



Strauss&co





PUBLIC LIVE VIRTUAL AUCTION BY

**Strauss&co**

Africa's Leading Art Auction House

## CAPE TOWN AUCTION WEEK

Modern and Contemporary Art, Mid-century Modern Furniture  
and Bordeaux Fine Wine

### LIVE VIRTUAL

Sunday 17 September 2023, at 11am – Bordeaux Fine Wine

Tuesday 19 September 2023, at 7pm – Modern and Contemporary Art

### TIMED ONLINE

Monday 18 September 2023, from 2pm – Modern and Contemporary Art with a focus  
on Cape Moments, closes from 2pm at one minute intervals

Tuesday 19 September 2023 – Mid-century Modern Furniture,  
closes from 2pm at one minute intervals

### VENUE

Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town

### PREVIEW

Monday 11 to Tuesday 19 September 2023, 10am to 5pm

### LECTURES AND EVENTS

Please visit our website for an updated calendar of events, discussions and lectures

### ENQUIRIES

Office: +27 (0) 21 683 6560

Mobile: +27 (0) 78 044 8185

### CONDITION REPORTS

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

### ABSENTEE AND TELEPHONE BIDS

Office: +27 (0) 21 683 6560 Mobile: +27 (0) 78 044 8185 [bids@straussart.co.za](mailto:bids@straussart.co.za)

### LOGISTICS

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

### PAYMENT

Office: +27 (0) 11 728 8246 Debbie Watson: [debbie@straussart.co.za](mailto:debbie@straussart.co.za)

### CONDITIONS OF BUSINESS

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





## Contents

- 2 Auction Information
- 4 Buying at Strauss & Co
- 5 Artist Index

### Modern and Contemporary Art with a focus on Cape Moments

- 6 **Monday 18 September 2023**
  - Timed Online
  - Starting at 2pm, lots close at one minute intervals
  - Lots 1–54

FRONT COVER

Lot 3 Zander Blom *Untitled (Green)* (detail)

PAGE 2

Lot 49 Nita Spilhaus *Cape Town* (detail)

LEFT

Lot 51 Robert Gwelo Goodman *The Cottage, Picardie* (detail)



# Buying at Strauss & Co

## A step by step guide for buying at auction

### 1. BROWSE UPCOMING SALES

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

Catalogues can be purchased from our offices.

#### Cataloguing information

- Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
- Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
- The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate. The starting bid is not necessarily the reserve or the low estimate.
- Daggered Lots** marked with a dagger symbol in the catalogue/or 'daggered lots', have been imported for sale at auction in South Africa. If bought by a buyer who is a citizen of South Africa, the buyer will be required to pay the Importation VAT on the hammer price, in addition to the VAT payable on the buyer's premium.

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

**Condition reports** are available at [www.straussart.co.za](http://www.straussart.co.za).

**Saleroom notices** amend the catalogue description of a lot after our catalogue has gone to press.

### 2. REGISTER TO BID

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

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

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

### 3. BID IN THE SALE

#### Submit a bid

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

#### Absentee bids

If you would like to place a maximum bid that our auctioneer will execute on your behalf, you can 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](mailto:bids@straussart.co.za) or you can complete our Bidding Form, found on our website under 'Additional Downloads', and submit it to [bids@straussart.co.za](mailto:bids@straussart.co.za)

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

#### Telephone bidding

If you prefer to bid by phone, we will call you from the saleroom and bid with you on the phone. Alternatively you can click on the 'Telephone 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](mailto:bids@straussart.co.za). An sms will be sent to you to confirm your bids.

#### Virtual live bids

Once the live auction begins, you will gain access to an exclusive virtual bidding console that simulates all aspects of being at the auction house in a live sale. Virtual live bidding is user-friendly, safe and secure.

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

Please contact our Client Service Department if we can assist in any way: Johannesburg 011 728 8246 Cape Town 021 683 6560

### 4. IF YOUR BID IS SUCCESSFUL

You will receive an email with instructions on how to check out.

#### How do I pay and collect?

All the lots you purchase will be invoiced to the name and address used on registration.

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:

Hammer Price %  
R1 – R250 000 15%  
R250 001 – R1 000 000 13.50%  
R1 000 001 + 12.50%  
VAT of 15% is charged on the seller's commission and the buyer's premium.  
If the lot is daggered (†), Customs VAT of 16.5% will be charged on the hammer as well as VAT of 15% on the buyer's premium.

#### Methods of payment

Payment may be made by:–

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

#### Insurance

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

### 5. COLLECTION OF PURCHASES

#### 1. From Strauss & Co, Cape Town

Purchased lots can be collected from our offices at: Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town  
Please call first to make an appointment.  
Tel: +27 (0) 21 683 6560

#### 2. From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co, Johannesburg, may make use of the inter-office transport option. Large, heavy, or fragile items, and other items requiring crating, will incur a surcharge. For a virtual live sale, insurance during transport between the two offices and during storage at the Cape Town office will be for the buyer's account. 89 Central Street, Houghton, Johannesburg.

### 3. Shipping

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

Logistics Department:  
[shipping@straussart.co.za](mailto: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](mailto:wine@straussart.co.za)







## Artist Index

by Lot Number

- Aikman, J **1**
- Bailey, B **4, 7**
- Baldinelli, A **26, 27**
- Battiss, W **41**
- Blom, Z **3**
- Boonzaier, G **40, 45, 48**
- Clarke, P **42, 43**
- Coetzee, C **35, 38**
- Coleman, T **12**
- During, D **28**
- Dyaloyi, R A **18**
- Goldblatt, S **23**
- Goodman, R G **51**
- Hodgins, R **8, 9, 10, 11**
- Karstel, A **20**
- Kentridge, W **36, 37**
- Koloane, D **17**
- Laubser, M **34**
- Lewis, D **53, 54**
- Meintjes, J **31, 32, 33**
- Meyer, W **22**
- Naudé, H **52**
- Niemann, H Jnr **30**
- Sash, C **16**
- Searle, B **2**
- Sibiya, B **25**
- Skotnes, C **15**
- Smith, R **19**
- Spilhaus, N **46, 49**
- Sumner, M **21, 24**
- Swinney, R **5, 6**
- Theys, C **47**
- van Essche, M **29**
- van Heerden, P **50**
- Villa, E **13, 14**
- Volschenk, J E A **44**
- Wolpe, J **39**

LEFT  
Lot 10 Robert Hodgins *Old Actor Resting* (detail)

PAGE 4  
Lot 2 Berni Searle *Glance* (detail)





Monday 18 September 2023 from 2.00 pm

**Modern and Contemporary Art  
with a focus on Cape Moments**

Timed Online closes from 2 pm at one minute intervals  
Lots 1–54

LEFT  
Lot 1 Jake Aikman *Here and Now/Janus Atlantic* (detail)

PAGE 7  
Lot 45 Gregoire Boonzaier *Church with Red Steeple,  
Old Cape Town* (detail)





## Cape Moments

In homage to the success of the 10th edition Welgemeend Art Month 2023 and the compelling exhibition entitled *Cape Moments/Kaapse Oomblikke*, curated by Wilhelm van Rensburg and Frank Kilbourn, Strauss & Co art department presents its own assemblage of Modern and Contemporary Art with a focus on Cape Moments.

In this forthcoming auction on the Cape Town Auction Week, an astute tribute unfolds, a veritable ode to the manifold dimensions of the Cape. This distinctive region, a confluence of diverse topographies, cultural heritage, architectural opulence, and socio-historical narratives, takes centre stage as both subject and muse for the artistic endeavours offered here.

Many of the artworks selected are by artists who reside in Cape Town and have studios around the city. All are influenced by the Cape's natural beauty, as it infiltrates their work. Spanning an encompassing spectrum of media and stylistic idioms, this collection unveils a profound exploration of moments inspired by the Cape. Whether it's the employment of the versatile language in an oil painting by Zander Bloms' *Untitled (Green)* (lot 3), the transient ethereality of watercolour by Maggie Laubser in *Still Life with Flowers* (lot 34), the refined intricacies of print-making by Jake Aikman in *Here/Janus Atlantic* (lot 1), the chiselled intimacy of sculptural forms by Cape-based artist Dylan Lewis (lot 53 and lot 54), or Hennie Niemann Jnr, an important artist known for his profound ability to infuse emotional depth and vibrant colour into his works, seen perfectly in *Sirens of Phantom Cove* (lot 30). The auction conveys a panoramic cross-section of artistic expression.

The temporal arc traverses the annals of history, as we are beckoned to revisit the Cape of bygone eras through the compositions of Hugo Naudé's *La Provence, Franschoek* (lot 52) and the expansive space captured in *The Rooikraans and Kamnatie Valley, Oudtshoorn* by Jan Volschenk (lot 44). These visual elegies, as embodiments of historical resonance

and nuanced nostalgia, transcend mere aesthetics to serve as portals to epochs steeped in significance. The flame of innovation, fanned by the Cape Modernists, illuminates the trajectory of artistic evolution, redefining boundaries with resolute verve. Two exemplary examples in this regard, *In the Shades of the Pines* (lot 47) and *Cape Town* (lot 49), from an artist, often under-appreciated for her talent, Nita Spilhaus.

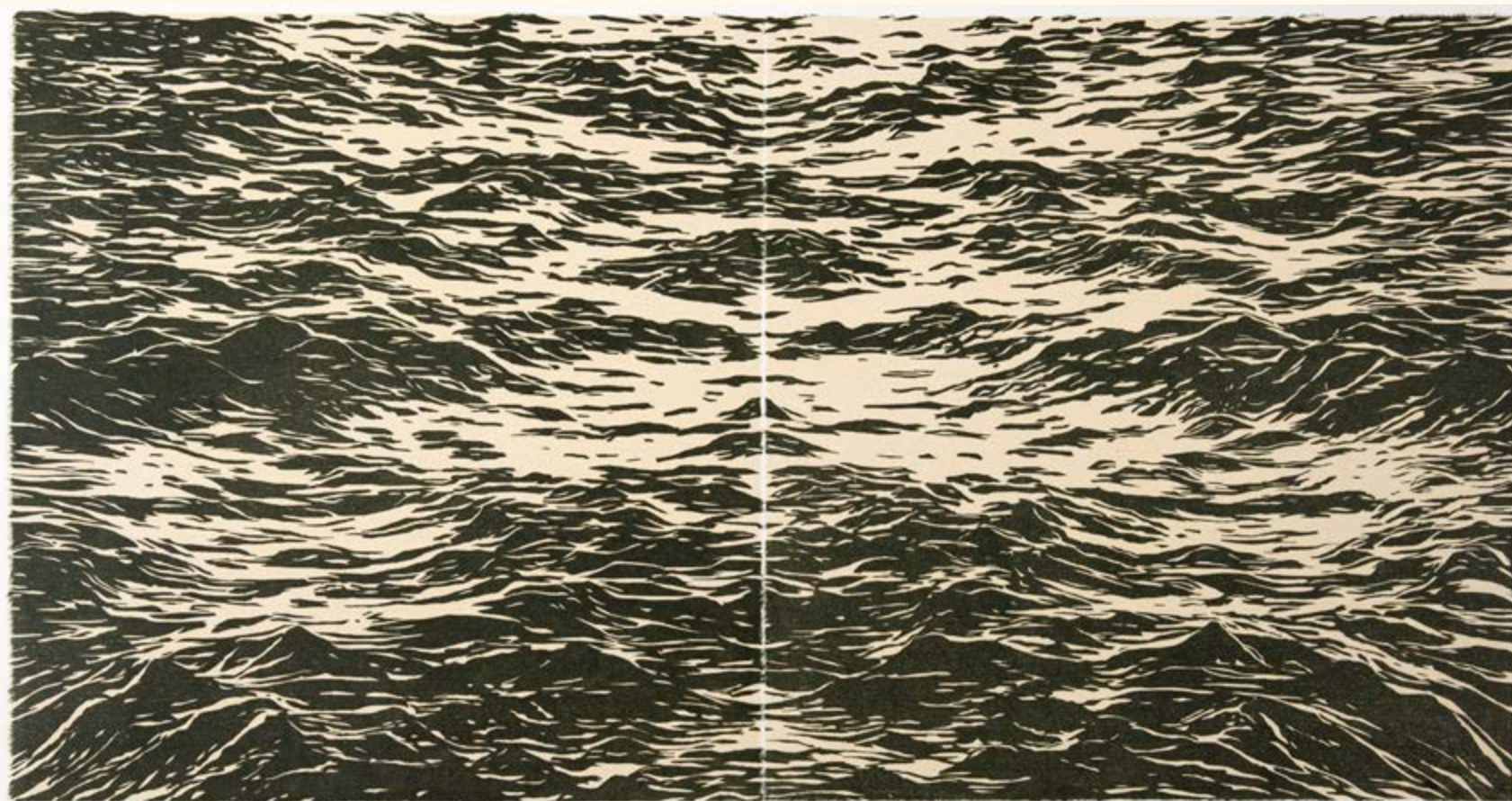
Gwelo Goodman's masterful portrayal of a hallmark landmark in *The Cottage, Picardie* (lot 51) stands as an arresting juxtaposition, a dialogue between meticulous detail and restrained chromatic palette. Gregoire Boonzaier, a virtuoso of his medium, encapsulates the immutable elegance of Cape architecture in *Church with Red Steeple, Old Cape Town* (lot 45) and the emotive windswept landscape of the Cape in *Wetland Landscape* (lot 40).

Navigating the currents of time, the auction unearths the historical fissures, the socio-political tremors that have shaped Cape Town since the 1950s. Eminent among these, the versatile Peter Clarke, both artist and chronicler, holds sway, his dual role manifest in works reflecting his family's involuntary exile from Simon's Town in *Bird Flight over Barren Plain* (lot 42) and *Landskap met Klein huisie, Teslaarsdal* (sic) (lot 43). Conveying the irrevocable impacts of ill-fated policies, these works stand as mnemonic memorials to the unanticipated consequences of governance.

Within the modern-day ambit, Berni Searle, undertakes a probing exploration of contemporary socio-political constructs in *Glance* (lot 2). Her works serve as visceral testament, embracing diverse perspectives and proffering contemplative discourse on societal paradigms. A dedicated focus on artist Ruby Swinney's work unveils a nuanced engagement with Cape essence, rendered with meticulous finesse, seen effortlessly in *The Escapist* and *Reflections* (lot 5 and 6).

The selection allows a voyage through epochs and artistic dialogues, ultimately uniting in a harmonious crescendo of Cape Moments, encapsulated in their multifaceted allure.





1

**Jake Aikman**

SOUTH AFRICAN 1978–

*Here and Now/Janus Atlantic*

signed, dated '22, numbered 26/30, inscribed with the title in pencil and embossed with the South Atlantic Press chopmark in the margin  
woodcut on washi paper fixed to Fabriano, 300 gsm  
image size: 55,5 by 110,5 cm

**R18 000 – 24 000**

**PROVENANCE**

Jake Aikman Studio.  
Private Collection.

'Janus, the ancient Roman deity, presided over doorways and beginnings. Often depicted with two bearded faces situated back to back on a single head, gazing in opposing directions, he also symbolized the sun's rising and setting.

In his role as a god connected to time and transitions, Janus embodied the dichotomy of looking both into the past and the future. Notably, he lacked a representation for the present, which was indicative of the present being the intermediary phase between the two. The Roman perspective didn't conceive of the present as an independent moment, but rather as a fleeting

passage from future to past.

The two woodblock prints are distinct carvings, each mirrored and precisely aligned, with a slender gap deliberately maintained between them. This gap symbolises the juncture between the past and the future, aiming to draw the observer's attention to the immediate moment. The artistic intention behind this composite print is to provide a contemplative space encompassing reflections on the past, engagement with the present, and thoughts about the future.'

– Jake Aikman, 2023



2

**Berni Searle**

SOUTH AFRICAN 1964–

*Glance*

2022/23

signed, dated, numbered 13/15, inscribed with the title and medium on an accompanying Norval Foundation certificate of authenticity  
archival digital print on premium lustre paper  
40 by 45 cm  
(2)

**R50 000 – 70 000**



3

**Zander Blom**

SOUTH AFRICAN 1982–

*Untitled (Green)*

signed and dated 2011  
on the reverse  
oil on canvas  
44 by 38 cm

R35 000 – 45 000

‘The term ‘easel painting’ is one I’m very fond of. It suggests many things, but above all the possibility of a life that is uncomplicated, unaffected, even peaceful. It is a place where you do not need to rely on the efforts of a whole team of assistants or a massive production budget for a successful outcome. A place where an individual can work at their own pace on their own terms, relying almost solely on their wit, intellect, ability, instinct and critical sense. Where each work, no matter what shape or size, can be equally important or effective. A place where you can sit down, have a cup of coffee and read a book while trying to figure out how to solve a new problem.’

– Zander Blom, 2023



4

**Beezy Bailey**

SOUTH AFRICAN 1962–

*Fire Blower Eater*

signed and dated 02; inscribed  
with the title on the reverse  
oil on canvas  
69,5 by 110,5 cm

R60 000 – 80 000



## Artist Focus: Ruby Swinney

Ruby Swinney, an artist residing in Cape Town, has gained widespread recognition for her delicate oil paintings on silk and tracing paper. These artworks have the remarkable ability to transport viewers to an unfamiliar realm brimming with mysterious apparitions, reminiscent of a 'parallel universe.' Within her portrayals of partially familiar, ageless landscapes, she fills the scenes with figures that exude an otherworldly quality. Through her celestial creations, she captures a feeling of uncertainty and a longing for a disappearing natural world. Swinney's choice to work with a monochrome color palette amplifies this emotion, enveloping each composition in a wistful mist that yearns for an alternate past.

1. <https://www.artsy.net/artwork/ruby-swinney-the-escapist>, accessed 15 August 2023.



5

### Ruby Swinney

SOUTH AFRICAN 1992–

#### *The Escapist*

2020

oil on tracing paper  
42 by 30 cm

R30 000 – 40 000

#### PROVENANCE

WHATIFTHEWORLD,  
Cape Town, 2020.  
Private Collection.

6

### Ruby Swinney

SOUTH AFRICAN 1992–

#### *Reflections*

2020

oil on silk  
100 by 50 cm

R70 000 – 90 000

#### PROVENANCE

WHATIFTHEWORLD,  
Cape Town, 2020.  
Private Collection.







7

**Beezy Bailey**

SOUTH AFRICAN 1962-

*Flying Angel*

signed and dated 73

oil on board

49 by 40,5 cm

R30 000 – 50 000

PROVENANCE

Acquired from the artist by  
the current owner, 1994.







8

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Mother and Son*

signed, dated 1992, numbered 'No 12',  
inscribed with the artist's name, the  
title and medium on the reverse

oil on canvas  
59,5 by 90 cm

**R180 000 – 240 000**

**PROVENANCE**

Acquired from the artist  
by the current owner.

9

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Head and Hand on a Plinth*

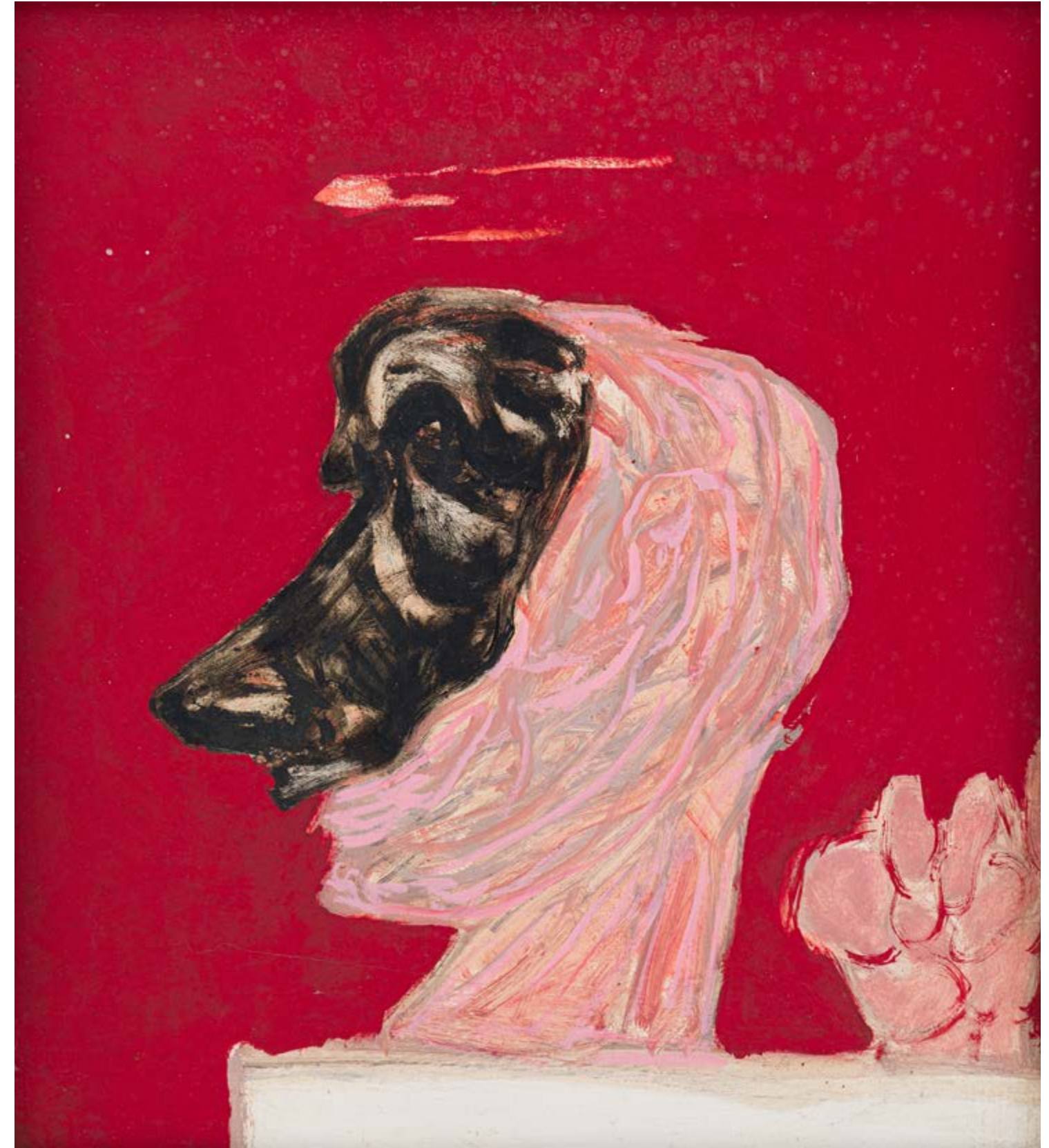
signed, dated 1969, inscribed with  
the title and medium on an artist's  
label adhered to the reverse

oil on board  
48,5 by 43,5 cm

**R90 000 – 120 000**

**PROVENANCE**

Acquired from the artist  
by the current owner.





10

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Old Actor Resting*

signed, dated 2008/9, inscribed  
with the artist's name, the title  
and medium on the reverse  
oil on canvas

60 by 45 by 3 cm, unframed

**R120 000 – 150 000**

**PROVENANCE**

Acquired from the artist  
by the current owner.



11

**Robert Hodgins**

SOUTH AFRICAN 1920–2010

*Figure*

signed, dated 2008, inscribed  
with the artist's name, the title  
and medium on the reverse  
oil on canvas

60 by 60 by 3 cm, unframed

**R100 000 – 150 000**

**PROVENANCE**

Acquired from the artist  
by the current owner.





12

**Trevor Coleman**

SOUTH AFRICAN 1936–2023

*Space Craters*

signed and dated '63; signed  
and inscribed with the date  
and title on the reverse  
oil on canvas  
76 by 120 cm

R30 000 – 50 000







13

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Orange Form*

signed and dated 2008

painted steel

height: 64 cm; width: 20 cm;

depth: 20 cm

R40 000 – 60 000



14

**Edoardo Villa**

SOUTH AFRICAN 1915–2011

*Green Form*

signed and dated 2008

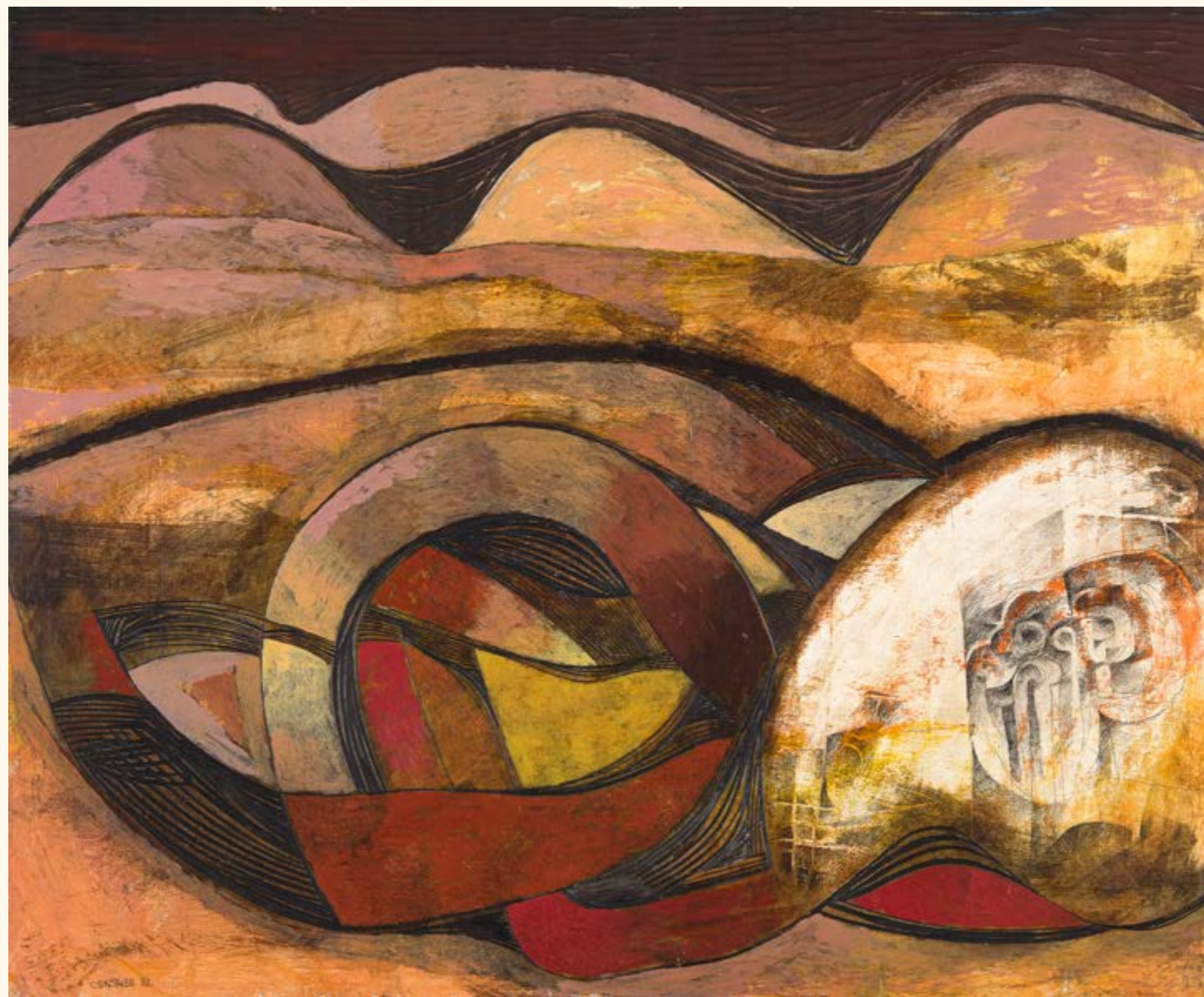
height: 42 cm; width: 26 cm;

depth: 19 cm

painted steel

R30 000 – 50 000





15

**Cecil Skotnes**

SOUTH AFRICAN 1926–2009

*Abstract Landscape*

signed and dated 82  
painted, carved and incised wood  
panel

51 by 61 cm

R90 000 – 120 000

**PROVENANCE**

Acquired from the artist by  
the current owner, 1982.



16

**Cecily Sash**

SOUTH AFRICAN 1924–2019

*Menacing Bird*

signed and dated 61  
oil on board  
84,5 by 56 cm

R30 000 – 50 000





17

**David Koloane**

SOUTH AFRICAN 1938–2019

***Night Traffic III***

signed and dated 06; inscribed with the title on the reverse

oil on canvas

51 by 51 cm

**R50 000 – 70 000**

**PROVENANCE**

SMAC Gallery, Stellenbosch.

Private Collection.

‘Bra Day’s’ [works] are littered with found objects, the detritus of everyday life, resembling the streets he walked on his way to and from The Bag Factory Artists’ Studios, like a *flâneur*, taking it all in for it to resurface later in his creative executions. His work is variable but his signature unmistakable, be it in a drawing, painting, collage or readymade. Bra Day’s work deserves to be absorbed, celebrated and comprehended. It is clever, inventive, playful and significant.’

– Makagati Molebatsi<sup>2</sup>

1. The artist’s moniker.

2. Thembinkosi Goniwe (2019) *A Resilient Visionary: Poetic Expressions of David Koloane*, Johannesburg: Standard Bank Gallery, page 11.

18

**Ricky Ayanda Dyaloyi**

SOUTH AFRICAN 1974–

***From Violence to Economic Terrorism*, diptych**

2010

signed

oil on canvas

each: 150 by 150 cm

(2)

**R80 000 – 120 000**

**PROVENANCE**

Everard Read, Cape Town.

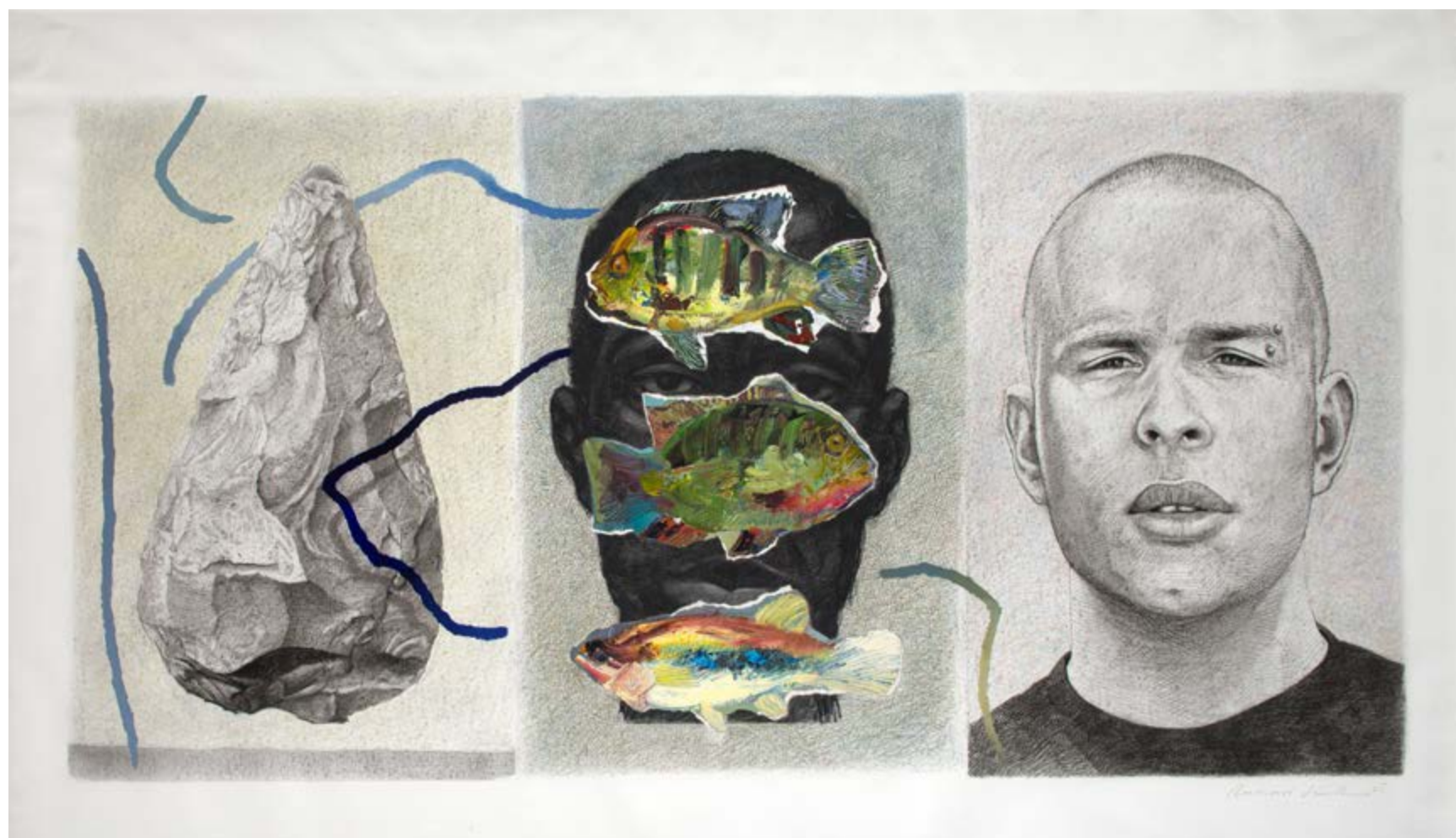
Private Collection.

**EXHIBITED**

Everard Read, Cape Town, *Khumalo, Mzimba, Dyaloyi*, 28 September to

10 November 2010.





19

**Richard Smith**

SCOTTISH/SOUTH AFRICAN 1947–

*Heads*

signed and dated 05  
mixed media on paper  
109,5 by 177 cm

R30 000 – 50 000



20

**Anton Karstel**

SOUTH AFRICAN 1968–

*Main Street, Port Elizabeth*

signed and dated 2002; inscribed  
with the title on the reverse  
oil on canvas  
97,5 by 149,5 cm

R70 000 – 90 000

PROVENANCE

Russell Kaplan Auctioneers,  
Randburg, 30 July 2022, lot 4595.

‘His darkly moody cityscapes, reminiscent of the late nineteenth century photography of Alfred Stieglitz (1864–1946), show local city views in a way that makes them highly atmospheric and laden with potential. Whether that potential in menacing or romantic always seems to be somewhat unclear, as if Karstel is reminding us that these new metropolises with their promise of wealth and growth also signal destruction of an order that could not be imagined when they began to grow.’

– Andrew Lamprecht.<sup>1</sup>

1. Marelize van Zyl (ed) (2009) *Anton Karstel: Paintings and Photographic Installations (1989–2009)*, exhibition catalogue, Stellenbosch: SMAC Art Publishing, page 17.







21

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*View of Toledo*

signed

oil on canvas

62 by 51 cm

R100 000 – 150 000

Maud Sumner lived between South Africa, France and England at various stages of her life, and works depicting views of these countries, and later of Namibia, are familiar lots at auction. Paintings of scenes in Spain are less so because she seems to have visited the country only once, in 1936. The present lot depicts the city of Toledo with its tumble of honey-coloured stone buildings rising from the Tagus River Valley up to the iconic Alcázar, the fortified stone palace that dominates its surroundings from the highest point on the hill. Sumner was an ardent admirer of the Greek/Spanish late-Renaissance artist known as El Greco (Doménikos Theotokópoulos, 1541–1614) and ‘many books [on the artist] and innumerable postcards of his paintings’ form part of the Sumner archive.<sup>1</sup> His famous *View of Toledo*

(1596–1600) was evidently a favourite, as Sumner painted a copy of it, a work that now resides in the South African state archives. Both El Greco and Sumner, in the present lot, include the distinctive Roman arched bridge, the Puente de Alcántara, but from opposite sides – El Greco from the north and Sumner from the southeast. Using Google 3D maps it is possible to navigate Toledo and its surrounds street by street, at ground level and from above, and determine that Sumner painted her view of the city from the hill where the Toledo Infantry Academy now stands, although that building post-dates Sumner’s visit. The position Sumner was painting from is visible in El Greco’s view, probably the undeveloped rounded hill above the fork in the road. Sumner looks down into the river valley

showing the bridge with its tall western tower rising above the Turbinas de Vargas, the city’s old, now ruined, waterworks. She shows the two roads – the Ronda de Juanelo hugging the river, and the Cuesta los Cantos Doce sweeping up the hill.

Sumner’s visit, in early 1936, just pre-dates the Spanish civil war. The palace and surrounding buildings were all but demolished by mine explosions and artillery fire during the Siege of the Alcázar which took place from July to September that year. Although the palace itself was rebuilt after WWII, a visitor to the city today would no longer be able to see the buildings on the hill exactly as they were in Sumner’s day.

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





22

**Walter Meyer**

SOUTH AFRICAN 1965–2017

*Outside Area with  
Swimming Pool and  
Palm Trees*

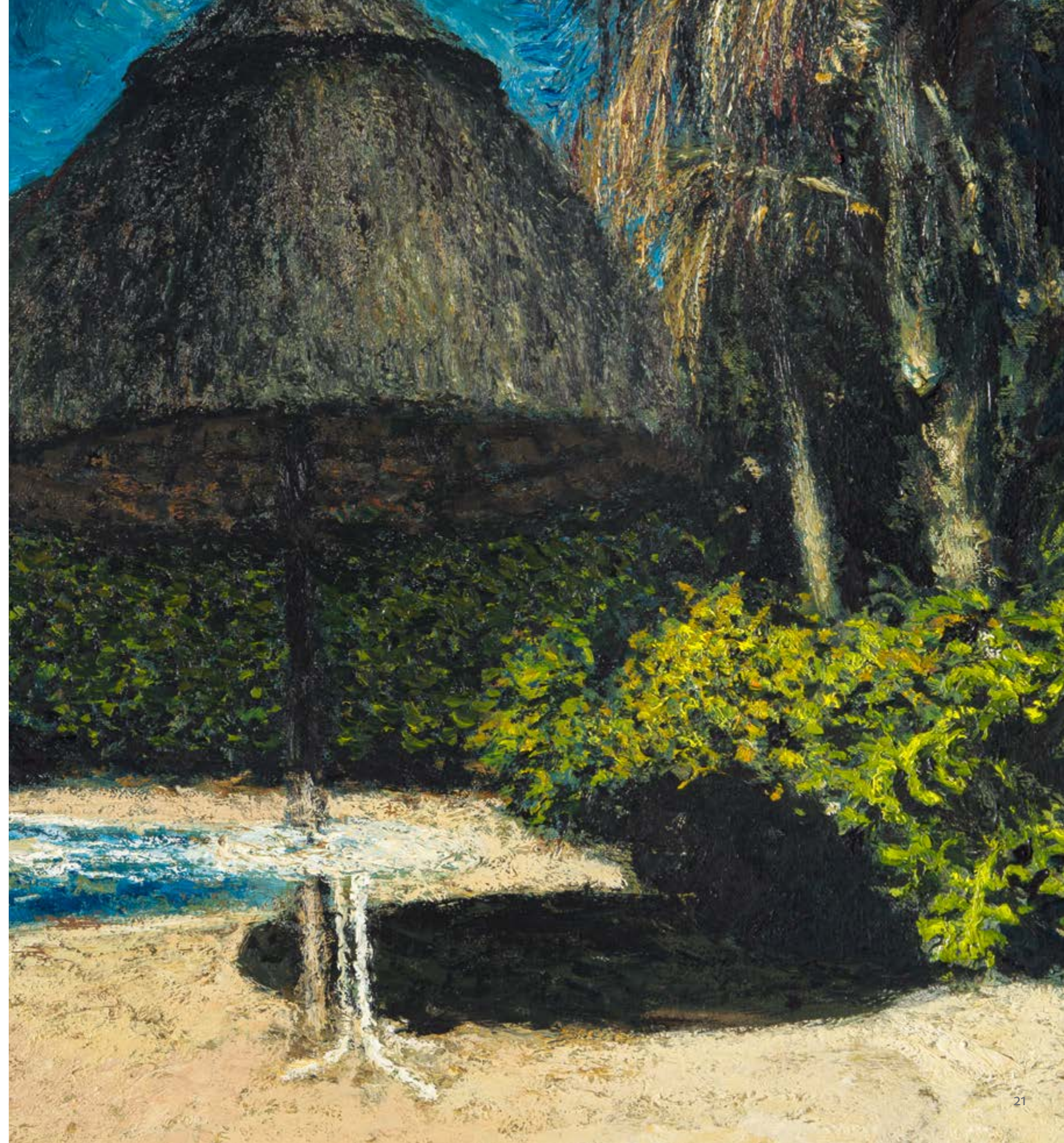
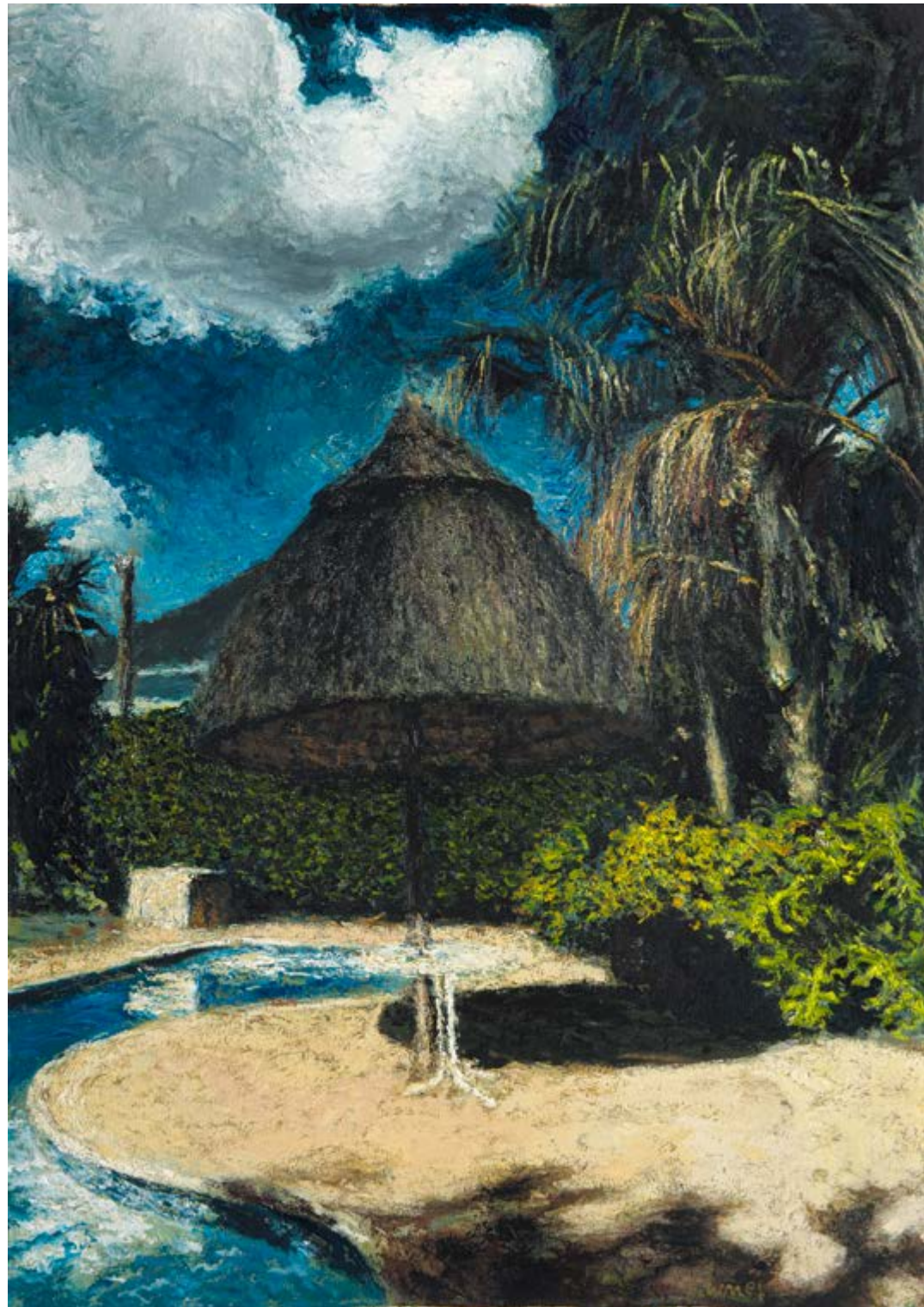
signed with the artist's initials

and dated 94

oil on canvas

70,5 by 50 cm

R50 000 – 70 000





23

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Swazi Warrior*

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

oil on board

70 by 40 cm

R50 000 – 70 000

EXHIBITED

Pretoria Art Museum, *Sidney Goldblatt: Retrospective Exhibition*, 1981, illustrated in the exhibition catalogue on page 3.





24

**Maud Sumner**

SOUTH AFRICAN 1902–1985

*The Doll Louise  
in an Interior*

signed; dated +/-1945 and  
inscribed with the title on the  
reverse

oil on canvas  
45 by 37 cm

R80 000 – 120 000

LITERATURE

Frieda Harmsen (1992) *Maud  
Sumner: Painter and Poet*, Pretoria:  
Van Schaik, illustrated in colour  
on page 27.



25

**Bambo Sibiya**

SOUTH AFRICAN 1986–

*Tribute II*

signed and dated 2020  
mixed media on canvas  
181 by 135 cm

R60 000 – 80 000





26

**Armando Baldinelli**

SOUTH AFRICAN 1908–2002

*Staring the Infinity* [sic]

signed and dated 1975; dated,  
inscribed with the artist's name,  
the title and medium on an artist's  
label adhered to the reverse  
oil on canvas  
123,5 by 71 cm

**R70 000 – 100 000**

**PROVENANCE**

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



27

**Armando Baldinelli**

SOUTH AFRICAN 1908–2002

*Solo Nella Notte*

signed and dated 1975; dated,  
inscribed with the artist's name,  
the title and medium on an artist's  
label adhered to the reverse and an  
Armando Baldinelli Gallery stamp  
oil on canvas  
109 by 78,5 cm

**R50 000 – 70 000**

**PROVENANCE**

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







28

**Diederick During**

SOUTH AFRICAN 1917–1991

*Fruit Seller*

signed  
oil on paper  
63,5 by 51,5 cm

**R30 000 – 50 000**

PROVENANCE

Strauss & Co, Johannesburg,  
10 November 2014, lot 59.



29

**Maurice van Essche**

SOUTH AFRICAN 1906–1977

*Nudes on the River Bank*

signed  
oil on wood panel  
26 by 34 cm

**R40 000 – 60 000**



30

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972–

*Sirens of Phantom Cove*

signed with the artist's initials  
and dated 17; signed, dated and  
inscribed with the title on the  
reverse

oil on canvas  
109 by 99 cm

**R120 000 – 160 000**









31

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

*Young Bacchus*

signed and dated 1973; inscribed

with the title and 'Boy with Vine

Leaves' on the reverse

oil on board

59,5 by 59,5 cm

**R70 000 – 100 000**

LITERATURE

JM catalogue number 1123.



32

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

*Boy with White Cats*

signed and dated 1971

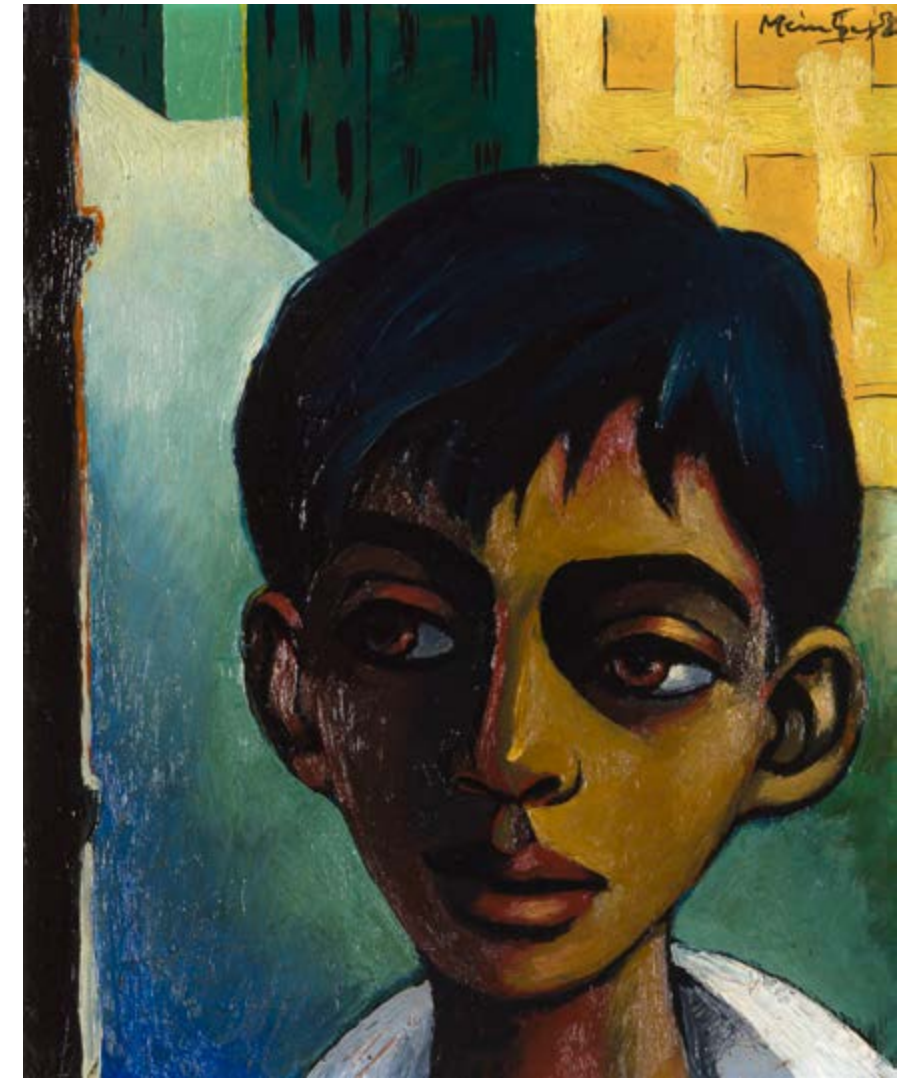
oil on board

59,5 by 59,5 cm

**R70 000 – 100 000**

LITERATURE

JM catalogue number 1072.



33

**Johannes Meintjes**

SOUTH AFRICAN 1923–1980

*Boy in Street*

signed and dated '58; inscribed with

the artist's name on the reverse

oil on board

30 by 24,5 cm

**R30 000 – 50 000**

PROVENANCE

Strauss & Co, Johannesburg,

12 November 2018, lot 41.

LITERATURE

JM catalogue number 593.







34

**Maggie Laubser**

SOUTH AFRICAN 1886–1973

*Still Life with Flowers*

signed  
pencil and watercolour on paper  
laid down on card  
34 by 23 cm

**R40 000 – 60 000**

## LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, illustrated on page 330, cat. no. 1404.



35

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Still Life with Flowers, Fruit and Fish*

signed and dated 81  
oil on board  
120,5 by 120,5 cm

**R120 000 – 160 000**

## PROVENANCE

Acquired from the artist  
by the current owner.





36

## William Kentridge

SOUTH AFRICAN 1955–

### *Table with Sparrow*

signed and numbered 16/25 in red conté in the margin; signed, dated 2019, and inscribed 'Right' in the print

digital print on Hahnemühle etching paper

image size: 102 by 146 cm

R200 000 – 300 000

An interest in optics and the construct of seeing informs Kentridge's experiments with stereoscopic vision, of which *Table with Sparrow* forms a part. In order to achieve the illusion of stereoscopic vision, a drawing or construction is photographed twice, with the focal points about 7,5 centimetres apart – roughly the distance between the pupils of a person's eyes. The use of the stereopticon – an optical viewer that creates the illusion of three-dimensionality when viewing two nearly identical images side by side – transforms these two images into a three-dimensional experience in the viewer's perception, as they are translated into the complex neural patterns of the brain.

*Table with Sparrow* translates the set

#### PROVENANCE

Norval Foundation, Cape Town.  
Private Collection.

#### EXHIBITED

Norval Foundation, Cape Town,  
*William Kentridge: Why Should I Hesitate, Sculpture*, 24 August 2019 to 27 July 2020.

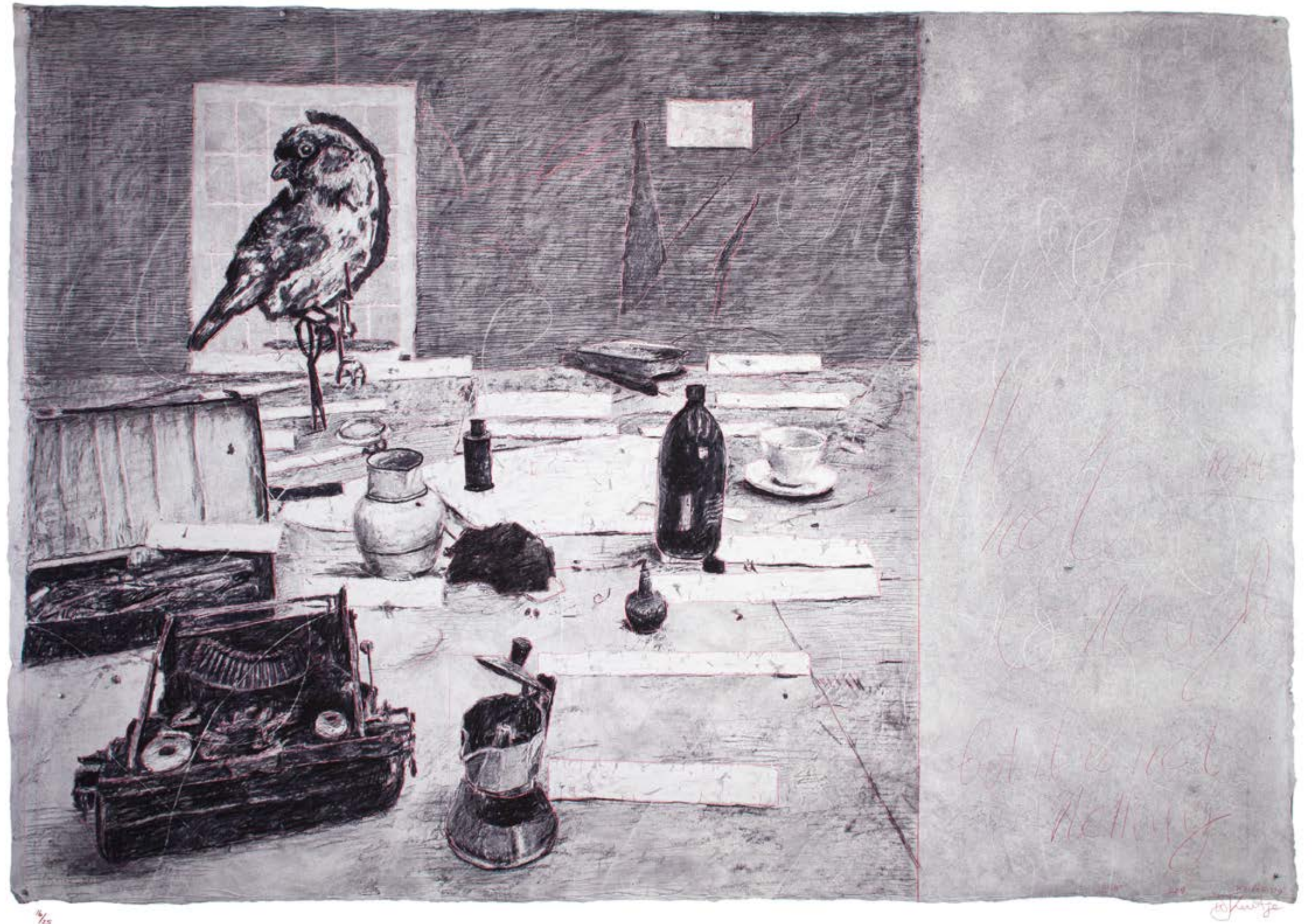
#### LITERATURE

Karel Nel and Owen Martin (2019)  
*William Kentridge: Why Should I Hesitate, Sculpture*, Cape Town: Norval Foundation, illustrated on pages 196 and 197.

of small photographic images inserted into a stereopticon two largescale drawings forming a diptych, and it was subsequently made into an editioned work by the artist.

A sense of contention and play is brought into the artist's practice through the questioning of perception that *Table with Sparrow* proposes. It also harks back to early experiments in binocular perception that found their way into the repertoire of popular entertainment in the nineteenth and early twentieth centuries.

The drawing *Table with Sparrow* (2019) was included in Norval Foundation's *Why Should I Hesitate?, Sculpture*, the first retrospective exhibition of William Kentridge's sculptural practice.





37

**William Kentridge**

SOUTH AFRICAN 1955–

*A Sonnet That I Never Wrote*

2013

signed and numbered 21/40 in red

conté in the margin

image size: 28 by 28 cm;

sheet size: 30,5 by 30,5 cm,

unframed; album: 31,5 by 31,5 cm

(2)

R50 000 – 70 000

The present lot is accompanied by *CWaka – The Silence*, an album by the Cape Town Philharmonic Orchestra and Cape Town Opera.

All proceeds of this lot will be donated to The Cape Town Philharmonic Orchestra and Cape Town Opera via The Duet Endowment Trust. The Duet Endowment Trust supports the Cape Town Philharmonic Orchestra and Cape Town Opera. Both are professional classical art organisations in Cape Town and make an important contribution to the cultural heritage of South Africa.







38

**Christo Coetzee**

SOUTH AFRICAN 1929–2000

*Mantis*

signed and dated 82; signed  
on the reverse

enamel on board with a  
painted Perspex overlay  
diameter: 137 cm

**R120 000 – 160 000**

**PROVENANCE**

Acquired from the artist by  
the current owner, 1982.





39

**Joseph Wolpe**

SOUTH AFRICAN 1922–2020

*Abstract*

signed and dated '99  
mixed media on card laid  
down on board  
23,5 by 29 cm

**R10 000 – 15 000**

**PROVENANCE**

Goodman Gallery, Johannesburg.  
Private Collection.



40

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Wetland Landscape*

signed and dated 1948  
oil on canvas  
42 by 52 cm

**R70 000 – 90 000**





41

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Figure in a Township*

signed

oil on canvas

35 by 50 cm

**R250 000 – 350 000**

**PROVENANCE**

Stephan Welz & Co, Cape Town,  
18 October 2016, lot 500.





42

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Bird Flight over Barren Plain*

signed and dated 15.10.1963; inscribed with the title and medium on the reverse; dated 1963 and inscribed with the artist's name, the title and medium on a SMAC Gallery label adhered to the reverse  
watercolour and wax crayon on paper

42,5 by 54,5 cm

R70 000 – 90 000

**PROVENANCE**

SMAC Gallery, Cape Town.  
Private Collection.





43

**Peter Clarke**

SOUTH AFRICAN 1929–2014

***Landskap met Kleinhuisie, Teslaarsdal (sic)***

signed and dated 24.7.1964; inscribed with the title on a label adhered to the reverse

oil on canvas laid down on board  
16 by 19,5 cm

**R70 000 – 90 000****PROVENANCE**

Mr and Mrs Himan (Himie) Bernadt,  
Cape Town.

Mr Abram Kesler, Cape Town, the  
current owner's uncle, thence by  
descent.

Mr Himan Bernadt, a prominent attorney who protected Nelson Mandela from the vicious prison regime on Robben Island, supported young and upcoming artists at the time, including Peter Clarke. Mr Abram Kesler, the current owner's uncle, and Mr Bernadt were great friends.

The present 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.'<sup>1</sup>

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.<sup>2</sup>

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.





44

**Jan Ernst Abraham  
Volschenk**

SOUTH AFRICAN 1853–1936

*The Rooikraans and  
Kamnatie Valley, Oudtshoorn*

signed and dated 1908; signed, dated  
and inscribed with the title on the  
reverse

oil on canvas

41 by 90,5 cm

R80 000 – 120 000





45

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Church with Red Steeple,  
Old Cape Town*

signed and dated 1977; signed and  
inscribed with the title in English  
and Afrikaans on the reverse  
oil on canvas laid down on board  
39,4 by 49 cm

R70 000 – 100 000







46

**Nita Spilhaus**

GERMAN/SOUTH AFRICAN 1878–1967

*In the Shades of the Pines*

signed with the artist's monogram;  
dated 1947 and inscribed with the  
artist's name and the title on the reverse  
oil on canvas  
58,5 by 82,5 cm

R30 000 – 50 000



47

**Conrad Theys**

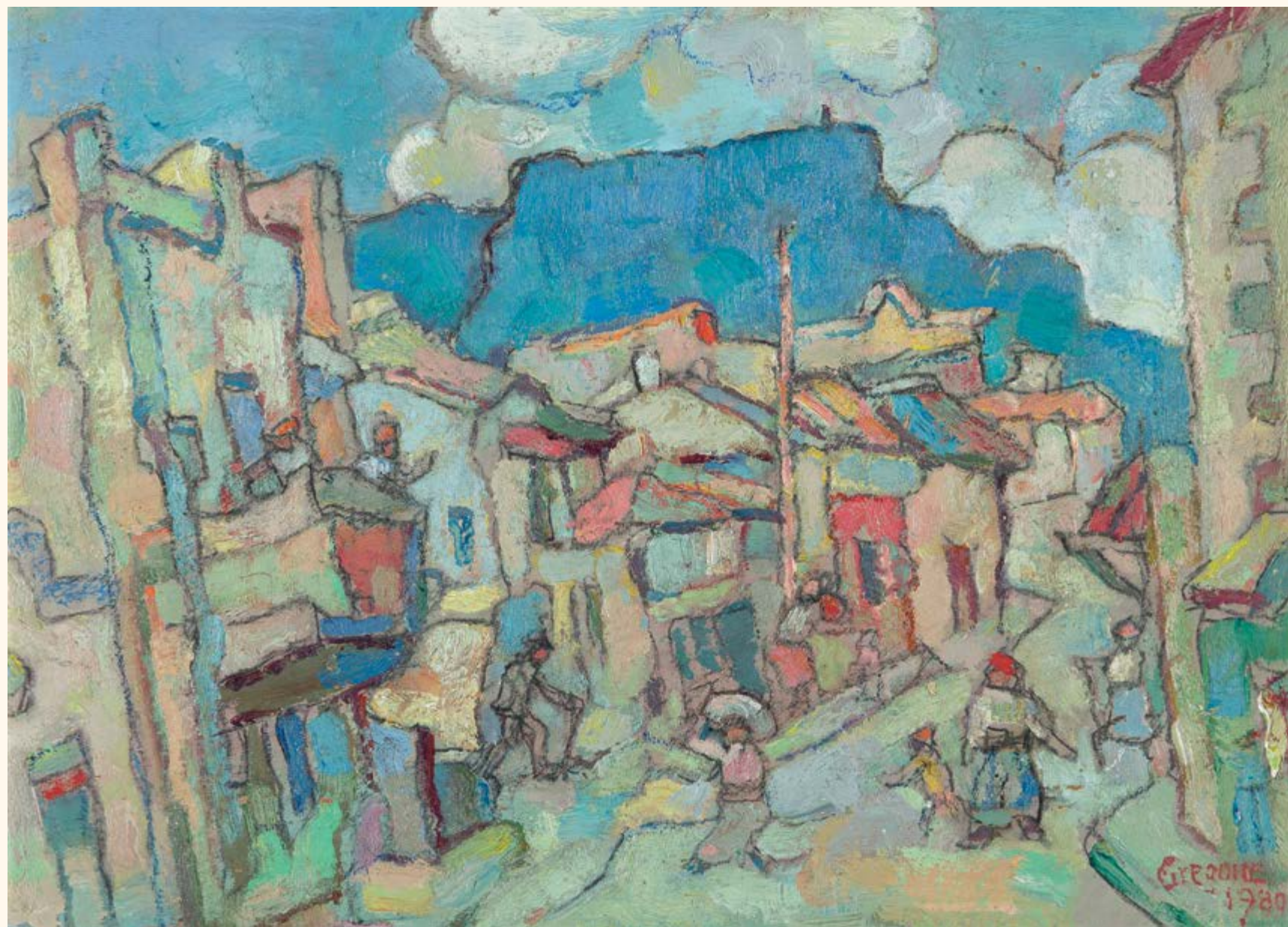
SOUTH AFRICAN 1940–

*Bloekombome (Blue Gum Trees),  
Moorreesburg*

signed and dated 1999; signed, dated and  
inscribed with the title on the reverse  
pastel on card  
35 by 40 cm

R20 000 – 30 000





48

**Gregoire Boonzaier**

SOUTH AFRICAN 1909–2005

*Cape Town Street Scene*

signed and dated 1980

oil on board

28,5 by 39,5 cm

R80 000 – 120 000

49

**Nita Spilhaus**

GERMAN/SOUTH AFRICAN 1878–1967

*Cape Town*

oil on panel

34,5 by 29 cm

R20 000 – 30 000

PROVENANCE

Strauss & Co, Online, 29 March 2021,  
lot 236.

NOTES

In the present lot, Nita Spilhaus presents a captivating vista encompassing the *Boorhaanol Mosque*, a venerable and culturally significant architectural marvel nestled within the historic tapestry of Bo-Kaap, a cherished neighbourhood in the vibrant city of Cape Town.







50

**Piet van Heerden**

SOUTH AFRICAN 1917–1991

*The Synagogue, Gardens, Cape Town*

signed and dated 48; inscribed with the title and medium on a label adhered to the reverse

oil on canvas

39,5 by 50 cm

**R20 000 – 30 000**

PROVENANCE

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



51

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871–1939

*The Cottage, Picardie*

signed with the artist's initials; inscribed with the title and medium on a label adhered to the reverse

oil on canvas

25,5 by 35 cm

**R40 000 – 60 000**

PROVENANCE

Strauss & Co, Johannesburg, 16 May 2022, lot 61.





52

**Hugo Naudé**

SOUTH AFRICAN 1869–1941

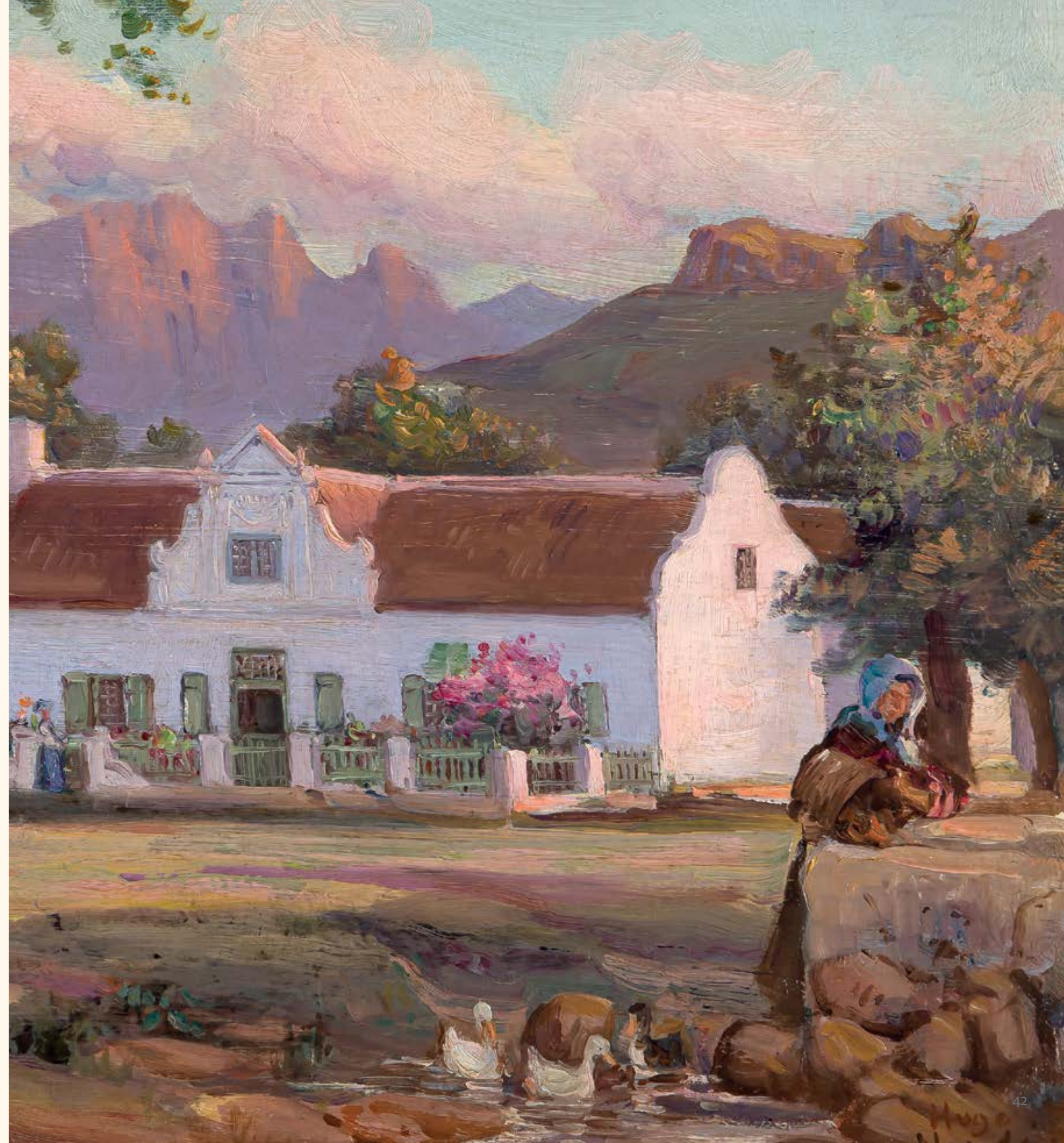
*La Provence, Franschhoek,  
with Ducks in a Pond*

signed

oil on wood panel

29,5 by 34,5 cm

R80 000 – 120 000





53

**Dylan Lewis**

SOUTH AFRICAN 1964–

*Sleeping Oriental Cat III (S93)*

1998

signed, numbered 8/15 and bears the Ingwe Editions foundry mark  
bronze with a brown patina mounted on a crystal base  
height: 29 cm excluding base, 40 cm including base; width: 19 cm; depth: 11,5 cm

**R120 000 – 160 000**

**PROVENANCE**

Everard Read, Cape Town, 2000.  
Private Collection.

**EXHIBITED**

Everard Read, Johannesburg, *Recent Cat Sculpture*, 1999, another example from the edition exhibited.  
Everard Read Johannesburg and Cape Town, Schoongezicht Manor, Stellenbosch, *Recent Cat Sculpture-World Premiere*, 1999, another example from the edition exhibited.

**LITERATURE**

Laura Twiggs (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, another example from the edition illustrated in colour on page 69.



54

**Dylan Lewis**

SOUTH AFRICAN 1964–

*Bronzed steel and lacquered display cabinet with Loerie relief*

1964

signed with the artist's initials in two corresponding Loerie relief panels  
bronzed steel, glass and wood  
height: 167 cm; width: 84 cm; depth: 38 cm

**R150 000 – 200 000**

**PROVENANCE**

Bordeaux Gallery, Franschoek, 2010.  
Private Collection.

**LITERATURE**

Laura Twiggs (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, illustrated in colour on page 212.









