



Strauss & Co



Strauss & co

Auctioneers | Consultants



Modern, Post-War and Contemporary Art, Decorative Arts, Jewellery and Fine Wine

Fine Wine: Alheit Vineyards | Sadie Family Wines | Vilafonté
A trio of prestigious South African Producers

SUNDAY 10 OCTOBER 2021

10 am

Please note: This is a separate auction with a digital catalogue including images and critic ratings. Visit www.straussart.co.za to view the auction.

Modern, Post-War and Contemporary Art, Decorative Arts and Jewellery

MONDAY 11 OCTOBER 2021

10 am: Session 1

2 pm: Session 2

6 pm: Session 3

TUESDAY 12 OCTOBER 2021

2 pm: Session 4

6 pm: Session 5

IMPORTANT NOTICE — REGISTRATION:

If you have registered for the Fine Wine auction, and you wish to participate in the Modern, Post-War and Contemporary Art, Decorative Arts and Jewellery auction, or vice-versa, you will need to **re-register**.

VENUE

Brickfield Canvas

2nd Floor, 35 Brickfield Road, Woodstock

PREVIEW

Monday 4 to Saturday 9 October, 10 am to 5 pm

Sunday 10 October, 10 am to 1 pm

WEBINARS, IN-PERSON LECTURES AND WALKABOUTS

Please see page 177 for details

P U B L I C A U C T I O N B Y

Strauss&co

Auctioneers | Consultants

ENQUIRIES, CATALOGUES AND SHIPPING

Office: +27 (0) 21 683 6560

shipping@straussart.co.za

CONTACT NUMBERS DURING PREVIEW AND AUCTION

Office: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185

CONDITION REPORTS

conditionreports@straussart.co.za

ABSENTEE AND TELEPHONE BIDS

Office: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185

bids@straussart.co.za

PAYMENT

Tel +27 (0) 11 728 8246

Debbie Watson debbie@straussart.co.za

SHIPPING AND COLLECTIONS

Collections can take place at Brickfield Canvas until 4 pm on Wednesday 13 October. Items not collected by this time will be available for collection at the Cape Town office from Monday 18 October. Please see page 7 (Buying at Strauss & Co) for more information.

ILLUSTRATED CATALOGUE R220.00

CONDITIONS OF BUSINESS

All lots are sold subject to the Strauss & Co Conditions of Business and Privacy Policy on www.straussart.co.za

DIRECTORS

F KILBOURN (EXECUTIVE CHAIRPERSON),

E BRADLEY, CB STRAUSS, C WIESE,

J GINSBERG, C WELZ, V PHILLIPS (MD),

B GENOVESE (MD), AND S GOODMAN (EXECUTIVE)





Contents

- 3 Auction Information
- 6 Board of Directors, Specialists and Services
- 7 Buying at Strauss & Co
- 8 **Wine at 10 am on Sunday 10 October 2021**
Alheit Vineyards | Sadie Family Wines | Vilafonté:
A trio of prestigious South African Producers
Lots 1 – 90
- 12 **Session 1 at 10 am on Monday 11 October 2021**
Oriental Works of Art, Jewellery, Silver and Furniture
Lots 1 – 120
- 48 **Session 2 at 2 pm on Monday 11 October 2021**
20th and 21st Century Design
Lots 121 – 180
- 68 **Session 3 at 6 pm on Monday 11 October 2021**
Contemporary Art
Evening Sale
Lots 181 – 240
- 102 **Session 4 at 2 pm on Tuesday 12 October 2021**
Modern, Post-War and Contemporary Art
Day Sale
Lots 241 – 320
- 128 **Session 5 at 6 pm on Tuesday 12 October 2021**
Modern and Post-War Art
Evening Sale
Lots 321 – 383
- 177 Webinar, in-person lectures and walkabouts programme
- 178 Artist Index

PAGE 2

Lot 18 A pair of massive Japanese cloisonné vases, Meiji period, 1868-1912

OPPOSITE

Lot 331 Stanley Pinker, *Me and You and a Dog Named Boo* (detail)

Directors

EXECUTIVE

Frank Kilbourn
Executive Chairperson

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

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

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

NON-EXECUTIVE

Elisabeth Bradley

Conrad Strauss

Caro Wiese

Carmen Welz

Jack Ginsberg

FRONT COVER
Lot 360 Alexis Preller, *Boy with a Crocodile* (detail)

INSIDE FRONT COVER
Lot 235 Wim Botha, *Prism 24 [Ecstatic], with glass
installation* (detail)

INSIDE BACK COVER
Lot 188 Robert Hodgins, *Two Figures* (detail)

BACK COVER
Lot 366 Irma Stern, *Fishing Harbour, Algeciras* (detail)

Specialists

JOHANNESBURG

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

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

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

Arisha Maharaj
Art Specialist
+27 (0) 11 728 8246
arisha@straussart.co.za

Hazel Cuthbertson
Research Specialist
+27 (0) 11 728 8246
hazel@straussart.co.za

Richard Ndimande
Art Cataloguer
+27 (0) 11 728 8246
richard@straussart.co.za

Naudia Yorke
Art Researcher & Cataloguer
+27 (0) 11 728 8246
naudia@straussart.co.za

CAPE TOWN

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

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

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

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

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

Frances Holmes
Art Researcher & Cataloguer
+27 (0) 21 683 6560
frances@straussart.co.za

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

Leigh Leyde
Art Researcher & Cataloguer
+27 (0) 21 683 6560
leigh@straussart.co.za

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

Administration

JOHANNESBURG

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

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

Kate Fellens
Client Advisory (Consultant)
+27 (0) 11 728 8246
kate@straussart.co.za

Devon Welmers
Administrator
+27 (0) 11 728 8246
devon@straussart.co.za

Michelle Parfett
*Art Department Administrator
& Subscriptions*
+27 (0) 11 728 8246
michelle@straussart.co.za

Eddie Ubisi
Store Manager
+27 (0) 11 728 8246
eddie@straussart.co.za

Bertha Masemola
Shipping
+27 (0) 11 728 8246
bertha@straussart.co.za

Jane Macduff
Logistics & Admininstrator
+27 (0) 11 728 8246
jane@straussart.co.za

Marcus Moremi
Logistics
+27 (0) 11 728 8246
marcus@straussart.co.za

Johannes Nyathi
Logistics
+27 (0) 11 728 8246
johannes@straussart.co.za

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

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

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

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

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

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

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

Justin de Bruin
Logistics
+27 (0) 21 683 6560
justin@straussart.co.za

WINE

Roland Peens
Senior Wine Specialist
+27 (0) 82 707 0044
roland@winecellar.co.za

Higgo Jacobs
Senior Wine Specialist
+27 (0) 83 343 1422
higgoj@gmail.com

Sarah Jordaen
Wine Department Administrator
+27 (0) 82 9222 594
wine@straussart.co.za

Buying at Strauss & Co

A step by step guide for buying at auction

1. BROWSE UPCOMING SALES

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

Catalogues can be purchased from our offices or by subscription.

Digital catalogues can be viewed on 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 accessible 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. You can do this simply by clicking on the 'Register to Bid' link and completing the short online form.

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

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

3. BID IN THE SALE

Submit a bid

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

Absentee bids

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

Telephone bidding

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

Virtual live bids

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

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

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

Please contact our Client Service Department 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, Visa and Diners Club
- 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
+27 (0)21 683 6560
+ 27(0)11 728 8246
shipping@straussart.co.za

5. COLLECTION OF PURCHASES

1. Collection from the Cape Town auction venue

*Brickfield Canvas, 2nd Floor,
35 Brickfield Road, Woodstock*

Purchased lots can be collected as the sale unfolds (except wine and jewellery), from Monday 11 October to Wednesday 13 October at 4 pm.
No collections can be made from *Brickfield Canvas* 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 18 October 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. Collections can be made from the Johannesburg office from Tuesday 19 October. Payment of purchases can be done at Strauss & Co upon collection of purchased lots from the Johannesburg office.

PLEASE NOTE

Uncollected purchased lots remaining at the Cape Town auction venue, Brickfield Canvas, after 4 pm Wednesday 13 October will be transported to Strauss & Co's Cape Town office, with the exception of furniture and extra large paintings. 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.

Jewellery

Please note that jewellery can **only** be collected at Strauss & Co's Cape Town office and will not be available for collection from Brickfield Canvas.

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

shipping@straussart.co.za
Cape Town: +27 (0)21 683 6560

Wine

For wine deliveries and shipping please contact Sarah Jordaan
+ 27 (0)82 922 2594
wine@straussart.co.za





Sunday 10 October 2021
at 10am

Alheit Vineyards |
Sadie Family Wines | Vilafonté
A trio of prestigious
South African Producers

Please note:

Comprehensive digital catalogue including
images and critic ratings can be viewed on
www.straussart.co.za

Lots 1–90

Strauss & Co Fine Wine Auctions is proud to showcase rare, maiden vintage wines from the leading producers in South Africa. Our producer-themed auctions in 2020 and 2021 have already highlighted the likes of Klein Constantia, Meerlust and Kanonkop, offering never-been-seen vintages and unique lots.

Our October 10th auction continues with the esteemed trio of Alheit Vineyards, Sadie Family and Vilafonté wines. Sourced predominantly from the producers' private cellars, this offers a rare opportunity to purchase the finest mature South African wines.



Chris and Suzanne Alheit set the wine world on fire with their maiden 2011 Cartology receiving 96 points from Robert Parker's Wine Advocate. Aiming to harness the best old vineyards across the Cape, the Cartology offered a textured old-vine Chenin Blanc Semillon blend with startling purity and depth. Passionate and focused on the expression of place, tiny, long-forgotten parcels were added to the range, and are today South Africa's most profound white wines. On auction are maiden vintages of Magnetic Makstok on the legendary 'Skurfkop' in the Citrusdal area, Huilkrans in the Paardeberg, La Colline in Franschhoek and extremely rare Radio Lazarus in Stellenbosch.

Lot 17
Alheit Vineyards
Magnetic North vertical 2013-2018
 6 x 750ml
R12 000 - R15 000
 PROVENANCE
 Producer



Vilafonté
 Vilafonté is a high-profile collaboration between the well-known American winemaking team of Zelma Long and Phil Freese and South Africa's Mike Ratcliffe. On the Paarl side of the Simonsberg mountain, it was founded in 1996 and their first release was the stellar 2003 vintage. Meticulous viticulture and modern cellar practices ensured that Vilafonté was at the cutting-edge of fine wine. The Merlot and Malbec dominated Series M offers more spice and flair, while the Cabernet Sauvignon based Series C is serious and more structured. Maiden vintages offer perfectly mature, poised wines almost two decades down the line and Series C and M are the highest scoring Bordeaux-style reds in South wines. Today Vilafonté is South Africa's most luxurious red wine brand.

Lot 90
Vilafonté
Series C 2003
 6 x 750ml
R24 000 - R30 000
 PROVENANCE
 Producer





THE SADIE FAMILY WINES PTY LTD.

Eben Sadie is South Africa's most revered winemaker and he arguably kick-started the local fine wine revolution. Over two decades his pursuit for quality in the Swartland has been unparalleled in South Africa and he was voted Winemaker of the Year in 2017 by the International Master of Wine Institute. Eben's wines were influenced by the Rhône and Spain, with traditional local varieties sourced from pockets of old bush vines and unique terroirs. Long-ageing Columella is often regarded as South Africa's best red, while Palladius similarly offers an incredible Swartland expression and decades of longevity. The old vine single vineyard series, which was first released in the 2009 vintage, is now firmly the most sought-after release of the year. Mev Kirsten is South Africa's rarest white wine, produced from a century old Stellenbosch vineyard, while the now legendary Skurfberg received 100 points from Tim Atkin in 2020.



Lot 55

Sadie Family Wines

Columella Vertical 2000 – 2011

12 x 750ml

R48 000 - R60 000

PROVENANCE

Producer







Monday, 11 October 2021
Session 1 at 10am

Oriental Works of Art, Jewellery, Silver and Furniture

Lots 1–120



Lot 87 An Antwerp rosewood, ebonised, painted and ivory cabinet,
17th century (detail)



1
Chinese School
 18TH CENTURY
Botanical Studies, two
 watercolour, pen and ink on rice paper, one with flowering peony and inscription *mew.tan.hona* or *Queen of flowers*, black three-character mark, the other with a butterfly above flowering blooms, with inscription *Ting. tehan. houw*, *The flower is compared to a lamp. i.e. light or fire. Saucer. to a wick burning in a small saucer*, black three-character mark, each with *Spink, London*, label to the reverse and numbered K3852, the larger 28,5 by 22cm (2)
R10 000 - 15 000

These botanical studies are from an album of the same name, by Sugua, 1756.



2
A Chinese painted pottery equestrian figure, Han Dynasty, 206 BC-220 AD
 the seated figure holding the reins with outstretched hands, his tunic with traces of red and brown pigment, painted face and headband, his back applied with a quiver, the standing horse with painted saddle, the rider's one leg repaired, 28,5cm high

Accompanied by a fax with thermoluminescence analysis report, sample number C97K68, Oxfordshire, England, 10 October 1997.

R10 000 - 15 000

PROVENANCE
 Purchased from BCI Fine Art (Pty) Ltd, 37 Wantage Road, Parkwood, Johannesburg.



3
Two miniature Chinese yellow, aubergine and green-glazed jardinières, Ming Dynasty, 17th century
 each carved and moulded with stylised flowerheads before a rocky outcrop, one hexagonal, the other quatrefoil in form, each with joss stick aperture to the reverse, one with paper label exhibition no. 22, some losses, the taller 6,8cm high (2)
R8 000 - 10 000

PROVENANCE
 Bluett & Sons Ltd, 48 Davies Street, London, W1Y 1LD.
 Formerly the Property of Dr CM Franzero. Purchased by the current owners father, 21 November 1974.



4
A Chinese yellow jade belt hook, 18th/19th century
 carved with a dragon's head terminal, its body pierced and carved in relief with a *chilong* holding a *linghzi* in its mouth, the stone of mottled shades of russet brown, 12cm long
R15 000 - 20 000
5
A Chinese sang-de-boeuf vase, Qing Dynasty, late 19th century
 the baluster body suffused with streaks of dark brown, rising to purple streaks at the neck, 36cm high
R8 000 - 10 000

PROVENANCE
 Sir Thomas Harvey, Lord of Langley Manor, Buckinghamshire and thence by descent to his daughter, Lady Ina Oppenheimer, and bequeathed to the current owner's father.



6

**6
A pair of Chinese Wucan-glazed jars, late Ming Dynasty**

each ovoid body decorated with stylised tassels and Buddhist emblems between blue-glazed line borders, the neck with iron-red scroll border, 10,3cm high (2)

R5 000 - 7 000



7

**7
A Chinese blanc-de-chine libation cup, Qing Dynasty, Qianlong period, 18th century**

with lightly everted lip, the body moulded with prunus blossom to the front and reverse, raised on a pierced trunk form stand, minor chips, 4,3cm high

R2 500 - 3 000



8

**8
A Chinese stippled blue-glazed vase, Qing Dynasty, 19th century**

with elongated neck and bulbous body, raised on a recessed foot, traces of paper label, 14,5cm high

R5 000 - 7 000



10

**9
A Chinese turquoise-glazed pear-shaped vase, Qing Dynasty, Qianlong period, 18th century**

with elongated neck and flattened body, raised on an oval foot, suffused with overall turquoise crackle glaze, chip, 28,5cm high

R15 000 - 20 000

PROVENANCE

John Sparks, 128 Mount Street, London, W1.
Purchased by the current owners father,
27 June 1966.



11

**11
An Annamese blue and white jar, late 15th/early 16th century**

the baluster body painted with stylised flowering blossoms between blue-line borders, the shoulders applied with four ribbed handles terminating in prunts, rim chip, 34cm high

R25 000 - 30 000

**10
A Chinese famille-rose jar, Qing Dynasty, 19th century**

the baluster body enamelled with Magu holding a ruyi sceptre with a spotted deer and attendant holding a pink enamelled vase, with a pair of cranes above, with a gnarled branch suspending scholar's scrolls, observed by Shou Lao holding a spray of peach blossoms, the reverse similarly decorated before stylised waves and scholar's rocks, the shoulder enamelled with a pavilion amongst clouds, the neck with sprays of peonies, the base drilled, 31,8cm high

R30 000 - 35 000

12

An impressive large carved Chinese giltwood figural group of the Four Heavenly Kings, 19th century

carved in high relief with a seated emperor flanked by four free standing Heavenly Kings, each holding his attributes, the emperor with black hair beard seated on a rocky throne, his left foot resting on a tortoise and his right on a snake, his knees and stomach adorned with fierce masks, his right hand holding the hilt of a sword, his left hand supporting a skirt in the form of a scaly fish, the robed and chainmail guardian to his left with a third eye holding a tablet in his left hand, the figure below holding a ring in his left hand and a halberd in his right, his stomach adorned with a dragon mask, the guardian on the right side of the emperor with black hair beard holding a chain in his right hand and an orb in his left, the lower guardian with black hair beard holding a mace and his hand in *mudra*, the foreground with a barefooted figure holding a chain in his left hand, the reverse of the throne with two silk and gilt thread standards and a cylindrical and square pole, each carved with archaic script, each figure on a rocky outcrop heightened with foliate motifs, the whole supported on a stepped eight-sided ornate balustrade carved with eight precious Buddhist emblems, the lower section carved with rectangular and square foliate panels, raised on eight bat-headed cabriole legs and scroll feet, on a shaped platform, *minor losses and repairs, signed, 142cm high, 78cm wide, 49cm deep*

R300 000 - 400 000



13

A bronze figure of Buddha, Burma, 19th century

seated in *dhyanasana* on a stepped triangular throne, with left hand in *dhyana mudra*, the right hand in *bhumisparsha mudra*, with serene expression, his hair forming an *ushnisha* with elongated earlobes, left thumb lacking, loss to the reverse of the throne, 45cm high

R15 000 - 20 000



13

14



14

A silver bronze figure of Amitays, Burma, 19th century

seated in *dhyanasana* in flowing floral robes, armlets and earrings, the serene face crowned with a five-pointed tiara, a *stupa* set within the high *chignon* bun, raised on a pierced lotus throne, holding a *vajra*, 39,5cm high

R15 000 - 20 000

15

A Japanese lacquer and gilt-bronze table cabinet, Edo period, 17/18th century

with rectangular top above a pair of cupboard doors enclosing an arrangement of shelves, raised on bracket feet, the whole applied with engraved gilt-bronze mounts, the sides with carrying handles, the whole lacquered with panels of rocky outcrops with foliage and flowerheads, minor restorations, 45cm high, 45,5cm wide, 32cm deep

R15 000 - 20 000



15



16

**A Chinese blue and white vase,
second quarter 20th century**

the tapering ovoid body painted with five scaly five-clawed dragons pursuing flaming pearls amongst stylised clouds between wave and foliate borders, raised on a spreading circular foot, *underglaze-blue Jingdezhen zhi mark*, 63,5cm high

R8 000 - 10 000



17

**A massive Japanese blue and white
vase, Meiji period, 1868-1912**

the tapering ovoid body painted with a panel of a hawk on a gnarled pine tree branch before a rocky outcrop, the reverse with a hawk clutching a small bird in its right talon and supporting itself with its left talon on a gnarled branch, enclosed by large flowering chrysanthemums, the shoulder with scrolling sprays of flowerheads, the neck with a band of lappets, the lower section with a continuous panel of flowers, *signed*, 112cm high

R25 000 - 30 000



18

A pair of massive Japanese cloisonné vases, Meiji period, 1868-1912

each baluster body inlaid with wisteria, peonies and flowering blooms with swallows against a pink ground, raised on a spreading foot enamelled in olive green and highlighted with sprigs and blossoms, the flared rim inlaid with *mon* and foliage, the interior enamelled in turquoise, 123,5cm high (2)

R80 000 - 100 000



19

19
**Two tortoiseshell combs,
19th century**

one applied with a gilt-metal surmount of oval-cut amethysts and enhanced with seed-pearls, to a two pronged tortoiseshell comb, *one stone replaced, length approximately 115mm*; the other with a Dutch silver surmount of open ball work and leaf design, to a three pronged tortoiseshell comb, *chip to one prong, length approximately 85mm (2)*

R3 000 - 5 000

*This lot is not suitable for export



20
Diamond brooch

designed as a ribbon spray set throughout with round brilliant-cut, baguette and eight-cut diamonds weighing approximately 9.00 carats, *width approximately 70mm*

R70 000 - 75 000



20

21
**Victorian diamond and grey
pearl pendant**

the garland style frame with a ribbon bow surmount claw-set with Old Mine-cut diamonds weighing a total of approximately 3.80 carats, the swing centre suspending a *later* grey pearl headed by a diamond, *later bale, length approximately 35mm*

R30 000 - 35 000

Pearl untested and as such unwarranted

21



22

22
**Lady's diamond cocktail
watch, 1930s**

the oval silvered dial set with black Arabic numerals, pierced blued-steel hands, to a bezel and articulated pierced tapering shoulders and bracelet millegrain-set with old- and single-cut diamonds weighing approximately 1.80 carats, on an adjustable fabric strap with silvered metal clasp, *not in working order, later crown, bezel width 15mm*

R15 000 - 20 000





23



24



25



26



27

23 Tanzanite and diamond dress ring

claw-set to the centre with an oval-cut tanzanite weighing approximately 4.40 carats bordered by alternating baguette-cut and pear-shaped diamonds weighing a total of approximately 1.58 carats, size *M½*

R35 000 - 40 000

24 Diamond dress ring

claw-set to the centre with a rectangular emerald-cut diamond weighing approximately 1.15 carats surrounded by eight baguette-cut diamonds and rectangular plaques set with eight-cut diamonds weighing approximately 2.00 carats, to a curved shank fitted with a size adjuster, size *K*

R55 000 - 60 000

25 Iolite and diamond bracelet

composed of eight strands of iolite divided by pavé-set diamond-set bars and clasp, length approximately 175mm

R22 000 - 25 000

26 Pair of diamond earrings

each claw-set to the centre with a round brilliant-cut diamond surrounded by two rows of round brilliant-cut diamonds weighing a total of approximately 1.70 carats, surmounted by a hinged hoop accented to the front with round brilliant-cut diamonds, post fittings, length approximately 25mm (2)

R20 000 - 25 000

27 Diamond pendant

set to the centre with an emerald-cut diamond weighing approximately 0.21 carat surrounded by eight tapered baguette-cut diamonds and enclosed by an octagonal frame set with twenty-three claw-set round brilliant-cut diamonds, to a diamond-set bale, length approximately 20mm

R25 000 - 30 000



28
Italian diamond and gold ring

designed as a flower, the twelve open-work petals outlined and accented with claw-set round brilliant-cut diamonds weighing a total of approximately 1.17 carats, *size P*

R15 000 - 18 000

29
Emerald and diamond dress ring

claw-set with an emerald-cut emerald weighing approximately 6.30 carats surrounded by sixteen old-cut diamonds, *size M*

R20 000 - 25 000

30
Pair of diamond and gold earrings

each claw-set with a round brilliant-cut diamond weighing a total of approximately 1.06 carats, *post and butterfly fittings, length approximately 14mm (2)*

R25 000 - 30 000

31
Diamond and white gold tennis bracelet

designed as an articulated line of claw-set round brilliant-cut diamonds weighing approximately 4.00 carats, *length approximately 185mm*

R30 000 - 35 000

32
Emerald and diamond brooch

of stylised foliate and ribbon design, set with old-cut diamonds weighing approximately 2.90 carats and highlighted with a claw-set pear-shaped emerald weighing approximately 1.40 carats, *width approximately 45mm*

R35 000 - 40 000

33
Italian diamond-set spectacle chain

set at intervals with seventeen tube-set round brilliant-cut diamonds weighing a total of approximately 1.85 carats, to a trace-link chain, lobster and link clasp, *length approximately 415mm*

R15 000 - 18 000

34



34
Single stone diamond and gold ring, Uwe Koetter

claw-set to the centre with a round brilliant-cut diamond weighing 1.13 carats, size O½

Accompanied by report 297556 from The Jewellery Council of South Africa stating that the diamond weighing 1.13 carats is I in colour and VS² in clarity

R55 000 - 58 000

35
Diamond pendant

claw-set with a natural, fancy yellow cut-cornered square modified brilliant-cut diamond weighing 1.05 carats, to a bale, length approximately 10mm

Accompanied by report number 6213087743 from Gemological Institute of America, stating that the diamond weighing 1.05 carats is a natural, fancy yellow, even in colour and SI¹ in clarity

R30 000 - 32 000

35



37



36
Diamond and pearl brooch, early 20th century

the open-work frame pavé-set with a circle of old-cut diamonds weighing approximately 0.90 carat, accented with four European-cut diamonds weighing a total of approximately 0.50 carat, interspersed with a row of pearls, width approximately 33mm

R12 000 - 15 000

37
Emerald and diamond ring

of bombé design, claw-set to the centre with a pear-shaped emerald weighing approximately 2.00 carats, surrounded by pavé-set round brilliant-cut diamonds weighing approximately 5.78 carats, size M½

R45 000 - 50 000

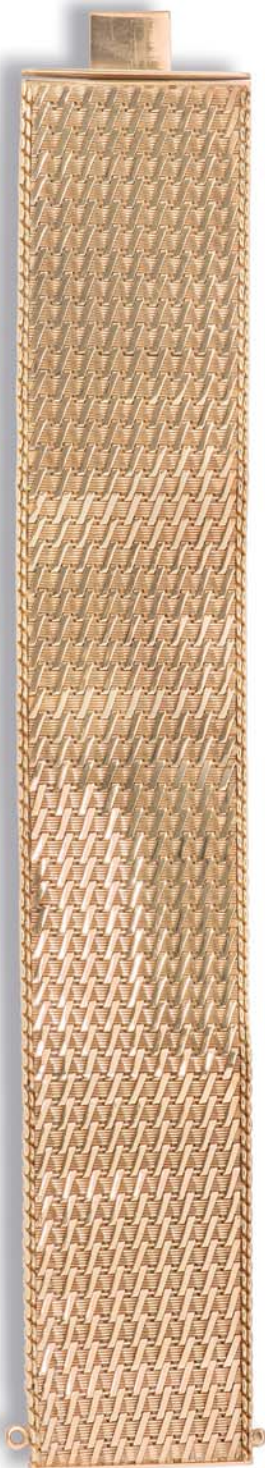
38



38
Two-strand cultured pearl necklace

designed as two graduated rows of pearls measuring approximately 8.0mm-8.5mm, to an open-work yellow gold clasp centrally set with a pearl enclosed by radiating panels set with half pearls, inner strand length approximately 560mm

R9 000 - 12 000



39

39
18ct gold bracelet, Argentina

composed of basket-weave textured links with rope-twist borders, *some distortion*, length approximately 185mm

R35 000 - 40 000



40

40
Turquoise and gold brooch, Cartier, 1970s

modelled as a hummingbird perched on a branch, the body set with a cabochon-cut turquoise and its eye accented with a baguette-cut sapphire, *signed and engraved Cartier London, numbered 4917*, length approximately 50mm, with Cartier presentation case

R60 000 - 80 000

PROVENANCE

Presented as a gift from South African Naval Commodore Heggarty to his wife.

41
Diamond pendant

claw-set with a natural fancy deep brownish yellow round brilliant-cut diamond weighing 1.15 carats, to a bale, length approximately 10mm

Accompanied by report number 2135561166 from Gemological Institute of America, stating that the diamond weighing 1.15 carats is natural fancy deep brownish yellow even in colour and SI² in clarity

R25 000 - 30 000

41



42



42
Pair of diamond and gold earrings

each claw-set with a round brilliant-cut diamond weighing a total of approximately 1.00 carat, *post and butterfly fittings*, length approximately 15mm (2)

R35 000 - 40 000

43
Patek Philippe yellow gold gentleman's watch, Ref 34456, MVT 1230846, case 329313 .cal 27-460M

automatic nickel lever movement stamped with the Geneva seal, 37 jewels, Gyromax balance, 18ct gold signed rotor, adjusted to heat, cold isochronism and 5 positions, champagne dial with applied baton indexes and hands, date aperture at 3 o'clock, subsidiary seconds at 6 o'clock, stepped bezel, snap-on case back, with an 18ct yellow gold integrated Patek Philippe bracelet and folding clasp, *case, dial and movement signed*, 35mm diameter, length approximately 180, Patek Philippe presentation case

R150 000 - 170 000

43



44

Bulgari B.ZERO 1 ceramic and gold ring, Ref. CV 11774

the four band ring composed of black ceramic spirals flanked by rose gold bands, engraved BULGARI, Made in Italy, CV11774, 63, size U½, presentation box

R15 000 - 20 000



44



45

45

International Watch Co. stainless steel Die Fliegeruhr Falconair gentleman's watch

automatic nickel lever jewelled movement, black dial, luminous recessed Arabic chapter ring, luminous Poires Paris hands, outer minute divisions, centre seconds, circular water-resistant-type case, screw-down crown, screw back, engraved IWC DIE FLIEGERUHR AUTOMATIK, numbered 2838697, IWC leather strap and I.W.C. buckle, case, dial and movement signed, 38mm diameter, with associated presentation box, case distressed

R30 000 - 40 000



46

46

Silver cuff, Kurt Jobst, (1905-1971) mid 20th century

hand hammered, signed, Jobst, 'unicorn' KJ mark, and numbered, inner circumference approximately 225mm

R5 000 - 7 000



47



48



49



50



51

47
A George III silver coffee pot, Richard Carter, Daniel Smith, Robert Sharp, London, 1779

baluster, the hinged domed cover moulded with flowerheads surmounted by an acorn-shaped finial, the side applied with a leaf-capped scroll handle, the body moulded with a cartouche *later* engraved with the initial *P* enclosed by c-scrolls, flowerheads and scrolling foliage, with an opposing vacant cartouche, raised on a beaded domed base, *repair, split*, 28cm high, 865g

R20 000 - 30 000

*This lot is not suitable for export

48
A pair of 'Onslow' pattern silver basting spoons, Hester Bateman, London, 1782

each engraved with a crest to the reverse, *restorations*, 220g all in (2)

R5 000 - 7 000

49
A George III silver 'Old English' pattern ladle, Richard Crossley, London, 1783

with reeded bowl and wavy rim, the terminal engraved with a crest, 155g

R3 000 - 4 000

50
A George III silver and cut-glass cruet set, Joseph Scammell, London, 1789

the navette-shaped frame engraved with a pierced and foliate band above alternating octagonal cartouches, one engraved with initials, the other with a flowerhead, detachable reeded carrying handle, raised on four moulded outswept feet, fitted with a pair of silver-mounted glass sauce bottles and two silver-mounted glass sugar casters, *splits, minor dents*, the stand 25cm high (5)

R9 000 - 12 000

51
A George III silver entrée dish and cover, William Bennett, London, 1805

rectangular with rounded corners, engraved with a crest and gadrooned rim, the cover engraved with an armorial, surmounted by a foliate finial, 28,5cm wide, 1665g

R15 000 - 20 000



52



53



54



55

52
A George III silver covered pitcher jug, Peter Bateman, London, 1806

the tapering ovoid body centred by an armorial, with reeded girdle above the shoulder and gadrooned lower half, the hinged cover with scroll thumbpiece enclosing a gilded interior, the side applied with a harp-shaped handle, *minor dents, 23,5cm high, 1280g*

R15 000 - 20 000

*This lot is not suitable for export

53
A George III silver inkstand, Rebecca Emes & Edward Barnard, London, 1812

rectangular with a gadrooned border, fitted with silver-mounted cut-glass ink and pounce pot, the central pot fitted with a candle and snuffer, the tray with a pair of pen depressions, raised on lion-mask and foliate-headed brackets, on paw feet, *scratch weights 17/3, inscribed June 23rd 1812 and initials, minor chips, dents, 22cm wide, 500g weighable silver (4)*

R12 000 - 15 000

54
A George III silver kettle-on-stand, Paul Storr, London, 1813, for Storr & Mortimer

the bulbous body with hinged ivory and silver handle, the hinged cover with flame-shaped finial, the front and reverse of the body engraved with crests, with fluted and leaf-capped spout, raised on a circular foot, the plated stand with open bracket supports, raised on c-scroll legs and pad shell-shaped feet, united by a cross-stretcher fitted with a burner, *stamped 1543, the handle is damaged, 34,5cm high, 2295g all in (2)*

R30 000 - 40 000

*This lot is not suitable for export

55
A George III silver coffee pot-on-stand, John & Edward Edwards, London, 1813

the squat baluster body engraved with a crest, with hinged cover surmounted by a button finial, shaped thumbpiece, the side applied with a wooden leaf-capped scroll handle, on a reeded base, raised on a tripod stand with central ring and recessed burner, the body and burner engraved with a crest, raised on three hipped legs, on paw feet, *the burner with a repair to the rim, 24,4cm high, 1057g all in (2)*

R12 000 - 15 000

PROVENANCE

Stephan Welz & Co. in Association with Sotheby's, Johannesburg, 16 & 17 April 2007, lot 1427.



56

56
A pair of George IV silver salts, Waterhouse, Hodson & Co, Sheffield, 1825
each cauldron-shaped, with moulded petal-shaped rim, with moulded foliage and rose bud border, the body similarly moulded, raised on three scroll feet, gilt interior, 4,5cm high, 325g all in; and three Victorian silver-gilt 'Old English' pattern salt spoons, Chawner & Co, London, 1861, each terminal engraved with a crest, 25g all in (5)
R2 000 - 3 000



57

57
A George IV silver-gilt three-piece tea service, Robert Garrard, London, 1826-1833, retailed by Garrards, Panton Street, London
comprising: a teapot, two-handled sugar bowl and milk jug, each ribbed bulbous body engraved with initials, the side applied with a leaf-capped c-scroll handle, the hinged cover with a foliate spray, raised on a conforming spreading foot, gilt interior, the teapot and sugar bowl stamped Garrards, Panton Street, London, dents, the teapot 16,5cm high, 1726g all in (3)
R15 000 - 20 000



59

detail

58
A pair of early Victorian silver candlesticks, John Waterhouse, Edward Hatfield & Co, Sheffield, 1838
each with waisted fluted column, detachable foliate moulded drip-pan engraved with a crest, raised on a square-shaped base moulded with acanthus leaves and engraved with a further crest, loaded, pinhead dents, 23cm high (2)
R20 000 - 25 000
PROVENANCE
Stephan Welz & Co in Association with Sotheby's, 26 October 2004, lot 1175.

59
A George VI canteen of silver flatware, Atkin Brothers, Sheffield, 1945-1951
comprising: twelve soup spoons, twelve bread knives, twelve dinner forks and knives, seven serving spoons, twelve dessert forks and spoons, 3440g all in; and a mahogany canteen, 20th century, the hinged top enclosing a flatware compartment lined with red velvet, a long drawer below, on shaped side supports, 16,4cm high, 50cm wide, 33cm deep (79)
R30 000 - 40 000
PROVENANCE
Purchased 20 October 1948 from Atkin Brothers (Silversmiths) Ltd., London.



60



61



62



63

detail

60
A pair of Victorian silver entrée dishes and covers, The Barnards, London, 1849, retailed by Widdowson & Veale, Strand

oval-shaped, each cover moulded in relief with sprays of flowers engraved with armorials and inscribed *Perseverando*, the detachable finial in the form of a coronet centred by a unicorn, the liners similarly moulded and engraved with a crest, the plated pierced bases raised on four acanthus-leaf and scroll feet, the sides applied with acanthus-leaf and c-scroll handles, *dents*, 36cm wide over handles, 3195g of weighable silver (2)

R35 000 - 40 000

61
A Victorian silver four-piece tea service, Robert Harper, London, 1863

comprising: a hot water pot, teapot, two-handed sugar bowl and milk jug, each baluster body with concave alternating panels of vacant and engraved cartouches with foliate motifs, with c-scroll handles, the covers with allegorical figures from China and India, raised on a shaped spreading foot, gilt interior, *dents*, the hot water pot 30cm high, 2660g all in (4)

R25 000 - 30 000

*This lot is not suitable for export

62
Four Victorian silver entrée dishes and covers, James Le Bas, Irish, 1868

each rectangular with moulded leaf-and-flowerhead borders, centred by a crest, each cover similarly moulded and engraved with detachable branch form handle, *dents*, 6730g all in (4)

R120 000 - 150 000

63
A set of Elizabeth II silver 'Chippendale' pattern flatware, Elkington & Co Ltd, Sheffield and Birmingham, 1959-1969

comprising: twelve soup spoons, twelve fish forks, twelve fish knives, four dinner spoons, twelve dinner forks and knives, twelve butter knives, twelve dessert spoons, twelve dessert forks, twelve teaspoons, twelve coffee spoons, a steel, a carving knife and fork, 4950g all in (127)

R40 000 - 45 000



64

64
A George II giltwood and marble-topped console table

the rectangular grey-veined marble top above a wave-carved frieze, supported by an outspread winged eagle standing on a rocky outcrop and rectangular stepped plinth base, *restorations, replacements, marble damaged*, 85,5cm high, 126cm wide, 65cm deep

R60 000 - 80 000

PROVENANCE

Commander Lord Mark Tennyson, RN retired, Foston Hall, Foston York, North Yorkshire and thence by descent to the current owner.



65

65
A George II walnut and burr walnut secretaire bookcase

in two parts, the moulded outset cornice above a pair of *later* glazed doors enclosing two *later* adjustable shelves, with a pair of candle slides, the lower section with a fall-front enclosing a *later* gilt-tooled green leather writing surface, a secret well, open compartments, drawers, the cupboard enclosing a pull-out drawer and two secret compartments, a pair of short drawers and a pair of long graduated drawers below, on bracket feet, feather banding throughout, *restoration*, 220cm high, 101cm wide, 57,5cm deep

R30 000 - 40 000

66

A walnut longcase clock, Thomas Pott, London, mid 18th century

the 31cm dial with silvered chapter ring with hour Roman numerals, the outer ring with Arabic minute numerals, pierced blued hands, the dial with figural and foliate spandrels, matted centre with silvered seconds dial and calendar aperture, signed *Thomas Pott, St James's Street, London*, on a silvered boss, the arch with strike and silent wheel, flanked by dolphin and foliate spandrels, bell-striking movement, the arched hood centred by a fretwork panel, surmounted by brass spire finials, brass-capped hood pilasters, the trunk with broken arch crossbanded quarter-veneered and inlaid door, on a moulded plinth base, 234cm high

R40 000 - 50 000

*Strauss & Co recommends a service for all clocks



66

67

A George III walnut table clock, Paul Barraud, Cornhill, London, 18th century

the 17cm dial with silvered chapter ring with Roman and Arabic numerals, with open cartouche below inscribed *Paul Barraud, London*, flanked by figural and foliate spandrels, a strike and silent dial in the arch, flanked by foliate spandrels, four pillar two-train bell-striking fusee movement, the backplate engraved with foliage and inscribed *Barraud Cornhill London*, the arched hood with brass carrying handle, the sides with brass fretwork panel and silk lining, moulded stepped base raised on brass bracket feet, 36,5cm high

R30 000 - 40 000

*Strauss & Co recommends a service for all clocks

67



68

A mahogany and inlaid table clock, Terry & Co, Manchester, 1860

the 18cm dial with Roman hour numerals inscribed *Terry & Co, Manchester*, outer minute track, double fusee movement, Westminster tune on spiral gong, with moulded arched hood surmounted by ball finials, the case inlaid with a diamond cartouche, raised on brass flat bun feet, 39cm high

R30 000 - 40 000

*Strauss & Co recommends a service for all clocks

68





69

**69
A George III mahogany and
brass-bound wine cooler**

oval, with a pair of brass bands, the sides with carrying handles, raised on square-section legs headed by brackets, on brass castors, with removable zinc liner, 49cm high, 76,5cm wide over handles, 52cm deep

R20 000 - 25 000

**70
A George III mahogany
fall-front bureau**

the rectangular top above a fall-front enclosing a gilt-tooled brown leather writing surface, a cupboard flanked by a pair of secret compartments, open compartments and a pair of drawers, the lower section with four graduated long drawers, on bracket feet, restorations, 103,5cm high, 102cm wide, 54cm deep

R12 000 - 15 000



70

**71
A Regency mahogany
library table**

the rectangular top with rounded corners inset with a gilt-tooled dark green leather writing surface, each side with three drawers, one side with *later* divisions, the frieze with a writing slide above a pair of rectangular panelled supports headed by foliate paterae united by a *later* ring-turned stretcher, raised on reeded scroll feet headed by acanthus-leaf-carved bracket supports, on recessed brass castors, each support with secret compartment and drawer, stringing throughout, *the top slightly warped*, 78cm high, 158cm wide, 103,5cm deep

R30 000 - 40 000



71

72



73



72

A sailor's woolwork picture of two ships, 19th century

stitched in black and white with pink highlights, in a maple frame, 36,5 by 46cm

R10 000 - 15 000

PROVENANCE

Commander Lord Mark Tennyson, RN retired, Foston Hall, Foston York, North Yorkshire and thence by descent to the current owner.

73

A sailor's woolwork picture of the H.M.S. Algiers, 19th century

stitched in shades of black, blue, green and red, with stitched banner *H.M.S. Algiers.*, in a maple frame, 39 by 52,5cm

R15 000 - 20 000

PROVENANCE

Commander Lord Mark Tennyson, RN retired, Foston Hall, Foston York, North Yorkshire and thence by descent to the current owner.

74



74

A George III flame mahogany linen press, Gillows, Lancaster

in two parts, the moulded outset pediment above a pair of panelled doors, enclosing four sliding shelves and a pair of drawers below, the lower section with four graduated long drawers, the first with three divisions, on outset bracket feet, *manufacturer's stamp GILLOWS LANCASTER*, minor chip, 217cm high, 140cm wide, 57cm deep

R25 000 - 30 000

75

A Regency mahogany and rosewood tea table

the rectangular hinged crossbanded swivel top with rounded corners enclosing a conforming top, above a gadrooned frieze, with bracket supports uniting turned rails, raised on a tapering rectangular column with gadrooned moulding, quadripartite base, raised on moulded sabre legs, brass paw feet and castors, inlaid with satinwood stringing throughout, *restoration*, 71cm high, 91,5cm wide, 90,5cm wide open

R5 000 - 7 000

*This lot is not suitable for export



75

76

A mahogany writing table, 19th century

the moulded rectangular top inset with a gilt-tooled black leather writing surface above a pair of cockbeaded drawers and faux drawers to the reverse, on ring-turned baluster legs, brass cappings and castors, 76cm high, 122cm wide, 73cm deep

R12 000 - 15 000



76

77

An Irish mahogany campaign table, Ross & Co Manufacturer's, 9, 10 and 11 Ellis's Quay, Dublin

the rectangular moulded top inset with a gilt-tooled brown leather writing surface above a pair of cockbeaded frieze drawers, one with compartments, on detachable ring-turned tapering turned legs with cabochon bosses, *recessed and moulded brass manufacturer's label*, 76,5cm high, 127,5cm wide, 70,5cm deep

R20 000 - 30 000



77

78
A mid Victorian burr-walnut and satinwood-veneered metamorphic davenport, John Howard & Son, Cabinet Manufacturers & Upholsterers, 22 Berners St, Oxford St, London

the rectangular moulded top with *later* three-quarter gallery, the mechanised top enclosing an arrangement of five open compartments, four drawers and a pair of faux drawers, the side with a further pen and ink drawer, the sliding gilt-tooled green leather top above an arrangement of faux graduated drawers to one side, and real drawers to the other, the shaped curved plinth headed by acanthus-leaf-carved supports, on brass and wooden castors, *one drawer with manufacturer's stamp, John Howard & Son, Cabinet Manufacturers & Upholsterers, 22 Berners St, Oxford St, London, repair*, 114cm high fully extended, 63cm wide, 61cm deep

R25 000 - 30 000

79
A Baktiari carpet, West Persia, circa 1930

condition: breaches, areas of loss, edges, with moth damage, 464cm wide, 720cm long

R60 000 - 80 000

PROVENANCE

The Late Lady Ina Oppenheimer Blue Bird Farm Collection.





detail

80

An Antwerp rosewood, ebonised, painted and ivory cabinet, 17th century

the rectangular three panelled hinged top enclosing three panelled mirrors, concave sides, above a pair of cushion-panelled doors set with rosewood panels, the reverse with four rectangular rosewood panels, enclosing an arrangement of seven drawers, each set with a painted mythological panel, flanking an arched pen and ink ivory panel, the panel flanked by a pair of columns enclosing a mirrored interior and chequerboard floor, with a plain drawer above and a long drawer below, a frieze drawer below, the conforming sides applied with iron carrying handles, on an associated stand, *minor loss, the cabinet 74,5cm high, 84cm wide, 41,5cm deep*

R200 000 - 300 000

*This lot is not suitable for export





detail

81
**An Italian inlaid walnut,
 simulated rosewood and
 brass inlaid secretaire
 cabinet, Genoa, late
 18th century**

in two parts, the moulded arched pediment above a pair of mirrored doors enclosing an arrangement of open compartments and a cupboard door, above a pair of candle slides, the lower section with a fall-front centred by a floral patera enclosing a quarter-veneered surface, an arrangement of five drawers, four open compartments and a mirrored cupboard door, above a pair of frieze drawers with two long drawers below, conforming sides, on square-section tapering legs with foliate sabots, the whole with interwoven ribbons headed by foliate paterae, 242cm high, 126cm wide, 60cm deep

R120 000 - 150 000



82

A Dutch walnut and marquetry display cabinet, early 19th century

in two parts, the outset moulded pediment centred by a shell-and-c-scroll key-block, above a pair of conforming glazed doors enclosing a fabric-lined interior with a pair of wavy shelves, glazed sides, the lower section with a pair of glazed doors enclosing a shelf, the panelled sides inlaid with a flower-filled vase headed by swags, raised on ring-turned bun feet, restorations, 205cm high, 151cm wide, 42cm deep

R30 000 - 40 000

82



83

A Dutch brass birdcage, 19th century

the open domed hood surmounted by a turned finial, supported on eight columns with openwork sides and sliding door, fitted with two later oval feeding bowls, with a loop-shaped swing and wooden perch, on a stepped octagonal base, restorations, 85cm high, 56cm diameter

R15 000 - 20 000

83



84

A Dutch walnut corner cupboard, 19th century

in two parts, the upper half with broken swan neck pediment and dentil frieze, an arched glazed door below enclosing a green- and gilt-painted interior and a pair of shelves, with fluted canted corners, the lower half with a pair of faux drawers above three graduated faux drawers, each with hinged fall-front enclosing gilt-tooled leather-lined interiors, the sides with foliate inlay, on a moulded plinth base, lacking central attribute to pediment, 247cm high, 96cm wide, 56cm deep

R20 000 - 25 000

84



85

**A white marble bust of Apollo
Belvedere, Pietro Bazzanti,
Florence**

on a turned socle, signed *P Bazzanti*,
Florence, 80cm high, 64cm wide; and
a mottled green marble column,
fluted, on a stepped socle, raised
on an octagonal base, *damage*,
117cm high (2)

R90 000 - 120 000



85

86

**A white marble bust of a
veiled maiden, W. M. Kemp,
Sculpt, 1876**

on a turned socle, signed *W.M. Kemp*
Sculpt, 1876, 64cm high; and a
mottled green marble plinth, with
fluted column, circular socle on a
faceted octagonal base, *damage*,
110,5cm high (2)

R30 000 - 40 000



86

87

**A Louis XV style kingwood,
inlaid and brass-mounted
commode, 19th century**

the moulded shaped rouge, yellow
and grey-veined marble top with
re-entrant corners above a pair of
short drawers, with two long drawers
below, each with central brass mask
escutcheon, the sides inlaid with
ebonised anthemions and foliate
motifs centred by a female mask, the
corners with brass-headed masks,
terminating in hoof feet headed by
acanthus leaves, *restoration to one
handle*, 87,3cm high, 114cm wide,
64,5cm deep

R25 000 - 35 000



87

88

A French gilt-metal and white marble portico mantel clock, 19th century

the 13,5cm white enamelled dial with Roman numerals and minute chapter ring, pierced hands, bell-striking silk suspension movement with pin wheel escapement, the drum case surmounted by a cherub astride a deer, the sides flanked by hunting maidens holding arrows and a bird, centred by a figure of a young man with his dog holding a rabbit in his right arm and a hunting horn in his left, raised on satyr masks and goat's hooves, the openwork reverse on conforming feet, raised on a rectangular white marble base, the front inlaid with a frieze of anthemions, raised on adjustable gilt-metal flat bun feet, 58,5cm high

R15 000 - 20 000

*Strauss & Co recommends a service for all clocks



88

89

A pair of Meissen woodpeckers, 19th century

each modelled on a tree stump, restorations, underglaze-blue crossed swords, incised 55 and 56, 27cm high (2)

R15 000 - 20 000

PROVENANCE

Property of Lady Ina Oppenheimer. Bequeathed to William Paterson in 1971 and thence by descent to the current owner.



89

90

A Gallé 'Fern' glass cameo table lamp, circa 1920

in shades of red, green and cream, the mushroom-shaped shade resting on three outswept supports, the baluster stem rising from a spreading circular foot, the shade and stem signed in cameo Gallé, fitted for electricity, 37cm high

R45 000 - 50 000

*Strauss & Co does not guarantee electrical fittings



90

91

**A pair of bronze candlesticks,
Pierre-Emile Jeannest (1813-
1857) for Elkington, Mason & Co,
Birmingham, 19th century**

each sconce cast with three oval portraits of classical maidens, above a drip-pan engraved with anthemions, with a leaf-form column below entwined by three putti, with gargoyle masks, raised on a vase-shaped support, the pierced base centred by oval cartouches of Bacchus, raised on paw feet, *impressed FUBD BY ELKINGTON MASON & CO, Jeannest Fecit, 33cm high (2)*

R20 000 - 25 000

92

**A Limoges Hermès 'Toucans'
pattern dinner service,
20th century**

each transfer-printed with toucans amongst scrolling foliage and flowerheads within a double yellow and green border, comprising: eight hors d'oeuvres plates, eight soup plates, eight dinner plates, eight salad plates, a sauceboat-on-stand, a soup tureen and cover, an oval platter, two condiment dishes with presentation box and eight cereal bowls, *each signed Hermès in the border, printed with manufacturer's mark 'Toucans' décor original créé dans nos ateliers Hermès Porcelain Limoges made in France, one plate restored, the platter 39cm long (45)*

R30 000 - 40 000

PROVENANCE

Purchased from Séquin-Dormann
Filiale, Bahnhofstrasse 69A, 8021
Zürich 1, 21.12.1992.



91



92

93

A Polish Lombard two-handled silver wine cooler retailed by V. Mayers Söhne, .800 standard, 1901-1921

the tapering body embossed with ribbons and leaf-and-berry swags above a gadrooned border, the sides applied with leaf-capped harp-shaped handles raised on a circular base, *numbered 44563, minor dents, 21cm high, 1040g*

R12 000 - 15 000



93

94

A pair of Dutch silver pierced and engraved baskets with import marks for Chester, 1904, retailed by SBL, .925 sterling

each pierced and engraved with flowers and small birds below a c-scroll and shell rim, raised on three mask-headed outswept legs, on paw feet, with clear glass liners, *10,5cm high, 295g all in (2)*

R10 000 - 12 000



94

95

Nine silver place card holders, Patrick Mavros, Harare

comprising: a pair of meerkats, a rhino, a warthog, an elephant, a giraffe, a buffalo, an owl, an ostrich and a sable antelope, set to an indigenous Zimbabwean timber base with maker's initials, *each base 6,1cm wide (9)*

R10 000 - 15 000

*This lot is not suitable for export



95



96

96
A Cape silver teapot,
Gerhardus Lotter, early
19th century

the tapering ovoid body with ribbed shoulder above bands of wrigglework, the hinged cover and urn-shaped finial similarly engraved, the side applied with a leaf-capped wooden handle, 17cm high, 975g

R100 000 - 120 000

97
A Cape silver 'Fiddle' pattern
soup ladle, William Moore,
mid 19th century

the terminal engraved with the initials *W.T.*, minor dents, 235g

R4 000 - 6 000

PROVENANCE
 Strauss & Co, Cape Town, 17 March 2014, lot 229.



97



98

98
A Cape silver 'Old English'
pattern soup ladle, Oltman
Ahlers, first quarter
19th century

the bowl with wavy rim, restoration, 250g

R8 000 - 12 000

PROVENANCE
 Strauss & Co, Cape Town, 14 March 2016, lot 261.



99



100

99
A Cape silver 'Fiddle' pattern
soup ladle, Lawrence Holme
Twentyman, 19th century

the terminal engraved with the initials *JEB*, the bowl with two dents, 240g

R4 000 - 6 000

PROVENANCE
 Strauss & Co, Cape Town, 17 March 2014, lot 235.

100
A Cape silver two-handled
sugar bowl and cover,
Johannes Casparus Lotter,
late 18th/early 19th century

the tapering ovoid body engraved with a band of leaves and scrolling stems, the rim with rope-twist border, harp-shaped handles, the cover similarly engraved, with urn-shaped finial, the inner cover and base engraved with the initials *P.W.L.R.*, 11cm high, 385g

R40 000 - 60 000



101

101

An Anglo-Indian elk antler, ivory and wooden sewing box, Vizagapatam, 19th century

rectangular, the exterior with panels of elk antler, raised on four ivory bun feet, the interior of the hinged cover centred by a carved ivory flowerhead enclosed by a rectangular ivory border decorated with scrolling foliage, set with a detachable wooden tray with red velvet pin cushion and ten compartments, the top set with ivory panels decorated with stylised scrolling foliage, *later* finials to the corners, 13,5cm high, 29cm wide, 21,5cm deep

R18 000 - 20 000

*This lot is not suitable for export

102

An Indian sandalwood, ebony and bone inlaid Savonarola armchair, 19th century

the open back carved with a pair of contesting peacocks, the arm supports with stylised lion head terminals, with detachable seat, raised on an X-shaped frame, on moulded platform supports

R7 000 - 9 000



102

103

An assembled set of six Cape Neo Classical stinkwood side chairs, 19th century

each with stepped top rail above a pierced splat, caned seat, on square-section tapering legs joined by an H-stretcher, *restorations* (6)

R15 000 - 20 000



103

104

A Cape stinkwood rusbank, 18th century

the wave-shaped top rail above an arrangement of six baluster-shaped splats, slightly downcurved arms with curved arm supports, drop-in riempie seat, on square-section legs joined by an H-stretcher, *233cm long*

R30 000 - 40 000

LITERATURE

Rabe, J-M & P., (2004) *Cape Furniture & South African Ceramics, Catalogue 2*, illustrated p.12.



104

105

A Cape teak extending dining table, mid 19th century

in three parts, with two later leaves, the rectangular moulded top with rounded corners above a plain frieze, on ring-turned baluster legs, 73,5cm high, 304,5cm fully extended, 137cm wide

R40 000 - 60 000



105



106

106

A Cape of Good Hope Imperial brass bushel, 1895

engraved Govt. of Cape of Good Hope, de Grave & Co, London, 1895, with turned ebonised handles, 22,5cm high, 65cm wide over handles

R250 000 - 300 000



107

107

A pair of Cape stinkwood armchairs, late 19th century

each shaped top rail above five vertical splats, downswept arms, riempie seat, on square-section tapering legs joined by an H-stretcher (2)

R9 000 - 12 000



108

108

A Cape painted and yellowwood kist, 1864

with moulded hinged rectangular top, the front painted with Johanna.C.Strydom.1864., enclosed by sprays of ribbon-tied white and red flowers, against a green ground, the sides with iron carrying handles, 43,5cm high, 88,5cm wide, 54,5cm deep

R25 000 - 30 000



109



110



111

109

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

of small proportions, the top rail
above a row of spindles, downcurved
arm supports, riempie seat, the front
rail with a row of ring-turned spindles,
on turned baluster legs, 148,5cm long

R12 000 - 15 000

110

**A Cape copper fish kettle,
Frederik Nicolaas van As,
1.7.59**

the cover applied with a strap handle,
the sides applied with steel swing
handle, the cover stamped *F. van As*,
the body stamped 1.7.59, dents,
63cm wide over handles

R10 000 - 15 000

111

**A Cape copper jam boiler,
19th century**

circular with rolled rim, the sides
applied with a steel swing handle,
minor dents, 47,5cm wide over handles

R3 000 - 5 000

LOTS 112-120
NO LOTS





Monday, 10 October 2021
Session 2 at 2pm

20th and 21st Century Design

Lots 121–180

121

A French Art Deco palisander cabinet, André Frechet, Paris, 1930

the curved top above a pair of conforming doors enclosing adjustable shelves, a further pair of cupboard doors below, above a frieze drawer on an out-curved plinth base, *minor restoration, 200cm high, 117,5cm wide, 66cm deep*

R30 000 - 40 000

PROVENANCE

Purchased 10.11.1988 from Studio Art Deco, An der Kunsthalle Schirn, Frankfurt/Main.



121



122

122

An Art Deco simulated rosewood, palisander, ash and chrome-mounted cocktail cabinet, René Joubert & Philippe Petit, Décoration Intérieure & Moderne, Paris, 1930s

the shaped top above a pair of conforming doors enclosing a fitted interior with pull-out drawers, retractable revolving turntable, the lower half with curved chrome panel, raised on a double-moulded plinth base, *minor restoration, 159cm high, 85cm wide, 52cm deep*

R30 000 - 40 000

PROVENANCE

Purchased 10.11.1988 from Studio Art Deco, An der Kunsthalle Schirn, Frankfurt/Main.



123



123

A pair of French Art Deco oak and upholstered club chairs, 1930s

with upholstered back, sides and seat, loose cushion (2)

R20 000 - 25 000

PROVENANCE

Purchased 28.5.1989 from Studio Art Deco, An der Kunsthalle Schirn, Frankfurt/Main.

124

**An Art Deco style lacquered
'faux' tortoiseshell and
mirrored table**

the oval top veneered with
rectangular tortoiseshell panels
above a conforming support set with
panelled mirrors, the sides enclosed
by iridescent panelling, raised on a
conforming base, *restorations and loss*,
78cm high, 229cm long, 105cm deep

R40 000 - 50 000



124

125

**An Art Deco chrome and
glass no.144 standing
lamp designed in 1926
by Jean Perzel**

with circular frosted shade, raised
on a tapering column, on a stepped
circular base, *engraved Perzel*, 173,5cm
high

R12 000 - 15 000

*Strauss & Co does not guarantee
electrical fittings

PROVENANCE

Purchased 16.12.1988 from Studio
Art Deco, An der Kunsthalle Schirn,
Frankfurt/Main.



125

126

**An Art Deco Lampadaire
standing lamp designed by
Jean Perzel**

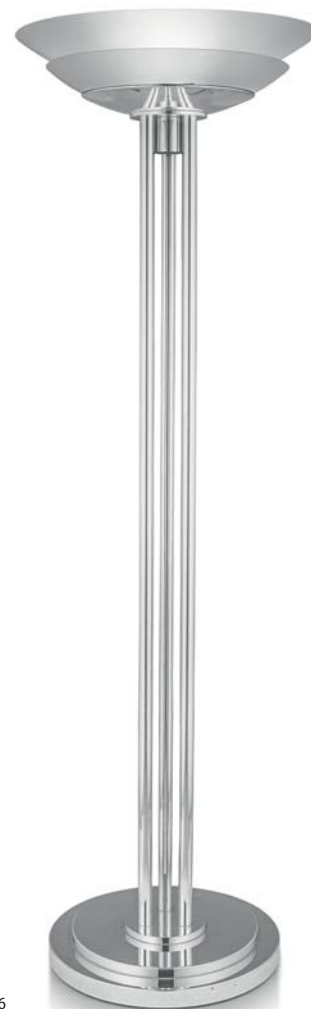
with double frosted conical shade, on
a triple chromed column, raised on a
stepped circular platform, *engraved
J. Perzel*, 195cm high

R15 000 - 20 000

*Strauss & Co does not guarantee
electrical fittings

PROVENANCE

Purchased 27.5.1989 from Studio
Art Deco, An der Kunsthalle Schirn,
Frankfurt/Main.



126

127

**An assembled set of Christofle
'Crossed ribbons' pattern
silver-plate flatware, various
dates, late 19th/early
20th century**

comprising: eighteen dinner spoons, a sauce ladle, twelve fish forks and knives, a fish slice, twelve bread knives, thirty dinner knives, eighteen dinner forks, twelve knife rests, a pair of sugar tongs, a sauce ladle, a pierced serving fork, a carving knife and fork, a serving fork and spoon, a pair of salad servers, four salt spoons, four mustard spoons, twenty-four dessert spoons, eleven dessert forks and twelve teaspoons; with Christofle presentation cutlery canteen and case, *some damage*; and a set of twelve Christofle 'Marley' pattern silver-plate ice cream spoons and a serving spoon, 1935- (193)

R40 000 - 50 000



127
detail

128

**An Art Deco Christofle silver-
plate four-piece tea service
designed in the 1930s by
Christian Fjordingstad, 1983-**

comprising: a teapot, milk jug, covered sugar bowl and two-handled tray, each circular reeded body applied with a harp-shaped handle, raised on a spreading foot, the rectangular tray with rounded corners, the sides applied with geometric handles, *stamped CHRISTOFLE FRANCE, the tray 49,7cm wide over handles (4)*

R20 000 - 25 000



128

129

**A silver-plate four-piece tea
service, 20th century**

comprising: a teapot, a covered milk jug, covered sugar bowl and tray, each conical, applied with black bakelite loop handle, each cover with ball finial, the teapot on a square-section stand, *minor dent to teapot spout, the teapot 17,5cm high (4)*

R10 000 - 15 000



129



130
A Tiffany & Co silver pedestal dish with import marks for William Comyns & Sons Ltd, London, 1932

circular, with moulded reeded rim, raised on a conforming domed pedestal foot, *minor split*, 21,5cm diameter, 720g

R20 000 - 25 000



131
A Barovier & Toso Murano cream gold-flecked hanging lamp, 20th century

with bell-shaped shade, and white glass rose, *fitted for electricity*, 54,5cm high to the rose

R12 000 - 15 000

*Strauss & Co does not guarantee electrical fittings



132
A pair of Barovier & Toso Murano gold-flecked cream glass table lamps, 20th century

each with baluster body, *fitted for electricity*, 38,5cm high (2)

R15 000 - 20 000

*Strauss & Co does not guarantee electrical fittings



133

A set of six black lacquer Tulip chairs, model 151 and a Tulip marquinia marble and black lacquer table designed 1955-56 by Eero Saarinen, later edition

the table 72,5cm high, 120cm diameter (7)

R45 000 - 55 000

PROVENANCE

Purchased 18.1.2007 from Classic Design (Europe) Ltd, London.



133

134

A model 763 red/blue armchair designed in 1923 by Gerrit Rietveld, later edition

overall minor lacquer loss, chips

R20 000 - 25 000

135

A model 763 red/blue armchair designed in 1923 by Gerrit Rietveld, later edition

R20 000 - 25 000

PROVENANCE

Purchased 23.7.1994 from Innovation Furniture Contracts (Pty) Ltd.



134



135



136



137



138



139

136

A set of four Café Costes rosewood-veneered and leather chairs designed in 1982 by Philippe Starck for Aleph Ubik, circa 1985

one chair with damage to the top of the back, applied label ALEPH UBIK, Costes, Philippe Starck, driade spa 29012 Fossadello di Coarso (pc) t. 0523822344 (4)

R15 000 - 20 000

137

A pair of Danish rosewood and upholstered side chairs designed by Nils Møller

each with dish-shaped back, upholstered seat, on square-section tapering legs, one chair with restoration (2)

R7 000 - 9 000

**This lot is not suitable for export*

138

A santos palisander-veneered Butterfly stool designed in 1954 by Sori Yanagi, later edition

with brass stretcher and chrome fittings, minor crack, 43cm high

R7 000 - 9 000

139

A carpet designed by Karl Süß (1951), manufactured by Rugalia Designer Rugs, modern

signed and dated 95/1, 356 by 328cm

R10 000 - 15 000

PROVENANCE

Commissioned by the current owner's father when the artist was visiting South Africa.

140

A leather and rosewood-veneered model 670 lounge chair and 671 ottoman designed in 1956 by Charles and Ray Eames, 1980s

with Movimento Moderno certificate card, the ottoman 40,5cm high (2)

R25 000 - 30 000

PROVENANCE

Purchased 17.05.1981 from
Movimento Moderno, Italy.



141

A leather and rosewood-veneered model 670 lounge chair and 671 ottoman designed in 1956 by Charles and Ray Eames, 1980s

with Movimento Moderno certificate card, the ottoman 40,5cm high (2)

R25 000 - 30 000

PROVENANCE

Purchased 17.05.1981 from
Movimento Moderno, Italy.





142



143



144

142
A black lacquer and metal
Surfboard table designed
in 1951 by Charles and
Ray Eames, later edition

25,5cm high, 226,5cm long, 74cm deep

R15 000 - 20 000

143
A black lacquered beech and
chrome DCM office chair designed
in 1946 by Charles and Ray Eames
for Herman Miller, 2006

*manufacturer's applied black and silver
Herman Miller label and dated 09 08 2006*

R9 000 - 12 000

144
A pair of DAR plastic and chrome
armchairs designed in the 1950s by
Charles and Ray Eames for VITRA,
2005

*each with moulded manufacturer's stamp
EAMES PLASTIC ARMCHAIR DESIGNED
CHARLES & RAY EAMES, VITRA. EAMES,
PP1-12 05 (2)*

R10 000 - 15 000

145
An RAR plastic rocker designed
in the 1950s by Charles and Ray
Eames, 2008

*moulded manufacturer's mark EAMES PLASTIC
ARMCHAIR DESIGN CHARLES & RAY EAMES,
VITRA. EAMES, 959-148, PP10 08, and applied
black and silver Eames Office trade label*

R7 000 - 9 000



145

146

**An LC1 cowhide and chrome
armchair designed in 1928 by
Le Corbusier, Pierre Jeanneret
and Charlotte Perriand, 1980s**

the curved hinged chrome frame
with cowhide back, between curved
supports, leather strap arms, cowhide
seat, on tubular legs joined by front
and back stretchers, on flat bun
metal feet

R9 000 - 12 000

PROVENANCE

Purchased 23.12.1981 from
Innovation Furniture Contracts
(Pty) Ltd.



147

**An LC4 chrome and cowhide
upholstered chaise longue,
designed in 1928 by Le
Corbusier, Pierre Jeanneret
and Charlotte Perriand, 1980s**

with chrome plated tubular steel
frame, on a black lacquered base,
with black leather bolster cushion,
160cm long

R12 000 - 15 000

PROVENANCE

Purchased 24.12.1981 from
Innovation Furniture Contracts
(Pty) Ltd.





148



149



148
A pair of LC3 leather and chrome two-seater settees designed by Le Corbusier, Charlotte Perriand and Pierre Jeanneret, later edition
each 167cm long (2)
R30 000 - 40 000

149
A pair of LC3 black leather armchairs designed by Le Corbusier, Pierre Jeanneret and Charlotte Perriand, later edition
(2)
R20 000 - 25 000

PROVENANCE
Purchased from Innovation Furniture Contracts (Pty) Ltd.

150
A carpet designed by Klaus Süß (born 1951) manufactured by Rugalia Designer Rugs, modern
signed and dated by the artist, 95/2, 438 by 133cm
R15 000 - 20 000

PROVENANCE
Commissioned by the current owner's father when the artist was visiting South Africa.

150



151
**A black leather and chrome
 Barcelona day bed designed
 in the 1960s by Ludwig Mies
 van der Rohe, later edition**
*the base with minor oxidisation,
 42cm high, 195cm long, 95cm deep*
 R15 000 - 20 000



152
**A pair of grey leather and
 chrome Barcelona chairs
 designed in 1929 by Ludwig
 Mies van der Rohe, later
 edition**
 (2)
 R15 000 - 20 000



153
**A pair of black leather and
 chrome Barcelona chairs
 designed in 1929 by Ludwig
 Mies van der Rohe, later
 edition**
 (2)
 R15 000 - 20 000





154

154
A set of eight black lacquer chrome and caned model B33 dining chairs designed by Marcel Breuer for Thonet

each with caned back and seat on chrome frames, impressed *THONET* 79 and 88, overall wear; and a pair of Cesca B64 armchairs, later edition, en suite (10)

R40 000 - 50 000

PROVENANCE

Purchased 18.1.2007 from Classic Design (Europe) Ltd, London.



155

155
A pair of black leather and chrome Wassily armchairs designed in 1925 by Marcel Breuer, Gavina, 1960s

each with manufacturer's label *GAVINA* MODEL, Mod. Wassily Dis. M Breuer, Made in Italy, Reg. Trademark *KIGA* (2)

R9 000 - 12 000



156

156
A chrome and white lacquered B9 table designed in 1925 by Marcel Breuer for Thonet, 1960s

with manufacturer's label *GAVINA*, Trademark *Kiga* S.P.A., Made in Italy, 45cm high, 54,5cm wide, 47,5cm deep; and another, black, with traces of a label, 45,5cm high, 60cm wide, 45cm deep (2)

R6 000 - 8 000

157
A pair of black lacquer and chrome B9 occasional tables designed in 1925 by Marcel Breuer for Thonet, 1960s

each with manufacturer's black and silver *THONET* label, 50,5cm high, 64,5cm wide, 45cm deep; and a black lacquer and chrome Laccio coffee table designed after Marcel Breuer for Gavina, 35cm high, 136cm long, 47,5cm deep (3)

R10 000 - 15 000

158



159



160

158

A pair of black lacquer and chrome Laccio tables designed in 1925 by Marcel Breuer, Gavina, 1960s

each with manufacturer's black and silver Gavina, Reg Trademark Kiga S.P.A. Made in Italy label, 33,5cm high, 135,5cm long, 47,5cm deep (2)

R10 000 - 15 000

159

A pair of chrome and leather Wassily chairs designed in 1925 by Marcel Breuer, later edition

each with leather back, seat and arms, on a chrome tubular frame (2)

R6 000 - 8 000

PROVENANCE

Purchased from Innovation Furniture Contracts (Pty) Ltd.

160

A pair of Flos Stylos standing floor lamps designed by Achille Castiglioni

each with applied label FLOS STYLOS, MADE IN ITALY, fitted for electricity, 198cm high (2)

R12 000 - 15 000

**Strauss & Co does not guarantee electrical fittings*



161



162



163

161

A pair of E1027 glass and chrome tables designed by Eileen Gray

each with manufacturer's label, 62,5cm high, 52cm diameter (2)

R15 000 - 20 000

162

An E1027 chrome and glass table designed by Eileen Gray, later edition

oxidisation to the base, 63cm high, 50,5cm diameter

R5 000 - 7 000

PROVENANCE

Purchased 10.3.1987 from Innovation Furniture Contracts (Pty) Ltd.

163

A chrome and black-veneered extending Jean table designed in the 1920s by Eileen Gray, later edition

70,5cm high, 128cm wide open, 69cm deep

R9 000 - 12 000

164

A pair of Italian Flos Luxmaster chrome and plastic standard lamps

fitted for electricity, each 186cm high (2)

R9 000 - 12 000

*Strauss & Co does not guarantee electrical fittings



164

165

A black stained ash and ash-veneered Willow chair designed in 1904 by Charles Rennie Mackintosh, Cassina

CASSINA label, No. 3137, 119cm high

R9 000 - 12 000

166

A black stained oak dining table, 20th century

70cm high, 128,5cm wide, 210,5cm long

R15 000 - 20 000

167

A black stained ash Hill House ladderback chair designed by Charles Rennie Mackintosh, later edition

R6 000 - 8 000

PROVENANCE

Purchased 14.09.1988 from Innovation Furniture Contracts (Pty) Ltd.

165



166



167



168

A set of eight black stained chairs and dining table designed by Charles Rennie Mackintosh, later edition

the table 76cm high, 211cm wide, 130,5cm deep; and a sideboard after Charles Rennie Mackintosh's design, the rectangular super-structure set to the centre with a glass panel decorated with a stylised flower flanked by mother-of-pearl squares above an open shelf, the sides with open shelves above a pair of frieze drawers, the rectangular top above an arrangement of six drawers with three cupboard doors below on stile feet, 151cm high, 163cm wide, 57cm deep (10)

R40 000 - 60 000

**This lot is not suitable for export*

169

A carpet designed by Karl Süß (1951), manufactured by Rugalia Designer Rugs, modern

signed and dated 95/2, 370 by 265cm

R10 000 - 15 000

PROVENANCE

Commissioned by the current owner's father when the artist was visiting South Africa.



168



168



169



170

170
**A pair of chrome and perspex
 maroon shade table lamps,
 modern**

each oval shade with a pair of
 chromed splats, raised on a
 conforming support, *fitted for
 electricity, 68cm high (2)*

R8 000 - 10 000

*Strauss & Co does not guarantee
 electrical fittings

171
**A chrome and leather
 Executive chair designed
 in 1963 by Charles Pollock,
 later edition**

R8 000 - 10 000



171

172
**A chrome and oak Action
 Office roll-top desk designed
 by George Nielson for Herman
 Miller, 1960s**

the tambour enclosing a laminated
 writing surface with three frieze
 drawers fitted with stationary
 compartments below, and filing
 divisions to the rear with *later* light
 extensions, on rectangular supports
 joined by a cross-stretcher, *paper
 label herman miller Fehlbaum-
 Production, the laminated filing
 divisions moulded HERMAN MILLER
 COLLECTION, ACTION OFFICE,
 restoration, 83,5cm high, 126cm wide,
 81cm deep*

R25 000 - 30 000



172



173

173

**A chrome-plated steel
Diamond chair designed
in 1952 by Harry Bertoia,
later edition**

with shaped leather cushion

R4 000 - 6 000

PROVENANCE

Purchased 24.1.1991 from Innovation
Furniture Contracts (Pty) Ltd.



174

174

**A set of four French painted
steel armchairs designed by
Mathieu Matégot, 1960s**

each with triangular-shaped scroll
back rest above a perforated seat and
scroll apron, raised on square-section
tapering legs joined by an X-stretcher,
on circular pad feet, *dents* (4)

R40 000 - 60 000

175

Paul Johan du Toit

SOUTH AFRICAN 1965-2014

Parallel Dance

signed and numbered 2/5

wool carpet

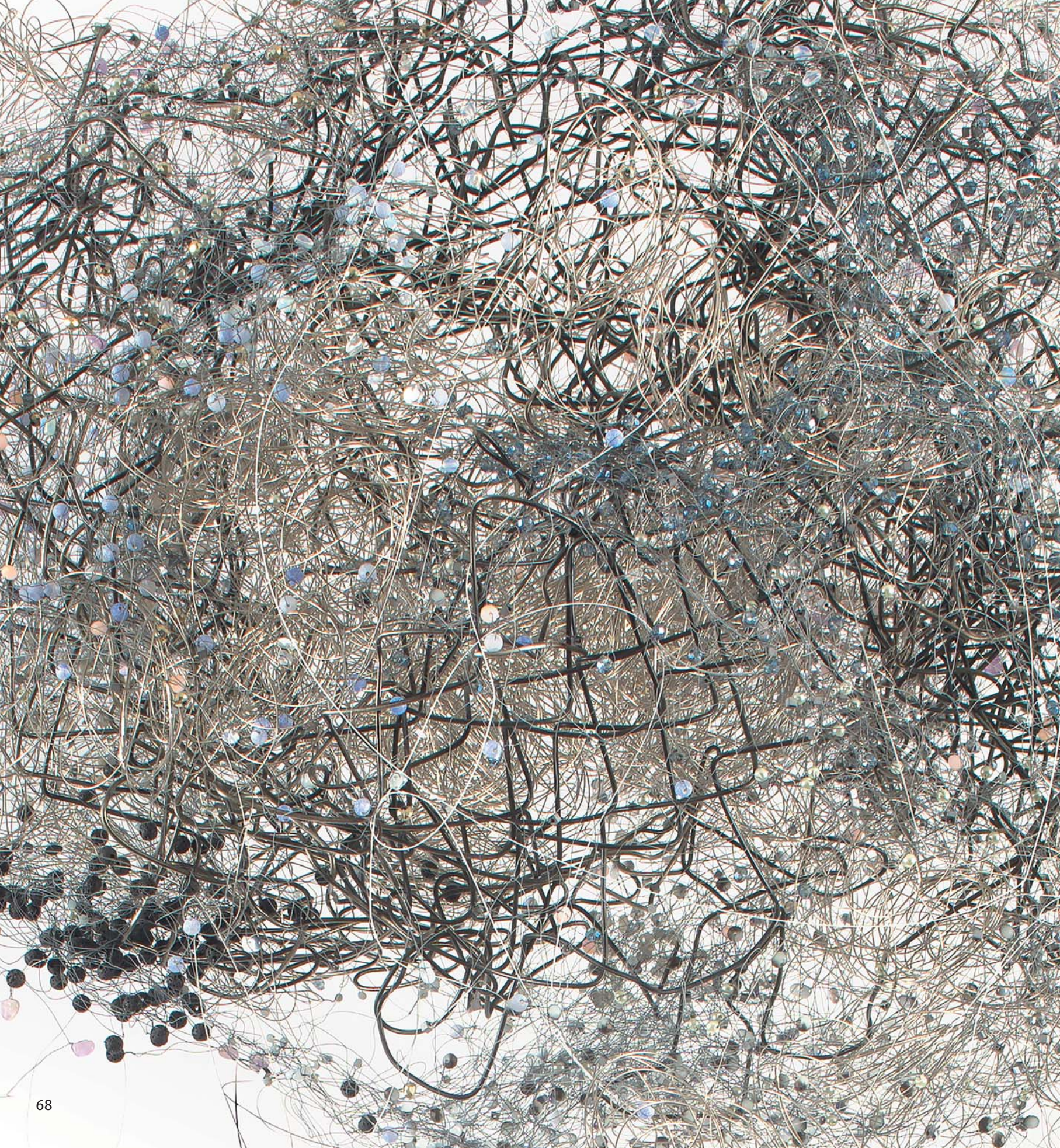
175 by 153cm

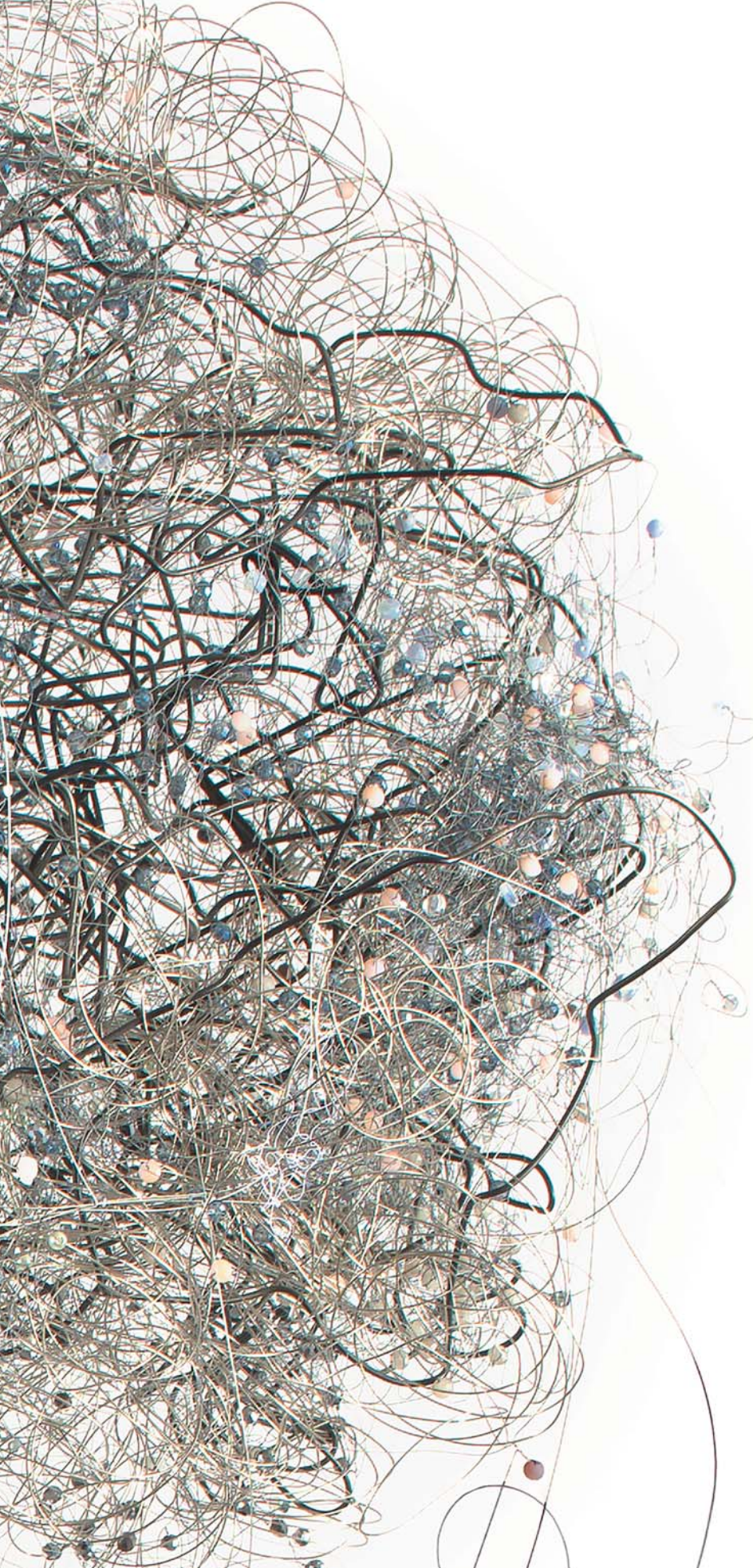
R40 000 - 60 000



175

LOTS 176-180
NO LOTS





Monday, 11 October 2021
Session 3 at 6pm

Contemporary Art

Evening Sale
Lots 171–240

Lot 234 Igshaan Adams, *Cloud VIII* (detail)

181

Mongezi Ncaphayi

SOUTH AFRICAN 1983-

Untitled I

signed and dated 2020
mixed media on paper
sheet size: 69,5 by 140cm

R40 000 - 60 000

181



182

Mongezi Ncaphayi

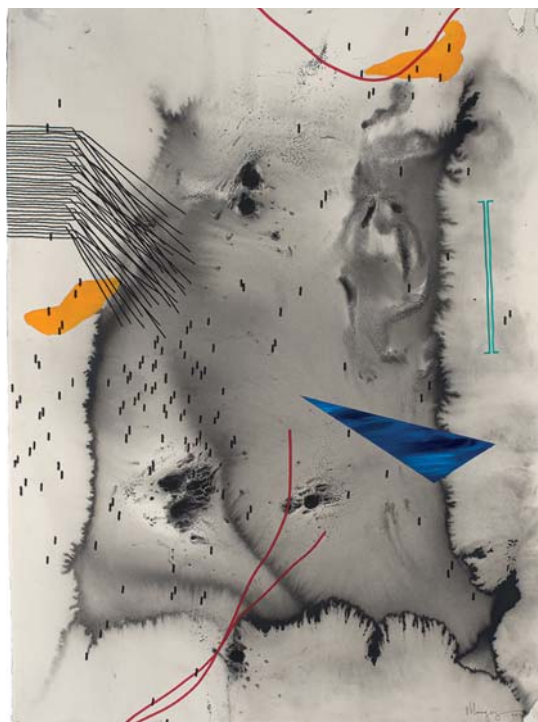
SOUTH AFRICAN 1983-

Untitled II; Untitled III, two

signed and dated 2020
mixed media on paper
each sheet size: 74,5 by 55cm
(2)

R40 000 - 60 000

182



183

Kemang Wa Lehulere

SOUTH AFRICAN 1984-

Internal Landscape 1

signed and dated 17
ink on paper
70 by 100cm

R150 000 - 200 000

PROVENANCE

Stevenson, Cape Town.
Private Collection.

EXHIBITED

Stevenson, Cape Town, *Kemang Wa
Lehulere: Here I am, a concrete man,
throwing himself into abstraction*,
18 January to 10 March 2018.



184

Zander Blom

SOUTH AFRICAN 1982-

Untitled 1.428

signed, dated 2013 and inscribed
with the artist's name on the reverse
oil and acrylic on linen
158 by 143cm

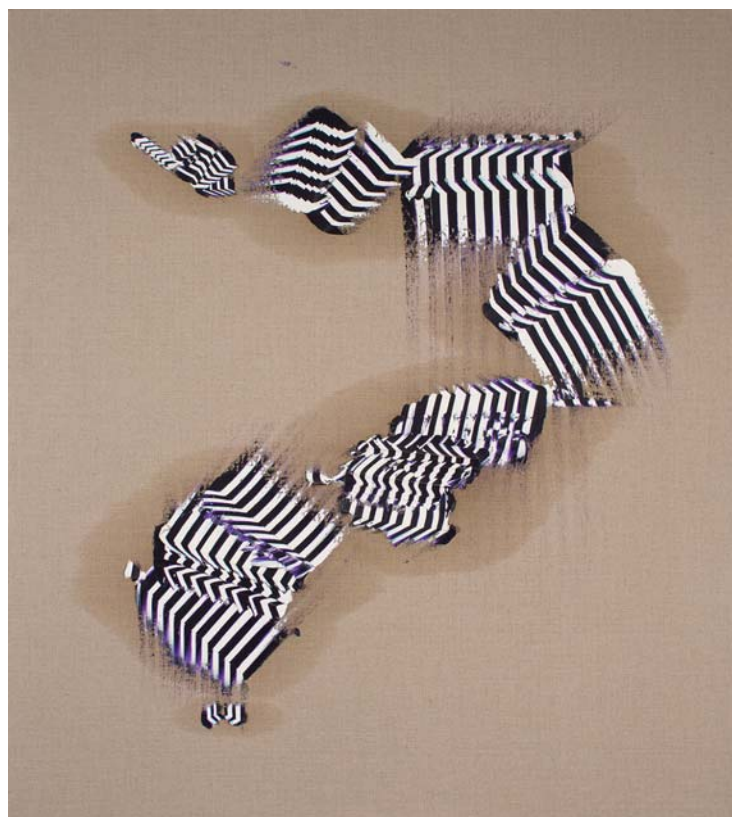
R120 000 - 160 000

PROVENANCE

Stevenson, Cape Town.
Private Collection.

LITERATURE

Marc Barben & Sophie Perryer (eds)
(2016) *Zander Blom: Paintings Volume
II 2013-2016*, Cape Town: Stevenson,
illustrated in colour on page 31.



185

Banele Khoza

SWAZI/SOUTH AFRICAN 1994-

Falling to Sleep

signed and dated 2017-18
acrylic and ink on canvas
150 by 200cm

R60 000 - 80 000

EXHIBITED

SMITH Studio, Cape Town, *Love?*,
25 January to 24 February 2018.

186

Michael Taylor

SOUTH AFRICAN 1979-

Till the End

signed and dated '09
acrylic on board
60 by 60cm

R20 000 - 30 000

EXHIBITED

WorldArt, Cape Town, *The Plot Thickens*, 30 July to 22 August 2009.



185

187

Andrew Verster

SOUTH AFRICAN 1937-2020

Blue Interior

signed and dated 96; inscribed
with the title on a label adhered
to the reverse
oil on canvas
122 by 90cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
24 April 2012, lot 557.

LITERATURE

Durban Art Gallery (1997) *Andrew Verster, Mapping Terra Incognita: A Retrospective exhibition of work by Andrew Verster from 1957 to 1997*, 15 August to 28 September 1997 exhibition catalogue, four other examples from the *Erotic Interior* Series illustrated on pages 4 and 17, catalogue numbers 116-119.

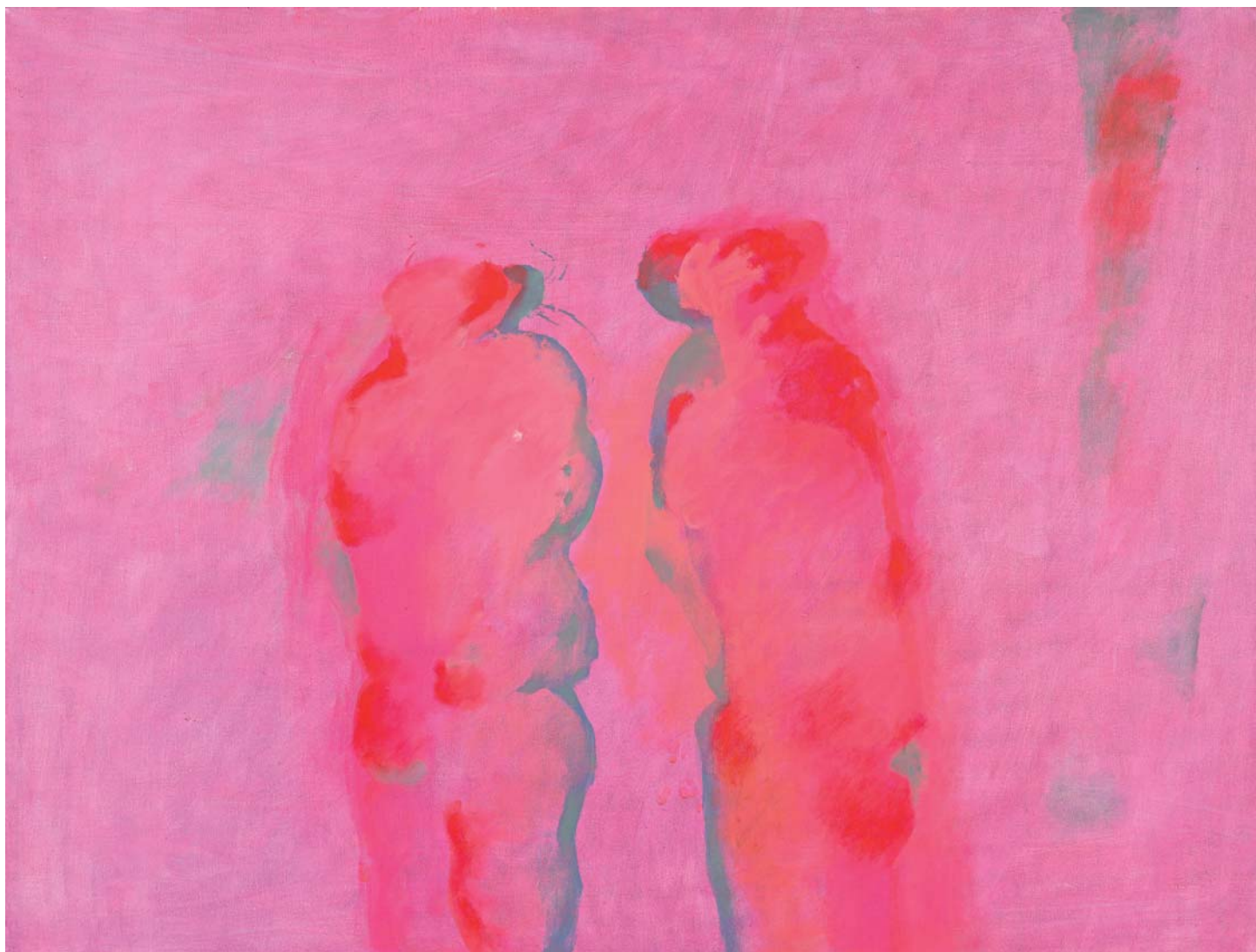


186



187

© Andrew Verster | DALRO



188

Robert Hodgins

SOUTH AFRICAN 1920-2010

Two Figures

signed, dated 2000, inscribed with the artist's name, the title and the medium on the reverse
oil on canvas
90 by 120cm

R500 000 - 700 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.

After returning with vigour to painting in the 1980s, Robert Hodgins developed an idiosyncratic late style in which pink came to play a dominant role. The artist initially used pink as a colour signifier for his Caucasian subjects, notably in his celebrated *Ubu* series of the early 1980s, as well as *The Triple Gates of Hell* (1985-86), a major transitional work in the collection of the Johannesburg Art Gallery. The 1990s ushered in a loosening, both of compositional style and theme, with colour frequently emerging as the artist's principal interest. His compositions progressively merged figure and ground, a compositional confusion that would become a hallmark of his late work. The

current lot shares some similarities to his 2000 composition *Stones in a Pink Field* (sold by Strauss & Co in 2018 for R852 600), which portrays four naked pink figures in a variegated pink landscape. Hodgins frequently arranged groups of cumulous figures in barely described settings, using the same palette throughout. Reviewing his 2001-02 travelling retrospective, which included examples of his recent Picassoesque "pink phase" compositions, critic Hazel Friedman praised the "hallucinatory intensity" of these works.¹ In a 2011 study of Francis Bacon's influence on Hodgins, artist Nathan Jansen van Vuuren also remarked on the artist's "rich use of

strong, even psychedelic, colour," adding how the "viscosities of paint and nuances of colour" in Hodgins's work often evoked "a state of near dissolving as a result of the fluidity of the paint".² For Hodgins, this dissolving was both a point of intellectual inquiry and a delight linked to the act of painting without determined outcome.

1. Hazel Friedman (2002) "Robert Hodgins: 'Fifty Years a Painter' at the Sasol Art Gallery", ArtThrob, February: <https://artthrob.co.za/02feb/reviews/sasol.html>
2. Nathan Jansen van Vuuren (2011) *Violence and Trauma and the Influence of Francis Bacon in the Paintings of Robert Hodgins*, Master of Arts in Fine Art, University of the Witwatersrand, Johannesburg, pages 15 & 58.

189

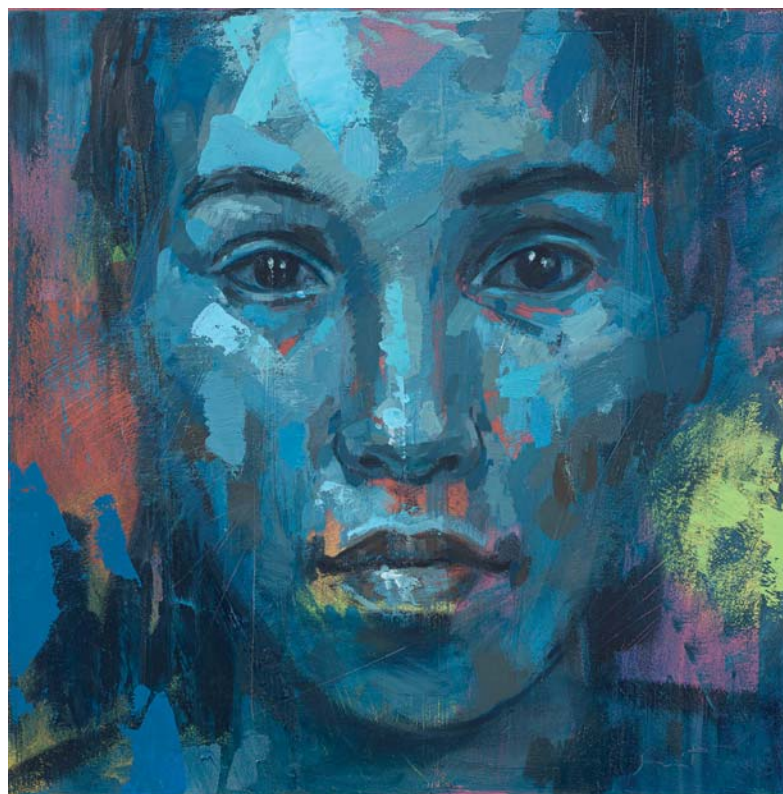
Lionel Smit

SOUTH AFRICAN 1982-

Untitled (Blue Portrait)

signed
oil on canvas
50 by 50cm

R60 000 - 80 000



189

190

Anton Karstel

SOUTH AFRICAN 1968-

Bikini Girl

circa 2009
signed
oil on canvas
90 by 67cm

R30 000 - 40 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

EXHIBITED

SMAC Art Gallery, Stellenbosch, *Anton Karstel: Paintings and Photographic Installations (1989-2009)*, 3 October to 30 November 2009.



190

191

Matthew Hindley

SOUTH AFRICAN 1974-

Lavinia's Voice III

2013
oil on Italian cotton canvas
200 by 120cm

R60 000 - 80 000

PROVENANCE

Brundyn+, Cape Town.
Private Collection.



191



192

Lionel Smit

SOUTH AFRICAN 1982-

Conceal #4

signed and dated 2012

oil on canvas

170 by 130cm

R150 000 - 200 000



193

Lionel Smit

SOUTH AFRICAN 1982-

Merge Series (Yellow)

signed and dated 2010

oil on canvas

170 by 130cm

R120 000 - 160 000

194

Kevin Roberts

SOUTH AFRICAN 1965-2009

In the Garden of the Moment

signed with the artist's initials and dated 03; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse
oil on panel
113,5 by 83,5cm

R150 000 - 200 000

PROVENANCE

Everard Read Gallery, Cape Town.
Eclectica Gallery, Cape Town.
Private Collection.



194



195

195

Kevin Roberts

SOUTH AFRICAN 1965-2009

Unknown Muse II

signed and dated 01; inscribed with the title on the reverse
oil on panel
51,5 by 28,5cm

R40 000 - 60 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.



196



197

196

Lutanda Zemba Luzamba

CONGOLESE 1973-

Characters II

signed and dated 2019; inscribed with the artist's name, the date and the title on the reverse
acrylic on canvas
130 by 90cm

R50 000 - 70 000

197

Arabella Caccia

SOUTH AFRICAN 1965-

The Keeper of Dreams

signed and dated 2011
oil on board
103,5 by 169cm

R60 000 - 80 000

The title of the present lot references a line from a poem by the South African poet Lebogang Mashile:

*"You and I
We are the keepers of dreams
We mould them into light beams
And weave them into life's seams ..."*

According to the artist's website, the composition of the artwork references the traditional European cannon of the

Venus Pudica depicted by numerous artists over decades. The sitter, Asisipho Ndlovu Malunga is a dancer who Caccia uses to depict what the artist believes to be the "archetype of an African Venus"¹

1. <https://www.arabellacaccia.com/2011/12/18/caccias-girl-in-a-red-dress-part-of-everard-reads-15th-anniversary-exhibition/>, accessed on the 22 August 2020.

198

Marlene Steyn

SOUTH AFRICAN 1989-

the baobabe tree

signed, dated 2020 and inscribed
with the title on the reverse
acrylic on canvasboard
40 by 40cm

R30 000 - 50 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

EXHIBITED

SMAC Gallery, Cape Town, *Marlene Steyn: Artist Room*, 28 August to
25 September 2020.



199

Marlene Steyn

SOUTH AFRICAN 1989-

The leaf blows hers

2017
oil and ink on canvas
185 by 195cm

R80 000 - 120 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

EXHIBITED

SMAC Gallery at 1-54 Contemporary
African Art Fair, London, 2017.





200

Norman Catherine

SOUTH AFRICAN 1949-

Who Zoo

signed and dated 2006
carved and painted wood
125 by 181 by 10cm

R600 000 - 800 000

Sculpture is integral to Norman Catherine's febrile brand of popexpressionism. In 1973/74 he produced a series of surreal and anthropomorphic sculptures that pre-empted his subsequent interest in visualising psychological anxieties through hybrid human-animal forms. Catherine's method as an artist is evolutionary. His work typically progresses through series, fragments of earlier ideas often invoked and reworked in new pieces. This is true of the diminutive painted-wood sculptures he began showing in the mid-1990s, of which this includes more recent examples. The figures translated into three-dimensional form were birthed in his paintings of the late 1980s and early 1990s. They also owed a debt to his

ensemble of pop-coloured characters – businessmen, policemen, skeletons, jollers – crafted from flat metal and sometimes presented in stylised tableaux and cabinets.

Slicker in form and finish than this earlier sculptural work, Catherine's wood figures gestured to the West African tradition of painted *colon figures* representing either European or African subjects in occupational attire. These popular tourist objects, which had recently become available in post-apartheid South Africa when this work was created, trace their lineage to divination figures produced by the Baule peoples of Côte d'Ivoire. The talismanic quality of Baule figures is key to an appreciation of Catherine's cabinet figures. Through these figurines, I try to

capture as many of the characteristics and pathologies of human nature that I have come across and to expose the taboos behind different cultural superstitions.¹

Musician David Bowie, who visited South Africa in 1995, was immediately taken by Catherine's vivid sculptures. At his advice, dealer Bernard Jacobson staged a South Africa exhibition in London from which Bowie acquired Catherine's cabinet sculpture *Fanagalo Store* (1995). It was sold in 2016 at a London auction for £81 250. The present lot is a bookend to the series started a decade earlier and contains, in miniature, many figures that Catherine has since monumentally cast in bronze, including *Piscivorous* and *Know Thyself* (both 2013).

1. Hazel Friedman (2000) *Norman Catherine*, Johannesburg: Goodman Gallery, page 123.



201

Robert Hodgins

SOUTH AFRICAN 1920-2010

Three Nudes and a Naked Man

signed, dated 2007/8 and inscribed with the artist's name, the title and the medium on the reverse
oil on canvas
90 by 90cm

R500 000 - 700 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.

The nude was a recurring subject for Robert Hodgins, appearing in his work from his time as a student in post-war London until his death in Johannesburg in 2010. When he first began exhibiting in South Africa, in the late 1950s, he frequently showed nudes. Writing in the artist's 2002 monograph, Rayda Becker points out: "When he returned to painting [in the 1980s], he abandoned the generic art-school nudes, and moved from simply imagining the beautiful towards arousing unease, and into the violent and distorted imagery with which we are familiar today." The existential unease Becker refers to was both existential and formal. In his later years, it was modulated

by the artist's intense colour palette and frequent use of humour. Produced two years before his death, this lot abstractedly evokes as much as describes four figures on a beach of chiefly mustard and orange colours. All the figures are without clothes, a state of being Hodgins complicates in his title by pointing to the English language distinction between the naked and the nude. It is a point of difference Hodgins would have picked up from English art historian Kenneth Clark. "To be naked is to be deprived of our clothes, and the word implies some of the embarrassment most of us feel in that condition," wrote Clark in 1956. The word "nude," by distinction, has an acculturated

meaning and refers not to "a huddled and defenceless body", but rather to "a balanced, prosperous, and confident body: the body re-formed".² Ever alert to his patriarchal and homophobic context, Hodgins knew – and here pictures – the distinction between female nudity and male nakedness, the former a point of titillation, the latter an embarrassment verging on pathology.

1. Rayda Becker (2002) "Made in Africa?" in *Robert Hodgins*, Cape Town, Tafelberg, page 39.

2. Kenneth Clark (1956) *The Nude: A Study in Ideal Form*, New York, Pantheon Books, 1956, page 3.

Artist Focus: Esther Mahlangu

Dr. Esther Mahlangu was born in 1935 in Middleburg, South Africa, and still resides in Weltevrede, Mpumalanga. In 1989, Mahlangu was invited to participate in a pivotal contemporary art exhibition *Magiciens de la Terre* held at *Le Centre Georges Pompidou* (Paris) which was hailed at the time as a global survey aiming to highlight the modern similarities in artmaking between artists practicing in Western modes and non-Western artists. Mahlangu was invited to paint a replica of her house in South Africa for the exhibition *in situ*, depicted in the top left corner of *Souvenir de Paris* (lot 202). It was later argued that “despite the exhibition’s efforts to shift perceptions about the so-called ‘other’, in the end, the spectacle of the exhibition and the ways in which certain artists were presented remained” polarizing.¹ Regardless, having never exhibited in the contemporary art world before this moment, this exhibition is seen as the catalyst to Mahlangu’s career as a contemporary artist.



202

Esther Mahlangu

SOUTH AFRICAN 1935-

Souvenir de Paris

signed and dated 2003
mixed media on canvas
91 by 141cm

R70 000 - 100 000

PROVENANCE

34FineArt, Cape Town.
Private Collection.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Esther Mahlangu 2003, 2003.

LITERATURE

F R De Jager and A G Loots (2003) *Esther Mahlangu 2003*, Cape Town: 34FineArt, exhibition catalogue, illustrated in colour on page 14.

Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt, exhibition catalogue, illustrated in colour on page 34.

This lot is accompanied by a copy of the exhibition catalogue, Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt.

According to Same Mduli, the painting represents “the artist’s fondest memories of her visit to Paris in 1989” painted later in her life in 2003.²

Using traditional materials to add a unique texture, Mahlangu embellishes this work with symbols of her personal experience at the time, in a manner that could be inspired by the work of her contemporary, Tito Zungu, whose depictions of aeroplanes and other modes of transportation, adorn envelopes in ballpoint pen in a similar way. The work not only reveals to us how important the exhibition is to Mahlangu but in addition, highlights the Parisian architectural monuments that inspired her at the time of her stay. Most interesting to note is how the artist depicts the *Arc de Triomphe*, and the *Cathédrale Notre-Dame de Paris* in a stylized manner that emphasises the geometric patterns that Mahlangu repeats to this day in her artistic motif.

This wonderful example is accompanied by four other works (lot 203 to 206) on the sale. The group of works may not be able to show Mahlangu’s full artistic range but collectively they reveal the unique diversity in medium Mahlangu uses to express her unique style of abstraction. An exciting example is the *Mparo* (lot 203). A beaded blanket that Mahlangu made specifically to worn after her wedding. Although not a typical western mode of production, the technical complexity of making in beadwork is extraordinary and its inclusion on the sale reveals how as a contemporary artist Mahlangu chooses to work in a variety of mediums and materials that speak to her heritage. The *Mparo*, along with *Untitled*, 2014 (lot 204), one of the largest Mahlangu’s to ever come to auction, and *Souvenir de Paris* were exhibited in a retrospective exhibition at the UCT Irma Stern Museum in 2003 and in 2015 in

celebration of the artist’s 80th birthday. Each lot on the sale is accompanied by a copy of the exhibition catalogue.

In the direct words of Ashraf Jamal, “what makes Mahlangu’s art strikingly contemporary is her counterintuitive exploration of surface, colour, and line. By freeing art from the burden of meaning, Mahlangu has, in effect, freed South Africa from the ghetto of its restrictive imaginary... Esther Mahlangu as an artist cannot be reduced to her history; she cannot be explained away in-and-through a focus on her gender, ethnicity, or even her age.”³

1. Same Mduli on page 23 in her text ‘The First Lady to Visit Overseas’ in Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt.

2. *Ibid*, on page 24.

3. Ashraf Jamal on page 6 in his text ‘Abstracting Freedom’ in Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt.

203

Esther Mahlangu

SOUTH AFRICAN 1935–

Mparo (Married Woman's Beaded Blanket)

signed with the artist's initials
beads and thread on blanket
blanket: 100 by 149cm

R40 000 - 60 000**PROVENANCE**

Esther Mahlangu's personal *Mparo*,
worn after her wedding.
34Fineart, Cape Town.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Esther Mahlangu 2003, 2003.

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.



204

Esther Mahlangu

SOUTH AFRICAN 1935–

Untitled, 2014

signed and dated 2014
acrylic on canvas
149 by 198cm

R100 000 - 150 000**PROVENANCE**

Acquired from the artist by the
current owner.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Solo Exhibition Esther Mahlangu 80,
2015.

LITERATURE

Zed Retief (ed) (2016) *Esther
Mahlangu 80*, Cape Town: 34FineArt,
exhibition catalogue, illustrated in
colour on page 53.

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.



205

Esther Mahlangu

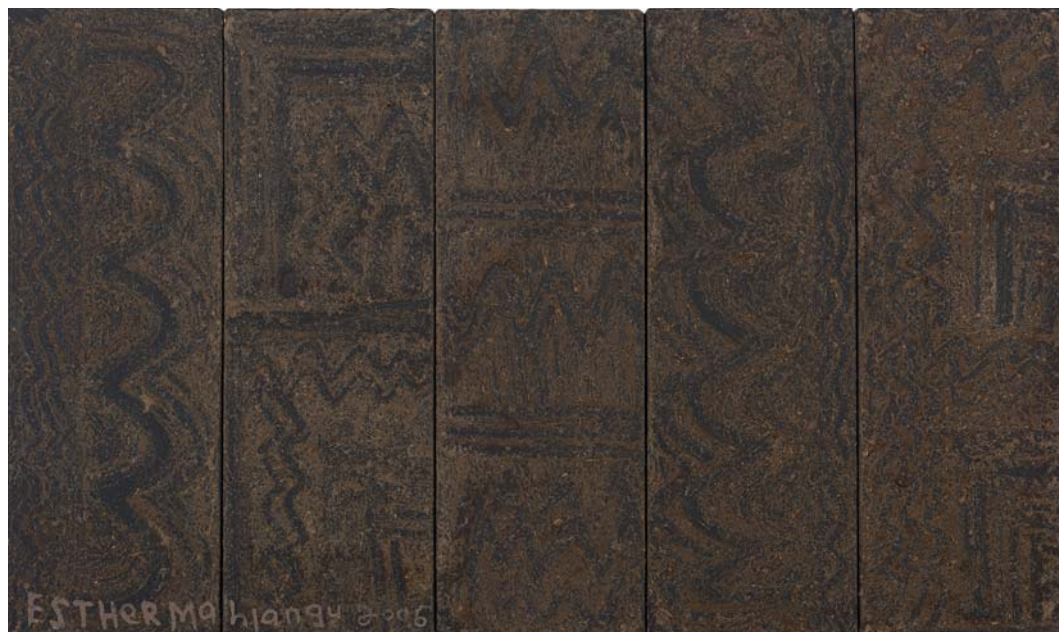
SOUTH AFRICAN 1935–

Untitled, 2006

signed and dated 2006
natural pigments and materials
on canvas
60 by 102cm

R35 000 - 50 000

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.



206

Esther Mahlangu

SOUTH AFRICAN 1935–

Untitled, 2016

signed and dated 2016 on the side
of the stretcher
natural pigments and mixed media
on canvas
50 by 70cm

R35 000 - 50 000

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.





207

Deborah Bell

SOUTH AFRICAN 1957-

Stone

signed, dated 2016 and inscribed
with the title and 'Now Bone
Becomes Stone IV'
mixed media on paper
160 by 60cm

R150 000 - 200 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.



208

Deborah Bell

SOUTH AFRICAN 1957-

Now

signed, dated 2016 and inscribed
with the title and 'Now Bone
Becomes Stone'
mixed media on paper
160 by 60cm

R150 000 - 200 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.



Front view



Back view

209

Claudette Schreuders

SOUTH AFRICAN 1973-

Untitled

1993

plaster of paris over polystyrene

height: 80cm; width: 32cm;

depth: 61,5cm

R80 000 - 120 000

Executed in the third year of the artist's Bachelor of Fine Arts degree at the University of Stellenbosch.

210

Dylan Lewis

SOUTH AFRICAN 1964-

Trans-Figure XXI, maquette (S282)

signed, numbered 3/12 and S282,

and impressed with the Bronze Age

foundry mark

bronze with a verdigris patina

height: 199cm excluding base,

base 75cm; width: 46,5cm; depth: 38cm

R400 000 - 600 000

PROVENANCE

Everard Read Gallery, Cape Town.

Private Collection.





211

Deborah Bell

SOUTH AFRICAN 1957-

Magdel: Fragment

circa 2004-2007
signed and numbered 3/9
bronze on a granite base
height: 34cm excluding base;
36cm including base

R40 000 - 60 000



212

Deborah Bell

SOUTH AFRICAN 1957-

Horse and Rider IV

2008
signed and numbered 2/9
bronze
height: 34cm, excluding base;
37,5cm, including base

R120 000 - 160 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.

213

William Kentridge

SOUTH AFRICAN 1955-

Sketches for Sculpture for Return (Commendatore Naso), three

circa 2008
one signed; inscribed A, B, and C respectively
Indian ink and coloured pencil on found book pages
23,5 by 28cm
(3)
R200 000 - 300 000

William Kentridge has developed a mode of working in which ideas and procedures for projects seed new works from entirely different projects. These two lots, both inspired by a 2009 production for New York's Metropolitan Opera, are a case in point. In 2008, Kentridge was invited to make a short film to be projected on the fire screen of the Teatro La Fenice, an opera house in Venice. Working experimentally from drawings in his studio, Kentridge, together with sculptor Gerhard Marx, devised a series of seemingly abstract sculptures that, when rotated on a base and viewed from a particular angle by his film camera, achieved formal legibility and figural coherence.

The idea for the project was a response to the absurdity of producing a film piece that would be viewed casually in anticipation of a theatrical event, amidst the discord of the orchestra tuning their instruments. "The chaos of the project is mirrored by the piece being about chaos, disintegration and regathering," stated Kentridge.¹ The logic of the rotating sculptures relies on "monocular vision," explained the artist, "because you have to see a three-dimensional object as a two-dimensional shape. So it's the opposite of Renaissance painting where you have a flat image trying to look three-dimensional."²

The sculpture lot on offer here rehearses the technical procedures and conceptual premise of the Fenice sculptures, but in subject refers to Kentridge's acclaimed production of Dimitri Shostakovich's 1930 opera,

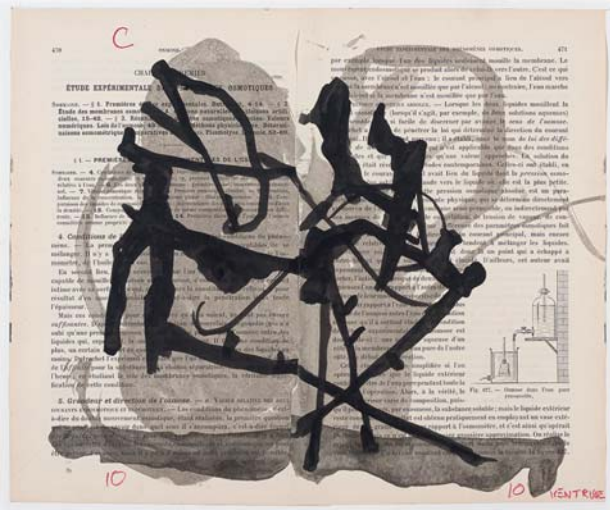
PROVENANCE
Johans Borman Fine Art, Cape Town.
Private Collection.

EXHIBITED
Goodman Gallery, Cape Town,
William Kentridge: (REPEAT) from the beginning, 12 December 2008 to 17 January 2009.

The Nose, for the Metropolitan Opera. Based on Nikolai Gogol's 1836 story of the same name, the plot concerns Kovalyov, a Russian official whose nose leaves his face and develops a life of its own, even achieving a higher social rank. The coherent image nested in the rotating sculpture refers to key scenes in the opera of Kovalyov's human-sized nose strutting around St. Petersburg.

Drawing is central to Kentridge's genre-spanning practice, more often than not providing the initial formal resolution for an idea. All of Kentridge's rotating sculptures began life as drawings pasted on his studio wall, which he and his collaborators iterated into solid forms. The three drawings on offer here refer to moments of "fragmentation" and "provisional coherence" key to an appreciation of Kentridge's rotating sculpture.³ The legible motif of the perambulating nose was arrived at incrementally, as is evident from its appearance in earlier works on paper from 2007 (notably the lithographs *Traité D'Arithmétique*, *News from Nowhere* and *Wittgenstein's Rhinoceros*). Repetition and adaptation is central to Kentridge's working method.

1. William Kentridge (2010) "Return," Art21, 19 February: <https://art21.org/watch/extended-play/william-kentridge-return-short/>
2. John Lloyd (2009) "Interview: William Kentridge at Teatro La Fenice," *Tate Etc*, issue 15, Spring: <https://www.tate.org.uk/tate-etc/issue-15-spring-2009/interview-william-kentridge-teatro-la-fenice>
3. William Kentridge (2020) *William Kentridge: Why Should I Hesitate: Sculpture*, Cape Town & Cologne, Norval Foundation & Koenig Books. Page 102





214

William Kentridge

SOUTH AFRICAN 1955-

Sculpture for Return (Commendatore Naso)

2008

signed with the artist's initials and
numbered 2/12, cast by Bronze Age,
Cape Town
bronze on a Perspex base
height: 36cm; width: 21cm;
depth: 79cm

R600 000 - 800 000

PROVENANCE

Goodman Gallery, Cape Town.
Johans Borman Fine Art, Cape Town.
Private Collection.

EXHIBITED

Marian Goodman, Paris, *Breathe,
Dissolve, Return*, 11 September to
16 October 2010, another example
from the edition exhibited.
Goodman Gallery, Cape Town,
*William Kentridge: (REPEAT) from the
beginning*, 12 December 2008 to
17 January 2009, another example
from the edition exhibited.
Norval Foundation, Cape Town,
*William Kentridge: Why Should I
Hesitate: Sculpture*, 24 August 2019
to 27 July 2020, another example
from the edition exhibited.

LITERATURE

Owen Martin (ed) (2020) *Why Should
I Hesitate: Sculpture*, Cape Town:
Norval Foundation and London:
Koenig Books, another example
from the edition illustrated on
pages 112 and 301.





215

Robert Hodgins

SOUTH AFRICAN 1920-2010

Dressed in a Little Brief Authority

signed, dated '09, numbered 1/1,
inscribed with the title in pencil and
embossed with the The Artists' Press
chopmark in the margin
monotype
sheet size: 77 by 57cm

R40 000 - 60 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.



216

Blessing Ngobeni

SOUTH AFRICAN 1985-

Who am I?

signed and dated 2013
mixed media on canvas
79,5 by 47,5cm

R50 000 - 70 000



217

Robert Hodgins

SOUTH AFRICAN 1920-2010

Three Skulls

signed with the artist's initials and
dated 67-73

mixed media and collage on board
48,5 by 49,5cm

R150 000 - 200 000

218

Robert Hodgins

SOUTH AFRICAN 1920-2010

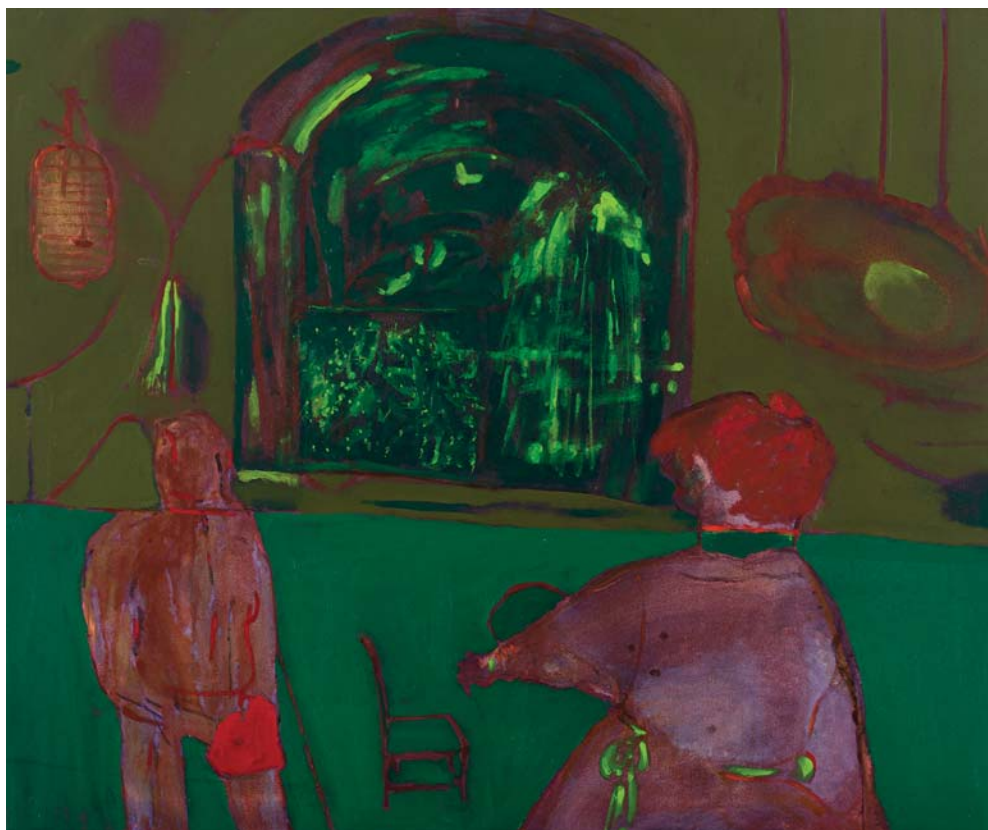
In the Conservatory

signed, dated 1997/8, inscribed with the artist's name, the title and the medium on the reverse; inscribed with the artist's name, the date, the medium and the title on a Johans Borman Fine Art label adhered to the reverse
oil on canvas
75 by 90cm

R200 000 - 300 000

PROVENANCE

Johans Borman Fine Art, Cape Town.
Private Collection.



219

Mohau Modisakeng

SOUTH AFRICAN 1986-

Ditaola V

2014
edition 1 of 5 + 2AP
ink-jet print on Epson UltraSmooth,
diasec
150 by 200cm

R150 000 - 200 000

PROVENANCE

Brundyn+, Cape Town, 30 May 2014.
Private Collection.

EXHIBITED

Brundyn+, Cape Town, *Mohau Modisakeng: Ditaola*, 29 May to 12 July 2014.

LITERATURE

Gerard Mulder (ed) (2017)
Mohau Modisakeng, Cape Town:
WHATIFTHEWORLD, where other
examples from the series are
illustrated on pages 52-59.





220

Willem Strydom

SOUTH AFRICAN 1954-

Urban Landscape

1975

welded steel

height: 175cm including base, width:
277cm, base: 18,5 by 76,5 by 13cm

R300 000 - 500 000

PROVENANCE

Ampie Coetzee (1939-2020), famed Afrikaans writer and Professor in Afrikaans-Dutch at the University of the Witwatersrand and the Western Cape, thence by descent.

This sculpture is on view at Tokara Wine Estate, visiting hours Monday to Sunday 10:00 to 18:00.

This sculpture was created in 1975, by Willem Strydom, whilst his studio was in his friend Ampie

Coetzee's backyard in Bez Valley, Johannesburg. He gave the *Urban Landscape* to Ampie to thank him for the use of this space.

The present lot was created early in Strydom's career when the artist worked predominantly in metal. The sculpture is concerned and influenced by the precarious balance between the city landscape and its surroundings, noted in the intricate, yet delicate seating of such a large metal structure on three points.

221

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Full Load

signed and dated '16; signed,
dated and inscribed with the
title on the reverse
oil and collage on canvas
50,5 by 50,5cm

R30 000 - 50 000

PROVENANCE

Strauss & Co, Cape Town, 2 February
2019, lot 6.



222

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Street Scene with Red Taxi

signed and dated 2001
oil and collage on canvas
100 by 120cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Johannesburg,
12 November 2018, lot 214.



223

Robert Hodgins

SOUTH AFRICAN 1920-2010

*Old Songs: Weimar Berlin "Ich
Hab Noch Einen Koffer in Berlin"*

signed, dated 2002, inscribed with
the artist's name, the title and the
medium on the reverse

oil on canvas

45 by 45cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
27 March 2006, lot 410.



224

Bambo Sibiya

SOUTH AFRICAN 1986-

Umabhalane (The Writer)

signed and dated 2017

acrylic, pastel and charcoal on un-
stretched canvas

99 by 165cm

R30 000 - 50 000

PROVENANCE

ArtAngels Charity Auction, Cape
Town, 19 October 2017, lot 2.
Aspire Art Auctions, Cape Town,
12 February 2020, lot 4.



225

Judith Mason, Ettienne Koekemoer and Daniël Jansen van Vuuren

SOUTH AFRICAN

Walking With and Away from Dante, Artists' Books and Assemblage

Two artists' books from an edition of 8, 1 P/P and 1 A/P, *Purgatory* and *Inferno*, bound with pigskin leather and unique hand-illustrated supawood covers, with a concertina book, *Paradiso*, in a supawood cover box with two slots, Copper containing 6 digital prints and Silver containing 5 digital prints by Judith Mason, signed and numbered 4/8, in a supawood box with unique laser-cut lid. Maquette wall, maquette floor and book stand in a supawood box with unique laser-cut lid. Both boxes also contain a 'Maintenance Kit' in black cardboard box.

various media

Artist's book box: 37 by 52,5 by 25,5cm; Maquette box: 30,5 by 60,5 by 16cm

R50 000 - 70 000

When asked about the project, Judith Mason replied:

"Artists' books appeal to me because they are artworks which in some way involve the manner in which books both enclose and disclose their contents, and require the action of the reader in paging through the work. Such books can have text, but usually the format, imagery and idiosyncratic bindings and materials are at least as important as the written work. Editions are usually very small, and often only single books are produced. The concept is the most important thing, and originality of execution and idea are paramount. A love of books of any kind, and the opportunity to make something which is readable, playful and unique is the attraction for most book artists. It is also often a good way of escaping the limitations of language and producing something accessible to everybody."¹

1. <http://aerodrome.co.za/the-reader-judith-mason/>



226

Willem Boshoff

SOUTH AFRICAN 1951-

Seven Pillars of Justice

signed, dated 98 and numbered 9/10
Leadwood and Zambezi-teak
height: 16cm; width: 17cm; depth: 17cm

R40 000 - 60 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

LITERATURE

Ivan Vladislavic (2005) *Taxi-011: Willem Boshoff*, Johannesburg: David Krut Publishing, illustrated in colour on pages 61 and 62.

"Seven Pillars of Justice is a work of art made by Willem Boshoff as commissioned by the Law Faculty of the Rand Afrikaans University. It was presented to Professor Frans Malan on 27 June 1997 as a token of appreciation for services rendered over a period of 27 years and in celebration of his appointment as judge on 1 July 1997.

Frans Malan and Willem Boshoff planned together on the idea supporting the work. The administration of justice and a contemplation of the facts of a case and the legal rules are linked to a sensibility obtained by a testing and fitting, much like the one used in piecing together the segments of a broken puzzle. The well-known *Seven Pillars of Wisdom* of Sir Lawrence of Arabia served as point of departure. Proverbs 9:1 mentions seven such pillars without naming them specifically. For the work, seven pillars that join together into a singular solid block were sculpted and each piece was linked to with a specific judicial maxim as identified by Frans Malan.

1. *ARS BONI ET AEQUI* (The art of the good and equitable)
2. *SUUM CUIQUE TRIBURE* (To give everyone his due)
3. *PACTA SUNT SERVANDA* (Contracts shall be performed)
4. *BONA FIDES* (Good faith)
5. *AUDI ALTERAM PARTEM* (To listen to the other side)
6. *SUMMUM IUS SUMMA INIURIA* (Perfect law is the highest injustice)
7. *NEMO IUDEX IN SUA CAUSA* (No-one shall be a judge in his own defence)

These maxims were written in Braille to convey the idea that justice is 'blind'. The blind-folded *Justitia* judges the facts of a case without paying attention to the social standing, race or personal attributes of the parties. To put Latin maxims in Braille is to further deepen the conundrum of the law: *ignotum per ignotius*, the unknown is encircled by the even less known.

Frans Malan wanted to illustrate the interaction between the hard and fast legal rules (*ius strictum*) and the more yielding adaptability of our common law (*ius honorarium*). The balance between these two aspects of the law is of cardinal importance with the one always existing within the other. These two realities present two unique entanglements, – *a labyrinth within a labyrinth*. The judicial concern with the 'flesh and blood' of human nature is portrayed by a small, central puzzle in a red wood (Zambezi-teak *Baikiaea plurijuga*). In contrast to this, the rigid, concrete structure of the law was made as an enclosing puzzle in a black, stone-like wood (Leadwood *Combretum Imberbe*). Each of the seven pillars in the labyrinth is thus composed of a hard exterior tempered by a soft nucleus.¹

1. <https://www.willemboshoff.com/product-page/seven-pillars-of-justice>, accessed on 27 August 2021.



226



227

© Judith Mason | DALRO

227

Judith Mason

SOUTH AFRICAN 1938-2016

Abstract India series

signed
oil on board
118 by 118,5cm

R120 000 - 160 000

SOUTH AFRICAN 1955-

signed and numbered 35/50 in pencil
in the margin
hardground etching, mezzotint and
aquatint
image size: 49 by 31 cm

SOUTH AFRICAN 1955-

signed and numbered 34/60 in pencil in
margin and embossed with The Artists' Press
and Editions for ArtThrob chopmarks
lithograph and collage on de-acidified book
pages
image size: 29,5 by 35cm; sheet size: 38,5 by
44,5cm

PROVENANCE

34/60

"*Black Monkey Thorn* forms part of Kentridge's analysis of the forms of different trees indigenous to South Africa. In his six-part lecture series, titled *Six Drawing Lessons* and delivered at Harvard University as part of the preeminent Norton Lectures, Kentridge discussed this series in relation to how works of art develop meaning."¹

96



230

William Kentridge

SOUTH AFRICAN 1955-

Medusa

signed, numbered 42/60 in pencil and embossed with The Artists' Press and Mark Attwood chopmarks in the margin
three-run lithograph printed over chine collé of spreads from Nouveau Larousse Illustré (1906), on BFK Rives White paper; flat image is reflected in a mirror-finish steel cylinder placed at its centre
diameter: 58,5cm, unframed, two parts
(2)

R60 000 - 80 000

PROVENANCE

Strauss & Co, Johannesburg, 20 May 2019, lot 145.

LITERATURE

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





231

231

Athi-Patra Ruga

SOUTH AFRICAN 1984-

Ras Tafari Get a Job

wool and thread on tapestry canvas
62 by 157cm

R180 000 - 240 000

PROVENANCE

WHATIFTHEWORLD, Cape Town.
Private collection.

232

**The Late Estate Broomberg
& Chanarin**

SOUTH AFRICAN 21ST CENTURY

Toyota, Gap, Honda, Hummer

2009

c-print on fuji archival gloss paper
152 by 120cm

R50 000 - 70 000

EXHIBITED

Lisson Gallery, London, *Trace Evidence*,
20 January to 17 March 2017, another
example from the edition exhibited.

232





233

Brett Murray

SOUTH AFRICAN 1961-

Crocodile Tears II

2008

mild steel, acrylic and fools gold
height: 241cm, width: 92,5cm;
depth: 5cm

R70 000 - 100 000

LITERATURE

Brett Murray (2013) *Brett Murray*, Cape Town: Jacana Media, three similar examples from the series are illustrated on pages 184 and 185.

"With this group of artworks I have synthesised an optimistic vision of an African Renaissance with images of pomp and ceremony from the 16th and 17th century European High Renaissance, mocking our new elites' indulgences and their shameful indifference. I have attempted to expose political cant and sycophancy with the overriding question remaining: To own or to storm the Bastille?"¹

1. Brett Murray (2013) *Brett Murray*, Cape Town: Jacana Media, page 183.



234

Igshaan Adams

SOUTH AFRICA 1982 -

Cloud VIII

2019

wire, beads and mixed media
80 by 70 by 60cm

R150 000 - 200 000

EXHIBITED

Blank Projects, Cape Town, *The Head and the Hand (Group Show)*, 28 November 2019 to 18 January 2020.

235

Wim Botha

SOUTH AFRICAN 1974-

Prism 24 [Ecstatic], with glass installation

signed, dated '16 and numbered 1/5
bronze, wood, glass and dichroic
height: 65,5cm excluding base,
171,5cm including base; installation
size: variable
(18)

R350 000 - 550 000

PROVENANCE

Stevenson, Cape Town.
Private Collection.

EXHIBITED

Stevenson, Cape Town, *Wim Botha*,
13 October to 3 December 2016,
another cast from this edition
exhibited.
Norval Foundation, Cape Town,
Heliostat: Wim Botha, 29 September
2018 to 21 January 2019, another cast
from this edition with a similar glass
installation was exhibited.

LITERATURE

Robin Kirsten (ed) (2019) *Heliostat: Wim Botha*, Cape Town: Norval Foundation, another cast from this edition illustrated on pages 105 and in *Heliostat* installation views pages 112- 114 and the front cover of the catalogue.

Accompanied by a Stevenson Gallery certificate of authenticity signed by the artist.

The fractured bronze sculpture at the centre of this lot was first exhibited in Wim Botha's untitled 2016 solo exhibition in Cape Town. The exhibition featured several paintings, various discrete sculptures, of which this was one of eight in black, as well as a multi-part installation composed of elements in wood, bronze and treated glass. The splintered form of this lot reiterates a formal device Botha introduced in a 2015 exhibition, the centrepiece of which was a radically splintered version of Michelangelo's first Pietà. Botha creates the ruptured surface of his splintered bronzes by first modelling the works in polystyrene and then altering their proportions with a chainsaw and wire cutter. Botha used the same process to construct this bronze. Although not entirely legible, the iconography of this bronze refers to the Grecian myth of Leda and the Swan. Botha previously worked with this troubling classical legend, which mingles power, eroticism and sexual violation, in a 2005 work, a ceiling-hung version of Leda and the Swan, its composite parts made out of bone meal and epoxy resin.

After acquiring this bronze, the seller commissioned Botha to add the additional glass elements, which are coated with dichroic filters. The updated work retains its original integrity, albeit now encompassing references to the artist's interest in light and refraction. This interest was fully explored in the artist's 2018-19 mid-career survey exhibition at Norval Foundation. An edition of the present lot (in its updated form) featured in that exhibition's main work, *Studies for the Garden of Earthly Delights* (2018), an enormous, multi-part installation composed of an amalgam of historical works by the artist. Critic Tim Leibbrandt described the installation as "utterly gorgeous" and "a thorough encapsulation of everything that Botha has been working towards in recent years".¹

1. Tim Leibbrandt (2019) "Intrinsic Field: Wim Botha's Heliostat," *Artthrob*, February: <https://artthrob.co.za/2019/02/12/intrinsic-field-wim-bothas-heliostat/>





236

236

Turiya Magadlela

SOUTH AFRICAN 1978 -

Something about Red and Purple that screams Erotically Sexual Deprived, Umjuluko series, two

signed, dated 2021, and inscribed with the title on the stretcher
pantyhose on canvas with acrylic gel sealer
each: 99,5 by 100cm

R150 000 - 200 000

237

Jake Aikman

SOUTH AFRICAN 1978-

Benguela

signed and dated 2019 on the reverse
oil on linen
95 by 95cm

R100 000 - 150 000

The current lot was the original from which an edition of 60, 15 layer screenprints with the same title, were produced in collaboration with Goldmark Atelier, in the United Kingdom, in 2020. The title *Benguela* is "the ice-cold ocean current that flows northwards along the southwestern coast of Africa and where Jake divides his time between surfing and painting."¹

1. <https://www.goldmarkatelier.com/jake-aikmanprint-release/>, accessed on 27 August 2021.



237

LOTS 238-240
NO LOTS





Tuesday, 12 October 2021
Session 4 at 2pm

Modern, Post-War and Contemporary Art

Day Sale
Lots 241–320

Lot 243 Gladys Mgudlandlu, *Flowers in a Garden*

241

Hugo Naudé

SOUTH AFRICAN 1869-1941

Knysna Forest

inscribed with the artist's name
and a dedication on the reverse
oil on board

34 by 24cm

R60 000 - 80 000

PROVENANCE

The Late Chris Perold Collection.



242

Hugo Naudé

SOUTH AFRICAN 1869-1941

Grey Evening

signed; signed and inscribed
with the title on the reverse
oil on cardboard

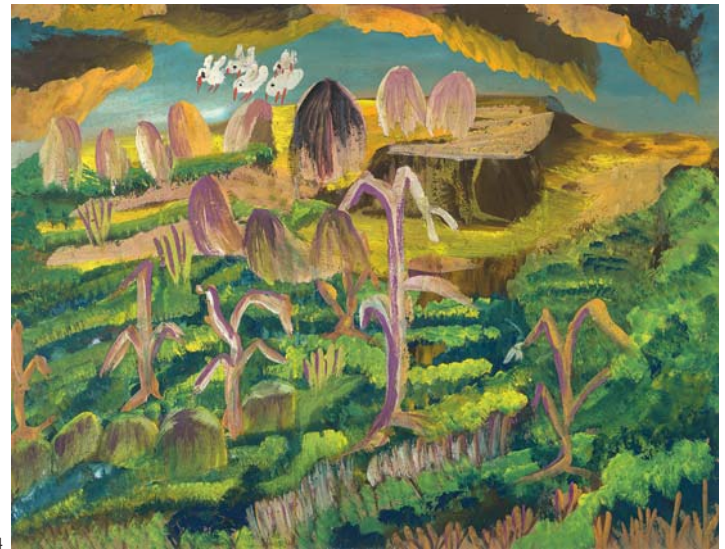
22 by 28,5cm

R40 000 - 60 000

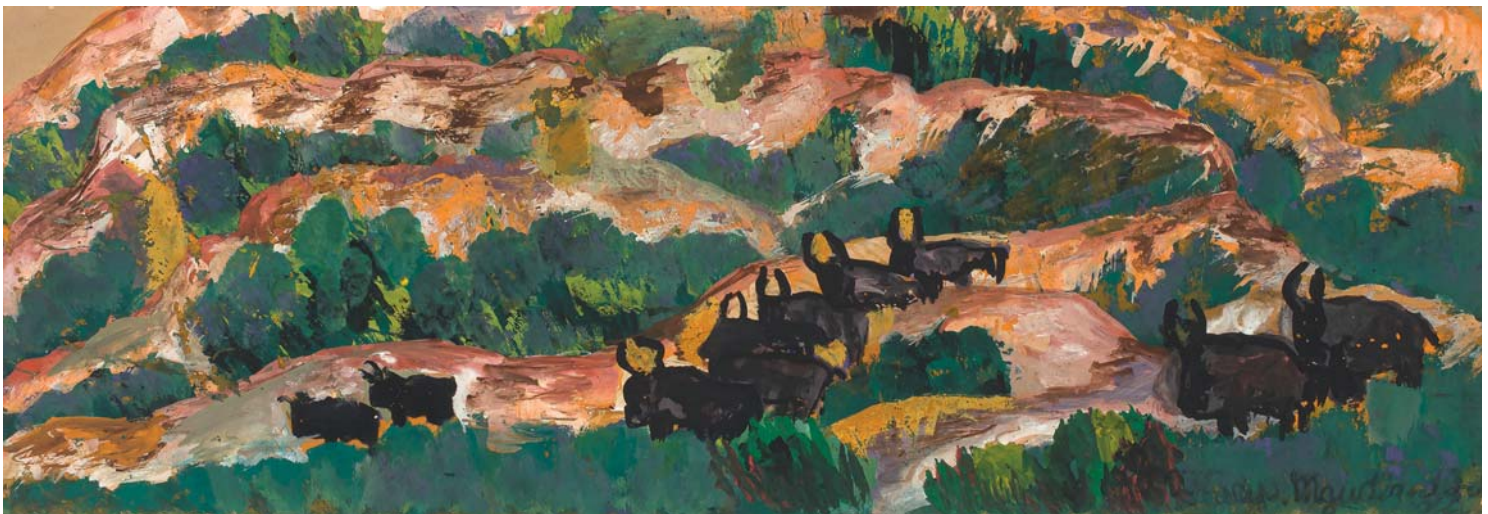




243



244



245

243

Gladys Mgudlandlu

SOUTH AFRICAN 1925-1979

Flowers in a Garden

signed and dated 5-1-61

watercolour on paper

54,5 by 73cm

R50 000 - 70 000

PROVENANCE

The Victor Holloway Collection.

244

Gladys Mgudlandlu

SOUTH AFRICAN 1925-1979

*Spring in Peddie Forests,
Viewed from Peak*

signed and inscribed with the title

on the reverse

watercolour and gouache on paper

47 by 61cm

R40 000 - 60 000

PROVENANCE

A gift from the artist to the current
owner, Christmas, 1963.

245

Gladys Mgudlandlu

SOUTH AFRICAN 1925-1979

Cattle in a Landscape

signed and indistinctly dated

gouache on board

25 by 72,5cm

R50 000 - 70 000

246

George Milwa Mnyaluza

Pemba

SOUTH AFRICAN 1912-2001

Seated Woman

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

watercolour on illustration board

image size: 34 by 24,5cm

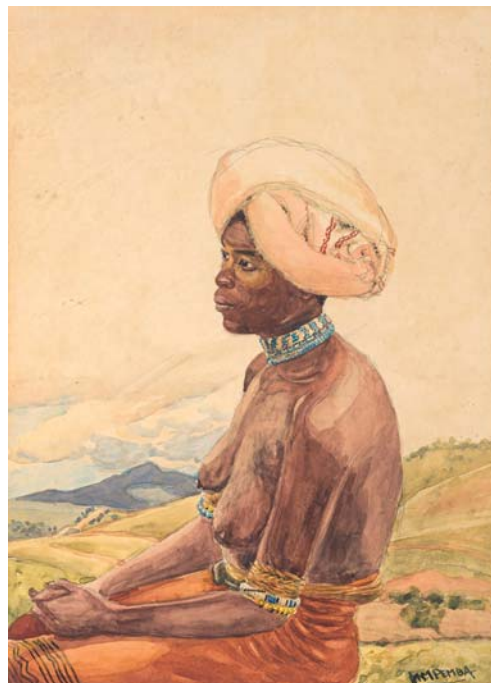
R80 000 - 120 000

PROVENANCE

The Heys Collection, Melrose House, Pretoria.

The Collier family, and thence by descent.

Melrose House was built in 1886 by prosperous Pretoria businessman George Jesse Heys. The house is now a public museum run by the Tswane district municipality.



246

© The George Pemba Trust | DALRO

247

George Milwa Mnyaluza

Pemba

SOUTH AFRICAN 1912-2001

Kneeling Figure

signed

oil on wooden roundel

diameter: 24cm

R80 000 - 120 000

LITERATURE

Angela Zehnder (2020) *New Insights, Technical Imaging of Paintings in Iziko South African National Gallery*, Cape Town: Iziko Museums of South Africa, two similar examples illustrated in colour on page 113.



247

© The George Pemba Trust | DALRO

248

Georgina Ormiston

SOUTH AFRICAN 1903-1967

The Skirmish

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

oil on board

64 by 74,5cm

R30 000 - 40 000



248



249

Julius Mfethe

SOUTH AFRICAN 1956-2008

isiXhosa Homestead with Family

nine pieces branded with the artist's initials
wood, thatch and glass
installation size: 97 by 63cm
(11)

R70 000 - 100 000

PROVENANCE

Meyerson Fine Art, 2008.
Private Collection.

There is surprisingly very little written about the work of Julius Mfethe in South African art history books and on exhibition surveys despite the extraordinary skill evident in his almost miniature naturalistic contemporary sculptures. Perhaps this can be attested to the unfortunate reality of many black practicing artists in the 1980s and 1990s whose work was sold in curio shops, furniture outlets, and on craft fairs instead

of through the Fine Art market where it rightfully belonged. A division that is now understood as particularly problematic in a post-apartheid context. For decades museums across the country (Wits Art Museum and Tatham Art Gallery, to name a few) have recognised Mfethe as an important South African artist and acquired his work for their collections. A widely respected art historian and Professor in the Visual Arts, Anitra Nettleton, argues that Mfethe should be regarded more as a key example in South African art history particularly for how he depicted the "contemporary life contexts of his community, not a romanticized vision of past primitivity."¹ Born in 1957, Julius Mfethe was an isiXhosa-speaker living and making art in an area of Port St. John's close to his home in Teteni location. During this time Mfethe was promoted by Gail Sink through her shop in Port St. John's. He sculpted a variety of subjects, from everyday scenes to tradition, mostly using white

stinkwood as a medium.² He had a unique style, making his work easily recognisable. This present lot is a prime example. It depicts an isiXhosa homestead, *ubuhlanti* (kraal) and the traditional cultural roles of the family represented by the formal traditional clothing worn by each figural piece. This type of clothing would not be worn in everyday life, but rather during cultural ceremonies. The woman wears an *iStufl* on her head symbolising her status as wife and mother. Her husband sits to her right-hand side to symbolise his role as protector and head of the household. Their daughter, indicated by the armpieces that match her mother's, prepares the meal.

1. Anitra Nettleton (2020) *Realism, Rurality and Modernity Samuel Makoanyane Julius Mfethe, Zolani Mapente in African Arts*, volume 53, number 2, page 72.
2. Warren Siebrits (2002) *Origins of Form: Sculpture and Artefacts from Southern Africa*, Johannesburg: Warren Siebrits Modern and Contemporary Art, unpaginated.



250

Kenneth Bakker

SOUTH AFRICAN 1926-1988

Spherical Forms No 10

signed and dated 70; inscribed with the artist's name, the title and 'Simonstown' on the reverse
mixed media
91 by 61cm

R45 000 - 55 000

251

Edoardo Villa

SOUTH AFRICAN 1915-2011

Portrait of a Girl

signed and dated 1944
bronze with a brown patina, on a
wooden base
height: 38cm excluding base,
46cm including base; width: 25,5cm;
depth: 24cm

R70 000 - 100 000

LITERATURE

Chris de Klerk and Gerard de Kamper
(2012) *Villa in Bronze*, Pretoria: The
University of Pretoria, the plaster cast
prepared for this bronze illustrated on
page 14.

"This is a portrait of the niece of Colonel
HF Prinsloo, the commander of the
Zonderwater POW Camp"

1. Chris de Klerk and Gerard de Kamper (2012)
Villa in Bronze, Pretoria: University of Pretoria,
page 14.

252

Herman van Nazareth

SOUTH AFRICAN 1936-

In Beweging

incised with the artist's signature
bronze with brown patina
height: 127cm

R80 000 - 120 000

LITERATURE

BOYI Gallery (2008) *Herman van
Nazareth*, China: BOYI Gallery, a similar
example illustrated on pages 54 and 55.
Piet Boyens (2011) *Herman van Nazareth*.
Beeldhouwer/Sculptor, Legeweg:
Striching Kunstboek, a similar example
illustrated on page 90.

253

Speelman Mahlangu

SOUTH AFRICAN 1958-2004

Two Figures

signed and numbered 2/9 and
impressed with the Ingwe foundry mark
bronze with a green patina
height: 56,5cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co, Cape Town,
22 February 2011, lot 577.

254

Speelman Mahlangu

SOUTH AFRICAN 1958-2004

Seated Figure

signed, numbered 7/9 and impressed
with the Bronze Age foundry mark
bronze with a brown patina
height: 50,5cm

R30 000 - 50 000

255

Edoardo Villa

SOUTH AFRICAN 1915-2011

Totem

signed and dated 2008
painted steel
height: 45cm

R35 000 - 50 000

PROVENANCE

Russell Kaplan Auctioneers,
Johannesburg, 4 August 2012, lot 85.

251



252



253



© The Estate of Speelman Mahlangu | DALRO

254



© The Estate of Speelman Mahlangu | DALRO

255



256

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Totemic Figure

signed, dated 67 and inscribed with the title on a label adhered to the reverse

incised and painted wood panel
186 by 10cm

R50 000 - 70 000

257

Cecily Sash

SOUTH AFRICAN 1924-2019

Abstract

signed and dated 60/74
oil on canvasboard
50 by 60cm

R80 000 - 120 000

PROVENANCE

Strauss & Co, Cape Town, 13 October 2014, lot 565.

258

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Composition from Passages Through an Alien Land

signed and dated 81
oil on board
30 by 40cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co, Cape Town, 1 June 2010, lot 776.
Strauss & Co, Cape Town, 14 March 2016, lot 404.
Johans Borman Fine Art, Cape Town.
Private Collection.

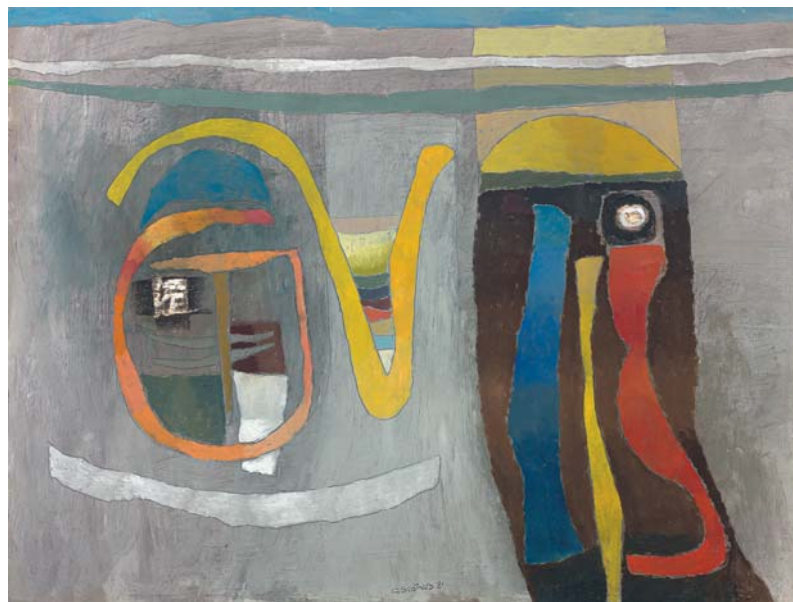


256

© The Estate of Cecil Skotnes | DALRO



257



258

© The Estate of Cecil Skotnes | DALRO

259

Avigdor Arikha

FRENCH/ISRAELI 1929-2010

Abstract Composition in Black and Gold

signed and indistinctly dated
oil on canvas
146,5 by 114,5cm

R40 000 - 60 000



259

260

Avigdor Arikha

FRENCH/ISRAELI 1929-2010

Abstract Composition in Pink, Red and White

signed and dated 68
oil on canvas
81 by 65cm

R30 000 - 50 000



260

261

Avigdor Arikha

FRENCH/ISRAELI 1929-2010

Immanence Perdue

signed and dated 68; signed, dated
and inscribed with the title on the
reverse
oil on board
65 by 108cm

R30 000 - 50 000



261

262

Douglas Portway

SOUTH AFRICAN 1922-1993

White Globe

1967

signed; inscribed with the artist's name, the title, and the date on a Johans Borman Gallery label on the reverse

oil on canvas

87,5 by 114,5cm

R80 000 - 120 000

PROVENANCE

Bonhams, London, 24 March 2010, lot 105.

Johans Borman Fine Art, Cape Town.

Private Collection.

PROVENANCE

Bonhams, London, 24 March 2010, lot 76.

Johans Borman Fine Art, Cape Town.

Private Collection.

Douglas Portway's *White Globe* (1967) and *Orange T* (1965), both seminal works, constitute milestones in the artist's career. The former is a brilliant synthesis of the abstract expressionist influences on his work, most notably by the Mexican artist, Rufino Tamayo, and the Chinese-French artist, Zao-Wou-Ki. Portway first encountered Tamayo's work on a study tour to the US sponsored by the Rockefeller Foundation in 1952 and, after he moved to Europe in 1957, he saw Zao-Wou-Ki's work in Paris and later in the UK in 1959. The latter work, *Orange T*, possibly done after Portway met Louis Maqhubela in 1967, is one of the first examples of Portway's work that bears scratchy, calligraphic forms and shapes (notably in the upper part of the picture plane), an artistic feature introduced to him by Maqhubela. Stick-like figures are also a feature of the work of Swiss-German artist, Paul Klee, an artist whose work both Portway and Maqhubela revered. Typical of Portway's work, both paintings centre on a focal point (the globe and the T in these two cases), a fulcrum around which swelling, cloud-like masses dissolve into voids of infinite nothingness.



262

263

Douglas Portway

SOUTH AFRICAN 1922-1993

Orange T

signed; dated 1965 and numbered No. 22 on the reverse; inscribed with the artist's name, the date, the title and the medium on a Johans Borman label adhered to the reverse

oil on canvas

89 by 116cm

R80 000 - 120 000



263

Artist Focus: Walter Meyer

Walter Meyer often said that he merely painted what was visually striking to him. He adopted a technique of using saturated colours, to interplay shadows and bright shimmering light, that translated any landscape, especially the remote and the rural, into vast vistas and poignantly captured a fleeting moment in time.

Insignificant trivialities, melancholic depictions of a bygone time of side-lined people, and deserted landscapes become haunting moments of emotion. It often recalls forgotten experiences and sometimes indelible impressions which leaves a mark on our psyche.

He often captured empty and lonely places in which he portrays the human

story of physical and mental struggle, of failed hopes and shattered dreams. It becomes an uncompromising rendering of human drama against the forces of nature.

His interest was in the "small moments of time" in life such as the wear and tear of time. He sought an inner truth in his work and strong emotional feelings often

dictated his subject matter.

A hallmark of Meyer's work is his exceptional brushwork. Often referred to as the 'Van Gogh of his time', the paintbrush is his vehicle for the brilliance of his mark-making and creates a sense of wonderment.

Amanda Botha



264

Walter Meyer

SOUTH AFRICAN 1965-2017

Frans

signed with the artist's initials, dated 84 and inscribed with the title oil on canvas
99 by 99,5cm

R40 000 - 60 000

PROVENANCE

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

Frans was the artist's brother and is depicted numerous times in Meyer's work. In the present lot he is presented as a young man.



265

Walter Meyer

SOUTH AFRICAN 1965-2017

Its Only

signed with the artist's initials, dated 84 and inscribed with the title oil on canvas
99,5 by 99,5cm

R40 000 - 60 000

PROVENANCE

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

The artist was the recipient of the New Signatures painting award in 1984.

266

Walter Meyer

SOUTH AFRICAN 1965-2017

Near Pretoria

signed with the artist's initials;
inscribed with the title on the reverse
oil on canvas
38 by 53,5cm

R40 000 - 60 000

266



267



In 2009, after a visit to the artists parents,
near Pretoria, Meyer painted this
landscape.

267

Walter Meyer

SOUTH AFRICAN 1965-2017

Landscape with Thorn Trees

signed with the artist's initials and
dated 99
oil on canvas
38 by 48cm

R40 000 - 60 000

268



269



The present lot depicts a scene near
the Kalahari Desert, painted in 1999.

268

Walter Meyer

SOUTH AFRICAN 1965-2017

Star of the West

signed with the artist's initials and
dated 94; inscribed with the title
on the stretcher
oil on canvas
48 by 58,5cm

R40 000 - 60 000**PROVENANCE**

Everard Read Gallery, Cape Town.
Private Collection.

The *Star of the West* is regarded as the oldest operating bar in Kimberley and dates from the 1870s and catered for workers in the Kimberley mines. Named after a famous steamship built for Cornelius Vanderbilt, launched in 1852 in New York that played a role in the America Civil War. It is a replica of the *Star of the West* in Port Fairy, Melbourne which was built in the Georgian style in 1856 by John Taylor, a hotel entrepreneur. When Meyer painted this scene, he lived in Schmidtsdrift, near Kimberley.

269

Walter Meyer

SOUTH AFRICAN 1965-2017

Distrik Bethulie

signed with the artist's initials;
inscribed with the title on the reverse
oil on canvas
58,5 by 74cm

R50 000 - 70 000

Bethulie, meaning chosen by God, is a small cattle farming town in the Free State, in the region known as Xhariep. It started as a mission station in 1829. Walter Meyer lived in Bethulie from 1995 to 1999.

270

Terence McCaw

SOUTH AFRICAN 1913-1978

Tokai Manor House

signed
oil on board
59 by 74cm

R50 000 - 70 000

PROVENANCE

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



271

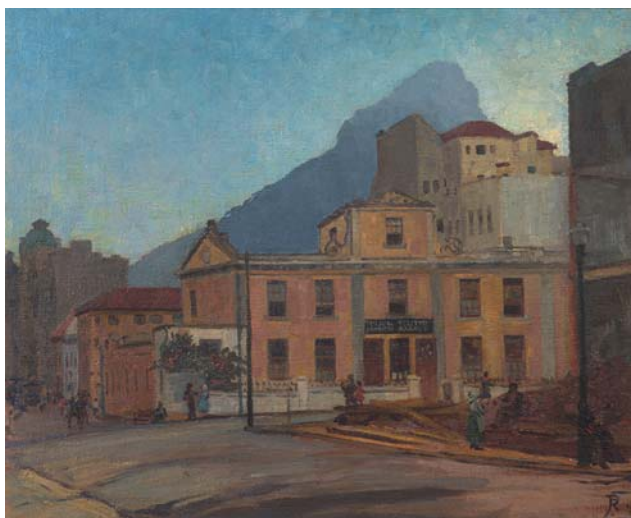
Ruth Prowse

SOUTH AFRICAN 1883-1967

Wale Street

signed with the artist's monogram
and dated '31
oil on canvas
48,5 by 59,5cm

R30 000 - 50 000



272

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

A Cape Street

signed
oil on canvas laid down on board
39 by 49,5cm

R40 000 - 60 000



273

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Die Laan, Stellenbosch

impressed with the executor's
facsimile stamp
charcoal and white chalk on paper
37,5 by 51cm

R50 000 - 70 000



274

David Botha

SOUTH AFRICAN 1921-1995

A Rainy Street

signed and dated '85
oil on canvas laid down on board
28,5 by 34,5cm

R30 000 - 50 000



275

David Botha

SOUTH AFRICAN 1921-1995

Wet Street, Paarl

signed and dated 89
oil on canvas laid down on board
29 by 34cm

R40 000 - 60 000



276

Tinus de Jongh

SOUTH AFRICAN 1885-1942

Landscape in Holland

signed; inscribed with the title on the reverse of the frame
oil on canvas
67,5 by 83,5cm

R70 000 - 100 000

PROVENANCE

Everard Read, Johannesburg.
The Eric Heilbronner Collection.
Private Collection.



277

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Roadway in a Mountainous Landscape

signed and dated '47
oil on board
55 by 85,5cm

R40 000 - 60 000



278

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Landscape with Trees

signed and dated 1996
oil on canvas laid down on board
31 by 48,5cm

R80 000 - 120 000

PROVENANCE

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

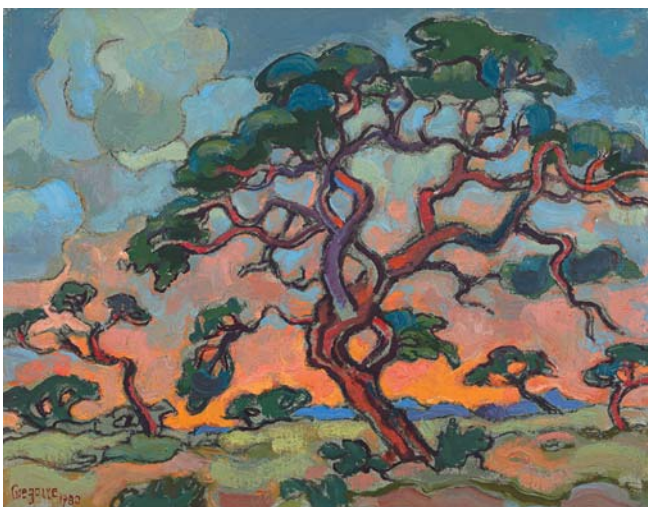




279



280



281



282

279

Conrad Theys

SOUTH AFRICAN 1940-

Swartland Bloekom

signed and dated 1988; signed, dated, and inscribed with the title on the reverse
oil on canvas
50 by 60,5cm

R35 000 - 50 000

280

Conrad Theys

SOUTH AFRICAN 1940-

Houses with Stone Pines

signed and dated 1981
oil on canvas
37,5 by 45,5cm

R50 000 - 70 000

281

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Trees in a Landscape

signed and dated 1980
oil on canvas laid down on board
35 by 45cm

R100 000 - 150 000

PROVENANCE

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

282

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Two Trees and Cottages in the Background

signed and dated 1990
oil on board
35 by 45cm

R80 000 - 120 000

PROVENANCE

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



283



284



285

283

Nita Spilhaus

GERMAN/SOUTH AFRICAN 1878-1967

Looking Down Camps Bay

signed with the artist's initials;
signed and inscribed with the title
on the reverse
oil on card
28 by 33cm

R60 000 - 80 000

284

Antoine Bouvard

FRENCH 1870-1956

A Venetian Canal

signed
oil on canvas
45 by 54cm

R45 000 - 60 000

PROVENANCE

5th Avenue Auctioneers,
Johannesburg, 10 December 2019,
lot 300.

285

Maud Sumner

SOUTH AFRICAN 1902-1985

Coastal Landscape

signed
oil on canvas
49,5 by 90cm

R70 000 - 100 000



286



287



288



289

286

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Santorini, Greece

signed
oil on canvas
64 by 80cm

R30 000 - 50 000

287

Paul du Toit

SOUTH AFRICAN 1922-1986

Kaapse Landskap

signed; inscribed with the artist's
name and the title on a Strydom
Gallery label adhered to the reverse
oil on canvas
55,5 by 71cm

R40 000 - 60 000

PROVENANCE

Strydom Gallery, George.
Private Collection.

288

Paul du Toit

SOUTH AFRICAN 1922-1986

Stream in a Forest

signed and dated '51
oil on canvas laid down on board
43 by 45cm

R40 000 - 60 000

289

Paul du Toit

SOUTH AFRICAN 1922-1986

Landscape through the Bushveld

signed and dated '59
oil on canvas
40,5 by 55,5cm

R40 000 - 60 000

290

Jean Welz

SOUTH AFRICAN 1900-1975

Ice Cream Soda

signed; inscribed with the artist's name and 'Worcester, Cape' and that of his last born son, Hannes, and dated July 1977 on the reverse; inscribed with the title on a South African National Gallery exhibition label adhered to the reverse
oil on board
67,5 by 42cm

R40 000 - 60 000

PROVENANCE

The Wilbur Smith Collection.

EXHIBITED

South African National Gallery, Cape Town, *Jean Welz Retrospective*, 1970, catalogue number 101.



291

Jean Welz

SOUTH AFRICAN 1900-1975

Sleeping Nude

signed and dated Nov 64
pastel on paper
37 by 55cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape Town, 15 October 2002, lot 438.



292

Cecil Higgs

SOUTH AFRICAN 1898-1986

Composition, Onrust

signed and dated 40, inscribed with the artist's name and the title on South African National Gallery and Pretoria Art Museum labels adhered to the reverse

oil on canvas

51 by 61 cm

R60 000 - 80 000

PROVENANCE

The Victor Holloway Collection.

EXHIBITED

South African National Gallery, Cape Town, *New Group/Nuwe Groep 1938-1954*, June 1988.

South African National Gallery, Cape Town, *Prestige Retrospective Exhibition*, catalogue number 11, 1975.

William Humphreys Art Gallery, *Prestige Retrospective Exhibition*, catalogue number 11, 1975.

Durban Art Gallery, *Prestige Retrospective Exhibition*, catalogue number 11, 1975.

Pretoria Art Museum, *Prestige Retrospective Exhibition*, catalogue number 11, 1975.

LITERATURE

A C Bouman (1955) *Painters of South Africa*, Cape Town, Pretoria and Amsterdam: Haum J H de Bussy, illustrated in black and white on page 110.

Victor Holloway (1974) *Cecil Higgs*, Cape Town: Struik Publishers, illustrated in colour on the dust jacket and as figure 32 on page 52.

Esmé Berman (1975) *The Story of South African Painting*, Cape Town: A A Balkema, illustrated in black and white on page 95.

Murray Schoonraad (1988) *New Group/Nuwe Groep 1938-1954*, Cape Town: South African National Gallery, illustrated in colour as figure 18 and on the front cover.

Esmé Berman (1996) *Art and Artists of South Africa*, Cape Town: National Book Printers, illustrated in black and white on page 214 with the title *Woman Reading, Onrust*.



292

293

Cecil Higgs

SOUTH AFRICAN 1898-1986

Woman in a Red Dress

inscribed with the artist's name, the title and exhibition details on a South African National Gallery label adhered to the reverse

oil on canvas

50 by 37,5 cm

R40 000 - 60 000

PROVENANCE

The Wolpe Gallery.

The Victor Holloway Collection.

EXHIBITED

South African National Gallery, Cape Town, *Cecil Higgs Retrospective Exhibition (80th Birthday)*, 1980.



293



294

294

Diederick During

SOUTH AFRICAN 1917-1991

Figures in a Village

signed
acrylic on card
62 by 43cm

R30 000 - 40 000

295

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

A Woman with a Bowl of Fruit

signed with the artist's initials
and dated 02
oil on canvas
109 by 59cm

R100 000 - 150 000

PROVENANCE

Johans Borman Fine Art, Cape Town.
Private Collection.



295

296

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Intimacy

signed with the artist's initials and
dated 06; inscribed with the artist's
name, the date and the title on the
reverse; inscribed with the artist's
name, the date, the medium and the
title on a Johans Borman Fine Art
label adhered to the reverse
oil on canvas
99 by 59cm

R90 000 - 120 000

PROVENANCE

Johans Borman Fine Art, Cape Town.
Private Collection.



296



297

297

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Ouma in Hawston

signed
oil on canvas
81 by 63cm

R50 000 - 70 000

PROVENANCE

Stephan Welz & Co, Cape Town,
27 May 2008, lot 580.



298

298

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Day's Catch - Mozambique

signed and dated 06; inscribed with
the artist's name, the date and the
title on the reverse
oil on canvas
89 by 69cm

R90 000 - 120 000

PROVENANCE

Johans Borman Fine Art, Cape Town.
Private Collection.



299

299

Terence McCaw

SOUTH AFRICAN 1913-1978

The Sailor

signed and indistinctly dated
oil on canvas laid down on board
60 by 49,5cm

R35 000 - 50 000



300

300

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Still Life with Oriental Objects

signed
oil on canvasboard
49,5 by 39cm

R35 000 - 50 000

PROVENANCE

Acquired from the artist by the current owner.

301

Larry Scully

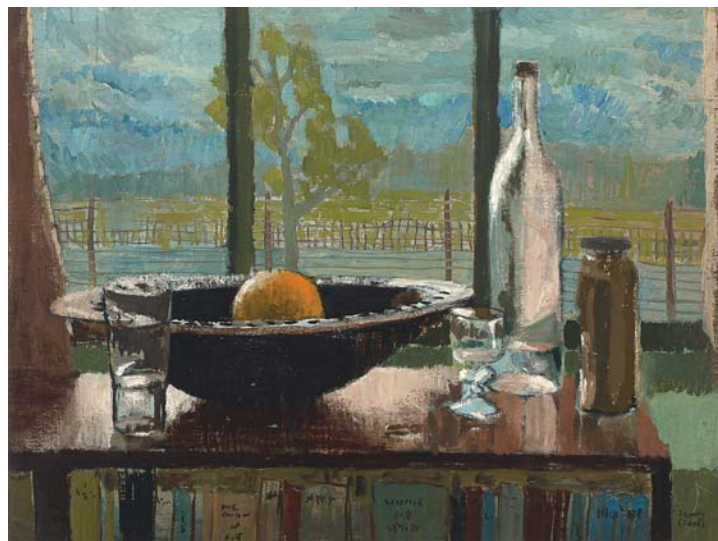
SOUTH AFRICAN 1922-2002

Still Life with Orange, Glasses and Bottles

signed and dated 2000
oil on canvas laid down on board
44 by 60cm

R40 000 - 60 000

Although this work was originally unsigned, the current owner brought it to the artist in 2000, when he signed and dated it.



301

302

Conrad Theys

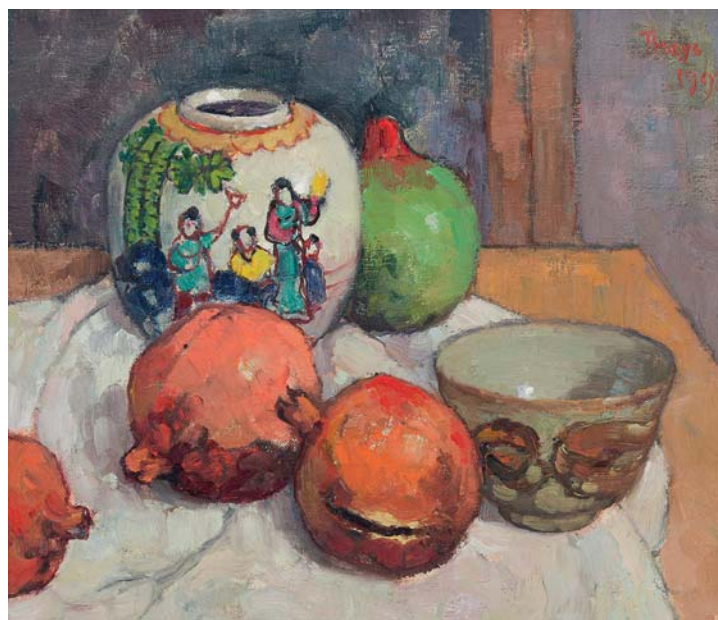
SOUTH AFRICAN 1940-

Still Life with Chinese Ginger Jar

signed and dated 1992; inscribed with the artist's name, the date, the title and a dedication on the reverse; inscribed with the artist's name, the date, the title and the medium on an exhibition label adhered to the reverse

oil on canvas
30 by 35cm

R40 000 - 60 000



302



303

303
Alexander Rose-Innes
 SOUTH AFRICAN 1915-1996

Nasturtiums in a Vase

signed
 oil on canvasboard
 49,5 by 39,5cm

R35 000 - 50 000

PROVENANCE

Acquired from the artist by the
 current owner.

304
Follower of Jan van Huysum
 DUTCH 18TH CENTURY

*Still Life of Flowers in a Vase
 on a Table*

oil on canvas
 99 by 68cm

R80 000 - 120 000



304

305
François Krige
 SOUTH AFRICAN 1913-1994

Petunias and Zinnias

signed
 oil on canvas
 39 by 45,5cm

R70 000 - 90 000



305



306

306

Esias Bosch

SOUTH AFRICAN 1923-2010

Three Guinea Fowl

blue, green, pink, aubergine and
gold lustre glazed tile
43,5 by 34cm

R50 000 - 70 000

307

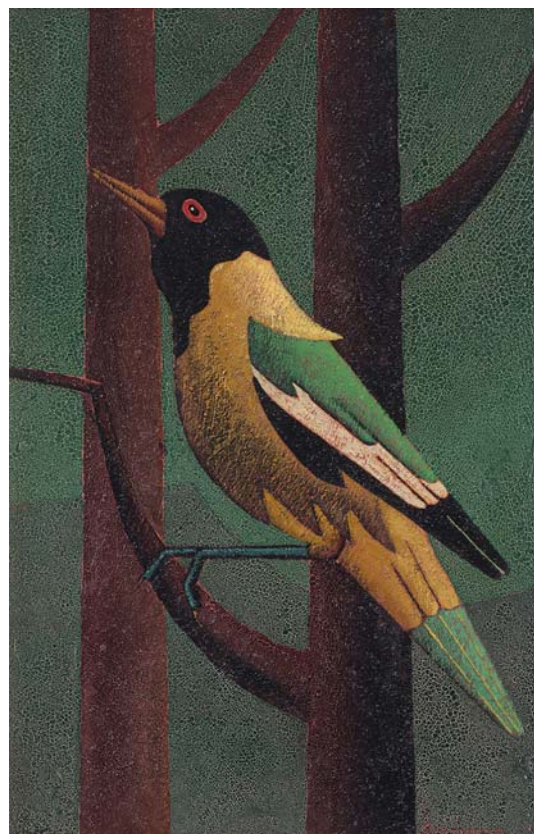
Diederick During

SOUTH AFRICAN 1917-1991

Black-Headed Oriole

signed
oil on board
40 by 25,5cm

R20 000 - 30 000



307

308

Keith Joubert

SOUTH AFRICAN 1948-2013

Chacma Baboon on Lookout

signed and dated '95
oil on canvas
100 by 74cm

R30 000 - 40 000

PROVENANCE

The Wilbur Smith Collection.



308



309



310



311

309

Edward Wolfe

SOUTH AFRICAN 1897-1982

Still Life Composition, tray

oil on panel
30,5 by 44 by 5cm

R70 000 - 90 000

PROVENANCE

Hans Niehaus, Cape Town.
The Ben and Cecilia Jaffe Collection.
Private Collection.
Strauss & Co, Cape Town, 10 May
2020, lot 487.

310

Idelle Weber

AMERICAN 1932-

Garden, Westbury Series

signed and dated '83; inscribed with
the artist's name and the series name
on the reverse
oil on canvas
78,5 by 101,5cm

R30 000 - 50 000

311

Gail Catlin

SOUTH AFRICAN 1948-

The Tree

2020
signed
reverse Perspex painting
100 by 115cm

R45 000 - 60 000

LOTS 312-320
NO LOTS





Tuesday, 12 October 2021
Session 5 at 6pm

Modern and Post-War Art

Evening Sale
Lots 321–383

Lot 350 Jacob Hendrik Pierneef, *Legogote, Oos Transvaal* (detail)

Artists' Focus: Claude Bouscharain and Erik Laubscher

Strauss & Co pays tribute to Claude Bouscharain and Erik Laubscher.

This auction showcases eight examples of these artists' work. Spanning five decades, we hope to elaborate on their extraordinary entwined creative journey.

Claude Bouscharain and Erik Laubscher met in Paris in 1950. Bouscharain had returned to Paris that year after spending four years in New York, enrolled at the Art Students League. There Bouscharain elected to study under Morris Kantor, who taught the importance of composition and good draftsmanship. Laubscher had decided to move his studies to Paris after two years in London studying under portrait artist Frank Slater and at the Anglo-French Art Centre. Fortuitously, both had chosen to study at the *Académie de Montmartre* where the creative influence of Fernand Léger, principal from 1947, dominated. While neither chose to emulate Léger during their time at the *Académie*, his later imprint in their work can be traced through well-known quotes:

"Composition takes precedence over all else. To obtain their maximum expressiveness, lines, forms and colour must be employed with the utmost possible logic..." and

"Search for a state of organized intensity... I group contrary values together... between those two kinds of relationships, which are eternal subjects for painting, I look for a relationship of intensity."

Despite their cultural differences, the two formed a romantic relationship which was to prove pivotal in their approach to their burgeoning artistic careers. In June 1951 Laubscher returned to South Africa and settled in Cape Town. Bouscharain followed in September that year and they were married the day after she arrived.

In 1952 Laubscher made headlines when it became known that he ground his own pigments. See Lots 322 and 323, with notes on page 132, both works painted in the same year.

By 1953, Laubscher formally joined the New Group and took over the Director's position at the Contemporary School of

Art (originally named the Continental School of Art). After several changes of address, the Laubschers, now a family of three, moved into 6 Cheviot Place, Green Point. The young family shared the home with a revolving door of housemates (including Jan Rabie and Marjorie Wallace). It wasn't until 1968/69 that Laubscher was able to purchase the house. Cheviot Place became known as an artistic hub where artists, poets and writers would meet informally to discuss the arts while raging against the dictates of a conservative Nationalist government. Bouscharain spent the early years raising the couple's children and painting when she could, while Laubscher focused on balancing his role as Director and developing his reputation as a contemporary artist. Laubscher found the running of the school exciting but, despite its many successes, it did not provide him and his family with sufficient financial support.

In 1955, when an opportunity arose to become a 'colour consultant' for Plascon Paints, he accepted the job. This offered

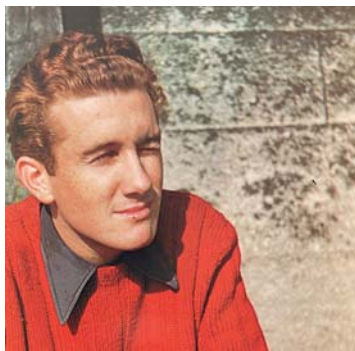
Laubscher a steady income and the freedom to travel and express himself, releasing him from the restrictions of painting for the commercial market.

Despite her busy family responsibilities, in September 1959 Claude exhibited at the *Under 40s Exhibition* at the South African Association of Arts, also mounting a solo show in the same space. She exhibited in group shows and, in 1963, she and Erik showed together at the Lidchi Gallery in Johannesburg.

In 1966 Laubscher was awarded the Carnegie Grant and the pair travelled to America. This proved a turning point in their respective artistic development as both artists made a shift from oil to acrylic, presenting new stylistic possibilities.

The influence of the Precisionist-style of the 1930s and 1940s combined with the hard-edge abstraction dominant in America at this time, is evident in lot 324, Bouscharain's *Adam and Eve Expelled from the Garden of Eden*.

1. Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, pages 22 to 23.



Erik Laubscher, Paris, Winter 1951



Erik and Claude at an exhibition opening 1952



Claude in her studio at Cheviot Place, circa 1998/9



Family photo, Clifton, Cape Town, 1963



Contemporary School of Art Exhibition Poster



Erik, Jan Rabie and Marjorie Wallace at Cheviot Place

321

Claude Bouscharain

SOUTH AFRICAN 1922–2020

'To The Morning'

signed; dated Oct 81 and inscribed with the title and the medium on the reverse

acrylic on canvas

88,5 by 130cm

R50 000 - 70 000

'To the Morning' by Claude Bouscharain presents the viewer with a couple, possibly the artist and her artist husband, Erik Laubscher, toasting the start of the next day, glasses of red wine raised. They are partially submerged in what could be a rock pool¹ with a magnificent mountain providing a dramatic backdrop to the composition. The mountain is inseparable from the reflections which repeat its sharp angles and dark shapes, thus becoming a visual device which serves to frame the foreground rather than presenting as a subject independent of the whole.

Bouscharain's adoption of the Precisionist painting style² can be attributed to her years spent in New York after World War Two. There she saw the work of Niles Spencer and his American contemporaries who were exhibited at the Whitney Museum in the annual exhibition of Contemporary American Art in 1948 and 1949. In 1966 Bouscharain and Laubscher travelled together to New York after Laubscher was awarded the Carnegie Grant.³ Their return to Cape Town saw them change to the use of acrylic paint in their respective work, both employing a more linear style; Bouscharain built on her earlier works which evoke a certain magic realism⁴ but rather than the darker palette of the 1950s, the 1960s ushered in a light, previously missing, while Laubscher expanded his immersion in the landscape which had become the primary focus of his work from the beginning of the 1960s.

Phillippa Duncan

1. Erik and Claude enjoyed many camping trips with their circle of friends who included Stanley Pinker, Marthinus La Grange, Marjorie Wallace, Helmut Starcke and their respective spouses.
2. It was her use of the precisionist-style of painting in the 60s and 70s that provided the focus for Bruce Arnott in his 1977 publication on Bouscharain. The use of the term hard-edge ignores her subject matter which more closely aligns with Precisionism.
3. The Whitney Museum in New York sponsored a touring exhibition of Spencer's works which ran from mid-1965 to mid-1966. It is likely that Bouscharain and Laubscher saw this show as the final stop was in Rhode Island at the RISD Museum. This dovetailed with their trip to New York.
4. This can be attributed to her psychology studies.



322

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with Fruit and a Blue Jug

signed and dated 52

oil on canvas

54,5 by 54,5cm

R600 000 - 800 000

PROVENANCE

Wolpe Gallery, Cape Town.

Private Collection.

Strauss & Co, Cape Town, 10 May 2020, lot 626.



323

Erik Laubscher

SOUTH AFRICAN 1927–2013

***Still Life with Papaya, recto;*
*Still Life with Lemons, verso***

signed and dated 52; inscribed with the artist's name and the title on a Pretoria Art Museum label on the reverse

oil on canvas

70,5 by 91 cm

R1 400 000 - 1 600 000

LITERATURE

Hans Fransen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, illustrated on page 49 in the background of a photograph of the artist with Paul du Toit (figure 1).

Erik Laubscher's paintings from the 1950s mark a distinctive phase in his early biography. Notwithstanding their formal distinctiveness within his larger corpus of mostly landscape paintings, his 'School of Paris' still lifes are greatly prized by collectors. Laubscher synthesised the various influences of his French education in the 1940s: Leger's monumental forms, Braque's flattened planarity, Picasso's cubist innovations and Matisse's opulent colouration and clearly delineated forms.

While in Paris Laubscher fell strongly under the influence of Bernard Buffet, a key figure in the voguish 'miserabilist' school of French expressionist painting. Lot 323 is revealing of Laubscher's infatuation with Buffet, both in his choice of subject (a still life with pears in the recto composition) and sense of colour (notably the greys and diminished greens). These elements also visible in lot 322. Laubscher's brand of new realism was, however, never as graphic or reduced as that of Buffet, whose early post-war works displayed an existential barrenness that Laubscher never aspired to. The abundant colour on the right of the picture plane, notably figured in the yellow jug, is a marker of an internal optimism that Laubscher fully revealed in his mature landscape pieces, as can also be seen in lots 326, 327 and 328.



recto



verso



Figure 1

Laubscher approached his compositions with *jouissance* and vigour. This is evident in his *sgraffito* detailing of the pitted interior of the papaya in the recto composition, which features knotted lines scratched into the black paint, as well as the composition with lemons, grapes and pears on the verso. This cubist rendering, with its breezily detailed white cloth, is far more crowded than the gracefully achieved recto composition. It is nonetheless revealing of Laubscher's influences and evolution. Writing in the catalogue accompanying Laubscher's 1994 retrospective at the

University of Stellenbosch Museum, director Muller Ballot noted that the painter's works from the 1950s prepared the way for what became hallmarks of his practice: the 'responsible simplification' of forms, expressive use of colour and 'imaginative absorption' of the essential characteristics of whatever he painted.¹

Laubscher's contemporary style of painting made an immediate impact when he first exhibited it in Cape Town. Writing in 1952, Walter Battiss described his work as "compelling", adding that Laubscher's ability to "paint big canvases with satisfying assurance" represented

"a challenge to stale ideas in the Cape".² Matthys Bokhorst, who later became director of the South African National Gallery, commended Laubscher's still lifes for their "stylised realism with strong cubistic elements".³

1. Muller Ballot (1994) *Erik Laubscher*, Stellenbosch: University of Stellenbosch, page 8.

2. Walter Battiss (1952) *New Art and Old Art in South Africa* in *The Studio*, Volume 144, page 70.

3. Matthys Bokhorst (1955) *Exhibition by Erik Laubscher* in *Cape Times*, 24 September.

324

Claude Bouscharain

SOUTH AFRICAN 1922–2020

Adam and Eve Expelled from the Garden of Eden

signed and dated 68; dated 69 on the reverse and inscribed with the title on the stretcher
acrylic on canvas
66,5 by 77,5cm

R40 000 - 60 000**LITERATURE**

Bruce Arnott (1977) *Claude Bouscharain*, Cape Town: Struik Publishers, illustrated on page 58, figure 39.

In Bruce Arnott's monograph on Bouscharain, he describes *Adam and Eve Expelled from the Garden of Eden* as "an individual version of a traditional theme. Here the supreme nakedness of Adam and Eve signifies 'guilt'. But that Claude's own view of the Fall is forgiving is revealed in the sense of innocence and vulnerability, of pathos, expressed by the two alienated beings. This sympathy reaches back to the artist's adolescence:

When I was being prepared for confirmation, my minister, a man I liked and respected, became worried by my rebellious attitude. I just could not understand or accept the idea of original sin. I felt neither sinful, nor guilty, nor ashamed. Probably I had enough fears, inhibitions and frustrations of my own, without a guilt I had to imagine.

So the rational humanist in Claude declines to censure Adam and Eve; also, she prefers to invent her own mysteries..."¹

1. Bruce Arnott (1977) *Claude Bouscharain*, Cape Town: Struik, pages 19 and 20.



324



325

325

Erik Laubscher

SOUTH AFRICAN 1927–2013

Old Quay 4 Jetty, Waterfront, Cape Town

signed and dated '91; signed, dated, and inscribed with the title on the reverse and on the stretcher
oil on canvas
110 by 100cm

R350 000 - 500 000



326

In 1971 Laubscher founded the Ruth Prowse School of Art which he ran for twenty-five years. It was the only non-discriminating art centre in South Africa.

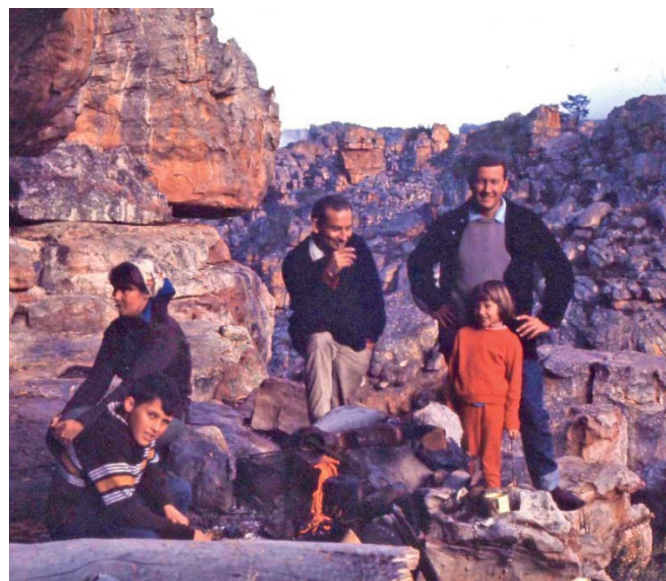
From the late 1970s Laubscher's landscape works shifted from abstraction to a more representational style of painting. In lot 325, a rare example of a harbour scene from 1991, *Old Quay 4 Jetty, Waterfront, Cape Town*, Laubscher's portrayal of the subject is immediately recognisable. While including elements of abstraction in his treatment of the jetty, painterly mark-making is used in the water and sky, lending a sense of movement to the work. The derelict building on the far left in the background is reminiscent of a recurring subject in Bouscharain's paintings – unfinished buildings in varying stages of construction or demolition.

It is also interesting to note that, even though Laubscher lived close to the harbour and the sea, these subjects rarely appear

in his work. He is more intrigued by inland areas, such as the Swartland, Kouebokkeveld, Namibia, Overberg, and, the Karoo. This later period in his career, titled 'Mastery' by Hans Fransen,³ is shown in lots 326 to 328.

The Erik Laubscher and Claude Bouscharain Foundation will launch in Cape Town early in 2022. The mandate for the Foundation is to build on the wishes of Laubscher in the establishment of a space where the lives and work of these two important artists can be celebrated together. Projects will include the full digitisation of the archive, a Catalogue Raisonné and exhibitions. The Foundation wishes to encourage contemporary dialogue around Laubscher and Bouscharain, placing them correctly within the timeline and trajectory of twentieth century South African art histories.

3. Hans Fransen (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery, page 214.



Marjorie Wallace, Pierre Laubscher, Paul du Toit, Erik Laubscher and Francesca Laubscher, Cederberg

326

Erik Laubscher

SOUTH AFRICAN 1927-2013

Dorre Landskap - Klein Karoo

signed and dated 98/01; signed
dated 1998/2000, inscribed with the
title and a dedication on the reverse
oil on canvas
110 by 157cm

R350 000 - 500 000**EXHIBITED**

SMAC Art Gallery, Stellenbosch,
*Erik Laubscher: A Major Retrospective
Exhibition*, 5 December 2009 to
25 February 2010.

LITERATURE

Hans Fransen (2009) *Erik Laubscher:
A Life in Art*, Stellenbosch: SMAC Art
Gallery, illustrated on page 224
and 225.

327

Erik Laubscher

SOUTH AFRICAN 1927-2013

Storm Clouds near Prince Albert

signed and dated 99; signed, dated
and inscribed with the title on the
reverse
oil on canvas
80 by 114cm

R300 000 - 400 000**EXHIBITED**

SMAC Art Gallery, Stellenbosch,
*Erik Laubscher: A Major Retrospective
Exhibition*, 5 December 2009 to
25 February 2010.

LITERATURE

Hans Fransen (2009) *Erik Laubscher:
A Life in Art*, Stellenbosch: SMAC Art
Gallery, illustrated on pages 240
and 241.

328

Erik Laubscher

SOUTH AFRICAN 1927-2013

Summer Dawn near Laingsburg

signed twice and dated 2002 and 02;
inscribed with the artist's name, the
date and the title on the reverse
oil on canvas
71 by 98cm

R160 000 - 200 000

327



328

329

Christo Coetzee

SOUTH AFRICAN 1929-2000

Bride in Pink

signed and dated 97; signed, dated
and inscribed with the title on the
reverse

enamel on board

121 by 121cm

R150 000 - 200 000



330

Christo Coetzee

SOUTH AFRICAN 1929-2000

Woman with Pearl Necklace

signed and dated 1993

enamel on board

120 by 120cm

R80 000 - 120 000





© The Estate of Stanley Pinker | DALRO

331

Stanley Pinker

SOUTH AFRICAN 1924-2012

Me and You and a Dog Named Boo

signed and dated 84
oil on canvas in artist's frame
120,5 by 151,5cm

R1 500 000 - 2 000 000

PROVENANCE

The Late Stuart and Anita Saunders
Collection.

LITERATURE

Lucy Alexander and Evelyn Cohen (1990),
*150 South African Paintings Past and
Present*, Cape Town: Struikhof Publishers,
illustrated in colour on page 116, plate 92.
Michael Stevenson (2004) *Stanley Pinker*,
Cape Town: Michael Stevenson, illustrated
in colour on page 62, figure 43.

'I had seen an image of these two elderly
figures in the mid-1980s in, I think, a
French magazine, and I was very taken
with it. In fact, the whole painting
revolves around these two figures in

their old age. I have placed a baboon
on the woman's lap; white, so that it
is included in the overall shape of the
woman. Similarly with the man and the
dog Boo, who is sitting on his lap. Boo is
based on a little fox terrier we had many
years ago whose markings I liked. As with
all my paintings, the issues of line, shape
and colour determine the composition,
and hence a black dot on Boo functions
as a dark riveting shape which separates
the two white figures. The woman sits
holding a green-lined parasol, waiting
for the storm, so to speak – there is
a streak of lightning in the sky. The
various objects, figures and insects
which surround the couple amplify the
tension in the situation. The locust – a

symbol of death or destruction – rests
on the woman's shoulder. A gold bar
signifies the folly of placing all our faith in
bullion and forgetting all else. The bricks
supporting the bar are suggestive of a
wide rift between the precious and the
functional. The ominous figure dressed
in black and the harpy are symbols of
death, part of the waiting process. In the
bleak landscape a tiny cactus blooms
and a snake is curled in the foreground.
On the horizon is a typical farm gate
which leads nowhere other than further
into the bland landscape with its grey
sky.'

1. Stanley Pinker in Michael Stevenson
(2004) *Stanley Pinker*, Cape Town: Michael
Stevenson, page 62.

332

Maud Sumner

SOUTH AFRICAN 1902-1985

Aerial View of Clouds

signed

oil on canvas

59 by 124cm

R150 000 - 200 000



333

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Mountain Landscape with
Cumulus Clouds*

signed and dated 42

oil on canvas

34,5 by 44,5cm

R400 000 - 600 000

PROVENANCE

Acquired from the artist by Prof.
D M Joubert, who later became
Vice Chancellor at the University of
Pretoria (1982-1991).
Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
18 April 2005, lot 53.





334

Adolph Jentsch

GERMAN/NAMIBIAN 1888-1977

*The Farm Kleepforte, Near
Windhoek*

signed with the artist's initials and
dated 1938
oil on canvas
68 by 98cm

R700 000 - 1 000 000

PROVENANCE

The painting was given by the artist
to Mr Dietterle of the farm Kleepforte
in 1938 and remained in the family
collection until 1995.

Stephan Welz & Co in Association
with Sotheby's, Cape Town, 30 March
1995, lot 665.

Louis Schachat of Die Kunsamer.
Private Collection.

335

John Meyer

SOUTH AFRICAN 1942-

Late Fields

signed; signed and inscribed with the title and the number '8812' on the reverse; inscribed with the artist's name and the title on an Everard Read label adhered to the reverse
oil on canvas

51 by 76cm

R300 000 - 400 000



336

Maurice van Essche

SOUTH AFRICAN 1906-1977

The Shepherd

signed
oil on canvas
58 by 72cm

R160 000 - 200 000

PROVENANCE

Gallery 101, Johannesburg.
Stellenbosch Art Gallery, Stellenbosch.
Private Collection.





337

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Farmhouse in Winburg

signed and dated 45

oil on board

30 by 40cm

R350 000 - 500 000

PROVENANCE

Acquired on the advice of W H Coetzer
by the current owner's father,
Dr C L Botha, Boksburg Noord.
Accompanied by a copy of the invoice,
from Voortrekkerspers, Beperk,
Kuns-afdeling, 1 September 1947.

338

Peter Clarke

SOUTH AFRICAN 1929-2014

The Vendors

signed and dated 1959; inscribed with the title on the reverse
oil on paper
57,5 by 39cm

R600 000 - 800 000

PROVENANCE

Strauss & Co, Cape Town, 10 May 2020, lot 627.

Peter Clarke fills the picture plane of the present lot with a young man or boy walking briskly towards the viewer, carrying a basket of brightly coloured fruit and vegetables on his head. He is confidently announcing his presence and advertising his delectable products. Behind him, a street runs diagonally to the left, and a few pedestrians are visible in the distance. Closer to the boy, the artist has depicted a woman with a baby, as well as a street vendor standing next to his barrow, holding a head of cabbage.

Apart from the occasional wood gatherer, washerwoman, road worker, farm worker, cattle herder, and fishmonger, Clarke surprisingly seldom depicts the theme of labour, of people at work, in his art. His paintings do show people in a specific society dealing with the specific socio-economic and political situation in the South Africa of the 1950s and 60s. The fruit vendor does not draw attention to himself as some sort of symbol of the nobility of work but does tell the viewer something about the society in this country at that time.

Many other prominent South African artists also created images of informal traders and street vendors earning their living: Irma Stern painted *African Woman* with the products dwarfing the seller, suggesting the fecundity of the earth; Vladimir Tretchikoff celebrated the abundance and exoticism of the East in his famous *Fruits of Bali*; and Rupert Shephard illustrated many informal traders, from basket sellers to flower sellers and fruit sellers, in one of his famous linocut artist's books, *Passing Scenes: Eighteen Images of Southern Africa*.



© The Estate of Peter Clarke | DALRO

In Clarke's *The Fruit Vendor*, the prevailing social stratification is evident. The boy is wearing a uniform of khaki shorts and shirt, commonly worn by those patronisingly known at the time as 'house boys'. Soon after his marriage to Grace Andersen, Walter Battiss wrote to his parents about how he had just appointed a

'house boy' and fitted him out with just such a uniform. This gives rise to another potential reading of Clarke's painting: is the boy in fact selling the contents of his basket, or has he just bought fruit and vegetables from the street vendor with the barrow and is now rushing back to his employer's kitchen?

This work is one of the most accomplished and significant oil paintings by a South African master perhaps better known for his gouaches. It is a high point in his Tesselaarsdal period of the late 1950s and early 60s, and anticipates the more overtly political works of the 1970s and 80s.



© The Estate of Peter Clarke | DALRO

339

Peter Clarke

SOUTH AFRICAN 1929-2014

Landskap met Kleinhuisie, Teslaarsdal (sic)

signed and dated 24.7.1964; inscribed with the title on a label on the reverse oil on canvas laid down on board 16 by 19,5cm

R250 000 - 350 000

PROVENANCE

Mr and Mrs Himan (Himie) Bernadt, Cape Town.
Mr Abram Kesler, Cape Town, thence by descent.

The current lot was painted on 24.7.1964, the day after *Harvesters, Teslaarsdal*, lot 621 which sold at Strauss & Co, on 10 October 2020, for R 569 000.

In 1964 Peter Clarke's work was represented at the Venice Biennale. It was also the year he returned to

painting in oil, revisiting rural subjects from Tessaarsdal. These were painted retrospectively from drawings and watercolours he had made there before going to Amsterdam. "Despite the stressful political developments of later 1964, the rural world beyond the mountains seems to have been a place whose mood Clarke could reach imaginatively and relive at will - a creative refuge for a 'coloured' artist living under apartheid."¹

Evident in *Landskap met Kleinhuisie, Teslaarsdal* "the figures that appear in Clarke's landscapes of 1964 are workers seemingly in harmony with the land, often shown in profile or rearview, a non-intrusive mode often adopted by Clarke."²

1. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa, page 105.

2. *Ibid*, page 106.

340

Maggie Laubser

SOUTH AFRICAN 1886-1973

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

signed

oil on canvas laid down on board

44,5 by 39,5cm

R400 000 - 600 000

PROVENANCE

A Krook, Johannesburg.

C W R Theron, Johannesburg.

Strauss & Co, Johannesburg,

11 November 2019, lot 157.

EXHIBITED

RMB Turbine Art Fair, Johannesburg,

Gladys Mgudlandlu and Maggie

Laubser: Visionary Artists, Parallel Lives,

28 August to 2 September 2020,

illustrated in colour on page 29 of the
exhibition catalogue.

LITERATURE

Dalene Marais (1994) *Maggie Laubser:*

Her Paintings, Drawings and Graphics,

Johannesburg and Cape Town:

Perskor, illustrated in black and white

on page 381, catalogue number

1725.



© The Estate of Maggie Laubser | DALRO

341

Maggie Laubser

SOUTH AFRICAN 1886-1973

Birds in a Landscape

signed

oil on board

48 by 37,5cm

R400 000 - 600 000

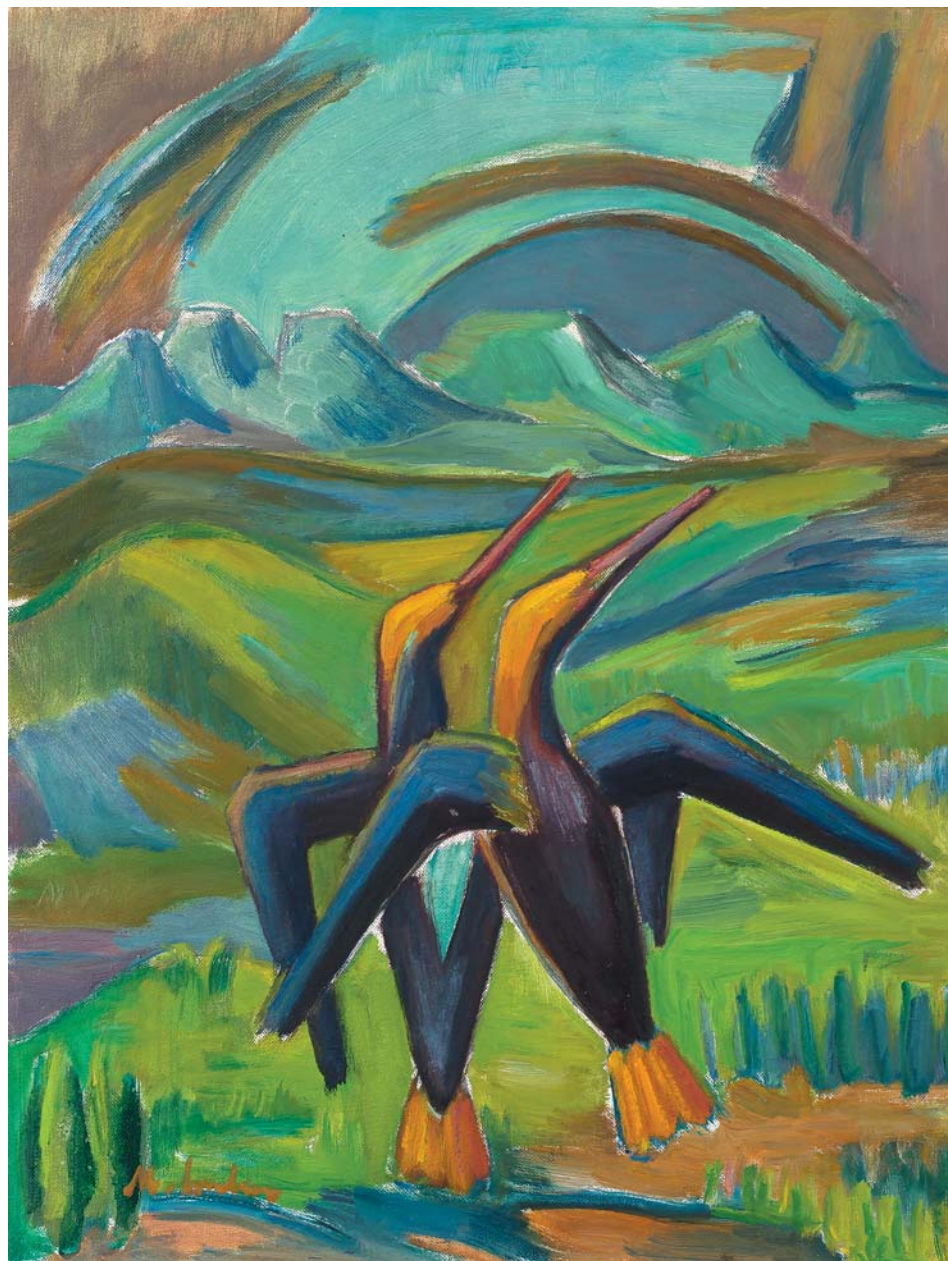
PROVENANCE

Prof and Mrs P H T Kleynhans,
Bloemfontein.

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
12 November 2001, lot 575.

LITERATURE

Dalene Marais (1994) *Maggie Laubser:
Her Paintings, Drawings and Graphics*,
Johannesburg and Cape Town:
Perskor, illustrated in black and white
on page 385, catalogue number
1753.



© The Estate of Maggie Laubser | DALRO

342

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Cape Homestead

signed; inscribed with the artist's name on a label adhered to the reverse

oil on canvas

49 by 74,5cm

R100 000 - 150 000



343

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

The Wash House, Malay Quarter

signed and dated 1957

oil on canvas

35 by 45cm

R200 000 - 300 000

LITERATURE

Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau, a similar example is illustrated in colour on page 59.





344

Wolf Kibel

SOUTH AFRICAN 1903-1938

Marist Brothers School, Cape Town

inscribed with the artist's name, the title and the date on a South African National Gallery label adhered to the reverse

oil on canvas
57 by 62cm

R300 000 - 500 000

PROVENANCE

The Victor Holloway Collection.

EXHIBITED

Republic Arts Festival, Pretoria, May 1966.
South African National Gallery, Cape Town,
September 1976, *Wolf Kibel Retrospective*,
catalogue number 9.

"This is an elegiac work, shot through with a quiet brooding melancholy. It is executed in muted colours heightened by a baleful flickering highlight on the foreground gateway. The wall containing it is a beautifully

painted area. It presages one of Kibel's most splendid paintings, where his long felt interest in the painterly sensations to be wrung out of old peeling stretches of masonry reaches a heroic climax."

1. Neville Dubouw, 'Wolf Kibel, A Critical Assessment of his Work with a Note on its Place in South African Art', in Kibel, Freda & Dubow, Neville (1968) *Wolf Kibel: A Brief Sketch of his Life and Work*, Johannesburg: Human & Rousseau Publishers, on page 40.

Accompanied by Wolpe Gallery, Cape Town, insurance valuation, dated 2/5/1966.

345

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

View from Helshoogte Pass

signed with the artist's initials and
indistinctly dated

oil on canvas

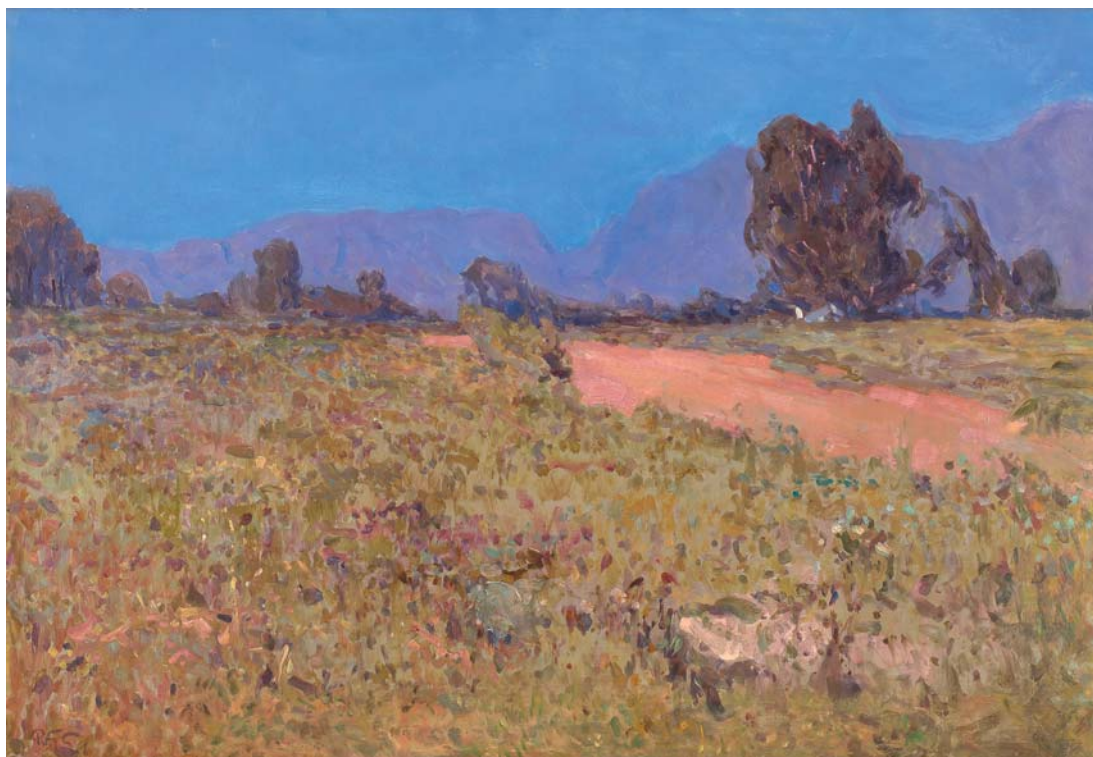
45 by 65cm

R100 000 - 150 000

PROVENANCE

Christie's, South Kensington, 25 April
2012, lot 256.

This view can be found just over the
Helshoogte Pass, near Zorgvliet wine
farm, close to Stellenbosch.



346

Hugo Naudé

SOUTH AFRICAN 1869-1941

Mountain Landscape, Worcester

signed and dated 10; inscribed
with the artist's name, the date and
'Worcester' on the reverse

oil on canvas

37,5 by 50cm

R150 000 - 200 000



347

Adolph Jentsch

GERMAN/NAMIBIAN 1888-1977

Sunset Landscape with Trees

signed with the artist's initials and dated 1944; signed twice, numbered 118 and inscribed 'Sudwest Afrika' on the stretcher, further numbered 88 on a Peter and Regina Strack accession label adhered to the reverse
oil on canvas
46 by 70cm

R300 000 - 400 000

PROVENANCE

The Late Peter and Regina Strack Collection.



348

Adolph Jentsch

GERMAN/NAMIBIAN 1888-1977

An Extensive Namibian Landscape

signed with the artist's initials and dated 1944; signed and numbered 114 on the stretcher, numbered 89 on an accession label and numbered 35 on a Peter and Regina Strack Collection label adhered to the reverse
oil on canvas
46 by 67,5cm

R250 000 - 350 000

PROVENANCE

Mrs Kendzia, 2007.
The Late Peter and Regina Strack Collection.





349

349

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Mountain Landscape

signed
casein on artist's board
21 by 29,5cm

R250 000 - 350 000

350

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Legogote, Oos Transvaal

signed and dated 1944; with the
artist's name and title on a label
adhered to the stretcher
oil on canvas
45 by 55,5cm

R2 000 000 - 3 000 000

LITERATURE

J F W Grosskopf (1945) *Pierneef: The Man and His Work*, Pretoria: Van Schaik. The preparatory drawing for this work is illustrated plate 11, unpaginated.

Painted in 1944, during a very productive phase of his career, which saw the artist producing some of his most memorable compositions. These works are characterised by tonal harmony, atmospheric and linear perspective, and the deployment of natural elements for dramatic effect.

The drawing (figure 1) of this subject which features in J F W Grosskopf's 1945 publication on the artist would have served for visual notes, recording the scene, from which he would paint the subject a few years later. It is interesting to note that the drawing differs from the painting in several ways; firstly, in that, the trees in the foreground are starkly lit, but in this composition, they are largely shaded to allow the view of the landscape to take centre stage. The middle ground has been increased, accentuated, and stylised to greatly emphasise the vertical aspect of the composition.



350

The lush, verdant foreground gives way to a curvilinear rhythm of valleys and ridges which populate the painting's middle ground. These linear rhythms serve to describe and visually reinforce the dramatic contouring and ascending topography, while simultaneously supporting the massive granite landform above. The dome, rendered in pink and purple tones, contrasts gently against the green, yellow and ochre hues of which this painting is composed. A clouded sky serves to frame and monumentalise this prominent landform further.

The subject of this painting is a granite outcrop in Mpumalanga, in the Peebles Valley near White River. In historical terms, a road through this region, once linked Ohrigstad with Maputo and it is probable that Pierneef would have found this scene on his numerous travels.



Figure 1



recto

© The Estate of Maggie Laubser | DALRO

351

Maggie Laubser

SOUTH AFRICAN 1886-1973

Still Life with Flowers and Books, recto; Seascape with Birds and Boats, verso

incised with the artist's initials
oil on board
50 by 44,5cm

R300 000 - 400 000

PROVENANCE

Mr H A Lambrechts, Cape Town.
Property of Boerneef (Izak Wilhelmus van der Merwe, 1897-1967), the current owner's step-grandfather, and thence by descent.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, each illustrated in black and white on pages 195 and 213, catalogue numbers 590 and 698



verso

© The Estate of Maggie Laubser | DALRO

352

Maggie Laubser

SOUTH AFRICAN 1886-1973

Landscape

signed and dated 26; signed, dated and inscribed 'Mev. V van der Merwe, Kaapstad' on the backing paper; signed, dated and inscribed 'From my Studio Window', on the reverse of the artwork
oil on board
34 by 41 cm

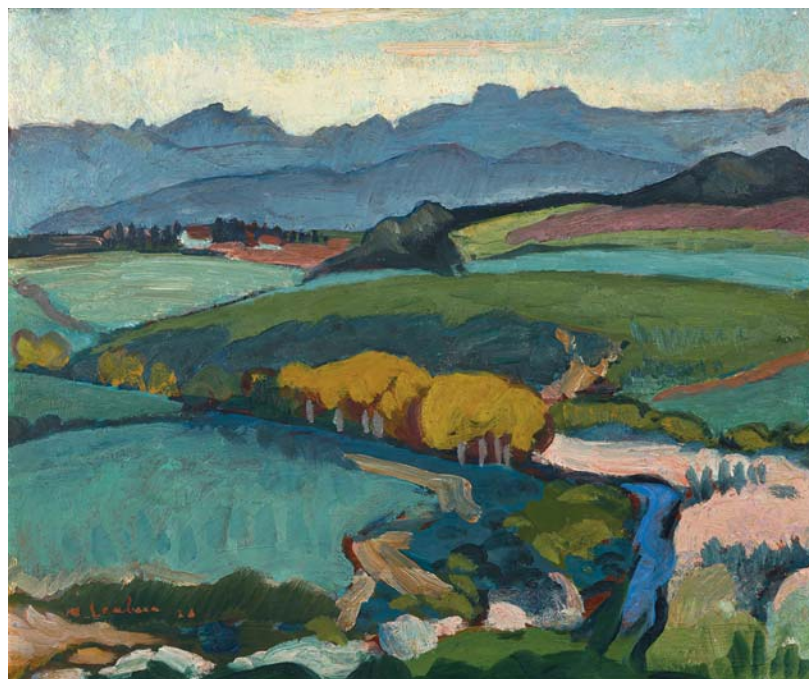
R180 000 - 240 000

PROVENANCE

Property of Boerneef (Izak Wilhelmus van der Merwe, 1897-1967), the current owner's step-grandfather, and thence by descent.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg: Perskor, illustrated in black and white on page 181, catalogue number 502.



© The Estate of Maggie Laubser | DALRO

353

Maggie Laubser

SOUTH AFRICAN 1886-1973

Still Life with Proteas in a Jug

signed and dated '35; inscribed with the artist's name, title, and exhibition details on South African National Gallery and Pretoria Art Museum labels on the reverse
pastel on paper
50 by 38 cm

R100 000 - 150 000

PROVENANCE

A wedding gift from the artist to the current owner's mother, Alida de Beer. The blue jug in the artwork was a gift from Alida de Beer to the artist.

EXHIBITED

South African National Gallery, *Maggie Laubser Prestige Retrospective Exhibition*, Cape Town, 1969, catalogue number 136.

Pretoria Art Museum, *Maggie Laubser Prestige Retrospective Exhibition*, Pretoria, 1969, catalogue number 136.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, illustrated in black and white on page 296, catalogue number 1202.



© The Estate of Maggie Laubser | DALRO

354

Ephraim Ngatane

SOUTH AFRICAN 1938-1971

The Penny Whistlers

signed
oil on board
120,5 by 75cm

R300 000 - 500 000

PROVENANCE

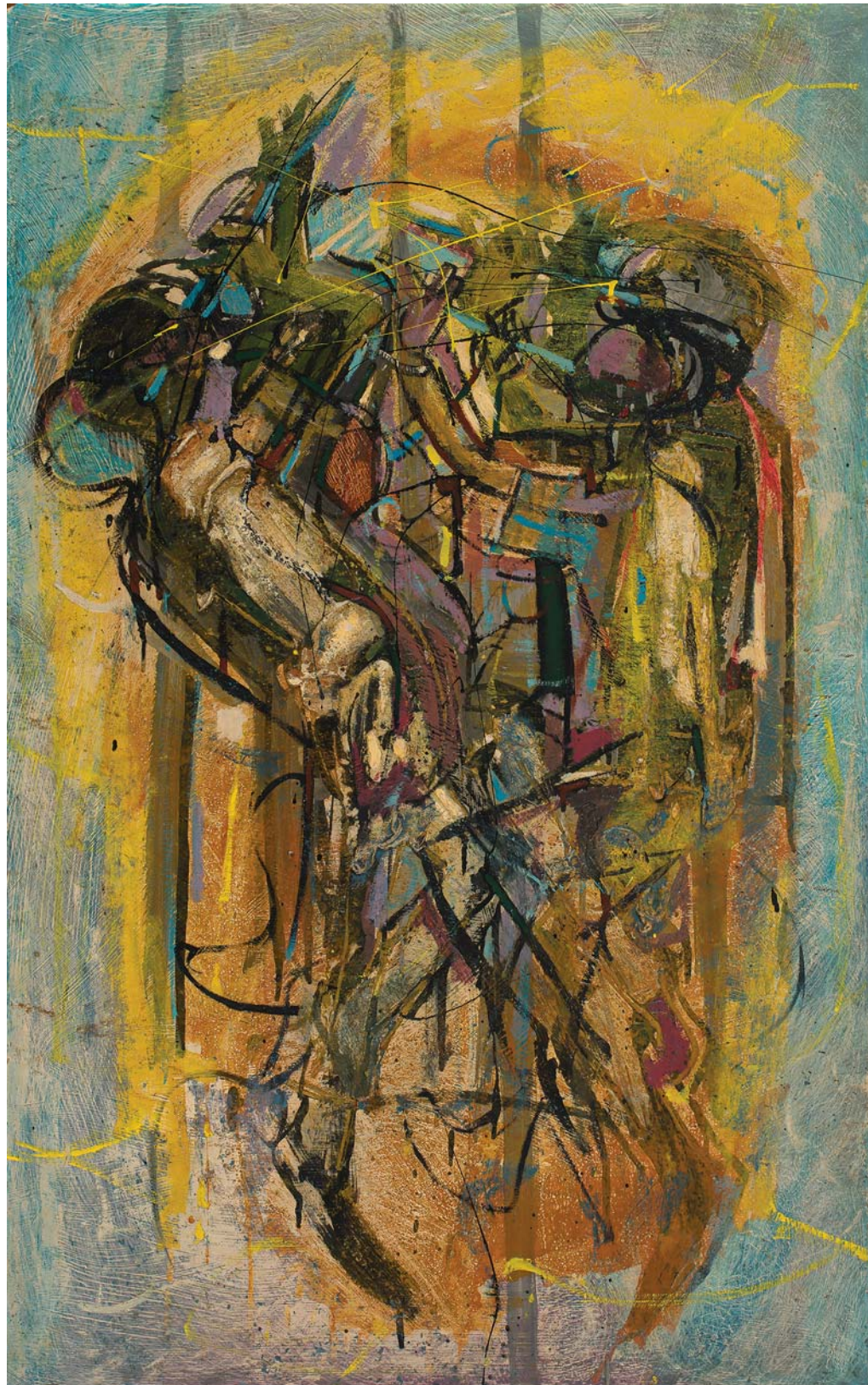
Strauss & Co, Johannesburg,
9 November 2015, lot 254.

EXHIBITED

Standard Bank Gallery, *Ephraim
Ngatane: Symphony of Soweto*,
9 February to 13 March 2010.

LITERATURE

Rory Bester (ed) (2009) *Ephraim
Ngatane: A Setting Apart*,
Johannesburg: Blank Books Standard
Bank, illustrated in colour on page 55.



© The Estate of Ephraim Ngatane | DALRO



355

355

Christo Coetzee

SOUTH AFRICAN 1929-2000

Tubular

signed and dated 74
mixed media and collage laid down
on board
79 by 166cm

R120 000 - 160 000

PROVENANCE

Acquired from the artist by the
current owner.

356

Christo Coetzee

SOUTH AFRICAN 1929-2000

Shattered Star Ball

signed twice, dated 75 and inscribed
with three titles, 'Shattered Star Ball',
'Gaudi Rose Window' and 'Star of
Flowers' on the reverse
mixed media on canvas
102 by 102cm

R80 000 - 120 000

PROVENANCE

Acquired from the artist by the
current owner.



356

357

Andrew Verster

SOUTH AFRICAN 1937-2020

Seated Woman

signed and dated 86

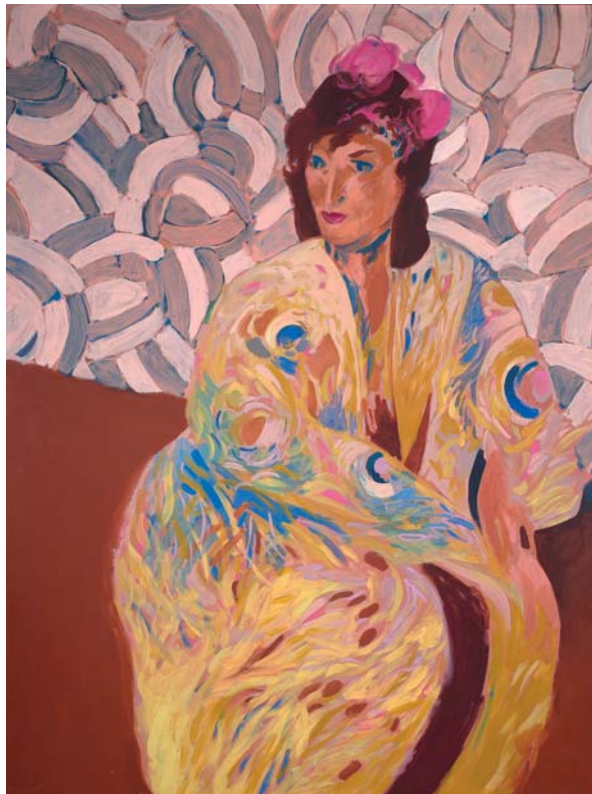
oil on canvas

147,5 by 111cm

R100 000 - 150 000

PROVENANCE

Strauss & Co, Cape Town, 5 May 2020,
lot 577.



© The Andrew Verster | DALRO

358

Andrew Verster

SOUTH AFRICAN 1937-2020

Trees on a Hillside

signed and dated 80

oil on canvas

120 by 135,5cm

R120 000 - 160 000

This work consists of six canvases
framed as one.



© The Andrew Verster | DALRO

359

Maud Sumner

SOUTH AFRICAN 1902-1985

Still Life with Flowers and Fruit

signed

oil on canvas

64 by 52cm

R250 000 - 350 000



360

Alexis Preller

SOUTH AFRICAN 1911-1975

Boy with a Crocodile

signed and dated '64/5

oil on canvas

135,5 by 125,5cm

R8 000 000 - 12 000 000

EXHIBITED

Lidchi Gallery, Johannesburg, *Alexis Preller*, 20 October to 8 November 1965, catalogue number 19.

Pretoria Art Museum, *Alexis Preller Retrospective*, Pretoria, 1972, catalogue number 116 (listed as *Boy on a Crocodile*).

Standard Bank Gallery, Johannesburg, *Alexis Preller: Africa, The Sun and Shadows*, 13 October to 5 December 2009.

The present lot has been selected by the curator Karel Nel for an upcoming exhibition of the artist at the Norval Foundation in 2023/24.

LITERATURE

Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, illustrated on pages 244 and 245.

Esmé Berman and Karel Nel (2009) *Collected Images*, Johannesburg: Shelf Publishing, illustrated on pages 212-215. *Die Burger*, Kuns, 4 January 2010, illustrated.

Conceived on a mural-like scale, *Boy with a Crocodile* is a dazzling and heart-stopping mix of symbol, blazing colour and surprising pattern. Executed in the mid-1960s during a period of mature experimentation, particularly along purely abstract lines, the painting hints at the wide range of Preller's visual sources, his unique interpretations of African mythologies, and his irrepressible, richly-coloured imagination. The painting was first exhibited at the Lidchi Gallery in Johannesburg in the summer of 1965, alongside other landmark works such as *In the Beginning*, *Temple of the Sun*, *Solomon and the Queen of Sheba I*, *The Gold Temple*, *Royal Stele* and the 1965 version of *Primavera* (figure 1).

The composition is dominated by a heraldic figure – a stylised and virile

princeling of sorts – wooden in body, still, with a mango-shaped head shown in profile, pouting lips, and an elaborately patterned headpiece. Clutching a staff, a highborn accessory, and with a sash across his chest, the boy stands, in some control, on a carved crocodile. The reptile, a sacred and totemic animal in so many southern African cultures, is here simplified in form, toothless, and with scales reduced to silvery blue triangles and crescents. Seemingly enthroned, the boy is surrounded by a hard-edged expanse of electric orange, and framed by flat, concentric discs. These asymmetrical and *mandorla*-like devices cause wonderful, decorative confusion: they enclose sections of lavender and mauve overpainted with flashes of blue and purple.

Boy with a Crocodile was first acquired by Dr Cyril Ross of Pretoria. Writing about the painting to its new owner in April 1968, Preller made it clear that the work was part of his evolving visual language: 'the various motifs and decorative elements derive from much of my earlier work, the origin of which is always Africa'. Indeed, the painting brings to mind so many of the artist's celebrated pictures, his iconic symbols, ornamental

flourishes, cultural quotations and artistic allusions. The very subject of the painting, for instance, the boy himself, is the visual descendent of the *Woman with a Lyre* (1956), while the figure's tabletop shoulders owe something to the sculpture of the Dogon and Luba cultures that inspired *Garden of Eden* (1954) and *In the Beginning* (1962). The boy's circular 'fish-eye', moreover, can be traced back to *Fetish Enthralled* (1945), via such diverse paintings as *The Gateway* (1949) and *Mozartian Fish* (1952). Other decorative details, although strikingly reworked, conjure previous sources: the tight bracelets on the arms and ankles make reference to the artist's enchanting Mapogga series, while the scything, horn-shaped forms appearing at the figure's sides recall the bold patterning on the Swazi cloths Preller started collecting as far back as 1937.

Interestingly, a variation of *Boy with a Crocodile* (figure 2), completed in 1964 in shades of brown, mustard, olive and blue, was shown that year on the Exhibition of International Art at the New York World Fair. The painting, along with examples by Bettie Cilliers-Barnard and Jean Welz, disappeared shortly thereafter, only to re-surface in Cape Town in 2007.



Figure 1



Figure 2



361

Walter Battiss

SOUTH AFRICAN 1906-1982

Abstract with Ndebele Motifs

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

oil on canvas

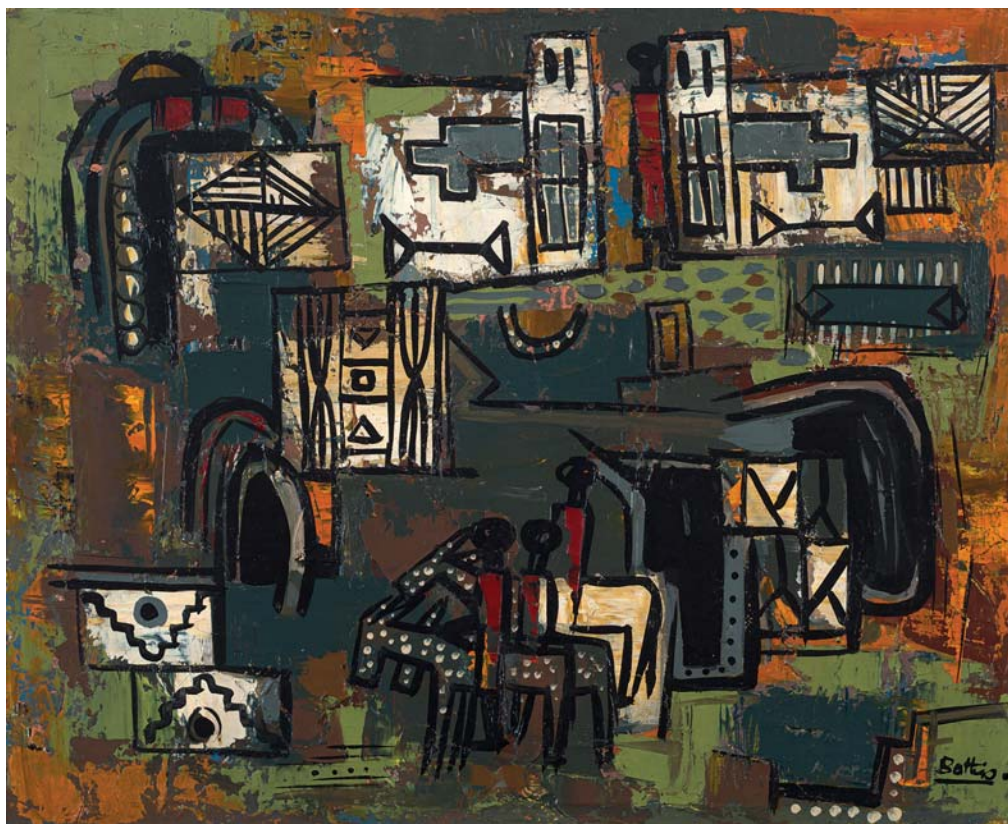
45,5 by 55,5cm

R250 000 - 350 000

PROVENANCE

Sotheby's, Johannesburg, 8 June
1982, lot 178, with the title African
Village.

Strauss & Co, Johannesburg,
11 November 2019, lot 11.



362

Walter Battiss

SOUTH AFRICAN 1906-1982

African Figures

signed

oil on canvas

30 by 40cm

R180 000 - 240 000

PROVENANCE

Stellenbosch Art Gallery.
Private Collection.



363

Alexis Preller

SOUTH AFRICAN 1911-1975

Mapogga Wedding

signed and dated '52

oil on canvas

62 by 52cm

R2 000 000 - 3 000 000

PROVENANCE

Strauss & Co, Johannesburg, 16 March 2015, lot 578.

Strauss & Co, Johannesburg, 11 November 2019, lot 13.

Mapogga Wedding catches a sanctified moment with a joyous combination of vivid colour and offbeat design. The bride and groom are set slightly askew, their bodies angled diagonally across the composition and edited by the canvas margins. Beautiful, traditional blankets envelop the couple, hanging heavy over bell-top shoulders. Swooping ribbons of colour wrap around the forms, which are adorned with brass rings and ceremonial, beaded headpieces. The symbolic and geometric Ndebele patterns enliven the matrimonial costumes, while a sense of an ancestral presence comes from the two shadowy, blank-staring and Gauguinesque figures in the background. The bride's right hand is poised against swathes of turquoise fabric, and brings to mind the artist's remarkable picture of *David* (figure 1), with the figure's beautifully rendered hand held up to his chest, that was painted in the same year. Preller's fascination with the Mapogga figure, ritual, design and mythology began in the late 1940s, and remained a key reference point for his complex and ever-evolving iconography. The facial features of this bride and groom, however, are surprisingly particular, and are accentuated with single, sure lines. While they recall the neat, refined and looming head in the foreground of *The Kraal* (1948), or even the solemn profile of *Rima* (1952), they are unusual in comparison to the stylised, faceless, elliptical heads that appeared in works such as *The Storm* (1949, figure 2), *Three Women* (1952), *Vibrating Figure* (1952), or any of the famed, regal *Grand Mapogga* (1951–1957, figure 3).



Figure 1



Figure 2



Figure 3

364

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Egyptian Felucca Sailing Boats

signed

oil on artist's board

38,5 by 28,5cm

R450 000 - 650 000

PROVENANCE

Gifted by the artist to Hubertus Claudius De Kock and thence by descent.

Christopher Møller Gallery, Cape Town.

Private Collection, Cape Town.

This painting was executed by Pierneef on the return voyage to South Africa after time spent in London in 1925. Ships were coal-fired and those travelling down the East Coast of Africa would dock at Port Said for bunkering, granting passengers a few days' opportunity to travel inland. Feluccas, the traditional wooden sailing boats dating back to Biblical times, continue to be used on the Nile for fishing and transportation. Pierneef made sure to include the hieroglyphic symbols on the sails: the Eye of Horus and Ra, the Sun God.^{1,2} Pierneef's painterly application of a bright pastel palette has perfectly captured the opalescence of the scene.

The catalogue of the J.H. Pierneef exhibition (which opened on 27 March 1927 at the New Kempsey Building, Fox Street, Johannesburg) describes another painting from the voyage as being particularly successful in its treatment "to get the pearly atmosphere of the East Coast."³

1. Who represents protection from danger.
2. The sun represents the Sun God/Creator.
3. Extract from the J H Pierneef Exhibition Catalogue that accompanied the exhibition J H Pierneef in 1927 at the New Kempsey Buildings, Fox Street, Johannesburg.

Phillippa Duncan





365

Irma Stern

SOUTH AFRICAN 1894-1966

East African Village Scene

signed and dated indistinctly, 194*
gouache on paper
53,5 by 73cm

R800 000 - 1 200 000

The decade of the 1940s is often defined as a period of wanderlust in the career of Irma Stern, with her trips to the Belgian Congo in 1942 and 1946, and Zanzibar in 1939 and 1945, resulting in some of the most desirable works in her artistic oeuvre. The present lot, a large scale gouache, indistinctly dated, was probably painted on one of these visits.

Frequently celebrated as an expressionist painter, Stern's landscapes from this period reveal more of an

impressionist method in her mark making. Her observations are confident and precise, with the verdant landscape coming to frame the dwellings that blend seamlessly into their environment. Stern mounted an exhibition at the Musée Ethnographique in Elizabethville (present day Lumbumbashi) in October 1942 featuring 73 works. The show hung for only a day but was greeted with enthusiasm by the resident colonial expatriot audience.¹

In 1942 Joseph Sachs praised the masterly way she simplified nature. 'Stern's skill', thought Sachs, was 'putting down on the canvas the general impression of a landscape – the impression which is the emotional response to the visual impact rather than the accumulation of material detail'.²

1. Sandra Klopper (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 154.

2. Joseph Sachs (1942) *Irma Stern and the Spirit of Africa*, Pretoria: JL van Schaik, page 39.

366

Irma Stern

SOUTH AFRICAN 1894-1966

Fishing Harbour, Algeciras

signed and dated 1958

oil on canvas

87,5 by 101cm

R5 000 000 - 7 000 000

PROVENANCE

Purchased from the artist by Professor and Mrs WEG Louw.

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 17 May 1999, lot 337.

Private Collection, Cape Town.

EXHIBITED

Regency Gallery, Cape Town, *Irma Stern*, 24 February to 11 March 1959, catalogue number 1.

Galerie Wolfgang Gurlitt, Munich, 11 February to 7 March 1960.

Lidchi Gallery, Johannesburg, *Irma Stern*, 13 to 26 February 1962, catalogue number 15.

Galerie Andre Weil, Paris, *Irma Stern*, 12 January to 25 January 1965, catalogue number 33.

South African National Gallery, Cape Town, Cape Arts Festival, *Homage to Irma Stern*, 1968, catalogue number 71.

LITERATURE

Magda Sauer (1959) 'Irma Stern', in *Our Art I*, Pretoria: Foundation for Education, Science and Technology, pages 103 to 104 and illustrated in colour on page 107, figure VII. F.E.L. Alexander (1962) *Art in South Africa: Painting Sculpture and Graphic Work since 1900*, Cape Town: AA Balkema, illustrated on page 93, figure 64.

Sean O'Toole (ed) (2006) *Between Foothold and Flight*, catalogue number 3, Johannesburg: Graham's Fine Art Gallery, page 84 and illustrated in colour on pages 38-41.

Thanks to Philippa Duncan for her assistance in cataloguing this work.

Harbour scenes were a favourite subject of Irma Stern and appear throughout her oeuvre in varying media. Understood as a consequence of her insatiable need to travel, these vistas can be seen as the sum of a cumulative experience that define the sense of wanderlust that has come to characterize Stern's career. Early examples from the 1930s feature the island harbour of Madeira, whilst notable examples from the late 1940s include sweeping views of the Venetian lagoon. In the 1950s Stern's interest shifted from Italy to the shores of the western Mediterranean and, in particular, the Spanish coast where she would execute the current lot in 1958.

An important year in Stern's life, she would be represented as the featured artist in the South African Pavilion at the Venice Biennale, marking a significant career highlight. Stern would paint inconsistently for the majority of that year, which saw her hampered by illness and general *ennui* brought on by the domesticity of life at home at The Firs. "I am working spasmodically – as the light and my mood permits. It is a very lonely life for me at present when I do not work".¹

With news of positive reviews coming from Venice, Stern would leave for Europe in mid-September with her companion, Dudley Welch, for a six-week sojourn that included a trip along the Iberian peninsula and the

Bay of Gibraltar where she would visit the fishing harbour of Algeciras. The current lot was presumably executed either *en plein air* from the deck of a ship or finished in her studio from the many preparatory drawings that filled her sketchbooks.

Ushering in her late style that would mark the 1960s, Stern would sacrifice her trademark impasto for a more diluted and fluid brushstroke that was at once more spontaneous and geometrically descriptive. Notoriously antagonistic towards the new developments of post-war abstraction, Stern's work from this period takes its antecedent from her earlier forays into expressionism that favoured representative immediacy.

In Algeciras Stern found a familiar light given the port's geographic proximity to North Africa. "Spain", she writes, "was very African in character. Palms grow – dates even get ripe – the sea is blue and the sun shines hard".² The present lot captures this direct light as the buildings reflect the sun and the ocean glistens in a tonal range that is unique to the Mediterranean. Whilst often dismissive of abstract tendencies prevalent in her contemporaries, in this example Stern makes liberal use of angular lines in the flickering ocean and sweeping curves to describe the lines of the moored boats that bob silently in the harbour.

1. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 189.

2. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 202.



367

Maud Sumner

SOUTH AFRICAN 1902-1985

Jeune fille près de la table rose

signed and dated 34; inscribed with the artist's name, Paris address, and title on a Salon des Tuileries label on the reverse

oil on canvas

58,5 by 48cm

R200 000 - 300 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 15 April 1991, lot 456.
Property of Kangra Group (Pty) Ltd
Assembled by the Late Graham and Rhona Beck.

EXHIBITED

Paris, Salon de Tuileries, 1935.

LITERATURE

Frieda Harmsen (1992) *Maud Sumner: Painter and Poet*, Pretoria: J.L. van Schaik, illustrated on page 30, plate number 27 with the title *Girl with Flowers and Fruit*.



368

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Flower Sellers

signed

oil on canvas

40,5 by 50,5cm

R100 000 - 150 000



369

Irma Stern

SOUTH AFRICAN 1894-1966

Malay Woman

signed and dated 1962

oil on canvas

82,5 by 69,5cm

R1 000 000 - 2 000 000

PROVENANCE

Estate Late Mrs Sonia Lapin.

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

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

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



The late Joseph and Sonia Lapin



370

Maurice van Essche

SOUTH AFRICAN 1906-1977

Woman with Arms Folded

signed
oil on board
66 by 42,5cm

R180 000 - 240 000

PROVENANCE

Strauss & Co, Cape Town, 11 October
2010, lot 192.



371

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Portrait of a Woman

signed
oil on canvas
70 by 54,5cm

R150 000 - 200 000

372

George Milwa Mnyaluza Pemba

SOUTH AFRICAN 1912-2001

The Gossipers

signed and dated 91; inscribed with the title on the reverse
oil on paper laid down on board
49 by 67,5cm

R250 000 - 350 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 9 November 1998, lot 411.



© The George Pemba Trust | DALRO

373

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

The Musician

signed; inscribed with the title on the reverse
oil on canvas
70,5 by 55cm

R180 000 - 240 000



374

Lucas Sithole

SOUTH AFRICAN 1931-1994

Tornado's Daughter (LS8716)

1987

signed

wild olive wood on tambotie base

covered in copper oxide patina

height: 125cm; width: 20cm;

depth: 28cm

R80 000 - 120 000

PROVENANCE

Gallery 21, Johannesburg.

Russell Kaplan Auctioneers,

Johannesburg, 13 September 2020,

lot 1517.

EXHIBITED

Gallery 21, Johannesburg, 1987,

catalogue number X16; 1992

catalogue number X08.

SA Association of Arts, Pretoria, 1989,

catalogue number X07.

Kunstsammlung Kulturstiftung,

Unterseen/Interlaken, Switzerland

(Memorial Exhibition), 1995,

catalogue number 14.

Artimex Fine Arts, Basel, 1997/1998.

The present lot was recorded on the artist's website as follows:

'Artist's legend: "She is surprised - why do people, tress (sic), water and everything else run away from her? When she was in the water unseen, she saw people jumping around happily, young women dancing everyone in a happy mood. But when she came out of the water to try to share their happiness and laughter, they started running away; trees fell, some were uprooted, there were cries all over, and some people even died. And when she looked up, she saw some of the people's houses and roofs flying; they were coming to her as if they were appealing to her or saying: save us!"

That is why she has a smiling face, because she was saying "why do all people run away from me, I only mean good and I don't want to harm anybody"¹

1. <https://www.sithole.com/SITHOLE-LS8716.htm>, accessed on the 23rd August, 2021.



375

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Bromvoël/Ground Hornbill

signed and dated 81

bronze

height: 59,5cm; width: 47cm;

depth: 24cm

R80 000 - 120 000

PROVENANCE

Acquired from the artist by the current owner.



376

Dylan Lewis

SOUTH AFRICAN 1964-

***Centennial Black Rhinoceros
Maquette (So39)***

signed, dated 95 and numbered
'1951'

bronze with a brown patina on a
wooden base

height: 46cm excluding base, 53,5cm
including base; width: 62cm;
depth: 33,5cm

R220 000 - 260 000

PROVENANCE

Famed nature conservationist and author,
Lawrence Anthony (1950-2012), was
presented with this sculpture by the Natal
Parks Board.

LITERATURE

Laura Twigg (ed) (2011) *Dylan Lewis:
Animal Bronzes 1989-2005: The Collectors'
Guide*, Cape Town: Pardus, another cast
from the edition illustrated on page 34.

This maquette was commissioned to raise
funds for the former Natal Parks Board.

The present lot is an edition of 100
and each edition number corresponds
with Parks Board's 100 years of operation
between 1895 to 1995. The present lot is
editioned 1951.

377

Dylan Lewis

SOUTH AFRICAN 1964-

Tree-Marking Leopard (S49)

signed, dated 96, numbered API and S49 and impressed with the Jupiter Studio foundry mark
bronze with a brown patina
height: 119cm; length: 164cm;
width: 54cm

R700 000 - 900 000

PROVENANCE

Christie's, South Kensington, 11 June 2007, lot 16.

LITERATURE

Laura Twigg (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 42.

Lot 377 and 378 are from 'the Leopard Creek set, a series of 18 sculptures in which I explore the leopard form in a progression of different attitudes (from a state of repose through to awakening, hunting, stalking and killing). It was a project that allowed me to explore the animal in depth in terms of its form and what it represented to me. Here I explore the suppleness of the relaxed cat, the curve of the tail echoing in the form of the stretched body.'

Dylan Lewis



378

Dylan Lewis

SOUTH AFRICAN 1964-

Stalking Leopard (S54)

signed, dated 96, numbered 2/8 and S054 and impressed with the Jupiter Studio foundry mark
bronze with a brown patina
height: 47cm; length: 172cm;
width: 30,5cm

R600 000 - 800 000

PROVENANCE

Dylan Lewis Studio, Stellenbosch, 2010.
Private Collection.

LITERATURE

Laura Twigg (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 44.



379

Dylan Lewis

SOUTH AFRICAN 1964-

Sitting Cheetah Pair (S237)

signed, numbered 6/12 and S237

bronze with a brown patina

height: 123cm; length: 104cm;

width: 79cm

R1 000 000 - 1 500 000

PROVENANCE

Dylan Lewis Studio, Stellenbosch, 2010.

Private Collection.

LITERATURE

Laura Twigg (ed) (2011) *Dylan*

Lewis: Animal Bronzes 1989-2005:

The Collectors' Guide, Cape Town:

Pardus, another cast from the edition
illustrated on page 176.



380

Neil Rodger

SOUTH AFRICAN 1941-2013

Atrium, Pompeii

signed and dated '10; inscribed with the artist's name, the title and the medium on an Everard Read, Cape Town label adhered to the reverse
oil on canvas
99 by 119cm

R180 000 - 240 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.

EXHIBITED

Everard Read, Cape Town, *View from the South: A group exhibition by South African artists in celebration of the 2010 World Cup*, 30 June to 12 July 2010. illustrated in the accompanying exhibition catalogue.



381

Keith Alexander

SOUTH AFRICAN 1946-1998

The Blue Tractor

signed and dated 80
oil on canvas
55 by 75,5cm

R150 000 - 200 000

PROVENANCE

Russell Kaplan Auctioneers,
Johannesburg, 19 September 2014,
lot 54.



382

Harold Voigt

SOUTH AFRICAN 1939-

Interior with Landscape on the Wall, (Red Curtain series)

signed and dated 99; inscribed with the artist's name, the date, the title and the medium on the reverse

oil on canvas

113,5 by 163cm

R250 000 - 350 000



383

Neil Rodger

SOUTH AFRICAN 1941-2013

Young Girl Asleep

signed and dated 94; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse

oil on canvas

119 by 98,5cm

R250 000 - 350 000

PROVENANCE

Everard Read Gallery, Johannesburg.
Private Collection.

Strauss & Co, Johannesburg,
12 November 2012, lot 238

EXHIBITED

The Everard Read Gallery,
Johannesburg, *Neil Rodger Exhibition*,
September 2000.



END OF SALE



Pancho Guedes *Abstract Figures in Pink* oil on canvas

Live Virtual Auction

Fine Wine, Modern, Post War and Contemporary Art

Sunday 7, Monday 8 and Tuesday 9 November 2021

Enquiries 011 728 8246 | jhb@straussart.co.za

89 Central Street, Houghton, Johannesburg, 2198
www.straussart.co.za

Strauss&co

Modern, Post-War and Contemporary Art, Decorative Arts and Jewellery EVENTS TO DIARISE

Please join our rich programme of webinars, lectures and walkabouts.

WEBINARS

Tuesday 28 September at 4pm

Behind the Scenes

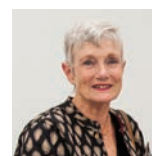
Conducted by Vanessa Phillips, Joint Managing Director, Sophie-Louise Fröhlich, Decorative Arts Specialist & Shirley Daniels, Decorative Arts Assistant



Tuesday 5 October at 6pm

Artists' Focus: Erik Laubscher and Claude Bouscharain

Conducted by Jean le-Clus Theron, Senior Art Specialist & Ann Palmer, Senior Art Specialist
Guest speaker: Phillippa Duncan, Independent Researcher, Collections Consultant & Advisor



Wednesday 6 October at 6pm

100 Years of Design and Designers

Conducted by Sophie-Louise Fröhlich, Decorative Arts Specialist,
in conversation with Wilhelm van Rensburg, Senior Specialist & Head Curator



IN-PERSON LECTURES AT BRICKFIELD CANVAS

Thursday 7 October at 2pm

Back to Expressionism: Irma Stern's Late Paintings

Conducted by Matthew Partridge, Senior Art Specialist



Saturday 9 October at 12pm

Design Furniture from around the World

Conducted by Sophie-Louise Fröhlich, Decorative Arts Specialist



ART WALKABOUT AT BRICKFIELD CANVAS

Saturday 9 October at 10.30am

Conducted by Frank Kilbourn, Chairperson Strauss & Co, and Strauss & Co Art Specialists



Book to join: +27 21 683 6560 | mishale@straussart.co.za

For more information: www.straussart.co.za

Artist Index

by Lot Number

- Adams, I 234

Aikman, J 237

Alexander, K 381

Arikha, A 259, 260, 261

Bakker, K 250

Battiss, W 361, 362

Bell, D 207, 208, 211, 212

Blom, Z 184

Boonzaier, G 278, 281, 282, 342, 343

Bosch, E 306

Boshoff, W 226

Botha, D 274, 275

Botha, W 235

Bouscharain, C 321, 324

Bouvard, A 284

Caccia, A 197

Catherine, N 200

Catlin, G 311

Clarke, P 338, 339

Coetzee, C 329, 330, 355, 356

Coetzer, W H 277

de Jongh, T 276

de Leeuw, G 375

du Toit, P 287, 288, 289

du Toit, P J 175

During, D 294, 307

Esmonde-White, E 368

Goodman, R G 345

Higgs, C 292, 293

Hindley, M 191

Hodgins, R 188, 201, 215, 217, 218, 223

Jentsch, A 334, 347, 348

Joubert, K 308

Karstel, A 190

Kentridge, W 213, 214, 228, 229, 230

Khoza, B 185

Kibel, W 344

Krige, F 305

Laubscher, E 322, 323, 325, 326, 327, 328

Laubser, M 340, 341, 351, 352, 353

Lehulere, K W 183

Lewis, A N 371

Lewis, D 210, 376, 377, 378, 379

Luzamba, Z 196

Magadlela, T 236

Mahlangu, E 202, 203, 204, 205, 206

Mahlangu, S 253, 254

Mason, J 227

Mason, J, Koekemoer, E & Jansen van Vuuren, D 225

McCaw, T 270, 299

Meyer, J 335

Meyer, W 264, 265, 266, 267, 268, 269

Mfethe, J 249

Mgudlandlu, G 243, 244, 245

Modisakeng, M 219

Murray, B 233

Naudé, H 241, 242, 346

Ncaphayi, M 181, 182

Ngatane, E 354

Ngobeni, B 216

Nhlengethwa, S 221, 222

Niemann Jnr, H 295, 296, 298

Ormiston, G 248

Pemba, G M M 246, 247, 372

Pierneef, J H 273, 333, 337, 349, 350, 364

Pinker, S 331

Portway, D 262, 263

Preller, A 360, 363

Prowse, R 271

Roberts, K 194, 195

Rodger, N 380, 383

Rose-Innes, A 272, 300, 303, 373

Ruga, A 231

Sash, C 257

Schreuders, C 209

Scully, L 301

Sibiya, B 224

Sithole, L 374

Skotnes, C 256, 258

Smit, L 189, 192, 193

Spilhaus, N 283

Stern, I 365, 366, 369

Steyn, M 198, 199

Strydom, 220

Sumner, M 285, 332, 359, 367

Taylor, M 186

The Late Estate Broomberg & Chanarin 232

Theys, C 279, 280, 302

van Essche, M 336, 370

van Huysum, F o J 304

van Nazareth, H 252

Verster, A 187, 357, 358

Villa, E 251, 255

Voigt, H 382

Wallace, M 286, 297

Weber, I 310

Welz, J 290, 291

Wolfe, E 309

© Strauss & Co (Pty) Ltd 2021

Research and catalogue notes by
Amanda Botha
Phillippa Duncan
Dendy Easton
Fernand Haenggi
Michéle and Clive Human
Ian Hunter
Jean le Clus-Theron
Leigh Leyde
Alastair Meredith
Sean O'Toole
Matthew Partridge
Wilhelm van Rensburg
Tim Watson
Carmen Welz

Photography by Denver Hendricks / James Fox
Colour reproduction by Denver Hendricks
Design by Faye Frizlar
Printed by Hansa, Cape Town





Strauss & Co