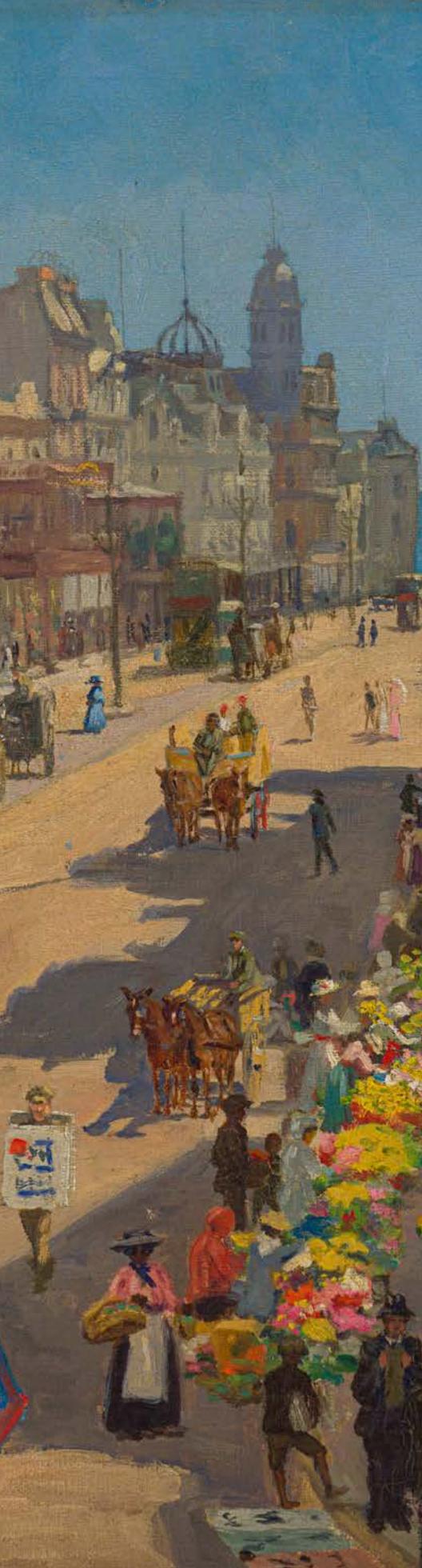
An abstract painting with a complex, layered composition. The background is a dense mix of colors including yellows, oranges, greens, blues, and purples, with visible brushstrokes and textures. The overall style is expressive and modern.

MODERN AND
CONTEMPORARY ART

Day Sale

Strauss & co



Strauss&co

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MODERN AND CONTEMPORARY ART

Day Sale

Tuesday, 24 March 2026,
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Lots 401–531

PREVIEW

Tuesday 3 March to Tuesday 24 March 2026,
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REGISTER TO BID

All lots are sold subject to the conditions
of business available on our website

COVER

Lot 418 Alfred Krenz *Basuto Going through
Mielies* (detail)

LEFT

Lot 422 Ruth Prowse *Kaapse Stadstoneel
(Cape Street Scene)* (detail)



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MODERN AND CONTEMPORARY ART

DAY SALE

LOTS 401-531





The Stan and Li Boiskin Art Collection

Lots 401–417

Stan and Li Boiskin were well-known Cape Town cultural patrons whose influence extended far beyond collecting art. Active in community organisations and public life, they believed culture should be shared and socially meaningful rather than confined to private spaces. For them, art was a means to educate, to bring people together, and to foster deeper understanding between communities.

Alongside their involvement in the arts, the Boiskins were deeply committed to social causes centred on education, remembrance, and social cohesion. They supported Holocaust education initiatives, interfaith programmes, and projects aimed at reducing prejudice through historical awareness. Their philanthropy also extended to welfare and community support efforts, particularly those that preserve immigrant histories and assist vulnerable families.

Together, they embodied a form of patronage in which art, education, and social responsibility were closely intertwined. Preserving culture, in their view, meant not only caring for artworks but also encouraging dialogue, empathy, and mutual respect.

This carefully curated collection reflects a lifetime of shared dedication to the arts and stands as a tribute to Li Boiskin. Among her many achievements, she was the first person elected to two successive terms as Chairperson of the Cape South African Jewish Board of Deputies. At the heart of her leadership was her character. Widely respected for her integrity and moral clarity, she was guided not by status or popularity but by a strong sense of justice and responsibility to others. Known for her kindness, generosity, and compassion, she embodied the values of faith, family, community, learning, and fairness. Her leadership was principled and people-centred, rooted in a deep commitment to others' well-being.

We hope you enjoy this special collection, which includes mini collections by leading South African artists such as Irma Stern, J H Pierneef, George Pemba and Maggie Laubser. Each played a defining role in shaping South African art in the first half of the twentieth century and contributed, in distinct ways, to the emergence of modern art in the country.



401

Irma Stern

SOUTH AFRICAN 1894–1966

Woman with Urn

1963

signed and dated; inscribed with the artist's name and the title on a Michael Stevenson and Deon Viljoen label adhered to the reverse charcoal on paper

47 by 30 cm

R60 000 – 80 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Cape Town, 16 October 2001, lot 475.
The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



402

Irma Stern

SOUTH AFRICAN 1894–1966

Two Women in Venice

1950

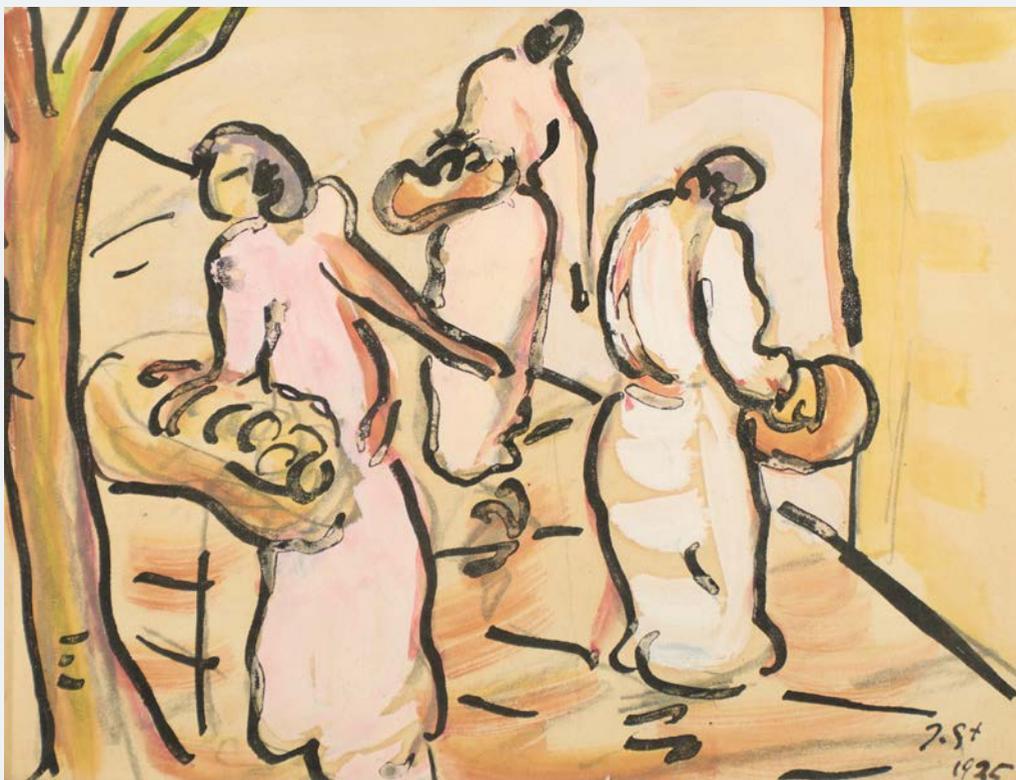
signed and dated
gouache on paper
18 by 25,5 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz in Association with Sotheby's,
Cape Town, 10 October 2005, lot 242.
The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



403

Irma Stern

SOUTH AFRICAN 1894–1966

Figures in a Market

1935

signed with the artist's initials and dated

gouache on paper

16 by 21,5 cm

R30 000 – 50 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's,
Cape Town, 16 October 2001, lot 473.

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



404

Irma Stern

SOUTH AFRICAN 1894–1966

Workers in a Field

1961

signed and dated

pen on paper

29 by 20,5 cm

R30 000 – 50 000

PROVENANCE

Stephan Welz in Association with Sotheby's,
Cape Town, 16 October 2001, lot 477.

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



405

Irma Stern

SOUTH AFRICAN 1894–1966

The Seamstress

1963

signed and dated

pen on paper

28 by 23 cm

R30 000 – 50 000

PROVENANCE

Stephan Welz in Association with Sotheby's,
Cape Town, 16 October 2001, lot 476.

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



406

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Vaalwal, Knoppiesdoring

1920

signed, dated and inscribed with the title

pencil on paper laid down on board

36 by 54 cm

R60 000 – 80 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's,
Cape Town, 16 October 2001, lot 469.

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



407

Durant Sihlali

SOUTH AFRICAN 1935–2004

Township Street Scene

1993

signed and dated '93

watercolour on paper

52 by 73,5 cm

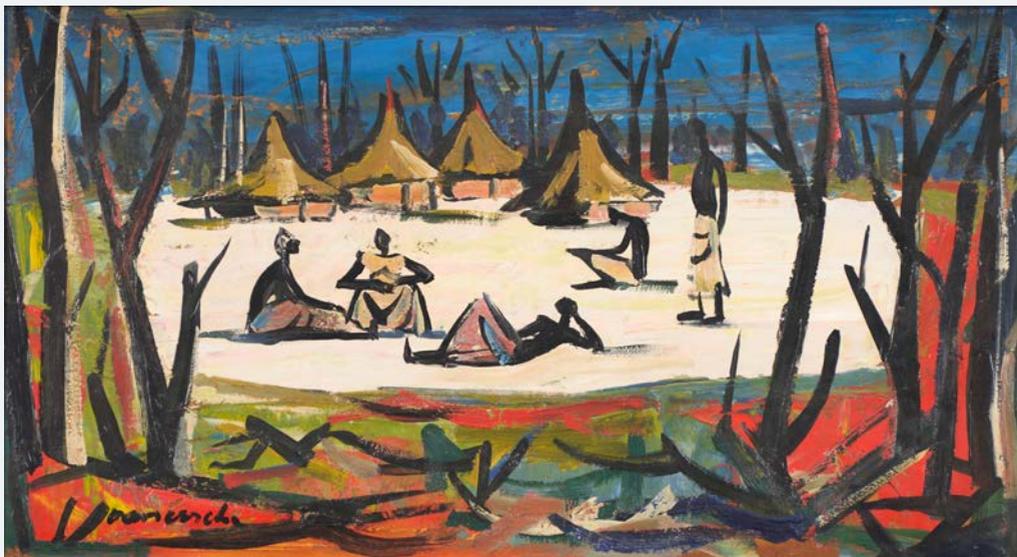
R10 000 – 15 000

PROVENANCE

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)





408

Maurice van Essche

SOUTH AFRICAN 1906–1977

Figures in a Kraal

signed

oil on board

26,5 by 46,5 cm

R50 000 – 70 000

PROVENANCE

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



409

Walter Battiss

SOUTH AFRICAN 1906–1982

Standerton

signed

oil on artist's board

27 by 45 cm

R50 000 – 70 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 703.

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



410

Maud Sumner

SOUTH AFRICAN 1902–1985

Beachscape with Telegraph Poles

signed

watercolour on paper

48 by 62,5 cm

R20 000 – 30 000

PROVENANCE

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



411

Maud Sumner

SOUTH AFRICAN 1902–1985

A Harbour

1933

signed and dated '33

watercolour and ink on paper laid down on board

45 by 61 cm

R18 000 – 24 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's,
Cape Town, 10 October 2005, lot 240.

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



412

Maud Sumner

SOUTH AFRICAN 1902–1985

A French Romanesque Village

signed

watercolour and ink on paper

47 by 62 cm

R20 000 – 30 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's,
Cape Town, 13 February 2007, lot 907.

The Stan and Li Boiskin Art Collection

[VIEW LOT](#)



413

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

Landscape with Dwelling

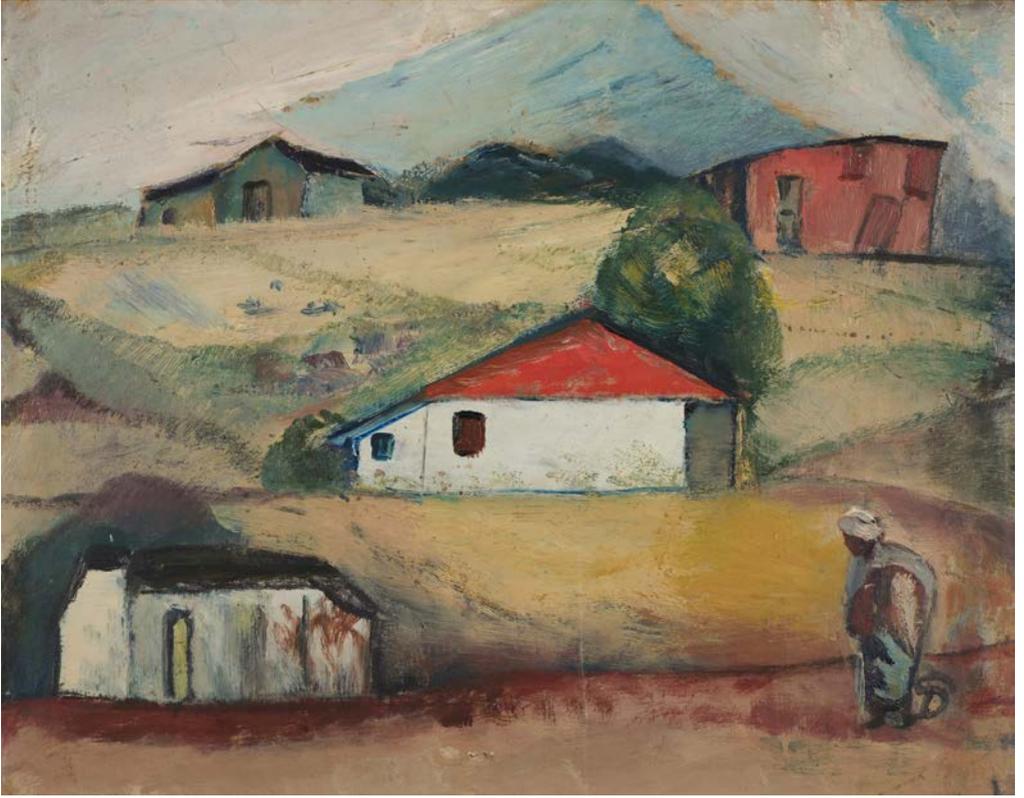
signed

oil on board

28 by 46,5 cm

R30 000 – 50 000

[VIEW LOT](#)



414

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

Village Scene

signed with the artist's monogram

oil on board

38 by 47,5 cm

R30 000 – 40 000

[VIEW LOT](#)



415

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

Stormy Landscape with Buildings

signed with the artist's initials

oil on board

44 by 56 cm

R20 000 – 30 000

PROVENANCE

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



416

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Sunflowers in a Bucket

signed

oil on canvas laid down on board

64 by 49 cm

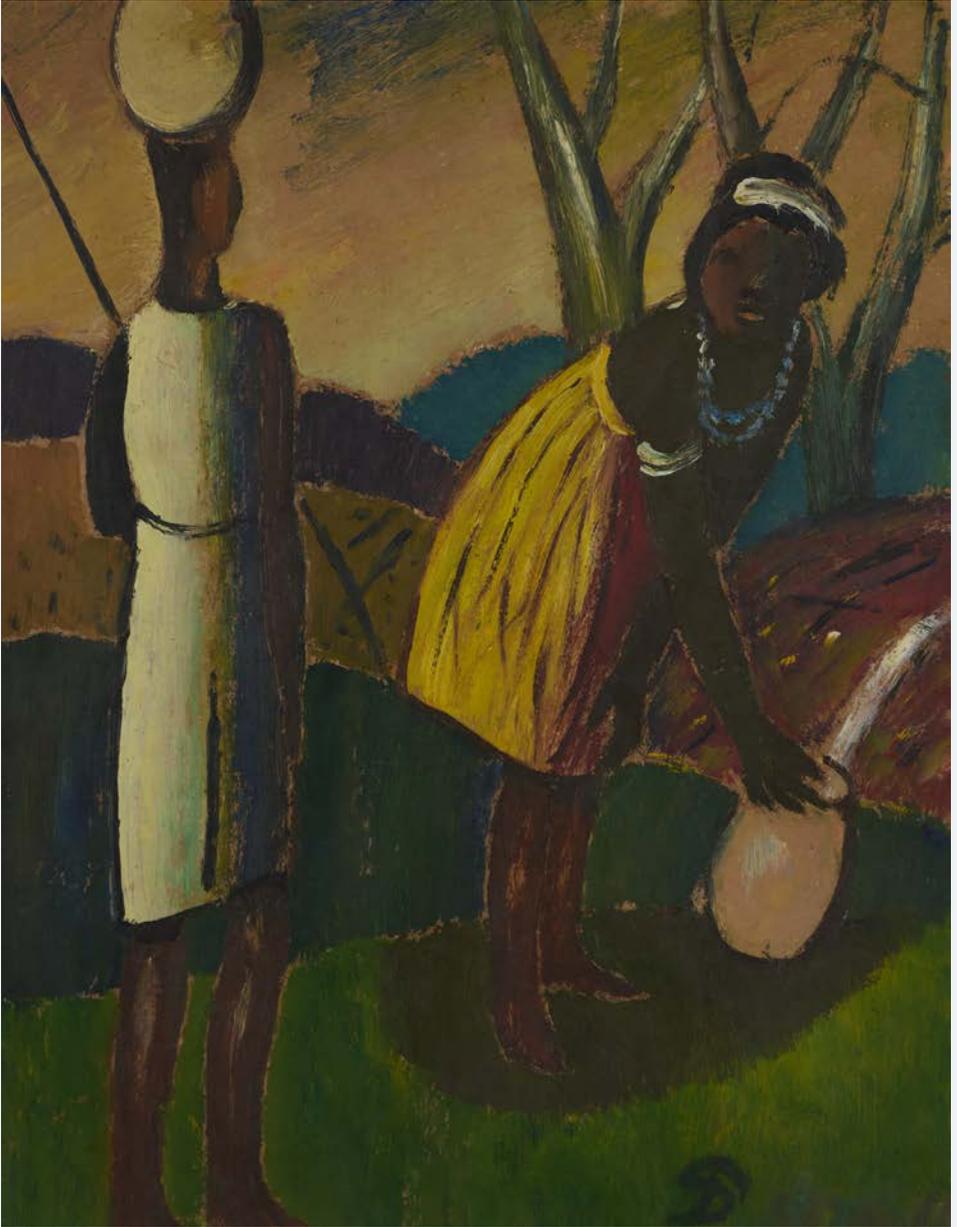
R70 000 – 90 000

PROVENANCE

Point Jewellery Exchange, Cape Town, 14 March 2009.

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



417

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

Two Pondo Women Collecting Water

signed with the artist's initials

oil on paper

47,5 by 37 cm

R15 000 – 25 000

PROVENANCE

The Stan and Li Boiskin Art Collection.

[VIEW LOT](#)



418

Alfred Krenz

SOUTH AFRICAN 1899–1980

Basuto Going through Mielies

1959

signed and dated 59; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse; inscribed with the artist's name and the title on a South African National Gallery label adhered to the reverse
oil on board
90,5 by 108 cm

R25 000 – 30 000

PROVENANCE

Pola Pasvolsky.
Stephan Welz & Co in Association with Sotheby's,
Johannesburg, 17 May 1999, lot 224.
Property of a Gentleman.

EXHIBITED

South African National Gallery, Cape Town, *Alfred Krenz Retrospective Exhibition*, 1975, cat. no. 13.
Pretoria Art Museum, Pretoria, *Alfred Krenz Retrospective Exhibition*, 1975, cat. no. 13.

LITERATURE

Michael Stevenson (ed) (2001) *Works From A Private Collection of Contemporary South African Art on Permanent Loan to The Chancellor Oppenheimer Library, University of Cape Town, Cape Town: University of Cape Town*, illustrated in black and white, unpaginated, cat. no. 25.

VIEW LOT



'The overall rhythmic design reduces the space to the picture plane, creating a flat-patterned surface informed by the curvilinear relationships between the human figures and the graceful mielie stalks. Trained in Vienna at the height of European modernism (the 1920s) and deeply influenced by the work of Paul Cézanne, Krenz was a formalist painter in whose work the subject matter serves as an inspiration for exploring the complexities of form and space.'¹

1. Michael Stevenson (ed) (2001) *Works from a Private Collection of Contemporary South African Art on Permanent Loan to The Chancellor Oppenheimer Library, University of Cape Town*, Cape Town: University of Cape Town, unpaginated.



419

Irma Stern

SOUTH AFRICAN 1894–1966

Two Xhosa Women

1959

signed and dated 1959; inscribed with the artist's

name on a plaque adhered to the frame

ball point pen on sketch book paper

45 by 30 cm

R30 000 – 50 000

PROVENANCE

Strauss & Co, Cape Town, 16 March 2015, lot 435.

[VIEW LOT](#)



420

Irma Stern

SOUTH AFRICAN 1894–1966

Three Seated Women

1963

signed and dated

ball point pen on paper

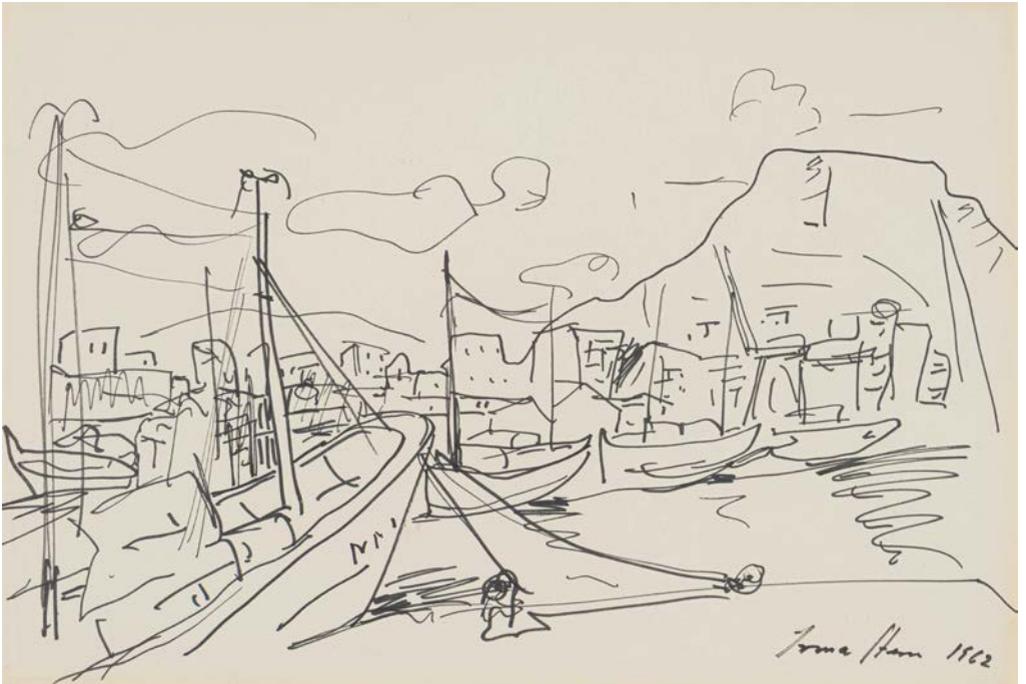
22,5 by 32 cm

R45 000 – 60 000

PROVENANCE

Strauss & Co, Cape Town, 16 October 2017, lot 459.

VIEW LOT



421

Irma Stern

SOUTH AFRICAN 1894–1966

Harbour Scene

1962

signed and dated; inscribed with
the artist's name on the mount
ink on paper

37,5 by 55,5 cm

R30 000 – 50 000

[VIEW LOT](#)



422

Ruth Prowse

SOUTH AFRICAN 1883–1967

Kaapse Stadstoneel (Cape Street Scene)

signed; inscribed with the artist's name and the

title on a label adhered to the reverse

oil on canvas

45 by 35 cm

R70 000 – 100 000

VIEW LOT



423 †

Andrew Cooper

SOUTH AFRICAN 1967–

Summer Dusk, Table Mountain

signed

oil on canvas

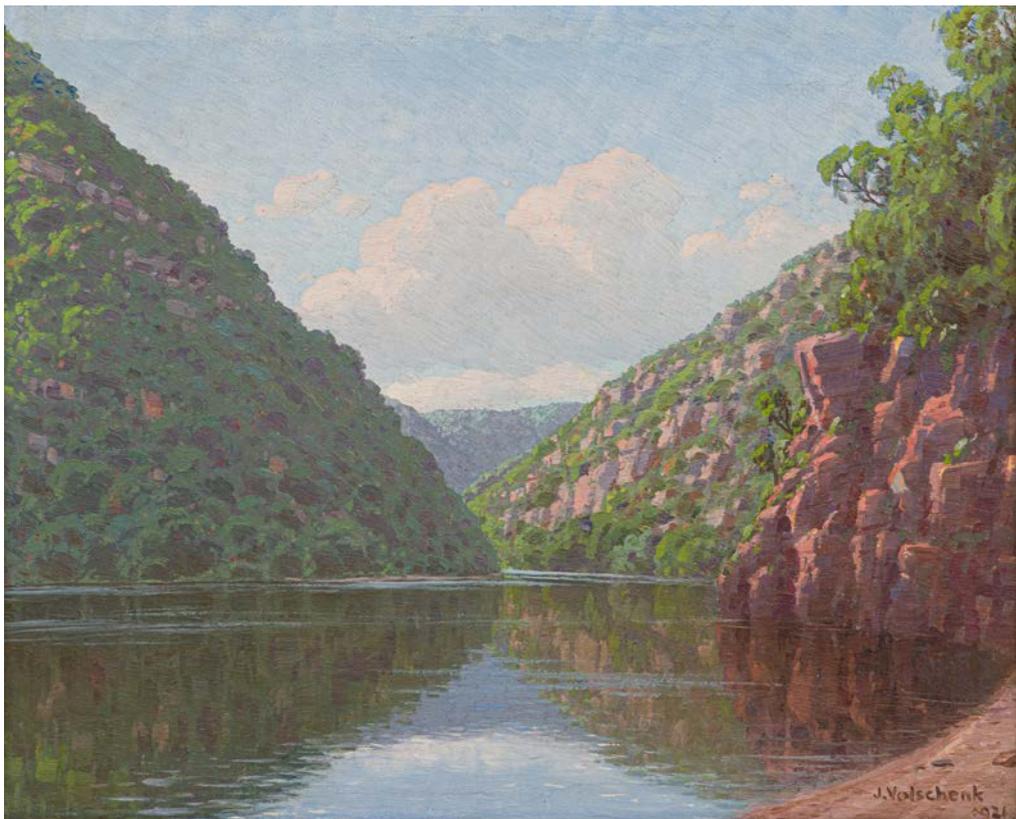
79 by 160 by 3,5 cm, unframed

R20 000 – 30 000

PROVENANCE

The DinksFāStan Private Collection,
United Kingdom.

[VIEW LOT](#)



424

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

Keurbooms River, Knysna

1921

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

oil on canvas

27 by 33 cm

R40 000 – 60 000

PROVENANCE

Acquired from the artist, c. 1920s and thence by descent.

NOTES

A similar example sold by Strauss & Co in February 2012 for a record of R267 360 (USD 15 500) with the title *The Keurbooms River, Knysna* (1923).



The Keurbooms River, Knysna, 1923, a larger example sold for a record price for this artist at Strauss & Co, Cape Town, 6 February 2012, lot 474, Sold R267 360 (USD 15 500).

[VIEW LOT](#)





425

Erik Laubscher

SOUTH AFRICAN 1927–2013

Kouebokkeveld

signed; signed on the reverse
oil on canvas laid down on board
17 by 23 cm

R40 000 – 60 000

PROVENANCE

Acquired from the artist by the current
owner in 1994.

[VIEW LOT](#)



The Kouebokkeveld is a mountain range in the Western Cape, an area familiar to the artist and a subject that recurs frequently in his work. The high mountains make this one of the coldest places during the winter months and this painting depicts such a day, a remote spot with mists swirling around the rocks in the foreground, the extensive landscape dropping away behind, and weak sunlight attempting to penetrate the cloud-streaked sky.

Laubscher describes his aim toward expanding composition as follow: 'In South Africa the landmass is sharply defined against the sky, making two separate elements. We are engulfed in light, very much aware of space, and the continuity of the land which extends beyond our vision. What I am trying to achieve is to create the illusion of the landscape having continuing vastness and the painting being part of the whole, instead of being something complete and contained.'



426

Armando Baldinelli

SOUTH AFRICAN 1908–2002

Abstract Mosaic

signed

ceramic tiles and found objects

43 by 56,5 by 7 cm, unframed

R40 000 – 60 000

[VIEW LOT](#)



427

Leigh Voigt

SOUTH AFRICAN 1943–

Dombeya Rotundifolia

2013

signed and dated 13

oil on canvas

99 by 63,5 cm

R50 000 – 70 000

[VIEW LOT](#)



428

Mmakgabo Mmapula Helen Sebidi

SOUTH AFRICAN 1943–

Mophllosi Wa Batho
(People Saver (sic) in Africa)

1993

signed, dated and inscribed with the title in Sesotho and English on the reverse; inscribed with the artist's name, the title in English and the medium on an

Everard Read label adhered to the reverse
mixed media on paper laid down on board

76 by 56 cm

R30 000 – 50 000

PROVENANCE

Everard Read, Cape Town, 1997.
Private Collection.

[VIEW LOT](#)





429

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

The Dancers

1965

signed and dated 65

oil on canvas

54 by 70,5 cm

R160 000 – 180 000

[VIEW LOT](#)



430

Cinga Samson

SOUTH AFRICAN 1986–

Untitled (Influence)

oil on paper

16,5 by 17 cm

R40 000 – 60 000

PROVENANCE

Gifted by the artist to the current owner.

EXHIBITED

Launch of Copy Shop, *The Century of Self*,
17 to 21 March 2012

[VIEW LOT](#)



431

Karin Jaroszynska

FINNISH/SOUTH AFRICAN 1934–2014

Women and Easel

1983

signed

oil on canvas

115 by 133 cm

R40 000 – 60 000

PROVENANCE

Property of a Gentleman.

LITERATURE

Michael Stevenson (ed) (2001) *Works From A Private Collection of Contemporary South African Art on Permanent Loan to The Chancellor Oppenheimer Library, University of Cape Town*, illustrated in black and white, unpaginated, cat. no. 16.

VIEW LOT



'For some years after graduating from the Finnish Academy of Fine Arts in Helsinki, Karin Jaroszynska assumed the ancillary role of wife and mother and it was only in the latter half of the 1960s that she re-engaged in art full-time. This image is perhaps a wry comment on this dual existence. The women in this work are dressed in the manner of European peasants and the relaxed composure of the woman with the dog is reminiscent of the comfortable comportment of Pieter Breughel's folk. It is difficult not to read the painting as a double self-portrait, the artist representing two different aspects of self, the domestically ensconced figure on the right, curious and perhaps slightly bemused at the strained attentiveness of her 'other' self, the aesthetic labourer, on the left.'

1. Michael Stevenson (ed) (2001) *Works from a Private Collection of Contemporary South African Art on Permanent Loan to The Chancellor Oppenheimer Library*, University of Cape Town, Cape Town: University of Cape Town, unpaginated.



432 †

Deborah Bell

SOUTH AFRICAN 1957–

Saskia

1994

signed, dated 94, numbered 11/45 and inscribed
with the title in pencil in the margin

etching on paper

image size: 50 by 56 cm

R30 000 – 50 000

PROVENANCE

Roseberys Auctioneers, United Kingdom,
23 November 2023, lot 93.

The DinksFäStan Private Collection, United
Kingdom.

[VIEW LOT](#)



433

Tracey Moffatt

Australian 1960-

Up in the Sky 12

1997

signed, dated '97, numbered 57/60 and inscribed with the title in pencil on the margin

offset lithograph on paper

image size: 60,5 by 75 cm; sheet size: 72 by 99 cm

R30 000 – 50 000

PROVENANCE

Aspire, Cape Town, 4 March 2021, lot 30.

EXHIBITED

Dia Centre for the Arts, New York, *Tracy Moffatt: Free Falling*, 9 October to 14 June 1998, another example from the edition exhibited.

Art Gallery of New South Wales, New South Wales, *Strange Days*, 29 May to 9 July 1998, another example from the edition exhibited.

Art Gallery of New South Wales, New South Wales, *Tracey Moffatt: Up in the Sky*, 29 May to 18 September 2011, another example from the edition exhibited.

LITERATURE

Hatje Cantz (ed) (1997) *Tracey Moffatt: Laudanum*, Hatje Cantz: Germany, another example from the edition illustrated on page 27.

Michael Snelling (ed) (1999) *Tracey Moffatt*, Brisbane: The Institute of Modern Art and Asialink, another example illustrated on page 46.

NOTES

Another example from the edition is in the Museum of Contemporary Art Australia and Tate Modern, London, collections.

VIEW LOT



434

Jürgen Schadeberg

GERMAN/SOUTH AFRICAN 1931–2020

Johannesburg (Manual Labourers Digging Trench)

1951

signed, dated, inscribed with the title in ink and stamped with the copyright credit stamp in the margin; bears copyright stamp, signed, inscribed with the title 'Ditch Workers', and 'print 1999' in pencil on the reverse
gelatin silver print
image size: 25 by 25 cm

R20 000 – 30 000

PROVENANCE

Strauss & Co, Online, 30 July 2014, lot 91.

[VIEW LOT](#)



435

Jürgen Schadeberg

GERMAN/SOUTH AFRICAN 1931–2020

*Johannesburg 1952, ANC President J.S.
Moroka, Nelson Mandela and Yusuf Dadoo*

1952

signed, dated, indistinctly inscribed with the title in ink and embossed with the copyright chopmark in the margin; inscribed 'Johannesburg, 1952, ANC-President J.S Moroka, der furher der ANC-Jugendliga, Nelson Mandela, und Yusuf Dadoo, President Des Indian National Congress.' on a label adhered to the reverse of the sheet; inscribed with the artist's name on a label adhered to the reverse

silver gelatin print on paper

image size: 34,5 by 34 cm

R20 000 – 30 000

[VIEW LOT](#)



Sophiatown removals 1955

Jürgen Schadeberg

436

Jürgen Schadeberg

GERMAN/SOUTH AFRICAN 1931–2020

Sophiatown Removals

1955

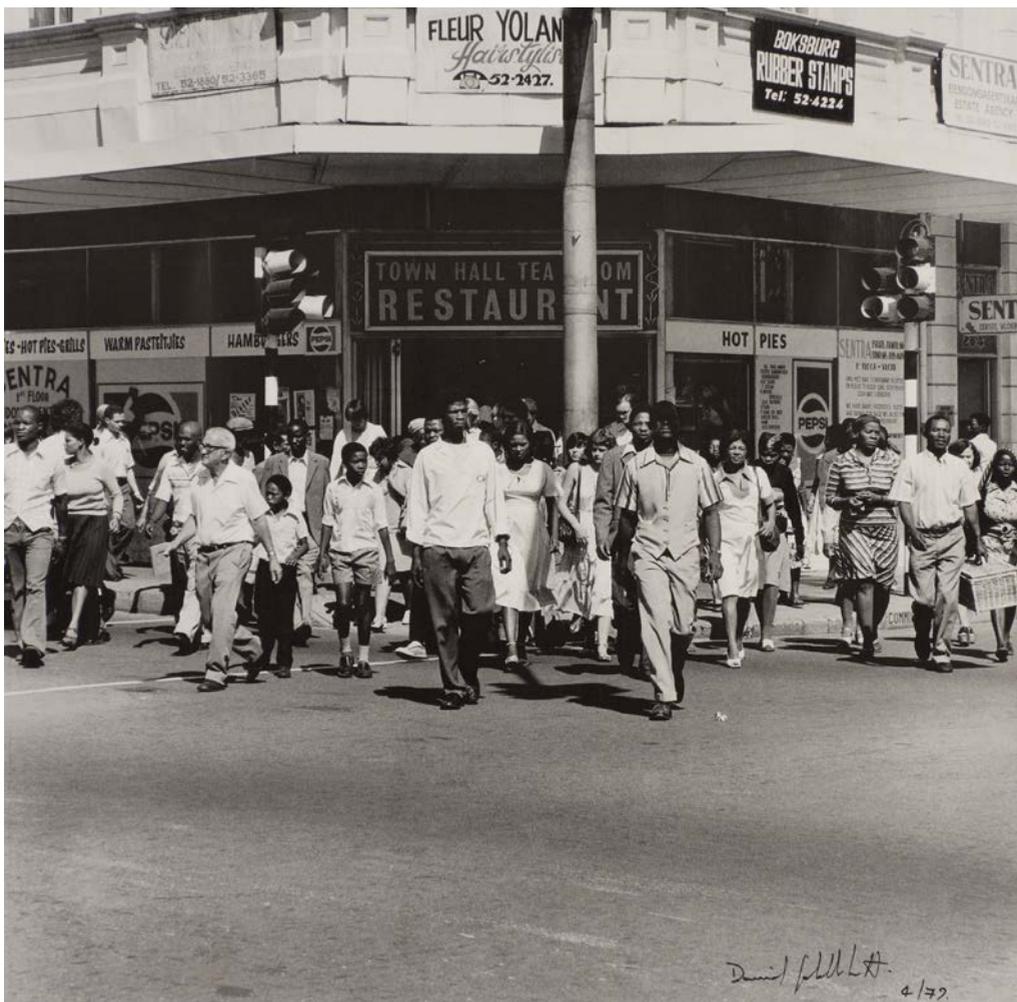
signed, dated, inscribed with the title in ink in the margin and embossed with the copyright chopmark in the margin; signed, dated, inscribed with the title and 'print 1999', and stamped with the copyright stamp on the reverse

silver gelatin print on paper

image size: 25 by 25 cm

R20 000 – 30 000

VIEW LOT



437

David Goldblatt

SOUTH AFRICAN 1930–2018

Saturday Morning at the Corner of Commissioner and Trichardt Streets, Boksburg

signed and dated '4/79' in the print
photographic print on paper
image size: 37,5 by 38cm

R40 000 – 60 000

NOTES

The present lot is part of a limited edition of 100 produced as a fundraiser for Modern Art Oxford. This edition was created and donated to coincide with David Goldblatt's major touring retrospective exhibition, *Fifty-One Years*, which was hosted at Modern Art Oxford in February–March 2003.

VIEW LOT



438

Sue Williamson

SOUTH AFRICAN 1941–

Its a bit suspicious if you have too much money, Berlin, Other Voices, Other Cities Series

2010

from an edition of 8 + 1 AP

pigment inks on archival cotton rag paper

59 by 209 by 2,5 cm, unframed

R60 000 – 80 000

PROVENANCE

The Patricia Fine Art Collection.

NOTES

Photo by Abrie Fourie.

The Patricia Fine Art Collection, curated by the former Mayor of Cape Town, stands as a testament to a lifetime of discerning patronage and civic devotion. Patricia Fine (née Sulcas Kreiner), who famously welcomed Nelson Mandela to the City Hall balcony in 1994, assembled a collection that mirrors the vibrant, transformative spirit of South Africa's transition. Featuring significant works by modern and contemporary South African artists, the collection highlights Fine's deep connection to the Cape's cultural landscape and her role as an arts benefactor.

[VIEW LOT](#)





439

Judith Mason

SOUTH AFRICAN 1938–2016

Landscape with Volcano

signed

oil on board

54,5 by 185,5 cm excluding frame

R30 000 – 50 000

PROVENANCE

Strydom Gallery, George and thence by descent.

[VIEW LOT](#)



440

Irma Stern

SOUTH AFRICAN 1894–1966

Seated Figure

1954

signed and dated
monotype and oil on paper

image size: 29,5 by 19 cm

R50 000 – 70 000

[VIEW LOT](#)



441

Irma Stern

SOUTH AFRICAN 1894–1966

Portrait of a Woman

1923

signed and dated indistinctly

charcoal on paper

63 by 49 cm

R90 000 – 120 000

PROVENANCE

Stephan Welz & Co, Johannesburg, 28 November, 1994, lot 20, the collection of Maria Margulies, née Remenyi.

LITERATURE

Stephan Welz. (1996) *Art at Auction in South Africa, The Art Market Review 1969–1995*, Johannesburg: ArtLink, illustrated on page 20.

NOTES

This work was one of sixteen given by the artist to her friend and fellow student in Germany, Maria Margulies.

VIEW LOT



442

Irma Stern

SOUTH AFRICAN 1894–1966

Group of Nuns

1932

signed and dated

ink and charcoal on paper

19 by 22,5 cm

R25 000 – 35 000

PROVENANCE

Gifted by the artist to the current owner, Tullbagh.

VIEW LOT



443

Judith Mason

SOUTH AFRICAN 1938–2016

Scarecrow, triptych

each signed and inscribed with the title

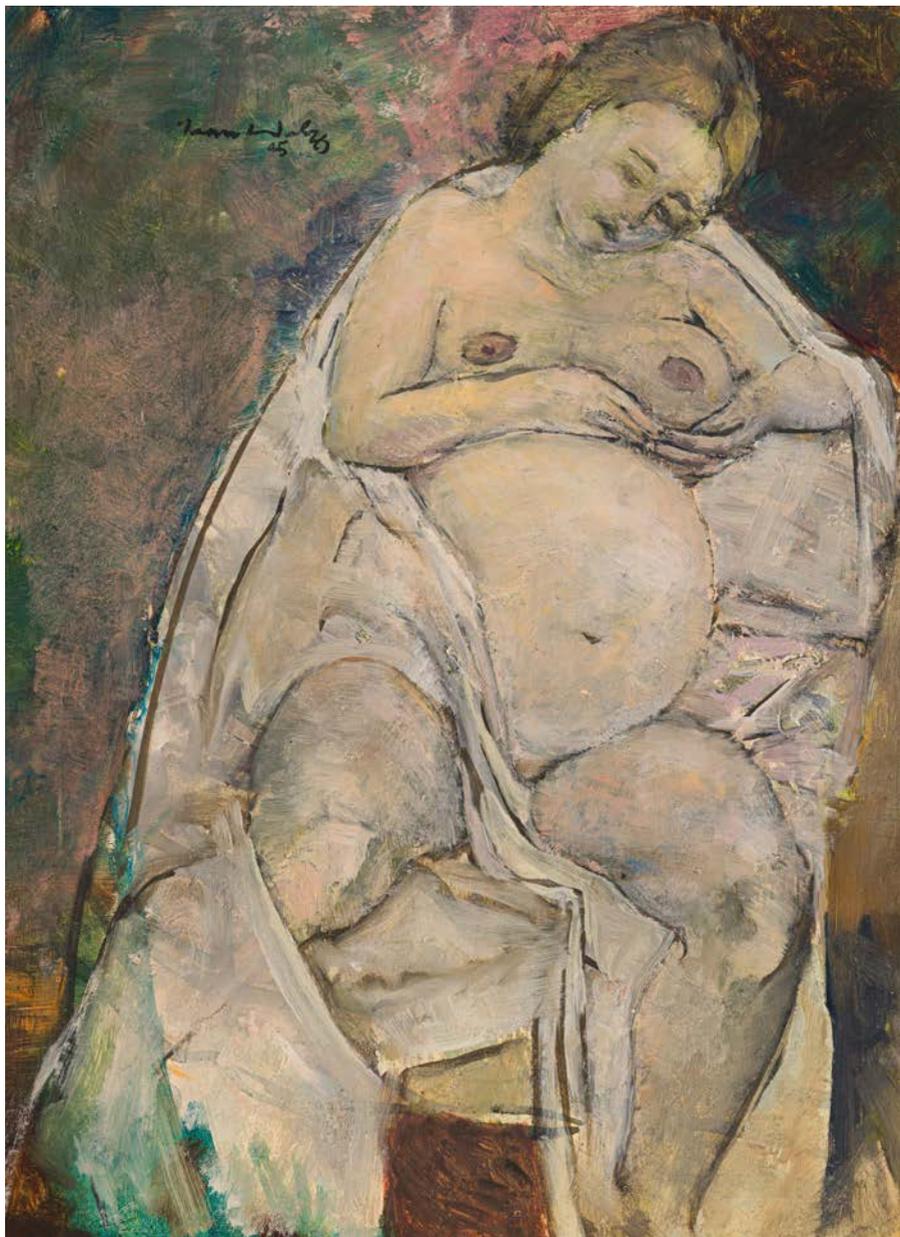
pencil on card

each: 100 by 72 cm

R30 000 – 50 000

VIEW LOT





444 †

Jean Welz

SOUTH AFRICAN 1900–1975

Pregnant Nude

1945

signed and dated 45; inscribed with the artist's name, the title and medium on a Peter Wenning Gallery label adhered to the reverse

oil on panel

37,5 by 27,5 cm

R70 000 – 100 000

PROVENANCE

Pieter Wenning Gallery, Cape Town.
Bonhams, London, 23 March 2011, lot 37.
The DinksFäStan Private Collection, United Kingdom.

EXHIBITED

Pieter Wenning Gallery, Johannesburg, *Jean Welz Memorial*, 1977.

VIEW LOT



445

Christiaan Conradie

SOUTH AFRICAN 1984–

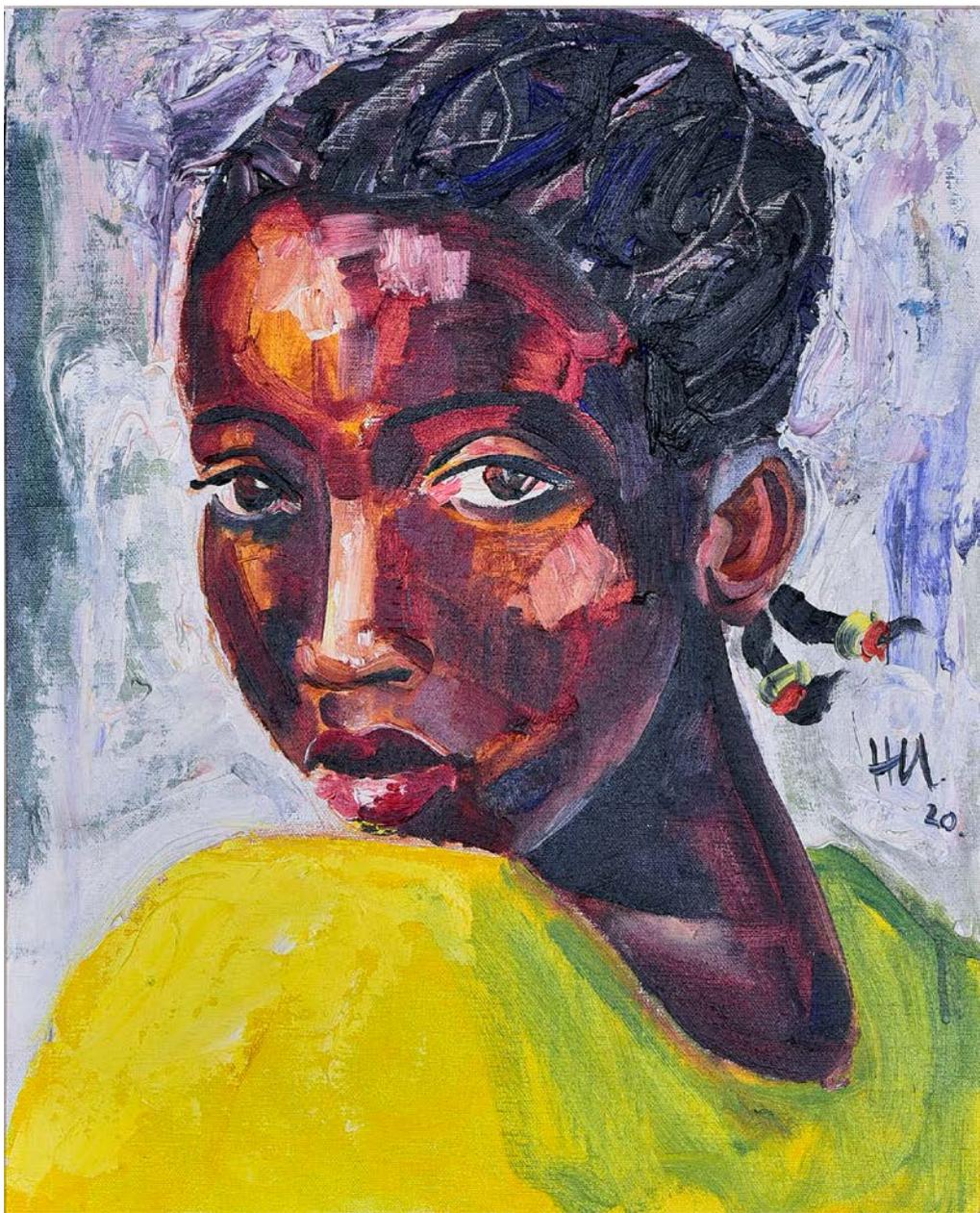
Waiting for the Park to Take Me Away

oil on paper, with ribbons

73,5 by 55,5 cm

R60 000 – 90 000

[VIEW LOT](#)



446

Hennie Niemann Jr

SOUTH AFRICAN 1972–

Illa from Inhambane

2020

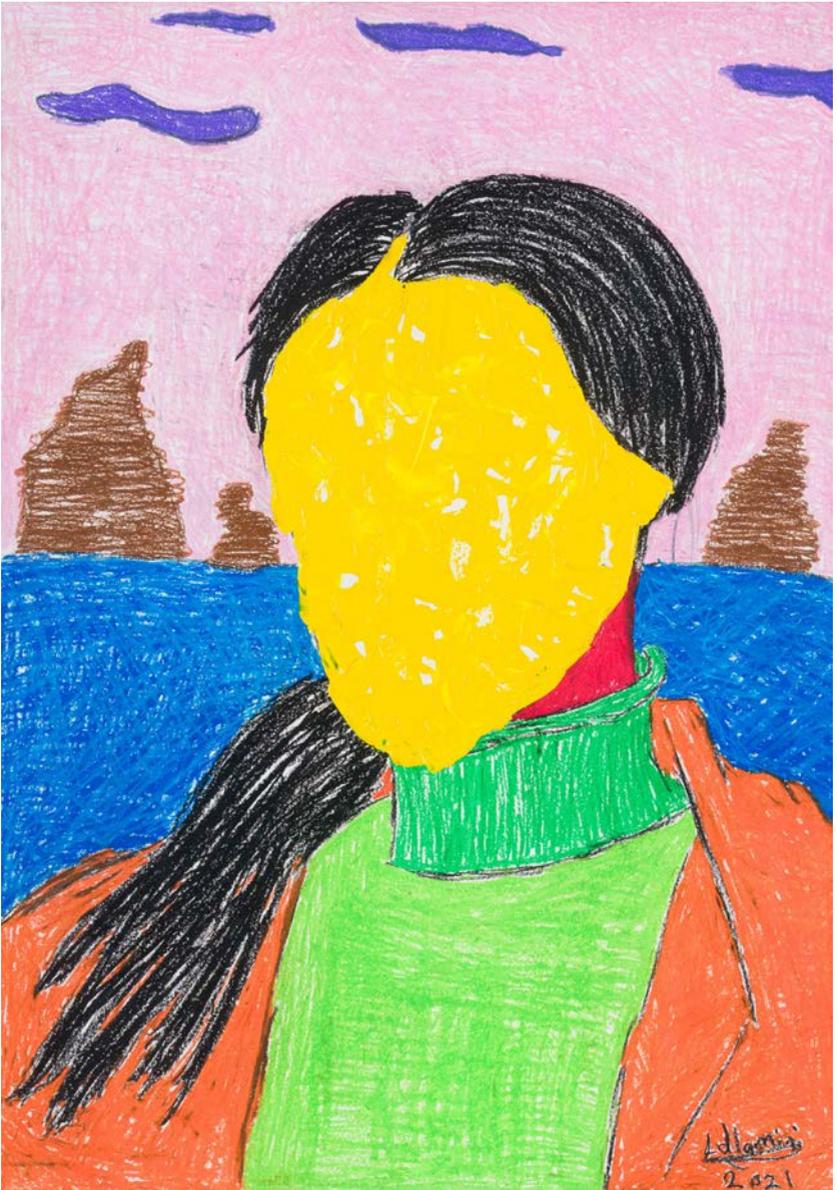
signed with the artist's initials and dated

oil on canvas

49 by 39 cm

R50 000 – 70 000

[VIEW LOT](#)



447

Lwando Dlamini

SOUTH AFRICAN 1992–

Portrait in a Landscape

2021

signed and dated

crayon and acrylic on paper

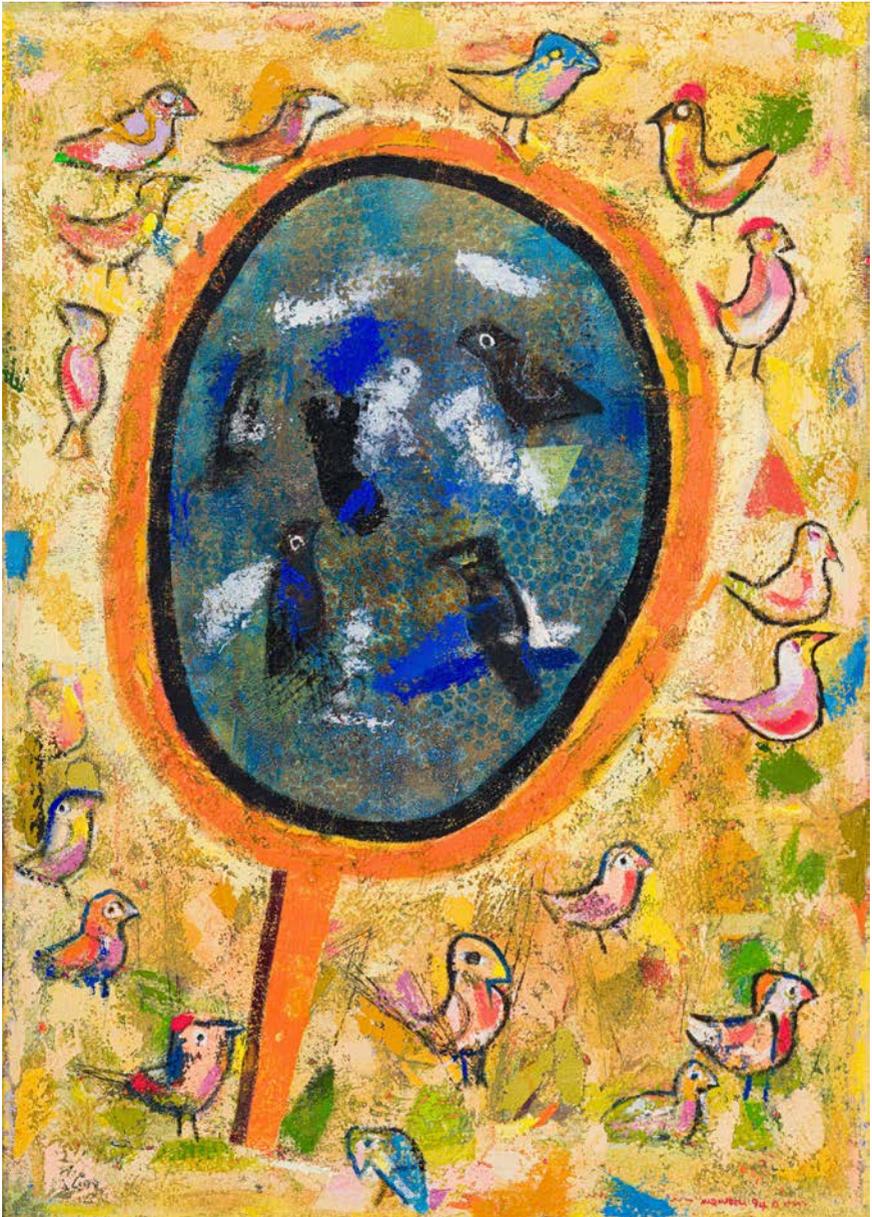
99 by 69,5 cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist by current owner

[VIEW LOT](#)



448 †

Louis Maqhubela

SOUTH AFRICAN 1939–2021

Two Worlds

1994

signed and dated 94; inscribed with the artist's name, the title and medium on an Art First Contemporary Art label adhered to the reverse

oil on canvas

98 by 69,5 cm

R30 000 – 50 000

PROVENANCE

Arts First Contemporary Art, London (1995).
The DinksFäStan Private Collection, United Kingdom.

VIEW LOT



449

Michael Taylor

SOUTH AFRICAN 1979–

Mr November (Simon)

2014

acrylic on panel

60 by 40 cm

R12 000 – 18 000

PROVENANCE

WHATIFTHEWORLD, Cape Town.

Private Collection.

[VIEW LOT](#)



450

Michael Taylor

SOUTH AFRICAN 1979–

Mr June (Bartholomew)

2014

acrylic on panel

60 by 40 cm

R12 000 – 18 000

PROVENANCE

WHATIFTHEWORLD, Cape Town.
Private Collection.

EXHIBITED

WHATIFTHEWORLD, Cape Town, *I Was Born Yesterday*, 3 September to 3 October 2014.

VIEW LOT



451 †

Michele Mathison

ZIMBABWEAN 1977–

Open Arms

2021

steel and copper

height: 46 cm; width: 33,5 cm; depth: 23,5 cm

R40 000 – 60 000

[VIEW LOT](#)





452

Hylton Nel

SOUTH AFRICAN 1941-

Vase with Buddhist figure

signed with the artist's initials on the underside
painted and glazed ceramic
height: 26 cm; width: 12 cm; depth: 11 cm

R12 000 – 16 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)



453

Cameron Platter

SOUTH AFRICAN 1978-

Shit Happens

painted and glazed ceramic

high: 53 cm; wide: 42,5 cm; deep: 28 cm

R60 000 – 80 000

[VIEW LOT](#)



454

Cameron Platter

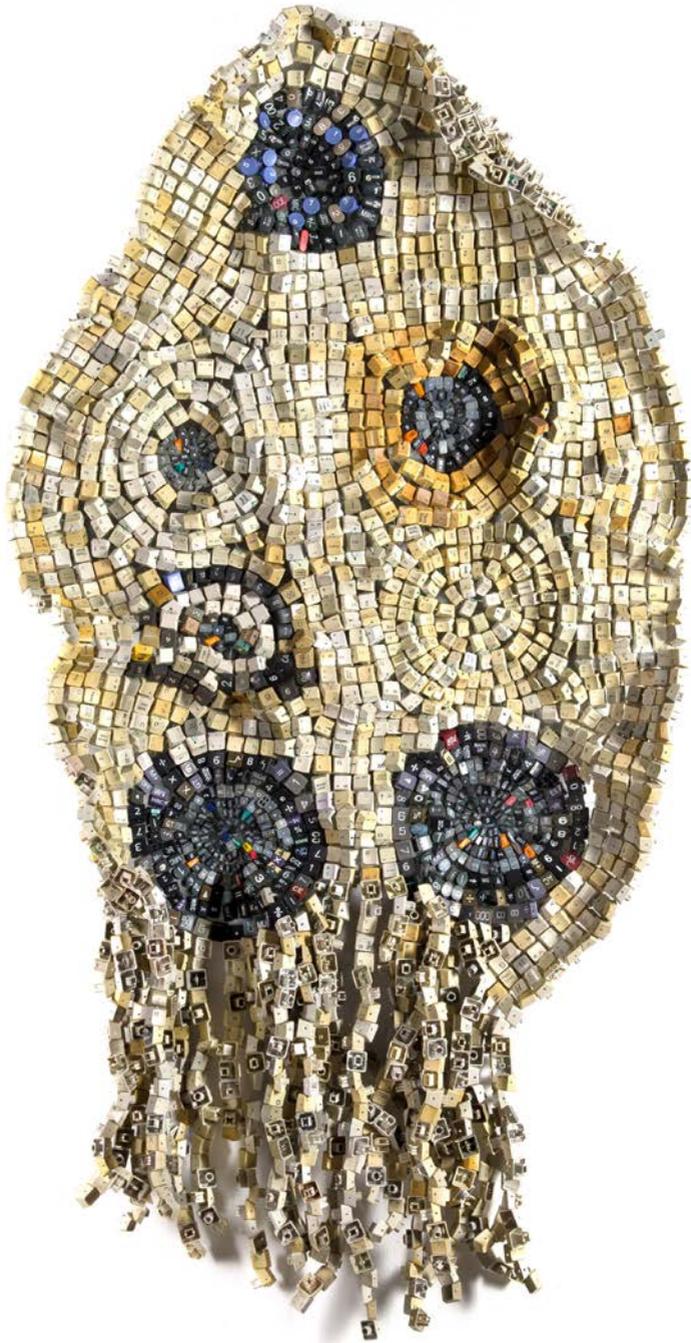
SOUTH AFRICAN 1978-

Crocodile

painted wood, on a wooden base
height: 117 cm excluding base; 119 cm including
base; width: 83 cm; depth: 58 cm

R40 000 – 60 000

[VIEW LOT](#)



455

Moffat Takadiwa

ZIMBABWEAN 1983–

Untitled

found keyboard keys mounted on acrylic glass

121 by 63 by 9,5 cm;

the acrylic glass mount: 130 by 90 by 0,5 cm

R120 000 – 180 000

[VIEW LOT](#)



456

Troy Makaza

ZIMBABWEAN 1994–

Abstract Composition with Roses

silicone infused paint

height: 99 cm; width: 177 cm; depth: 4 cm

R35 000 – 50 000

[VIEW LOT](#)



457

Sahlah Davids

SOUTH AFRICAN 1998–

Embellish

2022

signed and dated on the reverse

mixed media assemblage

height: 61 cm; width: 72 cm; depth: 13 cm

R30 000 – 50 000

EXHIBITED

WHATIFTHEWORLD, Cape Town, *Gathered.*

Remembered. Forgotten. Made., 5 November to

3 December 2022.

VIEW LOT



458

Dan Halter

ZIMBABWEAN 1977-

100 RMB

2018

hand-woven archival ink-jet prints

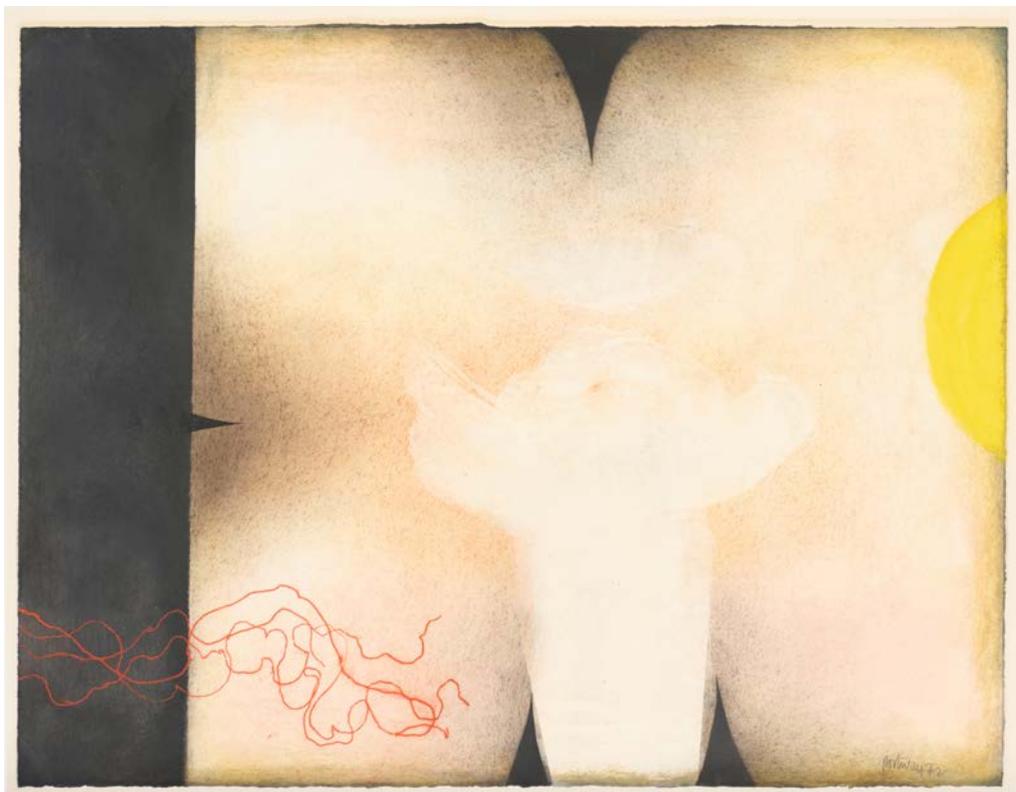
83 by 170 cm

R80 000 – 120 000

EXHIBITED

WHATIFTHEWORLD, Cape Town, *Solo Exhibition, Patience Can Cook a Stone*, 16 February to 28 March 2018, another example from the edition exhibited.

[VIEW LOT](#)



459

Douglas Portway

SOUTH AFRICAN 1922–1993

Abstract in Black, Brown and Yellow

1972

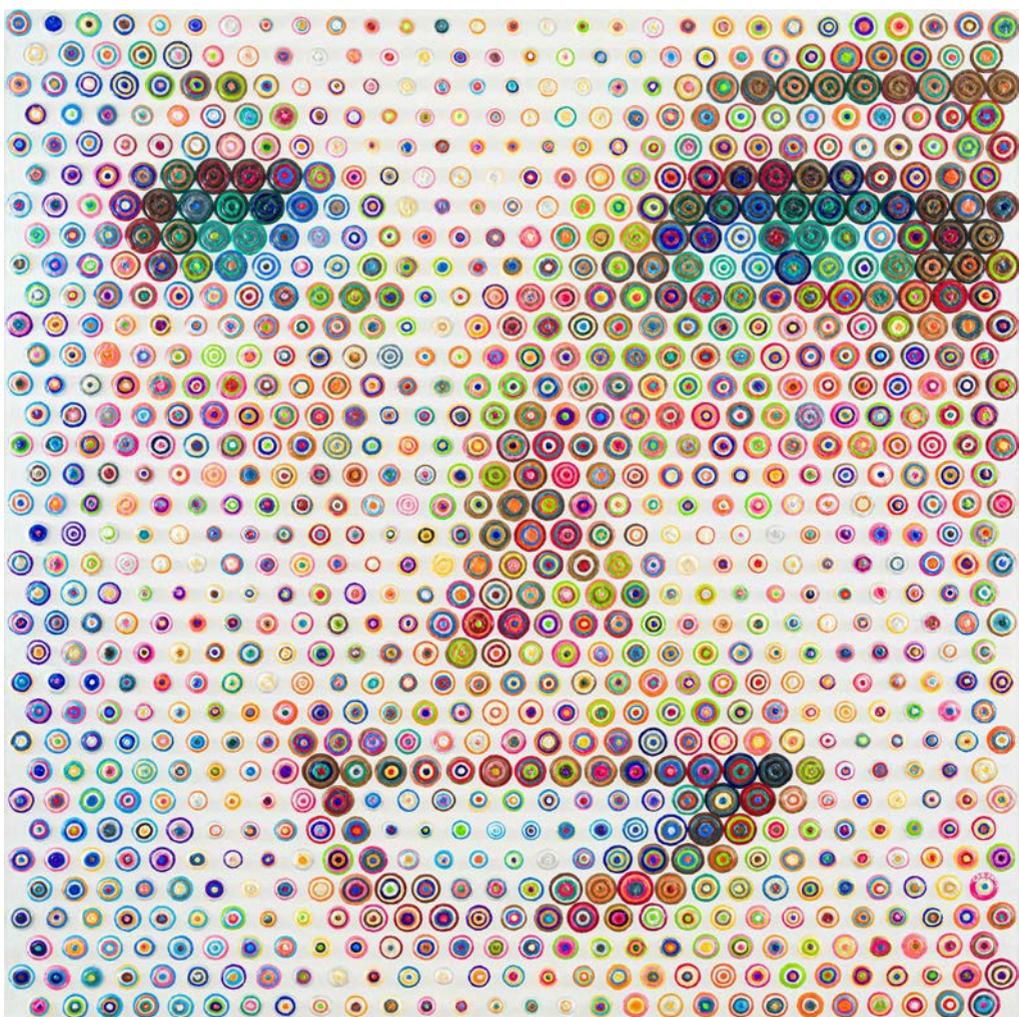
signed and dated 72

mixed media on paper

51 by 66 cm

R20 000 – 30 000

[VIEW LOT](#)



460

Gavin Rain

SOUTH AFRICAN 1971–

Marilyn

2013

signed with the artist's initials and

dated 2k + 13

acrylic on canvas

150 by 150 by 5 cm, unframed

R100 000 – 150 000

[VIEW LOT](#)



461 †

Idris Habib

GHANAIAN-AMERICAN 20TH/21ST CENTURY

Daisy, the Victorian Roses

2021

signed, dated and embossed with a chopmark

acrylic and pencil on acrylic paper

30,5 by 30,5 cm

R12 000 – 18 000

[VIEW LOT](#)



462 †

Pierre le Riche

SOUTH AFRICAN 1986–

Conformable

2021

signed with the artist's initials;

signed twice on the reverse

acrylic yarn on polyester

71 by 65 cm

R30 000 – 50 000

[VIEW LOT](#)



463

Talia Ramkilawan

SOUTH AFRICAN 1996-

Untitled I

2016

signed and dated 16

ribbon, polyester and acrylic yarn on hessian

33,5 by 50,5 by 1,5 cm, unframed

R18 000 – 24 000

[VIEW LOT](#)



464

Talia Ramkilawan

SOUTH AFRICAN 1996–

Untitled II

2018

signed and dated 18

ribbon and acrylic yarn on hessian

43 by 47 by 1,5 cm, unframed

R15 000 – 20 000

[VIEW LOT](#)



465

Talia Ramkilawan

SOUTH AFRICAN 1996–

Portrait of a Woman with a Braid

signed and indistinctly dated
ribbon and acrylic yarn on hessian
48 by 51 by 1 cm, unframed

R15 000 – 20 000

[VIEW LOT](#)



466

Lady Skollie

South Africa 1987-

Goodness: Many Forms of Bad

ink and crayon on paper

137 by 76 cm

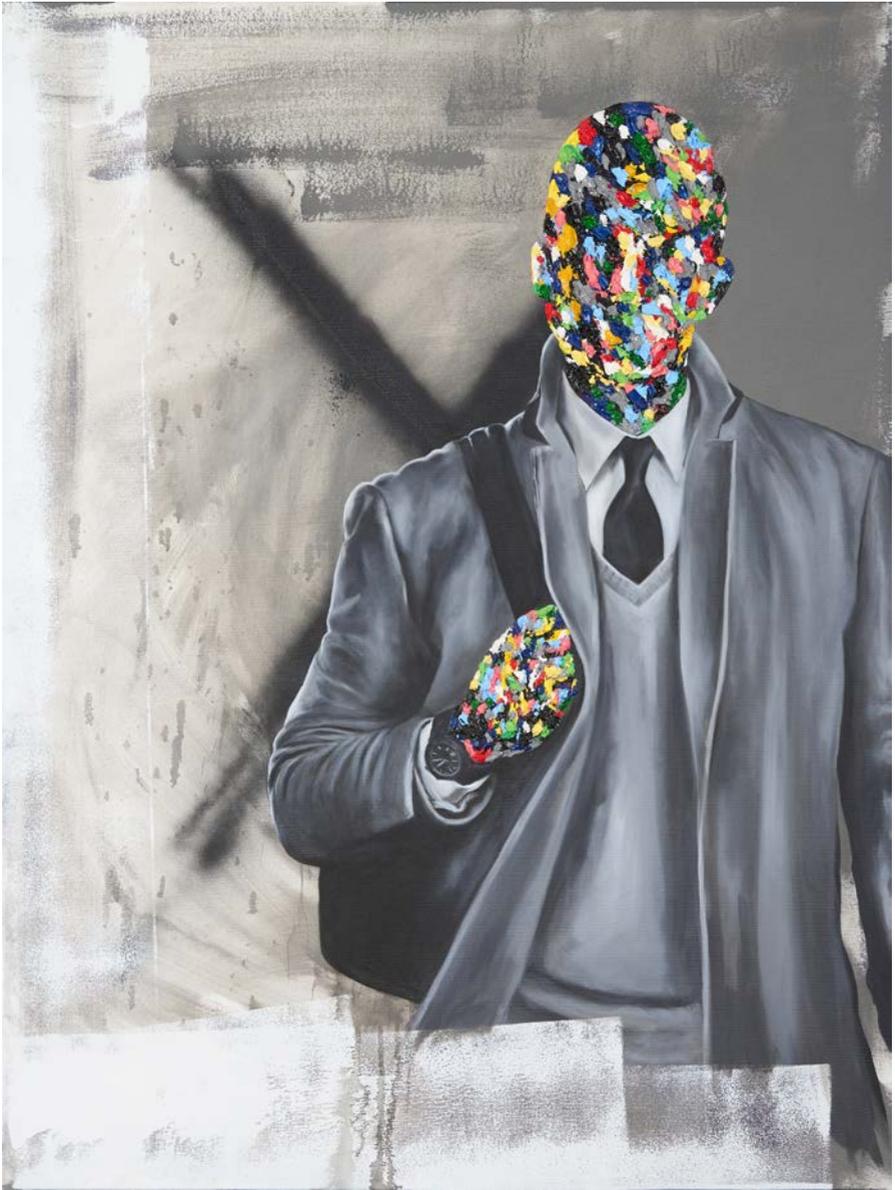
R50 000 – 70 000

EXHIBITED

Investec Cape Town Art Fair, Cape Town, *Tyburn Gallery Booth*, 16 to 18 February, 2018.

VIEW LOT





467

Rory Emmett

SOUTH AFRICAN 1992–

Future Remnant II

2019

signed, dated and inscribed with the title on the reverse; inscribed with the artist's name, the date, title and medium on a 99 Loop label adhered to the reverse

oil and acrylic on canvas

120,5 by 90,5 cm

R40 000 – 60 000

PROVENANCE

99 Loop, Cape Town.
Private Collection.

EXHIBITED

Investec International Cape Town Art Fair, Cape Town, 99 Loop Booth, *Rory Emmett: Recent Work*, 15 February to 17 February 2019.

VIEW LOT



468

William Kentridge

SOUTH AFRICAN 1955-

Art in a State of Grace – Woman with Fish (S.292)

1988

signed, dated 88, numbered 4/13 in pencil and embossed with The Caversham Press chopmark in the margin

colour screenprint on paper

image size: 166 by 96 cm

R500 000 – 700 000

VIEW LOT



'So, the image with the woman with the fish on her head was meant to represent an apolitical world – I'm sure her cat's-eyes glasses came from a David Goldblatt photograph, and maybe her face does too. The fish, instead of a hat – something absurd, something ridiculous, something to be eaten with her knives and forks – disappearing from the landscape'

William Kentridge (2022) *William Kentridge: Prints and Posters 1974–1990 Volume 1.1*, Göttingen: Steidl.

LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and JM Coetzee (1999) *William Kentridge*, London: Phaidon, another impression from the edition illustrated in colour on page 108.

Museum of Contemporary Art, Chicago (2001) *William Kentridge*, Chicago and New York: Museum of Contemporary Art and New Museum of Contemporary Art, another impression from the edition illustrated in colour on pages 78 and 79.

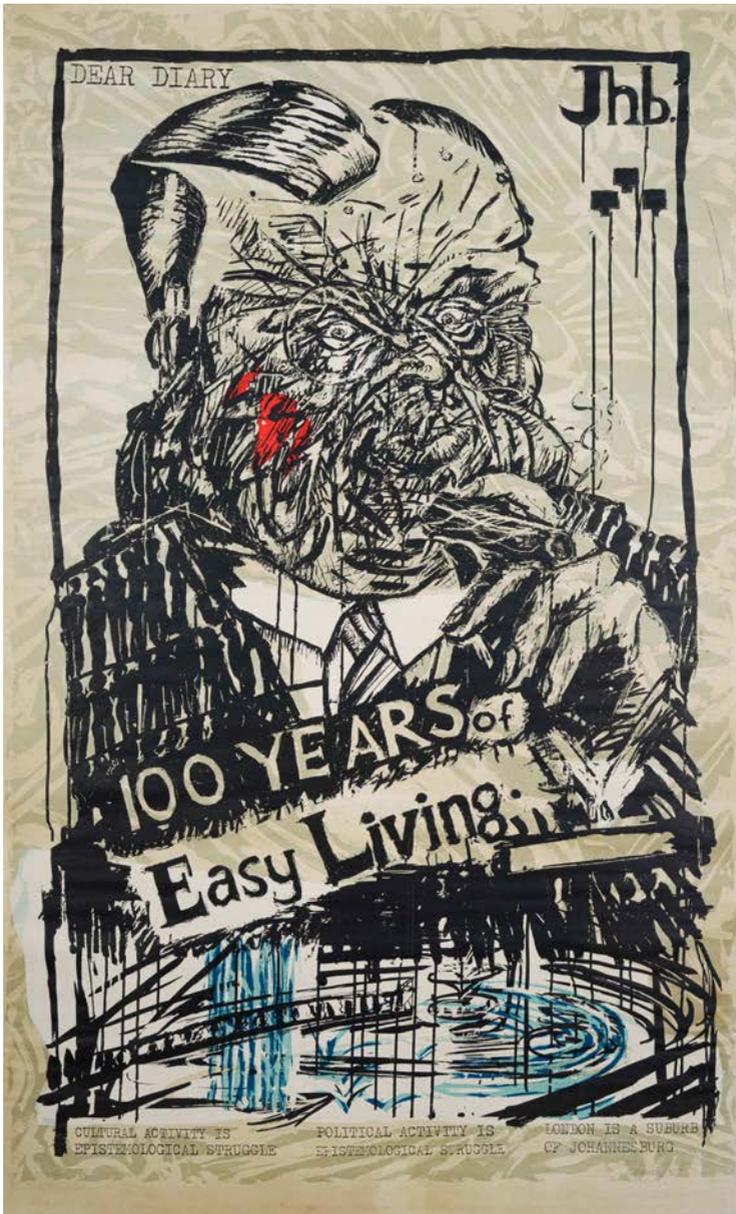
Bronwyn Law Viljoen (ed) (2006) *William Kentridge Prints*, David Krut: Johannesburg, another impression from the edition illustrated in colour on pages 34 and 35.

Mark Rosenthal (2009) *William Kentridge: Five Themes*, San Francisco and New Haven: San Francisco Museum of Art and Yale University Press, another impression from the edition illustrated in colour on page 38.

Warren Siebrits (2022) *William Kentridge: Prints and Posters 1974–1990 Volume 1.1*, Göttingen: Steidl, another impression from the edition illustrated in colour on page 367.

NOTES

Printed by Caversham Press, Balgowen, Natal.



469

William Kentridge

SOUTH AFRICAN 1955–

Art in a State of Siege
(100 Years of Easy Living) (S.294)

1988

signed, dated 88 and numbered 7/13 in pencil

in the margin

colour screenprint on brown paper

sheet size: 163 by 98 cm

R200 000 – 300 000

VIEW LOT



EXHIBITED

Museum of Contemporary Art, Chicago and Museum of Contemporary Art, New York, *William Kentridge Retrospective*, 2001, another example from the edition exhibited.

South African National Gallery, Cape Town, *William Kentridge Retrospective*, 2002, another example from the edition exhibited.

Wits Art Museum, Johannesburg, *William Kentridge artworks from the WAM collections*, 21 June to 13 August 2022, another example from the edition forms part of the Wits Art Museum permanent collection and was on display.

LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and JM Coetzee (1999) *William Kentridge*, London: Phaidon, another example from the edition illustrated in colour on page 103.

Museum of Contemporary Art, Chicago (2001) *William Kentridge*, Chicago: Museum of Contemporary Art and New Museum of Contemporary Art, another example from the edition illustrated in colour on pages 78 and 79. Bronwyn Law Viljoen (ed) (2006) *William Kentridge Prints*, David Krut: Johannesburg, another example from the same edition illustrated in colour on pages 34 and 35.

Mark Rosenthal (2009) *William Kentridge: Five Themes*, San Francisco: San Francisco Museum of Art and Yale University Press, another example from the same edition illustrated in colour on page 38.

Judith B Hecker (2010) *William Kentridge: Trace: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, another example from the edition illustrated on page 58.

Warren Siebrits (2022) *William Kentridge Prints and Posters Volume 1 1974–1990*, Catalogue Raisonné, Germany: Steidl, another impression from the edition illustrated on page 369.

NOTES

Printed by Caversham Press, Balgowan, Natal.



470

Matthew Hindley

SOUTH AFRICAN 1974–2025

The Truth

2020

signed, dated and inscribed with the title and 'lockdown' on the reverse; inscribed with the artist's name, the title and medium on an Everard Read label adhered to the reverse
oil and oil stick on canvas

diameter: 183,5 by 2,5 cm, unframed

R70 000 – 90 000

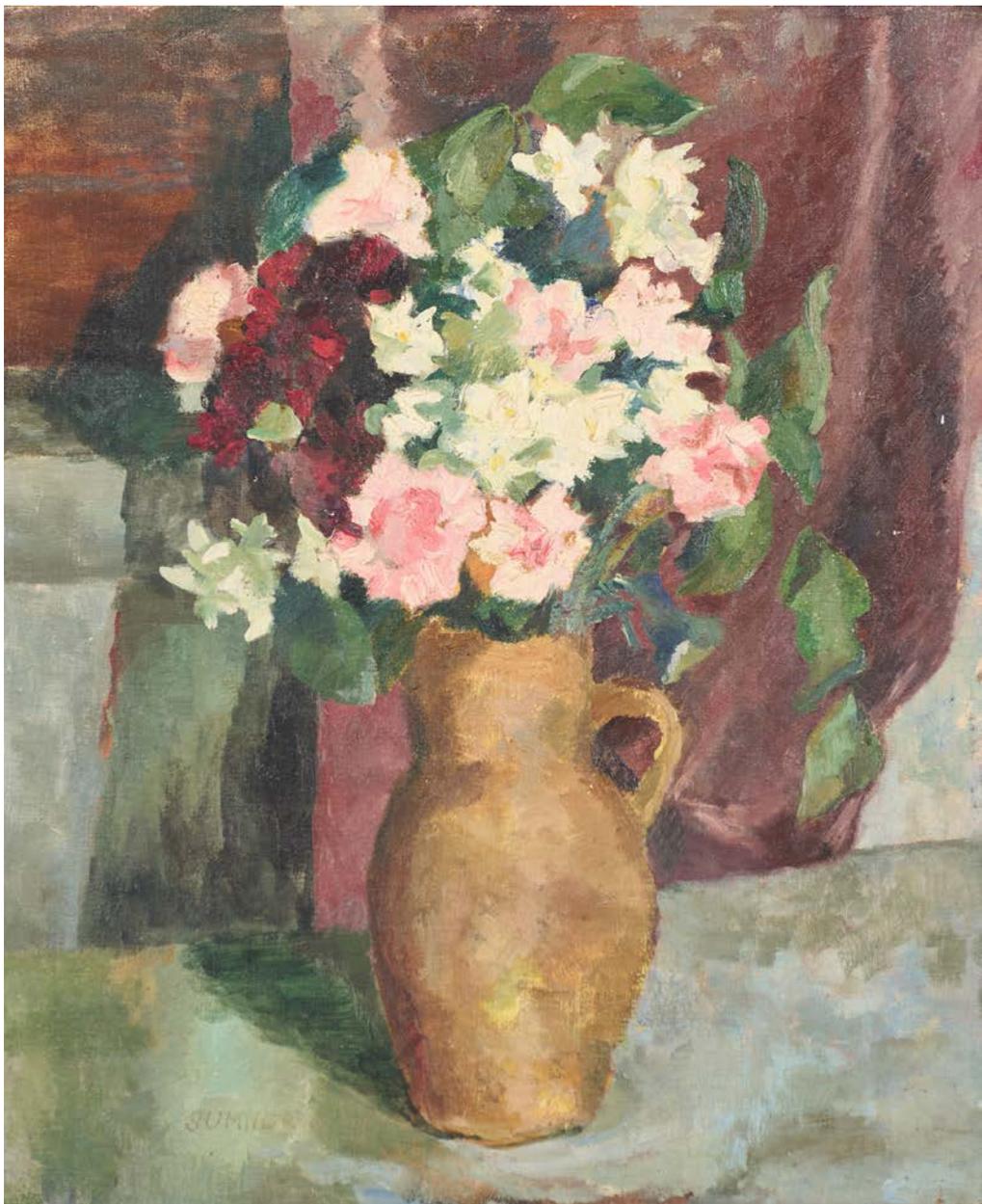
PROVENANCE

Everard Read, Cape Town.
Private Collection.

EXHIBITED

Everard Read, Cape Town, *Still*, 18 June to
8 July 2020.

[VIEW LOT](#)



471

Maud Sumner

SOUTH AFRICAN 1902–1985

Vase with Flowers

signed

oil on canvas laid down on board

46 by 37 cm

R30 000 – 50 000

PROVENANCE

The Patricia Fine Art Collection.

[VIEW LOT](#)



472

William Kentridge

SOUTH AFRICAN 1955–

Iris

2003

signed and numbered 36/40 in pencil in the margin; inscribed with the artist's name and the title on a Galerie Samuel Lallouz label adhered to the reverse; inscribed with the artist's name, the title, medium and edition number on a Carol Solway Gallery label adhered to the reverse;

inscribed with the artist's name, the title, number and medium on the reverse

sugarlift etching on paper

image size: 20 by 15 cm

R30 000 – 50 000

[VIEW LOT](#)

EK IS NIE 'N MOHAMMEDAAN NIE
EK IS NIE 'N SLEGTE MENS NIE
EK IS NIE 'N KUNSTENAAR NIE
EK IS NIE 'N ONGELOWIGE NIE
EK IS NIE 'N AFRIKANDER NIE
EK IS NIE 'N ENGELSMAN NIE
EK IS NIE 'N GOEIE MENS NIE
EK IS NIE 'N AFRIKANER NIE
EK IS NIE 'N KLEURLING NIE
EK IS NIE 'N EUROPEËR NIE
EK IS NIE 'N GELOWIGE NIE
EK IS NIE 'N AFRIKAAN NIE
EK IS NIE 'N CHRISTEN NIE
EK IS NIE PATRIOT NIE
EK IS NIE 'N ATEIS NIE
EK IS NIE 'N BOER NIE
EK IS NIE 'N JOOD NIE
EK IS NIE 'N GEES NIE
EK IS NIE 'N DIER NIE
EK IS NIE SWART NIE
EK IS NIE VLEES NIE
EK IS NIE WIT NIE
EK IS WAT EK IS
EN EK IS NIKS
LUS OM TE
SUKKEL
OOR
WAT EK MOET WEES NIE

473

Willem Boshoff

SOUTH AFRICAN 1951-

Tien Teen Een (Ten to One)

inscribed with the artist's name, the title,
medium and numbered 1/5 on a SMAC label

adhered to the reverse

engraved aluminium

150 by 100 by 3 cm, unframed

R50 000 – 70 000

VIEW LOT



474

Lyndi Sales

SOUTH AFRICAN 1973-

Meteoric Rainbow, twenty-two

2021

embroidery thread, acrylic and wool on
carved wood

the largest: height: 123 cm; width: 11 cm;
depth: 10 cm; the smallest: height: 104 cm;
width: 6 cm; depth: 8 cm

R40 000 – 60 000

[VIEW LOT](#)





475

Chloë Reid

SOUTH AFRICAN 1989–

The History of Orchestration

2014

signed and dated '14

colour pencil on paper

107 by 78 cm

R30 000 – 50 000

[VIEW LOT](#)



476

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Thoughts

1976

signed and dated

oil on canvas

40 by 31 cm

R30 000 – 40 000

[VIEW LOT](#)



477

Chloë Reid

SOUTH AFRICAN 1989–

Yellow Drawing

2014

signed and dated '14

graphite and coloured pencil on paper

77 by 55,5 cm

R25 000 – 35 000

[VIEW LOT](#)



478

Andrew Verster

SOUTH AFRICAN 1937–2020

Bandhani Series 37

2001

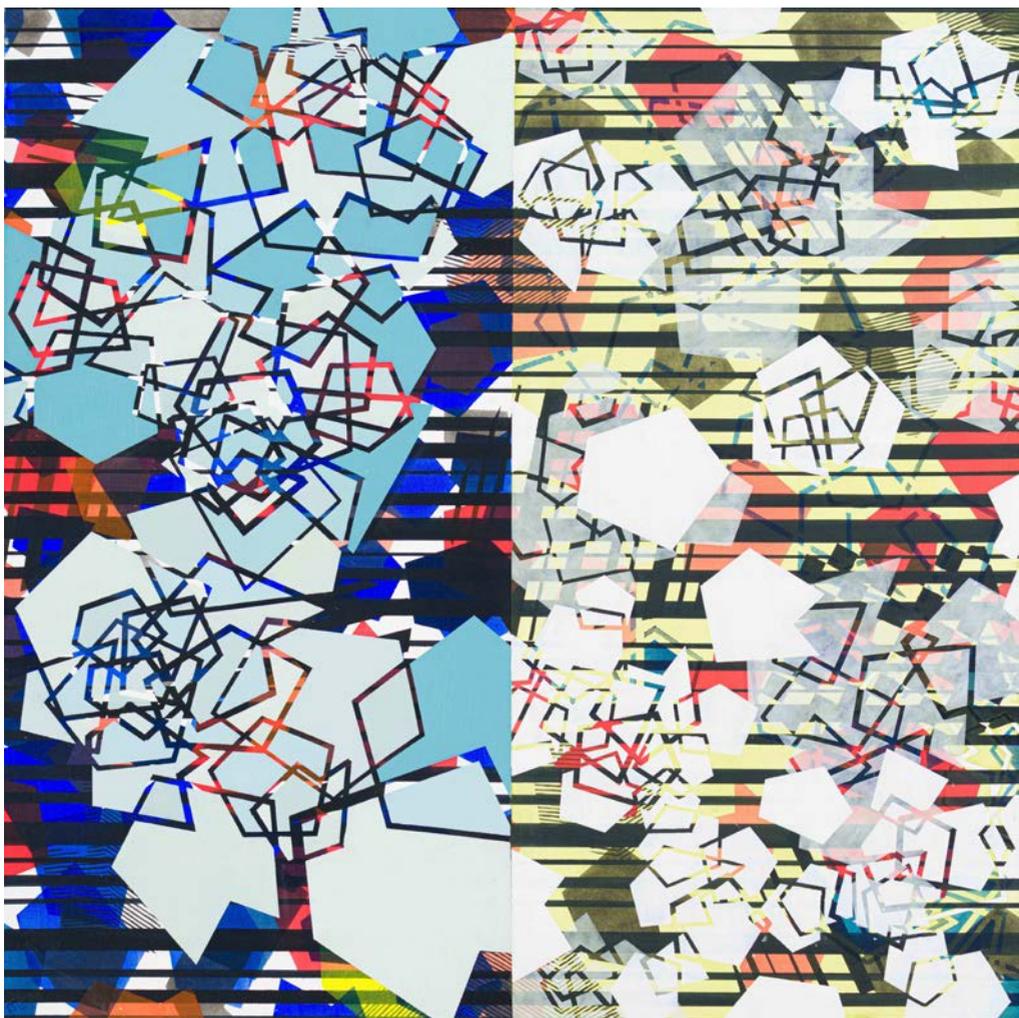
signed and dated 2001 on the reverse;
inscribed with the artist's name, the title
date and medium on a Goodman Gallery
label adhered to the reverse

oil on canvas

70 by 70 cm

R30 000 – 50 000

[VIEW LOT](#)



479

Richard Penn

SOUTH AFRICAN 1976–

Unknown Physics

2014

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

oil on canvas

100,5 by 100 by 5 cm, unframed

R60 000 – 90 000

PROVENANCE

Strauss & Co, Johannesburg, 30 June 2014, lot 61.

[VIEW LOT](#)



480

Rodan Kane Hart

SOUTH AFRICAN 1988-

Reflective Form Spliced Edge

signed and indistinctly dated

mirror polished stainless steel

height: 100,5 cm; width: 85 cm; depth: 25,5 cm

R15 000 – 20 000

[VIEW LOT](#)



481

Cameron Platter

SOUTH AFRICAN 1978–

Hot Tub Memory Foam

2019

pencil on paper

189 by 145,5 cm

R60 000 – 80 000

EXHIBITED

blank projects, Cape Town, *Herman Mbamba and Cameron Platter, FR1000ID*, 28 March to 4 May 2019.

[VIEW LOT](#)



482

Anna Vorster

SOUTH AFRICAN 1928–1990

Triple Image of the Golden Girl

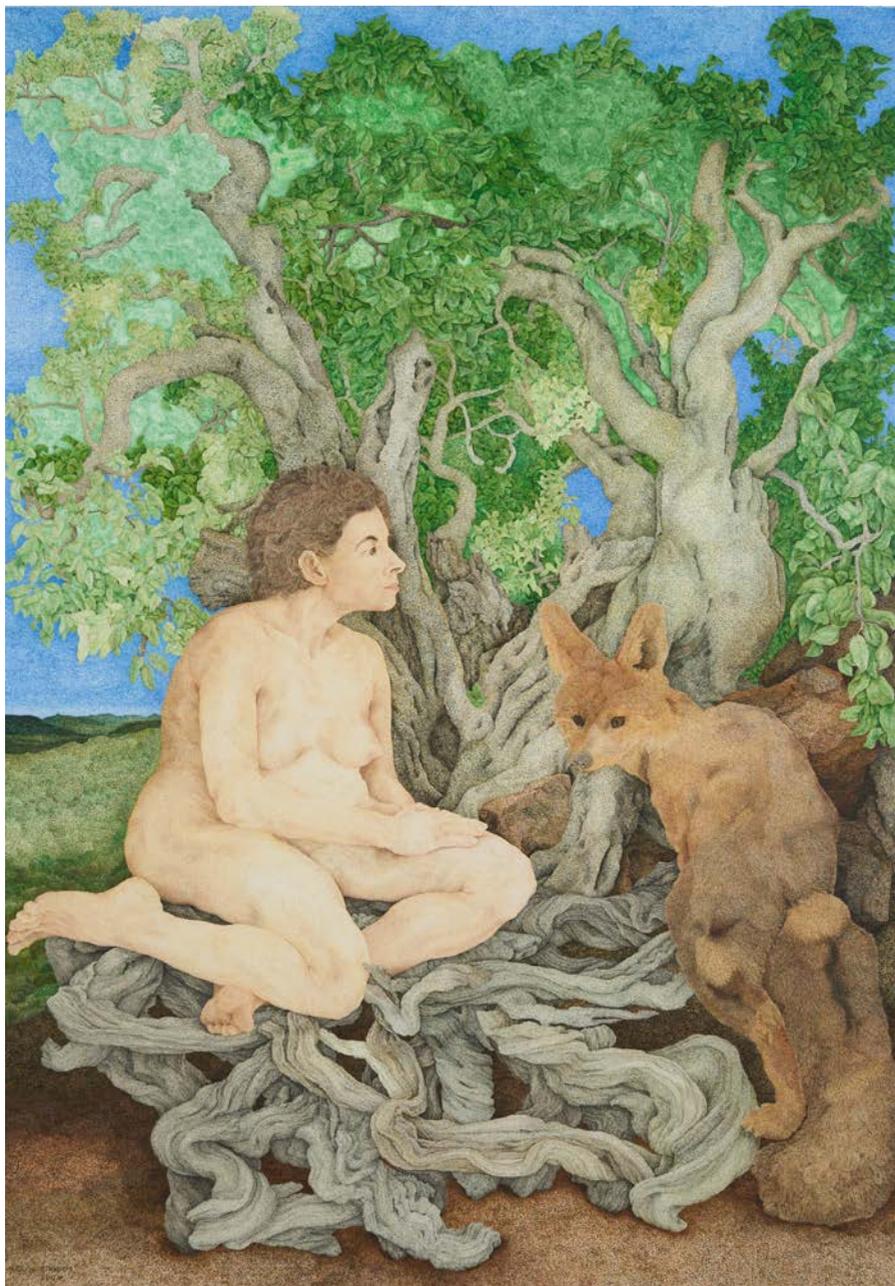
signed and dated 72; signed, dated, inscribed
with the title and medium on the reverse

oil on canvas

92,5 by 138 cm

R60 000 – 80 000

[VIEW LOT](#)



483

Willem Strydom

SOUTH AFRICAN 1954–2019

Nude and Jackal by a Tree

2003

signed and dated

watercolour on paper

98 by 68 cm

R50 000 – 70 000

[VIEW LOT](#)





484

Gail Catlin

SOUTH AFRICAN 1948–

Night Owls

1998

signed and dated '98; inscribed with the artist's name, the title and medium on an Everard Read label adhered to the reverse;

liquid crystal on acrylic glass

152 by 125 cm

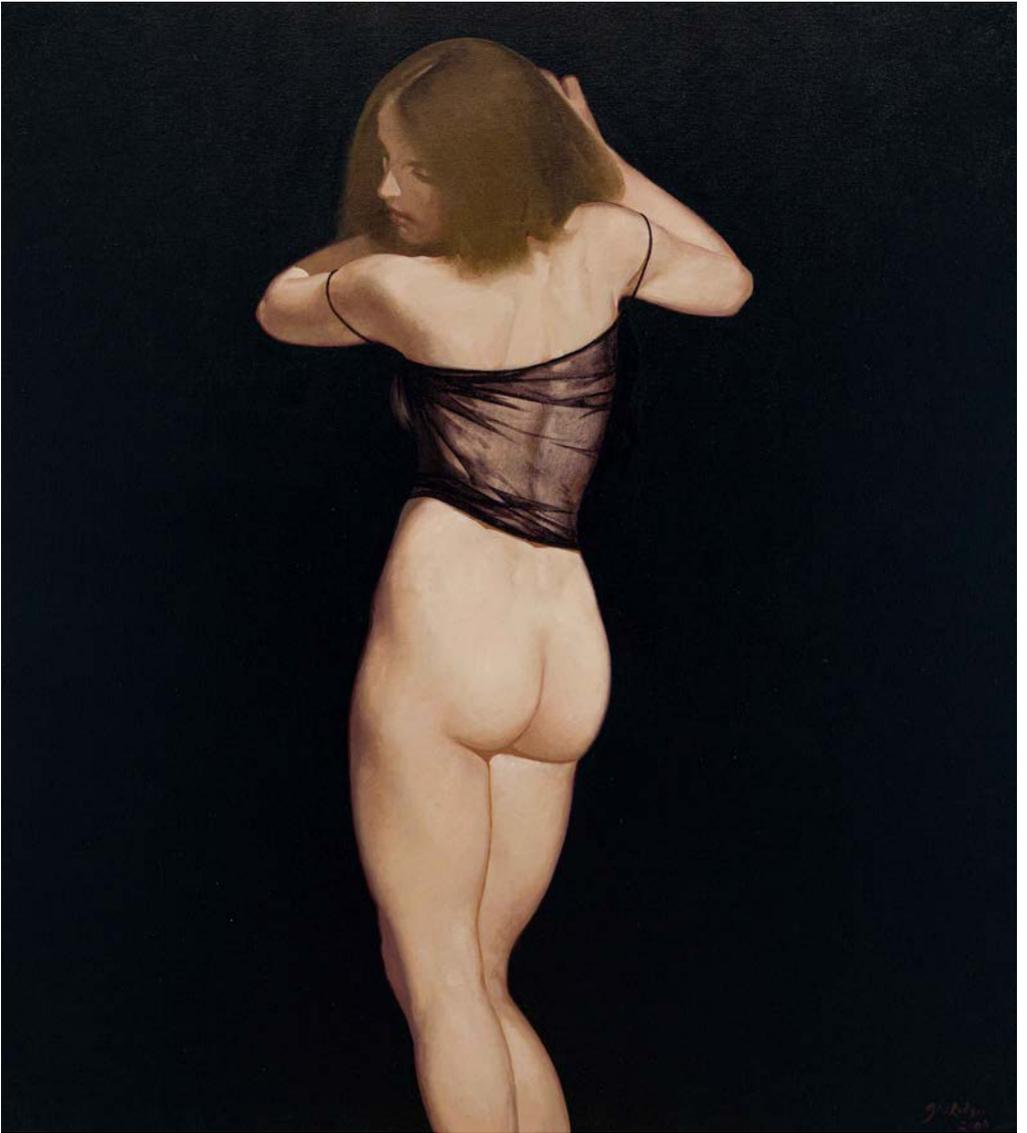
R40 000 – 60 000

PROVENANCE

Everard Read, Cape Town.

Private Collection.

[VIEW LOT](#)



485

Neil Rodger

SOUTH AFRICAN 1941–2013

Female Nude

2000

signed and dated

oil on canvas

99,5 by 89 cm

R100 000 – 150 000

PROVENANCE

Everard Read, Johannesburg.

Private Collection.

[VIEW LOT](#)



486

Florian Wozniak

GERMAN/SOUTH AFRICAN 1962–

Kneeling Nude

2004

signed, dated 04 and numbered 7/9

bronze with a black patina

height: 34 cm; width: 19 cm; depth: 18 cm

R40 000 – 60 000

PROVENANCE

Strauss & Co, Johannesburg, 11 November 2020,
lot 741.

[VIEW LOT](#)



487 †

Stella Shawzin

SOUTH AFRICAN 1920–2020

Elevated Figure

signed with the artist's initials and
numbered 2/8

bronze, on a stone base

height: 51 cm excluding base, 68 cm

including base; width: 46 cm; depth: 18 cm

R50 000 – 70 000

PROVENANCE

The DinksFāStan Private Collection, United
Kingdom.

[VIEW LOT](#)



488

Nandipha Mntambo

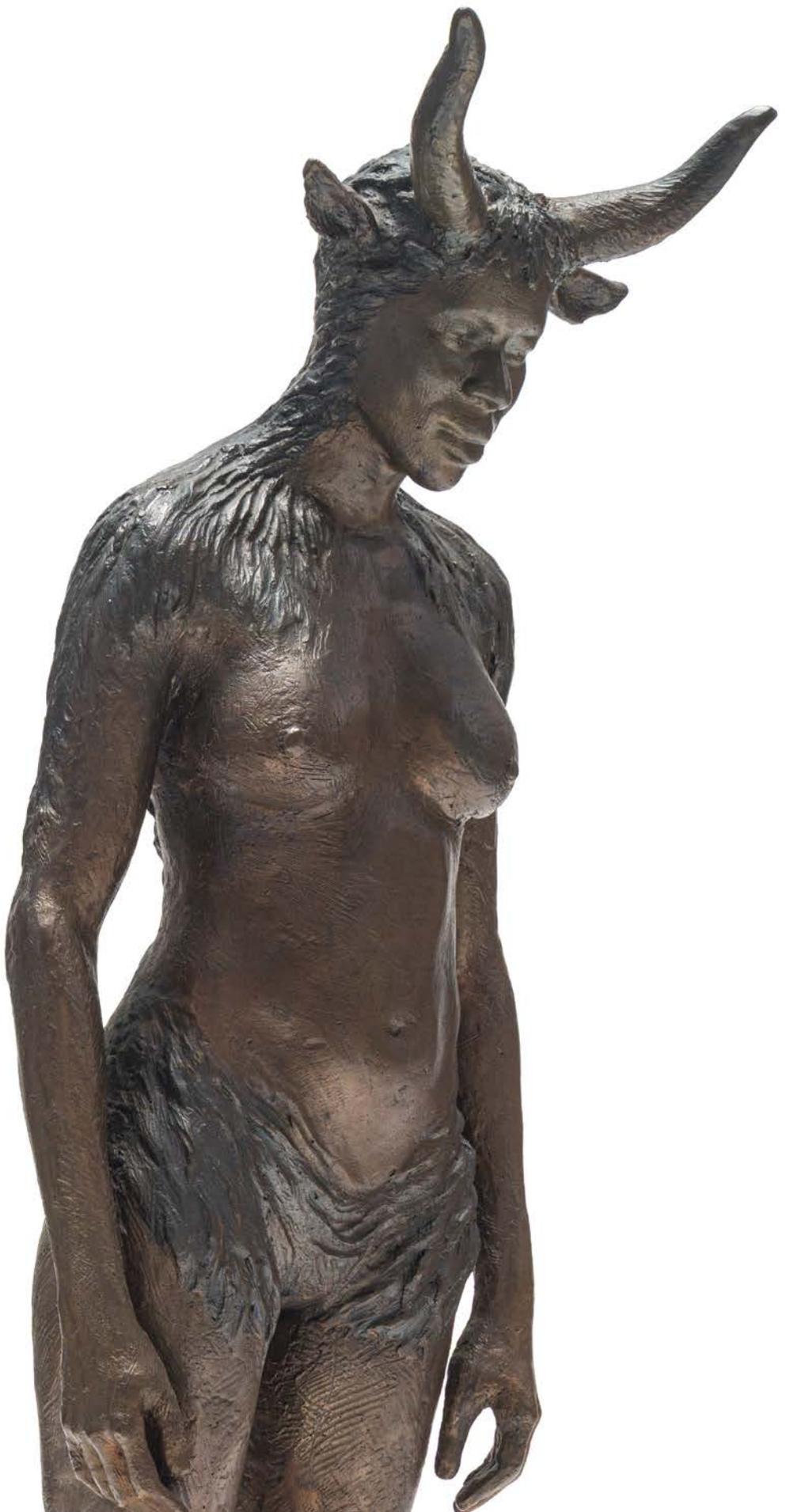
Swazi 1982-

Minotaurus, Maquette

signed with the artist's initials and numbered 1/10
bronze with a brown patina, on a stone base
height: 60 cm excluding base, 65,5 cm including
base; width: 27 cm; depth: 18 cm

R80 000 – 120 000

[VIEW LOT](#)





489

Wilma Cruise

SOUTH AFRICAN 1945–

Untitled (Man on a Horse)

bronze with a brown patina

height: 69 cm; width: 59 cm; depth: 16,5 cm

R40 000 – 60 000

[VIEW LOT](#)



490

Angus Taylor

SOUTH AFRICAN 1970-

Grounded and Bounded

signed, numbered 1/8 and inscribed DSW

bronze and steel

height: 45 cm; width: 48 cm; depth: 19 cm

R40 000 – 60 000

[VIEW LOT](#)



491

Robert Leggat

SOUTH AFRICAN 1963–

Polo Players

2003

signed, dated, numbered 3/10 and Bronze Fields

foundry mark

bronze with a brown patina

height: 42,5 cm; width: 98 cm; depth: 26 cm

R70 000 – 100 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)



492

Rhona Stern

SOUTH AFRICAN 1914–1998

Ploughing

signed

bronze

height: 47,5 cm; width: 48 cm; depth: 26 cm

R40 000 – 60 000

[VIEW LOT](#)



493

Stanley Pinker

SOUTH AFRICAN 1924–2012

Abstract Composition

signed

oil on board

76 by 27 cm

R30 000 – 50 000

[VIEW LOT](#)



494

Matthew Hindley

SOUTH AFRICAN 1974–2025

Man with Dog

2015

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

oil on canvas

75 by 100,5 cm

R40 000 – 60 000

[VIEW LOT](#)



495

Matthew Hindley

SOUTH AFRICAN 1974–2025

Der Brennenden Wald Series
(The Burning Forest), fifteen

2015

each signed and dated on the reverse;

one inscribed with the title on the reverse

oil on canvas

each: 40 by 50,5 by 1,5 cm, unframed

R100 000 – 150 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)





Artist Focus: Walter Meyer

Lots 588–591

Walter Meyer was in his late twenties when he settled on his mature painting style, a spare naturalism informed by photography. His work, however, shunned mere photographic transcription, offering instead a heightened painterly likeness of unremarkable streets, country homes, veld landscapes and desert vistas. People feature infrequently and, when present, are at most bystanders. 'I'm more interested in the things that people make, the things they leave behind them,' he told critic Amanda Botha. 'Those things last much longer than the people.'¹

Light is integral to an appreciation of Meyer's work, particularly the vanishing light of dusk, although he was equally adept at depicting scenes bathed in bright sunlight. Critic Hazel Friedman characterised it as a 'transfixed light'.² Meyer initially painted in a neo-expressionist style. While furthering his studies in Düsseldorf he encountered the work of the American realist painter Edward Hopper, renowned for his treatment of light and atmosphere. Meyer was especially drawn to the mood and emptiness of Hopper's paintings. 'It made me think of South Africa,' he said. 'When I came back, I was overwhelmed. I saw everything with new eyes.'³

Although reserved in person, Meyer was an active member of Pretoria's bohemian circles throughout the late 1980s and early 1990s. In the mid-1990s he moved with his family to Bethulie in the southern Free State, near his birthplace of Aliwal North. There he befriended the artist-potter Hylton Nel, who depicted him on a plate. As his unpeopled landscape paintings gained wider attention during the 1990s, critics were at pains to distinguish his work from the landscape tradition of J.H. Pierneef, Adolph Jentsch and Nico Roos, his teacher at the University of Pretoria.

'Suspended in the 'now', his works proclaim not ownership and authority, but transience and temporary residence,' wrote Liese van der Watt.⁴ Meyer was less concerned than critics with the visual connections proposed by his work. He remained an admirer of Jentsch even after relocating from Cape Town to Upington in 2009. The four paintings offered here, book-ended by *City Lights* (1990) and *Highway at Sunset* (2015), made two years before his untimely death, capture a twenty-five-year arc in which Meyer

ditched the city lights for the heartland, but retained his perceptive treatment of light. They exemplify his sustained preoccupation with the fixtures and atmospheres of South Africa and its people.

'I'm trying to express the moods of certain places, or the moods of my memories of places, like a dream, a childhood memory of being on a farm or how it felt when I went on a road trip with my parents and we stopped at the dorpies,' he said. 'It is a smell in the air, the dust, or a colour in a landscape. That is what I am trying to capture, something that no photo can do.'⁵

A versatile painter whose talents exceeded landscape painting, the four lots include a portrait of the artist's nephew with whom he was close. *My Alter Ego* (2006) sits adjacent the artist's many self-portraits. In the manner of Gregoire Boonzaier, a painter of markedly different style but comparable folk appeal, Meyer frequently portrayed himself without embellishment.

1. Amanda Botha and Anton Karstel (2022) 'Walter Meyer, an Enigma?' in *Another Times, Another Place*, Vol. 2, Pretoria, University of Pretoria.
2. Hazel Friedman, 'Tainted Landscape', *Ventilator*, 1(1), page 26.
3. Sean O'Toole (2010) 'From Pretoria to Upington, via Düsseldorf and Bethulie', in *Art South Africa*, 8 (3), page 64-69.
4. Liese van der Watt (1997) 'Now Is the Landscape of Our Discontent', *Vuka*, 4(2), pages 25-31.
5. O'Toole, op.cit.

Carl Walter Meyer was born in Aliwal North in the Western Cape. He studied painting at the University of Pretoria under Nico Roos and John Clarke, graduating with a degree in Fine Art in 1984. This was followed by a year under Michael Buthe at the Staatliche Kunstakademie in Düsseldorf, West Germany.

Meyer worked in a variety of media including oil, watercolour, acrylic, gouache, ink, wash, pen, pencil and various graphic media. He established himself primarily as a painter of the landscape, both with and without evidence of human occupation. Meyer was inspired by the beauty of remote places. He rendered the landscape as he observed it, and his compelling and evocative paintings, masterfully capturing the softness of the morning or evening light or the heat of the desert are both melancholic and poetic. He also produced portraits, still lifes, abstract images, and some sculptures in wood.

Walter Meyer won numerous awards, including the New Signatures first prize for painting in 1984, the South African Association of Artists (SAAA) first prize for painting in 1985, the New Signatures first prize for drawing in 1987 and the FNB Vita Art Now merit award in 1994.

He participated in several solo and group exhibitions locally and in Namibia, Europe and the United States of America, and he was recognised in *Tuisveld*, a memorial exhibition held at the William Humphreys Art Gallery in Kimberley, in 2018. Meyer's work is represented in private and public collections throughout South Africa, including the Iziko South African National Gallery in Cape Town.



496

Walter Meyer

SOUTH AFRICAN 1965–2017

City Lights

1990

signed with the artist's initials and dated 90

oil on canvas

50 by 60 cm

R50 000 – 70 000

PROVENANCE

Stephan Welz & Co, Cape Town, 27 October 2020,
lot 359.

[VIEW LOT](#)



497

Walter Meyer

SOUTH AFRICAN 1965–2017

Abandoned Car, Namib Desert

2008

signed with the artist's initials and dated 08;
inscribed with the artist's name, the date, title
and medium on a Grahams Fine Art label
adhered to the reverse; inscribed with the
artist's name and the title on a sheet of paper
adhered to the reverse

oil on canvas

40 by 50,5 cm excluding frame

R40 000 – 60 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)





498

Walter Meyer

SOUTH AFRICAN 1965–2017

Highway at Sunset

2015

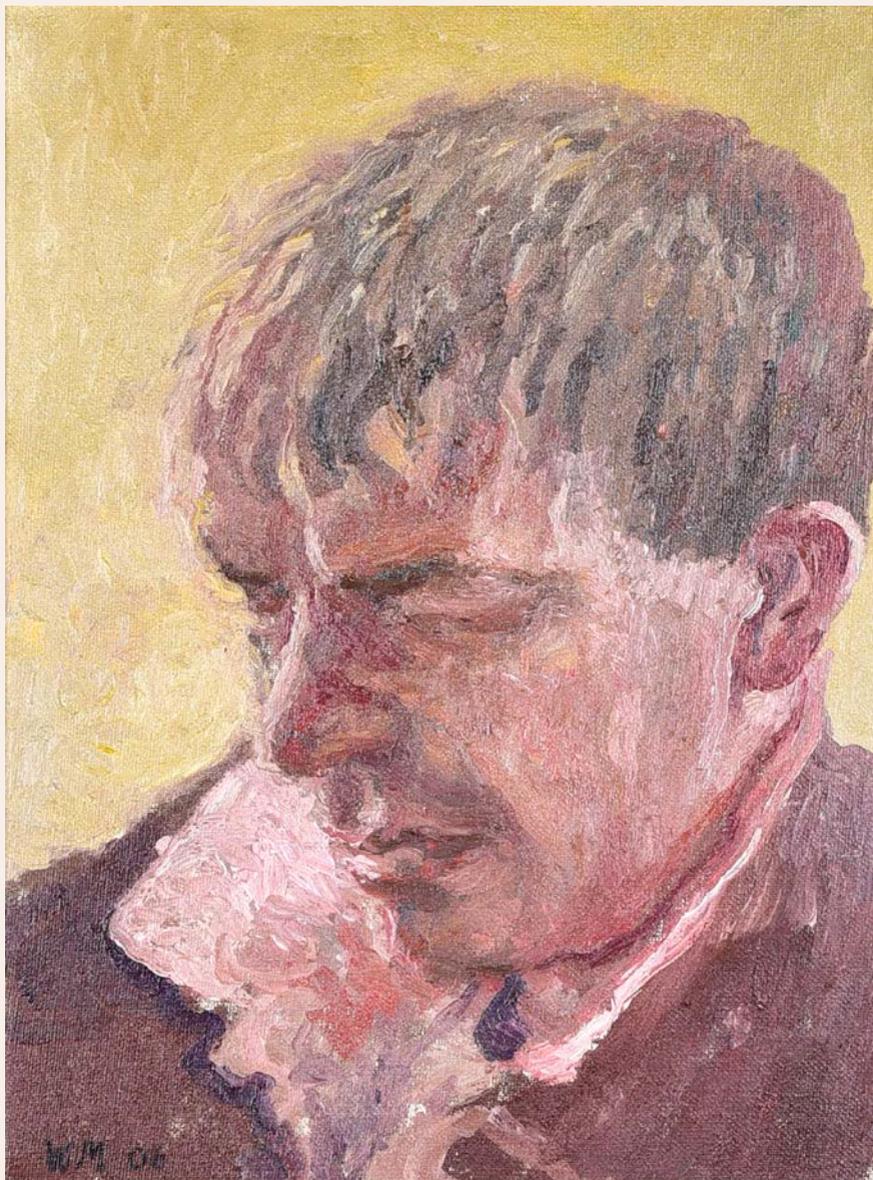
signed with the artist's initials and dated 15

oil on canvas

38,5 by 49 cm

R40 000 – 60 000

[VIEW LOT](#)



499

Walter Meyer

SOUTH AFRICAN 1965–2017

My (W)Alter Ego

2006

signed with the artist's initials and dated '06

oil on canvas

40 by 29,5 cm

R20 000 – 30 000

PROVENANCE

Strauss & Co, Online, 27 October 2020, lot 238.

[VIEW LOT](#)



500

Harry Trevor

SOUTH AFRICAN 1922–1970

Self-Portrait

signed

oil on board

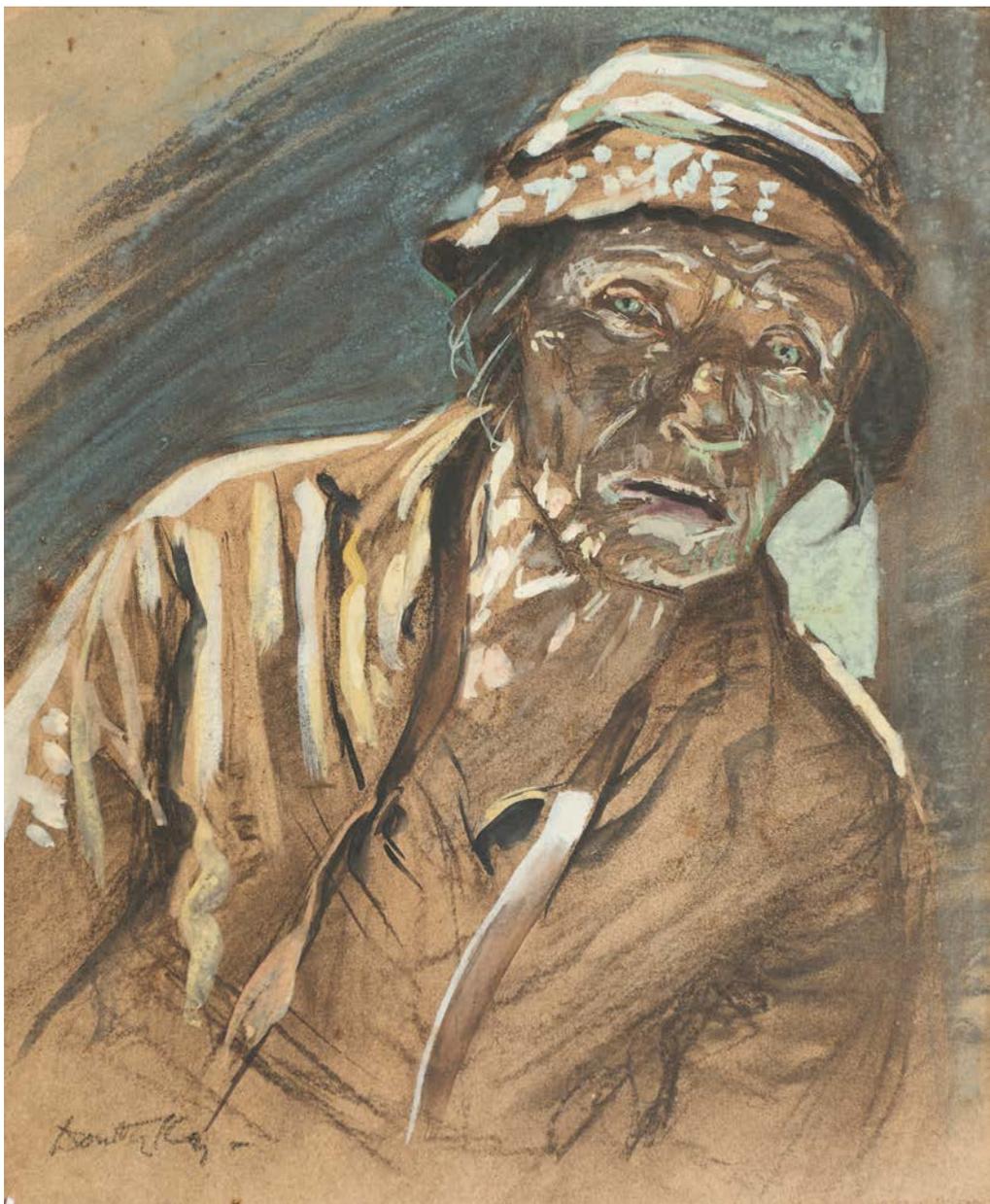
59 by 45 cm

R40 000 – 60 000

PROVENANCE

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

[VIEW LOT](#)



501

Dorothy Kay

IRISH/SOUTH AFRICAN 1886-1964

Portrait of a Man

signed

gouache and charcoal on paper

laid down on board

38,5 by 32 cm

R18 000 – 24 000

[VIEW LOT](#)



502

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

The Magic Gardens

1984

signed, dated, numbered 55/65 and inscribed
'Exotische Dood' in pencil in the margin; inscribed
with the title in the image

colour lithograph on paper

image size: 30 by 37,5 cm; sheet size: 45 by 53,5 cm

R30 000 – 50 000

VIEW LOT



503

Peter Clarke

SOUTH AFRICAN 1929–2014

Friday Night

1972

signed and dated 11.2.1972; signed, dated and inscribed with the title and medium on the reverse
gouache on paper laid down on board

30,5 by 42 cm

R120 000 – 180 000

PROVENANCE

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

VIEW LOT



504

Eleanor Esmonde-White

SOUTH AFRICAN 1914–2007

Student Meeting

1992

signed

oil on canvas

60 by 90 cm

R70 000 – 90 000

PROVENANCE

Property of a Gentleman.

LITERATURE

Michael Stevenson (ed) (2001) *Works from a Private Collection of Contemporary South African Art on Permanent Loan to The Chancellor Oppenheimer Library, University of Cape Town*, Cape Town: University of Cape Town, illustrated in black and white, unpaginated, cat. no. 8.

VIEW LOT



'During the 1930s Esmond-White studied art in London and Rome, before winning a scholarship to study mural painting. It was only in the early 1950s that she expanded into easel painting and graphic art. This painting is a charmingly optimistic composition in which students of all races gather together to protest and state their views in a world free of harassment by the security forces, unlike the reality of the early 1990s when it was painted. Her experience as a mural painter is reflected by the monumental simplicity of form expressed in the figures. The lyrical harmony of the overall composition is suffused with the cheerfully warm palette with which her work is associated.'¹

1. Michael Stevenson (ed) (2001) *Works from a Private Collection of Contemporary South African Art on Permanent Loan to The Chancellor Oppenheimer Library, University of Cape Town*, Cape Town: University of Cape Town, unpaginated.



505

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Ladies at the Pond

signed; inscribed with the artist's name and
the title on a plaque adhered to the frame

oil on canvas laid down on board

62,5 by 86 cm

R100 000 – 150 000

[VIEW LOT](#)



506

Clement Serneels

BELGIAN/SOUTH AFRICAN 1912–1991

Lady in Green

1956

signed and dated; inscribed with the artist's name, the medium and 'Anti Chamtbre'(sic) on an Everard Read label adhered to the reverse
oil on canvas

79,5 by 69,5 cm

R40 000 – 60 000

PROVENANCE

Strauss & Co, Johannesburg, 13 November 2017,
lot 83.

[VIEW LOT](#)



507

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Peacefulness

signed

oil on canvas laid down on board

50 by 64 cm

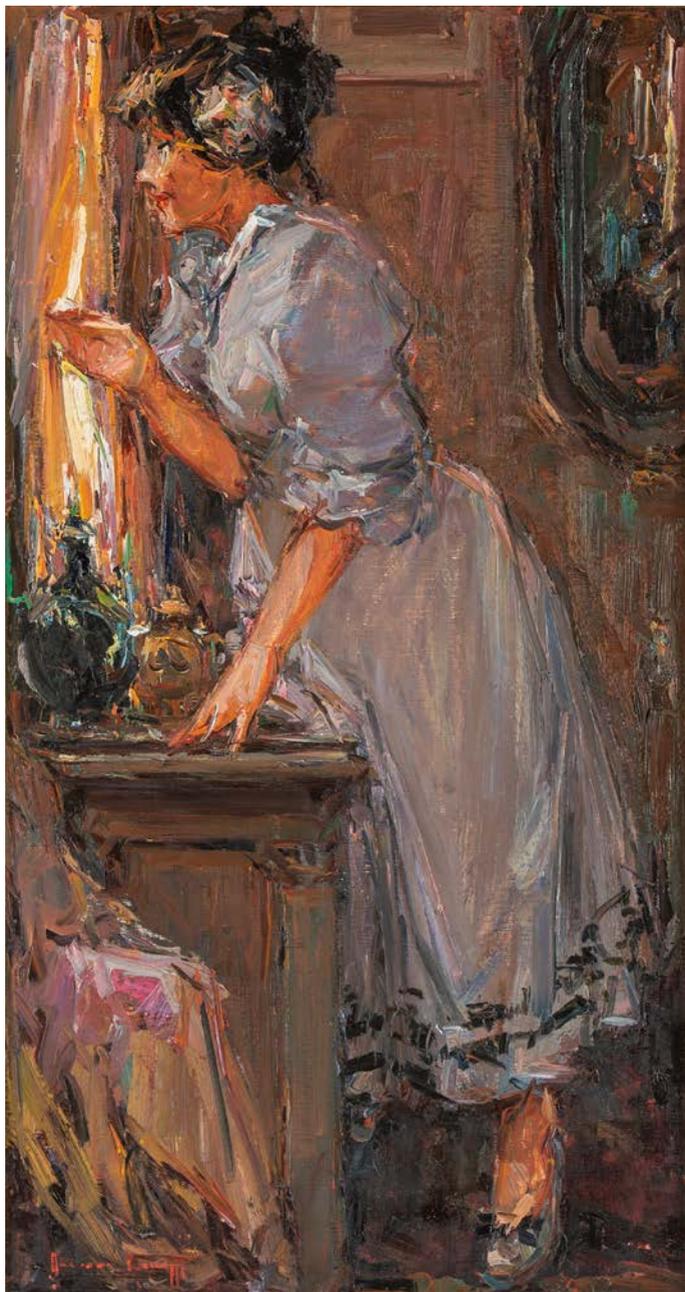
R80 000 – 120 000

PROVENANCE

Adriaan Boshoff Gallery, 11 May 1991, Pretoria.

Private Collection.

VIEW LOT



508

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Monica's First Date

signed; inscribed with the artist's name and

title on a plaque adhered to the reverse

oil on canvas laid on board

98 by 52,5 cm

R150 000 – 200 000

[VIEW LOT](#)



509

Frans Oerder

SOUTH AFRICAN 1867–1944

Still Life with White Berries

signed

oil on canvas

37,5 by 48,5 cm

R50 000 – 70 000

LOT 510 – NO LOT

[VIEW LOT](#)



511

Simon Stone

SOUTH AFRICAN 1952–

Vase

signed

oil on board

98,5 by 76,5 cm

R60 000 – 80 000

PROVENANCE

Knysna Fine Art.

Strauss & Co, Cape Town, February 2012, lot 581.

The Patricia Fine Art Collection.

[VIEW LOT](#)



512

Willie Bester

SOUTH AFRICAN 1956–

Fish Market

1990

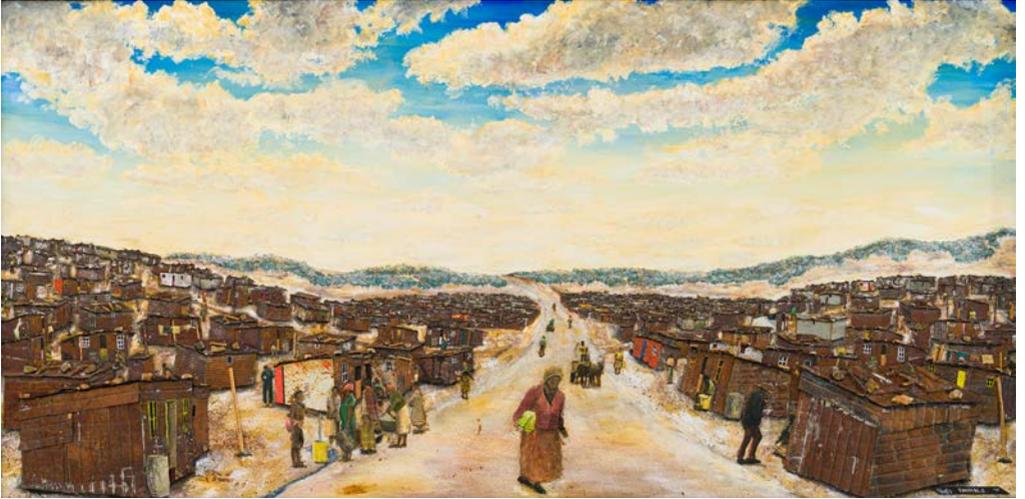
signed and dated 90
mixed media on board
59,5 by 93 cm

R20 000 – 30 000

PROVENANCE

The Patricia Fine Art Collection.

[VIEW LOT](#)



513

Vusi Khumalo

SOUTH AFRICAN 1951–

Section C, Duncan Village

1998

signed and dated '98

oil and mixed media on board

120 by 242 cm

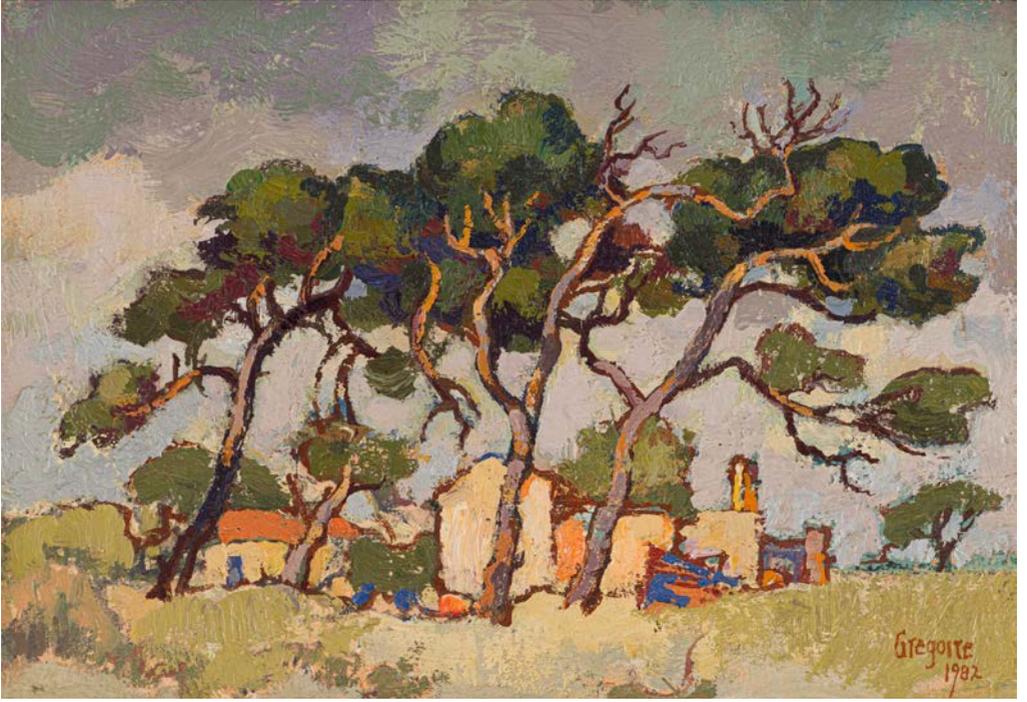
R20 000 – 30 000

PROVENANCE

Everard Read, Cape Town.

Property of a Gentleman.

VIEW LOT



514

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Windewaaiende Bome en Huisie
(Windswept Trees and House)

1982

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

oil on canvas

24,5 by 35 cm

R25 000 – 35 000

VIEW LOT



515

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

McGregor KP

signed and inscribed with the title

pencil and watercolour on paper

39 by 54 cm

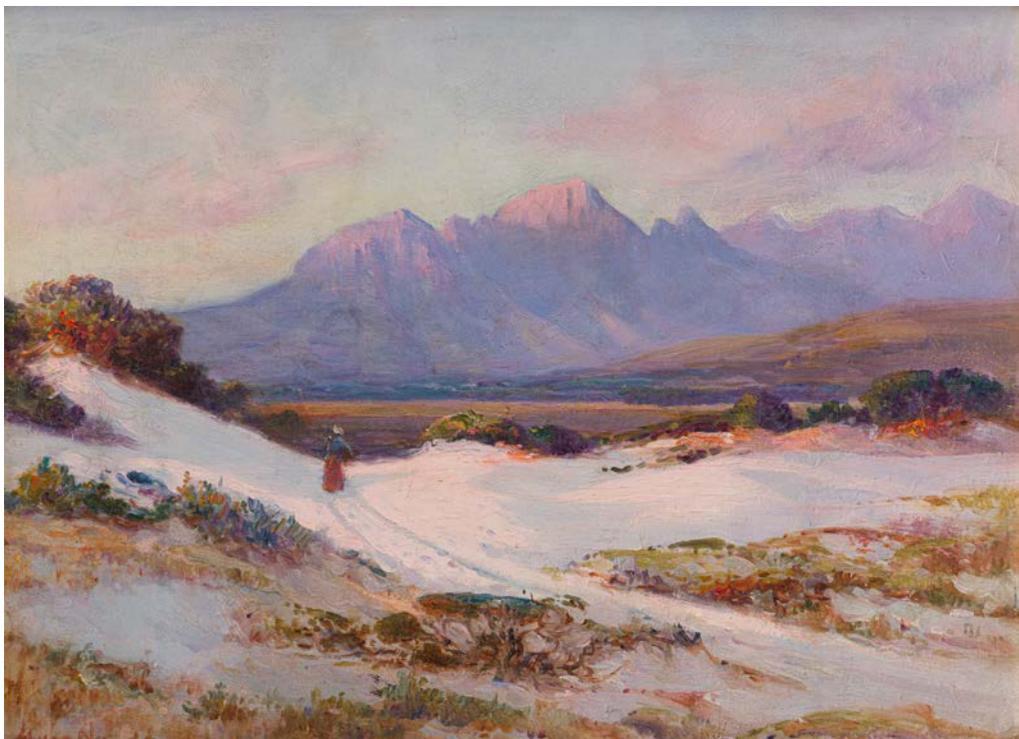
R80 000 – 120 000

PROVENANCE

Estate Late E. J. Jansen.

Private Collection.

VIEW LOT



516 †

Hugo Naudé

SOUTH AFRICAN 1869–1941

A Figure Walking in Sand Dunes

signed

oil on board

28 by 39 cm

R70 000 – 90 000

PROVENANCE

The DinksFāStan Private Collection, United Kingdom.

[VIEW LOT](#)



517

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Houses in the Distance

1919

signed and dated 19

watercolour on paper

30 by 48 cm

R20 000 – 30 000

[VIEW LOT](#)



518

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Landscape with Mountain
in the Distance*

signed with the artist's initials

charcoal on paper

8 by 17 cm

R40 000 – 60 000

[VIEW LOT](#)



519

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Tree

signed with the artist's initial

charcoal on paper

8 by 17 cm

R40 000 – 60 000

[VIEW LOT](#)



520

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Kameeldoring, Springbokvlakte (Camelthorns, Sprinkbok Plains) (Nilant 95)

1922

signed, dated and inscribed 'impr' in pencil

in the margin; inscribed with the artist's

initial in the image

linocut on paper laid down on board

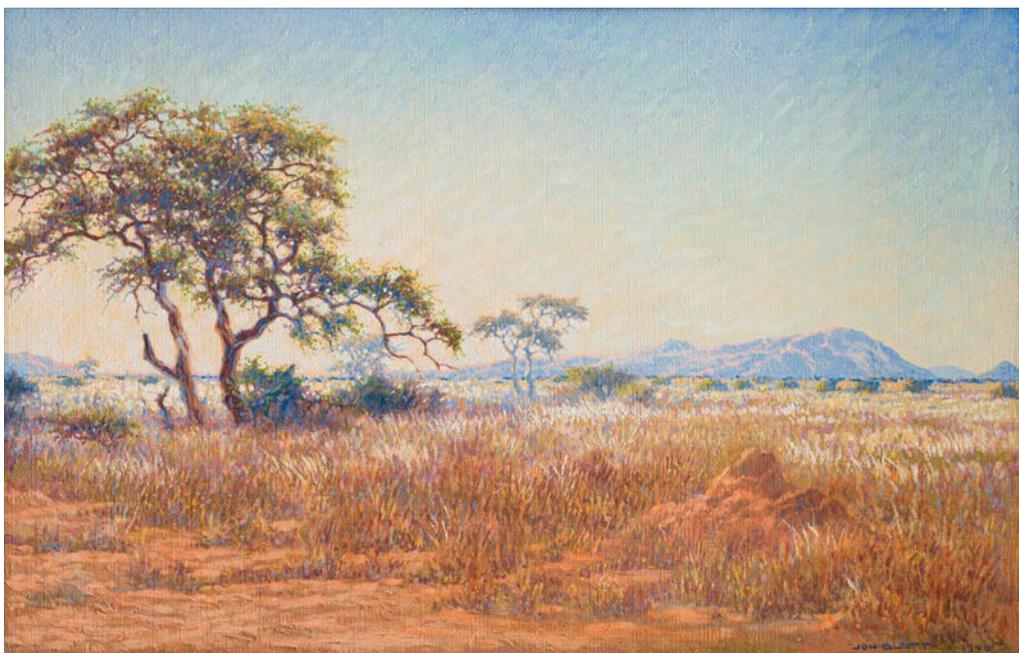
image size: 24,5 by 31,5 cm

R30 000 – 50 000

LITERATURE

F E G Nilant (1974) *Die Hout- en Linosneë
van J H Pierneef*, Cape Town: A A Balkema,
another impression illustrated on page 130.

VIEW LOT



521

Johannes Blatt

SOUTH AFRICAN 1905–1972

Okaweyo (Karibib)

1940

signed and dated

oil on board

62,5 by 97 cm

R25 000 – 35 000

[VIEW LOT](#)



522

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

*Mombasa East Coast of Africa,
the Mosque*

1926

signed and dated; inscribed with the artist's

name and the title on the reverse

watercolour on paper

34,5 by 52 cm

R70 000 – 90 000

PROVENANCE

Stair Gallery, New York, 24 October 2015, lot 89.

VIEW LOT



Mombasa (I), 1926, Strauss & Co, Cape Town,
16 March 2015, lot 413, Sold R45 472 (USD 2 865).



Mombasa (II), 1926, Strauss & Co, 16 March 2015,
lot 414, Sold R56 840 (USD 3 581).



523

Frans Oerder

SOUTH AFRICAN 1867–1944

The Lighthouse at Katwijk aan Zee

signed

oil on canvas

46,5 by 55 cm

R20 000 – 30 000

[VIEW LOT](#)



524 †

Hugo Naudé

SOUTH AFRICAN 1869–1941

Landscape with Cottage

signed

oil on paper laid down on board

25,5 by 35 cm

R50 000 – 70 000

[VIEW LOT](#)



525 †

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

The 'Schaap Post' (Riversdale)

1911

signed and dated 1911; inscribed with the artist's name twice, the date and title on the reverse

oil on canvas

38,5 by 82,5 cm

R80 000 – 120 000

PROVENANCE

Herbert John Gladstone, 1st Viscount Gladstone.
Late Estate Viscountess Dorothy Mary Gladstone.
Private Collection, Pretoria, 1941 and thence by
decent.

The DinksFäStan Private Collection, United
Kingdom.

VIEW LOT



'Volschenk approached the task of celebrating his home landscape without theory or polemic. His aim was purely to record the information offered by his eyes. Structural design, as such, did not concern him. The composition of his paintings was established by the view itself. His faithful descriptions read like random snapshots filtered through a rose-tinted lens. As his skill for rendering the effect of light grew, he increasingly romanticising his portrayals.'

Esmé Berman (1983) *Art & Artists of South Africa: An Illustrated Biographical Dictionary and Historical Survey of Painters, Sculptors & Graphic Artists since 1875*. Cape Town: Southern Book Publishers, page 478.



526

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

District Six with Blue Truck

1966

signed and dated

oil on canvas laid down on board

17 by 40 cm

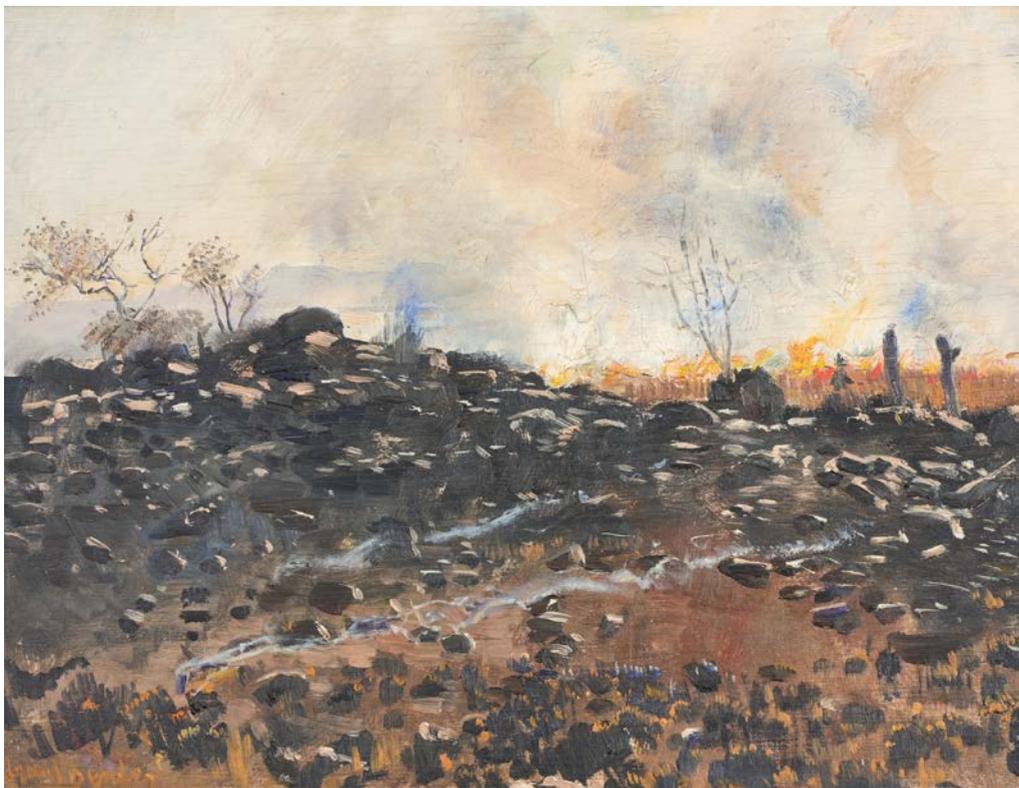
R25 000 – 35 000

PROVENANCE

Acquired from the artist by Dr Chris Kuhn and Mrs
Valerie Loo Kuhn, and thence by descent.

Strauss & Co, Online, 21 February 2022, lot 132.

[VIEW LOT](#)



527

Frans Oerder

SOUTH AFRICAN 1867–1944

Veldbrand by Pelindaba
(*Wildfire at Pelindaba*)

signed

oil on panel

33,5 by 43,5 cm

R30 000 – 50 000

[VIEW LOT](#)



528

Hugo Naudé

SOUTH AFRICAN 1869–1941

Namaqualand Landscape

signed

oil on wood panel

34 by 43,5 cm

R40 000 – 60 000

[VIEW LOT](#)



529

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

Alpine View

signed

oil on canvas

55 by 42 cm

R30 000 – 50 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 9 November 1998, lot 338, with the title 'Spring Blossoms in a Mountain Landscape'.
Property of a Gentleman.

VIEW LOT



530

Andrew Verster

SOUTH AFRICAN 1937–2020

Tapestry of Landscape with Trees and Bushes; Cartoon for Tapestry of Landscape with Trees and Bushes, two

1985

the second signed and dated 85

(1) hand-woven mohair tapestry;

(2) collage on paper

the first: 295,5 by 568 by 2 cm;

the second: 28,5 by 57,5 cm

R300 000 – 500 000

PROVENANCE

The Engen Collection.

[VIEW LOT](#)



The tapestry was hand-woven by Marguerite Stephens and includes a collage study commissioned by Engen. The present lot hung in the marble-clad foyer of the office.

Verster's colours are wide-ranging, from vast strokes of gentle pinks, mauves and blues, to shorter, sharper turgid oranges and quicker, darker shades. Woven by Marguerite Stephens in her studio at Halfway House in the Transvaal, all the colours were dyed by hand in the workshop of her mother, Coral Stephens.¹

In the present lot, the landscape depicted unfolds as a rolling, undulating terrain that captures the essential character of the South African countryside. It emphasises the expansiveness of the open field with a composition that engages both space and atmosphere. The sky, rendered through subtle blue and white woven threads, creates a cloudscape that permeates more than half of the tapestry. The tactility of the woven surface adds a dimensionality that painting cannot achieve, creating a felt landscape with gentle rolling of the terrain that creates a rhythmic flow across the work.

Small white flowers punctuate the grassy foreground, a delicate counterpoint to the larger sweeps of the landscape. These details highlight Verster's intimate observation of the natural topography while maintaining a vast sense of space. Most compelling is his execution of the horizon line, which is defined by what appears to be a row of tightly packed trees, almost like a forest. The distant tree line provides stability and creates a sense of spatial depth.

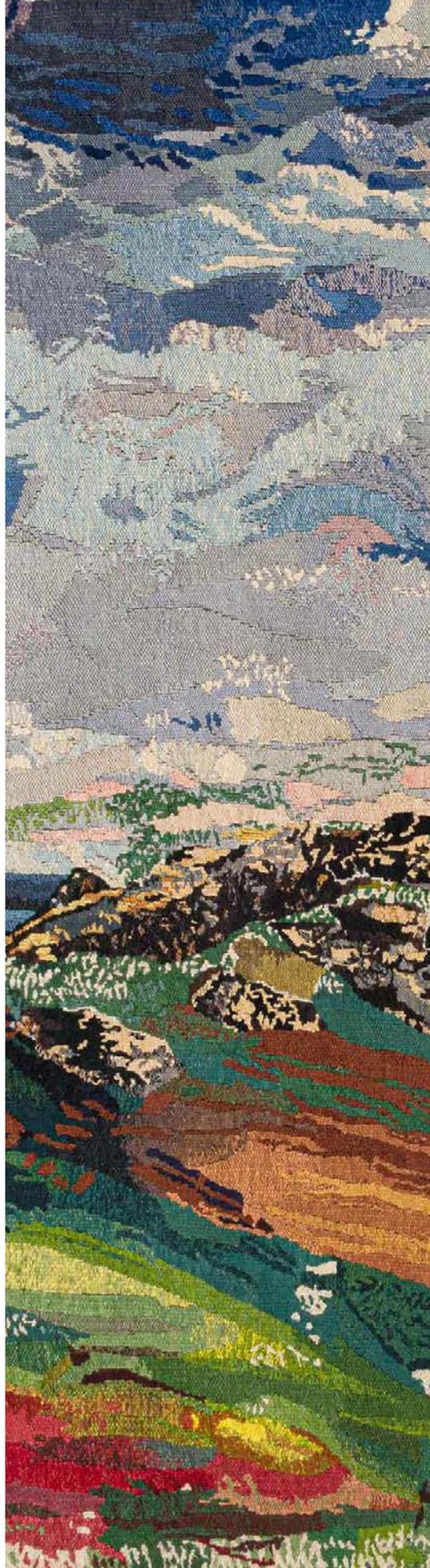
Despite its apparent tranquillity, the present lot carries an undertone of unease and tension, in line with the broader themes found in Verster's work, as seen in his *Fragile Paradise* series that

saw him exploring fragility and vulnerability. The series was described by writer Matthew Blackman as 'wild and tangled forms (that) capture something of the intoxicating, almost choking, beauty of South Africa's east coast. These forms, like the politics, are unsettled, disturbing, and yet they contain a sensual intimation of an earthly paradise – one rendered fragile by both its environmental and political circumstances.'

Andrew Verster studied design at the Camberwell School of Art in London (1955–59) and furthered his studies at Reading University (1959–60). Upon returning to South Africa, he lectured at the University of Durban-Westville and the Natal Technikon until 1976, when he gave up teaching to become a full-time painter.

He designed sets and costumes for numerous stage productions and completed a wide range of public and private commissions. He undertook major commissions in various media, such as a series of hand-woven Mohair tapestries for Engen, etched glass doors for the Brenthurst Library in Johannesburg, murals for the BMW building in Midrand and an etched glass skylight for the University of Cape Town's education building. A noted writer of short stories, articles, and radio plays, he exhibited widely across South Africa, Europe and the United Kingdom. He held more than 50 solo exhibitions and is represented in major public and private collections, including the South African National Gallery, Durban Art Gallery, and the Universities of Witwatersrand. He received two Art-SA-Today awards (1967 and 1979) and was honoured with two retrospective exhibitions at the Durban Art Gallery in 1997 and 2019.

1. R J Angel (no date) *Mobil Court Art Collection: A Collection of South African Visual Art*, Mobil Oil Southern Africa, unpaginated.





531

Jody Paulsen

SOUTH AFRICAN 1987–

Donatelle ver-jay-zee

2017

felt collage

190 by 225cm

R80 000 – 120 000

PROVENANCE

Strauss & Co, Cape Town, 17 February 2018, lot 25.

EXHIBITED

SMAC, Cape Town, Pushing Thirty, 11 February to 25 March 2017.

LITERATURE

M Thesen Law (2017) 'Late Stage Capitalism Luxe', adjective, 2(1), Winter, illustrated in black and white on page 75.

VIEW LOT



'These brand names, logos, and symbols of commodity culture are less frivolous than they may be read to be, as they are – not only in Paulsen's work, but inside of a generational understanding of their symbolism-signifiers of a much larger culture of meta-ironic, concurrently self-aggrandising and self-deprecating aspirations for leisure and luxury in the context of an increasingly unstable social, political landscape.'

– M Thesen Law, 2014¹

The present lot appeared on Jody Paulsen's debut solo exhibition, *Pushing Thirty*, a vivid showcase of his maximalist approach to composition that included 21 of his signature felt collages. A method perfected at the Michaelis School of Fine Art, University of Cape Town, Paulsen's brash ensemble pieces intermix references from pop culture, fashion, and cartoons, and often include additional text slogans demonstrating his media literacy and/or discussing his mixed-race queer identity. Paulsen credits artists Cameron Platter and Julia Rosa Clark for inspiring him to pursue an installation-based approach to displaying his work. Paulsen's collages invite comparisons with Jeremy Deller's processional banners and Tracey Emin's quilts, although, attitudinally at least, his work is closer to Andy Warhol in its love affair with consumer culture. This lot references the logo of the Italian luxury fashion company Versace, a stylised depiction of the head of Medusa. The exaggerated tears recall Brett Murray's wall-hung sculptures of baroque figures weeping from his exhibition *Crocodile Tears* (2007). Paulsen's interest in fashion is pronounced: he collaborates with designer Adriaan Kuiters on a fashion range, which has been lauded by *Vogue Italia*, among others.

Paulsen's work has been featured in exhibitions such as *Materiality* at Iziko South African National Gallery, Cape Town (2020); *Radical Love* at the Ford Foundation Gallery, New York City, NY, USA (2019); and *All Things Being Equal* at Zeitz MOCAA, Cape Town (2017).

1. M Thesen Law (2017) 'Late Stage Capitalism Luxe', adjective, 2(1), Winter, page 75.



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Lot 445 Christiaan Conradie *Waiting
for the Park to Take Me Away* (detail)



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