





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

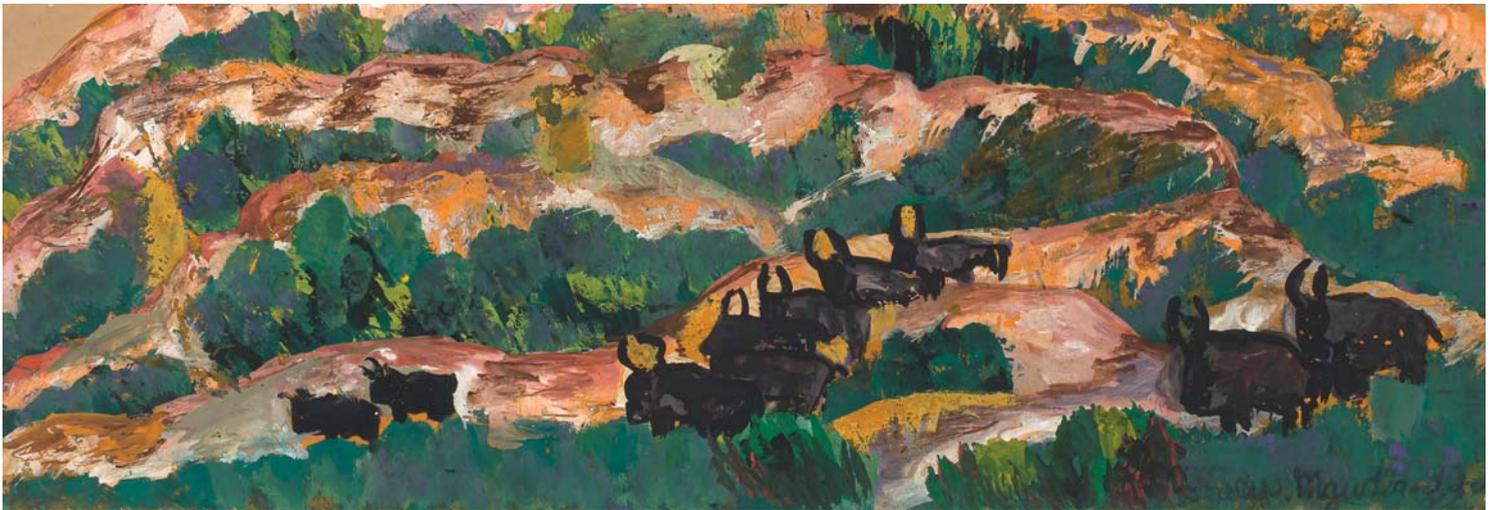




243



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

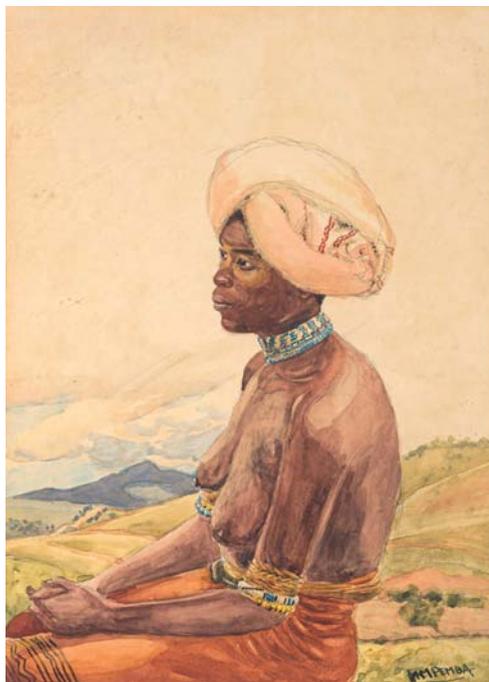
R80 000 - 120 000

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 Mfete

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 Mfete 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 Mfete 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 Mfete 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 Mfete 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 Mfete 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 *iStufi* 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 Mfete, 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

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:
Strichting 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



254



255



© The Estate of Speelman Mahlangu | DALRO

© The Estate of Speelman Mahlangu | DALRO

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.

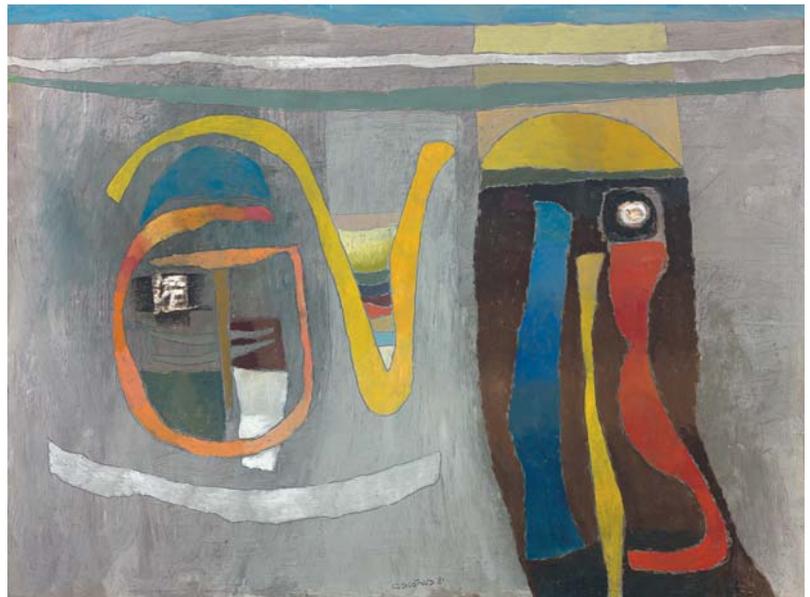


256

© 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

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



261

261

Avigdor Arikha

FRENCH/ISRAELI 1929-2010

Immanence Perdoe

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

R30 000 - 50 000

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.

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

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

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

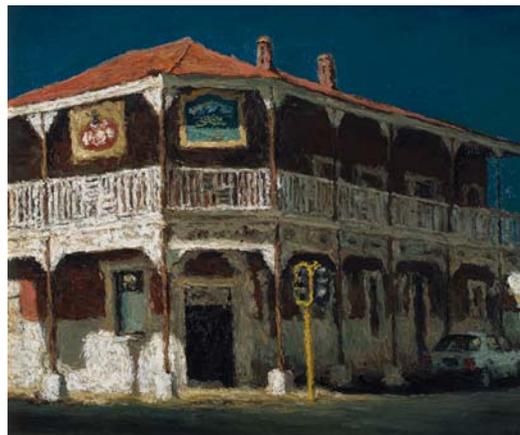
SOUTH AFRICAN 1965-2017

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

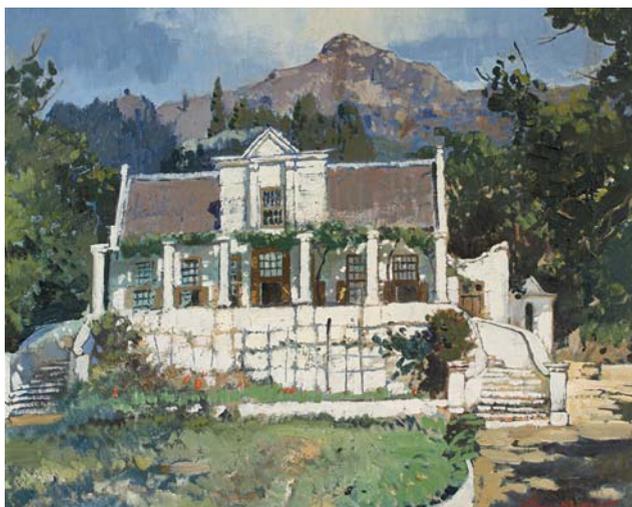
Tokai Manor House

signed
oil on board
59 by 74cm

R50 000 - 70 000

PROVENANCE

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



271

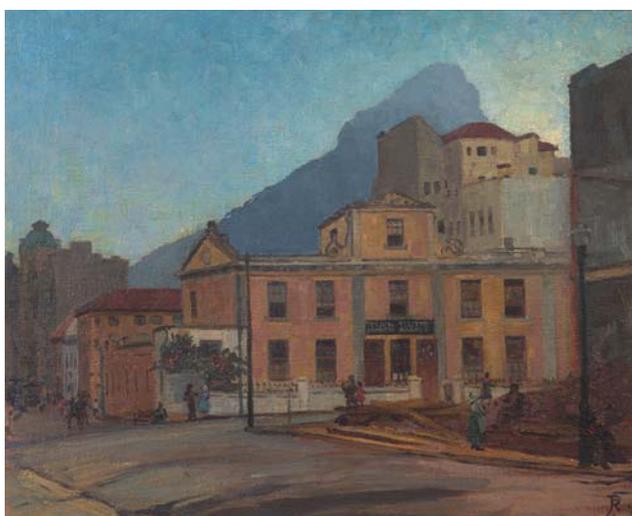
Ruth Prowse

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

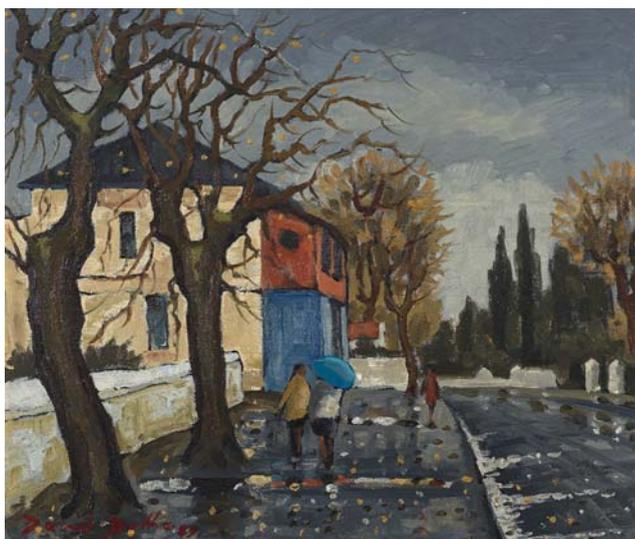
David Botha

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

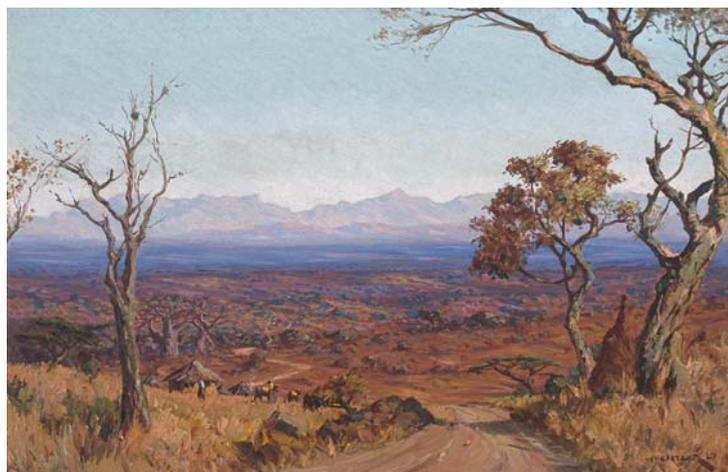
Willem Hermanus Coetzer

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

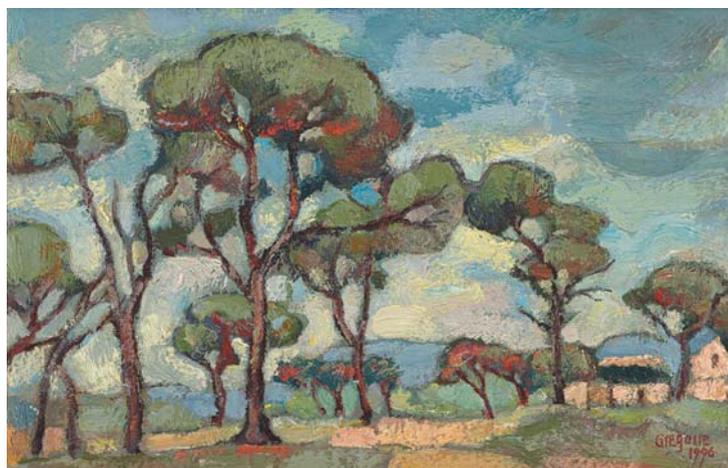
Landscape with Trees

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

R80 000 - 120 000

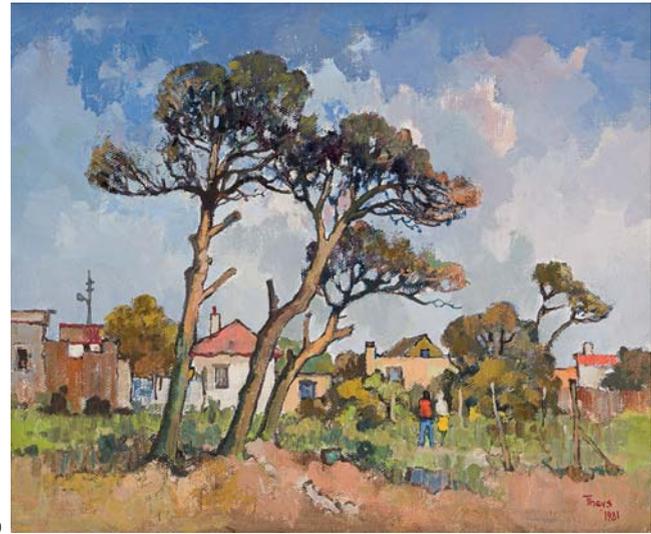
PROVENANCE

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

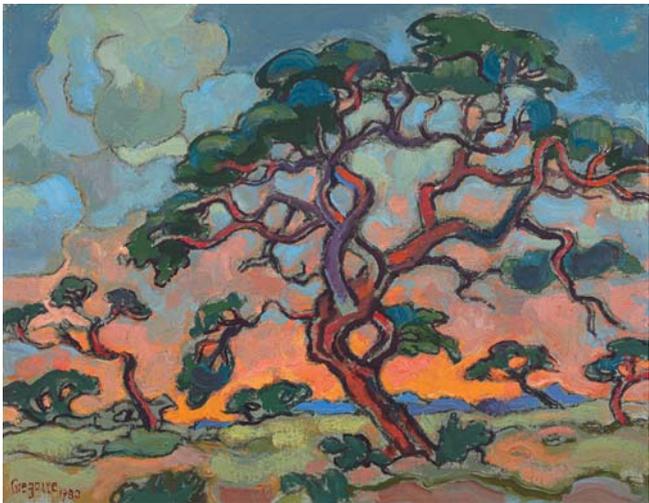




279



280



281



282

279

Conrad Theys

SOUTH AFRICAN 1940-

Swartland Bloekoms

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

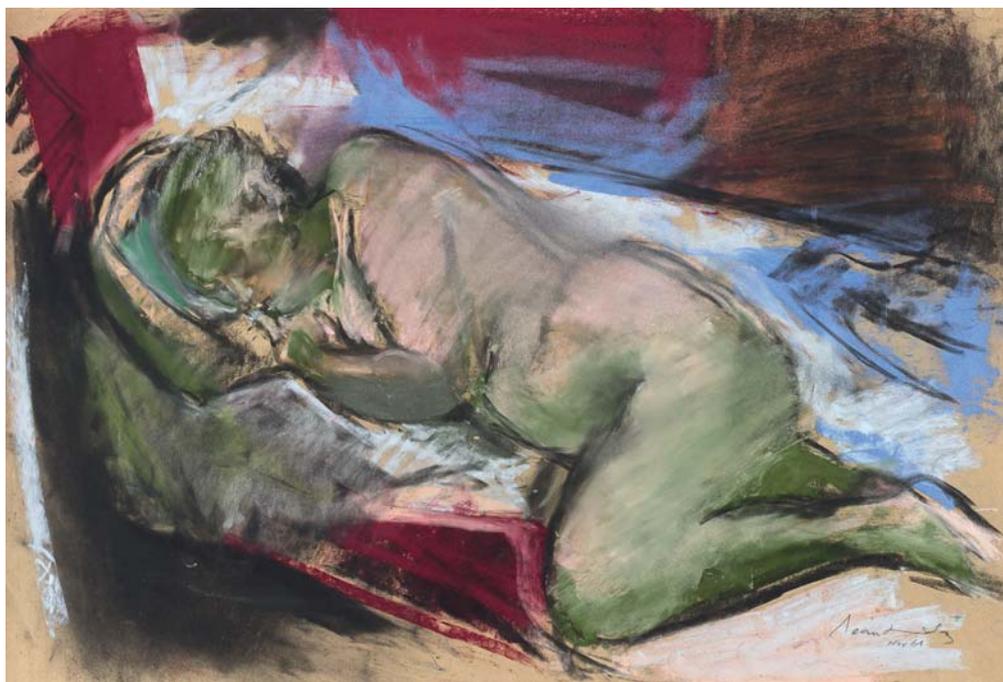
Sleeping Nude

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

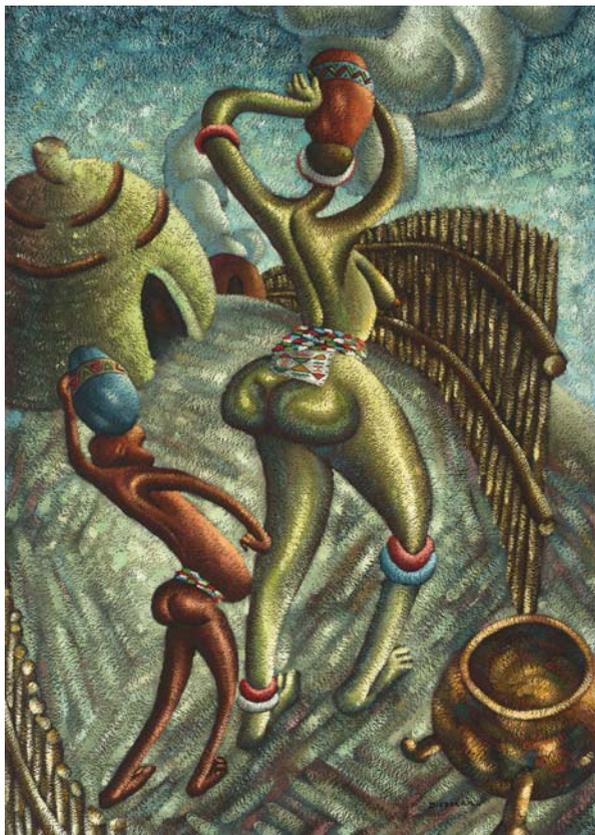
The Wolpe Gallery.
The Victor Holloway Collection.

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-

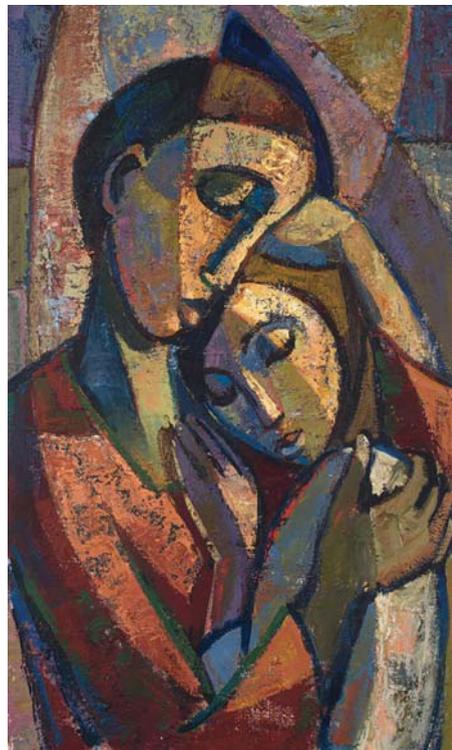
Intimacy

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

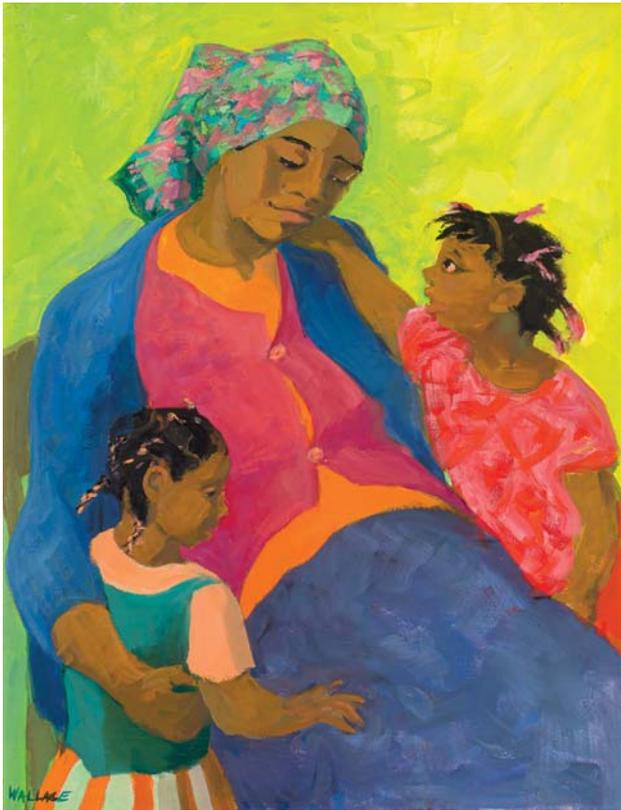
R90 000 - 120 000

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

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



299



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