Strauss&CO





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Fine Art Auctioneers | Consultants


SUMNER

PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African and International Art, including the Harry Lits Collection of Works by the Amadlozi Group

Monday 10 November 2014

4 pm Day Sale

8 pm The Harry Lits Collection of Works by the Amadlozi Group
followed immediately by Important South African and International Art

VENUE

The Wanderers Club

Ballroom, 21 North Street, Illovo, Johannesburg

GPS Co-ordinates: Latitude: S26 08.123 – Longitude: E28 03.454

PREVIEW

Friday 7 November to Sunday 9 November from 10 am to 5 pm

WALKABOUT

Sunday 9 November at 11 am

ENQUIRIES AND CATALOGUES

Office: +27 (0) 11 728 8246 Fax: +27 (0) 11 728 8247

CONTACT NUMBERS DURING VIEWING AND AUCTION

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bids@straussart.co.za conditionreports@straussart.co.za

DIRECTORS: E BRADLEY (CHAIRMAN), V PHILLIPS, B GENOVESE, A PALMER, CB STRAUSS AND SA WELZ (MD)

ILLUSTRATED CATALOGUE R150.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE


'The Blue Pilot'
William M. Timlin

PAGE 2
Lot 215 Maud Sumner, *Landscape with Trees* (detail)

OPPOSITE
Lot 194 William Timlin, *The Blue Palace* (detail)

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Evening Sale
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Directions from Pretoria
N1 South Johannesburg, M1 South Johannesburg, take Exit 22 for Corlett Drive off-ramp, right into Corlett Drive, left into Rudd Road, left into North Street, the Club entrance is on your left.

Directions from Johannesburg CBD
M1 North Pretoria, take Exit 19 for Glenhove off-ramp, left into Glenhove Road, right into Venus, at 3rd roundabout take 1st exit into North Street, the club entrance is on your right.

GAUTRAIN

The Rosebank Station is a 5 minute drive from The Wanderers Club, and with the Wanderers Protea, Rudd Road bus stop (RB3 Illovo Route) literally on the door step, it provides a convenient, easy and safe travelling alternative from Pretoria, Midrand, Johannesburg CBD and OR Tambo International Airport.
www.gautrainschedule.co.za

Preview and Auction at

The Wanderers Club

21 North Street, Illovo, Johannesburg

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Sale Information

Auction
Monday 10 November 2014
4 pm Day Sale (Lots 1–131)
8 pm The Harry Lits Collection (141–174)
followed immediately by the
Evening Sale (Lots 181–268)

Venue
The Wanderers Club
21 North Street, Ilovo

Preview
Friday 6 to Sunday 9 November 2014
10 am to 5 pm

Walkabout
Sunday 9 November at 11 am

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Fax: +27 (0) 11 728 8247

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Explanation of Cataloguing Terms

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist …'
In Strauss & Co's opinion a work by the artist.

'Attributed to …'
In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of … '
In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of …'
In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of …'
In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of …'
In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After …'
In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed …, dated …, inscribed …'
In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature … , dated… and/or inscribed …'
In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

LEFT
Lot 222 William Kentridge, *Drawing for Stereoscope: Soho at Desk on Telephone* (detail)

www.straussartonline.co.za

The first exclusively online-only time-limited art and antiques auction website in South Africa



Robert Hodgins *Godfather*
Sold for R14 638



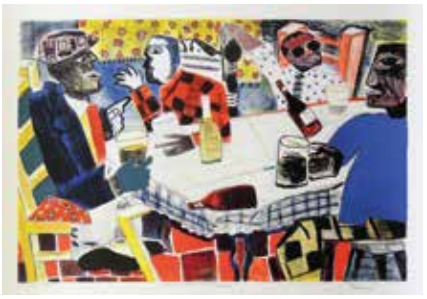
Kendall Geers *After Love*
Sold for R15 223



William Kentridge *Nose 3*
Sold for R38 643



Norman Catherines *The Baptism*
Sold for R18 736



Sam Nhkengethwar *Dancing Jazz at theShebeen*
Sold for R14 052

Forthcoming auction 7–20 April 2015

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Important South African and International Art, Furniture, Decorative Arts & Jewellery

NOW INVITING CONSIGNMENTS FOR THE
16 MARCH 2015 AUCTION IN CAPE TOWN

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www.straussart.co.za

Gerard de Leeuw
Die Reënlopers
Sold R 363 776

Sales Calendar 2015

Cape Town Contemporary, Thursday 26 February 2015
Contemporary Art

Cape Town Autumn, Monday 16 March 2015
Important Paintings, Furniture, Silver and Ceramics

Johannesburg Winter, Monday 1 June 2015
Important South African Paintings, Watercolours and Sculpture

Cape Town Spring, Monday 12 October 2015
Important Paintings, Furniture, Silver and Ceramics

Johannesburg Summer, Monday 9 November 2015
Important South African Paintings, Watercolours and Sculpture

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Jan Dingmans
African Figures
R30 000 – 50 000
Lot 53, Johannesburg,
10 November 2014






Buying at Strauss & Co

Please read the guide below and if you still have questions, please refer to our Conditions of Business at the back of this catalogue or contact our Client Services Departments: Cape Town 021 683 6560 Johannesburg 011 728 8246.

What is coming up for sale?

Browsing through our richly illustrated and well researched catalogues is a great way to find out what is coming up for sale. These may be purchased individually from our offices, by subscription or viewed on our website: www.straussart.co.za

Should you wish to subscribe to our catalogues, the Catalogue Subscription Form can be found at the back of this catalogue or on our website.

Descriptions include basic information such as size, date or age, medium, type, attribution and quantity. Where pertinent, provenance, literature, exhibitions and additional notes are also included.

Estimates are given for all lots and can be based on recent prices achieved at auction for comparable property, taking into account quality, condition, rarity and provenance. Estimates are exclusive of Buyer's Premium and VAT and are subject to revision.

The reserve is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The auction preview occurs on the days prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view, inspect and evaluate the property coming up for sale. Strauss & Co specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

Condition Reports are available on request and are advisable if you are unable to attend the preview.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the preview halls and, where pertinent are announced by the auctioneer. Please take note of them.

How do I Bid?

There are three ways to participate in a Strauss & Co auction offering you flexibility whether you are able to attend an auction or not:

1) in the saleroom
2) by absentee written bids or
3) on the telephone

These services are free of charge.

1. In the saleroom
Be a part of the excitement and drama of our auctions by attending the auction and bidding in the saleroom. Our auctions are open to the public, without any admission fee or obligation to bid. Please complete the registration form to obtain your paddle number.

2. Telephone bidding
Enables you to bid directly on the phone with a Strauss & Co member of staff in the room who will relay progress back to you and upon your instruction bid on your behalf. Telephone bids are offered for lots with a minimum low estimate of R10 000.

Please arrange a telephone line at least 24 hours before the sale.

Please see Bidding Form at the back of this catalogue or obtain one from our front counters and our website.

3. Written or absentee bids
If you are unable to attend an auction and are not available for a telephone bid, please submit an absentee or written bid. This is your maximum bid on a lot. (The auctioneer will bid on your behalf up to your maximum bid in order to purchase the lot for you at the lowest price possible, obviously taking into account the reserve and other bids.)

The auctioneer may bid on behalf of the seller up to the amount of the reserve by placing consecutive or responsive bids for a lot.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that we receive your bids 24 hours before the sale.

An sms will be sent the morning after the auction notifying you whether you have been successful or unsuccessful with your bids. If you do not receive the sms – please can you contact us after the sale to get your results.






Do not forget that your final invoice will include buyer's premium and VAT on the buyer's premium on each of your successful lots.

Registration
In order to avoid queues and unnecessary delays, advance paddle registration is advised. Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

Important Notice for all Bidders
In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers.

How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

How much will I pay?
If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 12% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment
Payment may be made by:–

a) Electronic Transfer (EFT)

b) Cheque (by prior arrangement)

c) Credit cards acceptable to Strauss & Co: Mastercard and Visa

d) Direct Cash deposit into our Current Account

Strauss & Co
Standard Bank: Killarney
Bank code: 00 72 05
Current Account No: 001 670 891
SBZA ZA JJ

Payment and immediate collection will avoid delay, storage, shipping agent's transport and insurance costs.

Insurance
Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

Collection of Purchases
1) The Wanderers Club, Illovo
Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Wanderers Club after this time.
The premises must be cleared by 2pm.

2) From Strauss & Co, Johannesburg
Uncollected lots will be removed to the Johannesburg office and will be available for collection from the Wednesday following the sale: 89 Central Street, Houghton.
Tel: 011 728 8246.

3) From Strauss & Co, Cape Town
Clients wishing to collect from Strauss & Co Cape Town may make use of the Stuttaford consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttaford to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co and Stuttaford upon collection of purchased lots from the Cape Town Office: The Oval, Oakdale Road, First Floor Colinton House, Newlands.
Tel: 021 683 6560.

Door to door delivery service
A representative from Airwings and Stuttaford will be available on the night and the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

Airwings
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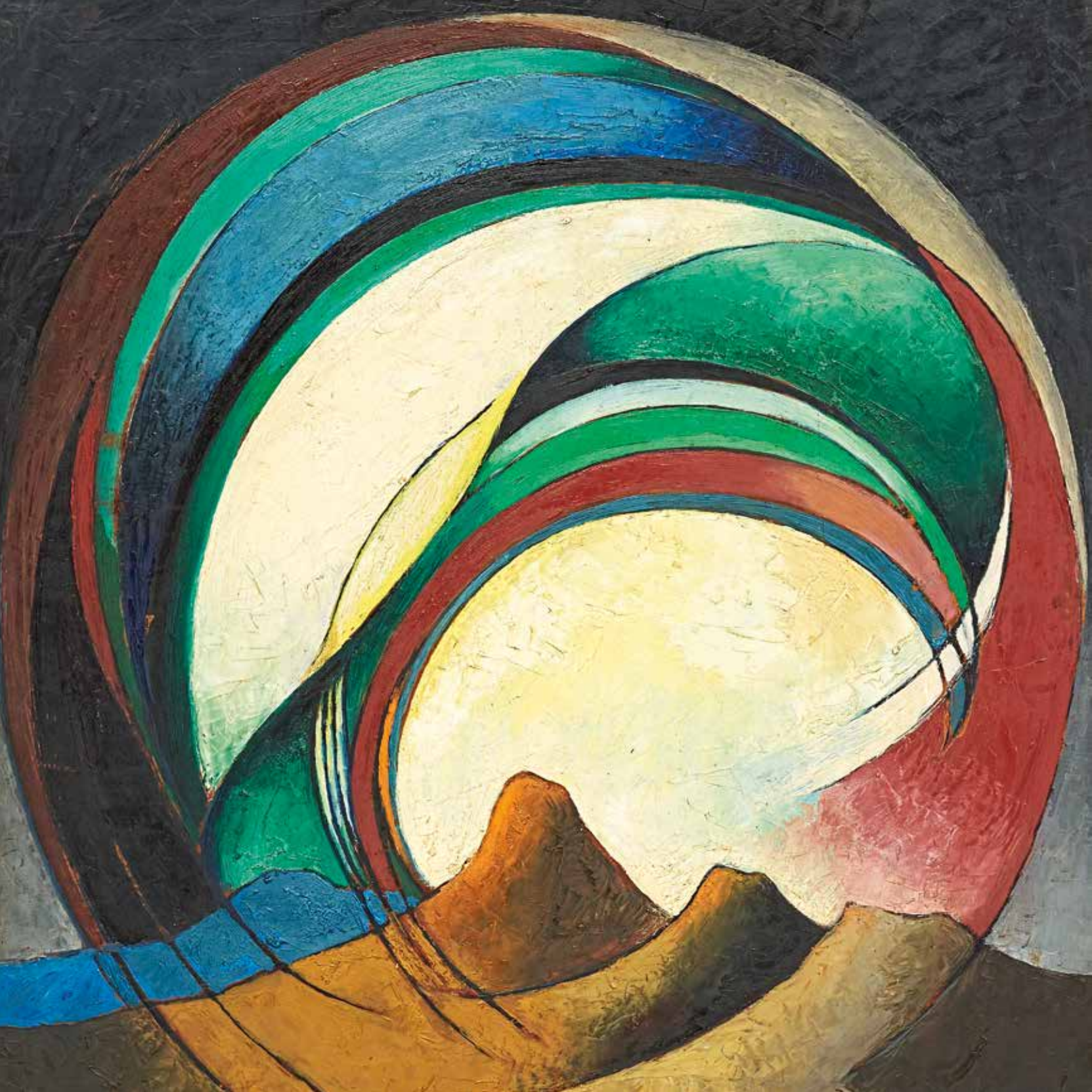
Email: tinus@airwings.co.za

Stuttaford Van Lines
Tel +11 206 1500 Contact: Margarida Fernandes
Email: margarida.fernandes@stuttafordvanlines.com



The Wanderers Club, Illovo, Johannesburg
10 November 2014 – 4 pm

Fine South African and International Art

Day Sale
Lots 1–131

OPPOSITE
Lot 50 Johannes Meintjes, *Herfswind* (detail)



1

1

Follower of Joseph

PAUL

BRITISH 1804–1887

Windmills under a Full Moon

oil on canvas
56,5 by 86,5 cm

R20 000–30 000



2

2

Harry

FIDLER

British 1856-1935

Horse and Haycart

signed; inscribed with the title on a gallery label adhered to the reverse
oil on canvas
24,5 by 28,5 cm

R15 000–20 000

EXHIBITED
The Pieter Wenning Gallery, Johannesburg



3

David
SHEPHERD
British 1931-

Rhino I

signed and dated 93; signed, dated 1993 and inscribed with the title on a gallery label adhered to the reverse
oil on canvas
39,5 by 65 cm

R140 000–180 000

PROVENANCE
Everard Read Gallery, Johannesburg

4

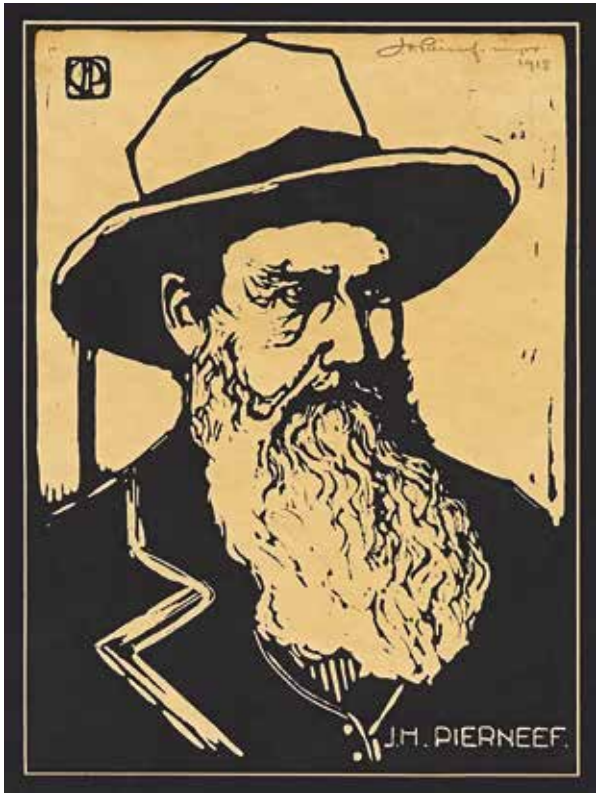
Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Portret van 'n Voortrekker

signed, dated 1918 and inscribed 'impr' in pencil, with the artist's signature in the plate
woodblock
image size: 25 by 18,5 cm

R18 000–24 000



4

5

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Landskap met Huis (Nilant 72)

signed
linocut
image size: 19,5 by 25 cm

R10 000–15 000



5

6

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Wilgerboom in Somer (Nilant 79)

signed, dated 1930, inscribed with the title and 'impr' in pencil in the margin
linocut
image size: 39,5 by 32 cm

R20 000–30 000



6

7

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Okahandjaberg, Suidwes-Afrika

signed, inscribed 'Proefdruk no. 1' and 'impr' in pencil in the margin, executed in 1930
etching
image size: 20 by 27 cm

R25 000–35 000

EXHIBITED

Pretoria Art Museum, *Stasiepanele*, catalogue number 19a

LITERATURE

Nel, P.G. (ed.) (1990) *JH Pierneef: His life and his work*, Cape Town and Johannesburg: Perskor Publishers. Illustrated on page 115.

NOTES

This print, *Proefdruk 1*, was dedicated and belonged to Pierneef's daughter, Marita Bailey-Pierneef, as is mentioned in *JH Pierneef: His life and his work* on page 115.



7



8

8

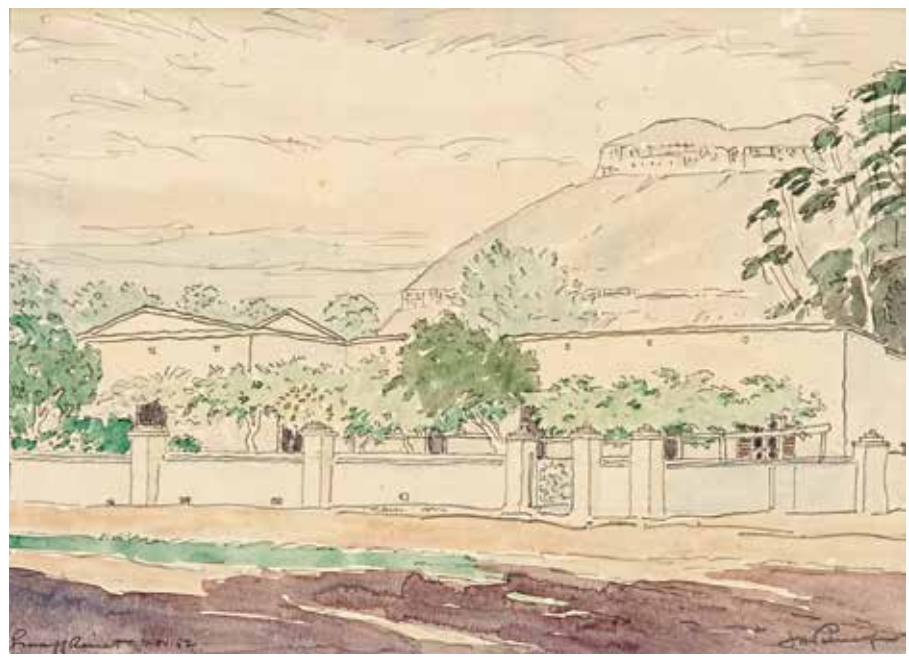
Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Wine Cellar

signed and dated 1918
watercolour and gouache on card
28 by 40 cm

R40 000–60 000



9

9

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Graaff-Reinet

signed, dated Nov 52 and inscribed with the title
watercolour
24 by 33 cm

R40 000–60 000

10

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

Farm in Winter

pen, ink and watercolour
46 by 59 cm

R30 000–40 000



10

11

Ernst Karl Erich
MAYER

SOUTH AFRICAN 1876–1960

Nagmaal

signed and dated 1923
watercolour
13,5 by 22,5 cm

R7 000–9 000



11

12

Thomas
BAINES

SOUTH AFRICAN 1820–1875

The Victoria Falls, Zambesi River, Sketched on the Spot

eleven hand-coloured lithographs published by Day & Son, London, 1865, including the title page *Birds Eye View of the Victoria Falls from the West*; *The Falls by Sunrise, with the 'Spray Cloud' Rising 1200 feet; The Leaping Water or Westernmost Cataract; The Falls from the Western End of the Chasm; Great Western (or Main) Fall*; *Herd of Buffaloes Driven to the Edge of the Chasm; Centre Rock Fall and the Eastern Cataracts; Zanjueelah, The Boatman of the Rapids; The Falls from the East End of the Chasm to Garden Island; The Falls from the Narrow Neck near the Eastern Headland of The Outlet; The Profile Cliff, Narrow Gorge and Torrent of the Zambesi, below the Falls,* all printed 'T Baines del'
image size approximately:
30 by 40 cm each, unframed
(11)

R40 000–60 000

LITERATURE

Carruthers, Jane and Arnold, Marion. (1996) *The Life and Work of Thomas Baines,* Cape Town: Fernwood Press. Another example of *Great Western (or Main) Fall* from the edition illustrated in colour on page 57.
Kennedy, A.F. (1975) *Catalogue of Prints in the Africana Museum, Johannesburg*, Volume 1, numbers B58–B68. Illustrated.

























13

13

Allerley

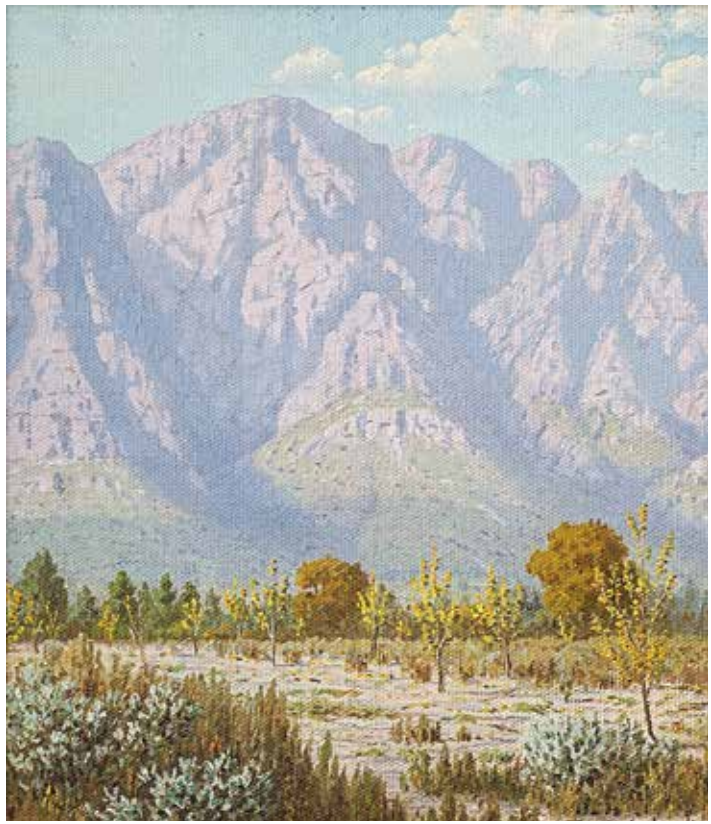
GLOSSOP

SOUTH AFRICAN 1870–1955

Mare and Foal

signed
oil on board
29,5 by 38,5 cm

R7 000–10 000



14

14

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

Under the Drakenstein Mountains, Fransch Hoek (sic)

signed and dated 1932; signed, dated 1932 and inscribed with the title on the reverse
oil on canvas
34,5 by 29,5 cm

R20 000–30 000

15

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

On the Outskirts of George Town, c.c. (The George Mountain under the Cloud)

signed and dated 1911; signed, dated 1911 and inscribed with the title on the reverse
oil on canvas
17,5 by 34 cm

R20 000–30 000

16

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

Pear Trees in their Autumn Pride

signed and dated 1930; signed, dated 1930 and inscribed with the title on the reverse
oil on canvas
23,5 by 36 cm

R20 000–30 000



15



16

17

Nita (Pauline Augusta Wilhelmina)
SPILHAUS

SOUTH AFRICAN 1878–1967

Shaded Farmyard

signed with the artist's monogram
oil on canvas board
31 by 39,5 cm

R40 000–60 000

PROVENANCE
The Pieter Wenning Gallery, Johannesburg



17

18

Edward
ROWORTH

SOUTH AFRICAN 1880–1964

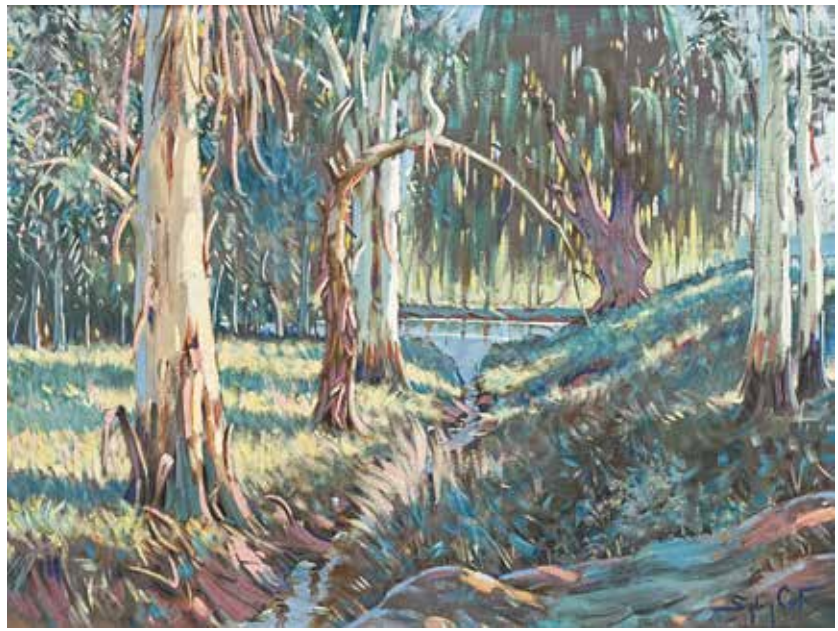
Stormy Weather, the Homestead at Heatherton

signed and dated 1944; signed, inscribed with the title and 'This is the First Homestead built at the Cape in the Seventeenth Century' on the reverse
oil on panel
60 by 85,5 cm

R12 000–16 000



18



19

19

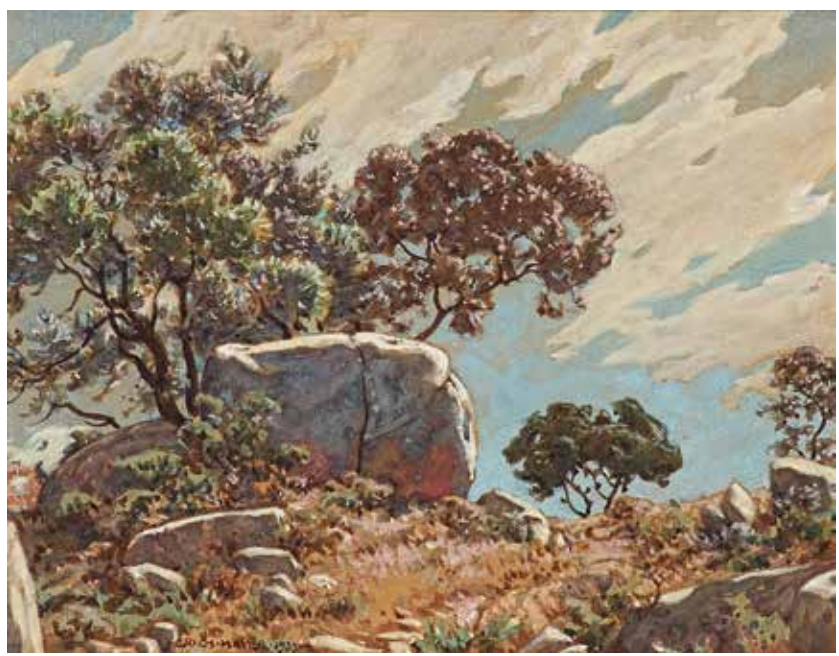
Sydney
CARTER

SOUTH AFRICAN 1874–1945

Blue Gums

signed
oil on canvas
76 by 101 cm

R30 000–50 000



20

20

Ernst Karl Erich
MAYER

SOUTH AFRICAN 1876–1960

Landscape with Rocks and Trees

signed and dated 1939
watercolour
23,5 by 31 cm

R8 000–12 000

21

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Groot Constantia Homestead

signed with the artist's initials
oil on canvas
37 by 34,5 cm

R60 000–90 000



21

22

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

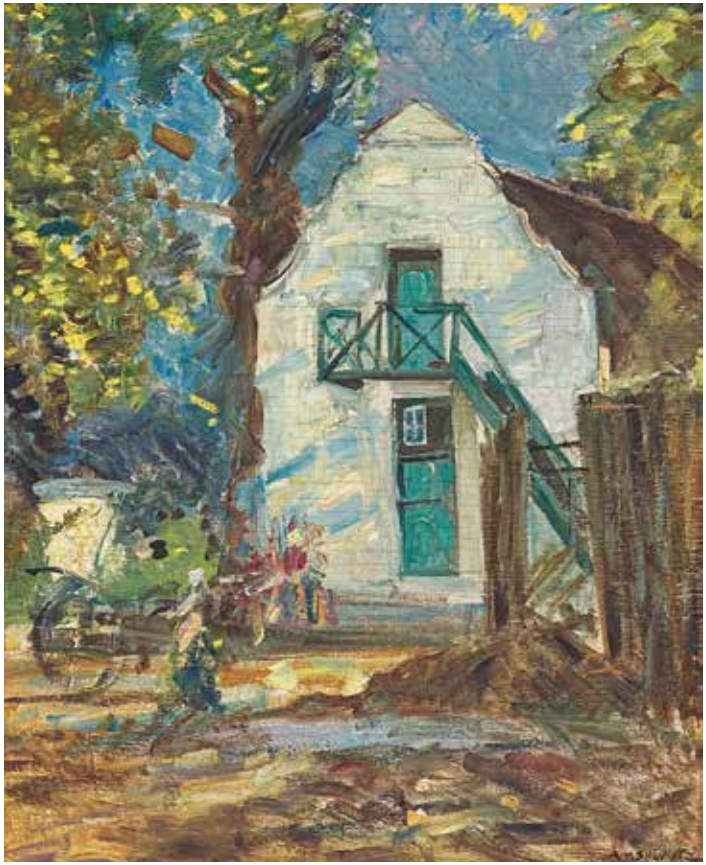
Farm House

signed and dated 1938
oil on canvas
39,5 by 54,5 cm

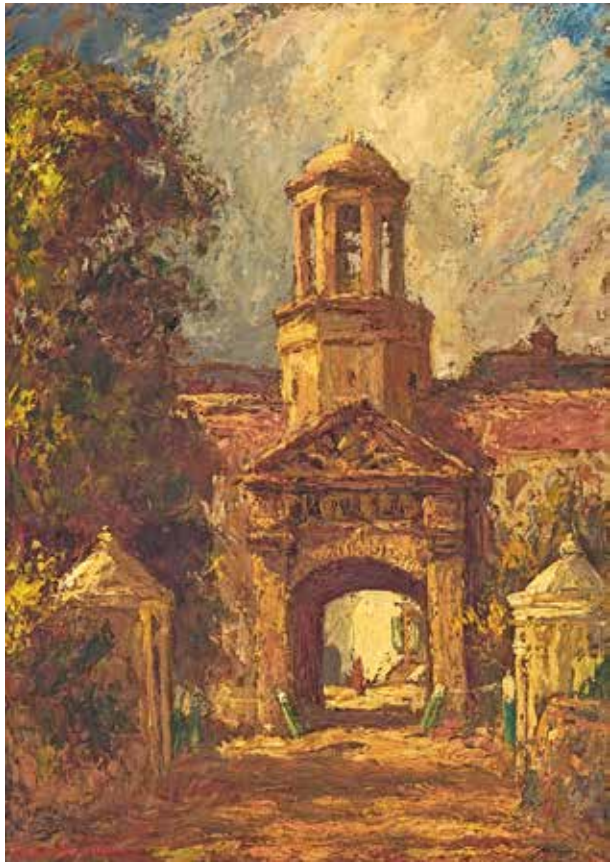
R30 000–40 000



22



23



24

23

Jean Henry
AMSHEWITZ

SOUTH AFRICAN 1882–1942

At La Motte, Franschhoek, Cape

signed; signed, dated 1944 and inscribed
with the title on the reverse
oil on panel
32 by 34 cm

R12 000–16 000

24

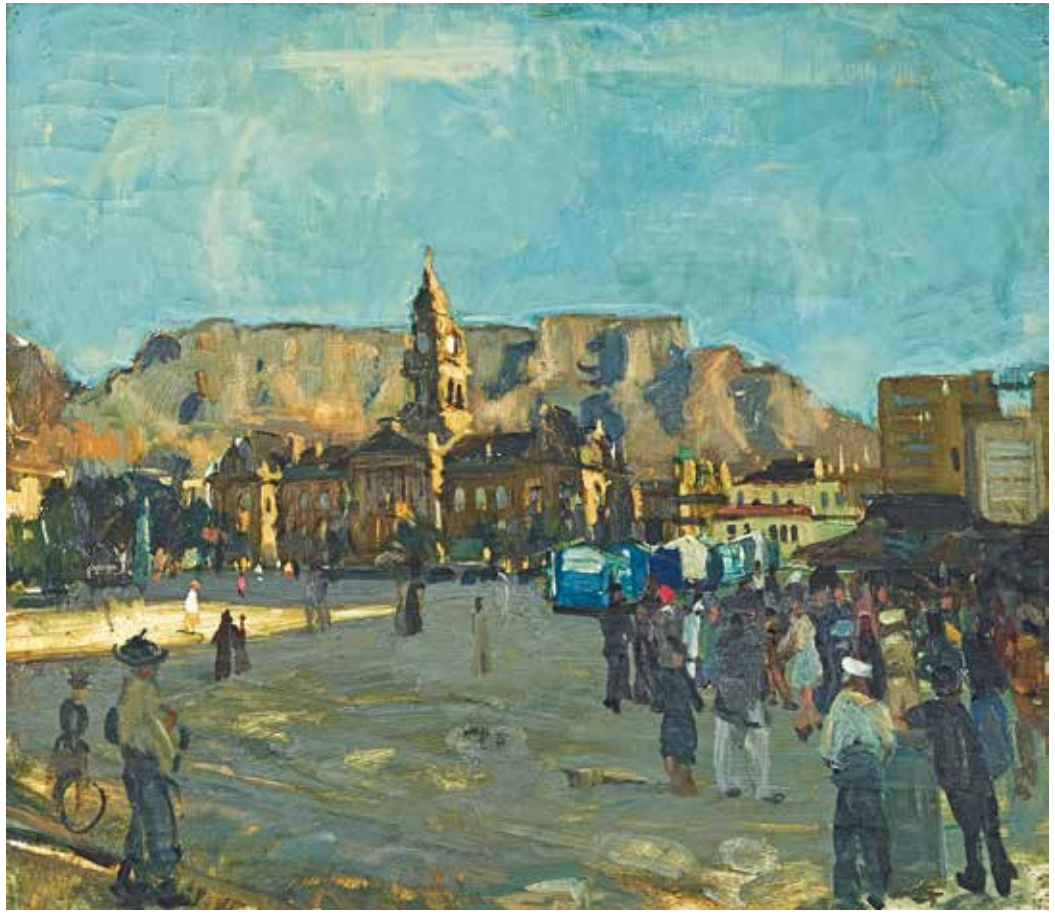
Edward
ROWORTH

SOUTH AFRICAN 1880–1964

The Entrance to the Castle, Cape Town

signed and dated 1944; signed and inscribed with
the title on the reverse
oil on card
85,5 by 60 cm

R12 000–16 000



25

Clement Edmond Theodore Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Grand Parade, Cape Town

signed and dated 45
oil on canvas
69 by 79 cm

R60 000–90 000



26

26

Robert
BROADLEY

SOUTH AFRICAN 1908–1988

Malay Quarter

signed
oil on canvas laid down on board
36 by 44 cm

R18 000–24 000



27

27

Cecily
SASH

SOUTH AFRICAN 1924–

Figures Beside a Road

signed and indistinctly dated
oil on board
49,5 by 59,5 cm

R7 000–10 000



28

Sidney
GOLDBLATT

SOUTH AFRICAN 1919–1979

Swazi Border Post

signed
oil on canvas laid down on board
64,5 by 105 cm

R18 000–24 000



29

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Blacksmith's Shop

signed and dated 66
oil on canvas
50 by 65,5 cm

R70 000–100 000



30

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Hout Bay Harbour

signed; inscribed with the title in another hand on the reverse
oil on canvas laid down on board
59 by 74 cm

R60 000–90 000

31

Terence John
MCCAW

SOUTH AFRICAN 1913–1978

Hout Bay Beach

signed and dated 55
oil on board
38,5 by 48 cm

R30 000–50 000



31

32

George
ENSLIN

SOUTH AFRICAN 1919–1972

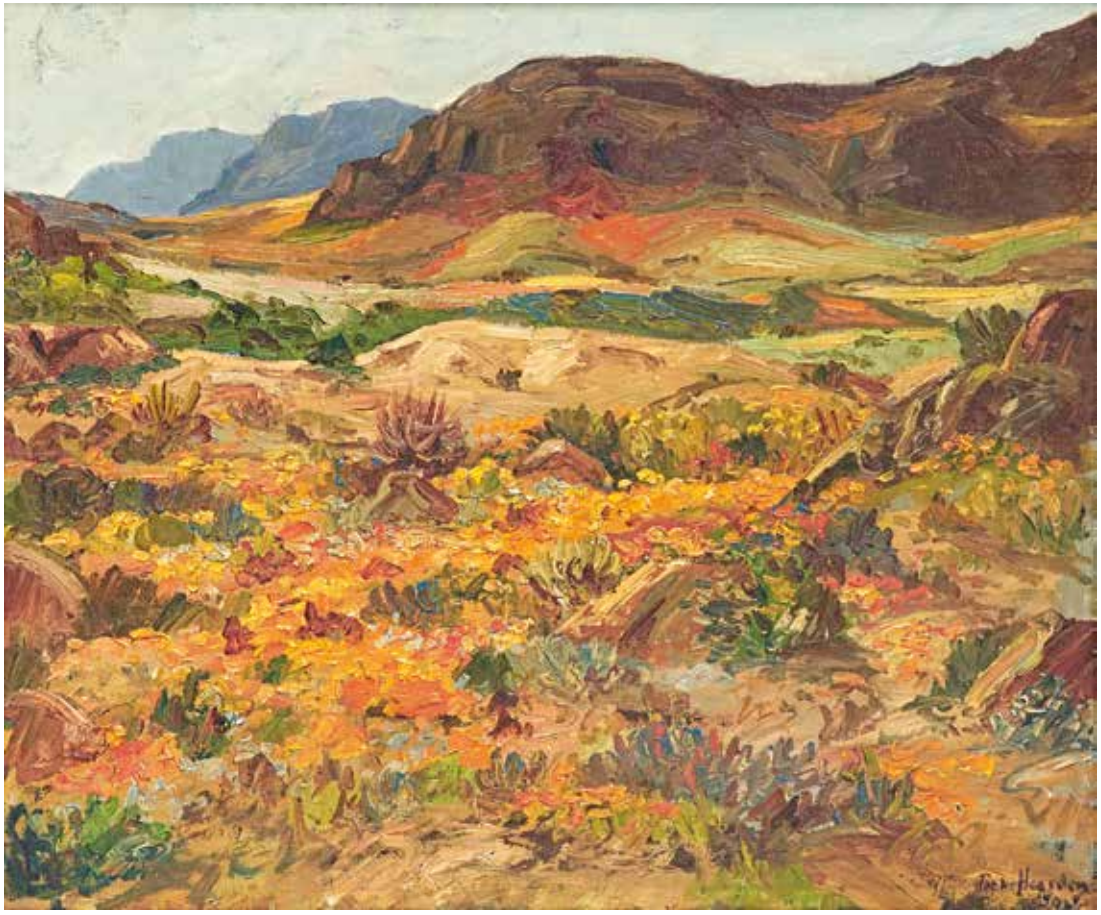
Saldanha Bay

signed and dated '66
oil on canvas
76 by 111 cm

R25 000–35 000



32



33

Piet (Pieter Gerhardus)

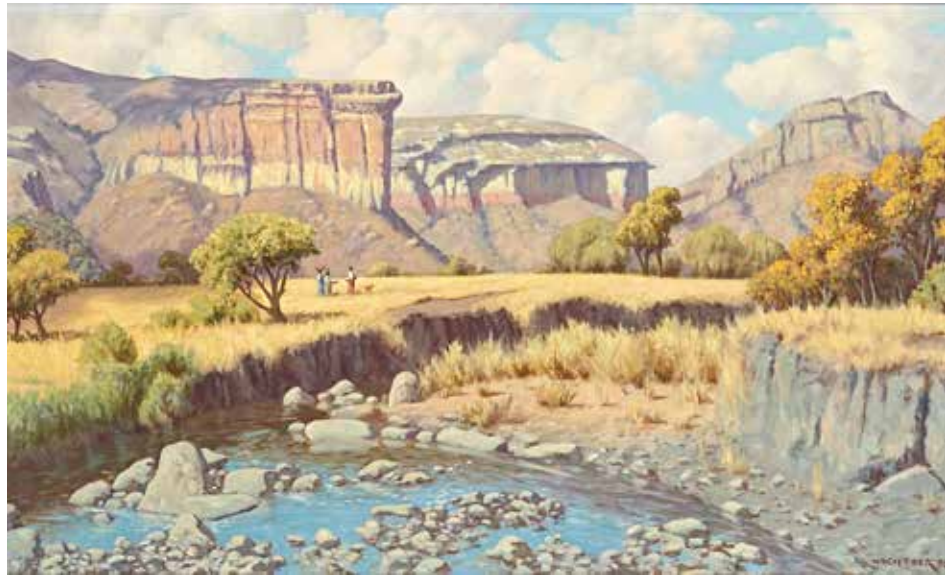
VAN HEERDEN

SOUTH AFRICAN 1917–1991

Lente in Namaqualand

signed and dated '50; inscribed with the title on the reverse
oil on canvas
49,5 by 59,5 cm

R60 000–90 000



34

34

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Golden Gate

signed and dated 77; signed and inscribed with the title on the reverse
oil on board
60 by 105 cm

R70 000–90 000



35

35

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Oribi Gorge

signed; signed and inscribed with the title on the reverse
oil on canvas laid down on board
44 by 60 cm

R30 000–40 000

36

David Johannes
BOTHA

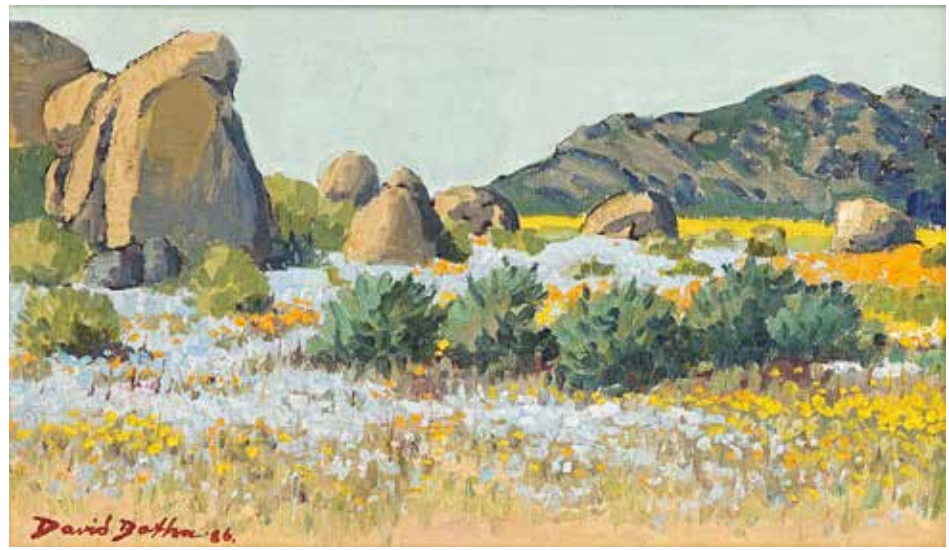
SOUTH AFRICAN 1921–1995

Namaqualand in Bloom

signed and dated 86
oil on canvas laid down on board
28,5 by 49,5 cm

R40 000–60 000

PROVENANCE
Walker Bay Gallery, Hermanus



36

37

Conrad Nagel Doman
THEYS

SOUTH AFRICAN 1940–

Namib Landscape

signed and dated 78
oil on canvas laid down on board
29,5 by 42,5 cm

R40 000–50 000


37

38

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Limpopo

signed, dated Aug 56 and inscribed with the title in pencil; inscribed 'Een van Pierneef se heel laaste sketse voor sy dood in 1957. Gedoen op sy laaste teken-ekspidisie na die Limpopo.' in another hand on the reverse
pencil on paper
37 by 51.5 cm

R30 000–40 000



38

39

David Johannes
BOTHA

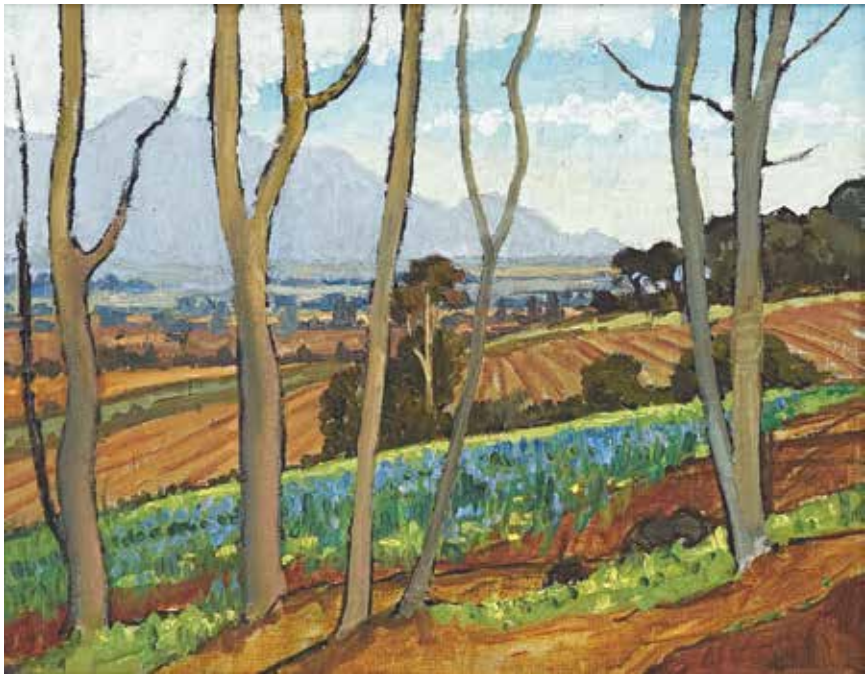
SOUTH AFRICAN 1921–1995

Paarl Country Scene

signed by Jane Botha (the Artist's wife) and inscribed 'Unsigned work by David Botha' on the reverse
oil on canvas laid down on board
39,5 by 50,5 cm

R30 000–50 000

PROVENANCE
Acquired directly from the artist's wife



39

40

Christopher
TUGWELL

SOUTH AFRICAN 1938–

Goat Herder

signed
oil on board
59,5 by 90,5 cm

R18 000–24 000



41

Christopher
TUGWELL

SOUTH AFRICAN 1938–

Cattle Herder

signed
oil on board
60 by 90,5 cm

R18 000–24 000





42

42

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Cottage in a Winter Landscape

signed
oil on canvas
47 by 59 cm

R20 000–30 000



43

43

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

Velddrif

signed
oil on board
49,5 by 75,5 cm

R35 000–55 000

44

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

A Windy Street

signed and dated 1976
watercolour
37,5 by 54 cm

R25 000–35 000



44

45

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

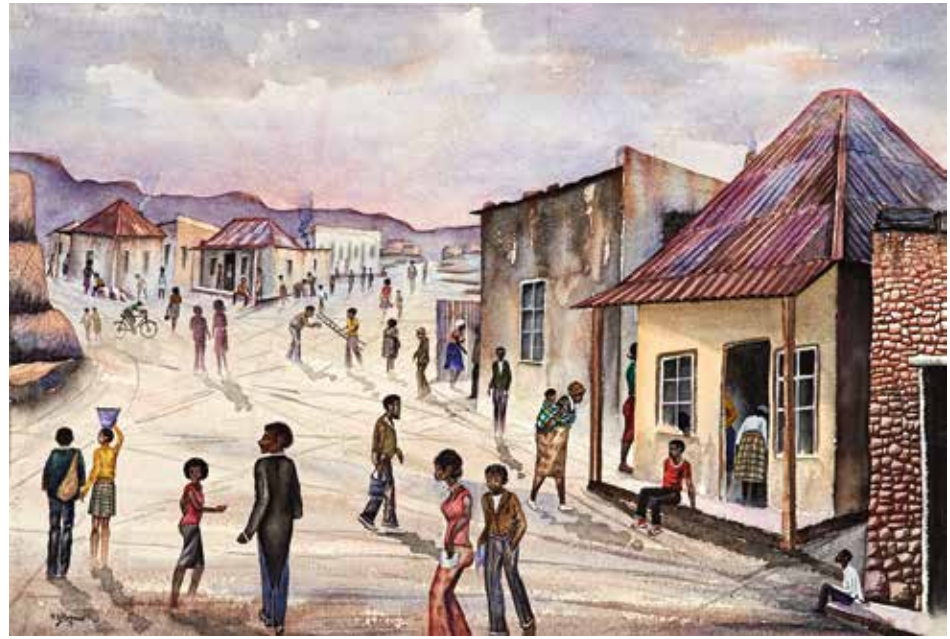
Kerk met Vier Groen Torings, Venesia (sic)

signed twice, dated 1991 and inscribed with the title on the reverse
pen, ink and watercolour
32 by 27 cm

R25 000–35 000



45



46

© The Estate of David Mogano | DALRO

46

Phaswane David
MOGANO

SOUTH AFRICAN 1932–2000

Hammanskraal Old Village

signed and dated 77; inscribed with the title on the reverse
watercolour
52 by 77 cm

R18 000–24 000



47

© The Estate of Ephraim Ngatane | DALRO

47

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Township Scene

signed and dated 64
pen, ink, pastel and watercolour
37 by 54 cm

R25 000–35 000



48



49

48

Diederick George
DURING

SOUTH AFRICAN 1917–1991

Near Caledon

signed; inscribed with the title on the reverse
oil on board
51,5 by 96,5 cm

R35 000–50 000

49

Diederick George
DURING

SOUTH AFRICAN 1917–1991

Geometric Composition

signed
oil on board
54,5 by 37,5 cm

R30 000–40 000

50

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

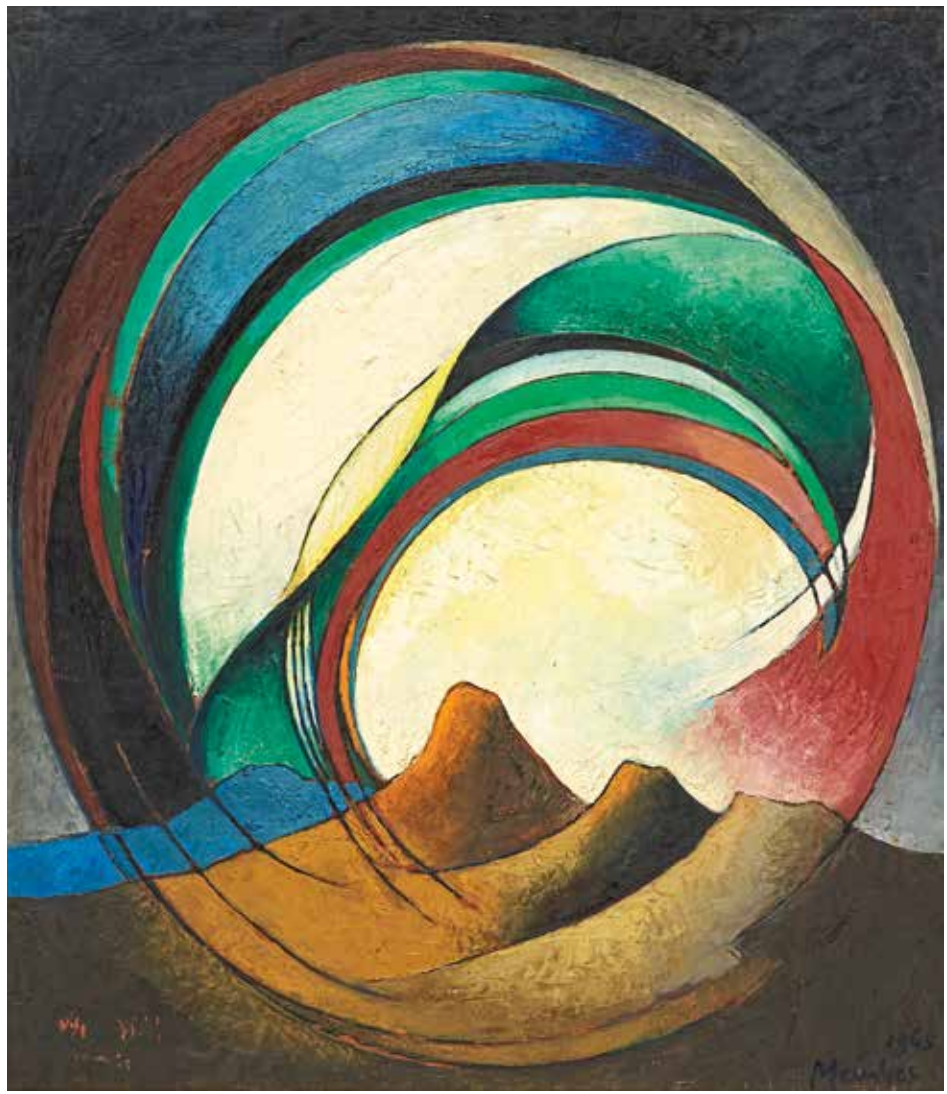
Herfswind

signed and dated 1965
oil on board
59 by 51,5 cm

R40 000–60 000

PROVENANCE
Gallery 101, Johannesburg

NOTES
The Diary of Johannes Meintjes,
catalogue number JM859





51

51

Eben

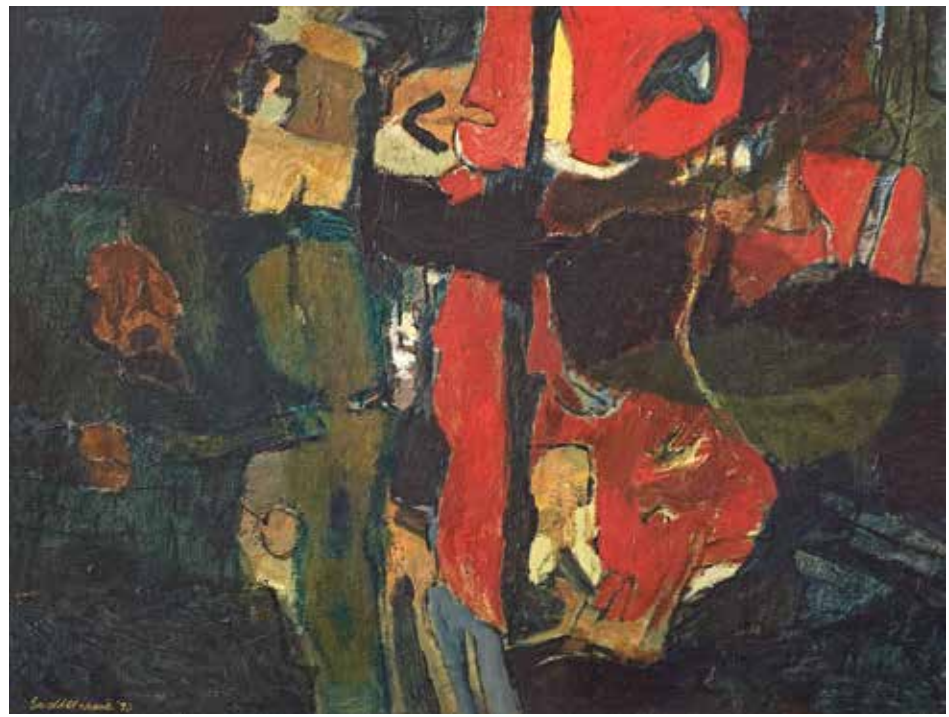
VAN DER MERWE

SOUTH AFRICAN 1932–

Dark Landscape

signed and dated '89; signed, dated '89
inscribed with the medium and title in English and Afrikaans on the reverse
oil on board
69,5 by 96 cm

R20 000–30 000



52

52

Eben

VAN DER MERWE

SOUTH AFRICAN 1932–

Abstract Landscape

signed and dated '70
oil on board
60 by 79 cm

R35 000–45 000



53

Jan (Johannes Wilhelmus)
DINGEMANS

SOUTH AFRICAN 1921–2001

African Figures

signed
oil on canvas laid down on board
90,5 by 40 cm

R25 000–40 000



54



55

54

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Head of a Young Girl

signed; inscribed with the title in another hand on the reverse
oil on canvas
45 by 35 cm

R50 000–80 000

PROVENANCE
Lister Art Gallery, Johannesburg

55

Eleanor Frances

ESMOND-WHITE

SOUTH AFRICAN 1914–2007

Hanging the Washing

signed
charcoal on paper
49,5 by 75 cm

R30 000–40 000



56



57

56

Frank Sydney

SPEARS

SOUTH AFRICAN 1906–1991

The Mandolin Player

signed
oil on canvas
67,5 by 52 cm

R25 000–35 000

57

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Meditation on Symbols and Fragments

signed and dated 1987; inscribed with the title on the reverse
mixed media on paper
107 by 73 cm

R20 000–30 000

58

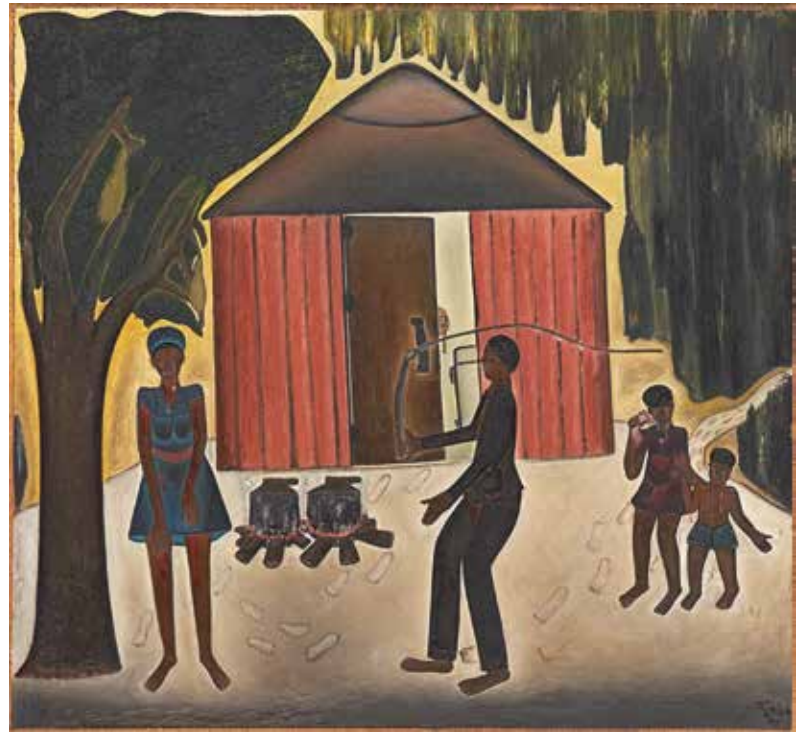
Alfred
THOBA

SOUTH AFRICAN 1951–

Punishing a Woman

signed and dated 91; inscribed with the title on the reverse
oil on board
53 by 58 cm

R40 000–60 000



58

59

Diederick George
DURING

SOUTH AFRICAN 1917–1991

Fruit Seller

signed
oil on paper
65 by 51 cm

R18 000–24 000



59



60

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Figurative Composition with Musician

signed and dated 78
carved, incised and painted wood panel
69 by 90 cm

R60 000–90 000

61

Hannes
HARRS

SOUTH AFRICAN 1927–2006

Abstract Composition with Four Red Dots

signed and dated '66 on the reverse
oil on canvas
65 by 54,5 cm

R10 000–15 000



61

62

Speelman
MAHLANGU

SOUTH AFRICAN 1958–2004

Alexandra Township

signed; inscribed with the title on the reverse
oil and mixed media on canvas
86 by 141 cm

R20 000–30 000



62

63

Speelman

MAHLANGU

SOUTH AFRICAN 1958–2004

Legacy of the Past, if that Maybe the Decision, so be it (Apartheid versus Oneness) (sic)

signed; inscribed with the title on the reverse
oil and mixed media on canvas
91,5 by 116,5 cm

R18 000–24 000

64

Speelman

MAHLANGU

SOUTH AFRICAN 1958–2004

Beyond the Song

signed; inscribed with the title on the reverse
oil on canvas
120 by 136 cm

R25 000–35 000



63



64

65

Peter
CLARKE

SOUTH AFRICAN 1929–2014

Backyard

signed, dated Dec 1991, numbered 11/29 and inscribed with the title in pencil in the margin
colour linocut
image size: 20,5 by 28,5 cm

R10 000–15 000



65

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66

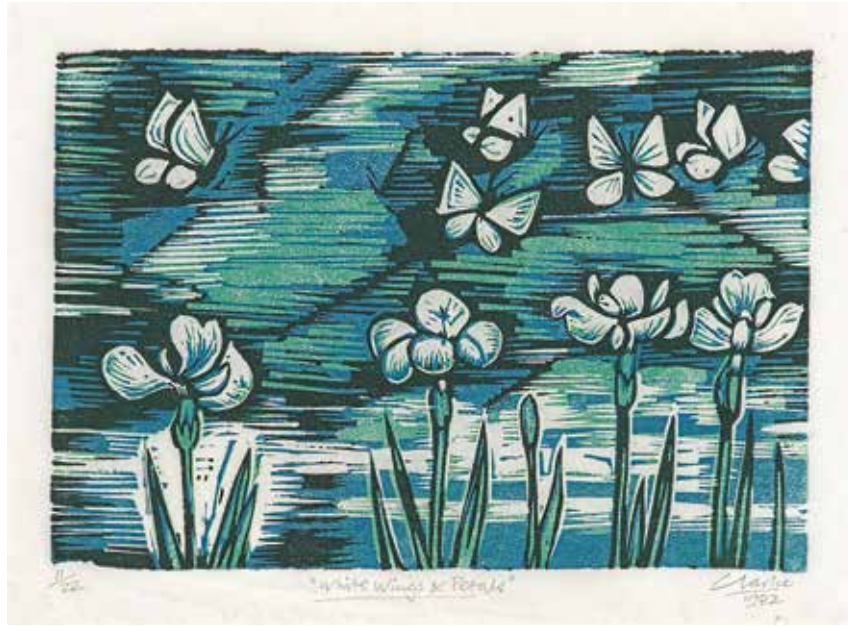
Peter
CLARKE

SOUTH AFRICAN 1929–2014

White Wings & Petals

signed, dated 1982, numbered 11/22 and inscribed with the title in pencil in the margin
colour linocut
image size: 20,5 by 30 cm

R10 000–15 000



66

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67



68

67

Conrad Nagel Doman

THEYS

SOUTH AFRICAN 1940–

Kappertjies

signed and dated 2000
pastel on paper
30,5 by 25,5 cm

R20 000–30 000

68

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Flower Study

signed and dated 1970
oil on board
64,5 by 23,5 cm

R35 000–50 000

NOTES
The Diary of Johannes Meintjes,
catalogue number JM1023



69

69

Sidney
GOLDBLATT

SOUTH AFRICAN 1919–1979

Still Life with Roses

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

R12 000–16 000



70

70

Clement Edmond Theodore Marie
SERNEELS

SOUTH AFRICAN 1912–1991

White Roses

signed and dated 77
oil on canvas
51 by 41 cm

R14 000–18 000



71

Clement Edmond Theodore Marie

SERNEELS

SOUTH AFRICAN 1912–1991

Still Life with Anemones

signed and dated 45
oil on canvas
78,5 by 68 cm

R50 000–70 000



72



73

72

Clement Edmond Theodore
Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Flowers in a Glass Vase

signed and dated 72
oil on canvas
79,5 by 69 cm

R40 000–60 000

EXHIBITED
The Pieter Wenning Gallery, Johannesburg

73

Louis
VAN HEERDEN

SOUTH AFRICAN 1941–

Spring Flowers

signed; signed twice and dated May 1986 on the reverse
oil on canvas
108 by 94 cm

R18 000–24 000

EXHIBITED
The Everard Read Gallery, Cape Town



74

74

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Still Life with Copper Pot and Porcelain Bowl

signed
oil on canvas
45 by 55 cm

R30 000–50 000



75

75

Clement Edmond Theodore Marie

SERNEELS

SOUTH AFRICAN 1912–1991

Fish

signed and dated 45
oil on canvas
68,5 by 78,5 cm

R25 000–40 000

76

Esias

BOSCH

SOUTH AFRICAN 1923–2010

Butterfly and Flowers

ceramic tile with lustre glaze
58 by 57,5 cm

R35 000–45 000



76

77

John

MEYER

SOUTH AFRICAN 1942–

Pink Rose

signed and dated 17 Jan 1974
watercolour
26 by 54,5 cm

R25 000–35 000



77

78

Christo

COETZEE

SOUTH AFRICAN 1929–2000

Still Life with Roses

signed and dated 83; signed on the reverse
oil on board
83 by 52 cm

R50 000–70 000





79

79

Gordon Frank

VORSTER

SOUTH AFRICAN 1924–1988

Herd of Impala

oil on board
60 by 95,5 cm

R25 000–35 000



80

80

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Sonveld Landscape

inscribed with the artist's name and title on the stretcher
oil on canvas
56,5 by 47,5 cm

R40 000–60 000

81

Gordon Frank
VORSTER

SOUTH AFRICAN 1924–1988

Doringbome

signed; inscribed with the title on the reverse
oil on canvas laid down on board
74,5 by 123,5 cm

R40 000–60 000



81

82

Gordon Frank
VORSTER

SOUTH AFRICAN 1924–1988

African Bushveld with Antelope

signed
oil on canvas laid down on board
81,5 by 147,5 cm

R50 000–70 000



82

83

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Limpopo

signed
oil on canvas
29,5 by 40 cm

R40 000–60 000



83

84

Fred

SCHIMMEL

SOUTH AFRICAN 1928–2009

Rhythmic Blues

signed and dated 05; signed, dated '05 and numbered #1097 on the reverse, inscribed with the title on a gallery label adhered to the reverse
oil on board
79 by 98,5 cm

R35 000–45 000

PROVENANCE
SMAC Art Gallery, Stellenbosch



84



85

Brett
MURRAY

SOUTH AFRICAN 1961–

12th Language, Some Words Make Me Laugh

laser cut steel and Perspex
approximately: 180 by 260 cm, combined
height approximately: 30 cm each
(11)

R50 000–80 000



86



87

86

Louis Jansen
VAN VUUREN

SOUTH AFRICAN 1949–

Communication I

signed and dated 1999
acrylic on canvas
171 by 351 cm

R30 000–50 000

87

Louis Jansen
VAN VUUREN

SOUTH AFRICAN 1949–

Communication II

signed and dated 1999
acrylic on canvas
171 by 351 cm

R30 000–50 000



88

Carl Walter

MEYER

SOUTH AFRICAN 1965–

Glen Beach

signed with the artist's initials and dated 08
oil on canvas
39 by 49 cm

R20 000–30 000



89

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90

© The Estate of Durant Sihali | DALRO

89

Durant Basi

SIHLALI

SOUTH AFRICAN 1935–2004

Abstract I

signed and dated '97
watercolour and gouache on handmade paper
121 by 83,5 cm

R20 000–30 000

90

Durant Basi

SIHLALI

SOUTH AFRICAN 1935–2004

Abstract II

signed and dated '97
watercolour and gouache on handmade paper
121 by 83,5 cm

R20 000–30 000



91

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Interlocking

signed and numbered 3/6, executed in 1985
bronze with a verdigris patina, mounted on a marble base
height: 20 cm, including base

R50 000–70 000

LITERATURE

De Klerk, Chris and De Kamper, Gerard. (2012) *Villa in Bronze: A comprehensive reference to the castings of Edoardo Villa*, Pretoria: the University of Pretoria. Another example from the edition illustrated on page 131.

92

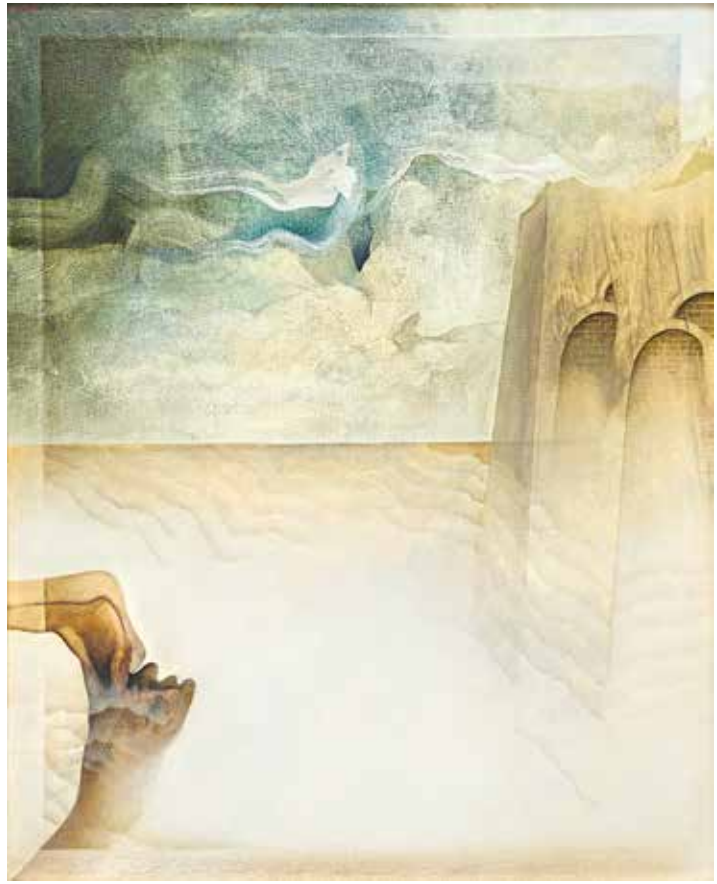
Judith
MASON

SOUTH AFRICAN 1938–

St. John Swimming to Patmos

signed; signed and inscribed with the title on the reverse
oil on canvas
100 by 80,5 cm

R30 000–40 000



92

93

Judith
MASON

SOUTH AFRICAN 1938–

Abstract Landscape

signed
oil on canvas laid down on board
49 by 119 cm

R15 000–20 000



93



94



94

94

Cecily
SASH

SOUTH AFRICAN 1924–

Studies of Buzzard Skeletons, a pair

each signed and dated '81
pencil
75 by 56 cm each
(2)

R16 000–20 000

LITERATURE

cf. Thorne, Victor. (1999) *Cecily Sash: Working Years,* Powys: Studio Sash.
Similar drawings illustrated on pages 48 and 49.



95

95

Bettie
CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Five Figures

signed and dated 1951
oil on canvas
45,5 by 51 cm

R30 000–50 000



96

96

Bettie
CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Abstract with Figurative Form

signed and dated 1975
oil on canvas
46 by 54 cm

R16 000–20 000



97

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Composition with Birds

signed and dated 2003
oil on canvas
90 by 90 cm

R40 000–60 000

98

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Orgy

signed
gouache
40,5 by 54,5 cm

R25 000–30 000

EXHIBITED

Gallery 21, Johannesburg



98

99

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

I was built before the wall

signed and inscribed with the title
airbrush on paper
38,5 by 32 cm
(2)

R30 000–50 000

NOTES

Accompanied by the book: du Plessis, Phil; Gray, Stephen; Pretorius, Wessel and Roberts, Sheila. (1 June 1974) *Izwi: Voice/ Stem*, volume 3, no. 16; together with the *Fook Island Postage Stamp* on the front cover which is in the form of an addressed envelope, for which this work was the original design



99



100

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu in the Art School

signed and dated 81; signed twice, dated 1981, inscribed with the title, medium and 'B3 in 1986 GHTown Catalogue' on the reverse
tempera on board
20 by 20,5 cm

R40 000–60 000

EXHIBITED

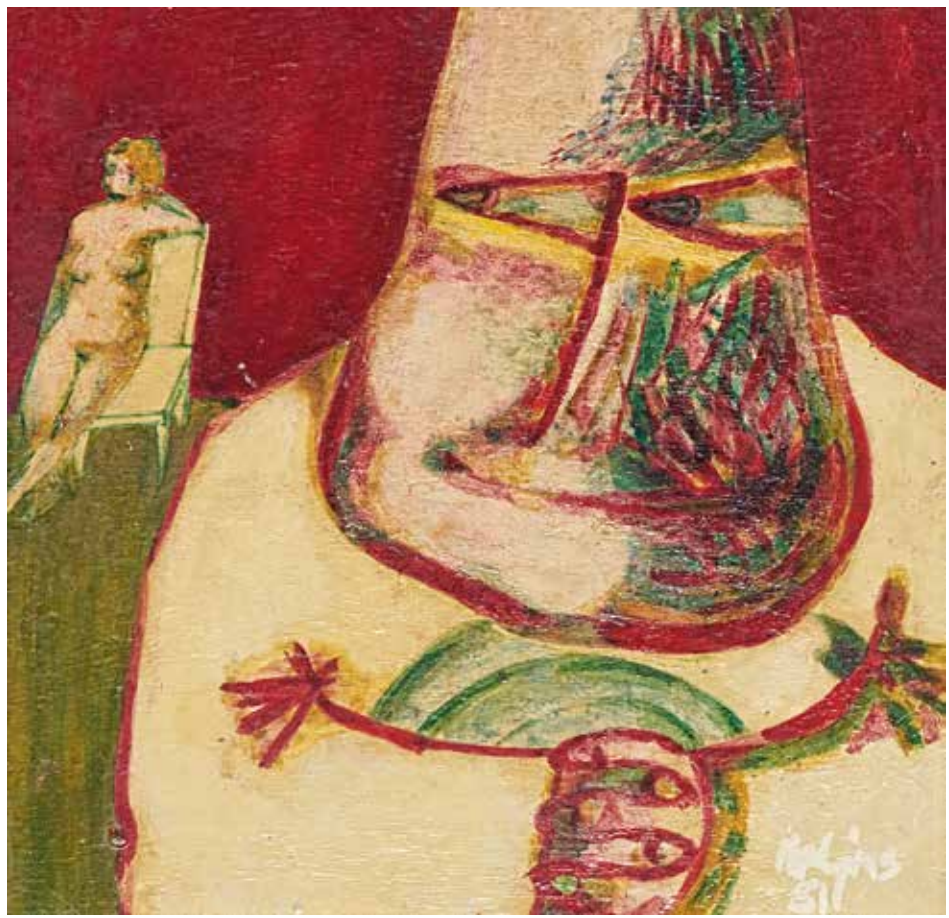
Standard Bank, Johannesburg, *Robert Hodgins Images 1953–1986*, catalogue number B3

LITERATURE

Doepel, Rory. (1997) *Ubu: +– 101 – Wiliam Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: The French Institute of South Africa and the University of the Witwatersrand. Illustrated on page 50.

NOTES

This was the first painting in the Ubu series



101

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Butterfly Head

signed and numbered 19/25 in pencil in the margin
colour screenprint
sheet size: 45 by 63,5 cm

R12 000–18 000



101

102

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Moving Birds

signed, numbered 24/30 and inscribed with the title in pencil in the margin
colour screenprint
sheet size: 45 by 63,5 cm

R12 000–18 000

LITERATURE

Skawran, Karin (ed.) (2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 183.



102

103

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

The Home I Inhabit

signed, numbered 29/30 in pencil in the margin and printed with the title in the plate
colour screenprint
sheet size: 45 by 63,5 cm

R12 000–18 000

LITERATURE

Skawran, Karin and Macnamara, Michael (eds.) (1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated in colour on page 101, plate 21.
Skawran, Karin (ed.) (2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 198.



103

104

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

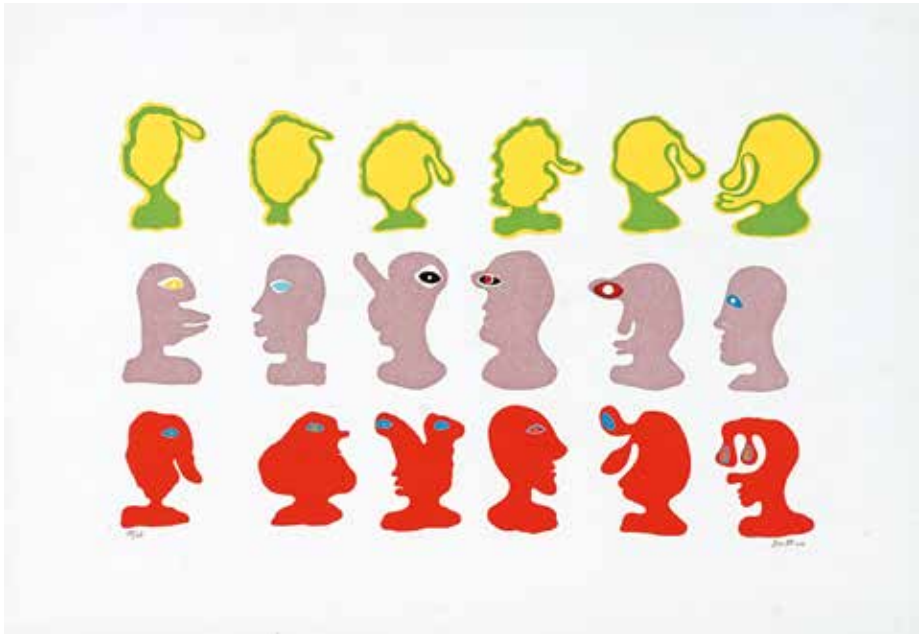
Invented Heads

signed and numbered 18/25 in pencil in the margin; dated 1975 in pencil on the reverse
colour screenprint
sheet size: 45 by 63,5 cm

R12 000–18 000

LITERATURE

Skawran, Karin and Macnamara, Michael (eds.) (1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated in colour on page 171, plate 43.



104

105

Norman Clive

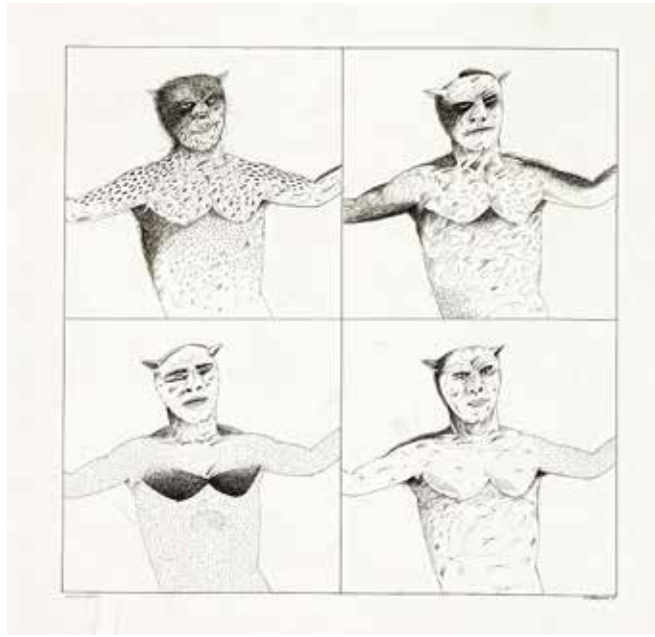
CATHERINE

SOUTH AFRICAN 1949–

Metamorphis

signed, dated 81 and inscribed with the title
pen and ink
49,5 by 48,5 cm

R10 000–15 000



105

106

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Untitled: Torso

signed and dated 1972 in pencil; inscribed with the artist's name, title and catalogue numbers 10A and CAT011 on labels adhered to the reverse
airbrush
21,5 by 22,5 cm

R15 000–25 000



106



107

107

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908–1984

South End, P.E.

signed, dated '69 twice and inscribed with the title
pen and ink on paper
35,5 by 50 cm

R15 000–20 000



108

108

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908–1984

Where is the String, Then?

signed and dated 77; inscribed with the title and 'From Fred. Wishing you both and the young ones well for the future. Xmas 1977, P.E.' in pencil in the margin
acrylic on paper
50 by 33,5 cm

R30 000–50 000

PROVENANCE
Gifted by the artist to the present owner

109

William Joseph **KENTRIDGE**, Deborah Margaret **BELL** and Robert Griffiths **HODGINS**

SOUTH AFRICAN 20TH CENTURY

Diplomatic Incident

signed, dated '92, numbered 1/10 and inscribed with the title in pencil in the margin
colour digital print
sheet size: 65 by 101,5 cm

R5 000–8 000



109

110

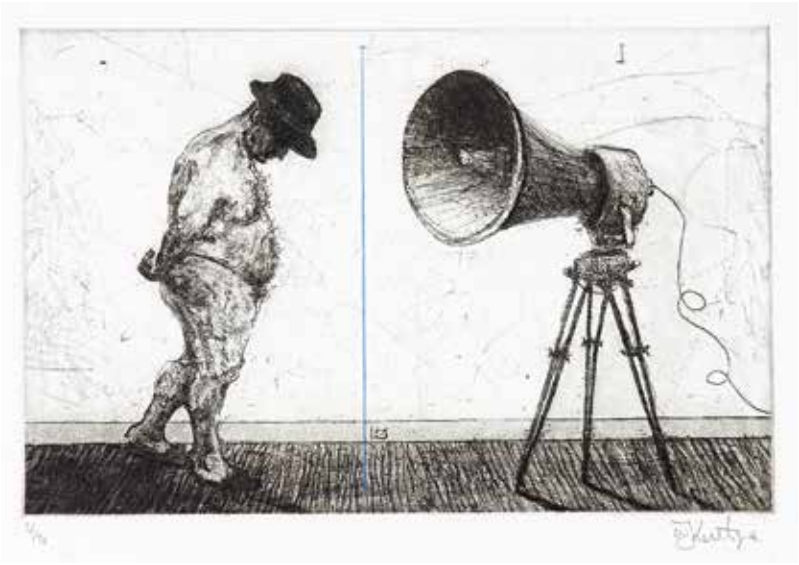
William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

Man with Megaphone

signed and numbered 34/70 in pencil in the margin
etching and pencil crayon on paper
sheet size: 35 by 49,5 cm

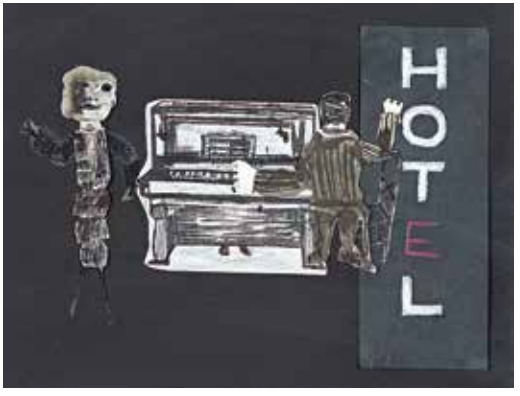
R30 000–50 000



110

LITERATURE

Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee, J.M. (1999) *William Kentridge*, London: Phaidon Press. Another print from the edition illustrated in colour on page 97.
Hecker, Judith. (2010) *William Kentridge: Trace*, New York: The Museum of Modern Art. Another example from the edition illustrated in colour, plate 38.
Law-Viljoen, Bronwyn (ed). (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated in colour on page 70.



111

111

William Joseph **KENTRIDGE**, Deborah Margaret **BELL** and Robert Griffiths **HODGINS**

SOUTH AFRICAN 20TH CENTURY

Hotel

pen, ink, charcoal and collage
48 by 62,5 cm

R20 000–30 000

112

Jabulane Sam **NHLENGETHWA**

SOUTH AFRICAN 1955–

No. 55

signed and dated 99; signed and dated 99 on the reverse
acrylic and collage on canvas
70 by 80 cm

R25 000–35 000

113

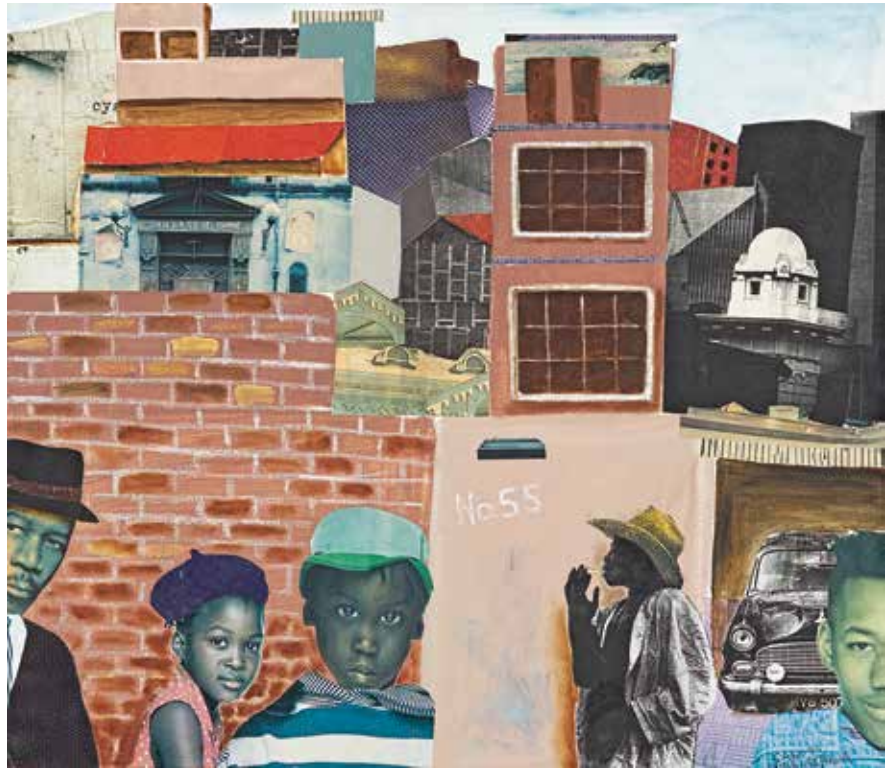
Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

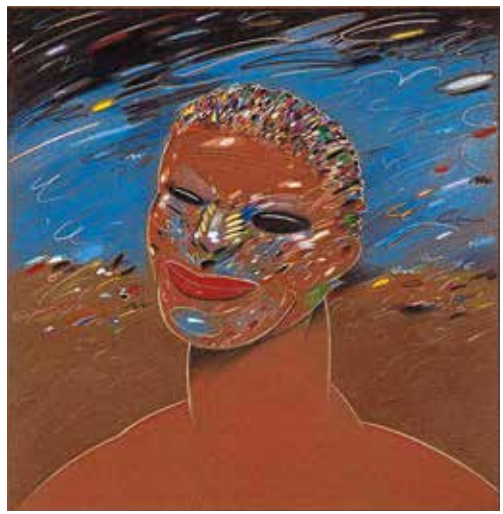
Portrait

signed and dated 81
pastel on paper
46 by 45 cm

R18 000–24 000



112



113



114

114

David James
BROWN

SOUTH AFRICAN 1951–

The Last Hatted Autocrat

signed with the artist's initials, dated 98 and numbered 3/8 on the underside
bronze with a brown patina and steel
height: 67 cm

R25 000–35 000

115

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

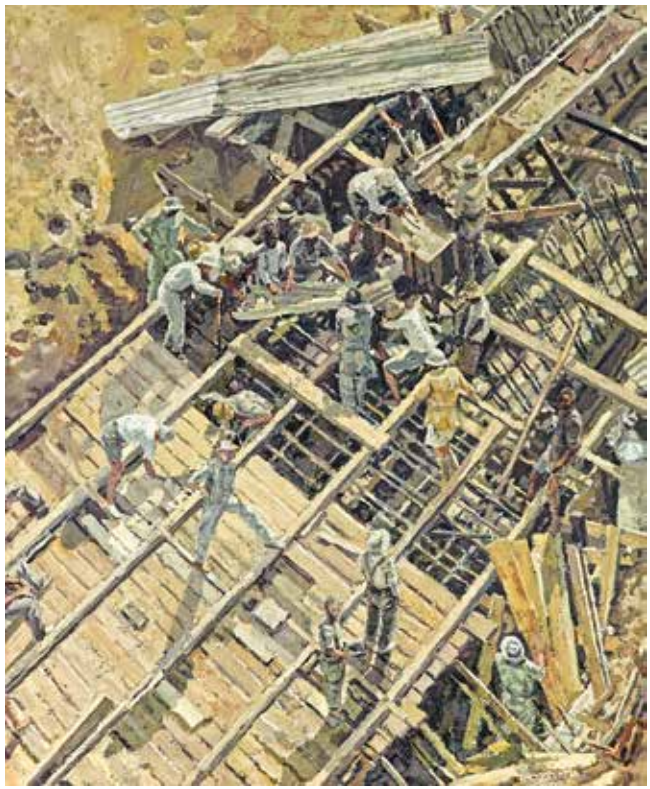
Truth and Lies, a pair

both signed
carved and painted wood
height: 39,5 cm each, including base
(2)

R25 000–40 000



115



116



117

116

Anton
KARSTEL

SOUTH AFRICAN 1968–

Work at Nkana Mine

signed and dated 98
oil on canvas
85 by 70 cm

R20 000–30 000

117

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

against the wall

signed; inscribed with the title and dated 1990 on the reverse
pastel on paper
67 by 56 cm

R25 000–35 000


118


118

118

Deborah Margaret **BELL**, Penny (Penelope) **SIOPIS**, Karel Anthony **NEL** and Dikgwele Paul **MOLETE**

SOUTH AFRICAN 20TH CENTURY

King Fisher; Sleeping Baby; Africa/ America; Twisted Practice, four prints

each signed, dated 2007/07, inscribed with their respective titles (Bell printed with the title) and numbered 20/22 or 19/22 in pencil
colour etching, screenprint and linocut
sheet size: 45 by 33 cm each (Bell on two sheets)
(4)

R40 000–60 000


118


118



119

119

Gail Deborah
CATLIN

SOUTH AFRICAN 1948–

Untitled

signed and dated 99
glass, resin and pigment
70 by 270 cm

R30 000–50 000

120

Karin Synmove Aurora
JAROSYNSKA

SOUTH AFRICAN 1937–2014

Two Figures Wearing Ruffs

signed and dated '93
oil on canvas
90 by 117 cm

R50 000–80 000



120

121

Sandile

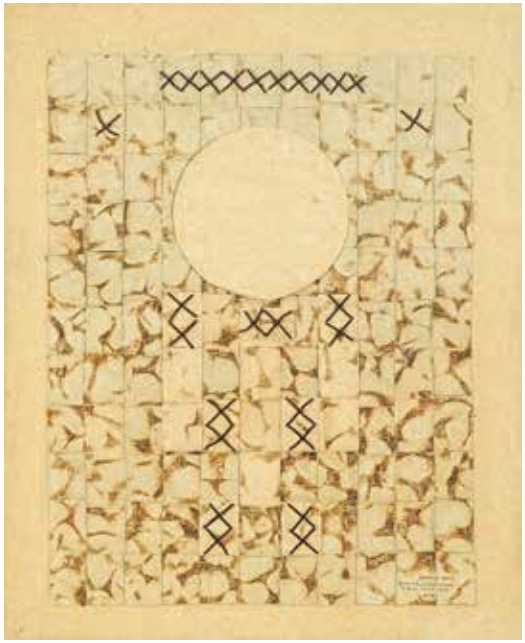
ZULU

SOUTH AFRICAN 1962–

Sample 2. Initial Stages of Royal Court Art

signed, dated 2001 and inscribed with the title in pencil
fire, metal and collage on woven paper
89 by 71,5 cm

R15 000–20 000



121

122

Sandile

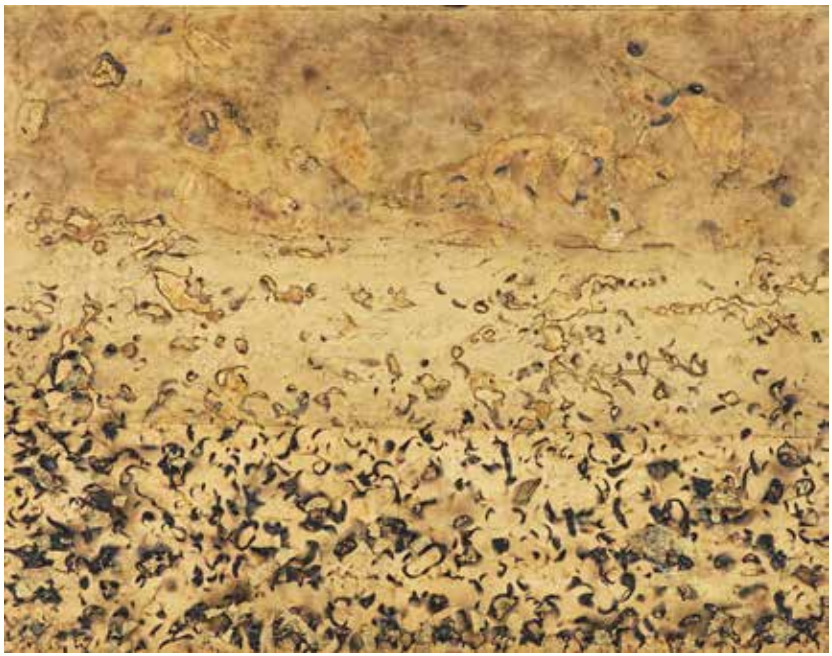
ZULU

SOUTH AFRICAN 1962–

Shaft Street Runs Through Storm Hill I

signed on the reverse, signed, dated 1995, inscribed with the medium and dimensions on a label adhered to the reverse
fire, water, wind and dust on paper
78,5 by 100 cm

R20 000–30 000



122

123

Sandile

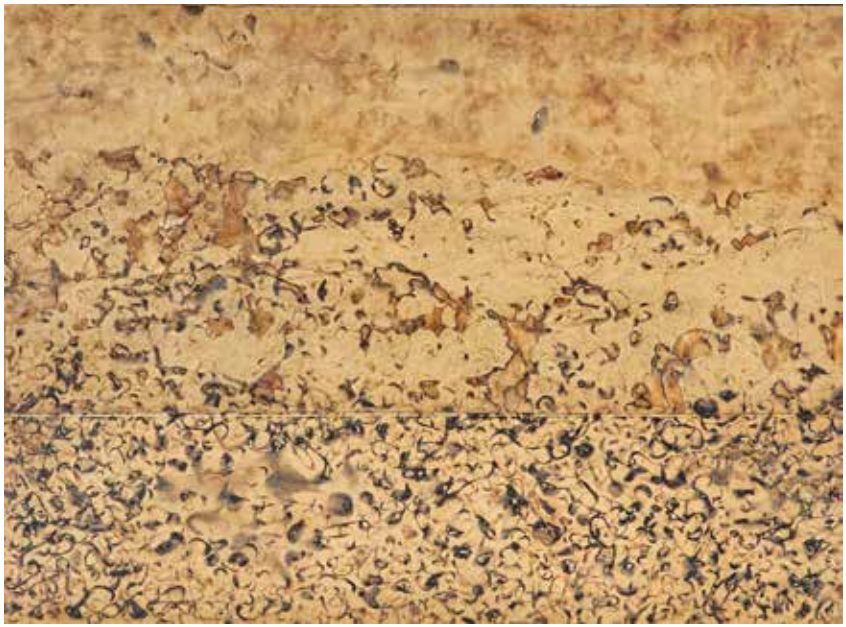
ZULU

SOUTH AFRICAN 1962–

Shaft Street Runs Through Storm Hill II

signed on the reverse, signed, dated 1995, inscribed with the medium and dimensions on a label adhered to the reverse
fire, water, wind and dust on paper
78,5 by 100 cm

R20 000–30 000



123

124

Sandile

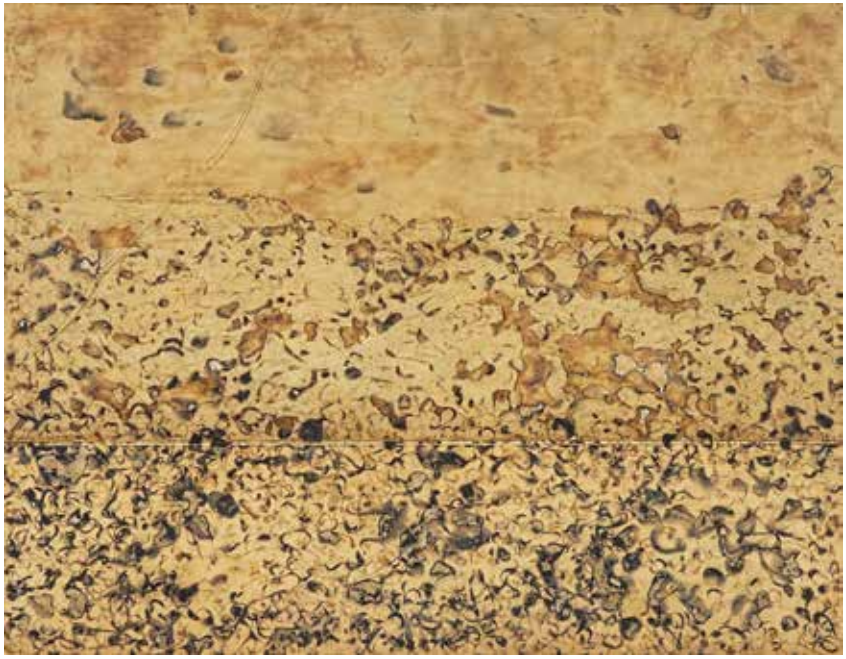
ZULU

SOUTH AFRICAN 1962–

Shaft Street Runs Through Storm Hill III

signed on the reverse, signed, dated 1995, inscribed with the medium and dimensions on a label adhered to the reverse
fire, water, wind and dust on paper
78,5 by 100 cm

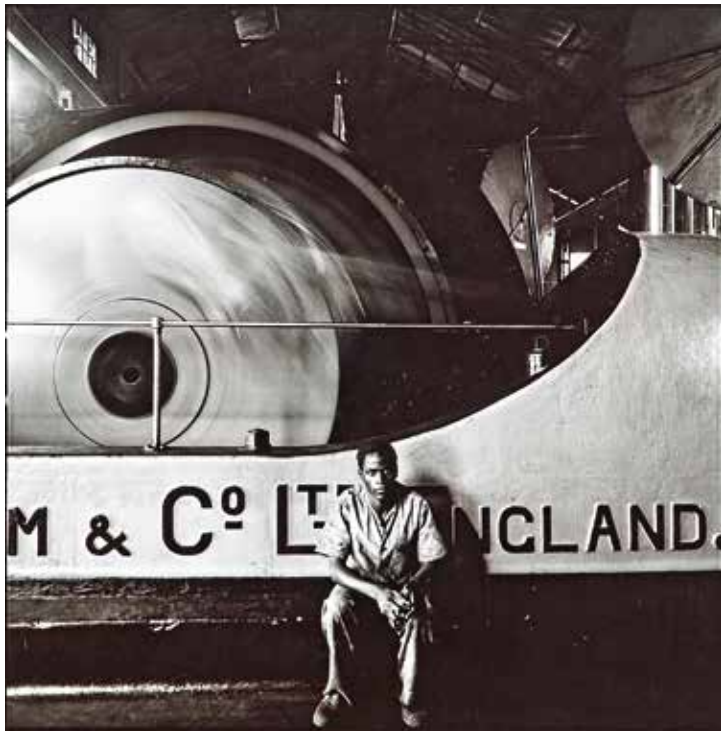
R20 000–30 000



124



125



126

125

David
GOLDBLATT

SOUTH AFRICAN 1930–

Boss Boy, from the *'On the Mines'* series

gelatin silver print
sheet size: 29 by 30 cm

R20 000–30 000

NOTES
Photographed at Battery Reef, Randfontein Estates Gold Mine, Randfontein, South Africa, November 1966

126

David
GOLDBLATT

SOUTH AFRICAN 1930–

Greaser, No. 2 North Steam Winder, Randfontein Estates Gold Mine, 1965

gelatin silver print
sheet size: 40,5 by 30 cm

R20 000–30 000



127

127

David
GOLDBLATT

SOUTH AFRICAN 1930–

Troyeville & Hillbrow, Johannesburg, 1974, from the *'Traffic'* series

gelatin silver print
sheet size: 30 by 37,5 cm

R20 000–30 000



128

128

David
GOLDBLATT

SOUTH AFRICAN 1930–

In the Kitchen at 1510 Emdeni South, Soweto

gelatin silver print
sheet size: 30 by 40 cm

R20 000–30 000

129

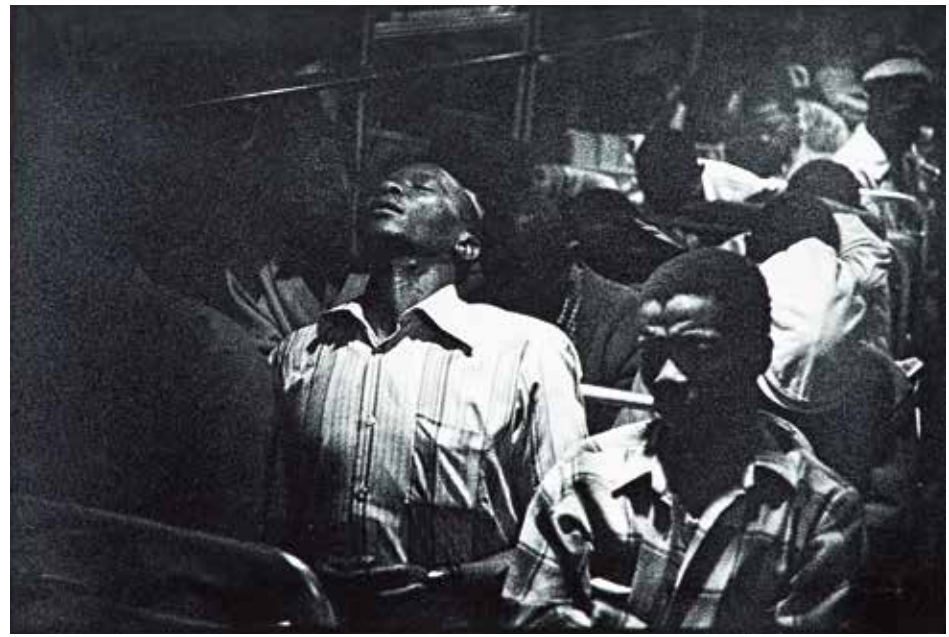
David
GOLDBLATT

SOUTH AFRICAN 1930–

On the Bus

signed and stamped with the copyright credit stamp on the reverse
gelatin silver print
sheet size: 30 by 40 cm

R20 000–30 000



129

130

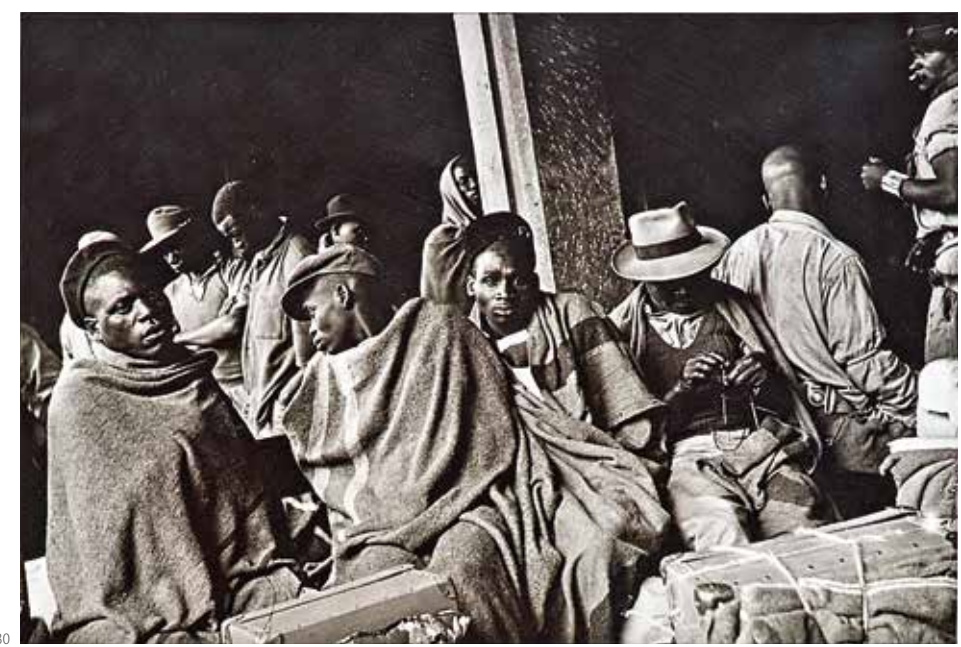
David
GOLDBLATT

SOUTH AFRICAN 1930–

Nyasa Miners, from the *'On the Mines'* series

stamped with the copyright credit stamp twice on the reverse
gelatin silver print
sheet size: 30 by 30 cm

R20 000–30 000



130

131

David
GOLDBLATT

SOUTH AFRICAN 1930–

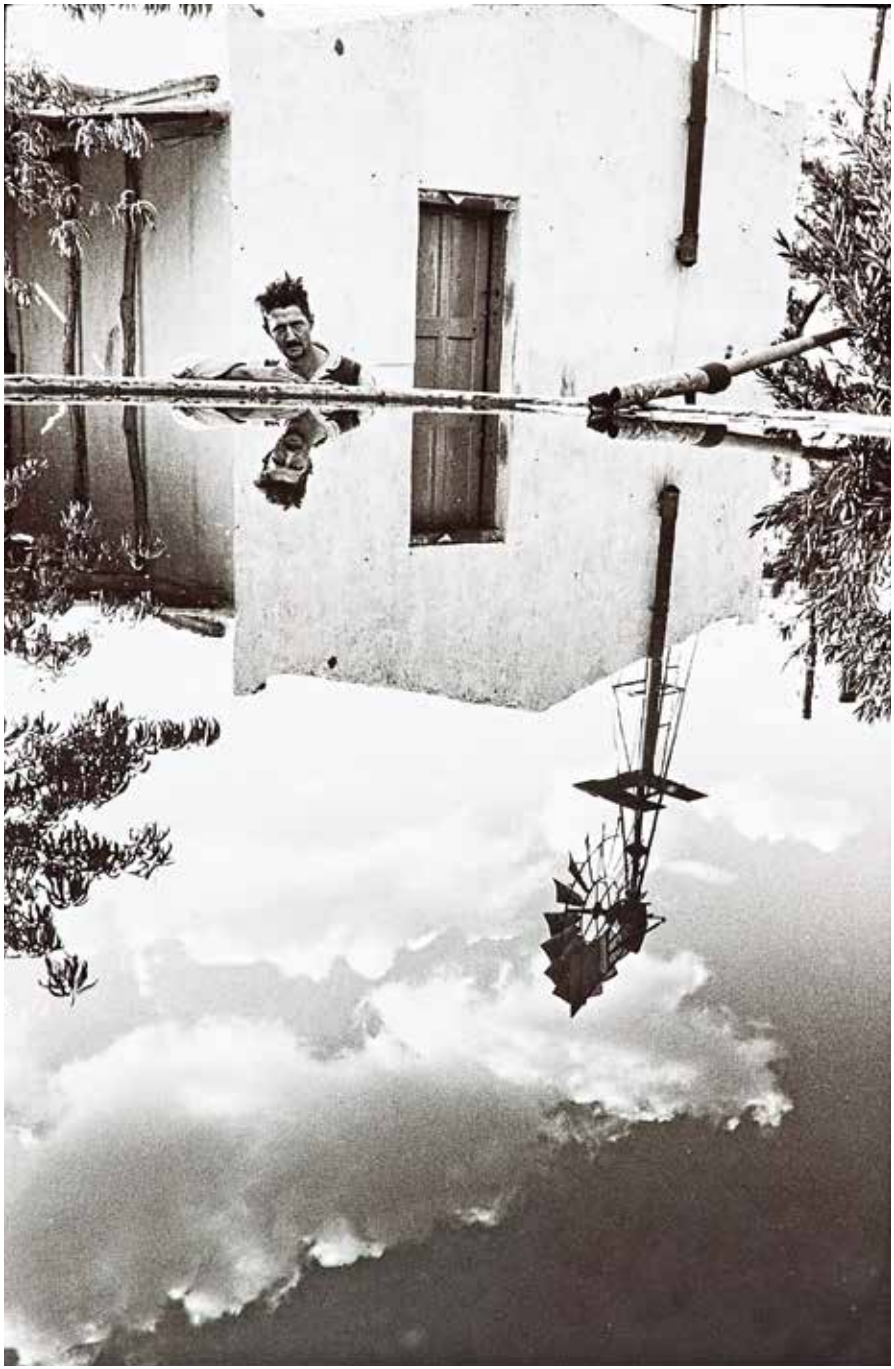
Railway Shunter, from the *'Some Afrikaners Photographed'* series

gelatin silver print
sheet size: 40 by 30 cm

R20 000–30 000

NOTES

A plot-holder who shunted trains and dreamt of growing a garden, with no bricks or concrete in it, watered by this dam, Koksoord, Randfontein, Transvaal, (Gauteng), 1962





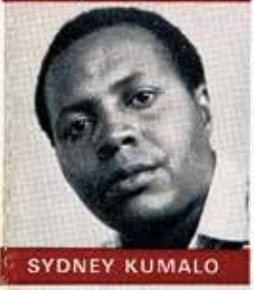


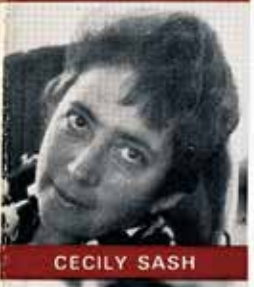
The Wanderers Club, Illovo, Johannesburg
10 November 2014 – 8 pm

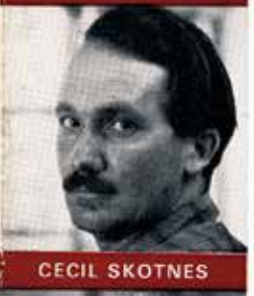
The Harry Lits Collection of Works by the Amadlozi Group

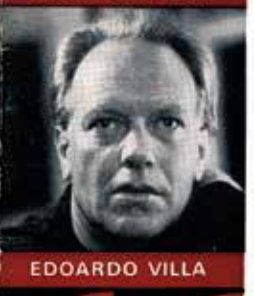
Evening Sale
Lots 141–174











amadlozi

PAGE 94, FROM LEFT:

Amodlozi Exhibition invitation, 1963
Cecil Skotnes, Edoardo Villa,
Guiseppe Cattaneo, Egon Guenther

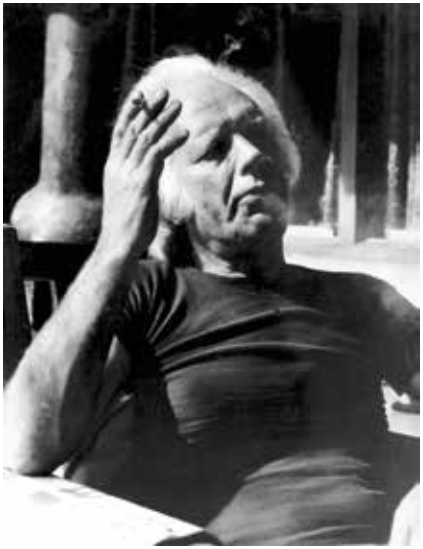
PAGE 95 FROM LEFT:

Edoardo Villa
Sydney Kumalo
Cecil Skotnes
Ezrom Legae

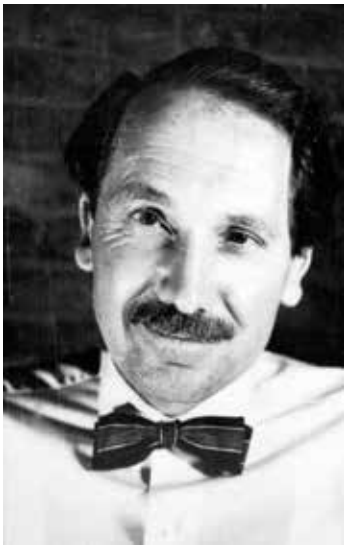
Egon Guenther was born in Mannheim, Germany, in 1921. He trained as a gemmologist at the Staatliche Meisterschule in Pforzheim and later ran a workshop and art gallery in Mannheim. He developed a passion for African art and started collecting as a teenager.

In 1951 Guenther immigrated to South Africa and soon established contact with the local art world. He initially started a jewellery workshop in Johannesburg and later established an art gallery on Bree Street. However, he believed that artworks looked better when viewed against a natural background and did not feel that the heart of the city was the ideal setting for his Johannesburg gallery. Consequently, he gave architect, Donald Turgel, free reign to add a gallery wing to his house which was constructed entirely from South African woods and other indigenous materials. Guenther was a collector, promoter of the arts, designer, gemmologist and jeweller, but his primary objective was to fight for the international recognition



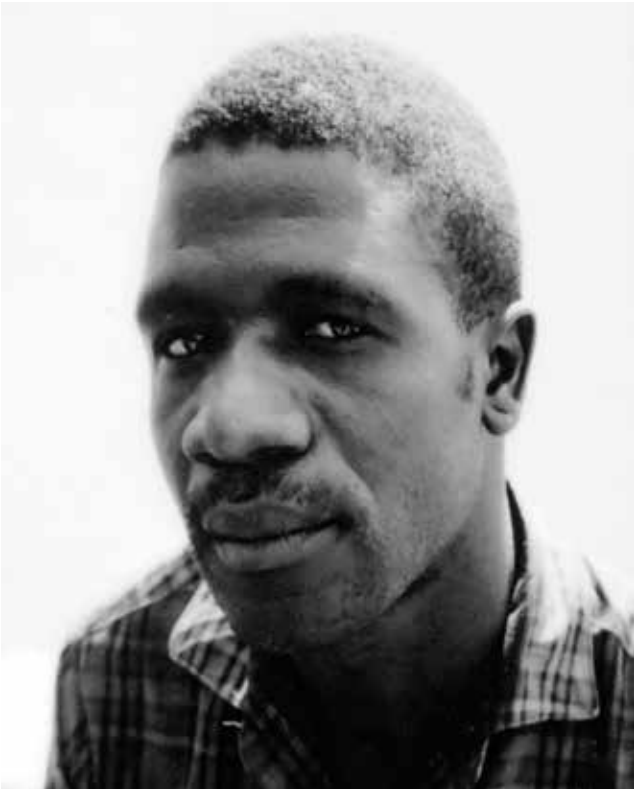






of South African artists. He subsequently selected a group of artists whom he thought were sufficiently talented to achieve international acclaim and, in 1963, he assimilated this group under the banner 'Amadlozi', a name meaning 'Spirit of our Forefathers', given by one of the members, Cecil Skotnes. Other members included the sculptors Edoardo Villa and Sydney Kumalo, and painters Cecily Sash and Guiseppe Cattaneo. Although their styles all differed dramatically, they were unified in their pursuit for a pronounced, indigenous character to their art, something essentially true to Africa. Later additions to this group were other painters and sculptors, Georgina Ormiston, Hannes Harrs, Ezrom Legae and Peter Hayden. Shortly after the formation of the original group they exhibited in Johannesburg, after which Guenther organised a series of exhibitions in Italy (Rome, Florence, Milan and Venice) in order to promote these artists on an international platform.

In the late fifties Harry Lits, a pharmacist by profession, purchased the property next to Guenther's and the two became friends. Over the succeeding two decades and with the assistance and guidance of Guenther, Lits started assimilating his own collection of South African art. Guenther even assisted in the design of Lits' house in order to best display his art works. The collection that follows is a credit to Harry Lits' vision and an insight into the quality and connoisseurship he developed in his love for premium South African art.





141

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Cock

signed and numbered 3/10
bronze with a verdigris patina
height: 25 cm

R100 000–150 000

LITERATURE

Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Another example from the edition illustrated in colour on page 119.



142

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Maquette for Reclining Figure

signed, dated 1967 and numbered 5/6
bronze with a verdigris patina, mounted on a wooden base
height: 44 cm, including base

R70 000–100 000

LITERATURE

de Klerk, Chris and de Kamper, Gerard. (2012) *Villa in Bronze: A comprehensive reference to the castings of Edoardo Villa*, Pretoria: the University of Pretoria. Another example from the edition illustrated on page 158.
Engel, Prof. E.P. (ed.) (1980) *Edoardo Villa Sculpture,* Johannesburg: United Book Distributors. Another example from the edition illustrated on page 192, plate 27.



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143

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Four Figures

signed
carved, incised and painted wood panel
90,5 by 122 cm

R150 000–200 000

144

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Loneliness

signed with the artist's initials and numbered 1/5
bronze with a brown patina, mounted on a wooden base
height: 174 cm, including base

R300 000–500 000

NOTES

A skilled draughtsman and accomplished sculptor, Ezrom Legae is best remembered for his expressive figure drawings and tall, elemental sculptures. On his death in 1999 Kendell Geers heralded him as 'one of South Africa's greatest artists'.[1] Legae had a modest start, initially working as assistant at a hair salon in central Johannesburg. His brother introduced him to the adult recreation centre at Polly Street in 1959 where he pursued his interest in music. In 1962 he began attending art classes led by Cecil Skotnes and Sydney Kumalo. His skill and facility quickly generated notice. In 1964 he became an instructor at the centre. The year after he met dealer Egon Guenther, who enabled the production of Legae's first bronze sculptures. Guenther also introduced Legae to his collection of traditional African art, much of it acquired at auction in Europe. In a 2000 interview Guenther recalled the decisive influence[2] these encounters had on Legae, whose practice critic Ivor Powell has characterised as 'absolutely [and] convincingly located at a cusp between African sensibility and reference on one hand, and the transcendent and universalist preoccupations of international modernism on the other'.[3] Legae held his first solo exhibition at Guenther's gallery in 1966 and the following year received the Ernest Oppenheimer Trust Award for a rough-textured brick clay (terracotta) sculpture displayed on 'Art-SA-Today' group exhibition. This bronze from 1970, produced during a busy period of exposure and consolidation, bears out the defining attributes of Legae's early practice. His figures were reduced, distorted, totemic and unabashedly primal in character. Art historian EJ de Jager also noted the 'absence of outward movement from the central axis' in many of his early compositions, as well as Legae's tendency to balance 'subordinate masses', for example, between left and right, front and back.[4] There is a close correspondence between the expressive content of this melancholy work and the artist, who in a 1974 interview remarked: 'Various moods prevail in my work; I am a very emotional person.'[5]

1. Geers, Kendell (1999), 'No support for artists, *The Star*, 27 January.
2. Nel, Karel (2000) *African Art from the Egon Guenther Family Collection*, auction catalogue, New York: Sotheby's (New York), 18 November.
3. Powell, Ivor (2006) 'Ezrom Legae', in Revisions, Cape Town: UNISA/ SAHO/ Iziko Museums. Page 192.
4. De Jager, EJ (1978) 'Contemporary African sculpture in South Africa', in *Fort Hare Papers*, Vol. 6(6), September. Page 441.
5. Katz, Dina (1974), 'A man of two worlds: Ezrom Legae', in *Lantern*, Vol. 24(1), September. Page 62.



145

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Standing Figure I

signed and numbered IV/VI; dated 1967 and inscribed 'Philip' on the underside
bronze with a verdigris patina, mounted on a wooden base
height: 46 cm, including base

R40 000–60 000

LITERATURE

Pretoria Art Museum exhibition catalogue. (1970) *Sculpture by Edoardo Villa 1960–1970,* Pretoria: Hansa Press Pty Ltd. Another example from the edition illustrated, unpaginated.





146

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Standing Figure IV

signed and numbered III/VI; dated 1967 and inscribed 'Andre' on the underside
bronze with a brown patina, mounted on a wooden base
height: 47 cm, including base

R40 000–60 000

LITERATURE

Pretoria Art Museum exhibition catalogue. (1970) *Sculpture by Edoardo Villa 1960–1970*, Pretoria. Another example from the edition illustrated, unpaginated.

147

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Totem

signed; dated 1971 on the underside
carved, incised and painted wood
height: 98 cm, including base

R80 000–120 000

NOTES

Throughout his professional career Cecil Skotnes applied himself to producing architectural features – notably murals, doors and interior panels – for churches, schools, businesses and private homes. It is demeaning to think of these works simply as decorative elements. In his book *Johannesburg Style*, architectural critic Clive Chipkin situates these interventions within a broader sweep of experimentation that helped formalise a 'new domestic vernacular architecture' in post war Johannesburg.[1] The artist's totems are a product of this particular trajectory. In the late 1960s, by which time his abstracted figurative style had settled into a mature idiom, Skotnes began producing wood panels marked by their extreme verticality and figural distortion. Often produced using long wooden beams, Skotnes described these works using the word totem, a concession to the generic influence of North American cultures on his practice. A great many of these works tended to be totemic murals offering proscribed points of viewing when compared with this freely navigable columnar form. Whether murals affixed to walls or freestanding objects, Skotnes's totems generally adopted one of two representational strategies: they either depicted 'tall, attenuated figures' or, as in this work, aggregated a number of vividly coloured images in a 'tall, vertical array'.[2] Unlike the gouged and porous totems produced by architect and artist Monty Sack during the same period, Skotnes did not fully treat his freestanding totems as sculptural pieces. The close affinity, in style and geometry, of this work to his incised paintings is self-evident. Ultimately, his totems remained paintings, albeit highly applied ones. Of note, the post war collector John Schlesinger held a Skotnes totem in his large Schlesinger South African Art Collection, donated to the Wits Art Museum in 1979.

1. Chipkin, Clive (1993) *Johannesburg Style*, Cape Town: David Philip. Page 294.
2. Harmsen, Frieda (1996) 'Artist Resolute', in *Cecil Skotnes*, Cape Town: Cecil Skotnes. Page 28.



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148

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Vertical Abstract Form

signed and dated 1987
painted steel, on a custom steel base
height: 144,5 cm, including base

R40 000–60 000



149

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Mother and Child

signed

carved, incised and painted wood panel

61 by 45 cm

R80 000–120 000



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© The Estate of Cecil Skotnes | DALRO

150

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Landscape with Animals

signed
carved, incised and painted wood panel
45 by 61 cm

R80 000–120 000

151

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Man on Beast

signed, dated 71 and numbered 4/10
bronze with a black patina
height: 50 cm

R200 000–300 000

NOTES

Animal subjects were a hallmark of Sydney Kumalo's prodigious output. At various points in his career he depicted leopards, eagles, frogs, roosters and horses. Kumalo's animal studies were rarely straight depictions. He possessed what Walter Battiss in 1967 characterised as a 'powerful expressionist'[1] style, and confidently distorted and reduced his animal and human figures. Very often he also conflated these two key subjects, producing animals marked by their visible anthropomorphic qualities. 'Most of Kumalo's studies of animals are images of predatory power, often invested with human features,' noted Elizabeth Rankin.[2] Not all his animal studies were muscular beasts with human-like qualities. Kumalo also produced bronzes in which human figures interact with animals, typically as riders posed astride horse-like beasts. The power relations in these portrayals are self-evident. Yet even in these works Kumalo's descriptions of basic features often suggest commonality rather than difference. Eyes and mouths were typically evoked with the same elementary flourish. In this particular work both the animal and human elements feature the same striated surface texture. Animal subjects were rarely benign or neutral subjects for Kumalo, a cosmopolitan artist whose work expressed metropolitan concerns. His loose representational strategies, especially in relation to his many animal subjects, must be understood in the context of their time. 'In art of the period, the human figure was often put through animal transformations that indicated how [the] everyday brutality of apartheid was internalised and how it might be exorcised,' observed art historian John Peffer. 'Through graphic distortions of the body and its metamorphosis into a beast, artists posed trenchant questions about the relation of corporeal existence to ideas about animality, community, and the scared.'[3]

1. Battiss, Walter (1967) 'A New Art in South Africa', Optima. Page …
2. Rankin, Elizabeth (1994) *Images of Metal: Post-War Sculptures and Assemblages in South Africa*, Johannesburg: Witwatersrand University Press. Page 132.
3. Peffer, John (2009) *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press. Page 41.





152

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

The Beast

signed and numbered 2/10; inscribed with the artist's name, title, dated 1964 and numbered 2/10 on a label adhered to the underside
bronze with a brown patina, mounted on a wooden base
height: 23 cm, including base

R100 000–150 000



153

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Figure with Outstretched Arms

signed with the artist's initials and numbered I/X, executed in 1969
bronze with a brown patina, mounted on a wooden base
height: 118 cm, including base

R400 000–600 000

LITERATURE

Toerien, Heine and Duby, George. (1970–9) *Our Art 3,* Pretoria: The Foundation for Education, Science and Technology. Another example from the edition illustrated on page 73.
Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Another example from the edition illustrated in colour on the frontis page.

NOTES

This tall and elementary figure, which reads as supplicant and/or celebrant, either way evoking pathos, is widely referenced in literature about Sydney Kumalo. Unusually, its earliest appearance in print is in government-backed publications. It is illustrated in *South Africa: A Visual History* (1973), a Department of Information book that describes Kumalo as a 'well-known Black artist' whose work is 'much sought-after'.[1] It is also illustrated in *Our Art III* (1978), the third in a series of books issued by the Foundation for Education, Science and Technology.[2] Kumalo received considerable attention as an artist, more so after he began showing internationally. In 1965, following a series of exhibitions in Italy organised by his dealer Egon Guenther, Kumalo was included on a group show at dealer Eric Estoric's Grosvenor Gallery in London. The *New York Times* favourably remarked on the 'powerful monumentality' of Kumalo's works on this show.[3] In 1966 Kumalo was invited to represent South Africa at the Venice Biennale, bearing out an appraisal of him as South Africa's 'best-known, most admired and most sought-after figurative sculptor'.[4] Shortly afterwards, in 1967, his bronzes received a considered evaluation in *Art Voices*, a short-lived New York art magazine. Kumalo's work was characterised as part of the 'new synthesis in South African art', his work marked by its affinities to 'wood carvings from the Cameroons and the Cubist sculpture of Juan Gris, Archipenko, Lipschitz or Zadkine'.[5] South Africa's expulsion from the Venice Biennale in 1968 did not end Kumalo's international career, as it did so many other local artists. He continued exhibiting and generating notice. This important work is illustrated in art historian Benedict Donahue's *The Cultural Arts of Africa*, in which she remarks on the 'kangaroo pose' and 'cubistic style' of Kumalo's figure.[6] Kumalo has not been forgotten in the post-apartheid era: this work appears prominently at the front of Elza Miles's 2004 history of Polly Street.[7]

1. — (1973) *South Africa: A Visual History*, Pretoria: Department of Information. Page 151.
2. Watter, Lola (1978) 'Sydney Kumalo', *Our Art III*, Pretoria: Lantern. Page 73.
3. Spencer, Charles (1965) 'Africans exhibit in London', *New York Times*, 28 September. Page 5.
4. — (1965) 'Art under apartheid' *New York Times Magazine*, 28 March. No page.
5. — (1966) 'Art Around the World', *Art Voices*, Vol. 5(2), Winter. Page 97.
6. Benedict Donahue (1979) *The Cultural Arts of Africa*, Washington: University Press of America. Page 231.
7. Miles, Elza (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Page 2.





154

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Standing Figure

signed with the artist's initials and numbered I/X
bronze with a brown patina, mounted on a wooden base
height: 61,5 cm, including base

R150 000–200 000



155

Sydney Alex
KUMALO

SOUTH AFRICAN 1935–1988

Seated Female Figure

signed and numbered I/X
bronze with a brown patina,
mounted on a wooden base
height: 45 cm, including base

R150 000–200 000

156

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Elongated Head

signed with the artist's initials and numbered 3/10
bronze with a black patina, mounted on a wooden base
height: 50 cm, including base

R100 000–150 000

LITERATURE

Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Another example from the edition illustrated in colour on page 5.



157

Sydney Alex
KUMALO

SOUTH AFRICAN 1935–1988

Mask
signed
terracotta, mounted on a wooden base
height: 50 cm, including base

R200 000–300 000

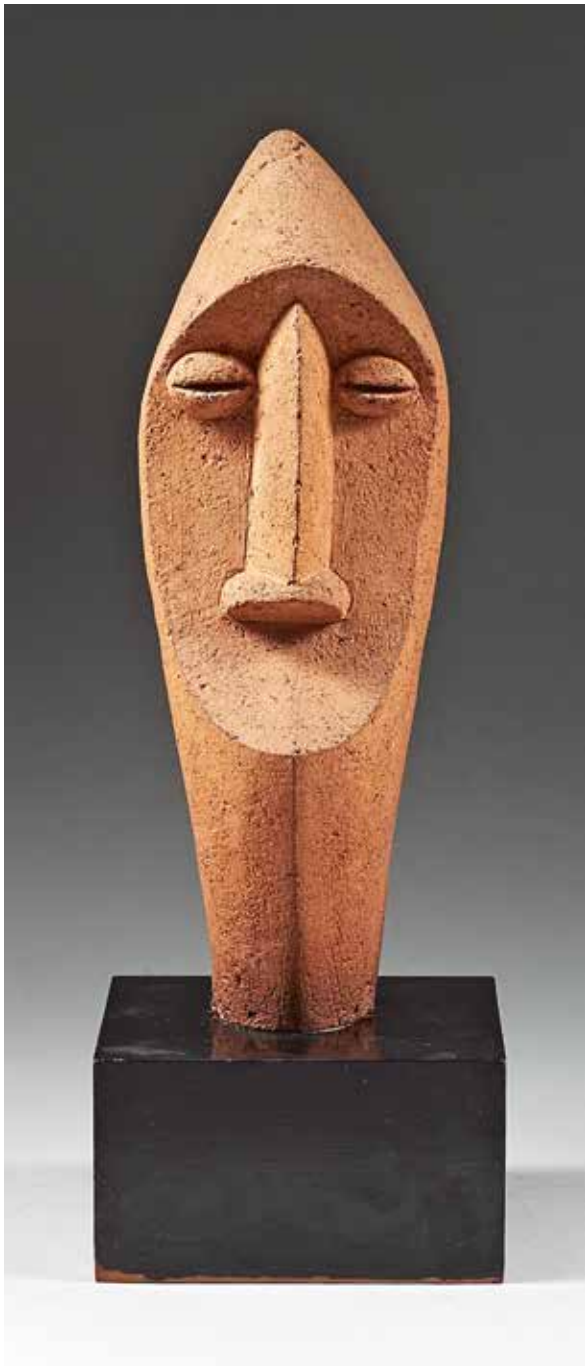
LITERATURE

Peffer, John. (2009) *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press. Illustrated on page 28.
Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Another example from the edition illustrated in colour on page 84.

NOTES

Sydney Kumalo was a still a teenager when, in 1952, he began attending biweekly art classes at a hall designated for 'non-European' adult recreation on Polly Street in central Johannesburg. Led by Cecil Skotnes, the loose curriculum focussed on drawing, painting and basic aspects of sculpture using brick clay (or terracotta). Sophiatown-born Kumalo, whose interest in art was sparked by youthful encounters with paintings and sculptures seen in white suburban homes serviced by his house-painter father, concentrated on painting. Despite his lack of formal training and youth (Kumalo was nine years younger than Skotnes), his arrival at Polly Street helped establish a 'contemporary creative climate', according to Walter Battiss.[1] Writing in a 1965 issue of the London magazine *Studio International*, Battiss also remarked how Kumalo, with his 'talent' and 'brain', helped Skotnes to breath 'new life' into the centre. The death of Kumalo's father prompted his sudden transition from painting to sculpture. 'He was a watercolour painter and needed a job,' recalled Skotnes in a 1984 interview.[2] On the same day that Kumalo announced his plight to Skotnes, the Bishop of Kroonstad visited Polly Street in search of an artist to create a ceiling mural at St Peter Claver Church in Seeisoville, Kroonstad. Skotnes proposed Kumalo. The pair jointly executed the mural, exploring and devising generic African forms together. Kumalo additionally produced bas-reliefs of the 14 Stations of the Cross, photographs of which Skotnes showed Edoardo Villa. In 1958 Villa agreed to mentor Kumalo twice a week at his studio. Kumalo's earliest sculptures, of which this reduced portrait is a fine example, were made from brick clay, which was easy to obtain and inexpensive.[3] The work reveals the early generic influence of West and Central African sculptural idioms on Kumalo, whose syncretic style was also greatly influenced by the volumetric experiments and simplifications of the human form by modernists like Brancusi, Picasso and Moore.

1. Battiss, Walter (1965) 'Cecil Skotnes and the Angst of Africa', *Studio International*, Vol. 170. Page 124.
2. Skotnes, Cecil (1984) Interview with Cecil Ambrose Brown, 20 April, Cape Town. http://cecilskotnes.com
3. Rankin, Elizabeth (1996) 'Teaching and Learning: Skotnes at Polly Street', in *Cecil Skotnes*, Cape Town: Cecil Skotnes. Page 71.



158

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Conversation

signed
carved, incised and painted wood panel
122,5 by 120,5 cm

R500 000–700 000

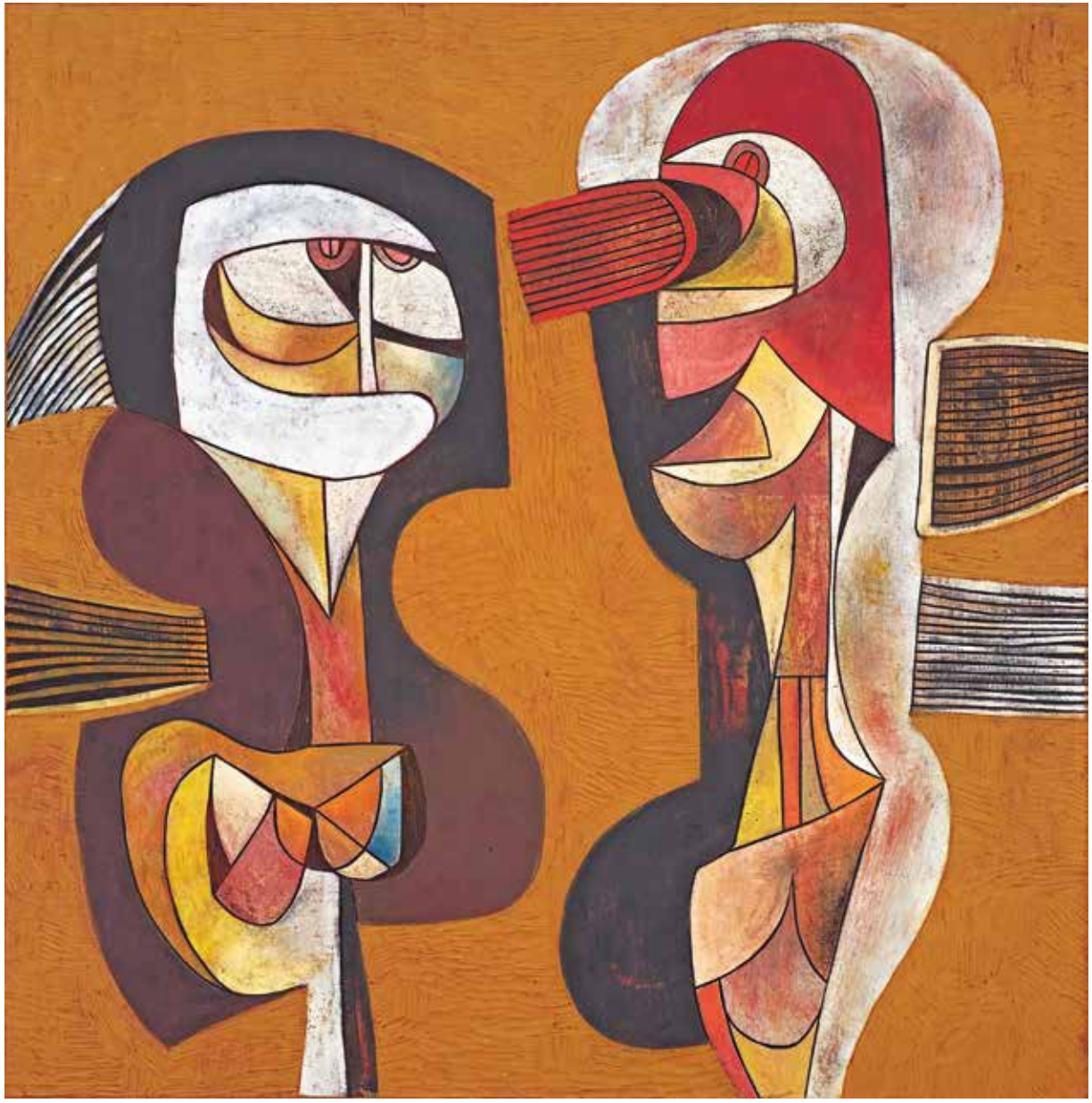
NOTES

In 1956, at the prompting of his dealer Egon Guenther, Cecil Skotnes began to explore more fully woodcarving as a complement to his printmaking. Skotnes, who at the time produced chiefly landscape studies, soon started embellishing his printing blocks with marble dust and coloured oxides, showing the end result as 'autonomous works'.[1] Commonly referred to as 'incised paintings', these works are now celebrated as the epitome of Skotnes's output. Informed by a great wealth of influences, ranging from German Expressionism and Cubism to the classical civilisations of Italy, Egypt, Babylon, Assyria, Greece and, of course, West and Central Africa, Skotnes synthesised all these influences into an original proposition that was wholly his own. By the late 1960s his subject matter had also decisively shifted from landscape to abstracted figures. Initially a great admirer of painter JH Pierneef, Skotnes later criticised South Africa's landscape tradition for its conservatism and limiting scope:

> 'Our art, having grown up in a political system that is founded on standards incompatible with democratic morality, is mainly concerned with extending the influence of European and American styles and maintaining an interest in the South African landscape, both rural and urban. The political and human environment which plays so important a role in our lives is scarcely touched on … even when important influences are employed …'[2]

The figures in this work, as in so many of the artist's incised paintings, are unspecified. Elemental, fragmented and nominally genderless, they are, in the great Skotnes tradition, archetypal. Tellingly, however, each figure is visibly different, both in form and colour. The imbalance in scale and oblique linear projections from the taller figure invite narrative projection. The work's title however suggests dialogue, a very basic form of mutuality. 'The great human drama being enacted now is almost entirely ignored,' stated Skotnes during his 1979 lecture.[3] This ostensibly apolitical work animates this drama, with the minimum of fuss.

1.Harmsen, Frieda (1996) 'Artist Resolute', in *Cecil Skotnes*, Cape Town: Cecil Skotnes. Page 14.
2. Skotnes, Cecil (1979) 'The Problem of Ethnicity', in *The State of Art in South Africa*, Cape Town: University of Cape Town. Page 16.
3. Ibid. Page 17.



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159

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Madala V

inscribed with the artist's name, title, 'was shown at the Biennale São Paulo 1967' and numbered IV/X on a label adhered to the underside
bronze with a brown patina, mounted on a wooden base
height:44,5 cm, including base

R180 000–240 000

EXHIBITED

The Egon Geunther Gallery, Johannesburg
São Paulo Biennale, 1967

LITERATURE

Berman, Esmé. (1983) *Art & Artist's of South Africa,* Cape Town: AA Balkema. Another example from this edition illustrated on page 403.

NOTES

The 1960s were a pivotal period in the biography of Sydney Kumalo, marking his passage from promising Johannesburg sculptor to nationally recognised artist with an international career. Influential promoters aided his career, notably Cecil Skotnes, who in 1960 favourably commented on his protégé's work in a review published in *Fontein*, a short-lived art journal co-edited by poet Charles Eglington. Around this time Kumalo received a commission to produce a large outdoor sculpture for display in Milner Park, Johannesburg. While still tethered to a pious Christian theme, Kumalo's *St Francis* (1961), a smooth-surfaced bronze portraying the founder of the Franciscan order, nonetheless crystallised his idiosyncratic style of figurative sculpture, which broadly synthesised the formal experiments of European modernism with the distorting and reductionist idioms of West and Central African sculpture. In 1962 Kumalo held his debut solo exhibition with dealer Egon Guenther, a noted local promoter of German Expressionism and collector of African traditional art. In 1963 Guenther further aided Kumalo's early public reception by showing him under the Amadlozi banner with Giuseppe Cattaneo, Cecily Sash, Skotnes and Villa. Emboldened by the increasingly positive reception of his work, Kumalo resigned his teaching position at Polly Street in 1964 to pursue a full-time art career. Kumalo announced his mature style with *Large Seated Woman* (1964), a work noted for its expressive figuration and lacerated surface finishes.[1] This work forms part of a series depicting an elderly seated male figure. The wizened black elder is an enduring trope in South African art. Kumalo's work is however more than the sum of its ostensibly clichéd parts or 'primitivising influences'.[2] A precursor work, *Madala I* (1966), was awarded a bronze medal at the Transvaal Academy in 1967, the same year this particular iteration was shown on the São Paulo Biennale in Brazil.

1. Watter, Lola (1978) 'Sydney Kumalo', *Our Art III*, Pretoria: Lantern. Page 70.
2. Powell, Ivor (1995) 'Us Blacks: Self-construction and the Politics of Modernism', in *Persons and Pictures*, Johannesburg: Newtown Galleries. Page 15.



160

Sydney Alex
KUMALO

SOUTH AFRICAN 1935–1988

Mother and Child

signed with the artist's initials and numbered 1/10
bronze with a verdigris patina
height: 66 cm

R300 000–500 000



161

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

A Striding Girl

signed and numbered 7/10
bronze with a brown patina, mounted on a wooden base
height: 58 cm, including base

R200 000–300 000

NOTES

In 1969 Ezrom Legae became a member of the Amadlozi Group, a loosely associated collective of artists established by dealer Egon Guenther in 1963. By this time Legae had already formulated his elemental brand of figurative sculpture, which, through shifting subjects and times, he would remain faithful to throughout his life. Broadly speaking, Legae's sculptures express little of the directness or stridency one sees in his highly regarded works on paper. This late sculpture, which shares many formal affinities with *Standing Female Torso* (1998), speaks in an entirely different register to his well-known *Chicken* series (1978), which offered the image of a fowl as a proxy for the body of murdered activist Steve Biko, or later *Jail* series (1981), which unambiguously described apartheid's brutality. Solemn and dignified, this monumental bronze prompts respectful appraisal rather than outrage. In a particularly sharp overview of the art produced by black South African modernists, critic Ivor Powell in 1995 remarked how works invested with pathos and sadness never explored the cause of the suffering, 'and thus, while such pieces certainly engage the sentiment of the viewer, they would hardly confront him or her with the actionable realities which produce the pathetic situation'.[1] It is true as a generalisation. As too is the fact that white patronage and the temperament of the market undoubtedly played an important role in limiting the choice of subjects available to black urban artists, more so when producing costly bronzes. Yet it is a measure of Legae's achievement, both as artist and citizen, that he did not demur from addressing South Africa's political situation, or for that matter limit himself from expressing his diverse moods. With bronze Legae found a medium both pliable enough to explore his syncretic style and steadfast enough to express his radical humanism.

1. Powell, Ivor (1995) 'Us Blacks: Self-construction and the Politics of Modernism', in *Persons and Pictures*, Johannesburg: Newtown Galleries. Pages 14-15.





162

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Pensive Woman

signed with the artist's initials and numbered 4/10
bronze with a black patina, mounted on a wooden base
height: 110 cm, including base

R400 000–600 000



163

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Heraldic Figure V

signed, dated 1985 and numbered 2/3
bronze with a white patina, mounted on a wooden base
height: 59 cm, including base

R50 000–80 000

LITERATURE

de Klerk, Chris and de Kamper, Gerard. (2012) *Villa in Bronze: A comprehensive reference to the castings of Edoardo Villa,* Pretoria: the University of Pretoria. Another example from the edition illustrated on page 110.

164

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Heraldic Figure

signed and dated 1988
bronze with a grey patina; mounted on a steel base
height: 45,5 cm, including base

R40 000–60 000

NOTES

This bronze formed part of a large selection of sculpture included on the two-man show 'Villa Skotnes' at the Pretoria Art Museum in 1989. In the accompanying catalogue, museum director Albert Werth contextualised this modestly-scaled work against the broad sweep of Edoardo Villa's prodigious post war output:

> 'Early works had a barbed nervousness, the open shapes defined by lines and angles. Then came the works in which heavy volumes dominated, and later these volumes were defined by curved steel surfaces. Later again volumes were reduced dramatically to elongated cylinders.'[1]

In distinction to Villa's large outdoor works, monumental figure totems and abstract geometrical forms, Werth remarked of Villa's 'compact' bronzes that they were 'highly self-contained, with a powerful inner energy'.[2] The observation is worth analysing. Throughout his life Villa's abstracted figures were repeatedly likened to Henry Moore, an impression no doubt amplified by the prominent placement of one of his works near a Moore bronze outside architect Monty Sack's Schlesinger Centre (1967) in Braamfontein. Villa, jokingly perhaps, dismissed the likeness when, in the 1990s, he is reported to have asked for a book about Moore, 'so I can see who this guy is that influenced me'.[3] Far less remarked upon in appraisals of the development and form of Villa's abstract grammar is the artistic milieu of early post war Johannesburg, where Villa matured through representation to abstraction. In 1955 Villa moved into a house in Parktown North with Stanley Dorfman, a noted young painter who in 1950 exhibited with Christo Coetzee. Latterly recognised for his work as one of Britain's leading pop music television producers, Dorfman also introduced Douglas Portway to Cornwall. When Portway emigrated to England in the late 1950s Villa bought his house in Kew, Johannesburg. These relationships and associations suggest other ways of approaching Villa's intimate bronzes, which while couched in an international style modernism are also the expression of home-grown friendships, conversations, experiments and accomplishments.

1. Werth, Albert (1989) *Villa Skotnes*, Pretoria: Pretoria Art Museum. Page 2.
2. Ibid. Page 2.
3. Barron, Chris (2011), 'Eduardo Villa: Famed sculptor', in *Sunday Times*, 8 May.





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165

After Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Two Figures, woven by TMP Sino

woven with the artist's signature; embroided with the serial number 1638 - 1/4 on the hem, signed by the artist, numbered 1638 - 1/6, printed with the weavers name and 'Manufactura de Tapeçarias de Portalegre, Portuga' on a label stitched to the reverse
hand woven tapestry
119 by 170 cm

R120 000–160 000



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166

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Landscape

signed
carved, incised and painted wood panel
45 by 61 cm

R80 000–120 000

167

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Seated Figure

signed and dated 1987
painted steel
height: 80 cm, excluding base

R80 000–120 000

NOTES

This work was used on the poster and invitation for the National Grahamstown Art Festival, 1987

This painted steel figure was made three decades after Edoardo Villa was released from Zonderwater, an internment camp outside Cullinan, east of Pretoria. Villa, an Italian national who completed his studies at the Scuola D'Arte Andrea Fontoni in his native Bergamo, was conscripted to fight in World War Two and captured in North Africa. Upon his release from prison Villa opted to stay in South Africa and work as an artist. His early years were marked by poverty, struggle and doubt. By 1988, when he was the guest artist at the Standard Bank Festival of the Arts in Grahamstown, Villa was widely recognised and a much-admired artist. This unusually humorous figure work, conjured from a skilful combination of primary volumes, received star billing in Grahamstown. The formal geometry and patinated surface is consistent with the artist's sculptural output from this period. Its figurative qualities also animate a key aspect of Villa's thinking. 'If anything could sum up my fundamental concern in art, it is that of the human and the individual – the human condition,' the artist told Allan Crump.[1] Villa's attitude to colour was less defined and fluctuated over the years. He first began applying colour to his sculptures in the early 1960s, notably to create an 'even surface' and dramatise the 'play of lightness against strength', and subsequently went through periods of rejecting it because of the way colour 'lessened the essential, monumental character of his work'.[2] This work, produced during a period of great public acclaim – including a two-man show with fellow Amadlozi Group stalwart Cecil Skotnes at the Pretoria Art Museum in 1989 – captures the master in a lighter, more ebullient mood.

1. Crump, Allan (1987) *Sculpture by Edoardo Villa, 1985 to 1987: Johannesburg Art Gallery, June 9 to July 12, 1987*, Johannesburg, Johannesburg Art Gallery. Page 8.
2. Watter, Lola (1978) 'Edoardo Villa', *Our Art III*, Pretoria: Lantern. Page 64.



168

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Standing Form

signed and dated 1987
painted steel, on a custom steel base
height: 190 cm, including base

R60 000–90 000



169

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Owl

signed and dated '65
conté and pastel
65 by 44 cm

R6 000–9 000

170

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Bull

signed and dated '66
conté and pastel
50 by 71 cm

R10 000–15 000

LITERATURE

Miles, Elza. (2004) *Polly Street: The Story of an Art Centre,* Johannesburg: Ampersand Foundation. Illustrated in colour on page 13

171

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

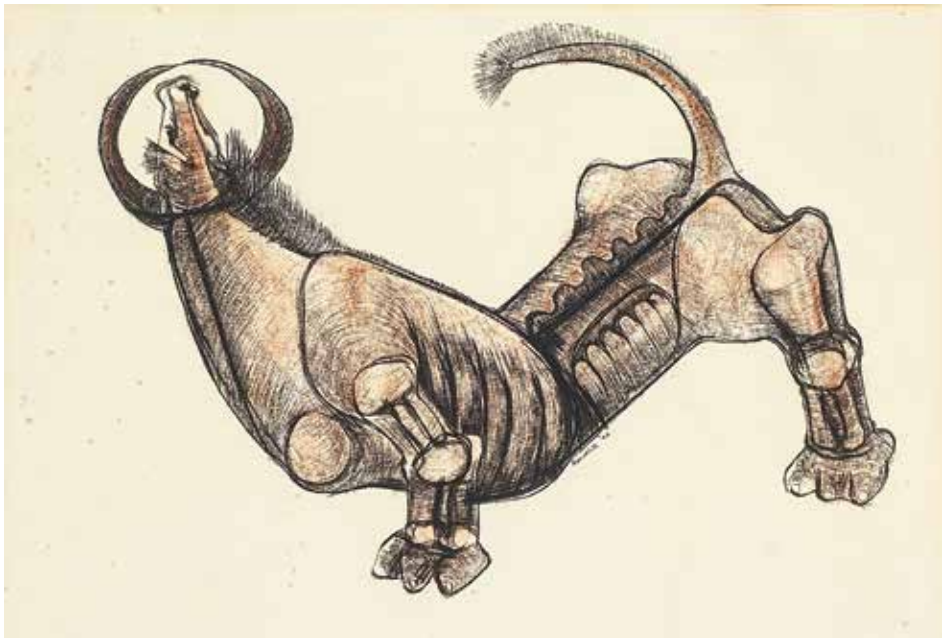
Reclining Beast

signed and dated 66
conté and pastel
54 by 73 cm

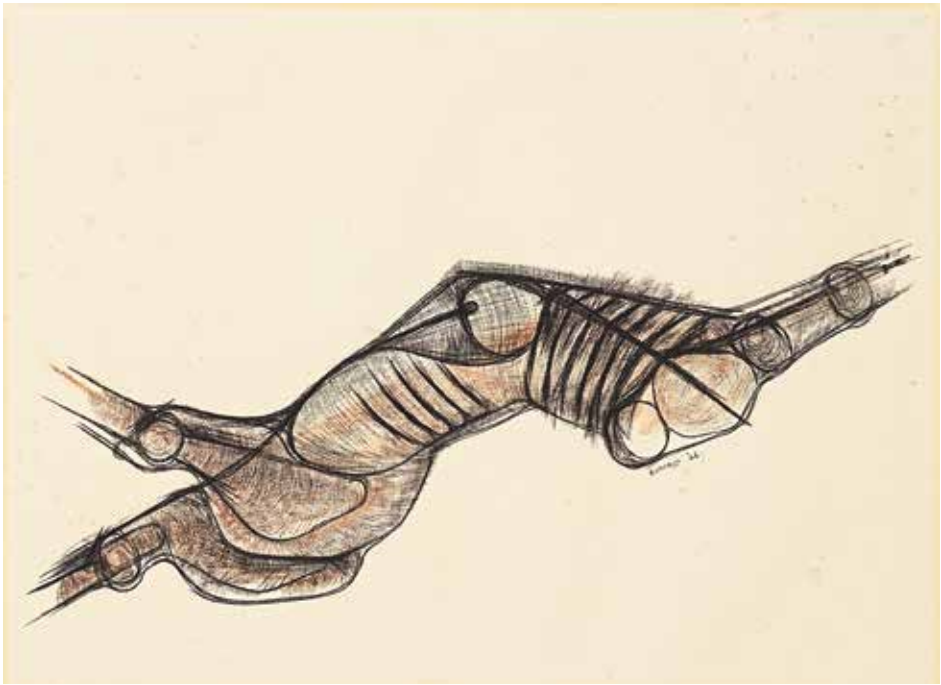
R5 000–8 000



169



170



171



172

172

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Standing Figure

signed and dated 1967
pencil
48,5 by 30 cm

R4 000–6 000

173

SKOTNES, Cecil Edwin Frans
and
BOSMAN, Herman Charles

Die Rooinek

special edition artist's book by Herman Charles Bosman, printed and published by Egon Geunther, Johannesburg 1981, numbered 71/75,
including one colour woodcut and 14 wood engravings by Cecil Skotnes, each signed and numbered 71/75 in pencil, bound; with slip-case

R8 000–12 000

174

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Man's Gold

A portfolio of twenty eight woodcuts by Cecil Skotnes, 6 poems and text by Stephen Gray, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, each copy is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 to January 1979, edition limited to 75 copies and 15 artist's proofs, this numbered 63/75, each woodcut signed and numbered 63/75 in pencil in the margin, the title page signed by both the artist and poet
colour woodcuts
sheet size: 38,5 by 53,5 cm each

R30 000–40 000



The Wanderers Club, Illovo, Johannesburg
10 November 2014

Important South African and International Art

Evening Sale
Lots 181–268

OPPOSITE
Lot 227 William Kentridge, *Iris* (detail)

181

David
HOCKNEY

BRITISH 1937–

Slow Forest

signed, dated 93 and numbered 22/68 in pencil in the margin
colour lithograph and screenprint
sheet size: 63 by 84 cm

R15 000–20 000

LITERATURE
Gemini, Los Angeles, *Some New Prints*, catalogue raisonné 1603.

NOTES
Published by Gemini G.E.L., Los Angeles



182

David
HOCKNEY

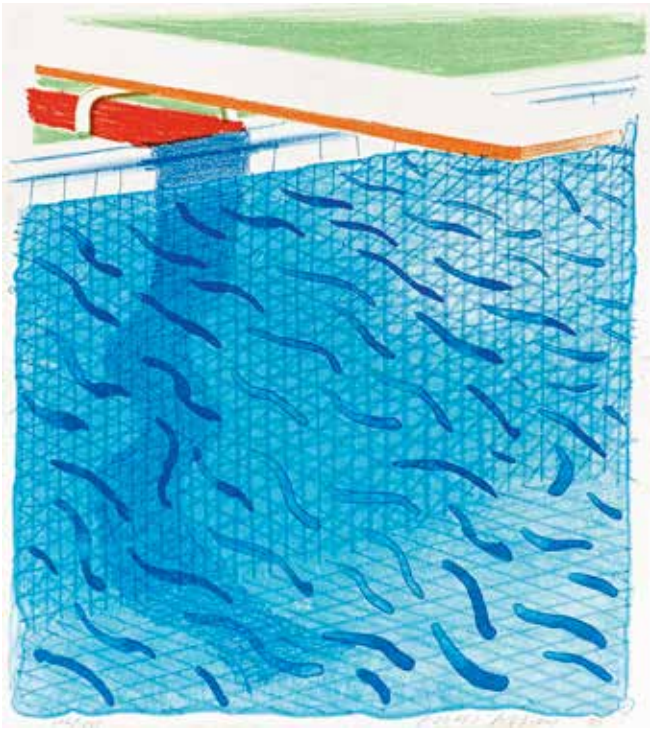
BRITISH 1937–

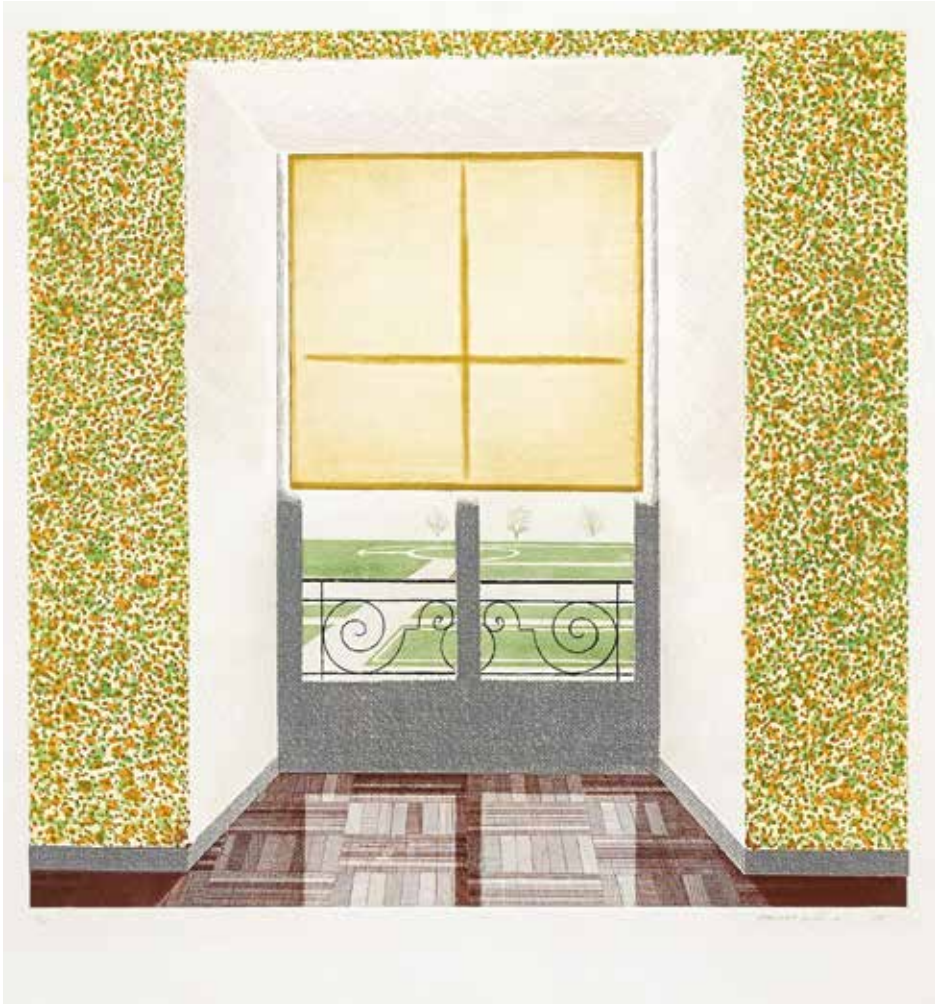
Pool Made with Paper and Blue Ink for Book, together with the accompanying book *Paper Pools*

signed, dated 80 and numbered 302/1000, stamped with the Tyler Graphics Ltd. chop mark; book with the title, text and justification, signed by the artist on the justification in red ink
colour lithograph
sheet size: 26,6 by 22,8 cm, unframed

R50 000–80 000

NOTES
published by Tyler Graphics Ltd., Mount Kisco, New York





183

David
HOCKNEY

BRITISH 1937–

Contrejour in the French Style

signed, dated 74 and numbered 6/75 in pencil in the margin
colour etching
sheet size: 99 by 91 cm

R150 000–200 000

LITERATURE

Museum of Contemporary Art, Tokyo, catalogue raisonné 153.

NOTES

Published by the Petersburg Press



184

Roy

LICHTENSTEIN

AMERICAN 1923–1997

Shipboard Girl

signed in pencil in the margin, executed in 1965
colour lithograph
sheet size: 68 by 49 cm

R60 000–90 000

LITERATURE

Catalogue raisonné: Corlett, II 6.

NOTES

Published by the Leo Castelli Gallery



185

Tom

WESSELMANN

AMERICAN 1931–2004

Monica Stitting Elbows on Knees, from the *Brooklyn Academy of Music III* series

signed and numbered 63/75 in pencil, executed in 1991
lithograph
sheet size: 115 by 96,5 cm

R50 000–70 000

NOTES

Published by the Parasol Press



186

Jim

DINE

AMERICAN 1935–

Olympic Robe

signed, dated 88 and numbered 78/300 in pencil in the margin
colour lithograph
sheet size: 88,5 by 68,5 cm

R15 000–20 000

NOTES

From *Games of the XXIVth Olympiad Seoul 1988*
Published by the Olympic Games Committee



187

Andy

WARHOL

AMERICAN 1928–1987

Marilyn Monroe, Castelli Graphics Invitation, 1981

signed in black marker
colour lithograph
sheet size: 30,6 by 30,5 cm

R80 000–120 000



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188

Pablo

PICASSO

SPANISH 1881–1973

Picador

inscribed 'Edition Picasso' and stamped with the 'Edition Picasso' and 'Madoura Plein Feu' stamps on the underside
partially glazed terre de faïence turned round plate
diameter: 20,7 cm

R18 000–24 000



© The Estate of Pablo Picasso | DALRO

189

Pablo

PICASSO

SPANISH 1881–1973

Neptune

partially glazed terracotta tile
22 by 21,7 cm

R12 000–16 000

190

Marc
CHAGALL

RUSSIAN/FRENCH 1887–1985

The Couple

signed and numbered 24/75 in pencil in the margin
colour lithograph
sheet size: 52,5 by 28 cm

R40 000–60 000



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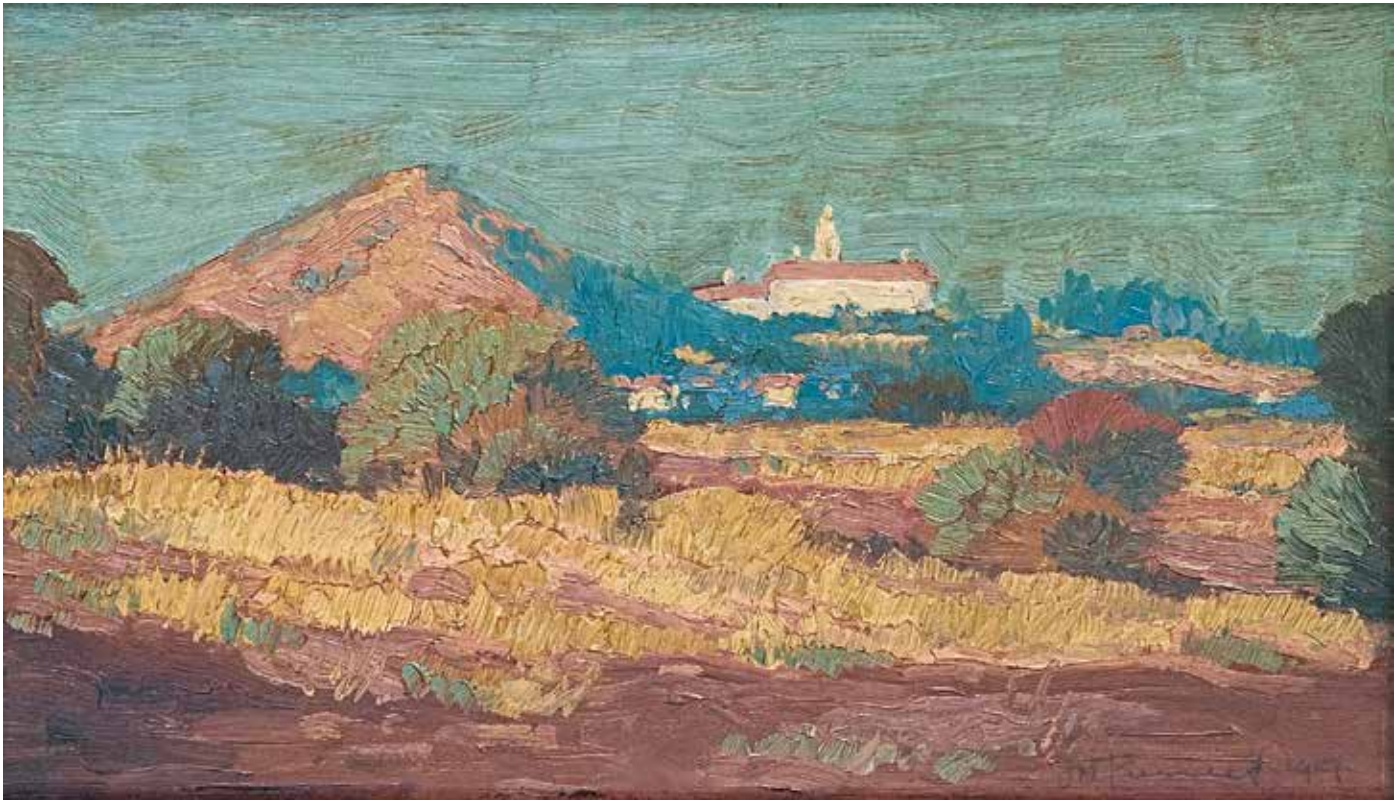


191

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Meintjeskop and the Union Buildings

signed and dated 1919
oil on canvas laid down on board
14 by 24,5 cm

R80 000–120 000

ADDENDUM



Important South African and International Art, including the Harry Lits Collection of Works by the Amadlozi Group

Monday 10 November 2014

191.1

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

An Extensive View of Farmlands

signed and dated 1926
oil on canvas
90 by 120 cm

R10 000 000–12 000 000

NOTES

In July 1925 Pierneef, with his wife May, sailed from Cape Town to the UK and Europe where, for close on six months, they travelled extensively visiting among others London, Amsterdam, Rotterdam, Antwerp, Bruges, Düsseldorf, Munich, Berlin and Paris. Here Pierneef was absolutely in his element visiting museums and galleries, going from one exhibition to the next, meeting artists and seeking out books and catalogues relating particularly to the Impressionists, Neo Impressionists, the Symbolists and Art Nouveau. He also promoted his own work selling linocuts to the Victoria and Albert Museum and in October 1925 exhibited paintings, drawings and prints on the Heerengracht in Amsterdam. The exhibition was well received.

Here he met Anton Hendriks who was later to become director of the Johannesburg Art Gallery. It was Hendriks who introduced Pierneef to Willem van Konijnenburg, an established Dutch artist, leading art teacher and theorist. They became lifelong friends with Van Konijnenburg having a strong influence on Pierneef.

From Amsterdam the Pierneefs went to Paris. Here, writing to a friend, Thom Steele, in Pretoria, Pierneef notes that he had benefited considerably from the trip and adds 'We collected a score of catalogues and bought everything regarding modern art in the form of books and I feel that I can deliver a heavy blow with them on the Pretoria frontier and shock many an art connoisseur.'[1] He certainly did so on his return to Pretoria.

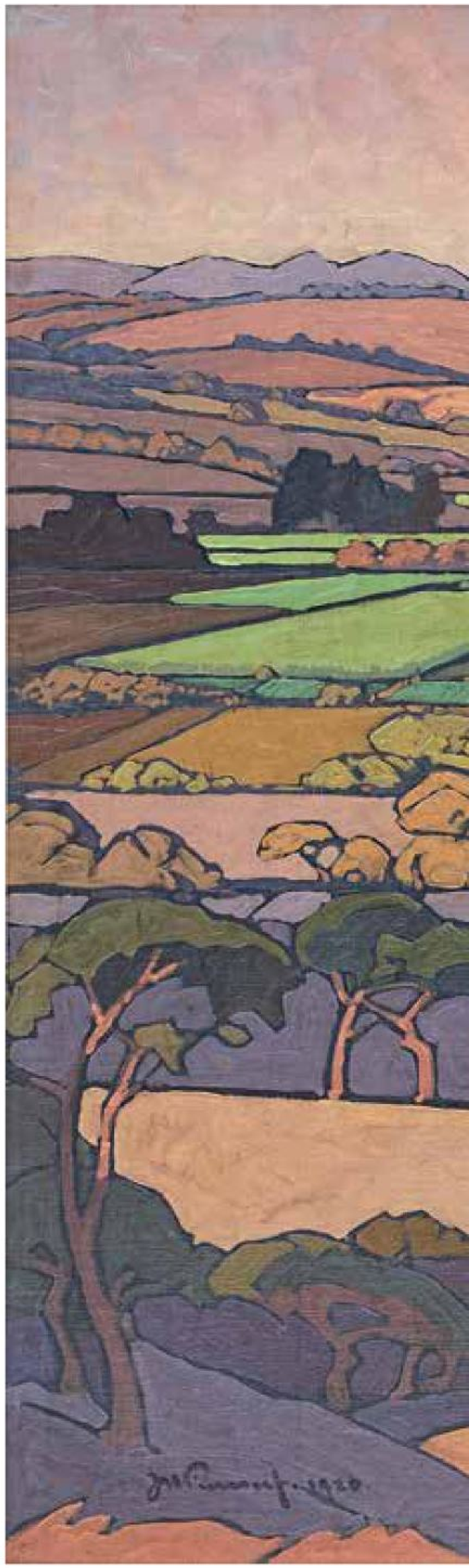
Esmé Berman notes:

> 'By the time of his return from Europe, Pierneef had tossed aside his sober, realistic style and a fresh Impressionist light infuses all his paintings of the East Coast. Though he returned intermittently to use of divisionist techniques, never again were his canvases so aerially exuberant, so sparkling.'[2]

An Extensive View of Farmlands certainly falls into this latter category. Painted within the first few weeks of his return this painting reflects Pierneef's joy, enthusiasm and understanding of what he had just been exposed to – the light and pure colours of the Impressionist and Post Impressionist painters and in the trees in the foreground a touch of Art Nouveau. This painting was painted with great passion and even the unusually large size would suggest the artist intended it to be a milestone in his career.

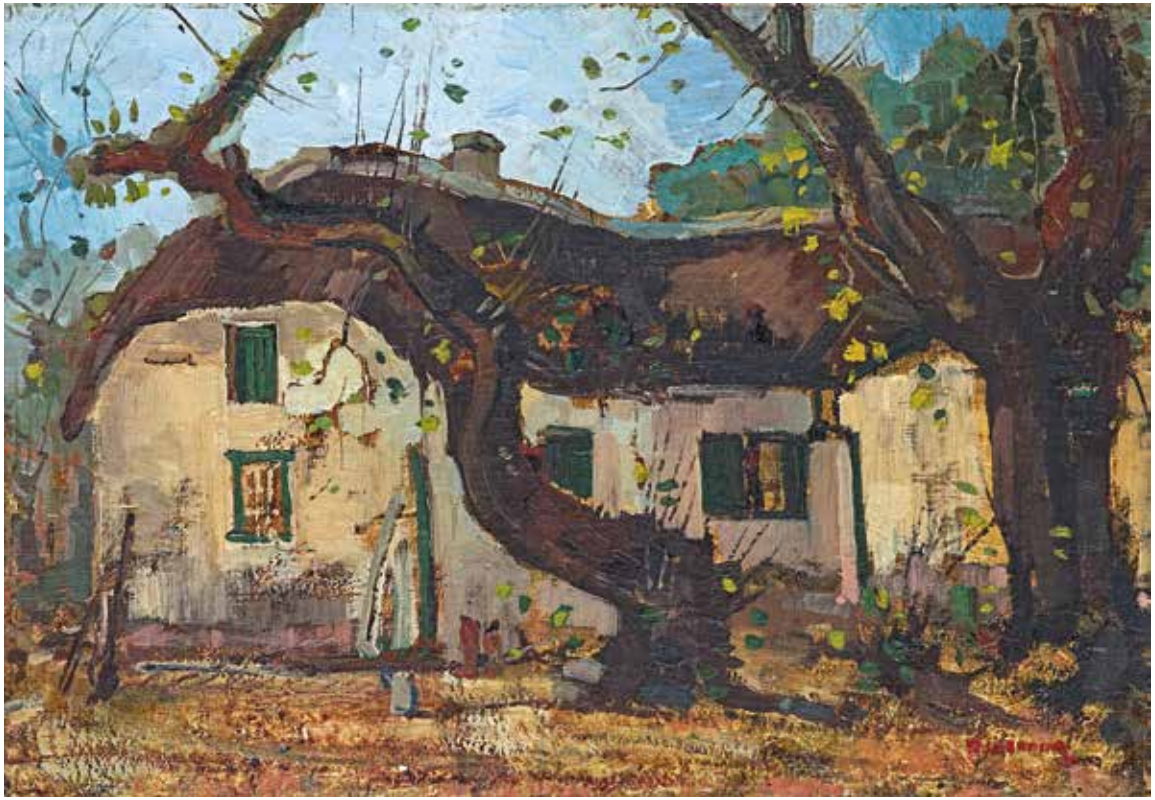
Esmé Berman divides Pierneef's career into three major periods: Apprenticeship, 1902–1924; discovery and mastery, 1925–1936; consolidation and repetition, 1937–1957. She believes all critics agree that his middle years were the period of his most valuable contribution to South African art. This important work was painted early in this celebrated period with great integrity and mastery.

1. Nel, Prof P.G. (editor). (1990) *J.H. Pierneef. His life and his work*, Cape Town and Johannesburg, Perskor
2. Berman, Esmé. (1983) *Art & Artists of South Africa*, Cape Town, AA Balkema









192

Pieter Willem Frederick

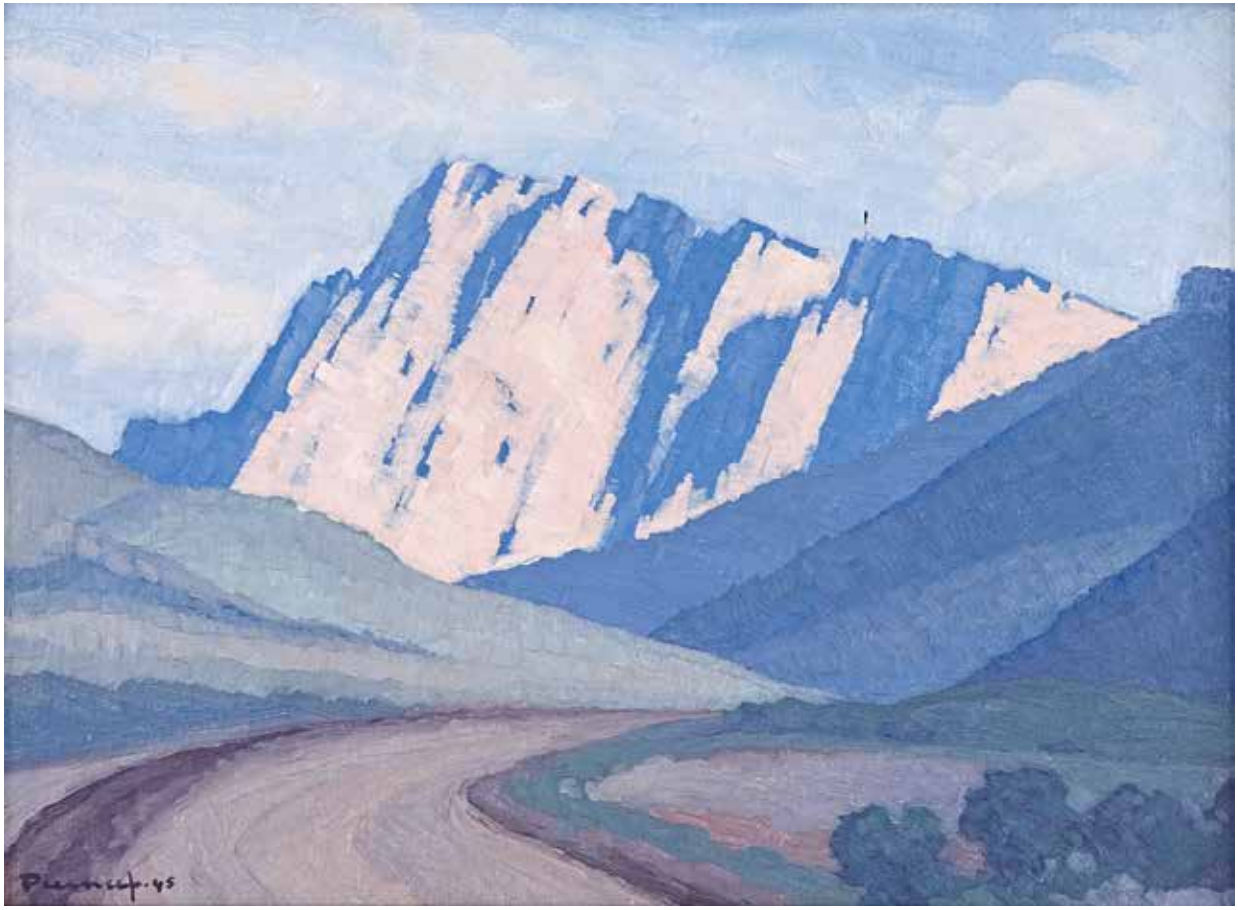
WENNING

SOUTH AFRICAN 1873–1921

Thatched Cape House

signed and dated 1917
oil on board
23 by 47,5 cm

R500 000–800 000



193

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Mountain Pass

signed and dated 45
oil on board
29 by 39,5 cm

R400 000–500 000

194

William Mitcheson

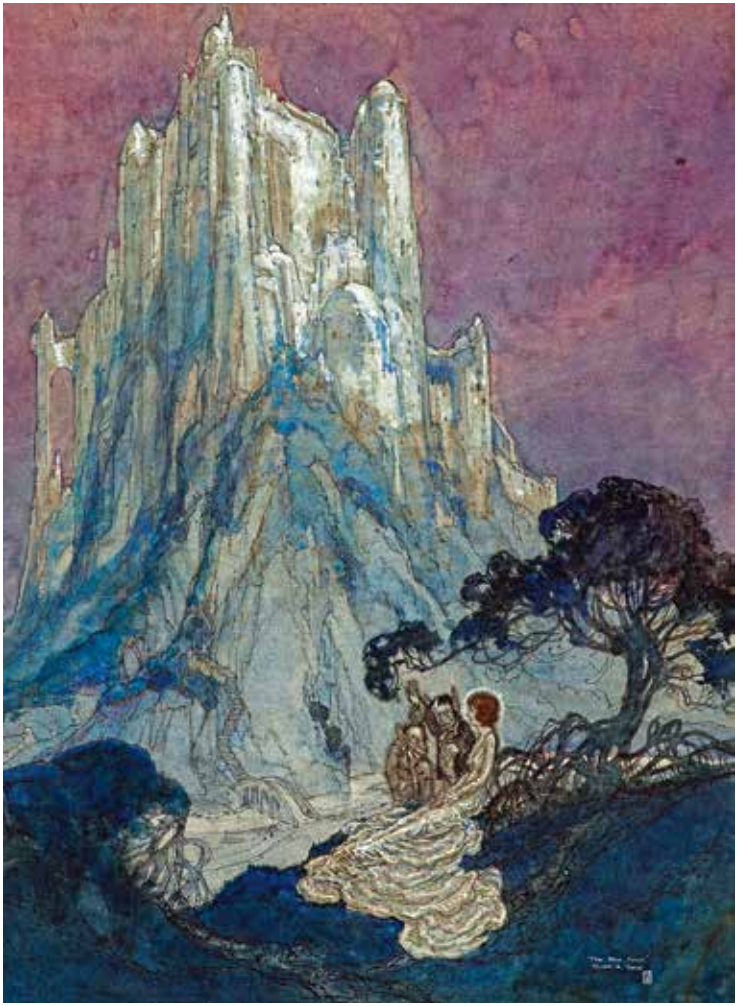
TIMLIN

SOUTH AFRICAN 1892–1943

The Blue Palace

signed, bears the artist's owl device mark
and inscribed with the title
pen, ink and watercolour
59,5 by 44 cm

R220 000–260 000



NOTES

Timlin devoted two years of production to *The Ship that Sailed to Mars*, a fantasy story book, commencing in 1921 initially as a diversion for his young son. In 1923 the publishers, George Harrap, were so delighted with the illustrations that they chose to print the book without typesetting. This book has since become a classic and is regarded by many as one of the earliest examples and ultimate harbinger of twentieth century fantasy and science fiction. The film rights were purchased in the USA, where Timlin enjoyed great popularity, but the film, to be entitled 'Get Off the Earth', was never completed.

In 1927, the year in which Timlin published a series of pencil sketches entitled *South Africa*, he commenced work on a series of fantasy paintings for another book to be entitled *The Building of a Fairy City*. He also wrote the texts and designed the pages but the project was never finished. Numerous paintings of scenes for this book exist in collections both in South Africa and America.

According to Esmé Berman:

> 'Of all his fantasies, the ones which retain significance are found among the studies for *The Building of a Fairy City*. His other enchanted woods and elfin folk are charming in their genre – which is fairy tale; the pictures from *The Ship that Sailed to Mars* are talented illustrations, no more. The Fairy City is a subtly different thing: it is an escape along whimsical by-paths leading from his practical day-to-day profession [architecture]. There is some fine structural drawing in this series and some imaginative architectural day-dreaming. Two moods are established, the one relating to the projected book – quaint and witty; the other a more spontaneous, almost absent-minded, straying from the rigidity of routine design.'[1]

The present lot was intended as the cover for the book *The Building of a Fairy City*, believed by many to be the seminal and superior work of fantasy by Timlin. Executed with great skill and attention to detail, *The Blue Palace* depicts a starry night with two fairies sitting beside a princess ensconced in a halo, gesturing to the lavish palace beyond. The care that was taken in finishing this painting is clear and its selection as the cover image affirms the artist's belief in the importance of the work.

1. Esmé Berman. (1983) *Art & Artists of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 456.



195

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Bad News

signed and inscribed 'S.A. Joh=burg 1907'
bronze with a brown patina, mounted on a wooden base
height: 34 cm, including base

R800 000–1 200 000

LITERATURE

Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 53 to 55.

NOTES

Professor Alex Duffey describes this works: 'This striking sculpture shows two Boer soldiers stooped forward in dejection and seated on a rock in the veld. One figure has a veld hat on his head and bends forward so that his elbows rest on his knees. The other figure, without a hat on his head, sits flat on the ground, with his left leg folded beneath him and his right leg, which is broken at the ankle, stretched out before him. His left arm lies limp on his lap, while his right arm rests on the back of his comrade. It is evident that he is wounded and that his comrade carried him to the rocky outcrop on which they are sitting. They have heard the 'Bad news' of the loss of independence of their Republic and they just sit there staring ahead of them, tired and dejected. These two figures form a compact unity by way of a complicated interplay of solids and voids. Van Wouw was always very aware of sculptural form and basic geometry. Everything here is based on the circle. The grouping of the two men forms a large, closed circle. The hat is also a repetition of the circular motif. In his best works there is always this awareness of form as well as a depiction of profound emotion. Compositionally, the figurine is intended to be viewed in the round and all parts therefore contribute to the total composition. The atmosphere of dejection is supported by the way in which the masses seem to be rooted into the ground or to be emerging from it.'[1]

1. Duffey, A. E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Pages 53–54.





196

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Forest

engraved with the artist's name on a plaque adhered to the frame
oil on canvas
26,5 by 36,5 cm

R120 000–160 000



197

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Die Owerspelige Vrou

signed
oil on canvas
120 by 150 cm

R200 000–300 000



198

Freida

LOCK

SOUTH AFRICAN 1902–1962

Landscape with Trees

authenticated by Joe Wolpe on a note adhered to the reverse
oil on panel
40 by 49 cm

R80 000–120 000



199

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Nasturtiums in a Bowl

signed and dated 1966
oil on board
40 by 50 cm

R80 000–120 000



200

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Karoo Reën

signed and dated 38
oil on card
44 by 59,5 cm

R400 000–600 000



201

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Sossusvlei, Namibia

signed
oil on canvas
65 by 44,5 cm

R60 000–90 000



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202

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Cow, Huts and Mountains

signed
oil on artist's board
39 by 49 cm

R700 000–900 000

PROVENANCE

Acquired directly from the artist by Mrs D I Louw, Boksburg, circa 1935–1940

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawing and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 285, catalogue number 1134.



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203

Irma

STERN

SOUTH AFRICAN 1894–1966

Spring Landscape

signed and dated 1933
gouache
37 by 54 cm

R400 000–600 000



204

Freida

LOCK

SOUTH AFRICAN 1902–1962

Still Life with Flowers

signed and dated 48
oil on canvas
40,5 by 35 cm

R140 000–180 000



205

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900–1975

Girl Reading

signed and dated 54; inscribed with the title in another hand on the reverse
oil on board
39,5 by 29 cm

R140 000–180 000



206

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Senegalese Women and Child

signed
oil on canvas
40 by 32 cm

R160 000–200 000



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207

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Two Figures in a Landscape

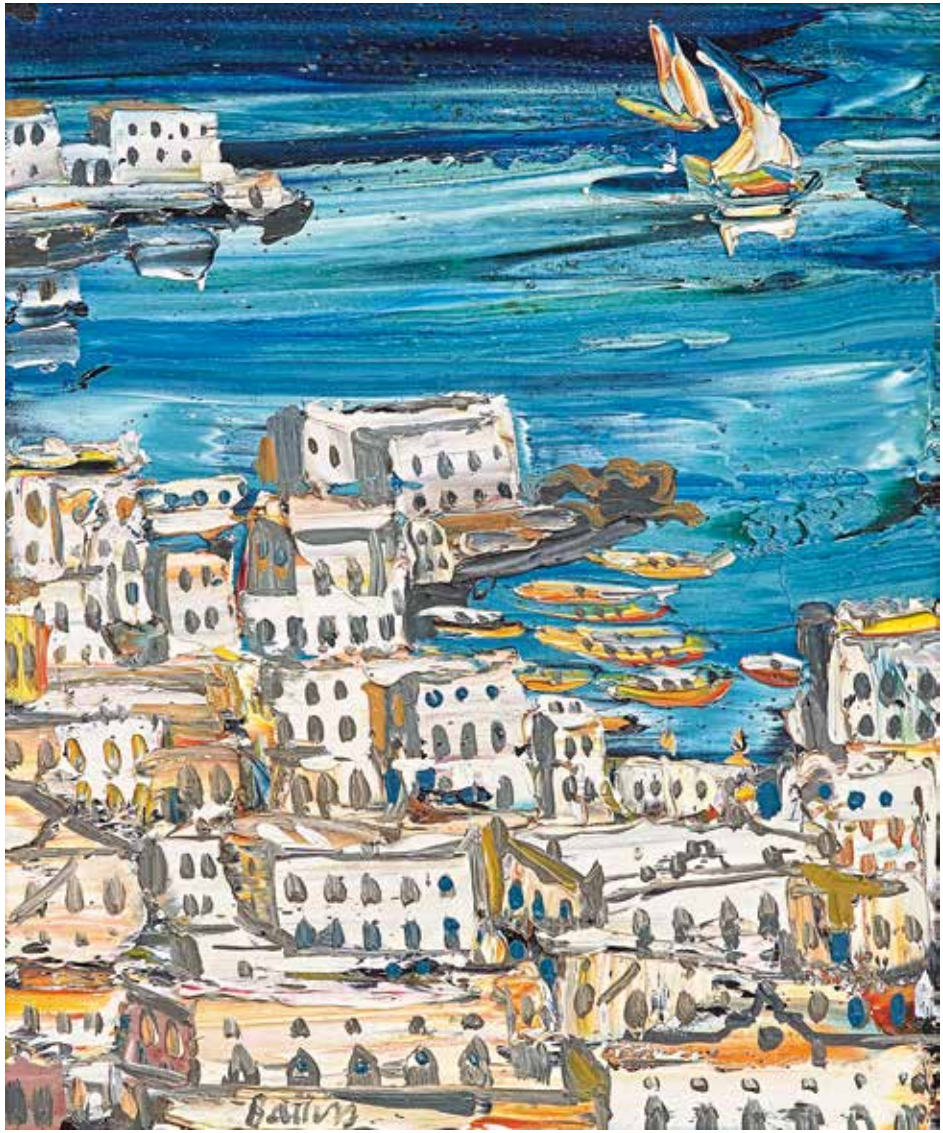
signed
oil on board
39,5 by 49,5 cm

R280 000–340 000

PROVENANCE
Dr E. van der Spuy, Pretoria, purchased from below exhibition in 1957

EXHIBITED
South African Association of Arts, Cape Town, 1957

LITERATURE
Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawing and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 336, catalogue number 1445.



208

Walter Whall

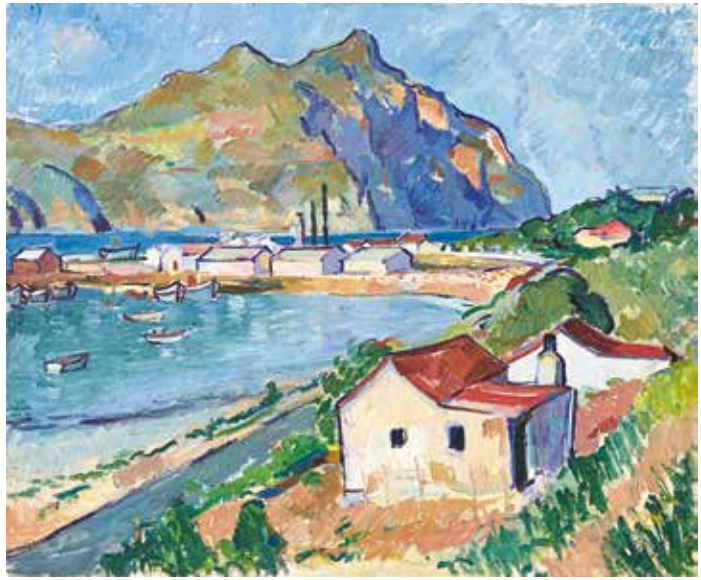
BATTISS

SOUTH AFRICAN 1906–1982

Mukalla

signed
oil on canvas
29,5 by 24,5 cm

R80 000–120 000





209

François
KRIGE

SOUTH AFRICAN 1913–1994

View from the Artist's Studio,
recto; *View of a Harbour*, verso

both sides signed
oil on board
60 by 50 cm

R150 000–200 000





210

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Malay Quarter, recto; *Houses and Trees,* verso

recto signed and dated 1959; inscribed with the title on a gallery label adhered to the reverse
oil on canvas
70,5 by 90,5 cm

R900 000–1 200 000

EXHIBITED

The Pretoria Art Museum, *Akademie Bekroondes*, 1959, catalogue number 35/4



211

Gregoire Johannes

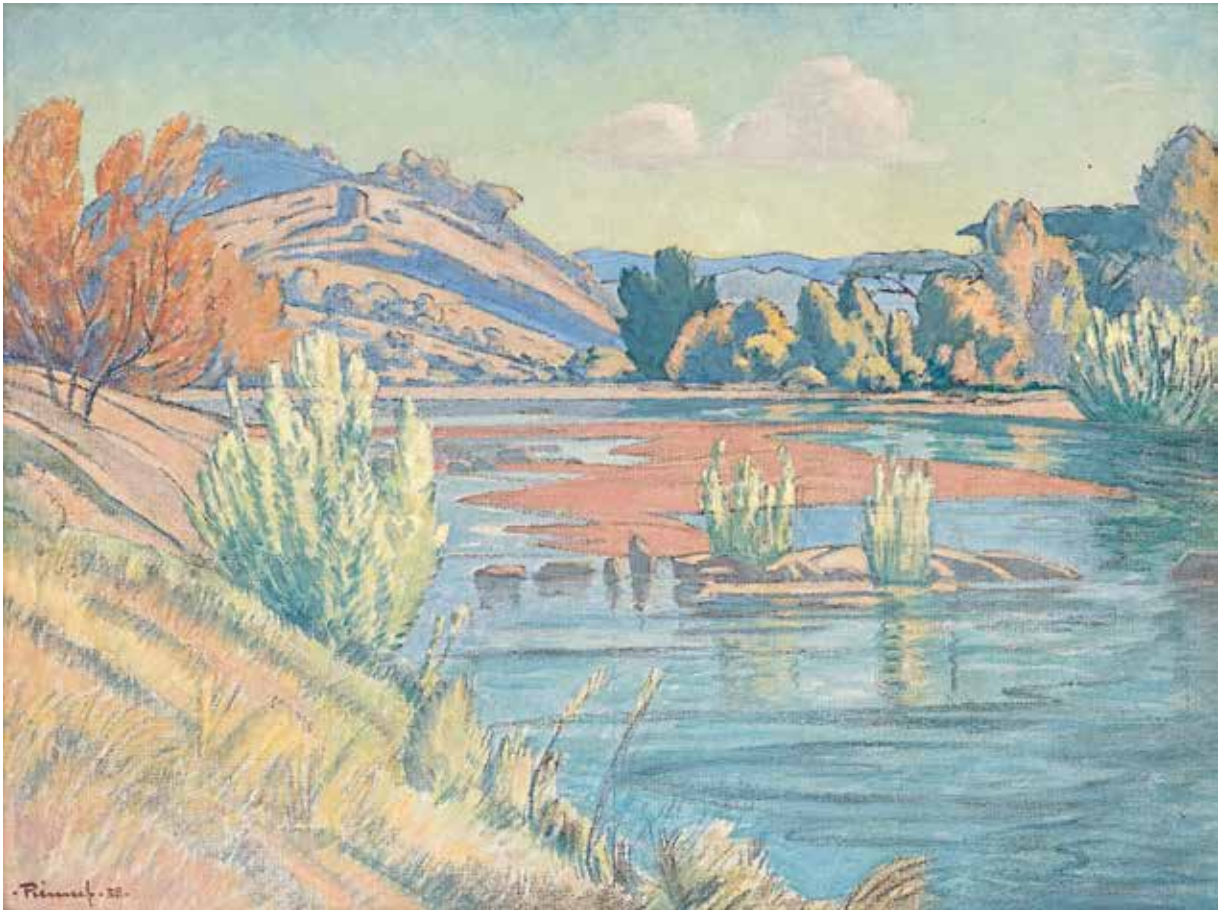
BOONZAIER

SOUTH AFRICAN 1909–2005

Volkshuis en Bome, Constantia, KP.

signed and dated 1982; signed twice, dated 1973 and inscribed with the title on the reverse
oil on board
31,5 by 42 cm

R80 000–120 000



212

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with River

signed and dated 38
oil on canvas
45 by 59 cm

R1 200 000–1 600 000





213

Jacob Hendrik

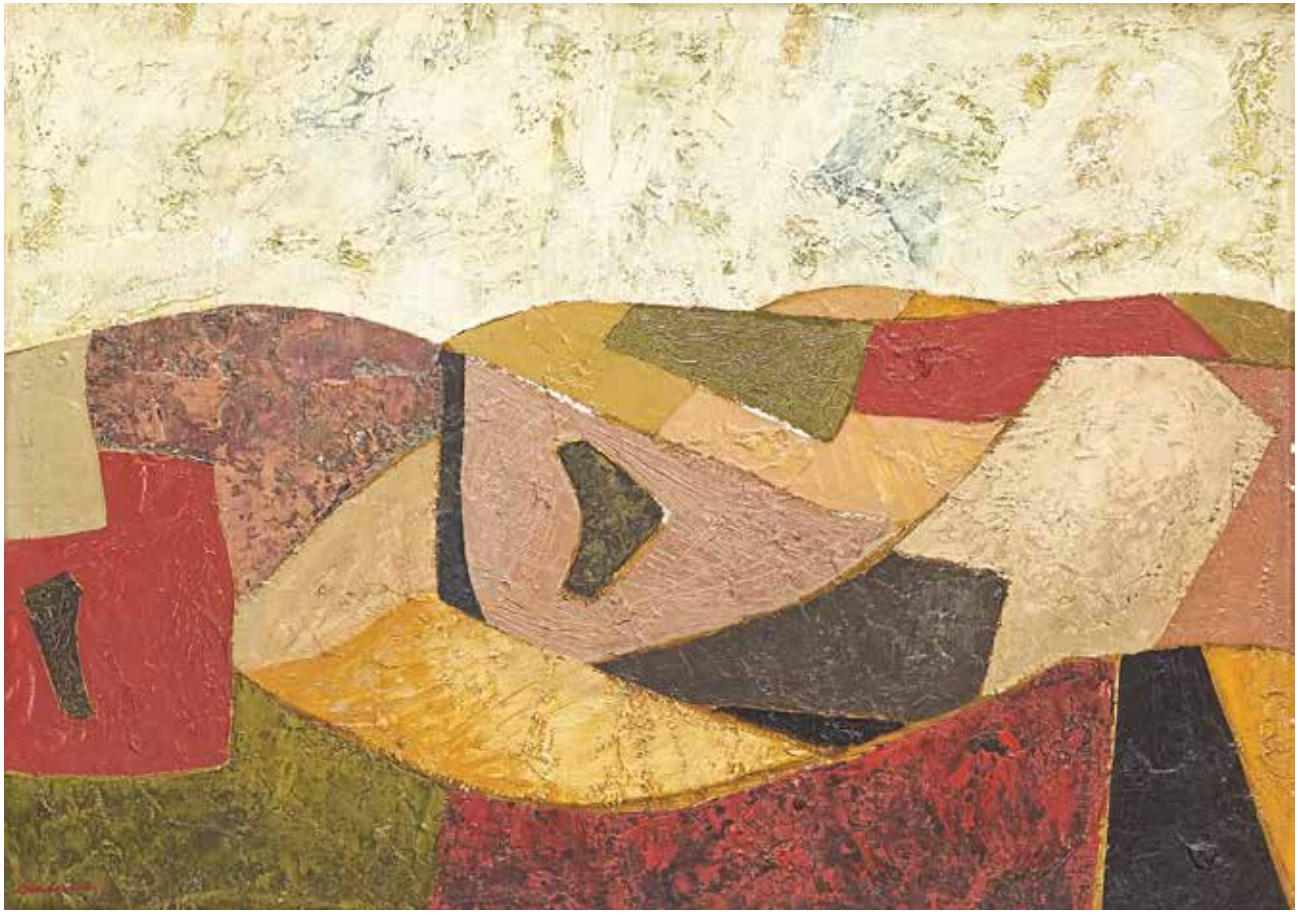
PIERNEEF

SOUTH AFRICAN 1886–1957

Extensive Landscape near Barberton

signed and dated 43
oil on canvas
34,5 by 59,5 cm

R500 000–700 000



214

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Landscape, Moorreesburg

signed and dated 64; inscribed with the artist's name on the reverse
oil on board
60,5 by 84,5 cm

R100 000–150 000

EXHIBITED
Gallery 101, Johannesburg



215

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Landscape with Trees

signed
oil on canvas laid down on board
53,5 by 71,5 cm

R700 000–900 000



216

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Winter Landscape

signed and dated 77; impressed with the 'Johannesburg Art Foundation' stamp on the reverse
conté, charcoal and watercolour
35,5 by 45,5 cm

R300 000–500 000

NOTES

William Kentridge studied Fine Art at Bill Ainslie's racially integrated Johannesburg Art Foundation between 1976 and 1978 after graduating from the University of the Witwatersrand with majors in Politics and African Studies. Between 1979 and 1981 he taught etching at the foundation; acted, directed and participated in various stage and film productions; and held two solo exhibitions at the Market Theatre Gallery. However, despite their success, he felt stuck in his work and questioned his 'right to be an artist'.[1] Consequently he moved to Paris to study mime and theatre at L'École Internationale de Théâtre Jacques Lecoq from 1981 to 1982. It would not be until 1984 that Kentridge began to draw again, and it would not be for another few years after that until he would take up landscape drawing again in earnest.

This competent landscape was produced during the time that Kentridge was at the Johannesburg Art Foundation and is, in many respects, a harbinger of the imagery and iconography for which he is well known today. It was produced in the same year that he co-designed the set, poster and programme for Pippa Stein and Malcolm Purkey's play *Wooze Bear,* performed at the Nunnery Theatre in Johannesburg. This early watercolour, in its original frame complete with the foundation's stamp impressed into the reverse, is a valuable account of the development process of one the greatest artists alive today.

1. William Kentridge: *Thinking Aloud, Conversations with Angela Breidbach* (2006) Cologne: Kunstwissenschaftliche Bibliothek, Vol. 28. Page 11.



217

Maud Frances Eyston

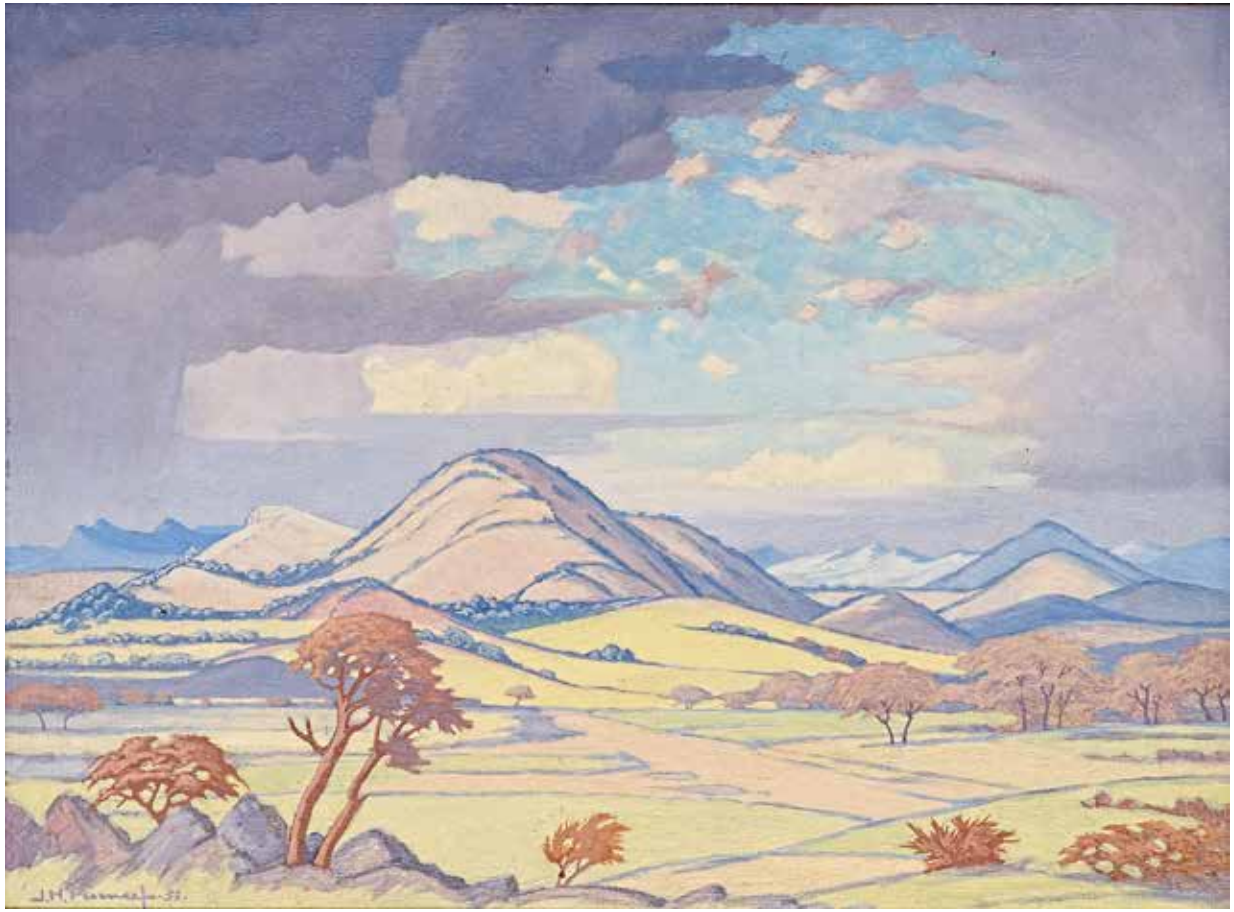
SUMNER

SOUTH AFRICAN 1902–1985

Winter Trees

signed
oil on canvas laid down on board
63 by 73 cm

R220 000–280 000



218

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

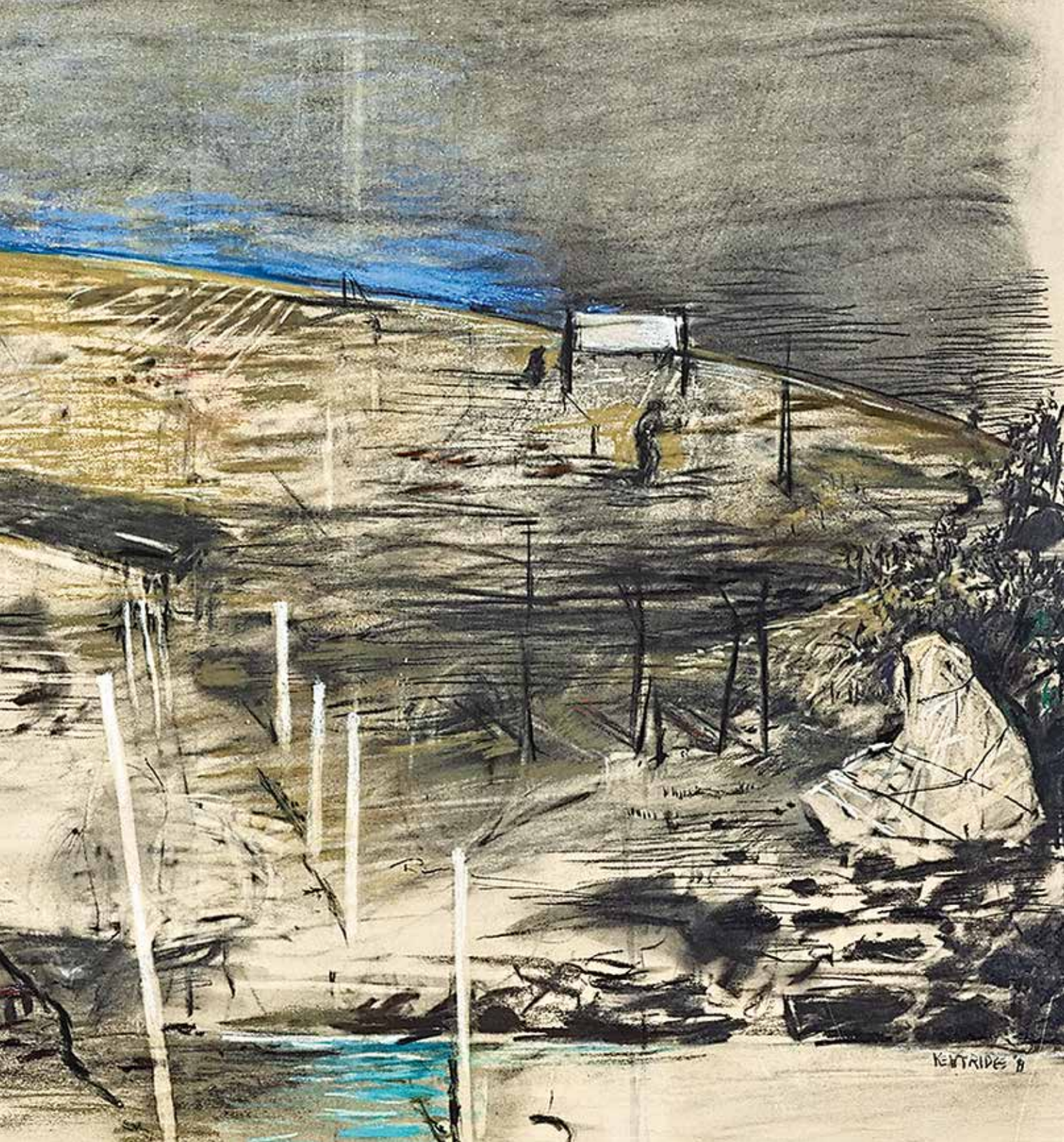
Undulating Landscape with Distant Mountains

signed and dated 53; inscribed 'Gallery 101, Johannesburg' in another hand on the reverse
oil on board
44 by 60 cm

R600 000–900 000






KENTRIDGE '8

219

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Extensive Landscape with Figures and Swimming Pool

signed and dated '91
charcoal and pastel on paper
107,5 by 289 cm

R2 500 000–4 000 000



NOTES

For William Kentridge, the landscape acquires meaning over time, 'through the history of human events and the traces these activities leave imprinted on the ground', as Staci Boris has articulated.[1] One of the major themes running through his work is the 'hidden history' of the landscape – posing the question of how a landscape is represented and whose stories it ultimately tells, and whether those stories are remembered or told at all.[2]

Kentridge has written extensively on landscape and memory, drawing parallels between the exploitation of the natural landscape and the plight of South Africa's people under apartheid. Johannesburg and the Highveld's severe landscapes and dystopian city have been an abiding theme in his work. Gradually it developed from a background detail to become a central theme, both conceptually and physically, from the mid-eighties to the early nineties. He rejects the stylistic over-simplification and idealization of the landscape by his predecessors such as JH Pierneef or JEA Volschenk. His view is that the landscape contains the history of events that unfolded there and, in Kate McCrickard's view, 'he finds an abject beauty in the iron pylons, the pipes and culverts that criss-cross South Africa's veld'.[3]

In the quotes below the artist elaborates on his process:

'For about a year I have been drawing landscapes. They started off as incidental details in other drawings. A window behind a couple dancing, an open space behind a portrait. Gradually the landscape took over and flooded interiors. Few of the people in the pictures managed to retain their place in them. The drawings are in charcoal on a rough paper so images which seem solid and dark can be removed with a swipe of a cloth. Traces are left. Even after scrubbing the paper there is evidence of some disturbance. But this is easily overgrown and incorporated into the drawing. A few of the drawings are specific places but most are constructed from elements of the countryside around Johannesburg.'[4]

'I suppose my understanding of the countryside is an essentially urban one. It has to do with visions from the roadside, with landscape that is articulated or given meaning by incidents across it, pieces of civil engineering, the lines of pipes, culverts, fences. This is essentially a naturalistic approach to drawing the landscape. One of the ways I work is to drive predetermined but random distances, say 6.3 or 19.8 km, and at that point work with what presents itself. This is largely to get away from the plague of the picturesque (though this is almost impossible). Usually I end up with a catalogue of civil engineering details. It has become clear that the variety of the ephemera of human intervention on the landscape is far greater than anything the land itself has to offer. The varieties of high mast lighting, crash barriers, culverts, the transitions from cutting, to fence, to road, to verge, to fields are as great as any geological shifts (particularly on the highveld…)'[5]

1. Boris, Staci. (2001) 'The Process of Change: Landscape, Memory, Animation, and *Felix in Exile*', in Sittenfeld, Michael (ed.) William Kentridge, Chicago: Museum of Contemporary Art. Page 29.
2. Ibid. Page 31.
3. McCrickard, Kate. (2012) *William Kentrdige*. London: Tate Publishing. Page 20.
4. William Kentridge quoted in Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee, J.M. (1999) *William Kentridge*. London and New York: Phaidon Press Limited. Page 108.
5. Ibid. Page 110.



220

Jacob Hendrik

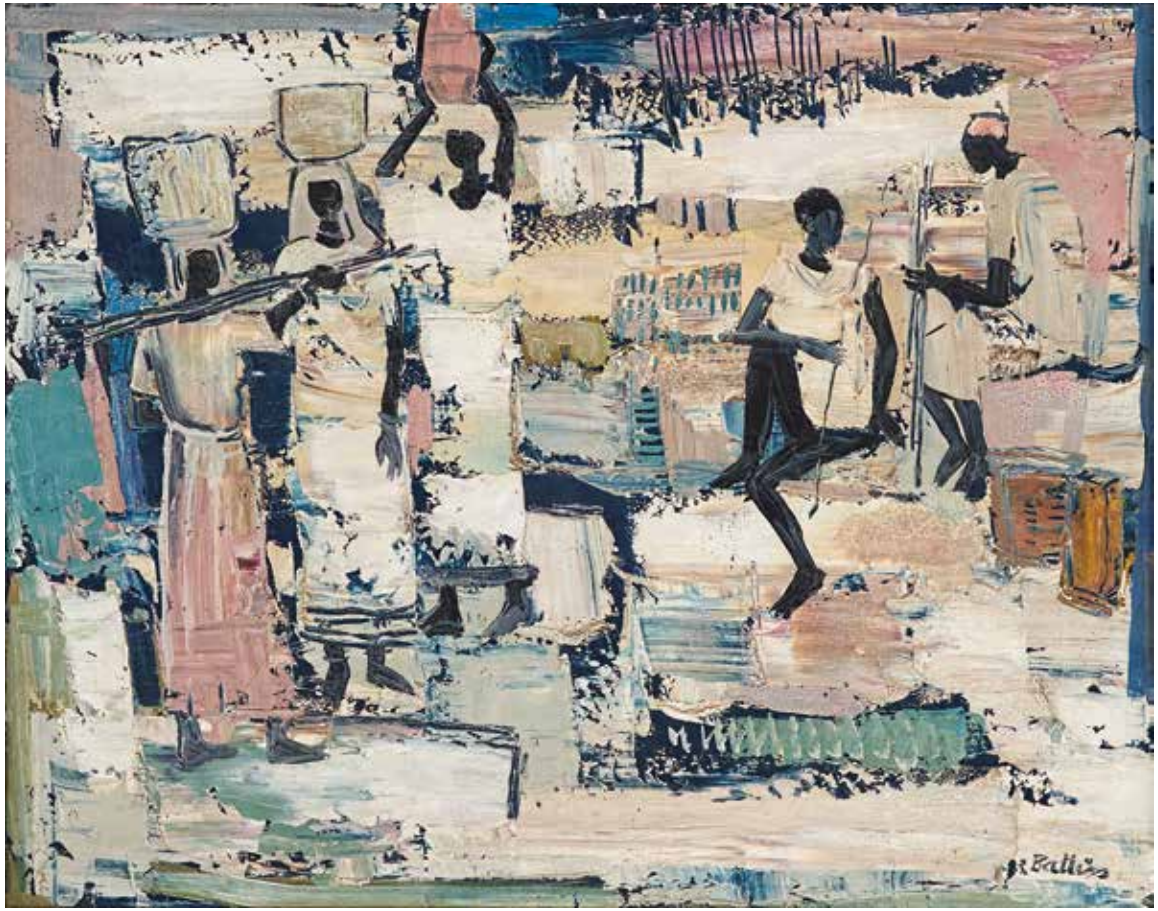
PIERNEEF

SOUTH AFRICAN 1886–1957

Sabie River

signed and dated 1946; signed and inscribed
with the title on the reverse
oil on board
44 by 59,5 cm

R400 000–600 000



221

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

African Figures

signed
oil on canvas
40 by 50,5 cm

R280 000–340 000



222

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Drawing for Stereoscope: Soho at Desk on Telephone

signed and dated '98
charcoal and pastel on paper
255 by 80 cm

R1 200 000–1 600 000



NOTES

This drawing was made for the animated film *Stereoscope*, the eighth in William Kentridge's decade-long series featuring Soho Eckstein, the archetypal white, Johannesburg businessman of the post-apartheid era. In these films, Kentridge developed a small cast of characters: Soho Eckstein, a Johannesburg real estate developer; Mrs Eckstein, his unsatisfied wife; and Felix Teitlebaum, a poetic dreamer who longs for Mrs Eckstein, some of these characters, presumably, alter egos of the artist. In reworking William Hogarth's *Industry and Idleness*, William Kentridge created a narrative specific to South Africa based on the lives of two characters.

In Hogarth's original the idle apprentice ends up being hanged, while the industrious man becomes Lord Mayor of London. In Kentridge's retelling, the idle man makes a fortune abroad while the industrious man ends up destitute. The evolution of the industrialist Eckstein becomes a metaphor for contemporary South Africa conferred through his 'complex combination of economic power, personal ruthlessness, and guilt-laden memory'.[1] The film *Stereoscope* addresses the question of 'how to maintain a sense of both contradictory and complementary parallel parts of oneself' and regards the 'cost of trying to bring these disparate parts together'.[2]

The role of drawings in Kentridge's oeuvre has developed over time. Initially created in service to his films, they gradually took on a more independent life, and in 1992 the artist began showing them separately.

In this drawing, Eckstein is on the telephone with a blue cord leading down to a pile of wire and telecommunications hardware below. In the films of this time, the blue pastel often represents conscience and memory, as though Eckstein is trying to make sense of the mess below, or the history that he has created.

1. Sittenfeld, Michael. (ed.) (2001) *William Kentridge*, Chicago: Museum of Contemporary Art. Page 19.
2. Kentridge interviewed by Carolyn Christov-Bakargiev in Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee J.M. (1999) *William Kentridge*. London and New York: Phaidon Press Limited. Page 23–30.



223

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Interior with Flowers in a Jug and Nude Study

signed
oil on board
60 by 70 cm

R120 000–160 000



224

Frans David

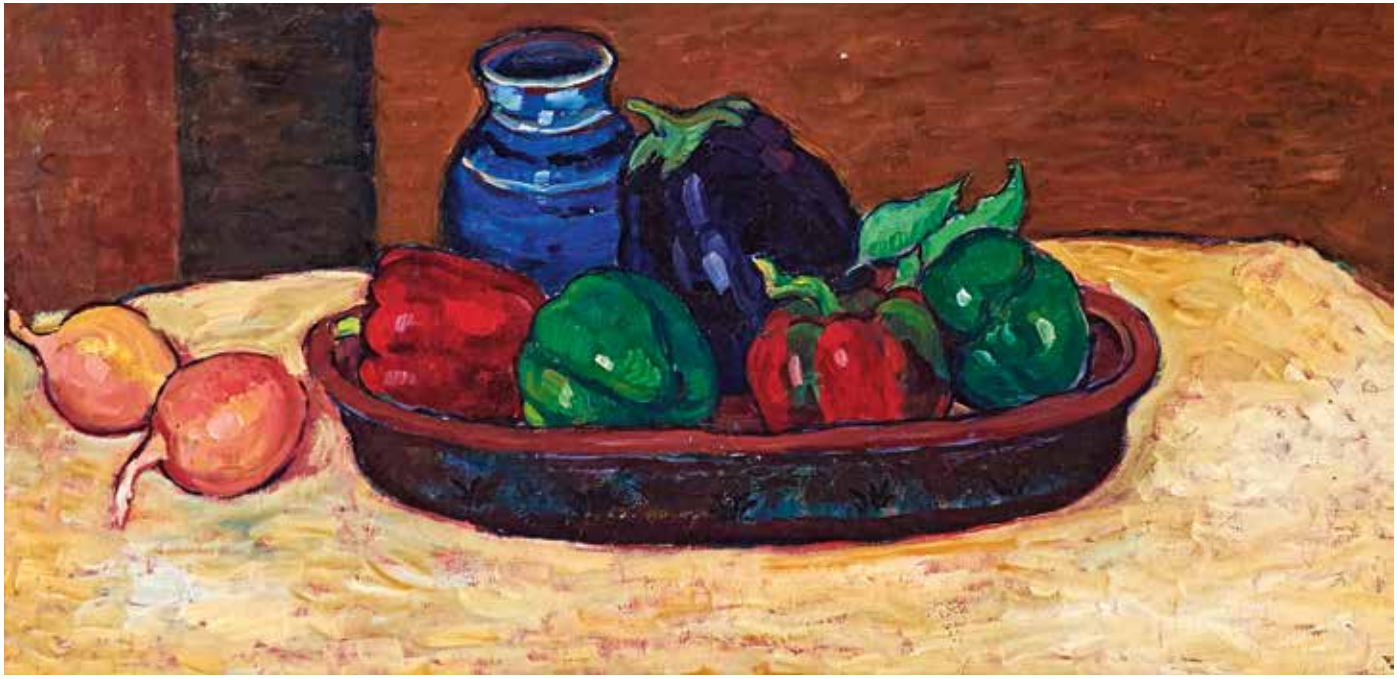
OERDER

SOUTH AFRICAN 1867–1944

Azalea Nollis

signed; engraved with the artist's name and title on a plaque adhered to the reverse
oil on canvas laid down on board
58 by 79 cm

R100 000–150 000



225

François
KRIGE

SOUTH AFRICAN 1913–1994

Still Life with Onions, Peppers and Aubergine

authenticated by Justin Fox (the artist's nephew) and
Suzanne Fox (the artist's sister) on the reverse
oil on board
29 by 60 cm

R80 000–120 000



226

François

KRIGE

SOUTH AFRICAN 1913–1994

Sylvia Reading in the Garden, Montague

signed and dated 92
oil on canvas
63 by 65 cm

R150 000–200 000



227

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Iris

signed and dated '91
mixed media and collage on paper
145 by 120 cm

R1 400 000–1 800 000

NOTES

This work was produced in the same year that Kentridge received the Rembrandt Gold Medal at the Cape Town Triennial. He also held a solo exhibition entitled *Five Gouache Collage Heads* at the Newtown Gallery in Johannesburg and participated in two group shows – *Little Morals*, Taking Liberties Gallery, Durban (with Robert Hodgins and Deborah Bell) and *Gala*, Association of Art, Bellville.

Iris was created by tearing flat shapes out of sheets of paper that had been pre-painted with single colours of high quality pigment that the artist had acquired in Europe. The torn pieces were collaged onto the grey sheet, providing a background from which to build up the image with various shades of green, blue and purple in pre-prepared shapes. Finally, he drew on top of the collage to articulate the finer details of the flower. At the time, Kentridge was making a series of drawings of various themes he perceived to be difficult to draw – the iris is a notoriously difficult subject to portray.





228

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Poppies

signed; inscribed with the title in another hand on the reverse
oil on canvas laid down on panel
40 by 50,5 cm

R400 000–600 000



229

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

Still Life with Flowers in a Glass Vase

signed and dated 72
oil on canvas
39,5 by 49,5 cm

R80 000–120 000

230

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Feast

signed; inscribed with the title in another hand on the reverse, inscribed with the artist's name, title and dated 1994 on a gallery label adhered to the reverse
carved, incised and painted wood, in the artist's handmade frame
136 by 133 cm

R800 000–1 200 000

EXHIBITED

The Goodman Gallery, Johannesburg



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Though originally trained as a painter at the University of the Witwatersrand under Douglas Portway, Cecil Skotnes worked as a graphic artist and print maker for most of his career. He relocated with his family to Cape Town in 1978 where he resumed painting again, producing some resplendent still lives. The works of this period are infused with a distinct fervour as the brightness and colour he observed in the Cape is conveyed in the paintings of this time.

This panel is a shallow engraving highlighted and painted with pigment to emphasise form and the quality of the wood. By engraving directly into the two-dimensional surface of the wood, Skotnes has created large, monumental forms, displaying the mature assurance of an artist in complete command of his vocabulary. In an interview with Skotnes, art critic Neville Dubow asserts: 'You have rediscovered yourself as a painter in your Cape Town years' and that 'there is an optimism in the work, a rediscovered certainty of touch. The simple joy – not a term one has call to use all that often – in the act of painting seems to have resurfaced. And that is reflected in the way the surfaces glow in their colour and tonal range.'[1]

Skotnes was highly regarded in his lifetime – chairing various councils, recipient of numerous coveted awards (including the highest official homage South Africa accorded its artists – the SA Akademie Medal of Honour in 1976), and exhibiting locally and internationally at prestigious events, including his representation at every Venice Biennial in which South Africa took part between 1958 and 1968 – and remains one of the most important post-war South African artists today. His influence is pervasive and his unparalleled contribution to the development of the arts in South Africa is evinced in the work he did at the Polly Street Art Centre and with the Amadlozi Group.

1. Dubow, Neville. (1996) 'Landscapes of the Mind' in Harmsen, Frieda. *Cecil Skotnes*. Pretoria: self-published. Pages 115–116.





231

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Whirlwind in the Sky

signed; printed with the artists's name and title
on a label adhered to the reverse
oil on canvas
29,5 by 39,5 cm

R70 000–100 000

232

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

The Deluge

signed and dated '89
charcoal and pastel on paper
147,5 by 118 cm

R900 000–1 200 000

LITERATURE
cf. Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee, J.M. (1999) *William Kentridge*, London: Phaidon Press. A similar drawing from the series illustrated in colour on page 44.





LOT 233


I must not talk when teacher
is on the cells



233

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

The Golden Wall, comprising twenty five individual paintings

all signed, dated 2001/2, inscribed with their respective titles and mediums on the reverse
oil on canvas (19); oil and screenprint on canvas (6)
each approximately: 55 by 55 cm
(25)

R2 000 000–3 000 000

NOTES

From left to right:

Window: signed twice, dated '01/2, numbered 2 and inscribed with the title and medium on the reverse

The Old Boxer: signed twice, dated 2002, numbered 14 and inscribed with the title and medium on the reverse

Dialling Out: signed twice, dated 2001/2, numbered 7 and inscribed with the title and medium on the reverse

Fan: signed twice, dated 2001, numbered 27 and inscribed with the title and medium on the reverse

Stock Exchange: signed twice, dated 2001/2, numbered 5 and inscribed with the title and medium on the reverse

Colonel (Rtd): signed twice, dated 2001/2, numbered 6 and inscribed with the title and medium on the reverse

Fan: signed twice, dated 2001/2, numbered 3 and inscribed with the title and medium on the reverse

Soldier: signed twice, dated 2001/2, numbered 10 and inscribed with the title and medium on the reverse

Damn Battery's Dead: signed twice, dated 2002, numbered 19 and inscribed with the title and medium on the reverse

My Orange Girl: signed twice, dated 2001/2, numbered 12 and inscribed with the title and medium on the reverse

Fat Lady: signed twice, dated 2002, numbered 13 and inscribed with the title and medium on the reverse

By Way of a Self-portrait: signed twice, dated 2002, numbered 26 and inscribed with the title and medium on the reverse

The Reverend: signed twice, dated 2002, numbered 17 and inscribed with the title and medium on the reverse

In School: signed twice, dated 2002, numbered 22 and inscribed with the title and medium on the reverse

Tannie: signed twice, dated 2001/2, numbered 4 and inscribed with the title and medium on the reverse

Lovers: signed twice, dated 2001/2, numbered 23 and inscribed with the title and medium on the reverse

Ma' Mselle: signed twice, dated 2002, numbered 20 and inscribed with the title and medium on the reverse

Polar Neck: signed twice, dated 2001, numbered 9 and inscribed with the title and medium on the reverse

Window: signed twice, dated 2001/2, numbered 11 and inscribed with the title and medium on the reverse

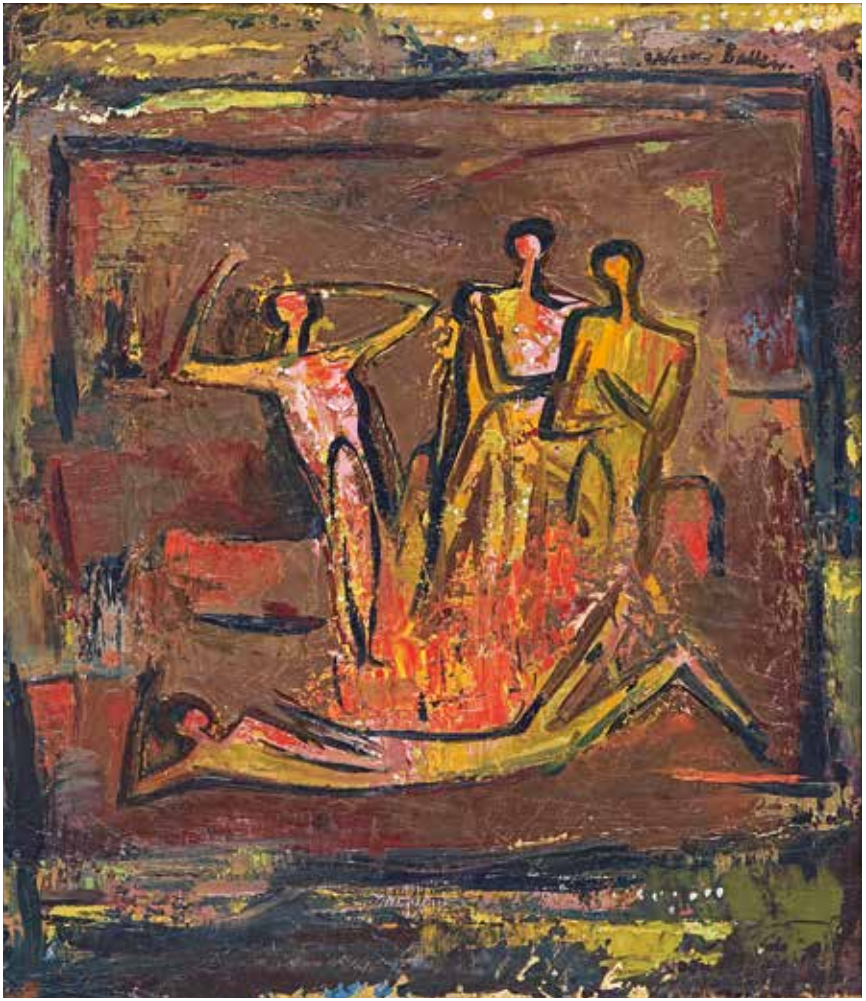
Notebook: signed twice, dated 2001/2, numbered 8 and inscribed with the title and medium on the reverse

Harlequin: signed twice, dated 2001/2, numbered 16 and inscribed with the title and medium on the reverse

Window: signed twice, dated 2001/2, numbered 25 and inscribed with the title and medium on the reverse

On the Job: signed twice, dated 2002, numbered 18 and inscribed with the title and medium on the reverse

This is an Emergency!: signed twice, dated 2001/2, numbered 21 and inscribed with the title and medium on the reverse



234

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Figures Round the Fire

signed; inscribed with the title on the reverse
oil on canvas
52 by 45 cm

R150 000–200 000



235

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Ten Figures

signed
oil on board
39 by 49,5 cm

R80 000–120 000

236

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Angry Gamtoos River

signed and dated 94; inscribed with the title on a gallery label adhered to the reverse
oil on canvas
49 by 59,5 cm

R120 000–160 000

EXHIBITED

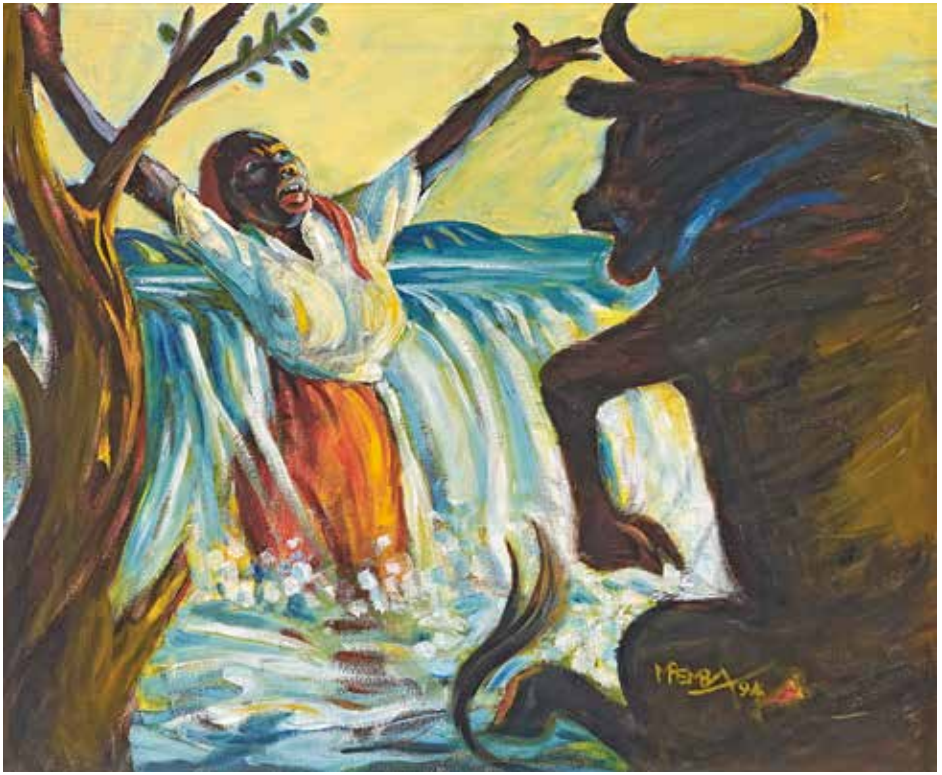
The South African National Gallery, Cape Town, *George Pemba Retrospective Exibition*, 1996, catlogue number 123

LITERATURE

Huddleston, Sarah. (1996) *George Pemba: Against All Odds*, Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 153.

NOTES

'This work is among Pemba's most imaginative works which he painted after reading in the newspaper how the Gamtoos River near Port Elizabeth came down in flood carrying with it the dead bodies of both animals and people. Jacqueline Nolte in her essay *Sources and Style in the Oil Paintings of George Milwa Mnwaluza Pemba* published in the South African National Gallery's 1996 catalogue of a retrospective exhibition on Pemba describes the work as Pemba's ultimate commitment to imaginative production rather than to historical production …'. Huddleston, Sarah. (1996) George Pemba: *Against All Odds*, Johannesburg: Jonathan Ball Publishers. Page 153.



237

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Impundulu

signed, executed in 1969
aluminium, mounted on a wooden base
height: 91 cm, including base

R100 000–150 000

LITERATURE

cf. *Gerard de Leeuw (1912–1985): A Centenary Exhibition* Catalogue, 25 July–28 September 2012, a similar example illustrated on page 33.

NOTES

Accompanied by a letter of authenticity from Elizabeth de Leeuw, the artist's wife.



238

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Bust of Koen

signed, executed circa 1926
bronze, mounted on a wooden base
height: 32,5 cm, including base

R80 000–120 000

LITERATURE

Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on page 136.

NOTES

This small sculpture is a portrait of K. (Koen) W. Roora. 'In a telephone interview with Mr Koen Roora in 1983, he mentioned that his father had been a friend of Van Wouw in Doornfontein and that he had posed for this small sculpture in 1926. He also added that three castings had been made from the plaster. There are only three castings of this bust. The Vignali foundry in Pretoria North, on the instructions from the firm Sheppard & Barker, cast them all locally.'
Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Page 136.





239

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

Van Riebeeck Landing

signed, bears the artist's owl device mark
and dated 1929
watercolour
52,5 by 72 cm

R40 000–60 000



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240

Ephraim Mojalefa

NGATANE

SOUTH AFRICAN 1938–1971

Penny Whistlers

signed
oil and sand on board
59 by 90 cm

R160 000–220 000



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241

Ephraim Mojalefa

NGATANE

SOUTH AFRICAN 1938–1971

Gumboot Dancers

signed and dated 68
oil and sand on board
60 by 74 cm

R150 000–200 000



242

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Feeding the Cattle

signed
oil on canvas laid down on board
58 by 73 cm

R90 000–120 000



243

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

West Coast Fish Market

signed
oil on canvas laid down on board
69 by 138,5 cm

R350 000–500 000



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244

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

The Gunner Makes Land

signed
carved, incised and painted wood panel
35,5 by 61 cm

R90 000–120 000

NOTES

With a similar unfinished figurative carving on the reverse



245

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Maquette for the Founder

signed
bronze with a dark brown patina
height: 69 cm

R400 000–600 000

LITERATURE
Strydom, Matthys. (1979) *Gerard de Leeuw,* George: Suidkaap-uitgewery. *The Founder* illustrated on page 91.



246

Wim
BOTHA

SOUTH AFRICAN 1974–

Scapegoat

executed in 2005
anthracite, epoxy resin, wood, cable and metal brackets
figure size approximately: 173 by 170 cm

R900 000–1 200 000

EXHIBITED

Wim Botha: Standard Bank Young Artist for Visual Art 2005 travelling exhibition, June 2005 – July 2006

LITERATURE

Van der Watt, Liese. 'The opposite of everyday: Wim Botha's acts of translation'. In Perryer, Sophie (ed.) (2005) *Wim Botha: Standard Bank Young Art Award for Visual Art 2005*, Cape Town: Michael Stevenson. Illustrated on page 11.

NOTES

Wim Botha won the Standard Bank Young Artist for Visual Art award in 2005. The exhibition, titled *A Premonition of War,* opened at the National Arts Festival in Grahamstown, 2005 and travelled to six major museums and galleries throughout South Africa. This sculpture, *Scapegoat*, was part of the exhibition, displayed as it is seen here or as part of a larger installation with ornately framed landscapes created from puzzle pieces.

Botha has received numerous prestigious awards, including the Helgaard Steyn Prize for sculpture (2013); the Standard Bank Young Artist Award (2005); the first Tollman Award (2003); he was named festival artist at the Klein Karoo Nasionale Kunstefees in 2003; and won the prize for best artwork at the Klein Karoo Nasionale Kunstefees in 2001.

His recent solo exhibitions have taken place at Kunstraum Innsbruck, Austria (2013) and the Sasol Art Museum, Stellenbosch as the Stellenbosch University Wordfest Artist for 2013. His work has been included in *Imaginary Fact: South African Art and the Archive,* the South African Pavilion at the 55th Venice Biennale (2013); *The Rainbow Nation,* Museum Beelden aan Zee, The Hague (2012); the Göteborg Biennial, Sweden (2011); *Memories of the Future: The Olbricht Collection,* La Maison Rouge, Paris (2011); the 11th Triennale für Kleinplastik, Fellbach, Germany (2010); *Peekaboo: Current South Africa,* Tennis Palace Art Museum, Helsinki (2010); *Cape '07* in Cape Town (2007); *Olvida Quien Soy – Erase me from who I am*, Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria (2006) and the seventh edition of Dak'Art, the Dakar Biennale (2006).

Botha describes his work as follows: 'In my work there is seldom a distinction to be drawn between the prominence of the concept and that of the medium. I work with materials central to mass consumerist applications that are subsequently transformed in essence and meaning to a point at which material and concept becomes integrally interdependent. The works take the form of sculptural installations. I appropriate well-known, sometimes trite and over-saturated subject matter which, coupled with traditional shaping and technological elements, become the nucleus of a series of references around the inherent implication of the subject.'[1]

In the gallery catalogue produced for Botha's Standard Bank Award exhibition, Liese van der Watt discusses *Scapegoat*: 'At the centre of *Premonition of War* stands *Scapegoat*, a life-size figure in burnt African hardwood. While the posture invokes Christ on the cross, Botha literalises the title by sculpting a hybrid goat figure with horns and pointed ears, referring to the satyr across the room, but also to popular renditions of the devil. It is a powerful visual confluence that seems to suggest that the scapegoats of official narratives, of history and religion, are martyrs, heroes and gods of another, less absolute kind.'[2]



1. Wim Botha quoted on http://www.artthrob.co.za/03apr/artbio.html
2. Van der Watt, Liese. 'The opposite of everyday: Wim Botha's acts of translation'. In Perryer, Sophie. (ed.) (2005) Wim Botha: Standard Bank Young Art Award for Visual Art 2005, Cape Town: Michael Stevenson. Pages 10–11.

247

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Disasters of Peace

each signed, numbered either 'P. Proof' or 'A. Proof' and inscribed with their respective titles in pencil in the margin
etchings
sheet size: 28 by 32 cm each
(30)

R90 000–120 000

LITERATURE

Rankin, Elizabeth and von Veh, Karen (2004) *Diane Victor,* Johannesburg: David Krut Publishing. Examples from this edition are illustrated on pages 44–49.

NOTES

Including *Blind Justice; And Live Off the Fatta the Land...; Funeral March; As Easy as Pie; An Easy Wind Up; Fizz Pop; She was Killed like a Goat; Why Defy; Mind the Gap; Blue Boys; Witch Hunt; R5 000 - a Head; Hypoxis Rooperi; Memories; Blind Rise; Shooting Fish in a Barrel; Graphic; And Justice for All; In Sheep's Clothing; or Had You Forgotten?; Blind Man's Bluff for Boys in Blue; All for the Right Price; Complex Cluster; Made to Measure; Down on the Farm; Keeping Score; Kom Vrou en Bring die Kinders; The Lion, the Fence and the Man; Mad Bob* and *Glass Houses and the Fence Sitters*





















248

Edoardo Daniele

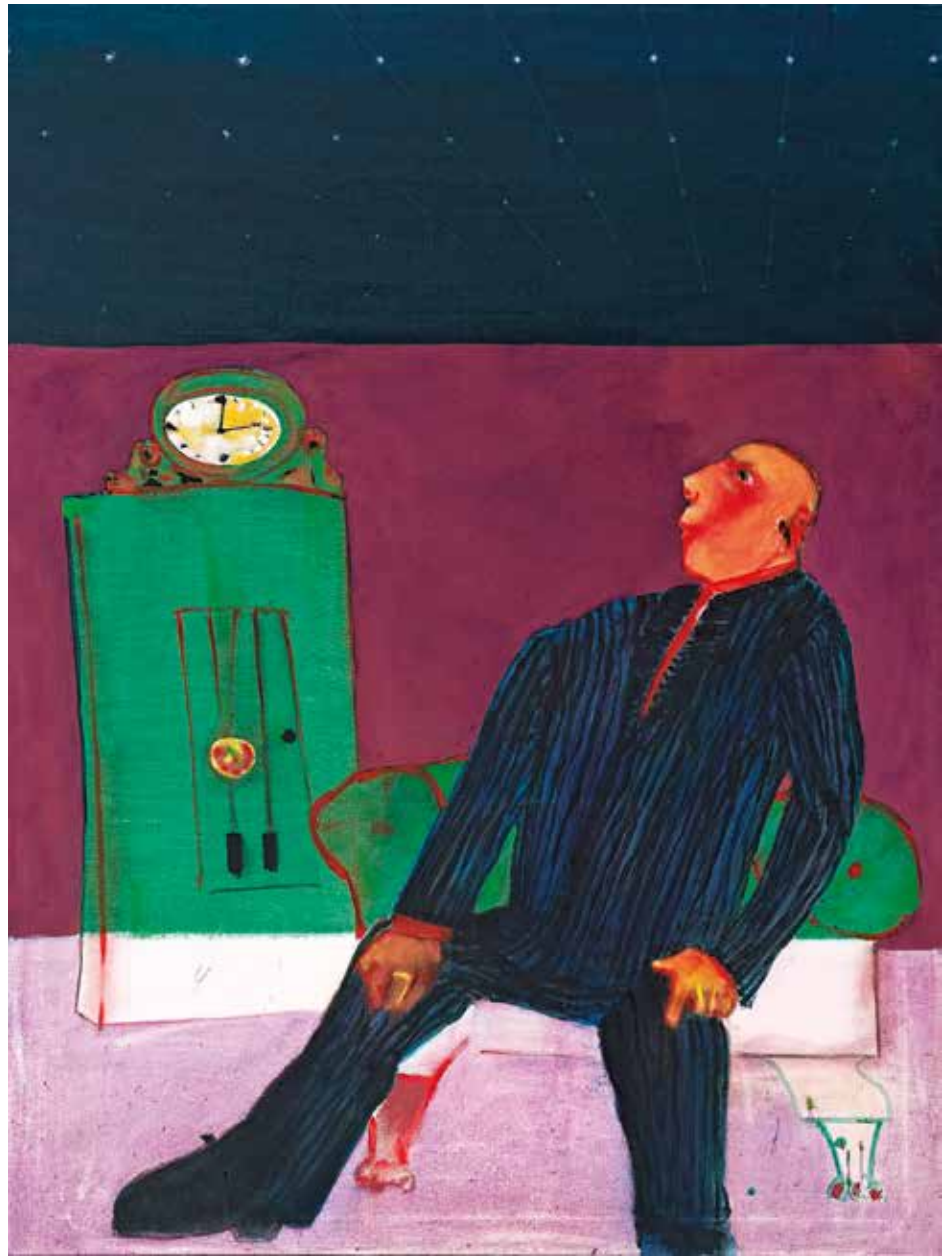
VILLA

SOUTH AFRICAN 1915–2011

Standing Figure

signed, dated 1985 and numbered 2/3
bronze with a verdigris patina,
mounted on a marble base
height: 67 cm, including base

R100 000–150 000



249

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Proud Professor

signed twice, dated 1996, inscribed with the title and medium on the reverse
oil on canvas
121,5 by 91 cm

R400 000–600 000



250

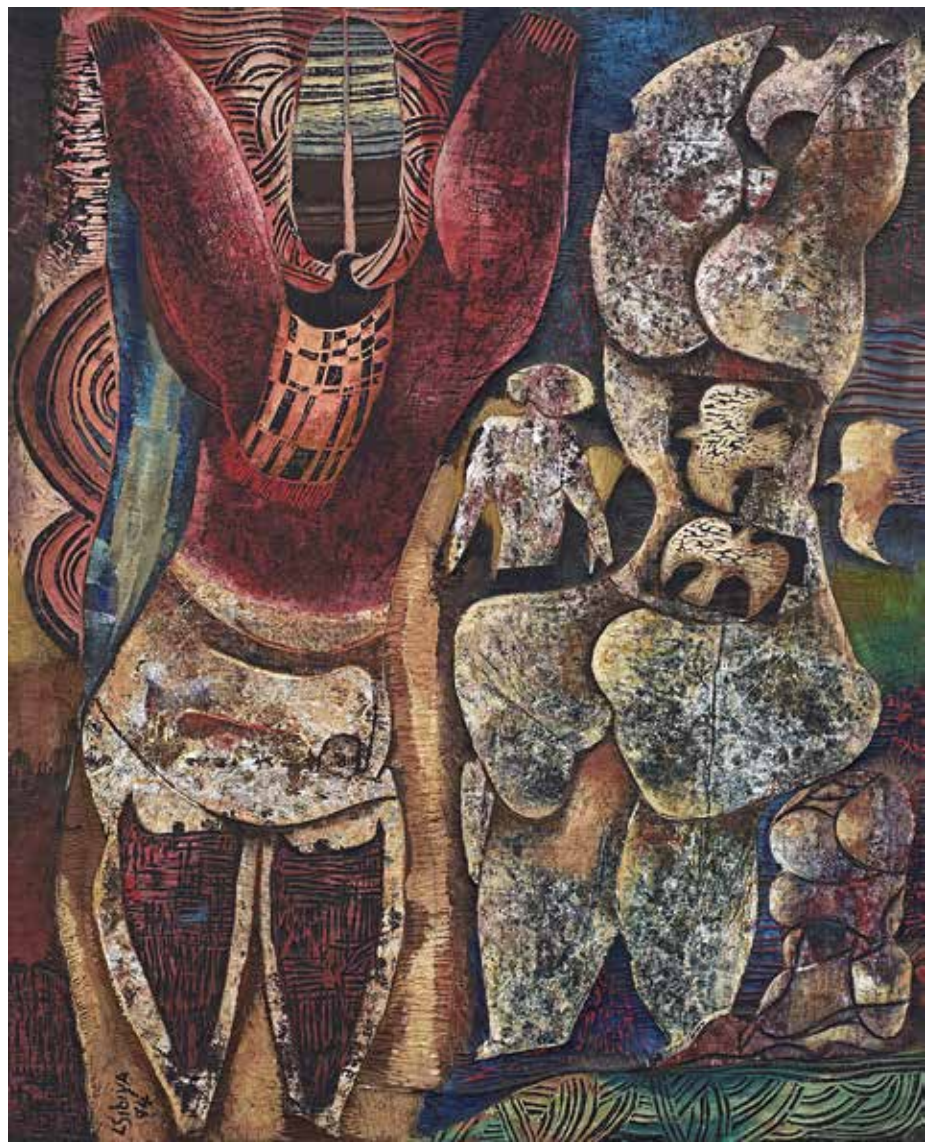
Speelman
MAHLANGU

SOUTH AFRICAN 1958–2004

Twins

signed, numbered 1/8 and stamped with the Bronze Age foundry stamp
bronze with a brown patina
height: 176 cm

R200 000–300 000



251

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Figures and Birds

signed and dated 94
carved, incised and painted wood panel
81 by 66 cm

R80 000–120 000

252

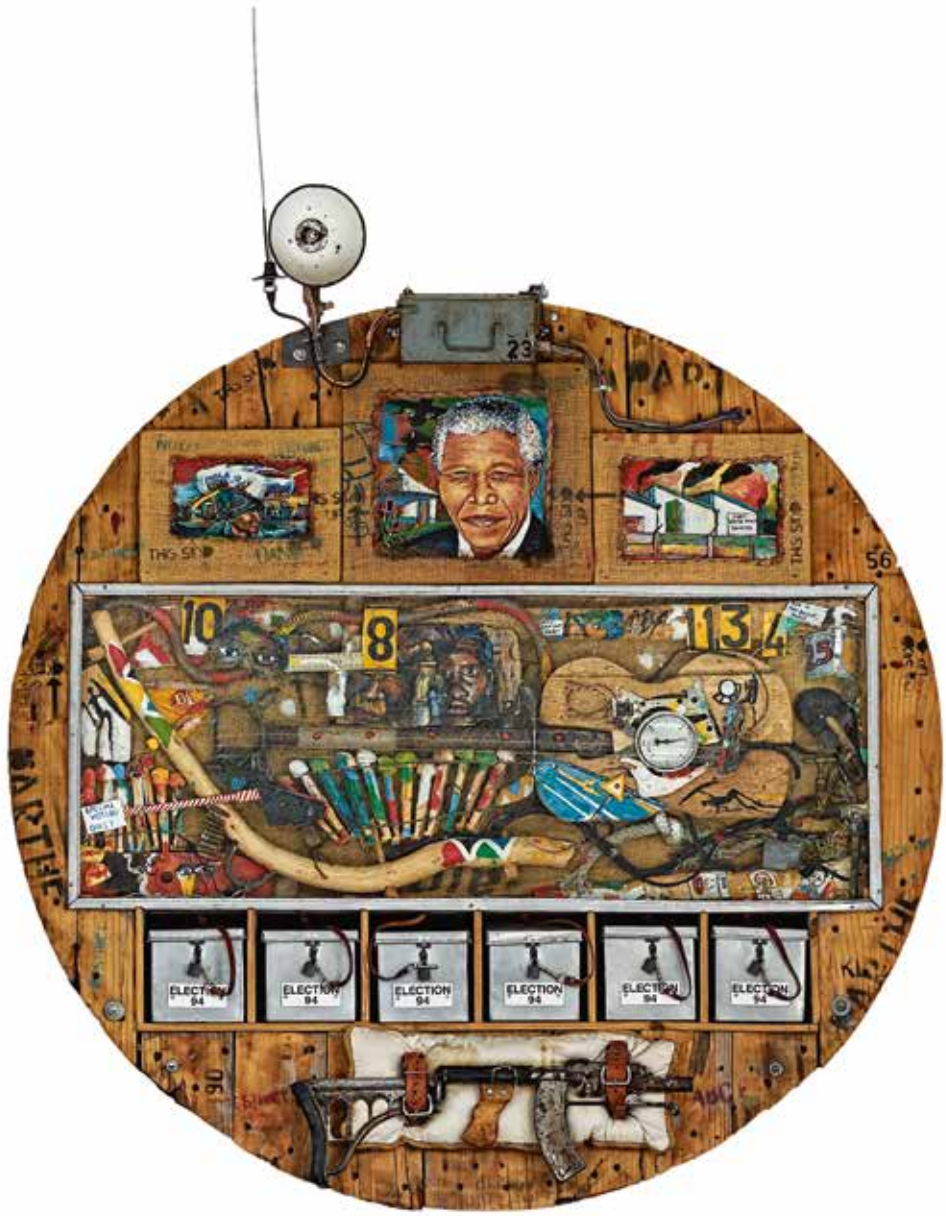
Willie (William)
BESTER

SOUTH AFRICAN 1956–

Election 94

printed with the artist's name and title on a label adhered to the reverse
mixed media and assemblage on wood
diameter: 160 cm

R150 000–200 000



253

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

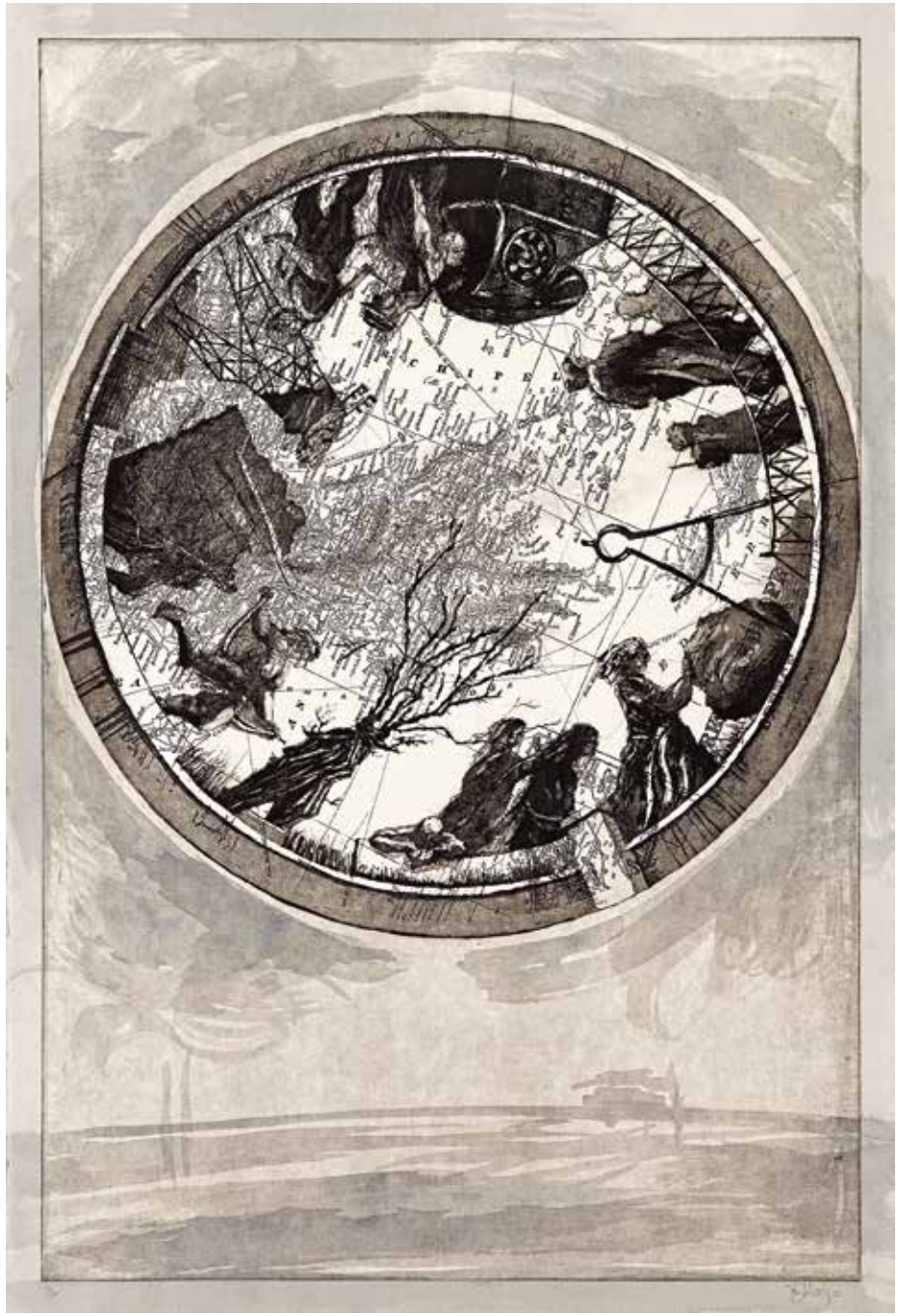
Atlas Procession I

signed and numbered 26/40 in pencil,
executed in 2000
etching
sheet size: 158 by 107 cm

R250 000–350 000

LITERATURE

Stewart, Susan and Krut, David. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated on page 105.



254

Angus

VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Journey Dress right, Journey Dress Left, a pair

both signed, dated 2003, numbered 2/6 and inscribed with their respective titles and DCW
cast carbon steel with stainless steel detail, mounted on a steel base
height: 64 cm each, including base
(2)

R70 000–100 000





255

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Piero

signed and dated 99; signed, dated 99 and inscribed with the title on the reverse
oil and enamel on board
122 by 122 cm

R120 000–160 000



256

Angus
VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Oop

signed and dated 08, from an edition of 8
bronze and belfast granite, on a
sandstone base
height:: 197,5 cm, including base

R80 000–120 000



257

Angus
VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Toe

signed and dated 08, from an edition of 8
bronze and belfast granite, on a sandstone base
height: 211 cm, including base

R80 000–120 000



258

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Dreams

signed
collage, pastel and charcoal on paper
60 by 60 cm

R250 000–350 000



259

Florian
WOZNIAK

SOUTH AFRICAN 1962–

Night

signed and numbered 3/8
bronze with a black patina
height: 123 cm

R180 000–240 000



260

Willie (William)

BESTER

SOUTH AFRICAN 1956–

In My World

each painting signed and dated 01
ten paintings: oil on canvas laid down on board in the artist's handmade metal frames, with a further twelve shaped and painted steel frames to complete the ovular form
approximately: 140 by 212 cm, combined

R200 000–300 000



261

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Checkmate 6

woven with the artist's signature
hand tufted pure New Zealand wool
tapestry
228 by 202 cm

R120 000–180 000



262

Willie (William)

BESTER

SOUTH AFRICAN 1956–

The Toy Telephone

mixed media and assemblage on wood
diameter: 152 cm

R120 000–180 000



263

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu Screams

signed twice, dated 1984, inscribed with the title, medium and 'B22 in GHTown 1986 Catalogue' on the reverse, further signed twice, dated '1984 latter half', inscribed with the title, medium and exhibition details on a label adhered to the reverse
tempera on board
34 by 49,5 cm

R90 000–120 000

EXHIBITED

Carriage House Gallery, Johannesburg, October to November 1984
Standard Bank, Johannesburg, *Robert Hodgins Images 1953–1986*, catalogue number B22

LITERATURE

Doepel, Rory. (1997) *Ubu: +- 101 - Wiliam Kentridge, Robert Hodgins and Deborah Bell,* Johannesburg: The French Institute of South Africa and the University of the Witwatersrand. Illustrated in colour on page 52.



264

Zwelethu
MTHETHWA
SOUTH AFRICAN 1960–

Good Times
signed and dated 2001
pastel on paper
106 by 202 cm

R80 000–120 000



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265

Ephraim Mojalefa

NGATANE

SOUTH AFRICAN 1938–1971

Township at Night

signed and dated 69
oil on board
54 by 74 cm

R120 000–160 000



266

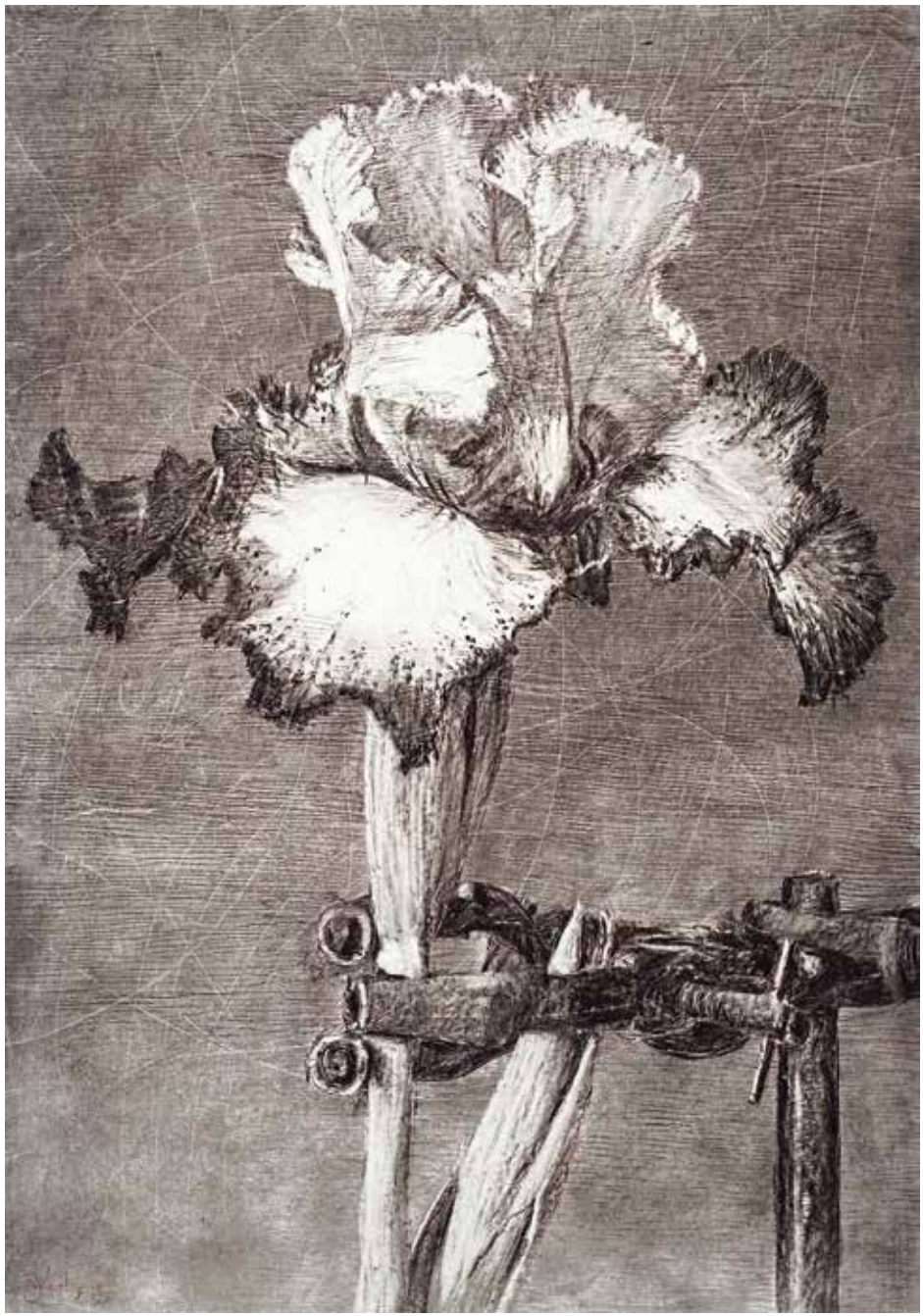
Kevin
ROBERTS

SOUTH AFRICAN 1965–2009

Gatekeeper

signed with the artist's initials, dated 04 and numbered 2/3
bronze with a verdigris patina, mounted on a sandstone base
height: 223,5 cm, including base

R180 000–240 000



267

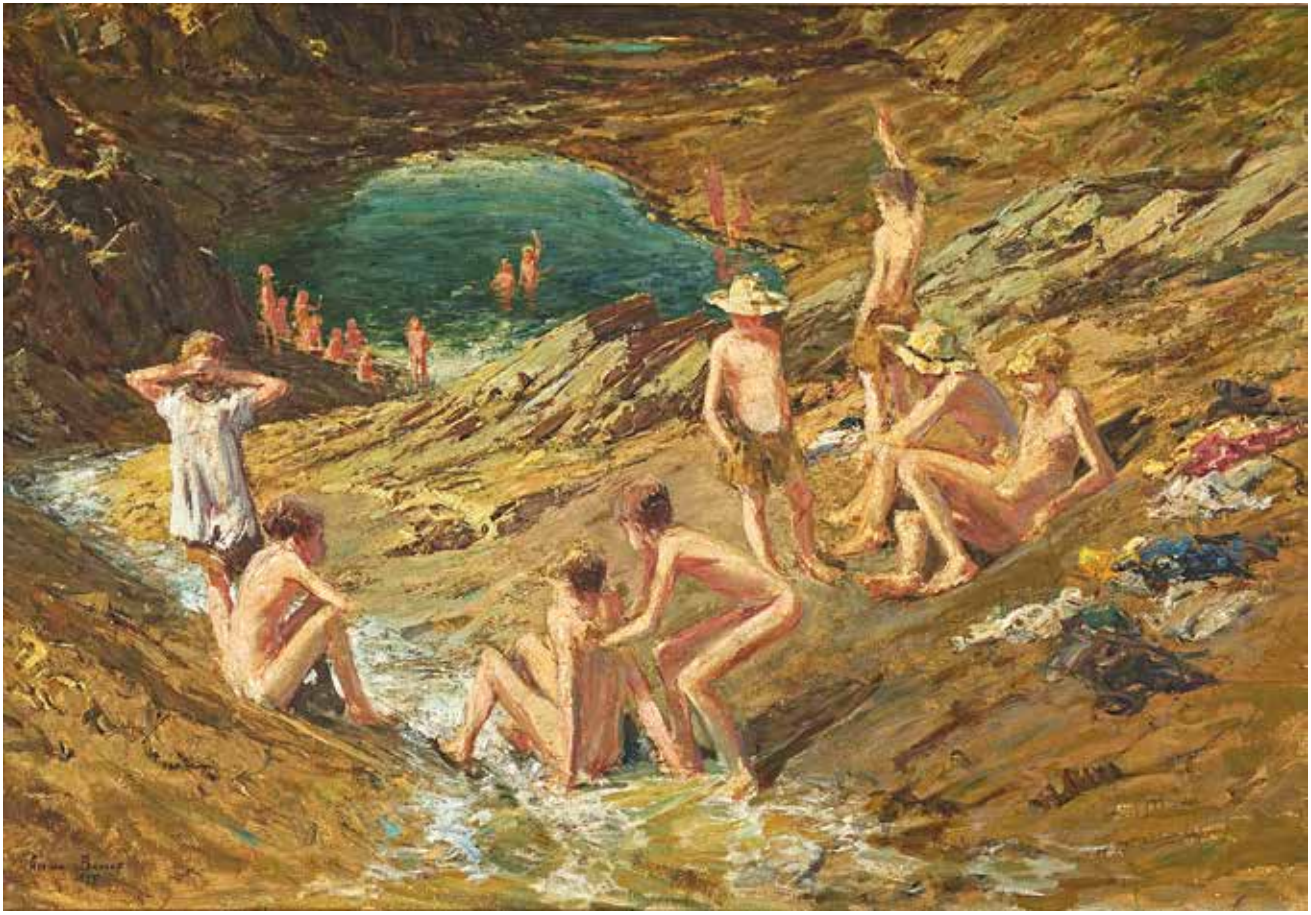
William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Iris II in a Clamp

signed
archival pigment print on cotton rag paper
image size: 156,5 by 110,5 cm

R180 000–240 000



268

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Boys Swimming

signed and dated 1975; inscribed with the title on the reverse
oil on canvas laid down on board
134 by 193 cm

R500 000–700 000

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1.9 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);

1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;

1.11 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;

1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;

1.13 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium (plus VAT) for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;

1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;

1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;

1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;

1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;

1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;

1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and

1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.

2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.

2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.

2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred.

2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any

catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:

2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;

2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;

2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;

2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.

2.3.2 Neither Strauss & Co nor the seller:

2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;

2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.

2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.

2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.

2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.

2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment.

2.4.1 Property incorporating materials from endangered and other protected species:
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a bases for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

2.5.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.

2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.

2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 Payment and collection

2.6.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.

2.6.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.

2.6.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.

2.6.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.

2.6.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.

2.6.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.

2.6.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.

2.6.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.7 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.6 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

2.7.1 to remove, store and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;

2.7.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;

2.7.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;

2.7.4 to reject future bids and offers on any lot from the buyer;

2.7.5 to proceed against the buyer for damages;

2.7.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;

2.7.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;

2.7.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;

2.7.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;

2.7.10 to commence legal proceedings;

2.7.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;

2.7.12 if the lot is paid for in full but remains uncollected after forty five days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.

3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.

3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining objects submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.

3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.

3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.

3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

3.3.1 The seller warrants to Strauss & Co and to the buyer that:

3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;

3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;

3.3.1.3 the lot and any written provenance given by the seller are authentic;

3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;

3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.

3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.

3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.

3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.

3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.

3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.

3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.

3.5.4 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6. Insurance

3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.

3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss & Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property

is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.

3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.

3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:

3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;

3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;

3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.

3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:

3.7.2.1 to agree terms for payment of the total outstanding amount;

3.7.2.2 to remove, store and insure the lot sold;

3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;

3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;

3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.

3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.

3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.

3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.

3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.

3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.

3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.

3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.

3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.

3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, marketing and otherwise as required by law.

4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.

4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuiness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.

4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.

4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.

4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.

4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.

4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.

4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.

4.10 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.

4.11 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.

Strauss&co

Fine Art Auctioneers | Consultants

Bidding Form

Absentee ☐

(*)Telephone ☐

(Please tick applicable box)

Bidder Number (for office use only) _____

SALE NO.: JHB 2014/4 SALE DATE: 10 November 2014
SALE VENUE: THE WANDERERS CLUB, ILLOVO
ENQUIRIES: TEL +27 (0) 11 728 8246 / +27 (0) 79 407 5140

- See information regarding Absentee/Telephone bidding as set out in the accompanying catalogue.
- Please write clearly and place your bids at least 24 hours prior to the sale.
- The telephone bids service is offered for lots with a minimum low estimate of R10 000.

Lot No	Lot Description	Max BID SA Rands

If successful, please debit my card immediately ☐

I will collect the purchases myself or ☐

Mr/Mrs _____ will collect on my behalf ☐

Please forward me the purchaser shipping instruction form ☐

PLEASE FORWARD COMPLETED FORM TO:
Fax: 086 565 9324 E-mail: bids@straussart.co.za

Title | First Name

Last Name

Company Name

Address

Telephone (home)

Telephone (business)

Mobile

E-mail

(*)If bidding by telephone, please specify the numbers to be dialled during the auction.

1 _____

2 _____

Visa ☐ Mastercard ☐ Debit Card ☐

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