

The background of the entire image is a painting of a coastal landscape. On the left, a large, rugged cliff with visible geological strata rises steeply. The cliff face is textured with various shades of brown, tan, and grey. At the base of the cliff, a small town or village is nestled, with buildings featuring red-tiled roofs. The town is situated on a dark, rocky shore. To the right of the town, the sea is visible, with a small pier or breakwater extending into the water. The sky is filled with soft, white clouds against a pale blue background. The overall style of the painting is impressionistic, with visible brushstrokes and a focus on light and color.

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COVER

Lot 25 Tinus de Jongh *Camps Bay* (detail)

LEFT

Lot 21 Lucky Sibiyi *The Crossing of the Bridge*
(detail)



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It was through art museums, theatres, music, and literature that the young Robert Hodgins found his escape from the London of the Depression-era 1930s, an escape that no doubt still informs his conception of art and his understanding of its possibilities ... A vast library of cultural knowledge and points of reference is filtered through lived experience and deposited onto the white canvas, a battleground of countless possibilities but only one solution.

Kendal Geers



1

Robert Hodgins

SOUTH AFRICAN 1920–2010

Heldentenor: Rehearsing Siegfried [sic]

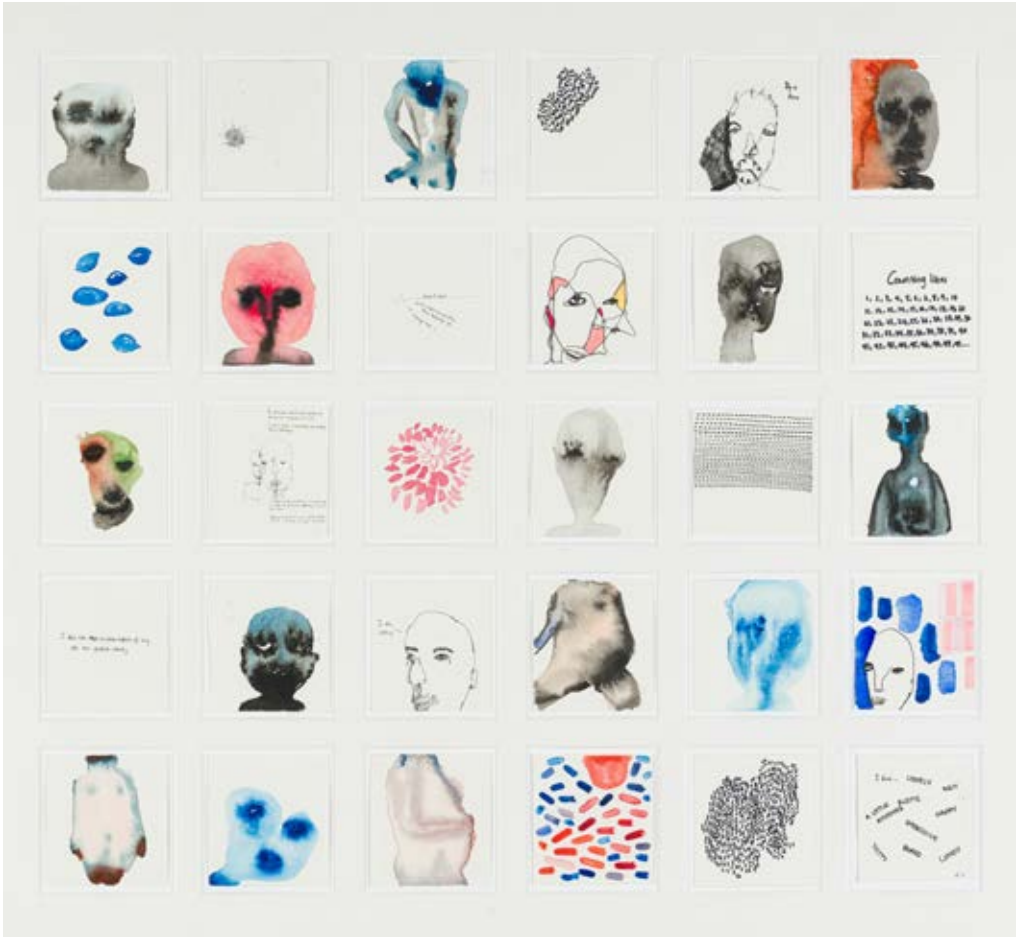
signed, dated 2006, and inscribed with the artist's name, the title, medium and 'For my dear friends Viktor and Gretchen' on the reverse

oil on canvas

59 by 59 cm

R150 000 – 200 000

[VIEW LOT](#)



2

Banele Khoza

SWAZI/SOUTH AFRICAN 1994–

Untitled (Counting Likes)

signed with the artist's initials and dated '17

watercolour and pen on paper

each: 11 by 10 cm

R30 000 – 50 000

[VIEW LOT](#)



Swaziland-born and South African-based Banele Khoza employs painting as a way to claim selfhood. His work focuses on everyday experiences, working within themes of gender, masculinity and identity. He is known for his expressive and fluid style of painting that is subtle yet rigorous.

In *Untitled (Counting Likes)*, a tableau of elements languidly drifts between the figurative and the abstract while maintaining a sense of latent reality. Rendered in watercolour and pen on paper, the composition is arranged in a grid, taking cues from social media platforms such as Instagram. The text in the further gestures at an engagement with the digital age. The present lot is an exploration of love and friendship through everyday feelings of loneliness, boredom, annoyance, hopelessness and joy. Often tongue-in-cheek and playful, Khoza's work pokes fun at himself and those around him.

In style, the work is evocative of South African painter Marlene Dumas¹, whom Khoza has cited as inspiration for why he started painting. The piece is typical of Khoza's oeuvre in its use of smudged faces and contorted figures, as well as what the artist refers to as 'text interventions'². Much like the rest of his practice, the work is intimate, suggestive, and emotional. The gentle wash of the watercolour produces translucency, leaving the work broody and somehow visceral.

Nkgopoleng Moloi

1 <https://www.artforum.com/events/banele-khoza-223018/>

2 <https://banelekhoza.art/love>



3

Robert Hodgins

SOUTH AFRICAN 1920–2010

Little Morals: Silent Movie, eight

each signed, dated '90, numbered 39/45 in pencil in the margin
and embossed with The Caversham Press chopmark
hand-coloured etching on paper
average image size: 23,5 by 32 cm, unframed

R100 000 – 130 000

LITERATURE

Anthea Buys (ed) (2012) *A Lasting Impression: The Robert Hodgins Print Archive*, Johannesburg: Wits Art Museum, another impression from the edition illustrated in colour from pages 152 to 168 and 268.

[VIEW LOT](#)



Produced in 1990, *Little Morals* is a series of eight etchings – each exquisitely hand coloured – which began as a collaboration between Robert Hodgins, Deborah Bell and William Kentridge, whilst working together for a short period of time at Caversham Press in the KwaZulu-Natal Midlands. The plot [unfolding in the series] is a simple one: a husband suspects his wife of an affair. He discovers them together. He shoots her in a fit of rage and jealousy, and finally presents her lover, who is a boxer, with one of her shoes as cold comfort.

Tracy Murinik



a shot in the si





4

Walter Battiss

SOUTH AFRICAN 1906–1982

Presence on a Chair; Shape on a Seat; Shape on a Seat no.2, three

each signed with the artist's initials and inscribed with the titles in pencil, *Presence on a Chair* dated 20.4.66 in pencil and *Shape on a Seat* dated 19.4.66 in pencil pencil, gouache and collage on paper

each: 29,5 by 43 cm

R50 000 – 70 000

VIEW LOT





5

Robert Hodgins

SOUTH AFRICAN 1920–2010

Head of a Lady (Margaret Thatcher)

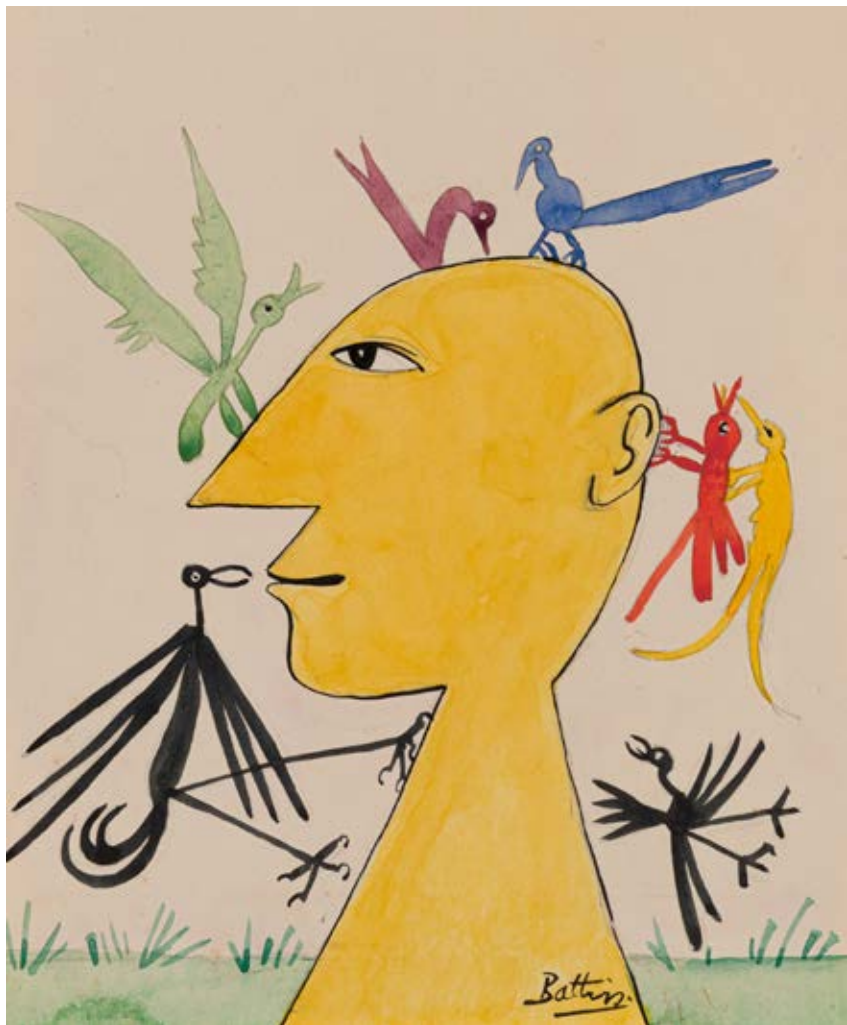
signed, and inscribed with the artist's name, 'Head of a Lady'
and 'Viktor I can't give you flowers so here's a picture/Robert'
oil on canvas

30,5 by 40,5 by 3,5 cm

R80 000 – 120 000

[VIEW LOT](#)





6

Walter Battiss

SOUTH AFRICAN 1906–1982

Yellow Head with Birds, five

watercolour signed

prints signed and numbered 'Proof' in

pencil in the margin

watercolour on paper and colour

screenprints on paper

watercolour sheet size: 22 by 18 cm, unframed;

prints image size: 27,5 by 22,5 cm,

sheet size: 31,5 by 34,5 cm, unframed

R35 000 – 50 000

LITERATURE

Warren Siebrits (ed) (2016) *Walter Battiss: 'I Invented Myself'*, exhibition catalogue, Johannesburg: The Ampersand Foundation, another impression from the edition illustrated in colour on page 226.

[VIEW LOT](#)







7

Beezy Bailey

SOUTH AFRICAN 1962–

Out of the Woods (Tribute to Nelson Mandela)

signed; inscribed with the title on the stretched

and with 'Out of the Forest' on the reverse

screenprint and acrylic on canvas

172 by 250 by 5,5 cm, unframed

R150 000 – 200 000

EXHIBITED

Everard Read, Johannesburg, *Icon – Iconoclast: Beezy Bailey*,

5 May to 5 June 2011.

LITERATURE

Everard Read (2011) *Icon – Iconoclast: Beezy Bailey*,

Johannesburg: Everard Read, illustrated in colour on page 17.

[VIEW LOT](#)

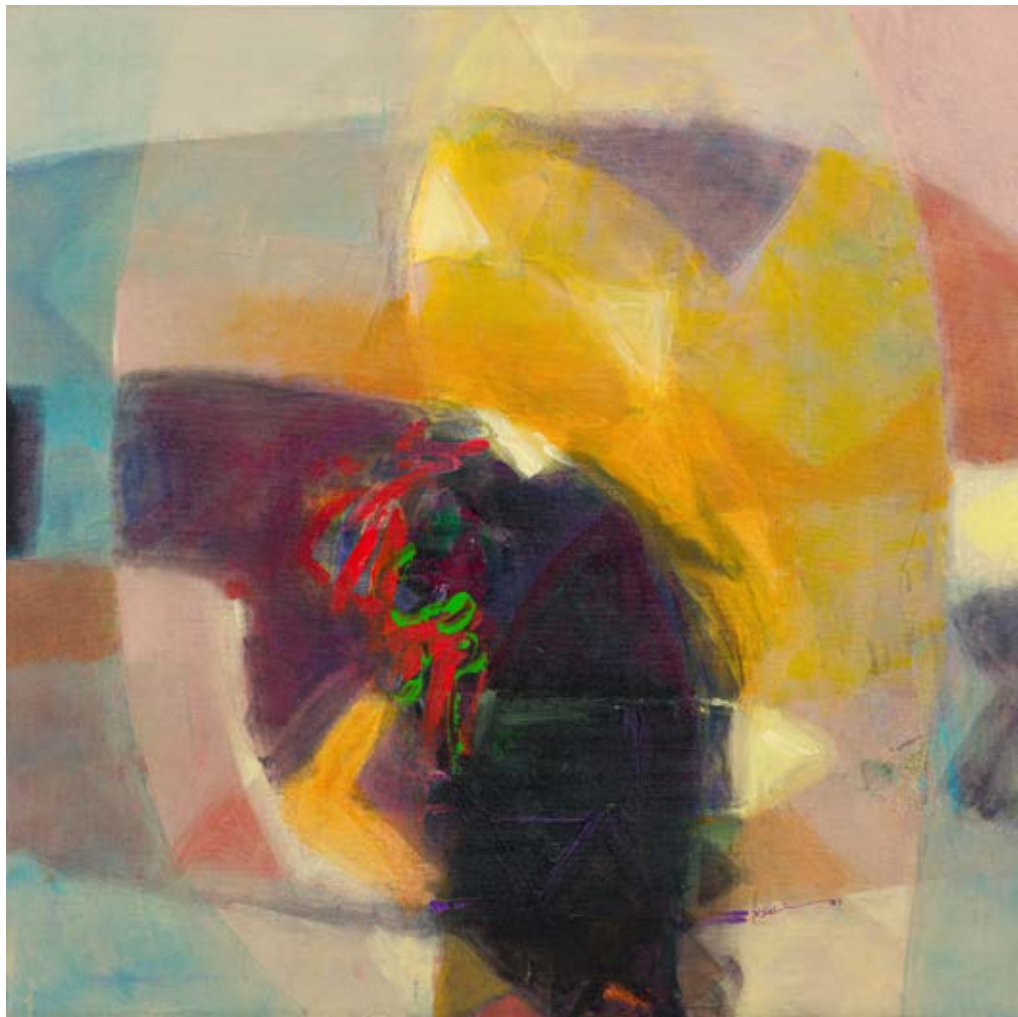


The 'icon' in question [in the present lot] is our own Nelson Rolihlahla Mandela, an international figure revered around the world, acclaimed, and claimed by all. A hero who is a prisoner of the mass media! With his birthday decreed and celebrated internationally as Mandela Day. 'Madiba Magic' is real. What then of the man? The 'Character, Comrade, Leader, Prisoner, Negotiator, Statesman' (the title of an exhibition on his life at the Apartheid Museum). What lies beneath the printed iconic smile and familiar face? Who owns the Icon and the reproduction and exploitation of it as a commodity in a consumer society? Who decrees who or what can be shown and how?

Beezy Bailey the artist/iconoclast poses these questions by holding the iconic image up, placing it centrally in his new work.

Christopher Till





8

Hussein Salim

SUDANESE 1966–

Blur

signed and dated 23; signed, dated, and inscribed
with the title and medium on the reverse

acrylic on canvas

92 by 92 by 2 cm, unframed

R15 000 – 20 000

[VIEW LOT](#)





9

Hussein Salim

SUDANESE 1966–

Mirage

signed and dated 23; signed, dated, and inscribed
with the title and medium on the reverse

acrylic on canvas

92 by 91,5 by 2 cm, unframed

R15 000 – 20 000

[VIEW LOT](#)

In order to anchor the image, I start by drawing an outline with pencil or pastel on canvas or board. Depending on the contents of the image I have in mind, I then make use of different methods to achieve what I would call, an expressionist figurative outcome. I chop and change, undo and redo, obliterate areas of the image – each work is determined by its own process.

Jan Neethling



10

Jan Neethling

SOUTH AFRICAN 1938–

Nude and Fruit

signed and dated 2021; inscribed
with the artist's name, date, the title
and medium on the reverse

acrylic on canvas

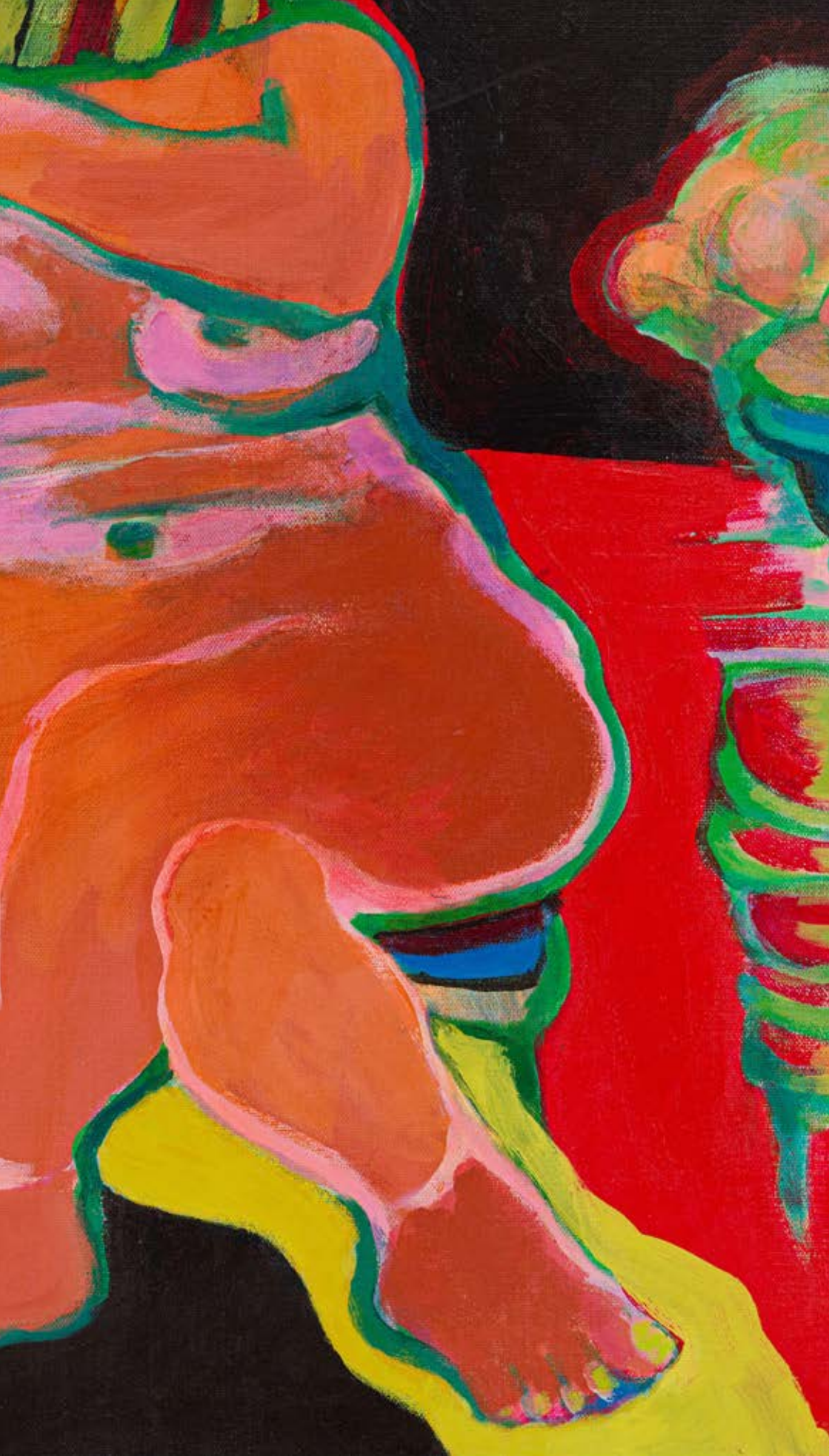
61 by 76 cm

R35 000 – 50 000

EXHIBITED

Origin Art, Johannesburg, *The Figure & Histories*,
5 to 30 November 2022.

[VIEW LOT](#)





11

Jan Neethling

SOUTH AFRICAN 1938–

Toxic Man

signed and dated 2022; inscribed with the artist's name, date, the title and medium on the reverse.

acrylic on canvas

92 by 76 cm

R40 000 – 60 000

EXHIBITED

Origin Art, Johannesburg, *The Figure & Histories*, 5 to 30 November 2022.

[VIEW LOT](#)



12

Penny Siopis

SOUTH AFRICAN 1953–

Colony 2

signed, dated 1991, inscribed with the artist's name, the title, inscribed with the weavers' names Lillian Simelan and Gladys Ntontela and 'weavers Marguerite Stephens Tapestry studios' on a label on the reverse.

mohair tapestry

137 by 150 by 1,5 cm, unframed

R40 000 – 60 000

[VIEW LOT](#)



The use of historical characters to explore contemporary issues provided a new emphasis in Penny Siopis' work. By 1988 she had embarked on what she called her 'History Paintings' [a theme that is evident in the present lot as well]. In light of her early preoccupations, one is hardly surprised that the work focuses on women and on Africa. Siopis does not give prominence to scenes of historical events, an individual heroic protagonist, discoveries, battles and victories, the signing of treaties – the likes of which might have been seen on grand scale in galleries, or in the more modest pages of history textbooks. These more accustomed depictions of history are relegated to obscure minor roles in her paintings. Tiny images of such conventional heroes as adventurers, soldiers and colonial rulers become secondary to more assertive motifs. Such works are dominated instead by monumental figures representing those whose role in history was perceived as inconsequential – black women. The significant becomes insignificant, and the unimportant important. Siopis' reversal of traditional roles questions the conventional criteria, conceptual and visual on which our knowledge of society is founded.

Elizabeth Rankin





13

Guy du Toit

SOUTH AFRICAN 1958–

Hare with Planes

signed, dated 2019, numbered 1/1
and numbered #4

painted bronze

height: 32 cm; width: 22 cm; depth 24 cm

R15 000 – 20 000

LITERATURE

Carla Crafford (2018) *Hare's an Idea - Guy du Toit*,
Pretoria: Carla Crafford, another cast from the
edition illustrated in colour on page 45 and 70.

[VIEW LOT](#)



Dis haas onmoontlik om al die hase te noem wat deur die jare 'n belangrike rol in populêre kultuur, kuns en kinderharte gespeel het, maar by 'n luisterryke geleentheid soos hierdie wil 'n mens tog vir 'n oomblik vassteek en dink aan die opofferings wat heldhaftige hase deur die eeue gemaak het om vir ons lewenslesse te leer en om ons okulêr te stimuleer.

Bibi Slippers

14

Guy du Toit

SOUTH AFRICAN 1958–

Bending Hare

signed, dated 2022 and numbered 1/1

bronze with a brown patina

height: 15 cm; width: 17 cm; depth: 15 cm

R15 000 – 20 000

[VIEW LOT](#)



15

Guy du Toit

SOUTH AFRICAN 1958–

Seated Hare

signed, dated 2020 and numbered 1/1

on the underside

painted bronze

height: 18 cm; width: 13 cm; depth: 15 cm

R18 000 – 24 000

[VIEW LOT](#)



16

Guy du Toit

SOUTH AFRICAN 1958–

Family of Hares on Bench

signed, dated 2020 and numbered 18

on the underside

painted bronze

height: 20 cm; width: 18 cm; depth: 12 cm

R35 000 – 50 000

[VIEW LOT](#)



17

George Jaholkowski

RUSSIAN/SOUTH AFRICAN 1914–1979

South Easter

patinated copper

height: 37 cm; width: 108 cm;

depth: 12 cm

R20 000 – 30 000

[VIEW LOT](#)

His sculptures are monuments of silence whose physical presence is affected by a form of erosion he himself creates. By applying an erosive material to the patina on the bronze this texture acquires a very subtle, tactile look ... This look also contributes to the mysterious atmosphere of his sculptures. Through their uncontrolled erosive character not one of the sculptures is the same ...

Willy Van den Bussche



18

Herman van Nazareth

SOUTH AFRICAN 1936–

Force

signed with the artist's initials and numbered XVI
bronze with an aged patina and cement
height: 26 cm; width: 20 cm; depth: 10 cm

R30 000 – 50 000

LITERATURE

Piet Boyens (2011) *Herman van Nazareth, Beeldhouwer/Sculptor*, Legeweg: Strichting Kunstboek, another cast from the edition illustrated in colour on page 60.

PROVENANCE

Acquired directly from the artist.

[VIEW LOT](#)



19

Paa Joe

GHANAIAN 1947-

Lion Mini Sculpture

signed twice

carved and painted wood with hinged lid

height: 24 cm; width: 21 cm; depth: 53 cm

R15 000 – 20 000

Ghanaian artist and master craftsman Joseph Tetteh-Ashong, known as Paa Joe, carves and paints utilitarian and sculptural figurative coffins or abebu adekai (proverb boxes). The practice has developed as a contemporary interpretation of Ga traditional burial ceremonies and funerary rights. Traditionally the coffin is not seen as a final resting place but rather a manner of sending the individual on to the next stage of their journey. Created to represent living and inanimate objects, the form of the coffin is chosen to symbolise the deceased, whether it be alluding to their trade, lineage or social status, the structure represents and celebrates the unique life that the individual has led. Following his participation in the exhibition *Les Magiciens de la Terra*, Paris in 1989 Paa Joe's practice has expanded to incorporate these smaller-scale sculptural boxes such as the present lot into his oeuvre.

[VIEW LOT](#)





20

Paa Joe

GHANAIAN 1947-

Little Bastard Porsche Mini Sculpture

signed twice and inscribed with the title
carved and painted wood with hinged lid
height: 20 cm; width: 57 cm; depth: 23 cm

R18 000 – 24 000

[VIEW LOT](#)





21

Lucky Sibiyi

SOUTH AFRICAN 1942–1999

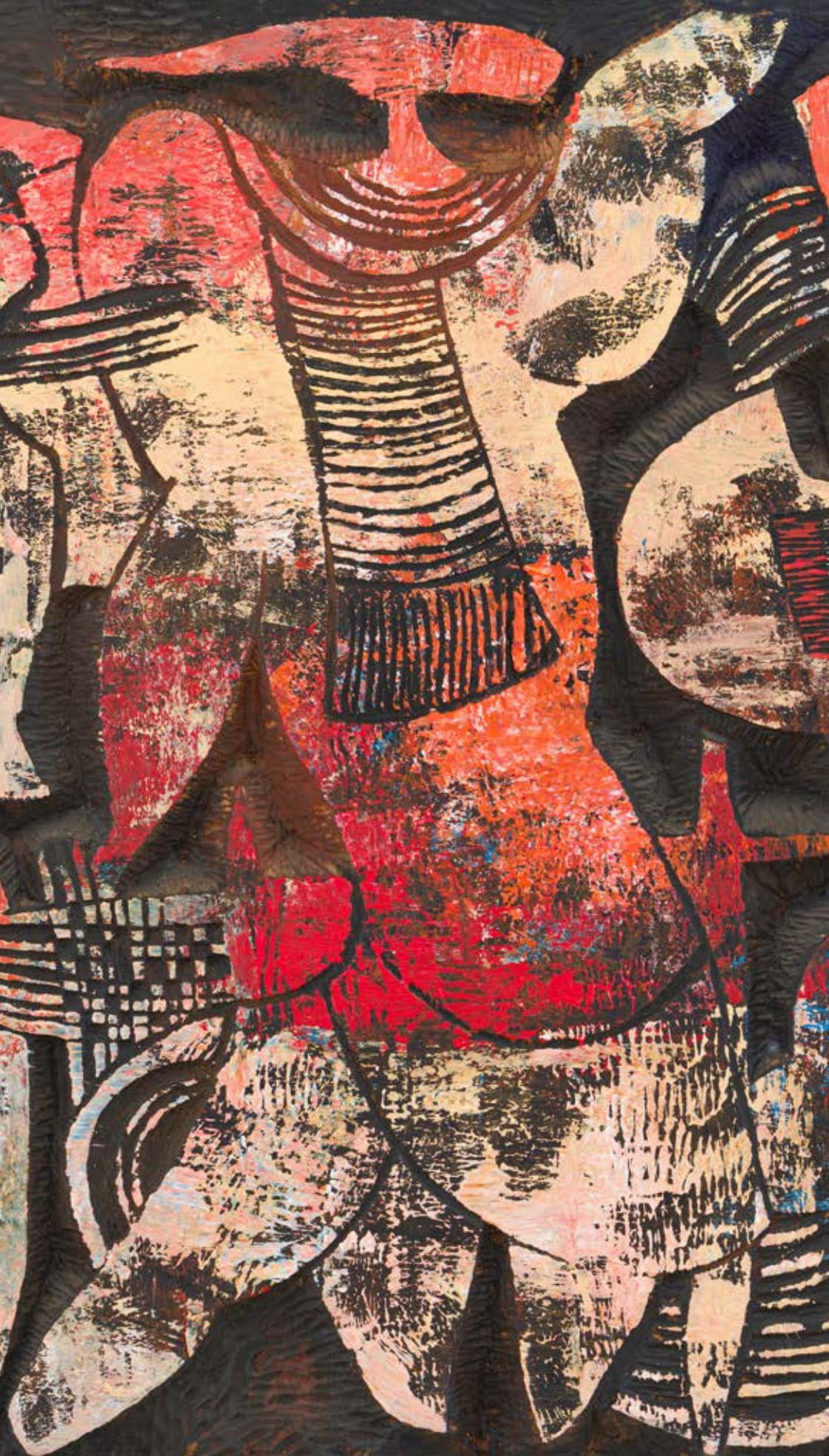
The Crossing of the Bridge

signed and indistinctly dated 77; inscribed
with the artist's name, the title and
medium on an Everard Read Gallery label
adhered to the reverse

acrylic on incised wood panel
60 by 94,5 by 5,5 cm, unframed

R70 000 – 100 000

[VIEW LOT](#)





22

Walter Battiss

SOUTH AFRICAN 1906–1982

Two Women

signed

oil on board

14,5 by 24,5 cm

R80 000 – 120 000

[VIEW LOT](#)

I wanted to paint straight, the way other people painted, but these textures just came in. Later I said, 'But yeah, it's these textures we used to do onto walls and on floors'. I think it's a blessing that they came into my paintings.

Helen Sebidi



23

Mmakgabo Mmapula Helen Sebidi

SOUTH AFRICAN 1943–

Inside the Hut, Near Hammanskraal, N. Tvl.

signed; dated 1985, and inscribed with the artist's name,
the title and 'Tribe Tswana' on the reverse

oil on board

37 by 53 cm

R60 000 – 80 000

[VIEW LOT](#)



24

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Canteen (Charles Hurwitz Sanatorium)

signed and dated 64

watercolour and gouache on paper

laid down on board

55 by 76 cm

R30 000 – 40 000

[VIEW LOT](#)



Ephraim Ngatane came to Johannesburg in about 1943 and studied painting under Cecil Skotnes at the Polly Street Art Centre from 1952 until 1954 (Johannesburg Art Gallery). He developed an individual approach in his painting and became known for his documentary portrayal of township life using watercolour. He was 'famed among his colleagues for his technical sorcery. He could just as easily transform a watercolour into a shimmering jewel as he could make an oil painting resemble a stained glass window.'¹ Ngatane became a prolific artist and by 1964 he had already had two solo exhibitions.

That same year, he was hospitalised with tuberculosis at the Charles Hurwitz South African National Tuberculosis Sanatorium in Soweto. It was here that he encountered and inspired the young Dumile Feni.² During his time at the sanatorium he painted works such as the present lot, depicting the sombre reality of those inflicted with this infectious disease.

Ngatane was admitted with tuberculosis again in 1971 to Baragwanath Hospital in Soweto. He died the next day at 33 years of age.

¹ Rory Bester, Natalie Knight and David Koloane (2009) *A Setting Apart*, Johannesburg: Blank Books, page 8.

² <http://revisions.co.za/biographies/ephraim-ngatane/>, accessed 19 April 2024.



F. NANTANE
64



25

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Camps Bay

signed

oil on canvas

39,5 by 49 cm

R40 000 – 60 000

[VIEW LOT](#)





26

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Twelve Apostles

signed

oil on canvas

30 by 49,5 cm

R35 000 – 45 000

LITERATURE

Pat Weckesser (2013) *Tinus de Jongh: His Life and Works*, Cape Town: MJ de Jongh, illustrated in colour on pages 54 and 55.

[VIEW LOT](#)



27

Hugo Naudé

SOUTH AFRICAN 1869–1941

Sneeuberge

signed with artist initials

oil on board

21,5 by 35,5 cm

R80 000 – 120 000

[VIEW LOT](#)



28

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Kaapse Landskap

signed

oil on canvas laid down on board

60 by 90 cm

R35 000 – 45 000

[VIEW LOT](#)



29

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Houses in a Landscape

signed and dated 1957

oil on canvas

24,5 by 39,5 cm

R60 000 – 80 000

[VIEW LOT](#)



30

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Street with Cart. Dist-Six Cape Town

signed and dated 1966; inscribed with the
artist's name and the title on the reverse

oil on canvas

40 by 55 cm

R70 000 – 90 000

[VIEW LOT](#)



31

Maggie Laubser

SOUTH AFRICAN 1886–1973

Wild Flowers

signed; inscribed with the artist's name,
the title, and 'Painted 1958' and 'Strand'

oil on board

54 by 44 cm

R450 000 – 650 000

[VIEW LOT](#)



32

Maggie Laubser

SOUTH AFRICAN 1886–1973

Two Blue Cranes and Sheep

signed; inscribed 'Sketch for picture: Two Blue Cranes and sheep (oil)

Maggie Laubser, Strand, painted 1950' on the reverse

oil on board

44,5 by 39,5 cm

R350 000 – 450 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor Publishers cat. no. 1109, illustrated in black and white on page 281 with the title *Birds and Sheep in Landscape*.

[VIEW LOT](#)

One of Marjorie's favourite subjects [to paint] was her dining room table and the still lifes she arranged. This work ... also shows something of the homeliness and hospitality she created in her and Jan's Vermont home.

Amanda Botha



33

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Interior

signed

oil on canvas

80 by 100 cm

R80 000 – 120 000

[VIEW LOT](#)





34

David Botha

SOUTH AFRICAN 1921–1995

Farm Cottage

signed

oil on canvas laid down on board

45 by 60 cm

R50 000 – 70 000

[VIEW LOT](#)



35

David Botha

SOUTH AFRICAN 1921–1995

Winter in Paarl

signed and dated '70

oil on canvas laid down on board

50,5 by 60 cm

R80 000 – 120 000

[VIEW LOT](#)

In his still-life paintings Boonzaier has revealed another aspect of his artistic personality. They tend to display the influence of Braque, but they are not as mannered as most of his landscapes. It is in this field of his painting that he has embarked most frequently upon experiment; but invariably he retreats again at a point where creative dynamism might have carried him through to new developments.

Esmé Berman



36

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Fruit and Grey Cloth

signed and dated 1957; inscribed with the artist's name and the title on the reverse

oil on canvas laid down on board

40 by 50 cm

R40 000 – 60 000

[VIEW LOT](#)



37

Alexis Preller

SOUTH AFRICAN 1911–1975

Sketch for Wounded Sculpture

ink and crayon on paper

33 by 22 cm excluding mount;

45 by 34,5 cm including mount,

unframed

R3 000 – 5 000

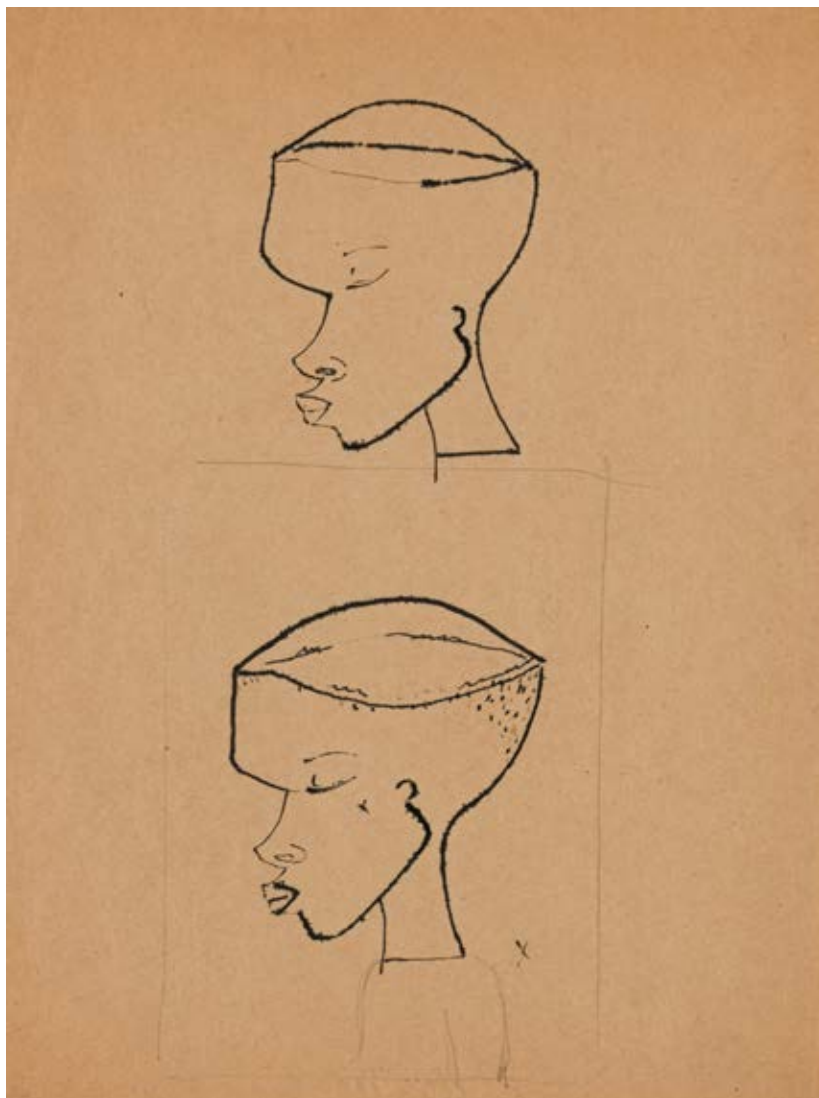
[VIEW LOT](#)



Preller was taken prisoner in June 1942 when Tobruk fell to Rommel's forces. After stints in prisoner-of-war camps in Libya and Italy, he returned to Pretoria in August 1943, and was demobilized that October. The North African Campaign had left a telling mark, and despite having witnessed moments of compassion throughout, the inhumanity and violence had scarred him. No surprise then that images from his service, whether of loneliness, divinity, mutilation, or optimism, pervaded the group of pictures in the years after his homecoming. Some of the more powerful and symbolic paintings from this important period included *Fleur du Mal* (1944), *Revelation* (1945) and *Wounded Sculpture* (1947), for which the current lot is a preparatory sketch. Preller used Archaic, Classical and Hellenistic Period sculptures, with their ideal forms mutilated over centuries, as a metaphor for the youthful bodies he had seen ruined during the war. The artist would have been familiar with *The Raping Rider* from his visits to the Louvre in 1946.



Alexis Preller, *Wounded Sculpture*, 1947.



38

Alexis Preller

SOUTH AFRICAN 1911–1975

Sketch for Urn Head

ink and pencil on paper

26 by 19,5 cm excluding mount;

38,5 by 32 cm including mount,
unframed

R2 000 – 3 000

[VIEW LOT](#)



From an initially innocuous sketch made in the Congo of the bound head of a Mangbetu child, and its likeness to a Barotse pot picked up in a market in the then Livingstone, Preller developed a series of evocative and poetic paintings featuring open-topped and disembodied heads. Often filled with serene and glistening pools of water, these so-called urn heads were used to explore the concepts of memory, personality and imagination. The earliest painting in the series, *Urn Head* (1939), to which the current sketch is clearly related, anticipated landmark paintings such as *Mountain Pool* (1946), *The Grotto* (1946) and *Christ Head* (1947 and 1952).



Alexis Preller, *Urn Head*, 1939.

This period began with a veritable peak in his art career: his South West African paintings, especially the watercolours, have a lightness of touch reminiscent of cheerfulness and satisfaction.

Anton Hendriks



39

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

S.W.A.

signed, dated 1924 and inscribed
with the title in pencil

watercolour on card

18,5 by 27,5 cm

R50 000 – 70 000

[VIEW LOT](#)



40

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Uitspan by Soutpan

signed, dated 18 Augustus 1944 and

inscribed with the title in pencil

pencil on paper

26 by 37 cm

R30 000 – 50 000

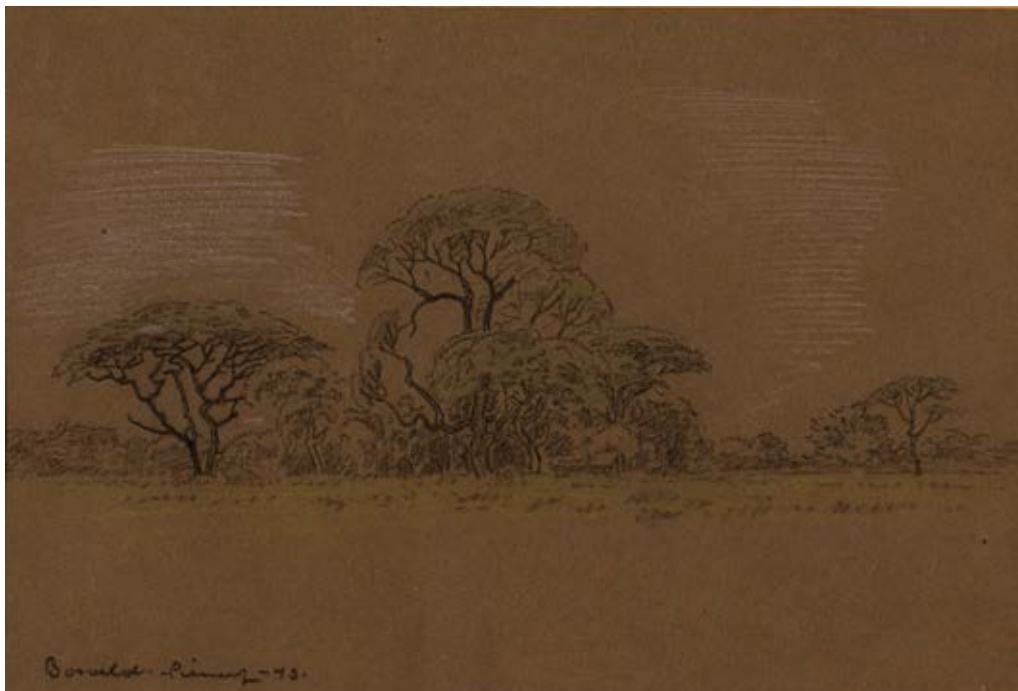
[VIEW LOT](#)



Autumn by Soutpan.

Pierneef's pencil drawings are a highlight of his talent. He loved the trees (for their forms) and the stones (for their colouring) of the bushveld with an almost religious fervour. He drew them exquisitely ... They are poetry.

Justice JF Marais



41

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bosveld

signed, dated 43 and inscribed with the title

charcoal and pastel on paper

21,5 by 31,5 cm

R30 000 – 50 000

[VIEW LOT](#)



42

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Skakuza

signed and inscribed with the title

in pencil in the margin

watercolour and pencil on paper

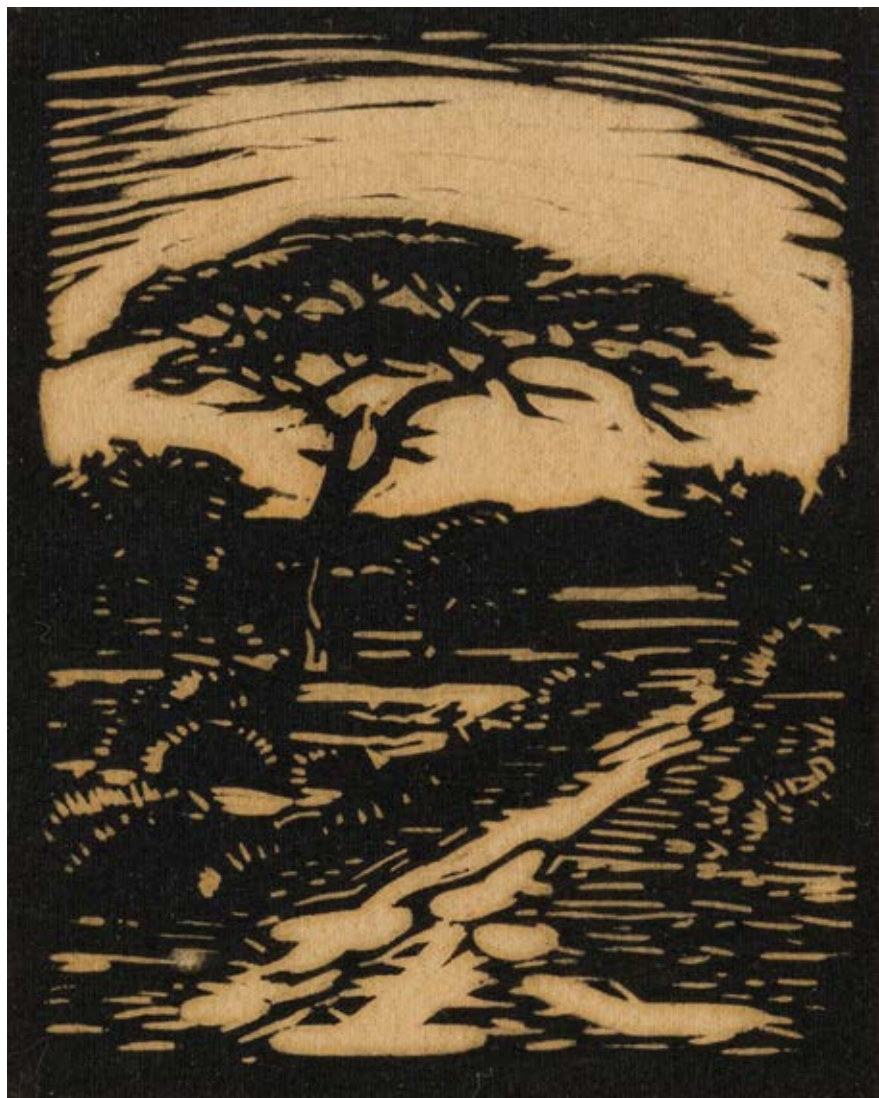
29,5 by 45 cm

R50 000 – 70 000

PROVENANCE

Strauss & Co, Cape Town, 27 November 2023, lot 1.

[VIEW LOT](#)



43

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Die Eensame Pad (The Lonely Road) (Nilant 69)

stamped with the artist's signature

linocut on onion skin paper

image size: 13 by 10,5 cm

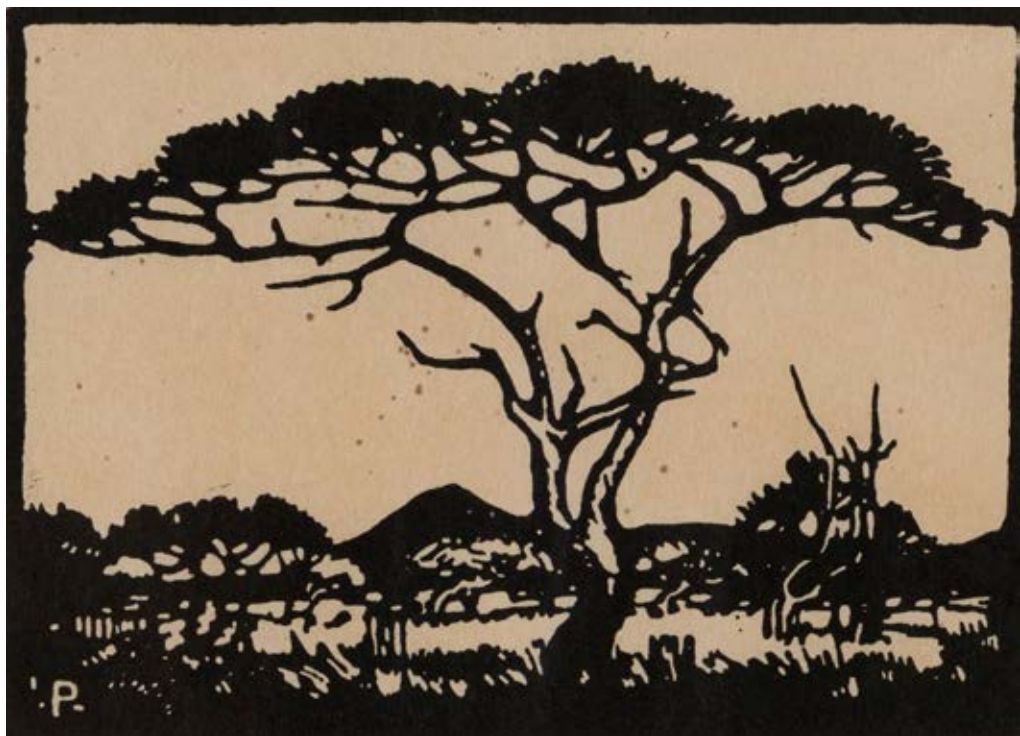
R12 000 – 15 000

LITERATURE

Nilant, F.E.G (1974) *Pierneef Linoseë*, Cape Town: A. A. Balkema, another impression from the edition illustrated in black and white on page 104.

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated in black and white on page 133.

[VIEW LOT](#)



44

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Doringboom in Veld (Nilant 96)

signed and inscribed 'Wilde Seringboom'

and impr. in pencil in the margin

linocut on paper

image size: 10,5 by 14,5 cm

R15 000 – 20 000

LITERATURE

Nilant, F.E.G (1974) *Pierneef Linoseë*, Cape Town: A. A. Balkema, another impression from the edition illustrated in black and white on page 131.
Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated in black and white on page 140.

VIEW LOT



45

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Wilgerboom, Fonteine, Pretoria (Nilant 84)

signed, dated 1930, inscribed with the

title and impr. in pencil in the margin

linocut on paper

image size: 18 by 28 cm

R20 000 – 30 000

LITERATURE

Nilant, F.E.G (1974) *Pierneef Linoseë*, Cape Town: A. A. Balkema, another impression from the edition illustrated in black and white on page 119.

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated in black and white on page 123.

VIEW LOT



46

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Plaashuis, Kaap (Nilant 23)

stamped with the artist's signature

linocut on onion skin paper

image size: 11 by 16 cm

R12 000 – 15 000

LITERATURE

Nilant, F.E.G (1974) *Pierneef Linoseë*, Cape Town: A. A. Balkema, another impression from the edition illustrated in black and white on page 53.

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated in black and white on page 69 with the title *Farmhouse, Cape*.

[VIEW LOT](#)



47

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Die Tweelinge, Stellenbosch (Nilant 20)

signed, dated 1924 and inscribed impr. and 'Tweelinge' in pencil in the margin

linocut on paper

image size: 20 by 12,5 cm

R18 000 – 24 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*, Bela-Bela: Dream Africa, another impression from the edition illustrated in black and white on page 55.

Nilant, F.E.G (1974) *Pierneef Linoseë*, Cape Town: A. A. Balkema, another impression from the edition illustrated in black and white on page 50.

PG Nel. (1990) *His Life and His Work*. Cape Town and Johannesburg: Perskor Publishers. another impression from the edition illustrated in black and white on page 168.

[VIEW LOT](#)



48

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Nelspruit

signed, dated 1943 and inscribed
with the title in pencil

watercolour and pencil on paper

38,5 by 57,5 cm

R60 000 – 80 000

[VIEW LOT](#)





49

Christo Coetzee

SOUTH AFRICAN 1929–2000

Still Life with Roses and Fruit

signed and dated 93

oil on board

121 by 121 cm

R70 000 – 100 000

[VIEW LOT](#)



50

Irmin Henkel

SOUTH AFRICAN 1921–1977

Still Life with Grapes and Roses

signed and dated '76

oil on canvas

44,5 by 54 cm

R50 000 – 70 000

[VIEW LOT](#)



51

Irmin Henkel

SOUTH AFRICAN 1921–1977

Still Life with Fruit

signed and dated 70

oil on canvas

59 by 75 cm

R80 000 – 120 000

[VIEW LOT](#)



52 †

Keith Joubert

SOUTH AFRICAN 1948–2013

Sausage Flower Season

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

oil on canvas

76 by 101,5 cm

R60 000 – 90 000

PROVENANCE

Everard Read, Cape Town.

Private Collection.

[VIEW LOT](#)





53 †

Keith Joubert

SOUTH AFRICAN 1948–2013

Lion Field Panel

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

oil on canvas

76 by 101,5 cm

R60 000 – 90 000

PROVENANCE

Everard Read, Cape Town, June 2013.

Private Collection.

[VIEW LOT](#)



54

Keith Joubert

SOUTH AFRICAN 1948–2013

Figure with Wildlife

signed

oil on canvas

100 by 139 cm

R50 000 – 70 000

[VIEW LOT](#)



55

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Cosmos in a Copper Pot

signed

oil on board

59,5 by 75 cm

R80 000 – 120 000

[VIEW LOT](#)



56

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Yellow Daisies in a Copper Pot

signed

oil on canvas laid down on board

120 by 91 cm

R150 000 – 200 000

[VIEW LOT](#)



57

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Daisies in a Bowl

signed

oil on canvas

65 by 85,5 cm

R80 000 – 120 000

[VIEW LOT](#)



58

Norman Catherine

SOUTH AFRICAN 1949–

Double Face Yellow Suit

signed; numbered 18/019 on the underside
painted wood, on a wood base
height: 31 cm excluding base, 34 cm including
base; width: 26 cm; depth: 11 cm

R25 000 – 35 000

[VIEW LOT](#)



59

Norman Catherine

SOUTH AFRICAN 1949–

Maneater Blue Suit

signed; numbered 20/007 on the underside

painted wood, on a wood base

height: 30 cm excluding 33 cm, including base;

width: 24 cm; depth 11 cm

R25 000 – 35 000

[VIEW LOT](#)

60

Gerhard Marx

SOUTH AFRICAN 1976–

***Animation of a Single Frame
(A Gasp Upon Arrival)***

inscribed with the artist's name, dated 1998 and

inscribed with the title on the reverse

mixed media

height: 58 cm excluding plumbline, 159 cm

including plumbline; width: 19,5 cm; depth: 34 cm

R40 000 – 60 000

[VIEW LOT](#)





61

Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

Two Figures

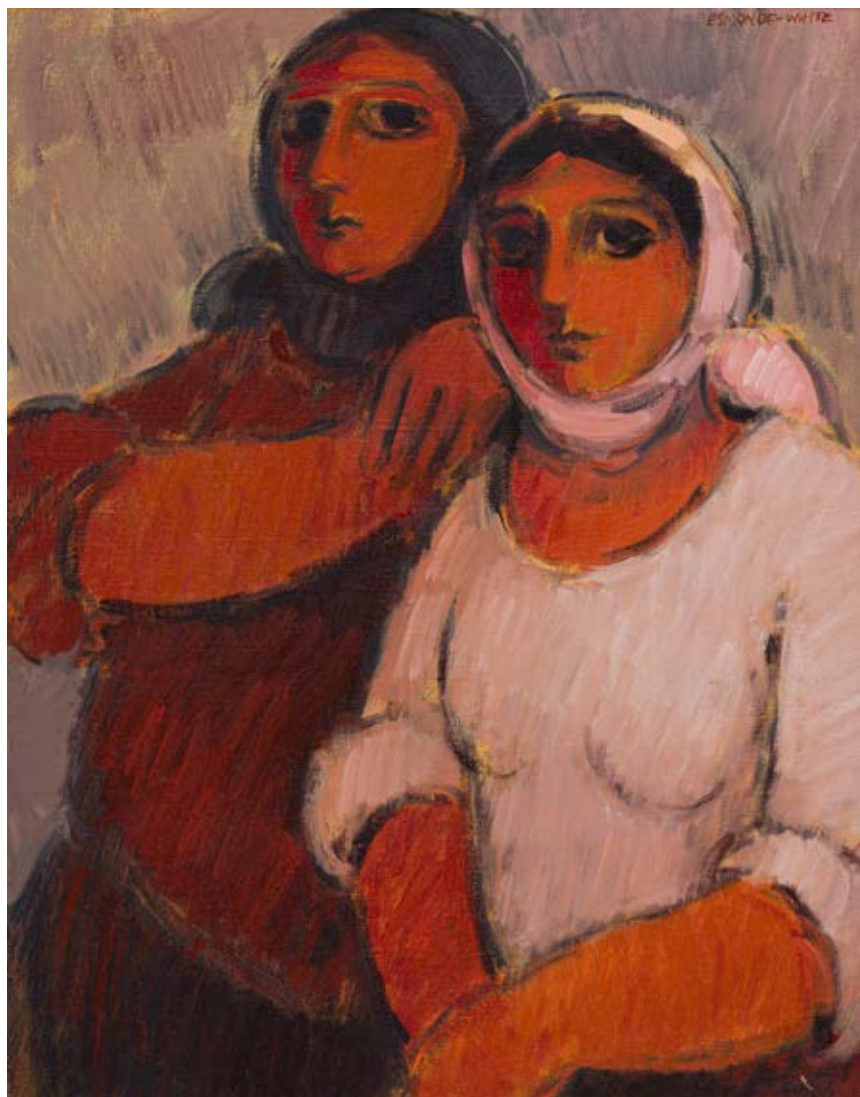
signed

oil on canvas

50 by 35 cm

R80 000 – 120 000

[VIEW LOT](#)



62

Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

Friends Wearing Head Scarves

signed

oil on canvas

50 by 39,5 cm

R70 000 – 90 000

[VIEW LOT](#)



63

Cecil Skotnes

SOUTH AFRICAN 1926–2009

*Still Life with Vessels
and Fruit on a Table*

signed

oil on panel

58,5 by 75 cm

R180 000 – 240 000

[VIEW LOT](#)



64

Walter Meyer

SOUTH AFRICAN 1965–2017

Sporweghuis

signed with the artist's initials and dated 93;

inscribed with the title on the stretcher

oil on canvas

38,5 by 50,5 cm

R50 000 – 70 000

[VIEW LOT](#)



65

Keith Alexander

SOUTH AFRICAN 1946–1998

*Two Figures and a Barn,
Groot Marico*

signed and dated 79

oil on canvas laid down on board

44 by 59 cm

R120 000 – 150 000

[VIEW LOT](#)



66

Keith Alexander

SOUTH AFRICAN 1946–1998

Alley, Groot Marico

signed and dated 80

oil on canvas

44 by 60 cm

R120 000 – 150 000

[VIEW LOT](#)



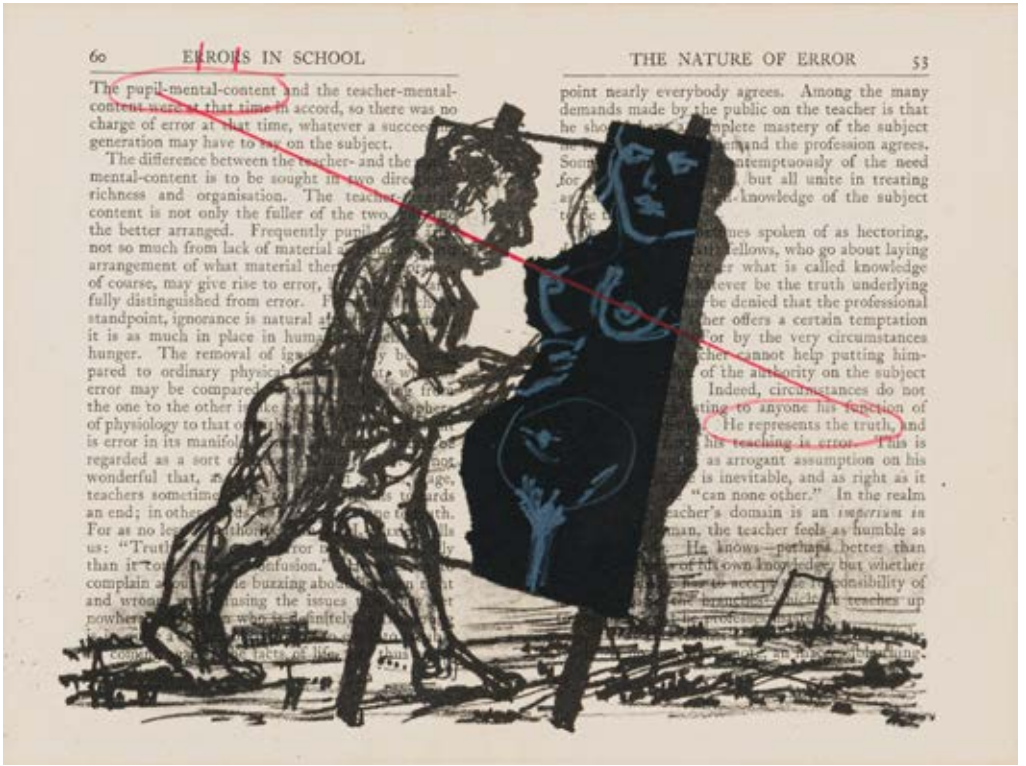
The pupil-mental-content and the teacher-mental-content were at that time in accord, so there was no charge of error at that time, whatever a succeeding generation may have to say on the subject.

The difference between the teacher- and the pupil-mental-content is to be sought in two directions: richness and organisation. The teacher's mental-content is not only the fuller of the two, but also the better arranged. Frequently pupils are not so much from lack of material as from lack of arrangement of what material there is. The arrangement of coarse, may give rise to error, but is not fully distinguished from error. From the child's standpoint, ignorance is natural and necessary; it is as much in place in human as in animal hunger. The removal of ignorance may be compared to ordinary physical hunger, while error may be compared to the hunger from the one to the other is like the difference between the physiology to that of the animal. Error is error in its manifoldness, but it is not regarded as a sort of hunger. It is not wonderful that, as a result of this, teachers sometimes regard error as a means to an end; in other words, as a means to truth. For as no less an authority than Plato once tells us: "Truth is the only error is not only a means to truth, but it is a means to confusion." It is not surprising to complain about the buzzing about truth and wrong, and raising the issues of truth and power, and who is to be finally responsible for the facts of life.

point nearly everybody agrees. Among the many demands made by the public on the teacher is that he should have a complete mastery of the subject he is to teach, and the profession agrees. Some are contemptuously of the need for such mastery, but all unite in treating as a necessary condition of knowledge of the subject to be taught.

It is sometimes spoken of as hectoring, and by some fellows, who go about laying claim to what is called knowledge, to say that there is never be the truth underlying the error. It can be denied that the professional teacher offers a certain temptation. For by the very circumstances of his position, the teacher cannot help putting himself forward as the authority on the subject.

Indeed, circumstances do not permit of anyone's function of teaching. He represents the truth, and his teaching is error. This is not an arrogant assumption on his part; it is inevitable, and as right as it can none other." In the realm of error, the teacher's domain is an imperium in imperio. As a man, the teacher feels as humble as a child. He knows—perhaps better than most—of his own knowledge; but whether he has to accept the responsibility of teaching or not, he must teach up to the level of his own knowledge.



67

William Kentridge

SOUTH AFRICAN 1955–

Eros in School

2001

signed and numbered 50/50 in pencil
in the margin; embossed with The
Artists' Press Studio chopmark
two colour chine collé and lithograph
on paper with hand colouring
image size: 18,5 by 24,5 cm

R50 000 – 70 000

VIEW LOT



68

Nelson Makamo

SOUTH AFRICAN 1982–

Fuck You, I'm Losing My Mind

signed and dated 2013

mixed media on paper

97,5 by 68 cm

R120 000 – 150 000

[VIEW LOT](#)



69

William Kentridge

SOUTH AFRICAN 1955–

Fire Walker

2010

signed and numbered III 5/10 in pencil
in the margin and embossed with the
Artist Proof Studio chopmark

linocut and Indian ink on found paper

image size: 67 by 48 cm

R80 000 – 120 000

[VIEW LOT](#)



70

Deborah Bell

SOUTH AFRICAN 1957–

Horse and Rider

signed and numbered 2/9

bronze with a black patina, on a granite base

height: 30 cm excluding base, 33,5 cm

including base; width 14 cm; depth: 30,5 cm

R120 000 – 150 000

[VIEW LOT](#)



71

Andries Johannes Botha

SOUTH AFRICAN 1952–

Some Thoughts on Loneliness

signed, dated 12/91 and numbered 5/6

bronze with a brown patina

height: 24 cm; width: 35 cm; depth: 30 cm

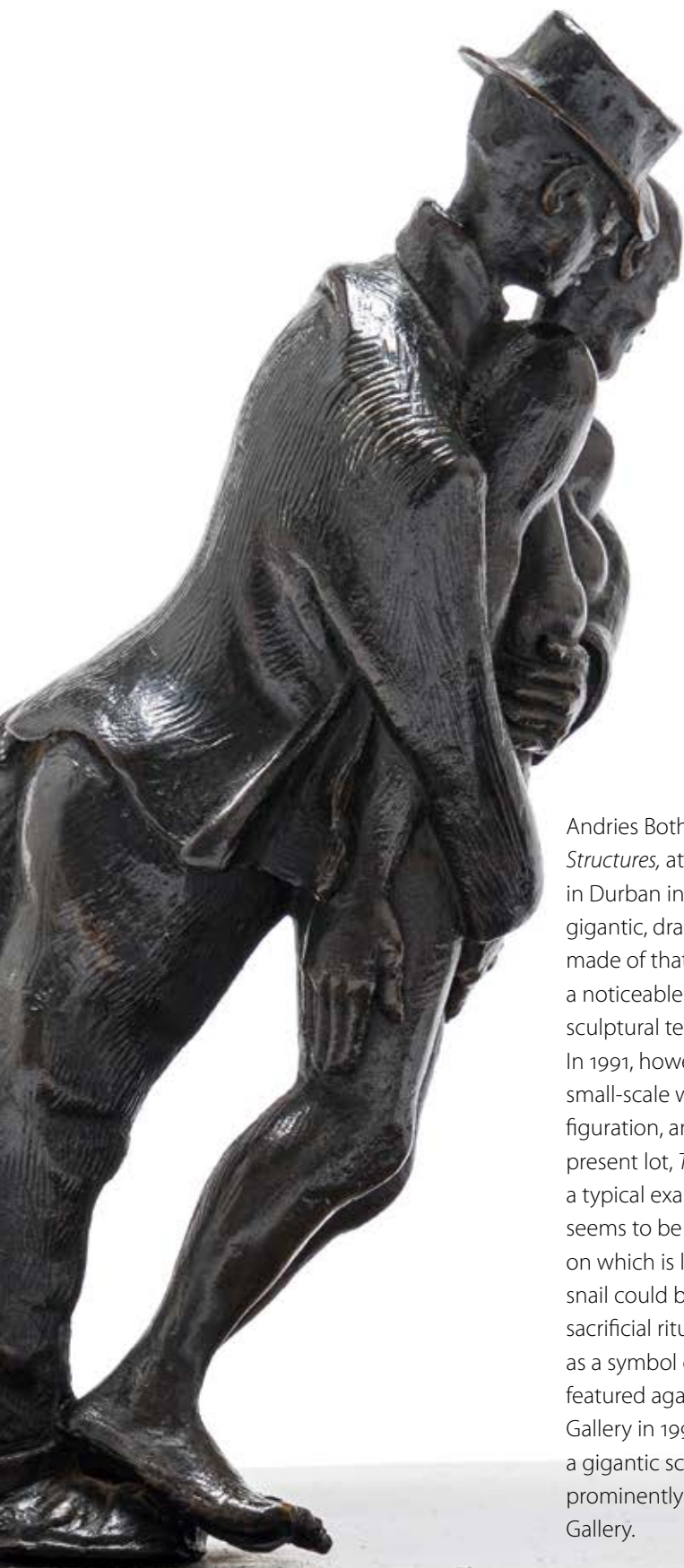
R70 000 – 90 000

LITERATURE

Elizabeth Rankin and Adam Small (1991)

Standard Bank Young Artist Award: Andries Botha, Standard Bank, another cast from the edition illustrated in colour on page 8.

[VIEW LOT](#)



Andries Botha's exhibition, *Human Structures*, at the Natal Society of Arts in Durban in 1984, consisted largely of gigantic, dramatic, and surreal figures made of thatch, wattle, wire and rubber, a noticeable break from traditional sculptural techniques and mediums. In 1991, however, he produced several small-scale works, realised in naturalistic figuration, and cast in bronze: the present lot, *Thoughts on Loneliness*, is a typical example. A dancing couple seems to be moving closer to a table on which is laid bare a large snail. The snail could be seen as pre-empting a sacrificial ritual, or it could be construed as a symbol of seduction. The couple featured again at the Standard Bank Gallery in 1995, but rendered yet again as a gigantic sculpture, the title: *The Dance*, prominently displayed in the foyer of the Gallery.



72

Diane Victor and Ruhan Janse van Vuuren

SOUTH AFRICAN 20TH/21ST CENTURY

The Scapegoat Series: Goat Girls

signed by both artists, dated 24 and inscribed with the title
bronze with a light grey patina and mixed media including
etching ink, smoke and lacquer, on a marble base
height: 59,5 cm excluding base, 69 cm including base;
width: 72 cm; depth: 36 cm

R150 000 – 200 000

[VIEW LOT](#)





73

Strat Caldecott

SOUTH AFRICAN 1886–1929

Village Square

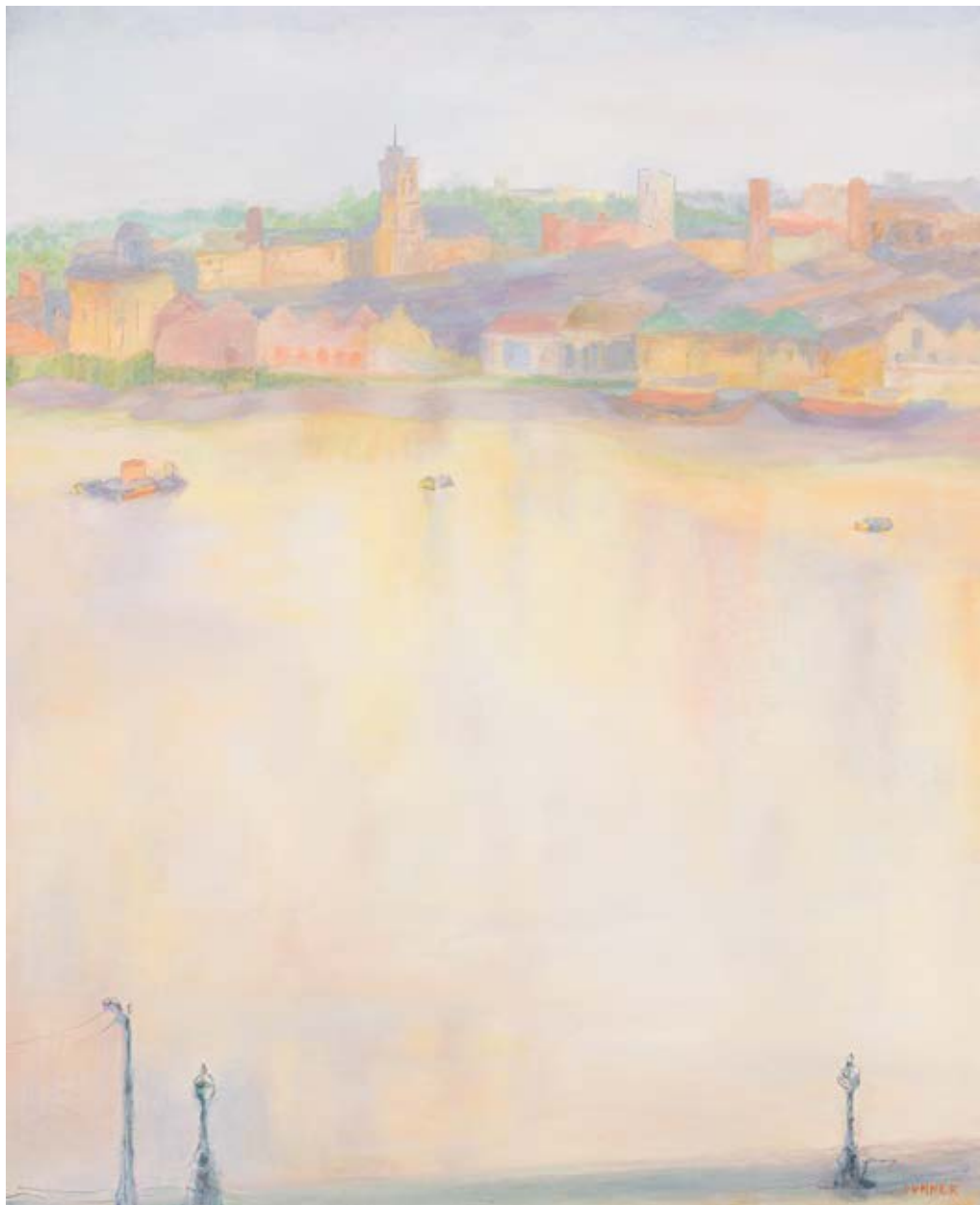
signed with the artist's initials

oil on canvas

29 by 39,5 cm

R150 000 – 200 000

[VIEW LOT](#)



74

Maud Sumner

SOUTH AFRICAN 1902–1985

The Golden Thames

signed; dated 1964 and inscribed
with the title on the stretcher

oil on canvas

100 by 81 cm

R180 000 – 240 000

[VIEW LOT](#)



75

Maud Sumner

SOUTH AFRICAN 1902–1985

Landscape

signed

oil on canvas

45 by 54 cm

R50 000 – 70 000

[VIEW LOT](#)



76

Deborah Bell

SOUTH AFRICAN 1957–

Ulysses Transformed

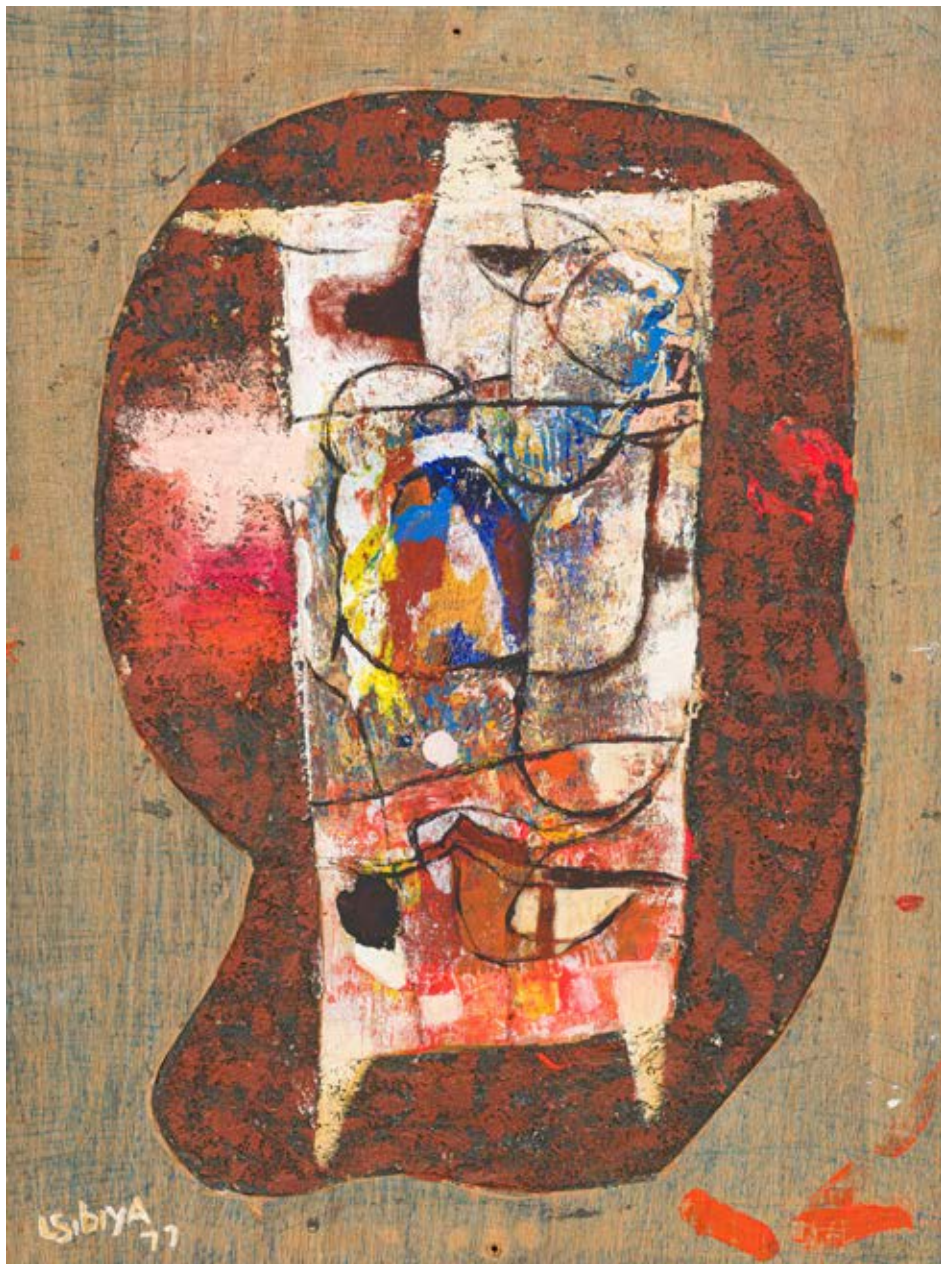
signed and dated 2004/11 in conté;
inscribed with the title on the stretcher

mixed media on paper

113 by 78 cm

R90 000 – 120 000

[VIEW LOT](#)



77

Lucky Sibiya

SOUTH AFRICAN 1942–1999

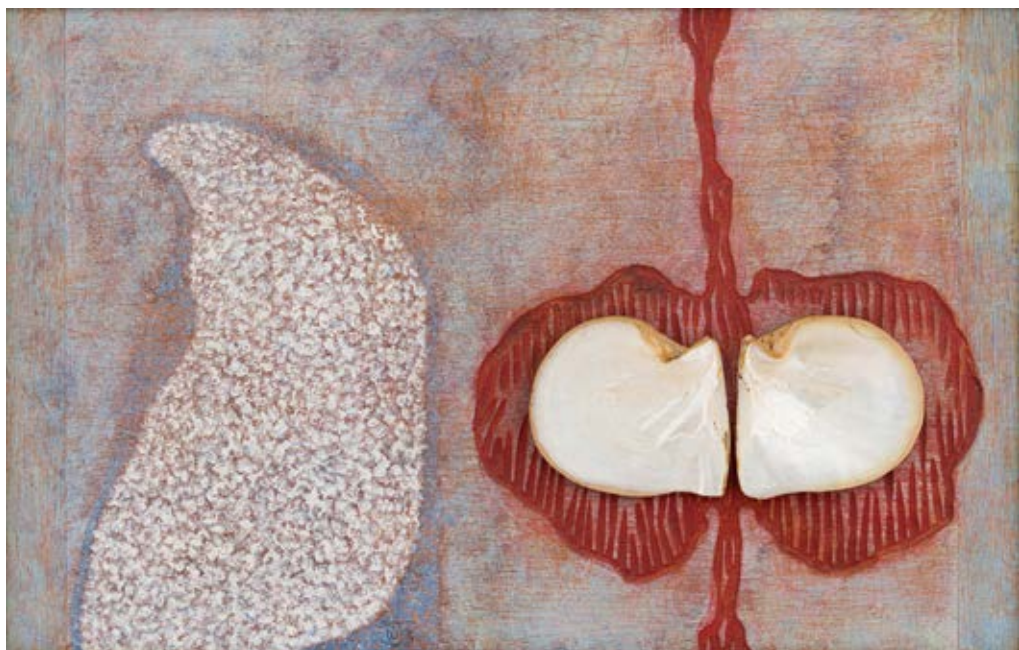
Head and Man

signed and dated 77; inscribed with the artist's name, the title and medium on an Everard Read Gallery label adhered on the reverse
mixed media on incised wood panel

67 by 50,5 cm

R60 000 – 80 000

[VIEW LOT](#)



78 †

Wopko Jensma

SOUTH AFRICAN 1939– C. 1993

Abstract Composition

signed and dated 76

mixed media on wood panel

50,5 by 79,5 cm

R50 000 – 70 000



Wolf Weinek, Walter Saunders, Wopko Jensma
at an opening at Gallery Y.

[VIEW LOT](#)



Wopko Jensma is better known in literary circles for the seminal poetry anthologies *Sing for Our Execution* (1973) and *Where White is the Colour/Where Black is the Number* (1974), both of which were banned under the Apartheid Publications Act of 1963. Few know that Jensma was also a phenomenal fine artist, printing and exhibiting lithographs at Egon Guenther's gallery in Linksfield and Wolf Weinek's Gallery Y in Hillbrow, and later in Kensington. The present lot is a very rare example of the paintings he created at the same time. In the present lot, two parts of a large, creamy clam shell are spliced open and attached to Jensma's typical abstract shapes that usually adorn his wood panel carving.



79

Neil Rodger

SOUTH AFRICAN 1941–2013

Girl and Cat II

signed; inscribed with the title on the reverse,
inscribed with the artist's name and the title on a
Pretoria Art Museum label adhered to the reverse
oil on canvas
101 by 80,5 cm

R280 000 – 320 000

EXHIBITED

Pretoria Art Museum, *SA Contemporary Realism*, 1983.

[VIEW LOT](#)



80

Mikhael Subotzky and Patrick Waterhouse

SOUTH AFRICAN 1981–

View From Kensington, Ponte City

photographic C-print on paper

image size: 105,5 by 131cm

R120 000 – 160 000

[VIEW LOT](#)





81

David Goldblatt

SOUTH AFRICAN 1930–2018

David Goldblatt: Particulars (2003), Woman Sun-bathing, Fellside, Johannesburg. 1975 and Woman Resting at the Trading Store, Hobeni, Bomvanaland, Transkei, 1975, Particulars series

- (1) *David Goldblatt: Particulars* (2003) Johannesburg: Goodman Gallery Editions, signed by the artist and numbered 90/100 in pencil, hardcover and slipcase with black and white illustrations
(2) signed, dated 1975 and numbered 24/25 in pencil on the reverse
(3) signed, dated 1975 and numbered 7/25 in pencil on the reverse
hardcover book and two silver gelatin prints on fibre-based paper
(1) slipcase: 39 by 36 by 3 cm (2) image size: 18 by 16 cm, sheet size: 25 by 20,5 cm (3)
image size: 18 by 18 cm, sheet size: 25 by 20 cm

R50 000 – 70 000

LITERATURE

Mary Reynolds (ed) (2003) *David Goldblatt: Particulars*, Johannesburg: Goodman Gallery Editions, illustrated in black and white, cat no. 6., unpaginated.

[VIEW LOT](#)







82

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

Portrait of a Young Nelson Mandela

signed, dated 2008, numbered 234/250, inscribed with the title and 'Would you trust this man with your daughter?' in pencil in the margin

lithograph on paper

sheet size: 45 by 35 cm

R50 000 – 70 000

[VIEW LOT](#)



83

William Kentridge

SOUTH AFRICAN 1955–

Tondo

signed and numbered 10/50 in conté in the margin;
inscribed with the artist's name, the title, the
edition, medium and dated 2019 on a certificate of
authenticity issued by Candice Berman adhered to
the reverse

archival pigment print on paper

image size: 48 by 48 cm

R100 000 – 150 000

[VIEW LOT](#)



84

Maggie Laubser

SOUTH AFRICAN 1886–1973

Birds and Sea

signed

pencil and gouache on paper

34,5 by 25 cm

R40 000 – 60 000

PROVENANCE

Mr A Krook, Johannesburg.

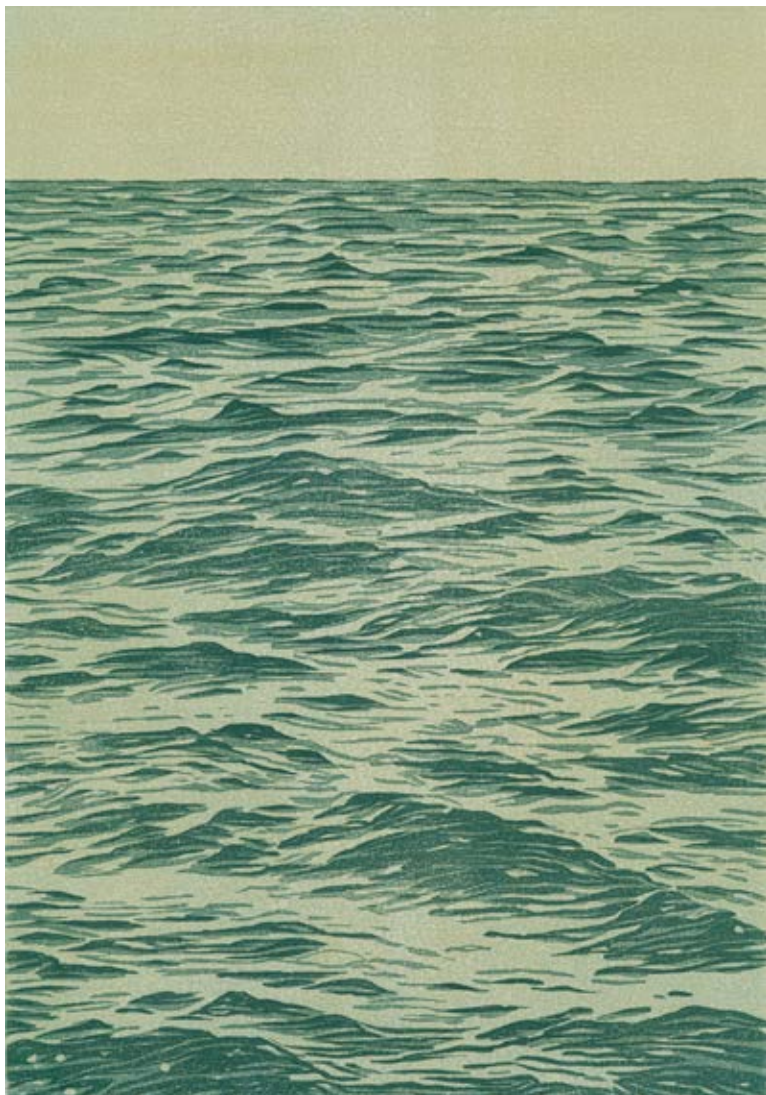
Mrs I G Cantor, Johannesburg.

Denis Hotz Gallery, Hyde Park circa 1972.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor Publishers cat. no. 1081, illustrated in black and white on page 277.

[VIEW LOT](#)



85

Jake Aikman

SOUTH AFRICAN 1978–

Coasting

signed, dated '21, numbered 16/30, inscribed with the title in pencil in the margin and embossed

with the South Atlantic Press chopmark

colour woodcut on Hahnemühle bamboo paper

image size: 99 by 70 cm

R25 000 – 30 000

[VIEW LOT](#)



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