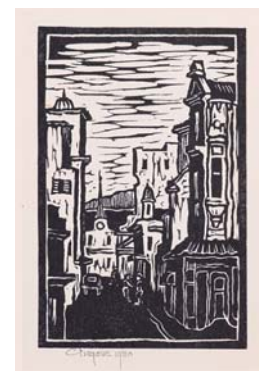
### Cityscapes, three

one signed and dated 1978, two signed and dated 1979  
linocut

1. image size: 23 by 30,5cm,  
sheet size: 31,5 by 39cm;
2. image size: 23 by 30,5cm,  
sheet size: 31,5 by 39cm;
3. image size: 30,5 by 22,5cm,  
sheet size: 40,5 by 31cm, each  
unframed (3)

R 3 000 - 5 000

90



91

## Gregoire Boonzaier

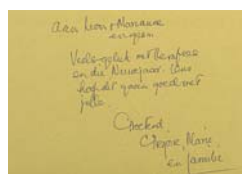
SOUTH AFRICAN 1909-2005

### Christmas postcards from the artist, ten

each signed, dated and inscribed  
with a message  
photolithographic reproductions  
the smallest measuring 16 by 10,5cm;  
the largest measuring 22,5 by 15cm,  
all unframed (10)

R 2 000 - 3 000

91



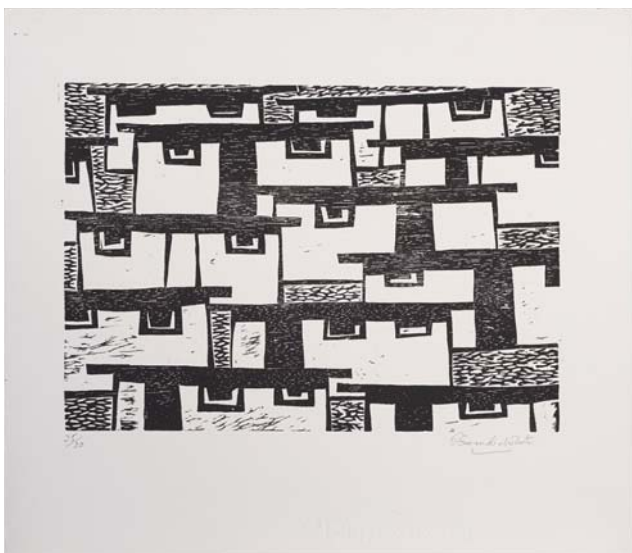




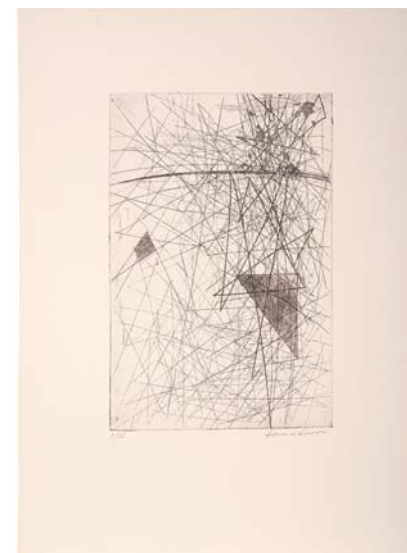
92



93



94



95

92

**Leon de Bliques**

SOUTH AFRICAN 1943-2019

*Untitled III*

signed and numbered 73/200 in pencil  
in the margin  
lithograph  
image size: 23 by 38cm;  
sheet size: 33 by 50,5cm, unframed

**R 300 - 500**

93

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

*Jansje Wissema's House,  
Cape Town*

signed and dated 1975  
charcoal on paper  
49 by 36,5cm

**R 5 000 - 7 000**

94

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

*Abstract Houses*

signed and numbered 15/30 in pencil  
in the margin  
linocut on paper  
image size: 22 by 31cm;  
sheet size: 35,5 by 39,5cm, unframed

**R 1 200 - 1 500**

95

**Hannes Harris**

SOUTH AFRICAN 1927-2006

*Abstract with Lines and Geometric  
Form*

signed and numbered 1/28 in pencil  
in the margin  
etching  
image size: 30 by 20cm;  
sheet size: 50 by 36cm, unframed

**R 1 000 - 1 500**

96

## Deborah Bell

SOUTH AFRICAN 1957-

### Hymn

signed, dated '08, numbered 4/40 in pencil and embossed with David Krut Workshop and Jillian Ross chopmarks in the margin

drypoint

image size: 39,5 by 24,5cm;

sheet size: 55,5 by 38,5cm

R 8 000 - 12 000

#### LITERATURE

Juliet White (2010) *Deborah Bell's Alchemy*, Johannesburg: David Krut Publishing, another print in the edition illustrated on page 56.



96

97

## Ian Tainton

SOUTH AFRICAN 1955 -

### Cold and Wet; York Street; Catching a Tokolosh, three

*Cold and Wet*: signed, inscribed with the title, dated 29/5/04 and numbered 6/30 in pencil in the margin; *Catching a Tokolosh*: signed, inscribed with the title, dated 11/3/2002 and numbered 10/20 in pencil in the margin; *York Street*: signed, inscribed with the title, dated 30/5/2017 and numbered 30/5/17 in pencil in the margin

two etchings and a linocut

*Cold and Wet*: image size: 10,5 by 9cm, sheet size: 35,5 by 25cm, unframed;

*Catching a Tokolosh*: image size: 32 by 28cm, sheet size: 50 by 35cm, unframed;

*York Street*: image size: 19 by 20cm, sheet size: 51 by 33cm, unframed (3)

R 800 - 1 200

97





98

**Carl Büchner**

SOUTH AFRICAN 1921-2003

***Portrait Study; Figural Study, two***

each signed

ink and pastel on paper

*Figural Study*: 51 by 34cm, unframed;

*Portrait Study*: 42 by 30cm, unframed (2)

R 2 000 - 3 000

98



99

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

***Figure Studies, seven***

each signed; one with a drawing on the reverse

pencil on paper

1. 38,5 by 28cm; 2. 34,5 by 24cm;

3. 38,5 by 28cm; 4. 38 by 28cm;

5. 38,5 by 28cm; 6. 50,5 by 38cm;

7. 58 by 36,5cm, all unframed (7)

R 1 000 - 1 500

99



100

**Jan Visser**

SOUTH AFRICAN 1933-2009

***Ruins and Trees***

signed, dated '82 and inscribed  
'Proefdruk' in pencil in the margin

etching

19,5 by 13cm, unframed

R 500 - 800



100

101

**JFC (John) Clarke**

SOUTH AFRICAN 1946-2021

***Kraal II***

signed, dated '83 and numbered 2/25  
in pencil in the margin; inscribed with  
the artist's name, the series name, the  
medium, the number and the date  
on multiple labels adhered to the  
reverse

etching and aquatint

image size: 19,5 by 15cm;

sheet size: 29 by 23,5cm

R 1 000 - 1 500



101

102

**Raymond Andrews**

SOUTH AFRICAN 1948-

***Owl***

signed, numbered Artist's Proof IV/V  
and inscribed with the title in pencil  
in the margin

woodcut

61,5 by 36,5cm

R 700 - 1 000



102

103

**Lovis Corinth**

GERMAN 1858-1925

***Cowled Figure Reading***

signed

lithograph

28,5 by 21,5cm

R 2 000 - 3 000



103





104



105



106

104

**Leon de Bliques**

SOUTH AFRICAN 1943-2019

*Die Olifant en die Reën; Wording van die Eland; Wedergeboorte van die Sprinkankind; Reënbul en sy Geliefde, four*

signed and numbered 'proefdruk' in pencil in the margin; inscribed with the title, dated 2002 and dedicated 'vir Leon' on the reverse  
lithograph on paper

1: image size: 19,5 by 12cm, sheet size: 27 by 17cm;

2: image size: 19 by 12cm, sheet size: 26 by 17cm;

3: image size: 18 by 12cm, sheet size: 25,5 by 17cm;

4: image size: 19,5 by 12cm, sheet size: 27,5 by 16,5cm, unframed (4)

**R 1 000 - 1 500**

105

**Marthinus la Grange**

SOUTH AFRICAN 1920-1999

*Portrait of a Woman*

signed and dated 69

ink on paper

36 by 30,5cm

**R 800 - 1 200**

106

**François Krige**

SOUTH AFRICAN 1913-1994

*A Nestling*

signed

etching

image size: 7 by 15cm;

sheet size: 19,5 by 27cm

**R 800 - 1 200**



107



108



109



110

107

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*West of Heraklion, Crete*

signed, dated 3 January 1967 and inscribed with the title pen and ink on paper 30 by 41,5cm

**R 10 000 - 15 000**

108

**Piet van Heerden**

SOUTH AFRICAN 1917-1991

*Landscape Preparatory Drawings, two*

signed, one dated 30-7-88 and inscribed with a dedication 'Aan Margriet met liefde van Piet v Heerden', and one with 'Aan Helena met liefde van Piet v Heerden' pencil on paper each image size: 25,5 by 28,5cm, unframed (2)

**R 1 500 - 2 000**

109

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Farmhouse in Landscape*

signed and dated 19 watercolour on paper laid down on board 12,5 by 15cm

**R 10 000 - 15 000**

110

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

*Sud West Afrika*

signed with the artist's initials and dated 1958; inscribed with the artist's name, the title and numbered 58-113 on the reverse of the paper and the backing board watercolour on paper 12 by 36cm

**R 7 000 - 9 000**



111

# **Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

## ***Landscape Study I to V; Arezzo; Potsdam, seven***

*Landscape Study I-IV*: signed and dated 35

*Landscape Study V*: signed and inscribed with the title

*Arezzo*: signed, dated 1935 and inscribed with the title in pencil

*Potsdam*: signed, dated 1934 and inscribed with the title in pencil

*Landscape Study I*: 25 by 36,5cm;

*Landscape Study II*: 36,5 by 25,5cm;

*Landscape Study III*: 25,5 by 36,5cm;

*Landscape Study IV*: 25,5 by 37cm;

*Landscape Study V*: 25,5 by 33,5cm;

*Arezzo*: 25 by 36,5cm;

*Potsdam*: 25,5 by 36,5cm,

all unframed (7)

R 5 000 - 7 000

111





112



113



114



112

### Herbert Coetzee

SOUTH AFRICAN 1921-2008

#### Abstract

signed and dated 69, inscribed 'Monotype' (sic) in pencil in the margin  
monotype

image size: 15 by 20cm; sheet size: 19 by 25cm

R 800 - 1200

113

### Isaac Nkoana

SOUTH AFRICAN 1948 -

#### Poet

signed, dated 75, numbered 6/10 and inscribed with the title in pencil in the margin  
woodcut

image size: 15 by 19cm; sheet size: 25 by 27cm

R 300 - 500

114

### Leon de Bliques

SOUTH AFRICAN 1943-2019

#### *Die Ouma se Droom; Hottentotsgod en die Maan; Street Scene Landscape, three*

*Die Ouma se Droom*: signed and dated '02; inscribed with the title in pencil on the reverse;  
*Hottentotsgod en die Maan*: signed and dated '02, inscribed with the title in pencil on the reverse;  
*Street Scene Landscape*: signed; inscribed with the title in pencil on the reverse  
watercolour on paper

*Die Ouma se Droom*: image size: 20 by 28cm, mount size: 30 by 38,5cm, unframed;  
*Hottentotsgod en die Maan*: image size: 17 by 17cm, unframed; *Street Scene Landscape*: image size: 39 by 56,5cm, unframed (3)

R 1 500 - 2 000



115

# Leon de Bliques

SOUTH AFRICAN 1943-2019

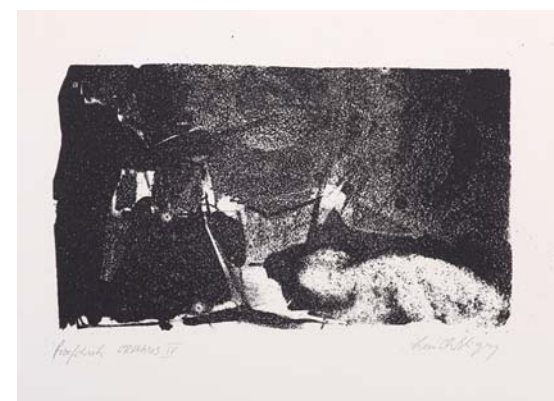
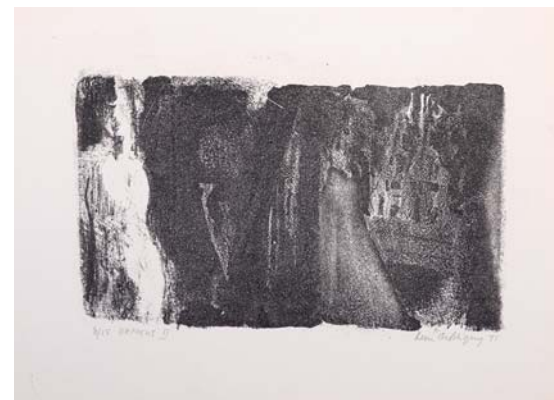
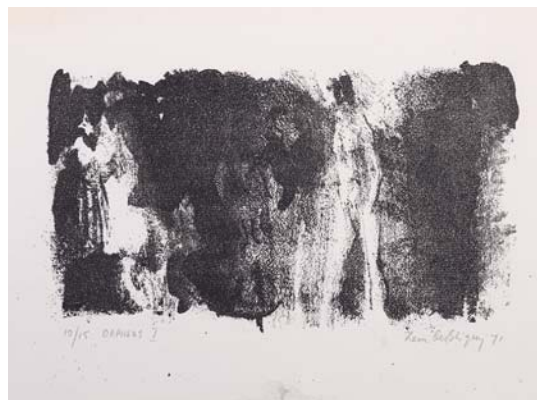
## *Orpheus I - IV, four*

1: signed, dated 71, inscribed with the title and numbered 10/15 in pencil in the margin; 2: signed, dated 71, inscribed with the title and numbered 8/15 in pencil in the margin; 3: signed, inscribed with the title and 'Proefdruk' in pencil in the margin; 4: signed, inscribed with the title and 'Proefdruk' in pencil in the margin  
lithograph

1: image size: 12 by 22cm, sheet size: 25 by 33cm, unframed;  
2: image size: 12 by 22cm, sheet size: 25 by 33cm, unframed;  
3: image size: 12 by 22cm, sheet size: 25 by 33cm, unframed;  
4: image size: 12 by 22cm, sheet size: 25 by 33cm, unframed (4)

R 1 000 - 1 500

115



116

# Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

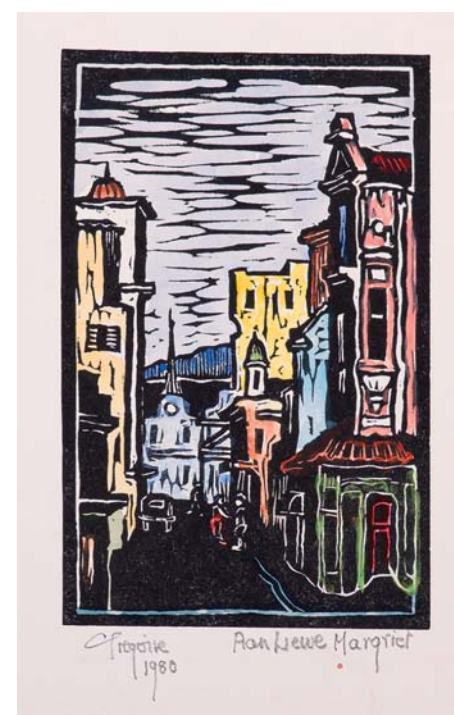
## *Homestead; Street Scene, two*

*Homestead*: signed, dated 1959, inscribed with the title and the dedication 'Aan Liewe Helena' in pencil in the margin; *Street Scene*: signed, dated 1980, inscribed with the title and the dedication 'Aan Liewe Margriet' in pencil in the margin

linocut and watercolour on paper  
*Homestead*: image size: 11 by 16cm, sheet size: 21 by 25cm, unframed;  
*Street Scene*: image size: 14 by 9cm, sheet size: 31,5 by 24,5cm, unframed (2)

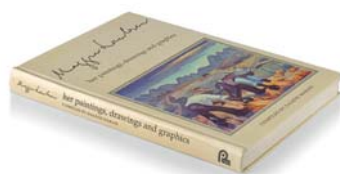
R 3 000 - 5 000

116



## Books

Full cataloguing details and titles for lots 120 to 163 are available on our website: [www.straussart.co.za](http://www.straussart.co.za)



119  
**Marais, D**  
*Maggie Laubser: Her Paintings, Drawings and Graphics,*  
(1994) Cape Town: Perskor Publishers.  
R 10 000 - 15 000



122  
**Various Authors**  
*South African Artists and Polly Street Art Centre*  
(10)  
R 8 000 - 9 000



125  
**Various Authors**  
*South African Exhibition Catalogues I*  
(24)  
R 4 000 - 5 000



117  
**Berman, E and Nel, K**  
*Alexis Preller, A Visual Biography: Africa, the Sun and Shadows & Collected Images*  
Two volumes (2009) Johannesburg: Shelf Publishing, colour, and black and white illustrations, pictorial boards with slip case, first edition.  
R 4 000 - 6 000



120  
**Various Authors**  
*Various South African Artist Publications*  
(16)  
R 7 000 - 8 000



123  
**Various Authors**  
*Gerard Sekoto, Gladys Mgodlandlu, Dumile Feni and Complementary Publications*  
(8)  
R 2 800 - 3 200



126  
**Various Authors**  
*South African Exhibition Catalogues II*  
(6)  
R 2 000 - 2 500



118  
**Levinson, O (ed)**  
*I Was Lonelyness: The Complete Graphic Works of John Muafangejo*  
(1992) Cape Town: Struik Publishers (Pty) Ltd.  
R 1 000 - 2 000



121  
**Various Authors**  
*Various South African Artists*  
(7)  
R 2 000 - 3 000



124  
**Various Authors**  
*Painters of South Africa and Complementary Publications*  
(6)  
R 1 000 - 2 000



127  
**Various Authors**  
*South African Artist Publications*  
(15)  
R 4 000 - 5 000





128  
**Various Authors**  
*Influential South African Artist Publications*  
 (7)  
 R 1 000 - 2 000



131  
**Various Authors**  
*South African Artist Retrospective Publications*  
 (15)  
 R 4 000 - 5 000



134  
**Various Authors**  
*Important South African Artist Publications*  
 (9)  
 R 2 000 - 3 000



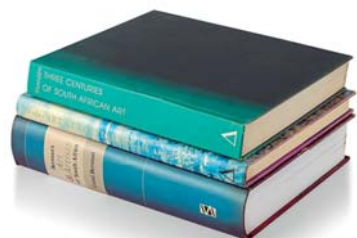
137  
**Various Authors**  
*South African Artists and Sculptors Exhibition Catalogues*  
 (8)  
 R 800 - 1 200



129  
**Various Authors**  
*Publications on South African Painting*  
 (11)  
 R 3 000 - 3 500



132  
**Various Authors**  
*Our Art/Ons Kuns Series 1 to 4*  
 (4)  
 R 800 - 1 200



135  
**Various Authors**  
*Art and Artists of South Africa and others*  
 (3)  
 R 1 500 - 2 000



138  
**Various Authors**  
*Contemporary South African Art Collections*  
 (9)  
 R 800 - 1 200



130  
**Various Authors**  
*Frieda Harmsen and other South African Authors*  
 (3)  
 R 4 500 - 4 800



133  
**Various Authors**  
*Irma Stern and Maggie Laubser*  
 (6)  
 R 1 000 - 2 000



136  
**Various Authors**  
*Important African Art Publications*  
 (11)  
 R 4 000 - 5 000



139  
**Various Authors**  
*Contemporary South African Ceramics and African Art*  
 (12)  
 R 7 000 - 8 000



140  
**Various Authors**  
*South African Art Collections*  
 (11)  
 R 1 000 - 2 000



143  
**Various Authors**  
*Frieda Harmsen and other South African Authors*  
 (4)  
 R 5 000 - 6 000



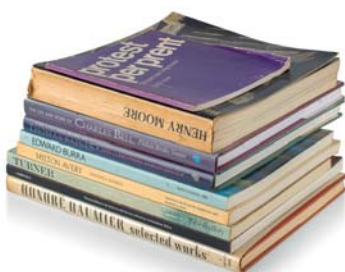
146  
**Various Authors**  
*Important European Artists (English, Dutch and German Editions)*  
 (8)  
 R 800 - 1 200



149  
**Various Authors**  
*Henri Rousseau, Constant Permeke, Magritte and other Artist Publications*  
 (7)  
 R 1 000 - 2 000



141  
**Various Authors**  
*Printmaking Publications*  
 (6)  
 R 1 000 - 2 000



144  
**Various Authors**  
*The Life and Work of British Artists*  
 (9)  
 R 1 000 - 2 000



part lot

147  
**Various Authors**  
*Kunst in Beeld - The Collection*  
 (18)  
 R 3 000 - 4 000



150  
**Various Authors**  
*A Book Selection on Picasso*  
 (7)  
 R 800 - 1 200



142  
**Various Authors**  
*European Art Books Selection (English Editions)*  
 (12)  
 R 1 000 - 2 000



145  
**Various Authors**  
*Various Dutch and German Art Publications*  
 (14)  
 R 2 000 - 3 000



148  
**Various Authors**  
*Gauguin, Cézanne, Degas, and Others*  
 (5)  
 R 800 - 1 200



151  
**Various Authors**  
*A Selection of Books on Art Around the World*  
 (10)  
 R 1 000 - 1 500





152  
**Various Authors**  
*Selection of Artists*  
(8)  
R 300 - 500



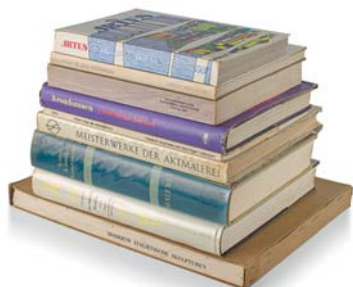
155  
**Various Authors**  
*Art Movement Publications*  
(11)  
R 2 800 - 3 200



158  
**Various Authors**  
*Publications exploring the Visual Arts*  
(7)  
R 800 - 1 000



161  
**Various Authors**  
*Dramatic, Visual, and Musical Arts Book Selection, with accompanying record*  
(8)  
R 500 - 800



153  
**Various Authors**  
*Various International Art Publications*  
(9)  
R 2 000 - 3 000



156  
**Various Authors**  
*The Cobra Movement (German Edition) and Other Books*  
(6)  
R 3 000 - 4 000



159  
**Various Authors**  
*Publications on South African Sculptors*  
(18)  
R 5 000 - 6 000



162  
**Various Authors**  
*International Artist Publications and Exhibition Catalogues*  
(13)  
R 1 000 - 2 000



154  
**Various Authors**  
*The Uffici Press Series: International Artists*  
(20)  
R 3 000 - 4 000



157  
**Various Authors**  
*Art Movements (German Editions)*  
(7)  
R 300 - 500



160  
**Various Authors**  
*A Decorative Arts Book Selection*  
(4)  
R 500 - 800



163  
**Various Publishers**  
*Art Calendars and Posters*  
(15)  
R500 - 600

LOTS 164-170  
NO LOTS









Tuesday, 10 August 2021  
Session 3 at 5 pm

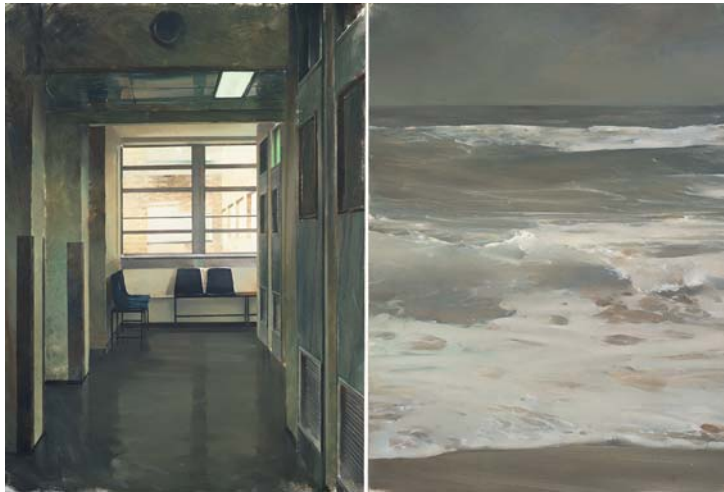
## Modern, Post-War and Contemporary Art

THE PROFESSOR LEON STRYDOM COLLECTION

Day Sale  
Lots 171–240

Lot 173 Zonia Nel-Scheffer, *The Workaholic* (detail)





171



172



173



174

171

**Adriaan van Zyl**

SOUTH AFRICAN 1957-

*The Waiting Room, Hospital  
Diptych I*

inscribed with the artist's name and the  
title on the reverse  
oil on board  
each 42 by 31 cm (2)

**R 10 000 - 15 000**

172

**Andries Gouws**

SOUTH AFRICAN 1952-

*Soap Dish with Glass, Madrid*

inscribed with the artist's name,  
the title, and dated 2003/5 on a  
Strydom Gallery label adhered to  
the reverse  
oil on canvas  
18,5 by 26 cm

**R 5 000 - 7 000**

173

**Zonia Nel-Scheffer**

SOUTH AFRICAN 1974-

*The Workaholic*

signed and dated 2006  
oil on board  
82,5 by 119 cm

**R 6 000 - 9 000**

174

**Hanneke Benade**

SOUTH AFRICAN 1972-

*Portrait and Vessel, diptych*

signed and dated 2000  
pastel on board  
each 38,5 by 28,5 cm

**R 4 000 - 6 000**





175

**175**  
**Claudette Schreuders**

SOUTH AFRICAN 1973-

*The Bystander*

signed, numbered 19/35, inscribed with the title in pencil and embossed with The Artists' Press chopmark in the margin  
five colour lithograph with chine collé  
image size: 43 by 31cm;  
sheet size: 50 by 38cm

**R 6 000 - 8 000**



176

**176**  
**Fred Page**

SOUTH AFRICAN 1908-1984

*Audial Complex*

signed and dated 81; inscribed with the artist's name and the title on the reverse  
acrylic on paper  
44,5 by 35cm

**R 20 000 - 30 000**

**PROVENANCE**

Stephan Welz & Co, Johannesburg,  
12 May 1997, lot 258.



177

**177**  
**William Kentridge**

SOUTH AFRICAN 1955-

*Village Deep, 2003*

signed and inscribed 'artist proof' in pencil and embossed with The Artists' Press chopmark in the margin  
chine collé silhouette on de-acidified book page, with paper collage elements  
image size: 19 by 24,5cm;  
sheet size: 28,5 by 34,5cm

**R 20 000 - 30 000**

**ITEM NOTES**

From an edition of 60, each impression in the edition has a different book page.



178

**176**  
**Margaret Vorster**

SOUTH AFRICAN 1953-

*Dress*

signed with the artist's initials and dated 99; dated on the reverse  
oil on board  
42 by 28cm

**R 2 000 - 3 000**

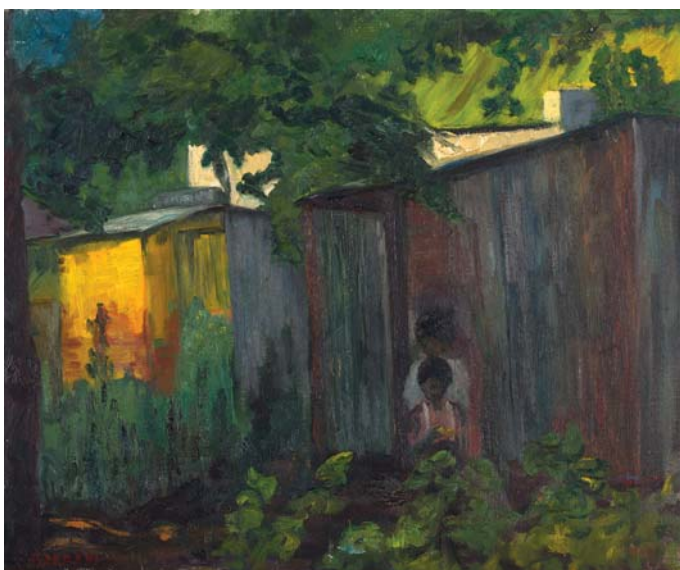
179



180



181



182



179

**Piet van Heerden**

SOUTH AFRICAN 1917-1991

***Koringlande, Heidelber [sic], Kaap***

signed and dated 88; inscribed 'Aan Leon & Marianne Strydom, met mooiste wense van Piet én Sannie. Baie dankie Leon vir alles wat jy vir ons "Blëddie painters" doen!!' on the reverse  
oil on board  
18,5 by 44cm

**R 12 000 - 16 000****ITEM NOTES**

A preparatory drawing accompanies the lot.

180

**Herman van Nazareth**

SOUTH AFRICAN 1936-

***Kaapse Landskap***

indistinctly signed; inscribed with the artist's name and the title in Afrikaans on the reverse  
oil on board  
29 by 39cm

**R 10 000 - 15 000**

181

**Florence Zerffi**

SOUTH AFRICAN 1882-1962

***Brommersvlei Road***

signed and indistinctly dated 194\*; inscribed with the artist's name on the stretcher; a South African National Gallery label adhered to the reverse  
oil on canvas  
45,5 by 55cm

**R 6 000 - 8 000****PROVENANCE**

Eve Dent.

**EXHIBITED**

South African National Gallery,  
*Commemorative Exhibition*, 1982,  
Cape Town.

182

**Walter Meyer**

SOUTH AFRICAN 1965-2017

***Kalahari Dawn***

inscribed with the artist's name and the title on a Strydom Gallery label adhered to the reverse  
oil on canvas  
50 by 60 by 2,5cm, unframed

**R 35 000 - 45 000**



183

**Enslin du Plessis**

SOUTH AFRICAN 1894-1978

*London View after the Air Raid*

signed; inscribed with the artist's name and the title on a Strydom Gallery label adhered to the reverse  
oil on board  
48 by 52,5cm

R 20 000 - 30 000



183

184

**Frans Oerder**

SOUTH AFRICAN 1867-1944

*Cathedral Interior*

signed  
watercolour on paper  
67 by 47cm

R 7 000 - 10 000



184

185

**Herbert Coetzee**

SOUTH AFRICAN 1921-2008

*Interior*

signed and dated 78  
oil on board  
60 by 44,5cm

R 5 000 - 7 000



185

186

**Herbert Coetzee**

SOUTH AFRICAN 1921-2008

*Bedroom Interior with Armchair*

signed and dated 79  
oil on card  
33 by 24cm

R 3 000 - 5 000



186





187

187

**Nigel Mullins**

SOUTH AFRICAN 1969-

*Turmoil*

signed and dated 98

oil on canvas

79,5 by 99,5cm

R 10 000 - 15 000



188

188

**Louise Linder**

SOUTH AFRICA 1960-

*In the Shadows with Don Juan's  
Trophies 3, from Don Juan,  
the Trophy Series*

2002-2003

signed

oil on board

59,5 by 59,5cm

R 5 000 - 7 000



189

189

**Anton Karstel**

SOUTH AFRICAN 1968-

*Diamond Diggings*

signed and dated 99

oil on canvas

45,5 by 72,5cm

R 20 000 - 30 000



190

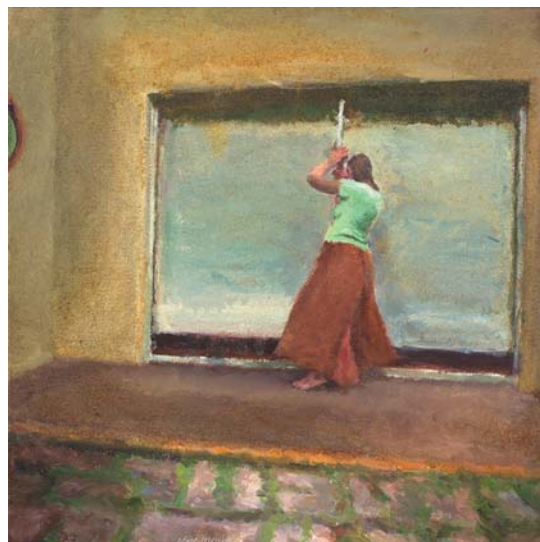
**Clare Menck**

SOUTH AFRICAN 1969-

*Figure*

signed; signed and dated 2006  
on the reverse  
oil on canvasboard  
30 by 30cm

R 7 000 - 10 000



190

191

**Clare Menck**

SOUTH AFRICAN 1969-

*Mother and Child*

signed and dated '99; inscribed with  
'Vir Leon, met danke, van Clare' on  
the reverse  
oil on card

R 1 500 - 2 000



191

192

**Alexander Podlashuc**

SOUTH AFRICAN 1930-2009

*The Family*

signed '92  
oil on canvas laid down on board  
60 by 45cm

R 25 000 - 35 000



192

193

**Marthinus la Grange**

SOUTH AFRICAN 1920-1999

*Man and Horse*

signed twice  
oil on canvas laid down on board  
42 by 36,5cm

R 4 000 - 6 000



193

194

**Margaret Vorster**

SOUTH AFRICAN 1953-

***Figure with Mask***

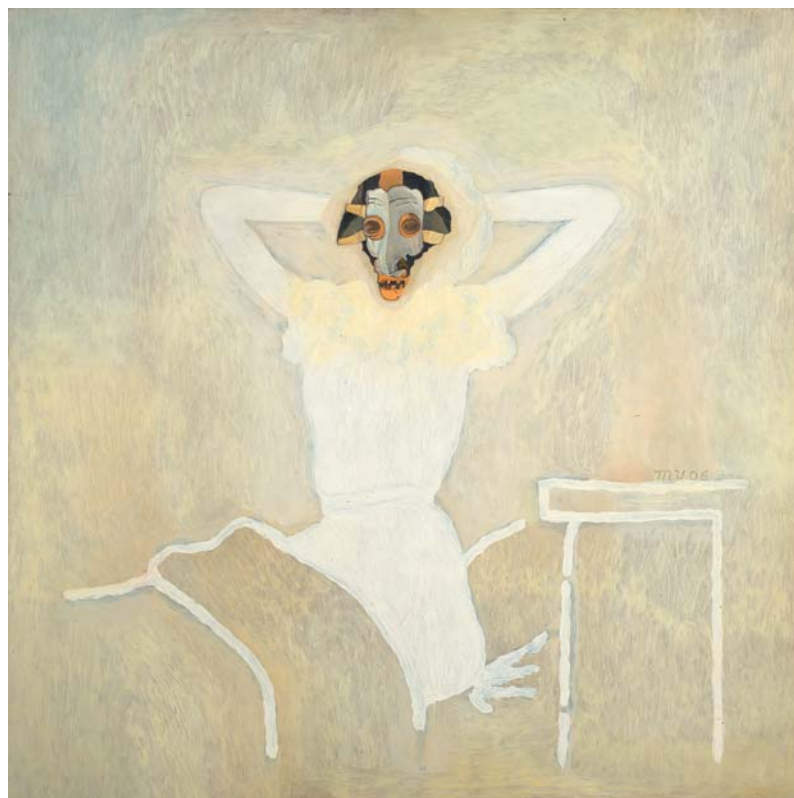
signed with the artist's initials and dated 06

oil on board

60 by 60cm by 2,5cm, unframed

R 2 500 - 3 500

194



195

**Nicolaas Maritz**

SOUTH AFRICAN 1959-

***Cypress, Skull and Lemon View - (In Memoriam)***

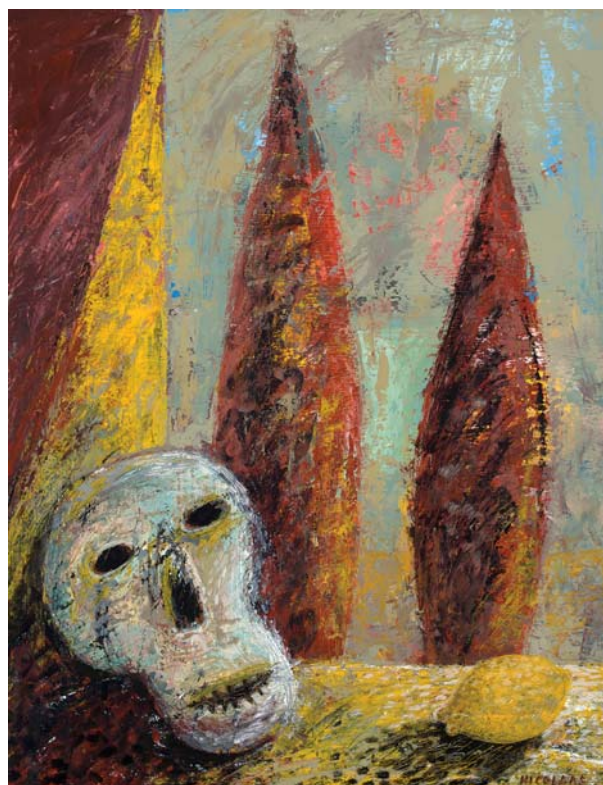
signed; inscribed with the artist's name, the title, and the medium on labels adhered to the reverse

enamel paint on board

86 by 66cm

R 8 000 - 12 000

195



196

**Elsabe Schady**

SOUTH AFRICAN 1927-2012

***Wedding Guests***

signed, dated 78, numbered 8/10 and inscribed with the title in pencil in the margin

etching and aquatint

image size: 50 by 37,5cm;

sheet size: 64 by 50cm

R 800 - 1 200

196







197

197

**Hannes Harrs**

SOUTH AFRICAN 1927-2006

**Noose**

signed and dated 2000; signed and dated on the reverse  
mixed media on canvas laid down on board  
49 by 59cm

R 3 000 - 5 000

198

**Hannes Harrs**

SOUTH AFRICAN 1927-2006

**Border**

signed and dated '01  
mixed media on canvas  
40 by 50 by 3cm, unframed

R 5 000 - 7 000



198

199

**Martin Wessels**

SOUTH AFRICAN 1948-

**Astarte**

indistinctly dated, inscribed with the artist's name, the title, the medium and 'Harrismith' on a label adhered to the reverse  
wood, copper, silver and horsehair on paper  
84 by 83 by 4cm, unframed

R 8 000 - 12 000



199



200



201



202



203

200

**Leon de Bliqy**

SOUTH AFRICAN 1943-2019

*Die Hart van ons Diepste Drome*

signed and dated '88; inscribed with the title on the reverse

oil on canvas

61,5 by 61,5cm

R 5 000 - 7 000

201

**Norman Catherine**

SOUTH AFRICAN 1949-

*Man with Birds*

signed

oil on canvas

30,5 by 40,5cm

R 30 000 - 50 000

202

**Louis Maqhubela**

SOUTH AFRICAN 1939-

*Figure and Bird*

signed and dated 72

mixed media on paper

30,5 by 39cm

R 15 000 - 20 000

PROVENANCE

Estate of the Late Vittorio Meneghelli.  
Strauss & Co, Johannesburg, 4 June 2018,  
lot 159.

203

**Imola Feldberg Popescu**

ROMANIAN 1952-

*Searching the Environment*

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

oil on canvas

54 by 64,5 by 3,5cm, unframed

R 2 000 - 3 000



204

**Anton Brink**

SOUTH AFRICAN 1963-

*The Soul Thread*

2001

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

oil on board

98 by 62,5cm

R 3 000 - 5 000

205

**Helena Hugo**

SOUTH AFRICAN 1975-

*Seamstress*

signed and dated 2008; inscribed with the artist's name and the title on a Strydom Gallery label adhered to the reverse

pastel on paper

177 by 81,5cm

R 30 000 - 50 000

206

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Man, Tree and Bird*

signed, numbered 6/25 and inscribed

'2nd state' in pencil in the margin

linocut

image size: 45,5 by 36cm

R 8 000 - 12 000

**LITERATURE**

Warren Siebrits (2016) *Walter Battiss:*

*I Invented Myself: The Jack M Ginsberg*

*Collection*, Johannesburg: The Ampersand

Foundation, another impression from the

edition illustrated in colour on page 113.

Murray Schoonraad (1976) *Walter Battiss,*

Cape Town and Johannesburg: South

African Art Library, another impression from

the edition illustrated in colour on page 48.

207

**Michael Pettit**

SOUTH AFRICAN 1950-

*Song*

signed; inscribed with the artist's name, the medium and dated 8 August 1999 – 15 April

2000 on the reverse

oil on board

30,5 by 30,5cm

R 10 000 - 15 000



204



205



206



207



208



209



210



211

208

**Carl Büchner**

SOUTH AFRICAN 1921-2003

*A Plate of Fruit*

signed twice  
oil on canvas  
25,5 by 39,5cm

R 10 000 - 15 000

209

**Frans Claerhout**

SOUTH AFRICAN 1919-2006

*Figure, Animal and Cart*

signed  
oil on board  
50,5 by 60,5cm

R 18 000 - 24 000

210

**Frans Claerhout**

SOUTH AFRICAN 1919-2006

*Swooping Bird over Houses*

signed  
oil on board  
51,5 by 60cm

R 18 000 - 24 000

211

**Frans Claerhout**

SOUTH AFRICAN 1919-2006

*Sunflower and Figure*

signed  
mixed media on paper  
77,5 by 57cm

R 3 000 - 5 000

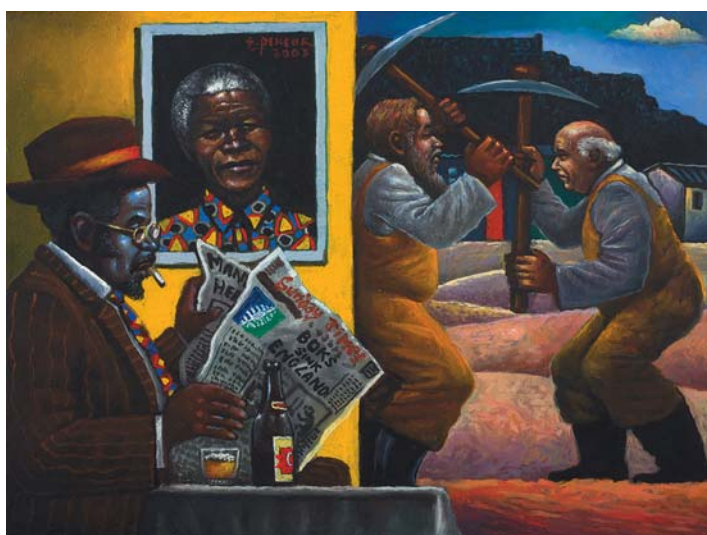




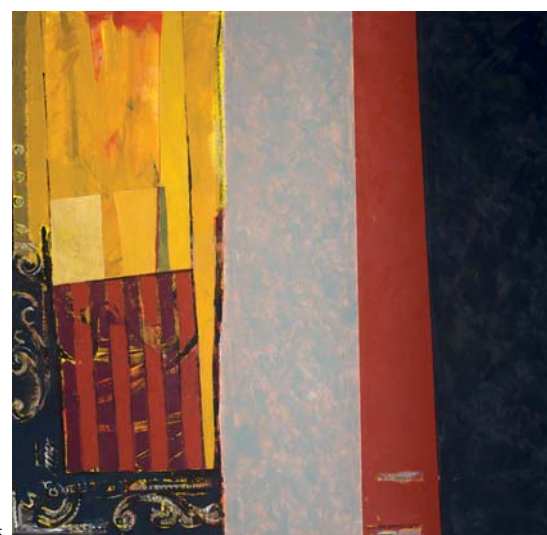
212



213



214



215

212

**Olivia Scholnick**

SOUTH AFRICAN 1927-2015

*Abstract Landscape*

signed; signed on the reverse  
oil on canvas  
80 by 100cm

R 8 000 - 12 000

213

**Mien Greyling**

SOUTH AFRICAN 20TH CENTURY

*Karoo Poet*

signed; inscribed with the artist's name  
and the title on the reverse  
oil on canvas  
50,5 by 60,5 by 4,5cm, unframed

R 5 000 - 7 000

ITEM NOTES

This work references the Owl House in Nieubethesda and the poet depicted in the artwork is Etienne du Pisani, former curator of the Hester Rupert Museum in Graaff-Reinet.

214

**Selwyn Pekteur**

SOUTH AFRICA 1957-

*Affirmative Action*

signed and dated 2003; inscribed with  
the title on the reverse  
oil on canvas  
23 by 30cm

R 2 500 - 3 500

215

**Henry Symonds**

SOUTH AFRICAN 1949-

*Interior Space*

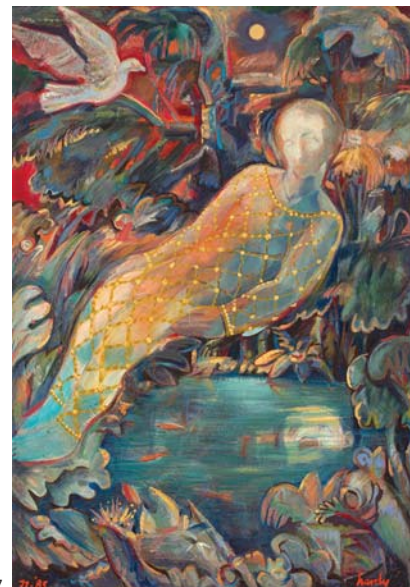
signed and dated '93  
oil on canvas  
155,5 by 164,5 by 5cm, unframed

R 20 000 - 30 000





216



217



218



219

216

**Annette Pretorius**

SOUTH AFRICAN 20TH CENTURY

*Underwater Map*

signed

acrylic on board

59 by 91,5cm

R 5 000 - 8 000

217

**Hardy Botha**

SOUTH AFRICAN 1947-

*Oerwoud Droom*

signed and dated 77-85; inscribed

with the artist's name and the title

on the reverse

oil on board

70 by 50cm

R 8 000 - 12 000

218

**George Coutouvidis**

TANZANIAN/SOUTH AFRICAN 1945-

*Swart Berg, Prince Albert*

signed and inscribed with the artist's

name and the title on the reverse

oil on canvas

80 by 95cm

R 7 000 - 10 000

219

**Gordon Vorster**

SOUTH AFRICAN 1924-1988

*Zebras*

signed

oil on board

39,5 by 49,5cm

R 7 000 - 10 000



220



220

**Leon Vermeulen**

SOUTH AFRICAN 1956-

*Future, Present, Past*, triptych

each signed and dated 2007 twice  
and inscribed with the title on the  
reverse

oil on canvas

each 101,5 by 76 by 1,5cm, unframed  
(3)

R 20 000 - 30 000

221



221

**Leon Vermeulen**

SOUTH AFRICAN 1956-

*Walking on Water*

signed, dated 1997, '98 and 99 and  
inscribed with the title on the reverse

oil on canvas

60,5 by 100,5 by 2,5cm, unframed

R 8 000 - 12 000

222

**Leon Vermeulen**

SOUTH AFRICAN 1956-

*Floating Figure, Television and  
a Grand Piano*

signed and dated 2002

ink on paper

99,5 by 70cm

R 4 000 - 6 000

222



223

**Mien Greyling**

SOUTH AFRICAN 20TH CENTURY

*Painting of a Painter*

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

50,5 by 50,5 by 4,5cm, unframed

R 2 000 - 4 000

224

**Pauline Gutter**

SOUTH AFRICAN 1980-

*Untitled*

signed and dated 2005; inscribed with the artist's name and the title on a Strydom Gallery label adhered to the reverse

mixed media on canvas

129,5 by 135,5cm

R 20 000 - 30 000

225

**Hardy Botha**

SOUTH AFRICAN 1947-

*Roots 'n Shoots*

signed and dated '93; inscribed with the artist's name and the title on a Strydom Gallery label adhered to the reverse

oil on canvas in the artist's original frame

98 by 54,5cm

R 10 000 - 15 000



223



224

226

**Anton Karstel**

SOUTH AFRICAN 1968-

*Untitled 2*

signed and dated 09 on the reverse; inscribed with the artist's name and the title on a Strydom Gallery label adhered to the reverse

oil on canvas

63,5 by 42 by 2,5cm, unframed

R 8 000 - 12 000

**ITEM NOTES**

A similar example, part of the Prime Minister series, is illustrated in colour on page 175 of the catalogue for the exhibition *Anton Karstel: Paintings and Photographic Installations (1989-2009)*, 3 October to 30 November, 2009, Stellenbosch: SMAC Gallery.



225



226



227



227

**Karl Gietl**

SOUTH AFRICAN 1970-

*Rue des Putes*

signed twice; signed, dated 2007 and  
inscribed with the title on the reverse  
oil on canvas  
40 by 70cm

R 8 000 - 12 000

228

**George Coutouvidis**

TANZANIAN/SOUTH AFRICAN 1945-

*Dictators*

signed, inscribed with the artist's  
name, the title and 'From Rembrandt'  
and 'Nothing is New'  
oil on canvas  
59 by 70,5 by 2,5cm, unframed

R 6 000 - 8 000

228



229

**George Coutouvidis**

TANZANIAN/SOUTH AFRICAN 1945-

*Artist's Studio Imagined*

signed on the reverse  
oil on canvas  
45 by 69,5cm

R 6 000 - 9 000

229





230



231



232



233

230

**Mary-Rose Hendrikse**

SOUTH AFRICAN 1963-

*Profile, Self Portrait*

signed with the artist's initials;  
inscribed with the artist's initials and  
Nr 1 on the reverse  
oil on canvasboard  
36 by 25,5 by 1cm, unframed

**R 3 000 - 5 000**

231

**Mary-Rose Hendrikse**

SOUTH AFRICAN 1963-

*Abstract Face*

signed with the artist's initials  
oil on canvas  
37,5 by 29,5 by 2cm, unframed

**R 3 000 - 5 000**

232

**Mary-Rose Hendrikse**

SOUTH AFRICAN 1963-

*The Artist as Dwarf*

signed  
oil on canvas  
82 by 67,5 by 2cm

**R 4 000 - 6 000**

233

**Mary-Rose Hendrikse**

SOUTH AFRICAN 1963-

*Portrait in the Style of Kokoschka*

signed with the artist's initials and  
dated 07; inscribed with the artist's  
name and the title on a Strydom  
Gallery label adhered to the reverse  
oil on canvas  
37 by 46 by 2cm, unframed

**R 4 000 - 6 000**



234

**Nel Erasmus**

SOUTH AFRICAN 1928-

*Cross Roads I – Flame*

signed; signed and inscribed with the title on the reverse  
mixed media on paper  
83,5 by 53,5cm

R 4 000 - 6 000



234

235

**Nel Erasmus**

SOUTH AFRICAN 1928-

*Summer*

signed and dated 1988; inscribed with the title in pencil on the reverse  
oil on paper laid down on board  
100 by 67cm

R 10 000 - 15 000



235

236

**Anton Brink**

SOUTH AFRICAN 1963-

*Bloodstream*

signed and dated '98  
oil on canvas laid down on board  
39 by 29,5cm

R 2 000 - 3 000



236

237

**Jan Vermeiren**

SOUTH AFRICAN 1949-

*Mitiese Bul*

signed; inscribed with the title on the reverse  
oil on canvas  
150 by 119,5cm

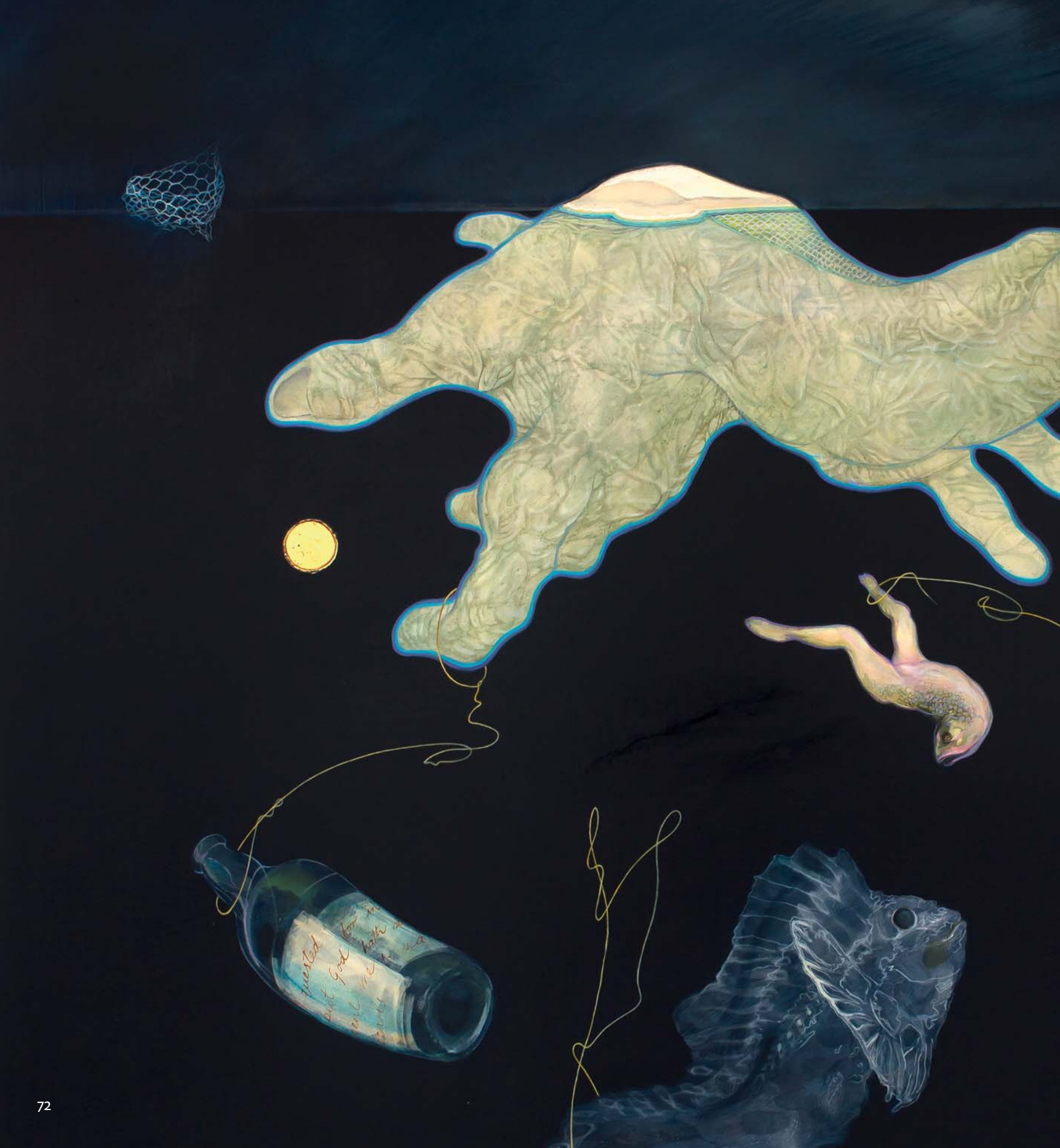
R 15 000 - 20 000



237

LOTS 238-240  
NO LOTS









Tuesday, 10 August 2021  
Session 4 at 7 pm

## Modern, Post-War and Contemporary Art

THE PROFESSOR LEON STRYDOM COLLECTION

Evening Sale  
Lots 241–302

Lot 302 Judith Mason, *Artist and Angler* (detail)

241



242



243



244



241

**Gerard de Leeuw**

SOUTH AFRICAN 1912-1985

*Manie Strydom*

signed  
bronze with a black patina, on a  
wooden base  
height: 31cm excluding base,  
37cm including base; width: 18,5cm;  
depth: 23cm

**R 8 000 - 12 000**

**ITEM NOTES**

The artwork is a commissioned work  
of Professor Leon Strydom's father,  
Manie Strydom.

242

**Bruce Arnott**

SOUTH AFRICAN 1938-2018

*Icarus Head, Sideshow Series*

signed with the artist's monogram,  
dated 01, numbered 1/3 and  
stamped with the Bronze Age studio  
stamp  
bronze on a wooden base  
42cm excluding base, 43,5cm  
including base; width: 25cm;  
depth: 25cm

**R 30 000 - 50 000**

243

**Rhona Stern**

SOUTH AFRICAN 1914-1998

*Little Falcon*

signed  
bronze on a wooden base  
height: 24cm excluding base,  
28,5cm including base; width: 31cm;  
depth: 14cm

**R 4 000 - 6 000**

244

**Carl Roberts**

SOUTH AFRICAN 1957-

*Journey into the Unknown*

2008  
animal jawbone and teeth  
25 by 33 by 11cm

**R 10 000 - 15 000**





245

245

**Norman Catherine**

SOUTH AFRICAN 1949-

*Man with Snake Arm*

signed  
carved and painted wood on  
a wooden base  
height: 49cm; width: 17,5cm;  
depth: 2,5cm

R 25 000 - 35 000



246

246

**David Brown**

SOUTH AFRICAN 1951-2016

*Through*

signed with the artist's initials, dated  
1994 and numbered 1/1  
bronze  
height: 59,5cm; width: 113cm;  
depth: 47cm

R 30 000 - 50 000



247

247

**David Brown**

SOUTH AFRICAN 1951-2016

*Boxer*

signed with the artist's initials, dated  
09 and numbered 6/6  
bronze with a verdigris patina  
height: 49,5cm including base;  
width: 35cm; depth: 41cm

R 30 000 - 50 000



248

248

**Andries Johannes Botha**

SOUTH AFRICAN 1952-

*Icons and Other Playthings*

signed and dated 9/1992  
bronze on a wooden base  
height: 16,5cm excluding base,  
26,5cm including base;  
width: 42,5cm; depth: 21,5cm

R 7 000 - 10 000



249

249

**George Ramagaga**

SOUTH AFRICAN 1952-2006

*Abstract Animal*

signed  
carved wood  
height: 40,5cm; width: 65cm;  
depth: 34cm

**R 1 500 - 2 000**



250

250

**George Ramagaga**

SOUTH AFRICAN 1952-2006

*Om Diamante te Soek  
Onder Rivierklippe*

signed  
carved wood  
height: 50cm; width: 29cm;  
depth: 30cm

**R 3 000 - 5 000**



251

251

**George Ramagaga**

SOUTH AFRICAN 1952-2006

*Toe die Weerlig die Reënmaker  
amper Raak Slaan*

signed  
carved wood  
height: 73cm excluding base,  
78cm including base; width: 13cm  
excluding base, 28cm including base;  
depth: 16cm

**R 3 000 - 5 000**



Professor Leon Strydom and  
George Ramagaga



252



253



254



255



252

**Bhekisani Manyoni**

SOUTH AFRICAN 1945-

*Abstract Figure*

signed  
carved wood  
height: 38,5cm including base;  
width: 25cm; depth: 18cm

R 2 000 - 3 000

253

**Frieda Ollemans**

SOUTH AFRICAN 1915-

*Jakob en die Engel*

signed and dated 1977  
carved cedarwood  
height: 34cm; width: 28cm;  
depth: 11,5cm

R 1 000 - 2 000

254

**Albert Dasheka**

SOUTH AFRICAN 20TH CENTURY

*Amandla!*

carved wood  
height: 124cm excluding base;  
137,5cm including base; width: 46cm;  
depth: 37,5cm

R 2 000 - 3 000

255

**Lucas Sithole**

SOUTH AFRICAN 1931-1994

*Standing Figure*

signed  
Rhodesian teak on liquid steel base  
height: 78,5cm; width: 18cm;  
depth: 17cm

R 100 000 - 150 000

PROVENANCE  
Mr and Mrs Gerald Gavronsky.  
Strauss & Co, Johannesburg, 9 March  
2009, lot 129.



256



257



258



259

256

**South African School**

21ST CENTURY

*Tea Cups, three*

bronze

the largest height: 9cm (3)

**R 1 500 - 2 000**

257

**Gavin Young**

SOUTH AFRICAN 1947-

*Tweelinge*

stamped with the Bronze Age

foundry stamp

bronze with a brown patina

width: 43,5cm; height: 13cm;

depth: 25cm

**R 10 000 - 15 000**

LITERATURE

Gavin Young (2002), *Salt River Soliloquies*, Cape Town: Red Setter Publishers, illustrated in colour on page 11.

258

**Gavin Young**

SOUTH AFRICAN 1947-

*London Road (Staggie)*

bronze with a brown patina

height: 25,5cm; width: 42cm;

depth: 24cm

**R 10 000 - 15 000**

LITERATURE

Gavin Young (2002), *Salt River Soliloquies*, Cape Town: Red Setter Publishers, illustrated in colour on page 19.

259

**Gerard de Leeuw**

SOUTH AFRICAN 1912-1985

*Hiëna/Hyena*

1965

bronze, on a wooden base

height: 67cm excluding base,

68cm including base; width: 25cm;

depth: 84cm

**R 120 000 - 180 000**

LITERATURE

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, another cast from the edition illustrated on page 12.



260

**Gerard de Leeuw**

SOUTH AFRICAN 1912-1985

*Sangoma*

signed

bronze on a wooden base

height: 57cm excluding base,

93cm including base; width: 61,5cm;

depth: 75cm

**R 120 000 - 180 000**

**LITERATURE**

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, a similar version of this artwork is illustrated in colour on page 25.

260



261

**Gerard de Leeuw**

SOUTH AFRICAN 1912-1985

*Die Siek Kalfie/The Sick Calf*

signed and dated 77

bronze on a wooden base

height: 47cm excluding base,

49cm including base

**R 150 000 - 200 000**

**EXHIBITED**

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

**LITERATURE**

Matthys J Strydom (1979) *Gerard de Leeuw*, George: Suidkaap, illustrated in colour on page 9.

University of Johannesburg Art Gallery and Sanlam Art Gallery (2012) *Gerard de Leeuw 1912-1985: A Centenary Exhibition – 100* (exhibition catalogue), Johannesburg and Bellville: UJAG and Sanlam, illustrated in colour on page 43.

261





262

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

*Fish*

signed and dated 1992  
welded and painted steel  
height: 80cm excluding base,  
151,5cm including base;  
width: 170,5cm; depth: 47cm

R 200 000 - 300 000

262



263

**Maureen Quin**

SOUTH AFRICAN 1934-

*Simple Statement*

signed and dated 82  
bronze with a brown patina on  
a marble base  
height: 28cm excluding base,  
30cm including base; width: 28,5cm;  
depth: 26cm

R 5 000 - 8 000

263



264

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

***Blue and Green Figural Forms***

signed and dated 2007  
welded and painted steel  
214 by 131 by 70cm

R 200 000 - 300 000

**LITERATURE**

Nirox Sculpture Park (2008) *Edoardo Villa: Changing Worlds*, exhibition catalogue, 10 March to 4 May 2008, Johannesburg: Everard Read Gallery and Nirox Sculpture Park, a similar version of this sculpture *Black Figural Forms*, 2007 is illustrated in colour on pages 4 and 38.

264



265

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

***Couple***

signed and dated 2008  
welded and painted steel  
height: 40cm including base;  
width: 20cm; depth: 20cm

R 25 000 - 35 000



265



266

**266**

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

*Figure*

signed and numbered 4/6  
bronze with a verdigris patina, on a  
granite base  
height: 31cm excluding base,  
33cm including base; depth: 15cm;  
width: 20cm

**R 60 000 - 90 000**



267

**267**

**Sydney Kumalo**

SOUTH AFRICAN 1935-1988

*The Whistle-Man*

signed and numbered 4/7  
bronze on a wooden base  
height: 89,5cm excluding base,  
92cm including base; width: 35cm;  
depth: 24cm

**R 100 000 - 150 000**

PROVENANCE

Stephan Welz & Co, Johannesburg,  
31 May 2004, lot 595.

ITEM NOTES

Thanks to Dr Gavin Watkins for his  
assistance in cataloguing this lot.



268

# Alexis Preller

SOUTH AFRICAN 1911-1975

## *Herdboy (Boy with a Flute)*

signed and dated 62

oil on canvas

60 by 52cm

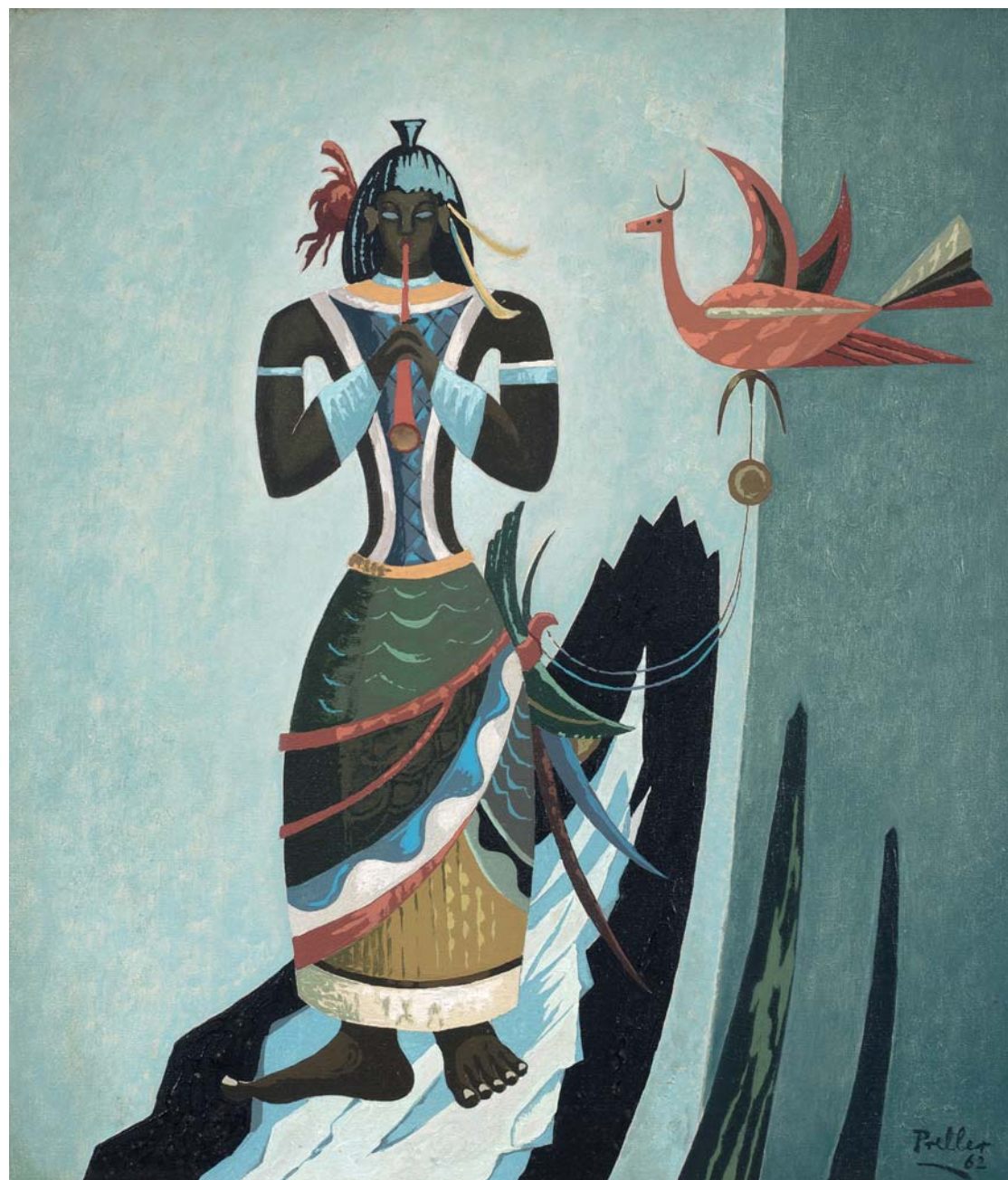
R 1 500 000 - 2 000 000

### LITERATURE

Esmé Berman and Karel Nel (2009)

*Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, a similar example illustrated on page 228.

Alexis Preller's life-long interest in mythology and archaic civilisations was fostered by his travels in Egypt, Greece, and Italy, as well as intense study in museums with collections of historical artefacts, particularly the Musée de l'Homme in Paris. The painting *Herdboy* (also known as *Boy with a Flute*) is most likely one of two works of the same title that appeared on the artist's much-anticipated exhibition at the Pieter Wenning Gallery in Johannesburg towards the end of 1962. Preller had been secluded in his rural studio in the Hartbeespoort area for years working on the large *Discovery* mural for the Transvaal Provincial Administration building in Pretoria and had not put on a solo show since 1958.

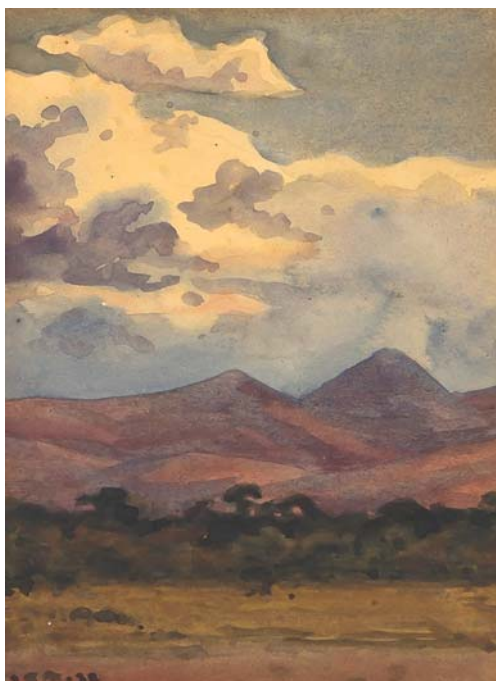


The kings, warriors, and musicians who appeared in the new show, and the youth in the present lot, are clear descendants of the figures in the central panel of *Discovery* (1959-62) and the artist's earlier large public mural commission for the Receiver of

Revenue building in Johannesburg, *All Africa* (1953-55).

The Mapogga matriarchs that dominated Preller's work in earlier decades were derived from an interest in the dress and architecture of an actual Ndebele community

near Pretoria. In contrast, these lithe, elegant, breast-plated, and draped figures are representations of a more personal, invented mythography of an imagined African civilization that owes more to fable and fiction than to observed reality.



269

269

**Erich Mayer**

SOUTH AFRICAN 1876-1960

*Wolkstudie, Barberton*

signed with the artist's initials and dated 32; inscribed with the title on the reverse of the artwork and on the backing paper  
watercolour on paper laid down on board  
13,5 by 10cm

R 2 000 - 3 000

270

**Jan Ernst Abraham Volschenk**

SOUTH AFRICAN 1853-1936

*Sunlit and Cloud-shadow,  
Phisantfontein, Riversdale*

signed and dated 1917; signed, dated and inscribed with the title on the reverse  
oil on canvas  
23 by 26cm

R 25 000 - 35 000



270



271

271

**Frans Oerder**

SOUTH AFRICAN 1867-1944

*Landscape with River*

signed  
oil on linen  
32 by 42cm

R 30 000 - 50 000



272

**Enslin du Plessis**

SOUTH AFRICAN 1894-1978

***Merope Beach (Cornwall)***

signed; inscribed with the title on the reverse, inscribed with the artist's name, the title, and date on a South African National Gallery label adhered to the reverse  
mixed media on canvas laid down on board  
38 by 49cm

**R 8 000 - 12 000**

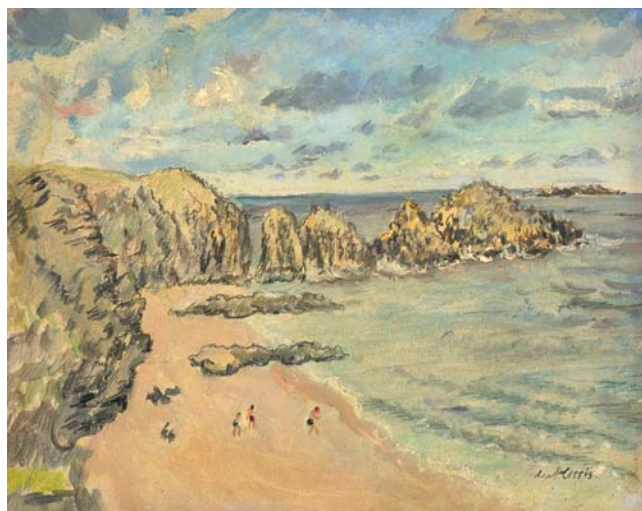
**PROVENANCE**

Stephan Welz & Co, Cape Town,  
14 February 2007, lot 901.

**EXHIBITED**

Pretoria Art Museum, *Retrospective Exhibition*, 1970, Pretoria.

272



273

273

**Hugo Naudé**

SOUTH AFRICAN 1869-1941

***Rocky Coast, Hermanus***

signed and dated '39  
oil on panel  
23 by 28cm

**R 50 000 - 70 000**



274

**Herbert Coetzee**

SOUTH AFRICAN 1921-2008

***Seetoneel***

signed; signed, dated 95 and inscribed with the title on the reverse  
oil on canvas laid down on board  
12 by 16cm

**R 1 000 - 1 500**

274



275

# **Dorothy Kay**

IRISH/SOUTH AFRICAN 1886-1964

## **Salt**

signed; inscribed 'Philip's Collection' on the stretcher and with the title on a National Gallery label adhered to the reverse  
oil on canvas  
73 by 85,5cm

**R 100 000 - 150 000**

### **PROVENANCE**

Acquired from the artist, thence by descent.  
Strauss & Co, Johannesburg,  
11 November 2013, lot 206.

### **EXHIBITED**

The National Gallery of South Africa, Cape Town.  
Eastern Province Society of Arts and Crafts, Port Elizabeth, *23rd Exhibition*, 18 to 28 September 1940, catalogue number 16.  
Eastern Province Society of Arts and Crafts, Arts Hall, Port Elizabeth, *Works by Dorothy Kay 1902-1955*, June 1955, catalogue number 3.

### **LITERATURE**

Marjorie Reynolds (1989) *Everything you do is a Portrait of Yourself, Dorothy Kay: A Biography*, Johannesburg: Privately Published. Mentioned on page 101, exhibitions mentioned on pages 464 and 475.

275



276

# **Cecil Higgs**

SOUTH AFRICAN 1898-1986

## **Abstract with Shells**

signed and indistinctly dated  
watercolour on paper  
40 by 57,5cm

**R 18 000 - 24 000**

277

# **Cecil Higgs**

SOUTH AFRICAN 1898-1986

## **Rain over the Sea**

signed and dated 62  
oil on canvas  
50 by 22,5cm

**R 20 000 - 30 000**

276



277





278

# Jean Welz

SOUTH AFRICAN 1900-1975

## *Bathers and the Bridge*

signed and dated 1954  
oil on canvas  
66 by 91cm

R 300 000 - 500 000

### PROVENANCE

Strauss & Co, Johannesburg, 9 March 2009, lot 64.

### EXHIBITED

Constantia Gallery, Johannesburg,  
*Solo Exhibition*, October 1954.

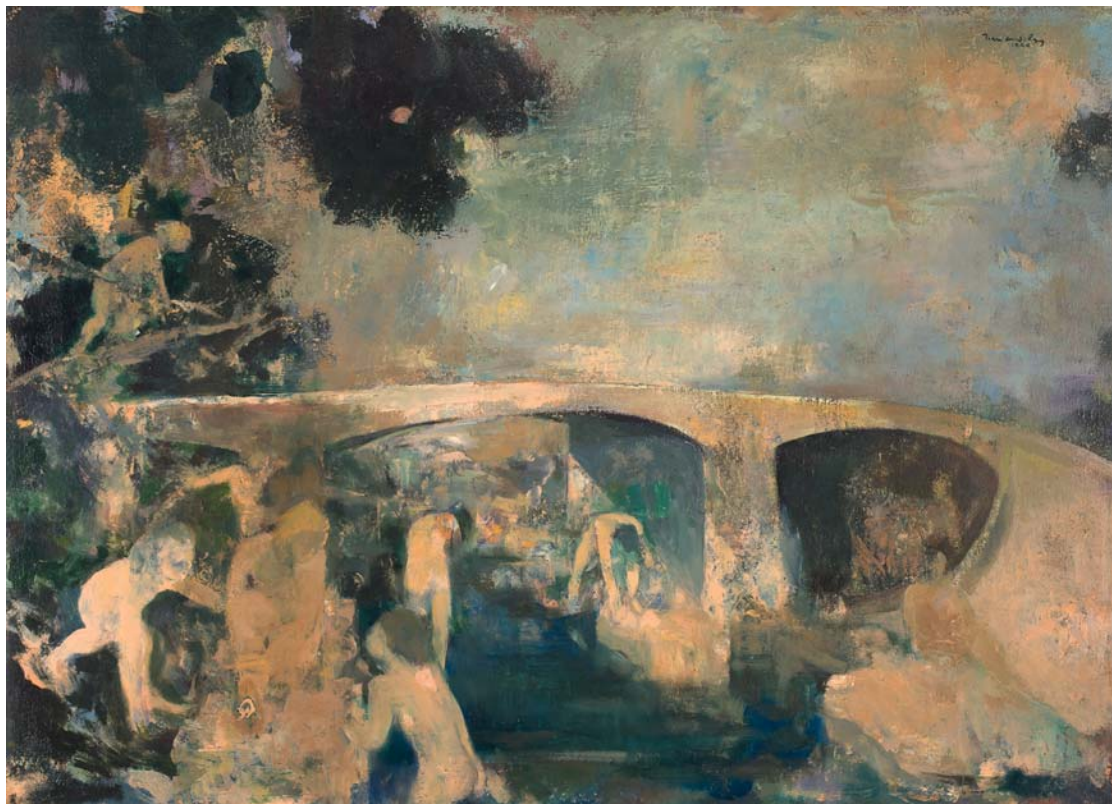
### LITERATURE

Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press, illustrated in colour on page 136.

A few years before he was to represent South Africa at the São Paulo Biennial in 1957, Jean Welz created *Bathers on the Bridge*. Talking about the picture at his solo exhibition in Johannesburg, he stated that the work was his attempt to produce an artwork "with as much beauty as possible, and to do this with the greatest integrity he was able."<sup>1</sup> According to Elza Miles in her publication *The World of Jean Welz* (1997), the artist had great difficulty in taking inspiration from the harsher South African veld landscape, compared to the European landscape he grew up in. So, although already living in South Africa, it was a reproduction of a Dutch landscape painting, that Welz bought at an auction and hung proudly in his Johannesburg home, that inspired this painting. You can clearly see this reference in the way Welz chooses to play with light and composition in the work. The contrast between the exquisite white, almost luminescent bathers and the extremely dark abstracted green foliage is largely reminiscent of the romantic and stark tonal palette seen in the Dutch landscape he was so fond of.

1. Elza Miles (1997) *The World of Jean Welz*, Vlaeberg: Fernwood Press Ltd, page 91.

278



279



279

# Paul du Toit

SOUTH AFRICAN 1922-1986

## *Ruimtelike Ritmiek*

signed and dated 83; inscribed with the title and the medium on the reverse  
oil on canvas laid down on board  
23,5 by 80cm

R 20 000 - 30 000



280

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**Jean Welz**

SOUTH AFRICAN 1900-1975

*Young Girl*

signed

oil on board

48,5 by 32,5cm

R 30 000 - 50 000



281

281

**Cecil Higgs**

SOUTH AFRICAN 1898-1986

*Tommy*

signed and dated 1929; inscribed  
with the artist's name and the title in  
another hand on the reverse

oil on canvas

74,5 by 49,5cm

R 40 000 - 60 000

LITERATURE

Victor Holloway (1974) *Cecil Higgs*,  
exhibition catalogue, Cape Town:  
Struik Publishers, illustrated in black  
and white as Fig 21 on page 42.



282

# Irma Stern

SOUTH AFRICAN 1894-1966

## Madeira Portrait

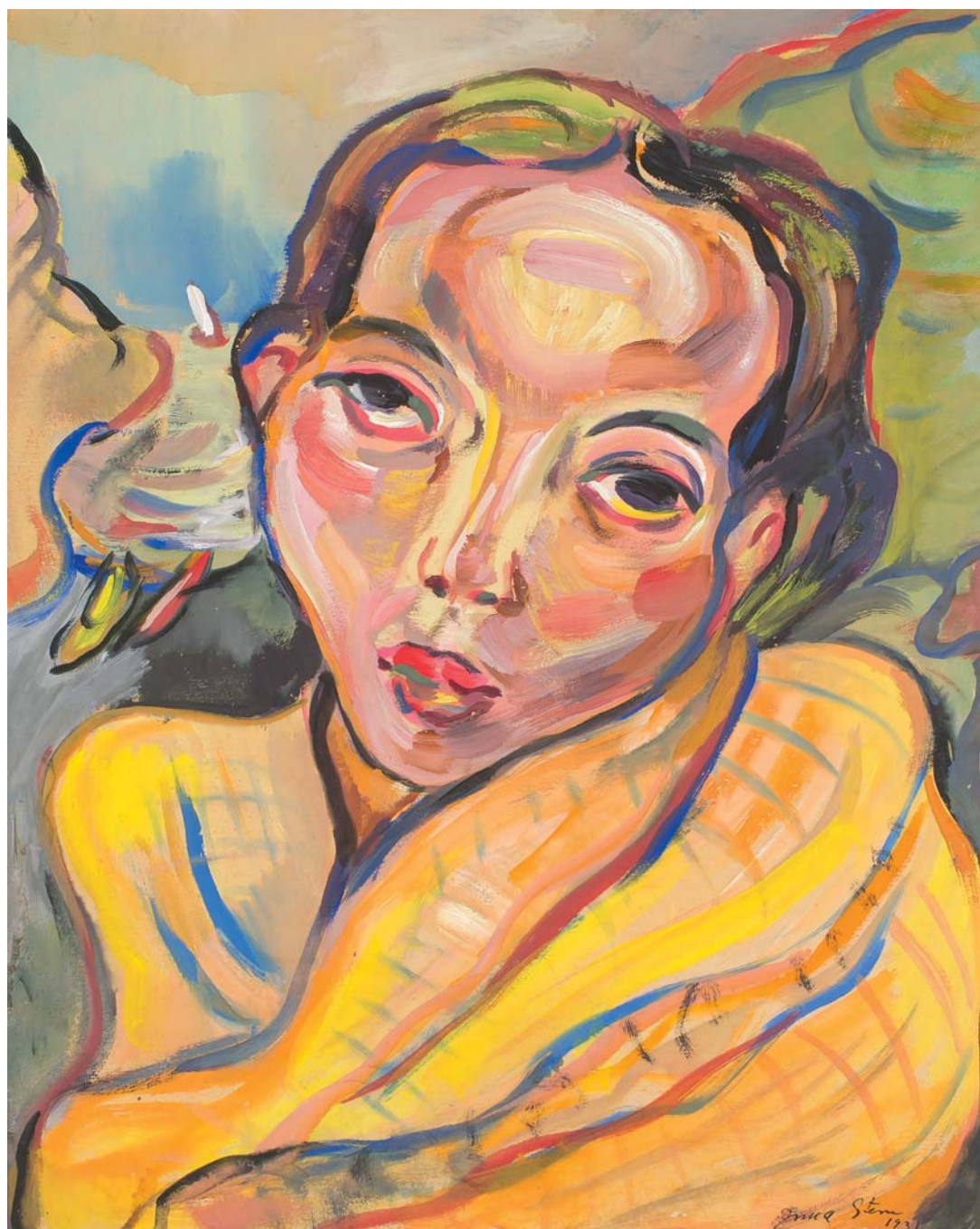
signed and date 1931

gouache on paper

48 by 38cm

R 300 000 - 500 000

This vivid portrait by Irma Stern portraying an expressionless sitter swaddled in yellow dates from an important three-month work trip the artist made to the Atlantic island of Madeira in 1931. Stern was familiar with this Portuguese enclave – a “jewel set in the azure of the sea,”<sup>1</sup> she described it – from her many shipboard journeys between South Africa and Europe. She purposefully visited the island with the idea of working. The bold new work she produced during her stay bookended a long period of experimentation. Starting in the late 1920s, Stern became increasingly interested in “colour theory” and devoted increasing time to “studying and building up a new palette.”<sup>2</sup> Stern’s heightened interest in colour may seem odd given that her polarising paintings of the 1920s evidenced a keen sense for colour. Stern, however, tended to work with a narrow range, mostly green, orange, sienna and brown, and her colour mixing was also rudimentary. So it was with a mix of frustration and enthusiasm that Stern took up residence in the fishing village of Santa Cruz. Always a prolific artist, her Madeira output included pencil sketches, gouaches and oil paintings, with subjects ranging from harbour scenes to portraits of fisher folk and social outcasts. One of her first oil portraits was of the hunchbacked flower seller familiar to Union Castle passengers.<sup>3</sup>



The composition is notable for its lemon yellow sky. Yellow was a marginal colour on Stern’s 1920s palette, but would become far more integrated into her overall palette over the next decade. It dominates this fluid and gestural composition

executed in a medium that – similar to Pierneef’s handling of fast-drying casein – reveals Stern’s masterful and instinctive command of the brush.

1. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894-1933*, Cape Town, South African Library, page 102.

2. Irma Stern (1933) ‘Irma Stern and her Work’, *South African Life and the Woman’s Forum*, 7 December: <http://www.irmastertrust.org.za/view.asp?pg=biography>

3. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press. Page 30.



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283

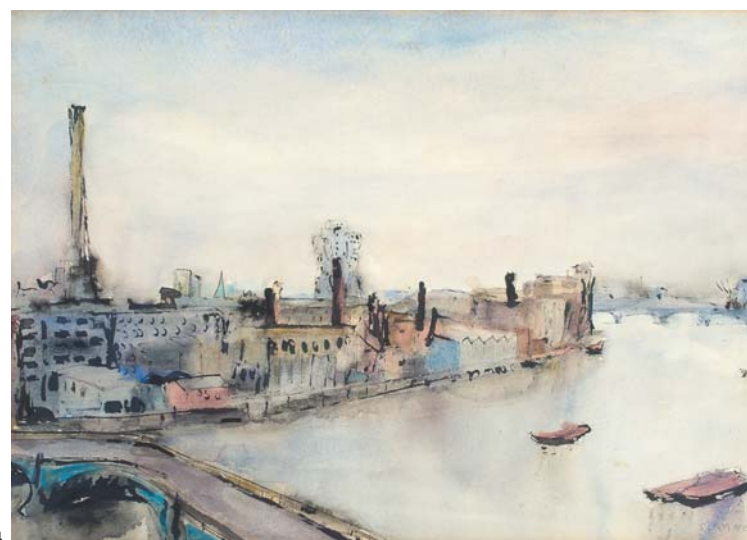
**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Frozen River*

signed  
watercolour and ink on paper  
45,5 by 60,5cm

R 20 000 - 30 000



284

284

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*View of the Thames,  
Battersea Bridge*

signed  
watercolour and ink on paper  
45 by 62cm

R 20 000 - 30 000



285

285

**Clément Sénéque**

SOUTH AFRICAN 1896-1930

*French Alps*

signed and dated 20  
oil on board  
31,5 by 39,5cm

R 30 000 - 50 000

#### ITEM NOTES

Unfinished painting of a tree next to  
a lake on the reverse.





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### Maggie Laubser

SOUTH AFRICAN 1886-1973

#### *Lake Garda*

signed and dated 21

oil on card

31,5 by 41cm

R 300 000 - 500 000

In 1913, Maggie Laubser met the man who would have a lasting impact on her life and career. Jan Hendrik Balwe was an ex-Dutch consul and wealthy shipping broker and, despite their 28-year age gap, the two would become great friends. He was so taken with the young artist that he agreed to finance her studies and travels abroad. These experiences would put her in contact with artists and mentors who would shape her stylistically. In October 1913, she moved

to Europe, first to Holland, where she stayed at an artists' colony, and then on to London at the outbreak of World War I, where she attended the Slade School of Art from 1914 to 1919. After her studies, she and Balwe's son Arnold (her friend and fellow artist) travelled to Antwerp and, in October 1920, they arrived on the shores of Lake Garda.

During this time, the two artists were financially supported by the elder Balwe, which allowed them to explore and

experiment. Laubser's work from this period is expressive and carefree, with bold, simple colour combinations. This is evident in the present lot, *Lake Garda*, where she has used a solid, flat colour application for the sails and scenery and shades of blue to hint at ripples in the lake. She has also playfully dangled a tree branch at the top of the painting; allowing the viewers to feel as if they are standing in the shade of a tree on the banks of the lake.



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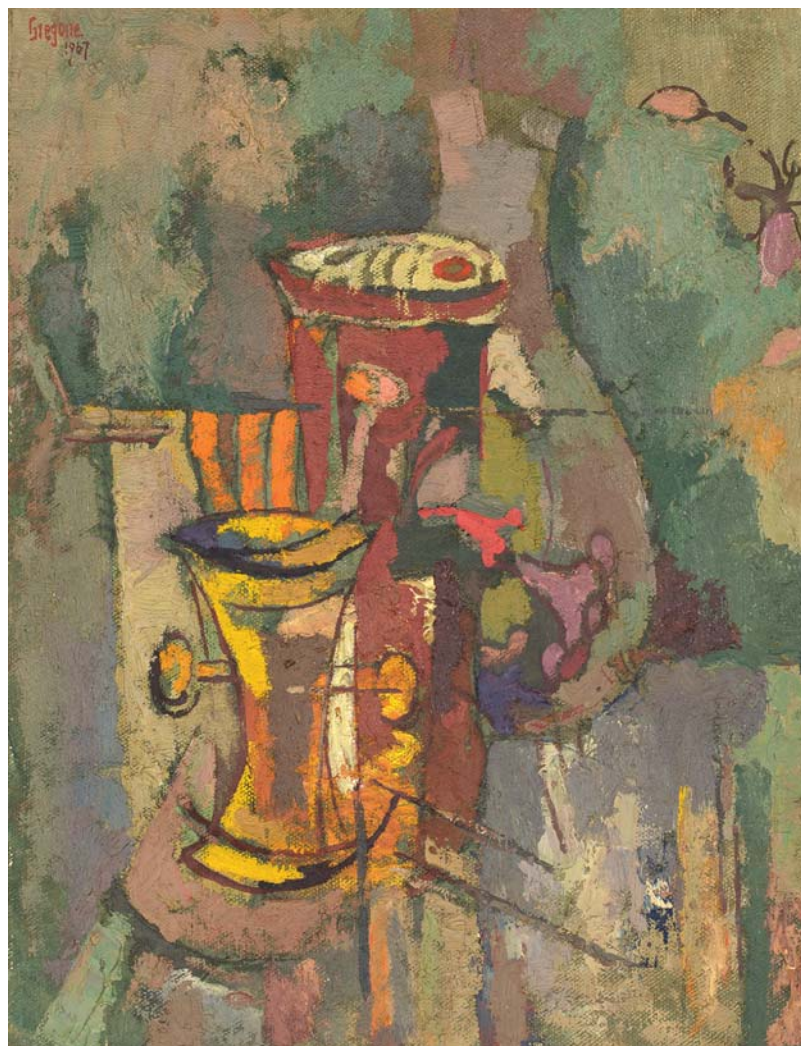
**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Still Life with Pestel (sic)  
and Mortar*

signed 1967; signed, inscribed with  
the title in English and Afrikaans and  
numbered 23 on the reverse  
oil on canvas  
50 by 40cm

R 60 000 - 80 000



287

288

**Fred Schimmel**

SOUTH AFRICAN 1928-2009

*Beginnings, Endings*

signed and dated 05; inscribed  
with the artist's name, the date and  
numbered #1075 on the reverse  
mixed media on canvas  
120 by 150 by 4cm, unframed

R 40 000 - 60 000



288

289

**Fred Schimmel**

SOUTH AFRICAN 1928-2009

*Abstract Landscape*

signed and dated '97  
oil on paper  
83 by 63,5cm

R 15 000 - 20 000



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290

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*The Wake*

signed

carved, incised and painted wood

panel

101 by 100,5 by 5cm, unframed

R 200 000 - 300 000

**PROVENANCE**

Aspire Art Auctions, Johannesburg,  
17 July 2017, lot 135.



291

291

**Deborah Bell**

SOUTH AFRICAN 1957-

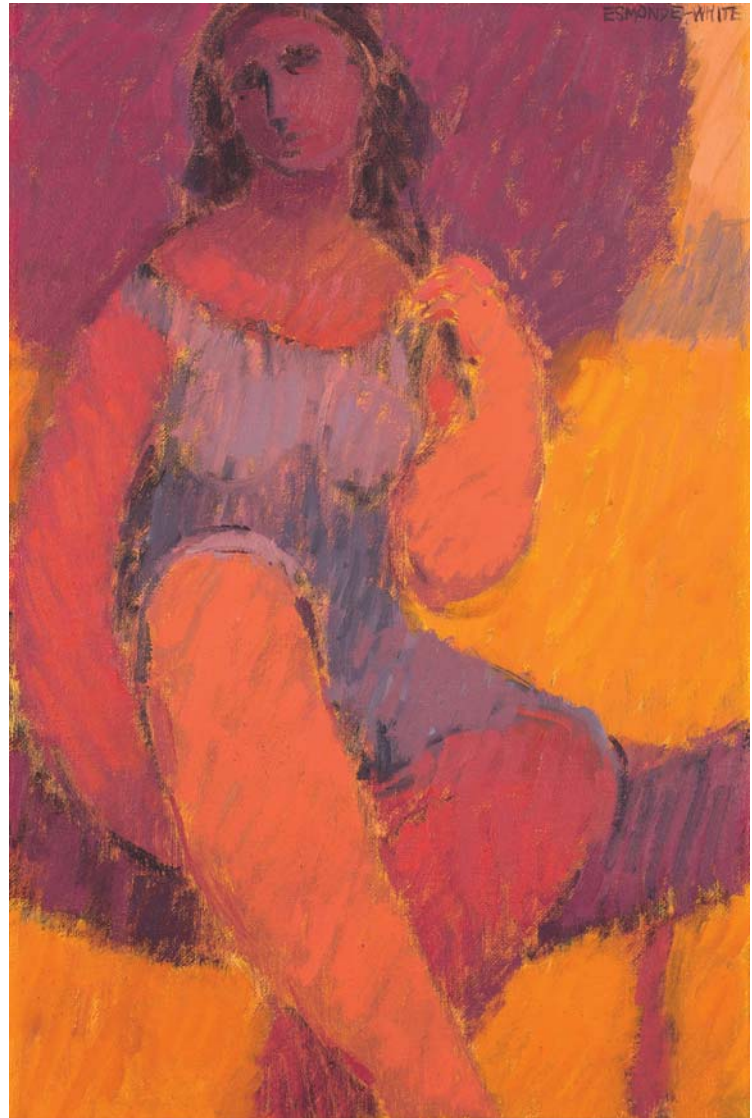
***Confession***

signed; inscribed with the artist's name, the title and dated 1989 on the reverse  
oil on canvas  
152,5 by 176,5cm

R 120 000 - 180 000

#### LITERATURE

Pippa Stein (2004) *Deborah Bell*, Johannesburg: David Krut Publishing, a similar example, *Lovers in a Cinema*, South African National Gallery, illustrated on page 13.



292

292

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

***Woman with Umbrella***

signed  
oil on canvas  
44,5 by 29,5cm

R 60 000 - 80 000

#### ITEM NOTES

"These paintings of lovers in different positions of embrace powerfully depict the anguish of desire, a struggle of wills in which the woman shifts and twists towards and away from the man, desiring consummation yet fearful of the intrusion."<sup>1</sup>

1. Pippa Stein (2004) *Deborah Bell*, Johannesburg: David Krut Publishing, page 13.





293

# **Robert Hodgins**

SOUTH AFRICAN 1920-2010

## ***A Widow and her Son***

signed, dated 2002, inscribed with the title and the medium on the reverse

oil on canvas

45 by 45cm

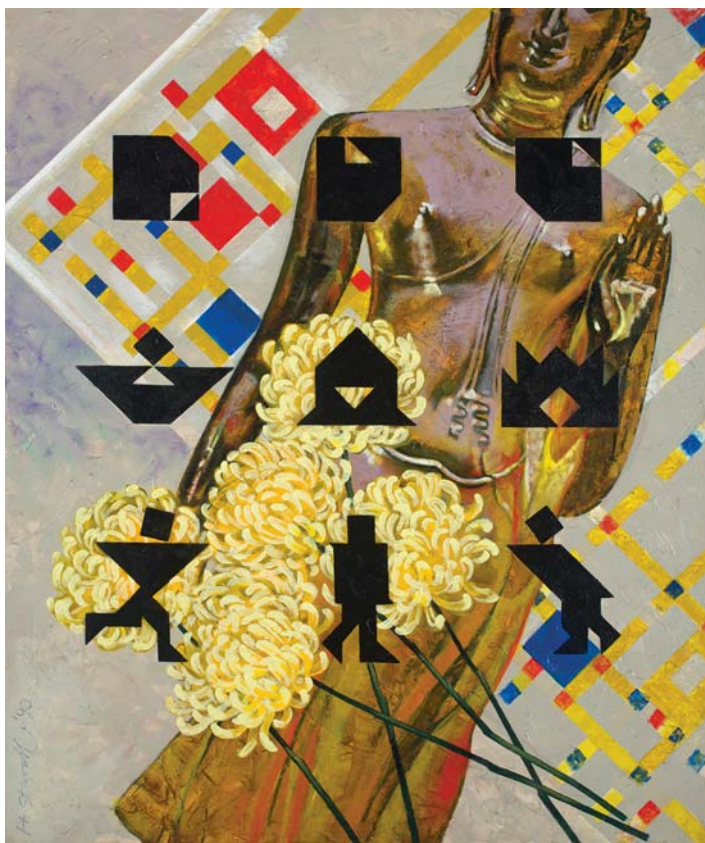
R 120 000 - 160 000

This sardonic depiction of an egg-headed schoolboy, seemingly without a torso, accompanying his mother, a plump, purple-gloved widow in black, revisits an enduring subject of western art history: the mother and child union. As a motif, the pairing of Virgin Mary with Christ Child is almost as old as Christianity itself. The emergence of confident bourgeois societies in the nineteenth century, notably in France and the United States, saw artists like Mary Cassat and Edgar Degas secularise this religious motif. Picasso would further deconsecrate this sacred

image. Hodgins was a keen admirer of Picasso. In 1957, during an intense period of making and showing, he produced an oil titled *Mother and Child*. Rendered entirely in a reddish-brown palette, his neo-classicist composition featured a bulky naked woman cradling a child against her stomach. As a composition, it hearkens back to Picasso, to old glories. Hodgins shortly lost faith in this anachronistic way of rendering his ideas. The mood of his paintings started to alter: "Plump ladies became heavy women, thick-thighed. Greek warriors became hulking threats."<sup>1</sup>

This late work, from a time when vibrant colour was also central to his compositions, reveals Hodgins the iconoclast. Yes, he is still riffing on tradition, using as schema a familiar devotional image, but in a doubtful, even derisive way. While laden with signifiers of her status, the most vital feature of the peremptory widow, her head, is largely omitted. Hodgins delightfully compensates for this absence by exaggerating the head of his gauche youth.

1. Robert Hodgins (2002) 'A String of Beads' in *Robert Hodgins*, Cape Town: Tafelberg Publishers, page 29.



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**Helmut Starcke**

SOUTH AFRICAN 1935-2017

*Time for Myself*

signed and dated '90  
acrylic on canvas  
120 by 100 by 2cm, unframed

R 80 000 - 120 000



295

295

**Margaret Nel**

SOUTH AFRICAN 1974-

*Merry-go-Round*

signed; signed, dated '99, inscribed  
with the title and 'Studio No 227' on  
the reverse  
oil on canvas with artist's hand-  
painted frame  
77,5 by 102,5cm

R 12 000 - 15 000



296

296

**Claude Bouscharain**

SOUTH AFRICAN 1922-2020

*Fair in the Mist*

signed; signed and inscribed with the  
title on the reverse  
acrylic on canvas  
72,5 by 91cm

R 70 000 - 90 000



297

## Stanley Pinker

SOUTH AFRICAN 1924-2012

### *JOKO (Hoop Rolling)*

signed

mixed media on canvas and board

133 by 92,5 by 4cm

R 400 000 - 600 000

Whilst situated in a representational idiom, Stanley Pinker's painting subverts the physical constraints of real life through his use of abstraction. Notably in the present example we see the seemingly prosaic play of children magnified and elevated in an otherwise ordinary landscape.

A student of Maurice van Essche and the Continental School during the mid 1950s, Pinker would spend the next decade in Europe, between England and France. Returning to South Africa in 1964 with a painterly vocabulary that spanned the width of the Renaissance all the way through to Post-War Modernism, Esmé Berman suggests that there is a "subtle, private transformation of reality which occurs" in Pinker's painting. She continues "although he retains faith in figurative imagery, Pinker's intention is to make deeper, more cryptic observations about experience than can be conveyed in the factual description of natural appearances. Therefore he attempts to create a new psychological dimension with his canvasses by distorting space and recomposing elements of observable reality within the new environment."<sup>1</sup>

*JOKO (Hoop Rolling)* illustrates this "new psychological environment" as Pinker incorporates multiple views into a single two dimensional space. Whilst the centre of our attention is dominated by the carefree play of a young girl and boy rolling hoops, we glimpse a consistent architectural trope of Pinker's oeuvre in the distance, a lone house in an otherwise unoccupied landscape.

Perhaps a local store or a tearoom, indicated by the printed letters for JOKO tea emblazoned on the side, Pinker manages to draw the viewer into that environment by his recurring use of frames within frames. As the children play in the background, the

© The Estate of Stanley Pinker | DALRO

viewer's imagination is allowed to wander. Are we watching from inside the canvas through a window or are we part of the external world, looking in?

Not satisfied with the constraints of a square canvas, Pinker would often

add elements to his frames to further suggest a break with ordinary ways of looking and creating. In this instance an oval piece of sky protrudes from the pediment of the building, creating an enduring sense of space in an otherwise contained composition.

1. Esmé Berman (1970) *Art & Artists of South Africa: An illustrated bibliographical dictionary and historical survey of painters, sculptors & graphic artists since 1875*, Cape Town: A A Balkema Publishers, page 229.



298

**Johann Louw**

SOUTH AFRICAN 1965-

*Figure and Building*

signed with the artist's initials; signed  
and dated '97 on the reverse

oil on board

183,5 by 122cm

R 80 000 - 120 000

299

**Simon Stone**

SOUTH AFRICAN 1952-

*The Barber*

signed

oil on canvas

51 by 41,5cm

R 20 000 - 30 000

**PROVENANCE**

Stephan Welz & Co, Cape Town,  
2 October 2012, lot 512.

300

**Kate Gottgens**

SOUTH AFRICA 1965-

*Black Sun*

2007

signed; signed on the reverse

oil, ash and oxide on canvas

68,5 by 104,5cm

R 50 000 - 70 000



298



299



300



301

**Kate Gottgens**

SOUTH AFRICA 1965-

*Untitled (sic), Asleep Inside You*  
*series*

signed on the reverse  
oil, ash and oxide on canvas  
22 by 30cm

R 12 000 - 16 000

EXHIBITED

João Ferreira, Cape Town, *Asleep Inside You*, 3 December 2008 to 10 January 2009.

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302

**Judith Mason**

SOUTH AFRICAN 1938-2016

*Artist and Angler*

signed  
oil and goldleaf on board  
121 by 120cm

R 100 000 - 150 000

END OF SALE

302



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Cecil Skotnes, *African Still Life* (Kilbourn Collection)

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Alexis Preller, *Boy with a Crocodile*

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JOKO

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